



A Grave That Speaks: the OPS Radio Archive

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Revision 1.02

2026-04-30

In memory to all who we have lost.

This archive was developed on the stolen land of the Coast Salish Peoples, including the territories of the x^wməθkwə́y̓ əm (Musqueam), Skwxwú7mesh (Squamish), and Səl'ílwətaʔ (Tseil-Waututh) Nations.

*Like after you know that god can't be trusted,
After you know that the shrink is a pusher
and the word is a whip and the badge is a bullet,
What is left?*

*After you know that the dead are still walking,
After you realize that silence is talking,
that outside and inside are just an illusions,
What is left?*

*I mean, like, where is the sun?
Where are her arms and
where are her kisses?
There are lip-prints on my pillow-
I am searching.
What is left?*

*I mean, like, nothing is standstill and nothing is abstract.
The wing of a butterfly can't take flight.
The foot on my neck is part of a body.
The song that I sing is part of an echo.
What is left?*

*I mean, like, love is specific.
Is my mind a machine gun?
Is my heart a hacksaw?
Can I make freedom real? Yeah!
What is left?*

*I am at the top and bottom of a lower-archy.
I am an earth lover from way back.
I am in love with losers and laughter.
I am in love with freedom and children.*

*Love is my sword
and truth is my compass.
What is left (1)?*

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I. Accessing this Archive

The Overdose Prevention Society (OPS) Radio Archive archive is not a complete or stable record. It is a partial reconstruction of a project that unfolded under conditions of urgency and loss. What remains has been gathered and arranged in the aftermath and comprises of two major components:

1. A spoken word podcast, presented in 26 episodes and edited for copyright compliance, available here:
https://youtube.com/playlist?list=PL_uScTYmEP5m7B2WcADJM7MW98cPkPLmf&si=pCTD2eo6WO7yJRYp
2. A complete, fully indexed archive, including the full radio program, music broadcast on air, and accompanying photos and video documentation, available here:
<https://archive.org/details/ops-radio>

These two entry points serve different functions. The podcast offers a structured and accessible pathway into the material. The full archive preserves its inconsistencies and excess. Neither is definitive.

Selected Highlights

For those encountering this material for the first time, a limited set of entry points is provided below. These selections do not represent the “best” or most important moments of OPS Radio. They are simply points of access through which the broader archive can be approached.

Each link directs to a specific timestamp:

Episode 2

2021-04-25 – Angel Gates Interview with Trey (10:38)

<https://youtu.be/AvApthYzMdk?si=eZLY-9m4gWchVU95&t=628>

Episode 4

2021-06-06 – *Hangin' Onto Everything* (2:20)

https://youtu.be/S_2_C5r5CIY?si=K3Sy5QTIrDfVfj2-&t=138

2021-06-06 – *Bob Rennie Condo King [Sketch]* (5:27)

https://youtu.be/S_2_C5r5CIY?si=m_ixdGtl4Fv7L4md&t=327

Episode 6

2021-07-17 – *Gastown [Sketch]* (17:34)

[https://youtu.be/IN8O74zP-](https://youtu.be/IN8O74zP-zw?si=EaaoDYmT1WgMy1tH&t=1054)

[zw?si=EaaoDYmT1WgMy1tH&t=1054](https://youtu.be/IN8O74zP-zw?si=EaaoDYmT1WgMy1tH&t=1054)

Episode 9

2021-09-17 – *Street Sweeps Townhall* (8:51)

<https://youtu.be/NTpC5mUfS8?si=EeHaDBcef1w1vuL5&t=53>

[1](https://youtu.be/NTpC5mUfS8?si=EeHaDBcef1w1vuL5&t=53)

2021-10-02 – *DULF (pt. 8)* (23:49)

<https://youtu.be/NTpC5mUfS8?si=bAOIjfUtlOCxEllv&t=1479>

Episode 10

2021-10-02 – *Diamond Poorman* (3:02)

[https://youtu.be/x-4sHSpmNJK?si=qL0dw4_1hnbNNDc-](https://youtu.be/x-4sHSpmNJK?si=qL0dw4_1hnbNNDc-&t=182)
[&t=182](https://youtu.be/x-4sHSpmNJK?si=qL0dw4_1hnbNNDc-&t=182)

Episode 16

2021-12-13 – *Smokey OD's on Air* (7:52)

<https://youtu.be/3HVqaPI5PBQ?si=JMWzyJ7ia7IyJGml&t=472>

Episode 20

2022-01-09 – *TJ Felix / Eris Nyx Comedy Power Hour* (3:16)

<https://youtu.be/UBTzBSOhMk0?si=JN-geBwu8id9VffY&t=196>

II. Archive Work is Memory Work

“Noted [French pedophiles](#) Deleuze and Guattari said everything is sex, and I wonder if memory work is sexy work... Heidegger says everything is *death*, and I like to think of him as a purple Dracula... Like uhhhh... Grimace from Mcdonald's... Has anyone thought about... just like... killing all the rich people?”
– Eris S. Nyx [*the “S” stands for “stupid”*]

Hello,

Is there anyone there?

We never knew if anyone was listening.

I am speaking anyway; and no one is shocked.

We are now more than a decade into a publicly declared health crisis that has killed over 18,000 people in British Columbia (2), driven by fentanyl in the unregulated drug supply (3). During this time, I have spent years in court for my involvement in a life-saving public health intervention (4). I am exhausted. I am [strung out on amphetamines again](#). I think I am grieving? The scale of death exceeds what feeling can hold; and yet it insists affectively.

Overdose Prevention Society (OPS) Radio began during COVID-19, a period that now registers as both proximate and unreal. The years have collapsed into one another since; *a war without bullets that has decimated my community*. This archive was so difficult to construct because so many of the people who made it possible are no longer alive.

My friend, Trey “Ashtray” Helton, is one of these people. He died on April 22, 2025. Almost a year ago today.

In his final months, he was working in body disposal for the coroner’s service after being removed from his position at the Overdose Prevention Society, a transition that, by any

measure, did him harm. We renamed the show *Downtown Eastside News and Events* after his removal, though the name never settled. The break was administrative; the rupture was not.

I remember visiting him in the hospital after he relapsed. He was fractured, broken up, withdrawn, difficult to reach. *Oh, how there are limits to what can be repaired, and to when.*

The show ended after his death. What remains are some recordings: fragments of speech, long-form interviews, moments of humor, argument, and exhaustion. Many of the voices captured here belong to people who have since died. The archive therefore operates not only as documentation, but as an accumulation of the dead speaking. *I weep at this grave.*

Death by overdose is often described clinically as asphyxiation, a deprivation of oxygen. Within the context of the “overdose crisis”, memory itself becomes *hypoxic*. It does not stabilize. It gasps, chokes, shudders. It leaks into the present without warning. It resists containment, and it refuses to become clean.

In general, memory does not resolve loss. It sustains relation within it. It is a technology of survival. As Erin Baines and Ketty Anyeko write, memory can function as “a means through which to live another day, sustain relationships, and find meaning in an event that makes no sense, and in surroundings that seek to contain and conceal (5).” At the same time, as Fanon suggests, memory under conditions of ongoing violence is not only psychic but somatic; it embeds itself in the body (6). *Technically, the auto-mnemonic nature of memory in war would perhaps be a saving grace, were it not for its somatic implications. Indeed, forgetting and remembering are not neutral or easily chosen.*

The *OPS Radio Archive* emerges from that tension.

This is, in part, an exercise in *hauntology*: an attempt to remain with those who are gone without converting them into

resolved narrative. It is also an act of exorcism, not in the sense of removal, but of *making space for the dead to be placed somewhere other than everywhere at once*.

It often feels as though an entire generation of my peers have been erased, and in many ways, they have been.

They persist in this archive, not as complete subjects, but as interruptions and traces. They are not recovered, but present in their partiality.

I cannot resolve what has been lost. I can only try to hold it without letting it disappear.

In *Breaking and Entering the Colonial Archive*, the Canadian poet M. NourbeSe Philip states that “we are haunted by the ghosts of the disappeared, by lost meanings, by lost histories, which interrupt our sense of time (7).” That interruption is not abstract here. It structures daily life.



Figure 1 – Eris, a passed-out Smokey, and Trey, live on the air during COVID-19.

III. The Downtown Eastside: In the Wake

The Downtown Eastside (DTES) is often described as the “heart” of the “city of Vancouver”. It is more accurately understood as the liver: an organ of filtration, tasked with processing the toxicity, and more explicitly, the “schizophrenia”, produced elsewhere.

In my opinion, and borrowing from Christina Sharpe, the DTES is an example of *the wake*, a space structured by the ongoing conditions of colonization, where the past does not recede but accumulates, saturating the present and shaping what becomes possible (3). The neighborhood exists not outside the city, but as one of its conditions: a site where the consequences of policy and capital are concentrated and made visible.

In this sense, it is a place of containment and overflow. A place for those who have been cast out, and for those who arrive before the world has made space for them. A place where dislocation becomes ordinary.

Perhaps Trey was one of these people...

“Your family is rich, isn’t it? You have a mother and a father. Why did your sister do [drugs]?”

“... I think... The reason is the same for all of them. When we’re little when have hopes and dreams, and the world is simple but as you get older it gets more confusing until you can’t understand the world or the people in it anymore (8).”

My neighborhood has long been a site of political life: anti-poverty organizing, drug user advocacy, housing struggles, HIV/AIDS activism, resistance to policing, and sustained critique of public health abandonment (9–12). These are not discrete but overlapping and continuous practices of survival.

Situating OPS Radio within these continuities matters. The dominant language of “crisis”, that even I employ, produces a kind of historical amnesia, framing each moment as sudden and exceptional rather than as the outcome of ongoing structural conditions. Against this, the archive insists on duration, on repetition, on accumulation, and on return.

What emerges from this perspective is that community members have been producing analysis constantly, and all along: identifying patterns, naming harms, and articulating critique in real time, often years before institutional recognition, if that recognition comes at all. These forms of knowledge are frequently dismissed because they do not conform to academic, medical, or policy frameworks, despite being grounded in lived expertise.

This archive takes those forms of knowledge seriously.

My position within it is not neutral. I am not an external observer. I am implicated in the conditions it documents, and shaped by the relationships, losses, and forms of collective work it contains. This archive is therefore not a detached account, but a situated record produced from within the same field of forces it attempts to describe.

It does not aim to stabilize the past. It holds open its contested nature.

What it preserves are not conclusions, but processes: the ways people have already been thinking, warning, organizing, and responding within conditions that repeatedly render their knowledge invisible, until it is retrospectively recognized as “crisis.”

The archive does not resolve these tensions.

It keeps them in motion.

IV. Ozymandias the Gay Guy & Curation

The materials assembled here were drawn from multiple sites: community radio, grassroots organizing spaces, and personal records. The conditions of their production were irregular and improvised, recordings made in vans, basements, bathrooms, wherever it was possible to speak and be heard. The audio is uneven. Some files are degraded, distorted, reverb saturated, incomplete [that is, total shit quality].

These are not defects. They are part of the record.

The OPS Radio Archive is primarily based off of “re-mastered” .mp3 backups taken from live recordings between April 11, 2021, and July 7, 2022.

Faced with this initial mass of files, I frequently found myself returning to Povinelli’s question in *The Woman on the Other Side of the Wall: Archiving the Otherwise in Postcolonial Digital Archives*. Namely, “am I an archivist, a collector or a hoarder (13)?” To this point, hoarding names an inability to let go, even when accumulation begins to erode the conditions of living itself. Archiving, by contrast, implies order, selection, and eventual release.

This project moves between those poles in an attempt to shoulder the weight of survival - *memory work as a tool of survival*.

I weep!

In practice, I created a hoard in order to make an archive, to gather everything so that something could be shaped, and so that something could be let go. Whether this distinction holds is unclear; and I am not entirely sure it matters...

Curation, from the Latin *curacionem*, “to care for”, poses a problem that cannot be resolved. Is this archive an act of preservation, or a form of taxidermy? Does it document, or does it stage? To render something “clear” is not neutral; it

imposes form, coherence, and legibility. It risks forcing life into a structure it did not originally inhabit.

What, then, is *clarity*? What, then, is *truth* (*John 18:38*)?

To return to M. NourbeSe Philip and the act of bringing “the discounted, the forgotten, the erased—all humans—back into it (7)”, the archive raises an ethical problem that cannot be sidestepped: by what right does one *recover*, and for *whom*? Recovery is never *innocent*. It redistributes visibility, but also authority.

And still, I remain here with my dead.

This archive is memory work, but it is also knowledge production. It operates within the tensions identified by Pilar Riaño-Alcalá and Michel-Rolph Trouillot: if “absence itself is constitutive of historical production (14)”, and if we must “carry the responsibility of the unsaid (15)”, then the question is not whether we speak, but how, and how we account for the distortions that speaking introduces.

There is no position outside this problem...

Still, this project *is* personal. In archiving Trey’s voice alongside those of others who have since died, I am engaged in an act of remembrance that attempts to resist social erasure. The past being assembled here is not singular or stable. It is contested, partial, and shaped by multiple narrators, many of whom exist outside institutional recognition (14). Archives in this context do not simply preserve history; they produce it. What appears, and what does not, is always structured by power.

“The custodians of history shiver, afraid the past is catching up too fast with the present (14)”.

In places like the Downtown Eastside, violence is not limited to immediate harm. It also operates through slower processes: forgetting, loss of documentation, narrative distortion, enforced

silence. These are forms of epistemic violence and erasure that accumulate over time, often rendering entire communities visible only in retrospect, and only under the sign of crisis.

There is a real possibility that the DTES will be remembered only as an absence, detached from the material conditions that produced it.

Against this, creating an accessible archive becomes a form of praxis: a refusal of silence, and a refusal of disappearance under conditions that continually produce both.

“Escribir con mis muertitos (15)”: to write with our dead. This is not metaphorical. It describes a mode of relation in which knowledge is produced alongside those who are no longer present but not gone.

These recordings hold grief, humor, anger, and dissent without separating them. They preserve forms of knowledge that are often dismissed as informal or illegitimate. In doing so, the archive does not simply document a community, it asserts the validity of its ways of knowing and refuses the division between expert and non-expert as a condition of recognition.

It does not resolve the violence of curation.

It proceeds within it.

Oh, how I weep!

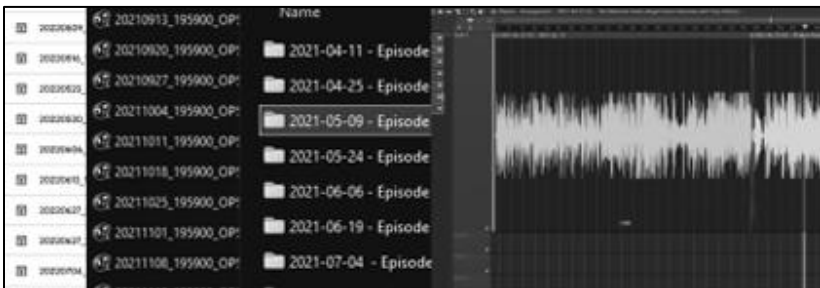


Figure 2 - The archiving, editing, and re-mastering process.

V. The Toxicity of Knowledge

The material collected here is not easy to encounter. It emerges from overlapping systems of oppression: a toxic drug supply, housing precarity, police violence, and the ongoing disappearance of Indigenous women and girls, among others. To engage with it is to come into contact with forms of knowledge produced under pressure, knowledge shaped by proximity to death, instability, and abandonment.

It may be tempting to describe this as “dangerous” or even “poisonous” knowledge. Not because it is inherently harmful, but because of what it does.

These recordings preserve lived histories that do not align with dominant institutional accounts of the Downtown Eastside. They document experiences and analyses that often contradict, predate, or exceed official recognition. In doing so, they introduce friction. They destabilize settled narratives.

If there is toxicity here, it lies in that refusal.

Memory, in this context, is not passive. It is political. It sustains forms of dissent that persist beyond the moment of their articulation. It holds open a counter-public, one that continues to name harms and assign responsibility, even when those accounts are ignored, suppressed, or discredited.

Although this archive is composed of ordinary speech, conversations, interviews, jokes, arguments, fragments, within these, there is situated expertise, knowledge of drugs, housing, policing, health, produced through lived experience rather than institutional credentialing. There is also Indigenous knowledge, grassroots analysis, and subcultural forms of organizing that do not easily translate into formal frameworks.

To call this “dangerous knowledge” is to name how it is received, not what it is.

OPS Radio moved across registers: surreal humor, satire, anti-humor, cringe, interviews, and theatre-of-the-absurd alongside direct political commentary. This was not incidental. It created a space where grief and critique could be expressed without being forced into institutional language. Meaning did not need to appear coherent to be real.

The show documented protests, police encounters, public health failures, and collective responses as they unfolded. It was repeatedly reported to the Vancouver Police Department and came close to being removed from broadcast. That this occurred within community radio is instructive: even marginal media becomes legible as a threat when it disrupts dominant narratives.

This archive captures a specific period, of the world, of the community, and of my own life. It includes appearances by Trey “Ashtrey” Helton[†], Smokey Devil, Eris Nyx, Jeremy Kalicum, Morgan Davis, Crack Cloud, Dempsey, Ken Foster, Illiano, Angel Gates[†], Jean Swanson, Darcy Paul Knape, Diamond Poorman, Shawn Giroux[†], T.J. Felix, Jaz Whitford, Nat Canuel, Rapper Paul, Vance, Tommy Grimes[†], Sarah Blyth, Keifer Tribe, and more.

It also traces the emergence of the Drug User Liberation Front within the Coalition of Peers Dismantling the Drug War, including initiatives such as the Dope on Arrival program, as well as its political conflicts with then city councilor Melissa De Genova (16).

Alongside this, the recordings move through a range of recurring themes: missing and murdered Indigenous women and girls, foster care, the 2021 heatwave, the displacement of services, and graffiti as a form of living archive. Sirens are embedded throughout.

Humor is present, often dark, often abrasive, but it does not offset the conditions being described. It is one of the ways those conditions are endured.

If this archive is “toxic,” it is because it refuses to separate knowledge from the conditions that produce it.

It does not purify what it contains.

It leaves it intact.



Figure 3 – Smokey and Trey on Christmas Eve at OPS.

VI. What OPS Radio Accomplished, if Anything

"You are excrement. You can make yourself into gold (17)."

"Together, all of us, with our diarrhea, we will pour shit on this person's head and body (18)."

At the most basic level, this project functioned as a healthcare education program, an expressive outlet, and a record of collective existence. But to leave it there would be to misrecognize what it was doing.

OPS Radio was never a single thing. It moved between instruction and improvisation, documentation and performance, survival and excess. It was a site where people exchanged practical knowledge about drugs, safety, and care, while also speaking into and against the conditions that made such knowledge necessary. It held information that could keep someone alive, and at the same time held the weight of living in a place where survival itself was uncertain.

It also produced a form of collective speech.

This speech did not separate humor from grief, or critique from exhaustion. It did not refine itself into something respectable or easily consumable. It stuttered, looped, broke apart, became obscene, became funny, became unbearable. It was shaped by the conditions under which it was produced: fatigue, intoxication, urgency, interruption, death.

Under those conditions, coherence is not given. Meaning does not arrive cleanly.

The obscene register of the show, its fixation on shit, bodies, leakage, degradation, was not incidental or merely aesthetic. It named something real about the conditions of life being lived. Waste, excess, and abjection were not metaphors; they were structuring realities. To speak in those terms was to refuse the demand to sanitize experience in order to make it legible.

In this sense, what the show accomplished was not clarity, but endurance.

If there is a lesson here, it may be closer to what could be called a “measurement of cloacal forces”: an attention to what is expelled, degraded, or cast off, and to how life persists there anyway. Not as spectacle, and not as self-destruction, but as a way of understanding how people continue under conditions that exceed cleanliness, coherence, or institutional recognition, “drowning in the pools of night” (19).

“Come on you fuckers. I know we’re shit, but I know that you’re shit as well. Why can’t we be shit together (20)?”

This is a proposition.

A refusal of isolation. A refusal of shame as a condition of participation. A way of saying: if degradation is the ground, then relation must be built within it, not after it has been cleaned up.

I am sitting here with my ghosts and friends, sitting in it; *ruderal*.

Within this space, something like solidarity becomes possible. Not despite the conditions, but through them. Not aspirational or deferred, but immediate, compromised, and real.

There is also performance, sometimes extreme. Trey once ran through the street in a leather thong, aping GG Allin, a figure we both admired for collapsing the boundary between performer and spectacle through acts of self-abjection. GG’s biographer wrote:

“It must have been a lonely place you lived in, because for every indulgence, there was something else he denied himself as a means to the end. He accomplished what he did, right here in our faces, in

real time, with little help from any tool outside his own mind. These things can't be denied. Could we have learned more if he was still around? Did we in fact learn anything? Hope we meet again (21)."

That passage could apply to Trey as well. The comparison is imperfect, but it holds at the level of intensity.

Whatever Trey did, he did in real time, with limited resources, under conditions that do not and cannot support what needed to be done. Life is excessive, contradictory, sometimes self-destructive, and often generative. It asks more than it can sustain.

Could we have learned more if he were still here?

Did we learn anything?

This archive does not answer these questions.

It keeps them open.



Figure 4 – Eris and DTES artist Ken Foster live on the air.

VII. Conclusion: Address to the Dead

“Life is a nightmare that leaves its mark upon you in order to prove that it is, in fact, real (19).”

I am crying as I write this and am finding it hard to conclude.

I find myself missing it.

Then I remember how it ended, how tired we were, how thin everything had become. How speaking itself started to break down under the weight of what we were carrying.

This archive does not return us to that time. It does not restore what was lost, or repair what could not be sustained. It gathers fragments and holds them in place long enough to be encountered again...

When I first read *Toni Morrison’s Nobel Prize Lecture*, I was in the preparatory stage of this project, and I stopped and wept at a single line:

“Look. How lovely it is, this thing we have done – together (22).”

I did not experience it as consolation.

I experienced it as recognition.

Not of success, or completion, but of the fact that something was made in common, under conditions that did not support it. Something partial, unstable, and real.

This is what remains.

Not the project as it was, and not the future it imagined and pointed toward, but the fact that, for a time, we spoke to each other, we made something together, and it held.

I miss you, Trey.

I am still speaking into a space where you are not.

I don't know what would have been enough to keep you here. I don't know if there was a version of this where more could have been done, or if that thought is just another way of refusing the limits we were already up against.

This archive does not answer that.

It keeps the question open.

Eris Sassafras Nyx

[A Small, Angry Man Yelling at Trumpet Player in New York City](#)

04/30/2026

Vancouver's DTES



Figure 5 - Eris and Smokey live on the air.

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VIII. Appendix A. YouTube Podcast Topic Index

Episode 1

- 2021-04-11 – RIP Kell Jak and Gerry-Jenn Wilson
- 2021-04-11 – DULF (pt. 1)
- 2021-04-12 – Chelsea Poorman (pt. 1)
- 2021-04-11 – DULF (pt. 2)

Episode 2

- 2021-04-25 – DULF (pt. 3)
- 2021-04-25 – 99 West Pender Graffiti Wall (pt. 1)
- 2021-04-25 – Angel Gates on the Balmoral Hotel
- 2021-05-09 – OPS gets Kicked Out of the DTES Market
- 2021-05-09 – RIP Shannon Kelly

Episode 3

- 2021-05-24 – RIP Gerald Spike Peachy and Alan Sayers
- 2021-05-05 – DULF (pt.4)
- 2021-05-24 – Vancouver Anti-Graffiti Bylaw (pt. 1)
- 2021-05-24 – Crack Cloud

Episode 4

- 2021-06-06 – Shawn Giroux plays Hangin' Onto Everything
- 2021-06-06 – Bob Rennie Condo King (Sketch)
- 2021-06-06 – Vancouver Anti-Graffiti Bylaw (pt. 2)
- 2021-06-19 – DULF (pt. 5)

Episode 5

- 2021-06-19 – 99 West Pender Graffiti Wall (pt. 2)
- 2021-07-04 – DULF (pt. 6)
- 2021-07-04 – Overdose Responses at OPS (pt. 1)
- 2021-07-04 – Heatwave (pt. 1)

Episode 6

- 2021-07-17 – D-Day (DULF Protest)
- 2021-07-17 – Illiano
- 2021-07-17 – Gastown (Sketch)
- 2021-08-02 – 99 West Pender Graffiti Wall (pt. 3)
- 2021-08-02 – VPD Billboard and Heatwave (pt. 2)

Episode 7

2021-09-02 – Jeremy Kalicum reads 5:80

Episode 8

2021-09-05 – Darcy Paul Knape the Skylight Burglar (pt 1)

2021-08-02 – DULF (pt. 7)

2021-09-05 – Darcy Paul Knape the Skylight Burglar (pt 2)

2021-09-05 – Peanuts (Sketch)

Episode 9

2021-09-17 – COVID Vaccines

2021-09-17 – Street Sweeps Townhall

2021-09-17 – Violence in the DTES and Coyotes

2021-10-02 – DULF (pt. 8)

Episode 10

2021-10-02 – Diamond Poorman (pt. 1)

2021-10-16 – Ken Foster (pt. 1)

2021-10-02 – Diamond Poorman (pt. 2)

2021-10-16 – Ken Foster (pt. 2)

2021-10-16 – DULF (pt. 9)

Transition to live on the air

Episode 11

2021-11-08 – Live for the First Time; RIP Joy Phelps

Episode 12

2021-11-15 – DULF Petition; Trey's Secret Jam Room

Episode 13

2021-11-22 – Nat Canuel (pt. 1)

2021-11-22 – Nat Canuel (pt. 2)

2021-11-22 – Nat Canuel (pt. 3)

Episode 14

2021-11-29 – Rapper Paul (pt. 1)

2021-11-29 – Rapper Paul (pt. 2)

2021-11-29 – Rapper Paul (pt. 3)

Episode 15

- 2021-12-06 – VPD Budget; MDG Shirts (pt. 1)
- 2021-12-06 – Can't get the Phones to Work; Tent City
- 2021-12-06 – Caller #1 (COVID)
- 2021-12-06 – Caller #2 (Government Guy)
- 2021-12-06 – Caller #3 (Tommy Grimes)

Episode 16

- 2021-12-13 – ACAB Day; Smokey ODs on Air (pt. 1)
- 2021-12-13 – Smokey ODs on Air (pt. 2)
- 2021-12-13 – DULF (pt. 10)
- 2021-12-13 – Infection and Bad Drugs

Episode 17

- 2021-12-20 – Christmas with Morgan (pt. 1)
- 2021-12-20 – Christmas with Morgan (pt. 2)

Episode 18

- 2021-12-27 – Sarah Blyth (pt. 1)
- 2021-12-27 – Sarah Blyth (pt. 2)
- 2021-12-27 – Sarah Blyth (pt. 3)

Episode 19

- 2022-01-03 – OPS Overnight Shelter; DULF (pt. 11); Atira
- 2022-01-03 – Jean Swanson
- 2022-01-03 – Lockdown Guy
- 2022-01-03 – MDG Shirts (pt. 2); Sean Baker; Cosmo

Episode 20

- 2022-01-09 – Eris Nyx / TJ Felix Comedy Hour

Episode 21

- 2022-01-31 – Jerry (Sketch)
- 2022-02-07 – DULF (pt. 12); MDG Shits (pt. 3)
- 2022-02-07 – Stop Taking Things So Seriously
- 2022-02-14 – Trey Gets an Art Studio at City Centre Motel
- 2022-02-14 – DTES Bingo Card
- 2022-01-17 – Peanuts II (Sketch)

Episode 22

- 2022-02-21 – OPS Lot Lease; the Balmoral
- 2022-02-14 – Smokey and Crosstown Hydromorphone
- 2022-02-21 – A Lost and Found Item; Rapper Paul (pt. 4)
- 2022-02-21 – National Smokey D. Day
- 2022-02-21 – Smokey Devil's Criminal History

Episode 23

- 2022-02-28 – Melissa De Genova
- 2022-03-21 – Trey Worked for 22 Days Straight; Tunnels
- 2022-03-21 – Overdose Responses at OPS (pt. 2)
- 2022-03-28 – OPS Smoking Site Moved; Dempsey
- 2022-03-28 – Vance Calls In; New OPS Smoking Tent

Episode 24

- 2022-04-04 – Vance Prize Hour; New OPS
- 2022-04-04 – Everyone Keeps Dying; DULF (pt. 13)
- 2022-04-11 – The Winters Hotel Fire
- 2022-04-11 – Boosting; Trey's Wounded Arm

Episode 25

- 2022-06-27 – Thomus Donaghy; Eris Worries about Trey
- 2022-05-30 – Keifer Tribe (pt. 1)
- 2022-05-30 – Keifer Tribe (pt. 2)
- 2022-06-27 – Regent Squatters

Episode 26

- 2022-07-04 – RIP Kevin Lyons; DULF (pt. 14)
- 2022-07-04 – Tatiana Harrison
- 2022-07-04 – Dog Farts; Art Show; Street Sweeps
- 2022-07-05 – Translink; Trey is Going Away