



VOL. 01
ISS. 03



JUMP THE FENCE

STRENGTH IN NUMBERS - RESPECT THE COLLECTIVE



***Each of us a star,
burning brightly on our own.***

***But for all that,
just a point of light in the dark.***

***Until a collective pattern forms,
a brief grouping of intentions.***

***And from the pattern comes the meaning,
and the stories that are told.***

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Jump the Fence is based in K'jibuktuk (Halifax) in Mi'kma'ki on the east-coast of so-called Canada. This land falls under the Treaties of Peace and Friendship, treaties which, to current day, have not been honoured by our colonial governments.

We ask all who co-create these spaces with us, to sit with the knowledge that we gather on stolen land. May the dance floor be a catalyst for decolonial action in our daily lives, whether at home or at work or in community.

We ask you to join us in saying wela'lin - thank you - to the Mi'kmaw land and water protectors and elders who were stewards of this place long before colonization. To this day, they illuminate the path forward for all who take the time to listen.

Wela'lin

Translation: Thank you

Meanings: thank you, I do well by you

Further education:

*The Language of this Land, Mi'kma'ki
by Trudy Sable and Bernie Frances*



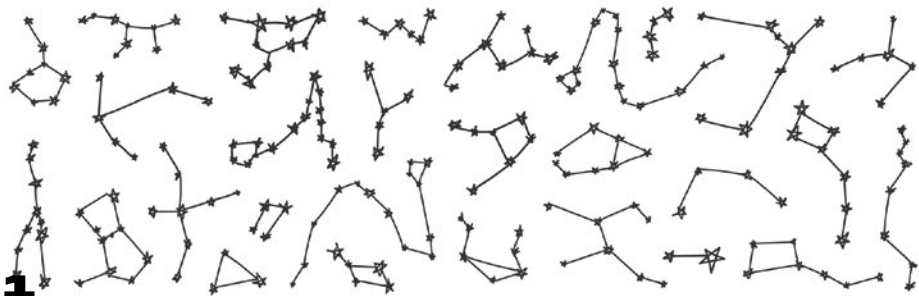
Jump the Fence is a collective because none of us can do this alone. We are a constellation of our own making and the community we build together is alchemic. Collectively we can transmute our reality. Help us open a portal on the cusp of the longest night.

Our events are an opportunity to connect, our publications are intentionally sedition. It is integral as artists to remind each other that we have a responsibility to the people who co-create the dance floors we orchestrate.

We are here to invoke critical thinking and to spark a dream of something different – something new and something old. This is the push and pull to inject ourselves within a current that has been flowing long before our time.

In this issue, we gather together the roots of resistance – the collectives born of necessity who carry the torch for the culture they hold dear and who connect the dancefloors of today with their rebellious and revolutionary histories, origins, and mythologies. The following pages are a collection of collectives from Halifax to Fredericton, Montreal, Toronto, Winnipeg, and Victoria, sharing what they do and why they do it, in their own words.

Thank you to the contributors for sharing their stories with us and for their work creating spaces for collective liberation for those on the margins. These events and reclamations of space are as vital, necessary, and important today as they have ever been.





JTF COLLECTIVE



Jump the Fence

Who? @kor.vi.dae, @chillier__, @harmsworth, + @earthtone.dnb based in K'jipuktuk (Halifax) with help from their friends (shoutout to Keebs and Nikki Fuego). Blackbox Sound Cru provides the PK rig, low-frequency bass and high quality sound. Harmsworth Design provides graphic design and earthtone and korvidea curate the JTF Zine you are now reading that always accompanies our events.

What? An explicitly political, anti-capitalist, labour of love between friends. Jump the Fence is an Idea. It is a yearning for a space that feels real and authentic in a time where so much feels performative and fake. It seeks to serve as both connection and invitation. We embrace unity across race, gender, sexuality, and social class. We reject ideologies of hate and division.

For those of us who are called to the music – dancers, DJs, producers...this is a vocation – urgent, undeniable. Soundsystem culture, bass music, and community events coupled with an ongoing underground publication of the same name.

Where? Based in K'jipuktuk (Halifax) with events at the Seahorse (2037 Gottingen), elsewhere in Halifax and Dartmouth, and renegade outdoor shows like the Anarchist Bookfair Afterparty at the Halifax Common Skatepark.

When? JTF formed in the fall of 2025 as individual efforts gelled amongst the members of the soon-to-be collective.

Why? We seek not to create a time capsule or facsimile of the culture, but to do something harder – to imagine a space that is relevant today, that is deeply connected to its past (both local and global), and moves with intention into the future. Together we are visioning a different path than the ubiquitous, exploitative, and homogenous reality we are force-fed by late-stage capitalism under the guise of “culture”.

The simulacrum is here and it exploits the collective nostalgia for a time before our own. It substitutes a pale reflection – a for-profit reproduction – for the authentic experience once born of urgent necessity. It is neither underground nor countercultural, it only pretends to be.

It's not too late to put down the phone, to take risks, to feel discomfort, to step outside the mainstream, and to bask in our human connection to one another, to the rhythm and the movement of the dance. Soundsystem culture can never truly be mainstream, while staying true to itself. Raves were always underground. No profit, no polish. Their existence is an invitation to a collective resistance.

ig:nite!

COLLECTIVE



Ig:nite is a collective in the formation stages! Our multidisciplinary music events will be located in Tka:ronto/Toronto area – located on the traditional territory of many nations, including the Mississaugas of the Credit, Anishnabeg, Chippewa, Haudenosaunee, and Wendat peoples.

We are a group of rave organizers and activists with varied experiences and a unified forward vision. Our online presence is still evolving and you can expect to see more of us in the digital space as of early January.
In the meantime, a little about each of us:

LiChelle (lish) (she/her) is an activist and organizer, working for nearly 20 years. Her music journey began 15 years ago attending **Solstice Festival** in ON and she has since begun DJ'ing across genres. While she loves the Toronto raving scene, she's noticed a disconnect between politics and dancefloor with a huge emphasis on bypassing. After helping build and design graphics for **Bloom Festival** in 2022, she is exploring the important and nuanced nature of holding joy & gratitude along with grief & suffering at the same time and is excited to bring this same energy into the party scene of Toronto via Ig:nite. [@lishthebish_](#)

Masha (she/her) has been part of grassroots movements across southern Ontario for the past 15 years with groups like **Noone Is Illegal** and **OCAP**. She has been an avid music omnivore since childhood, collecting records for the past 30 years and DJing under the name **Athena**. Her ethos is one of community care and collective action, she organized the **Resistance Is Not Futile** rave-- raising \$3,000 for groups documenting war crimes and carrying out emergency preservation of culturally significant materials in Gaza and Sudan - and bringing together those here who would go on to form the IG:NITE collective. soundcloud.com/djveneziamorta

Feliciana Silvestre (she/her) is a music-lover, raver and selector delivering cutting-edge techno/trance sounds. She is Tka:ronto-based, originally from Mexico and Poland. Her mixed cultural background and lived experience across different parts of the world, have influenced her music taste as well as her social and political convictions. Feliciana Silvestre's music sensitivity is rooted in rhythm and informed by her background as a dancer. She is a firm believer in the potential of music, community & club spaces towards supporting social transformation. She has worked with various social initiatives and is involved with groups organizing for Palestine. Moving beyond the boundaries of narrow definitions, the music she loves is boundless just like the power of music to bring people together. [@feliciana_silvestre](#)

Jonah K (she/her) began organizing raves and festival stages back in 1999, co-founding the **Suma, Dark Rooms, Spectrum** collectives. She has also worked extensively with **Solstice Festival** (formerly Om), **Bloom Festival** and **40hz**. Her motivation throughout has been to build alternatives to the prevalent gate-keeping, patriarchy, "good vibes only" attitudes, and commercialization of main-stream dance culture. With this in mind, she has worked with countless others to re-envision community structures that foster creativity, accessibility, accountability, and the love of bass. Jonah also creates artwork for public spaces and political actions and is a pretty rad DJ & producer. [@jonah_k_23](#)

Our music events aim to incorporate hands-on participatory education to make space for discussions and idea sharing. We will focus on a variety of interconnected socio-political issues and explore how they relate to the personal and communal lives of those on the dancefloor - as well as the lives of those outside of the dance scene. We plan to do this through creatively blending workshops, panel discussions, art installations, popular education, actions and more into each themed event. We will also incorporate storytelling into this process, honouring the tradition of storytelling as a form of resistance in and of itself, and work with those with lived experience in the related theme.

Some of the themes we want to explore include: The political history of raving, The closing of SCS sites & the war on drugs, Gentrification & the importance of public low-barrier space, Classism, Harm Reduction, Decriminalization & Abolition... just to mention a few.

We want people to leave our events feeling genuinely rejuvenated and fulfilled - not just entertained, but nourished in a deeper way. The aim is for folks to walk away with new insights, tools, actions and awareness that they can carry into their own lives. Whether it's a fresh perspective, a skill they didn't have before, or simply the space to reflect on something in a new light, our events aim to spark internal shifts. It's about creating experiences that stay with people, that encourage self-reflection, connection, and growth long after the event ends.

Ig:nite collective believes that underground dance spaces are inherently political and must not claim immunity or ignorance to the struggles of the outside world. As we create spaces to enjoy the music we love, it's crucial to recognize that we do so amidst the ongoing oppression and violence against marginalized communities at all intersections; including but not limited to Indigenous, Black, Palestinian and Trans folks, as well as people experiencing poverty and drug dependency. We believe dance events can, and should be, a means of solidarity, education, and positive social change.

Core tenants:

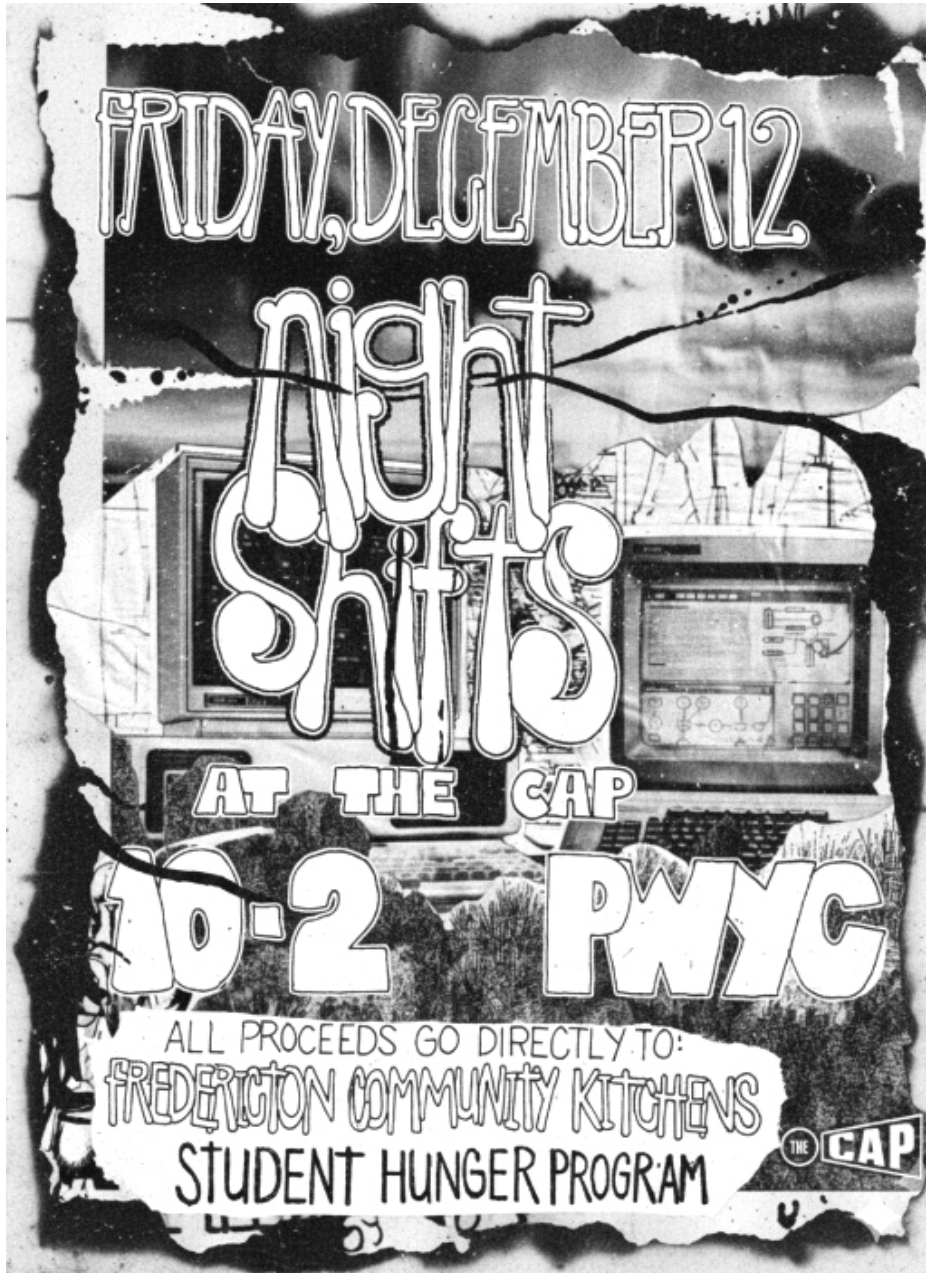
- Bridging the personal and collective, the dancefloor and the political
- Intention and care in all we do
- Never shying away from the work and the political realities of collective grief, trauma and injustice and supporting healing and education.
- Respecting and honouring what came before (the political roots of dance music and the communities that made and continue to make it)
- Choosing accessibility over profit
- Giving back to our community and kin through fundraising
- Addressing harm and seeking accountability in our community
- Prioritizing and supporting emerging and established local BIPOC & 2SLGBTQIA+ artists

Ig:nite is all about Great Sound & Amazing Selectors & Rad Politics!

find us: [@ig_nite_collective](#)

or contact us at: ig_nite_collective@proton.me





Night Shifts

Who? Our collective is usually just myself, Arlynn Poirier-Webster and my amazing partner Drue. Although we have a rotating staff of amazing individuals who step up and often lend a hand.

@moon.druidmusic
@neopteryx.music

What? "Night Shifts" has always been about creating music events and more broadly a safe dance space for our local community and friends.

Where? We are currently operating out of Fredericton NB for the most part.

When? "Night Shifts" started in 2023 during a night of Samhain in October, we've been doing small local shows as well as lend a hand to other fellow collectives such as Harmonic Hive.

Why? Night Shifts has always been about the collective, the friends and the love of the music. The name was originally a one off but we really liked its double meaning of "working late" as we often do when putting these events on as well as a type of "late night dance" shifting through the night as it were. We experience shifts everyday whether it be literal or metaphorical, things change around us all the time and we can also make shifts in our scene and our communities. We also strongly believe that these events are possible platforms to uplift those around us, to show that we can do amazing things together through gatherings of music and art, to challenge trending iconography in the current evolution of our "rave" culture, and bring awareness about unbalance systems masked in the zeitgeist. Because the only good system... is the sound system.



3D art by Pimb @pimb.tattoo

40 hz Soundsystem

Who? 40hz soundsystem is a community driven team founded by partners, Jon Spyne and Jenn steinjah in 2009, the sound is supported by ravers and dancers across Canada but lives in a small suburb east of Toronto.

40hz Soundsystem (@40hzsoundsystem) • Instagram photos and videos
40hzsoundsystem | Instagram, Facebook | Linktree

What? Aside from providing the dance with an artistic and tangible musical experience, the sound system is about community and underground culture. The team collaborates with policy makers whenever possible to ensure the underground has a voice.

40hz is known for its clear, warm yet punishing sound mostly stacked in warehouses in Toronto throughout the cooler months and in forests and fields for the summer festival season.

The annual highlight being, Stacks, a 3 day beach party produced and hosted by the 40hz crew with the sound stacked in the white sand just steps from the Sturgeon River in Field, Ontario. This 3 day camping beach party is one for the homies, with the intention to provide an opportunity for as many people as possible to play the mighty sound. Stacks also creates space and funding for art projects, harm reduction initiatives and a chill environment to come together and enjoy the spirit of the community.

Stacks 40hz Beach Party (@stacks_beach_party)

Where? We are located in the Eastern suburbs of Toronto, Ontario.

When? In 2009, we began to collect speaker boxes and host dubstep productions, since then we've built the entire sound and provided opportunity for various people and musical genres.

Why? We were raving in Toronto in the early 2000's, junglist since youth and dubstep was just comin in.. We were attending events with two little speakers on stands, no bass and definitely no sub-bass!.. and from that experience, we knew we had work to do. Driven solely to breath quality sound into our favoured events came the birth of 40hz soundsystem.

With sound system comes community, (the most important part) we began by building speakers to improve the dance but along the way we've developed a family. Dedicated members Brian Green, Ryan Cotton, Mike Boot, Steph Larose, Ashleigh Kasoian and all the bassheads you can reliably find 'front-left' all support the vision and are cornerstones to who we are. We built the sound to allow for the music to be heard in the way it was intended and that's the key - authentic expression. Creating a space where people feel comfortable to express themselves, share, collaborate and enjoy is an important part of soundsystem we use the platform to encourage and empower local artists and those around us.

Collaborations with local promoters have helped to shine light on the sound and support the growth of the local underground community, shout out to Last Planet and the 131 crew for the endless warehouse parties and to the Alien Influx crew for the annual opportunity to stack the sound in the coveted Pyramid stage at Harvest Festival. These events are truly special and have become destination parties.



Resonance Collective

Who? Resonance Collective is a group of friends – an ever-morphing and shifting crew of DJs, producers, visual artists, and music enthusiasts.

ÆNNIÆ / Adriana Allard
Looting / Andrew Bourcet
Scree Running / Matthew Howells
Bri Jemm / moonbugg / Brianne Godsman
blacasphalt / Caleb Asfaw
Njoki Njoki / Karen Kanoga
Runt / Lina Clevenger
Dr. Freak / Quinn Tustanoff
Pablo Gun / Demos / Pablo Gonzalez
DJAMA / Ayanna Clappis
Pimb / Yevheniia Ostapchuk
Darryl Seah / Former founding member
Youssef Ben Ammar / Former founding member
Find us @resonance.vic
or <https://resonancecollective.online/>

What? We throw dance music events that are diverse and multi-genre, showcasing artists and sounds that we love that remain underrepresented on the island – from techno to perreo to baile to afrobeat to deconstructed club to jungle to footwork to stimmy soundsystem and hybrid genres in between. Recently, our aim has been to offer accessible opportunities for learning through artist talks and workshops alongside our club events. Our latest project, SHIFT, explores different aspects of dance music culture from music production and visuals to creating immersive spaces and navigating the challenges of throwing shows. Our first event featured a by-donation music production workshop with producer and sound designer Piezo (Italy). Beyond this, our members have provided DJ and music production lessons, started Open Decks nights where DJs can spin and share music, and head a music label (Pleasure Management @pleasuremgmt).

Where? We host events on the unceded territories of the lək̓ʷəŋən Peoples, also known as the Esquimalt and Songhees Nations, located at the southern tip of Vancouver Island (colonially known as Victoria, BC).

When? Resonance emerged out of backyard DJ sessions and small parties in 2021, when gatherings were permitted again. We hosted our first official show that same year, and through the events that followed, met other like-minded music lovers who helped grow Resonance into a small, diverse ecosystem with a DIY ethos. From 2022–2024, we ran a monthly called DEPOT at Quadratic Sound, a **11** studio and event space located above a bottle depot that,

unfortunately, was forced to stop events due to bylaw and zoning issues (along with three other mid-size venues, RIP). It was a special time where we felt a lot of creative freedom to curate the space and lineup, experiment, and nurture a wave of new and emerging artists.

Why? Resonance formed out of a desire to hear and play music that excited us – eclectic, forward-thinking, genre-diverse, hard, cathartic – and to experience dance floors that felt more sonically adventurous, inclusive, diverse, less homogenous.

Before the pandemic, our local underground scene was (and still is to some degree) largely dominated by disco and house on one end, and dubstep and dnb on the other. Though we've enjoyed these genres and shows, we rarely heard the sounds or saw artists that fully resonated with us ;). Resonance began as a response to that gap.. a way to create our own spaces and throw parties that were gender and genre-diverse, reflecting the music and artists we wanted to center.

Some things we care deeply about are quality, innovation and exploration of sound, immersive dance floors, artistic and political integrity, supporting emerging artists, sharing knowledge/resources, community care, harm reduction, and accessibility. We've slowed down on events as key venues have been forced to close and natural cycles of entropy play out, but Resonance remains a vehicle for expanding and pushing the local electronic music scene forward as one strand in a broader mycelial web. Our hope is to contribute by bringing in artists we see as innovators, broadening the range of sounds on our local dance floors, and providing opportunities for local and visiting artists to connect.



Coupl'a Queers



Who? Coupl'a Queers consists of Julien and Jess (they/them x2), also known as WRMI & Phrognosis. You can find us on Instagram, @couplaqueers, individually as @wrmiidubs and @phrognosis. You can also find us on Facebook! WRMI does the occasional TikTok and Twitch stream as well. We are anxious little nonbinary beans and have been friends since we were teenagers~

What? We are into throwing events that make people feel safe to be their raw selves. Our events have fun, interactive themes. As neurospicy people we understand the importance of unmasking and embracing our true selves. Our events are meant to make your inner child smile, while the bass rattles your innards. We have a commitment to giving back, from collecting food bank donations to mutual aid fundraisers. You can also expect a fun contest or giveaway because who doesn't love winning shit? As cute as our events can appear, we can 100% guarantee you'll be throwing ass to some bass music.

We aim to hold space and uplift the femmes, queers, and trans performers in this city. As a "co-op" (or so we call it) we do not profit off our DJs or performers. Pay will always be profits evenly split between every artist. Does it make it harder for us to throw the next one? Kinda. But we have our village of lovely humans that support our project and help us make it happen in the best way.

The "Halifax" bass music scene is incredibly inclusive, and there are so many amazing artists and show producers who are also doing the good work. We don't believe in competition. There is enough dancers and ravers to fill all of our floors, so why not just fricking support each other?!

Where? We are Kjiptuk based ("Halifax, NS"). Maybe one day we will bring our events on the road, but how our co-op is designed, it just makes sense that we stay here and remain a not-so-hidden gem in our local scene.

When? The 13th of December marks our 1 year of Coupl'a Queers! Our plans for the future are going to elevate our shows to new levels... but proud of us so far as two audDHD people who jumped into throwing events with barely any knowledge of what we are doing. Coupl'a Queers was born out of true Fuck Around and Find Out, and it worked out if we do say so ourselves! Stay tuned for season 2 of FAFO growing this co-op in 2026~

Why? Julien here, I always had a passion for creating safer spaces throughout my adult life. From hosting and performing drag shows, being an annoying student in esthetics school trying to make change, to building a trans and queer focused esthetics studio, I have always had a drive to brighten the lives of people from all walks of life. When chronic pain developed because of my job, I had to close my studio and work on healing a decade of autistic burnout. Fun. I picked up DJing during that time a few years ago to increase confidence and to share tunes with others. Now, after falling in love with spinning tracks, I want to share what I love with other people who love it too, and with my bestie no less. Also, I am great at coming up with ideas. A heavy bass pajama party, really?! Who wouldn't love throwing events like this??

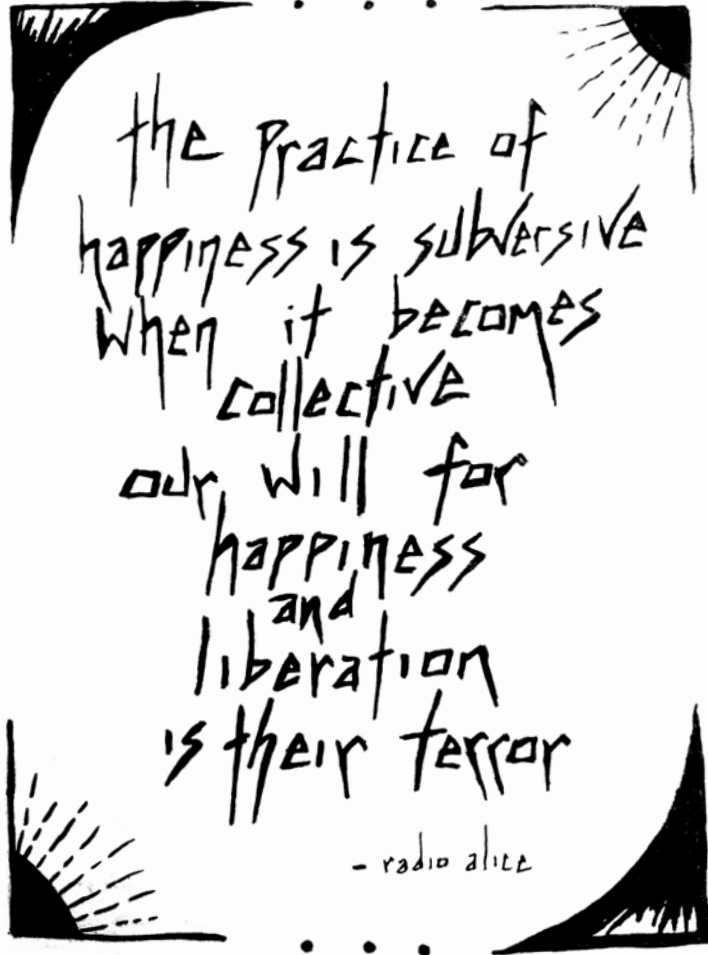
Jess jumping in, I've always been passionate about community spaces, starting clubs as a teen, photographing live events, and eventually working behind the scenes of festivals and shows. My adult life has been a rollercoaster, however art has always been constant. I went from photography to DJing to merch making. (I also have a day job as a caregiver). Photography also became a tool for supporting others in their body image, using radical self acceptance as a baseline. The energy I now bring into my sets feels like release, acceptance, forgiveness, and fun. That right there is why Couple Queers means so much to me. it's a place to collaborate, share space with new and old friends, and just generally uplifting our people in the ways we can. We're definitely not trying to be perfect, just trying our best to see our lovely community smiling and having a good time. You know what they say, be the change you want to see, and that's exactly what we are trying to do.

To wrap this up, we never really thought people would care or show up to our events (hello, rejection sensitivity dysphoria) but you all sell us out! Travelling from out of town, showing up early...

It means the absolute freaking world. See ya at the next function~



photos by @jessjudge.photo
Jump the Fence Collective



We are nothing if we walk alone; we are everything when we walk together in step with other dignified feet.

- Zapatista Subcomandante Marcos



Radio Alice was a pirate radio project in Bologna, Italy in the 1970s. It was a collective of collectives; queers, workers, students, feminists, punks, and whoever else had something to say. The station set up a phone line so that when people occupied buildings or revolted in the streets, they could call in and be broadcast citywide. The station was raided many times, members were arrested, but for over 5 years they kept coming back.

Mutual Aid is anti-colonial and anti-capitalist

“When Black and Indigenous people work to end their communities’ dependency on the settler state through community care, they threaten the foundations of settler colonialism and capitalism.”
– Rene Deloggans

It has been proven time and time again, that the people in power only care about padding the pockets of themselves and their friends. We are watching as social services are being underfunded to death, as an excuse to then either remove or privatize that service. The price of essentials (housing, food, medicine) have greatly surpassed affordability for a majority of the population. The percentage of people who are unhoused, underhoused, or living in poverty is steadily increasing. And yet, we expect everyone to be able to not only survive, but thrive, in the capitalist hellscape? All we have is each other, and it is this strength that we draw on when times are darkest.

Mutual aid is an attempt to give a name to something that was and continues to be practiced in communities of colour around the world. Have extra food? Give some to your neighbour. Childcare is communal. If someone falls sick, people band together to make sure they can afford treatment, are fed and looked after as long as is needed. This inherent culture of care is something that has been lost in a colonial society where competition is deemed to be higher on the podium than cooperation, and the billionaire is worshipped as a god. In the article *The Co-Option of Mutual Aid*, Rene Deloggans writes “Mutual aid is simple: it’s breaking the binary of the ‘haves’ and the ‘have-nots’ by equitably reallocating resources and knowledge”. They also write that “Mutual aid defies the hierarchies and white saviourism inherent to charity, instead asking us to share our skills and resources in order to decentralize community care, and help one another break free from capitalism and colonial authority.”

Mutual Aid is community care. The realities of colonialism, racism, transphobia, and the dominance of a cis white heteropatriarchy, make it so that the BIPOC community members are the first and most affected by suppression. They also have been criminalized for practicing mutual aid historically (read: potlatch ceremonies). We live in Mi’kma’ki, the unceded, unsundered, ancestral lands of the Mi’kmaq people, and yet, the intergenerational effects of colonialism mean a hugely disproportionate number of folks who are incarcerated, unhoused, and/or living in poverty are Indigenous.

Mutual aid is a refusal to allow the state to dictate who does and does not get access to resources. It is a reclamation of our autonomy, a reminder of the power of community. It is an important tactic of ensuring survival in the current capitalist economy. We have learned that we cannot solely rely on the state to care for the needs of the people, while at the same time we know that if we don’t push back, the ever expansive consumptive powers will continue to strip us of everything until there is only dust and bone. And so I leave you with this question; how do we care for our community members most in need, and at the same time find creative ways to poke at the ankles of the insatiable beast?

Link to the article:

briarpatchmagazine.com/articles/view/the-co-option-of-mutual-aid

Mutual Aid Mi’kma’ki

This month’s fundraiser is for Mutual Aid Mi’kma’ki, a collective of folks based in Kijipuktuk (Halifax) who compile and disseminate information on active mutual aid requests for BIPOC community members in our region. They also run a monthly community fund, collecting and then distributing funds to those who are requesting them.



MUTUAL AID MI’KMA’KI

You can find them on instagram at [@mutualaidmikmaki](https://www.instagram.com/mutualaidmikmaki)
etransfer: communityfundmikmaki@proton.me

Mutual Aid is an organizational model where voluntary collaborative exchanges of resources and services for common benefit take place amongst community members to overcome social, economic, and political barriers to meeting common needs.

Introducing another way to contribute to mutual aid in an ongoing capacity.

It’s so important that we are consistently contributing to mutual aid.

-- Community Fund Mi’kma’ki’s Ko-fi!! --



affinity, intimacy, & mischief as a revolutionary path forward

contributed by: bing bong

Last night, ATMs were smashed at five different major banks across the city. One of them had a dildo duct-taped to the screen. Windows were shattered in the dead of night, paper communiques sprawled across the lobby, a printed list of statistics linking those banks to the ongoing genocides in Palestine, Sudan, and beyond. No suspects have been identified; Ring cameras were diligently avoided; clothes were changed. This morning, a group of five friends shared breakfast at a greasy diner, laughing at jokes only they understood.

If you have tried to make decisions in a group of 20 or more, you may feel disillusioned by the gruelling, hours-long process of bringing many opinions into consensus. Though there is a time and place for groups of this size, there is unexpected strength in even smaller, tight-knit cells of four to ten people, called affinity groups.

Affinity groups are based on trust. They are formed between folks with pre-existing relationships, who have experience navigating conflict together (which is inevitable), making decisions together, and collaborating on a shared critical analysis. Because of their intimacy and smaller size, affinity groups are dynamic and maneuverable, quicker to make decisions on the fly. And because they have an established basis of trust, they can be emboldened to take riskier actions.

Leftist efforts at mass movement-building fail when ideological purity is prioritized over the experiences, values, beliefs, and skills of their base. When we consolidate the diverse ideological and tactical leftist spectrum into a watered-down platform, we reinforce rather than challenge the systems that oppress us. The affinity group model embraces rather than erases our differences. Each group specializes in their own desired niche, often without being in full agreement or even being aware of one another. The sum of many of affinity groups, acting radically in parallel, is to attack the oppressor on many fronts.

Affinity groups are as well-equipped for covert actions as they are for all critical components of organizing. An affinity group could specialize in: event planning, fundraising, door-knocking, preparing and delivering meals, providing court support to arrestees, and any other role that makes shit happen. The main point is to find people you like to do stuff with--anything!--and to collaborate on a project that serves your collective future.

So, dear reader, who are the people you trust the most? What are the social issues that get you and your friends riled up? Perhaps you've noticed grocery prices inflating beyond belief? What would stop a swarm of you and your dearest beloveds, balaclava and shopping cart-clad, from piling the superstore shelves into bags to distribute amongst poor folks in your community? Would the supermarket employees even know what hit them, before watching a haggard swarm of black-clothed mischief makers shuffle away into the parking lot? Those bulldozers parked at the edge of the forest, are they guarded overnight? It is scary to act alone, but what becomes possible when we support each other to truly, materially reject the bullshit we are fed?



RESOURCES!

COLLECTIVES

BOOKS

Black Flags and Windmills – scott crow

Black Mask & Up Against the Wall Motherfucker – Ron Hagne, Ben Morea, and the Black Mask Group

Constellations of Care – Cindy Milstein

Direct Action – Ann Hansen

Everything for Everyone: An Oral History of the New York Commune 2052–2072 – M.E. O'Brien & Eman Abdelhadi

Full Spectrum Resistance – Aric McBay

Insurgent Ecologies: Between Environmental Struggles and Postcapitalist Transformations – ed. by Undisciplined Environments Collective

Lessons from the Zapatistas: From Armed Insurgency to Peoples' Autonomy – Lia Pinheiro Barbosa & Peter M. Rosset

Mutual Aid – Dean Spade

ZINES

Affinity Groups: Essential Building Blocks of Anarchist Organizing Claim No

Easy Victories: A History and Analysis of Anti-Racist Action

Collectives: Anarchy Against the Mass

The Combahee River Collective Statement

Bass Music Documentaries – a Collective History:

Available to watch on YOUTUBE:

- * *Drum and Bass: The Movement*
- * *The American Jungle: [Part 1], [Part II], [Part III]*
- * *The Goldie doc*
- * *That UK Sound series: [Part 1] – Acid House, [Part 2] – Roots of UK Jungle, [Part 3] – Pirates, MCs and D'n'B, [Part 4] – UK Garage & Bassline, [Part 5.1] – The Jamaican Connection, [Part 5.2] – The Origin of Dub & UK Sound Systems, [Part 5.3] – The Sound of Dubstep*
- * *What Makes Something Jungle (Resident Advisor)*



Seed and Spark Book Co-operative

Seed & Spark Book Co-op is an emerging bookstore co-operative building futures of collective freedom in Kijipuktuk, Mi'kma'ki. We distribute anti-capitalist, anti-colonial, anti-racist, and queer books and zines with topics ranging from prison abolition, Indigenous sovereignty, and anarchic social movements. We focus on sourcing books and zines that are not available in Mi'kma'ki.



ZINES (continued)

Cracks in the Limestone: Actions in Kingston, 2014–2017

Jane: Documents from Chicago's Clandestine Abortion Service, 1968–1973

Mutual Aid Disaster Relief: Lessons Learned

Reclamation: The Indigenous Struggle for Land and Autonomy in Chiapas

The Struggle is Not Martyrdom but for Life: A Critical Discussion about Armed Struggle with Anarchist Guerrillas in Rojava

Theses on the Sudanese Commune

PODCASTS

Street Medics: The People Who Wash Pepperspray Out of Your Eyes – Cool People Who Did Cool Stuff

Tearing Into It: A Conversation with Dean Spade – The Beautiful Idea

Mutual Aid: How to Survive When The State Fails Us – The Dugout Podcast

Signals Rising on DIY Radio Infrastructure – The Final Straw Radio



- * *The Rest Is History: The Early Days of Junge & DnB* (<https://therestishistorydoc.com/>)
- * *Return to Rage*
- * *Talkin Heads – Metalheadz Documentary*
- * *Shutup & Dance Documentary*
- * *All My Homies Hate Skrillex*
- * *Modern Times LTJ Bukem Documentary*
- * *Jungle Fever – BBC 2 Documentary*

Nectar Collective

Who? Nectar is a HFX based queer collective made up of 5 DJs: aniiiiiiiiiiiiiiiiita, DJ Decision, Dumb Little Bitch, Pollysporyn and kneesplint. You can find us on instagram @nectar_collective, and on youtube @NectarTelevision

What? We throw parties for our community. Our semi regular event SLURP is a celebration of queer sexuality and expression, with a focus on bodily autonomy and consent. Through the different themes we set, our crowds are encouraged to dress in the way that feels most real to them, with as little or as much clothing as they want. SLURP is a vehicle for us to bring the broader queer music scene to Halifax, and we have been fortunate to book and play with some of our favourite DJs such as Bored Lord, Monsieurmadam, Field Note, Playgirl, Dark Fantasy, and Cuerpos.

Where? We are based in beautiful Kjiptuk (Halifax, NS). Halifax has one of the biggest populations of queer people per capita in Canada, yet there are limited spaces for us to dance together.

When? Nectar collective was founded by aniiiiiiiiiiiiiiiiita, DJ Decision, and Dumb Little Bitch in 2023. In late 2024, Pollysporyn and kneesplint officially joined the collective after many collaborations. As time has gone on, Nectar and our events have gotten bigger and involve a broad community of local artists who assist us with everything from video recording/editing, 3D Modelling, Animation, and gogo dancing.

Why? Historically, queer people have found solace and safety in nightlife. These closed spaces provided vulnerable populations with not just somewhere to gather, but somewhere to celebrate. As LGBTQIA+ rights around the world are eroding, it is essential that we maintain these traditions.



Rival Soundsystem

Who? Rival Sound is a soundsystem and collective based out of Toronto, ON. Formerly part of the Iron Lung Soundsystem build, half of the system was adopted by Rhombi in 2025 with the intention of continuing the legacy of sound system culture in the region.

The Rival crew is multidisciplinary, with skills ranging from DJing, music production, art, design, photography, and event production among many others. The entire crew has deep love and passion for the community essence of soundsystem culture and stands by the politics that underpin soundsystem music as the sound of resistance. The hand built sound system provides a rich heavyweight bass and undeniable presence, which compliments bass forward selections and quality sound design.

Our crew includes:

@rhombi_music
@kizmet32
@joshuabest
@mrmustachi
@misskleio
@shakeyls_music
@ashleighkxo
@thoughtfulrevolutionsmusic



What? Rival Sound is more than just a soundsystem. As a collective, our commitment is to creating and supporting inclusive programming by representing a broad range of cultural expressions and artistic practices through our events. Our goal is to ensure fair compensation for artists, their work, their experience, and any cultural material they share. This includes not only monetary compensation but also acknowledgment, recognition, and respectful representation. We stand by our commitment to addressing power imbalances in the sector that make it difficult for independent, underground electronic music to flourish.

Where? Rival is located in Toronto, which is on the Williams Treaties and Treaty #13 area. It is the traditional territories of many First Nations, including the Mississaugas of the Credit, the Anishnaabe, the Chippewa, the Haudenosaunee, and the Wendat peoples. This territory is part of 'the Dish with One Spoon' wampum, a Treaty made between the Anishinaabe, Mississaugas, and Haudenosaunee, where nations entered into an agreement to protect the land and responsibly care for its resources in harmony together.

When? While as individuals we have decades of collective experience, our soundsystem crew formed in 2025.

Why? The Rival Sound crew holds themselves to a high standard when it comes to the social environment at our events and in our everyday interactions. We have zero tolerance for any oppressive and/or regressive behaviour, which includes racism, sexism, transphobia, homophobia, zionism, ableism, xenophobia, etc. No one individual or crew is perfect, which is why we continuously strive to adapt and improve by remaining open to criticism and feedback, as well as have the humility to adapt our practices based on artist and community input.

We're best known for our involvement in the protest event known as Spoiler Room.

From our friend @praxis_archives:

"Spoiler Room Toronto is the call-in we needed!"

The sold-out, maxed capacity event did what it claimed to do: showed the importance of community and the powerful impact of collaboration with a common goal in mind. Thousands of dollars were raised for frontline community groups both in Toronto and Gaza, a reflection of the core politics found within underground dance music spaces. Frankly, a standard was set for resisting the overreach of private equity like KKR in cultural spaces. Dismantling systematic issues necessitates building better alternatives."

More info: <https://www.instagram.com/p/D0zvwfjB7h/>

Collectives Involved:

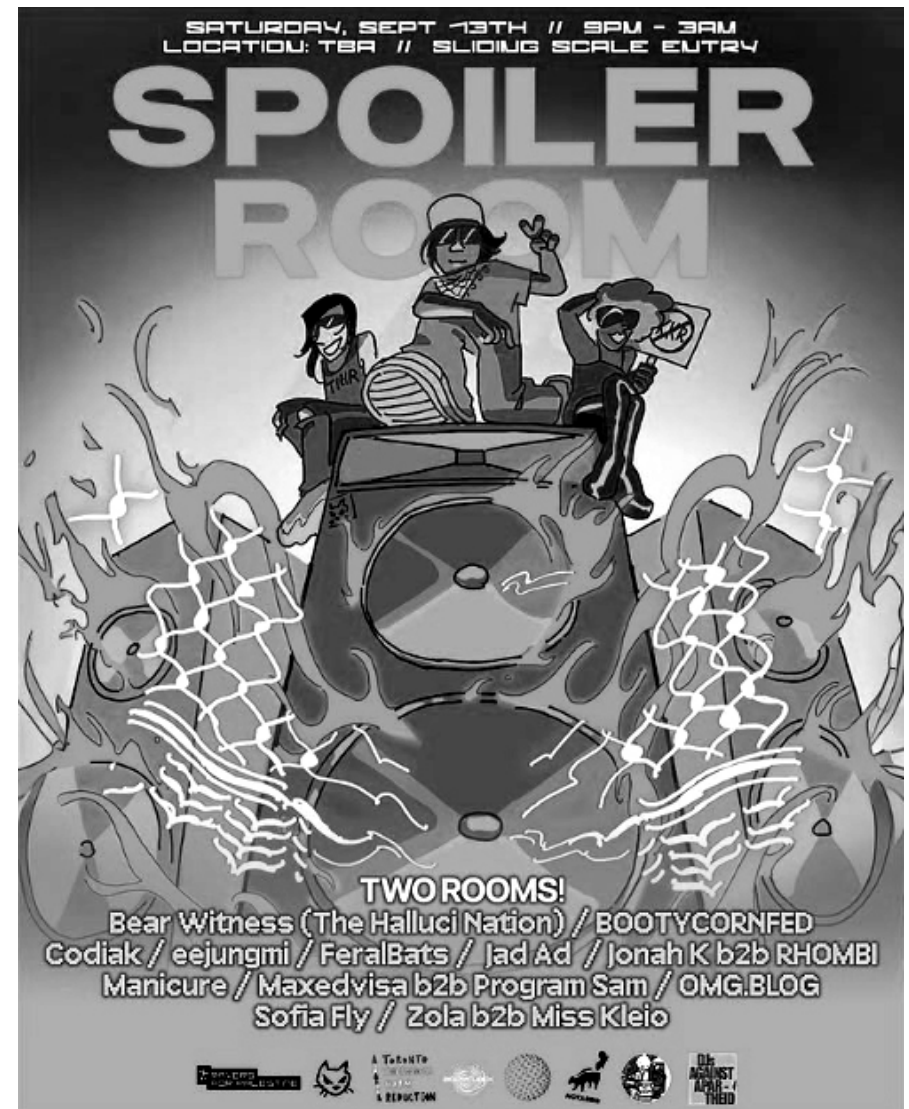
@notabbq, @artshownearme, @bodyclock.to, @rivalsoundsystem

All DJs:

@misskleio, @eejungmi, @thoughtfulrevolutionsmusic, @bearygarcia_thegratefulred, @rhombi_music, @jad_ad_dj, @feral.bats, @jonah_k_23, @bootycornfed, @maxedvisa, @omgblog, @sofiafly_, @samuelwasserman, @codiak., @iconic_comfort

Donations to:

@torontoindigenoussharmreduction
@reviving.gaza
@fentaware





What We've Done Together...

Jump the Fence is a combination of a community-based sound system event, a publication, and a fundraiser. We support grass roots and community-based individuals and organizations. All our events are non-ticketed, pay what you choose, and zines are by donation. Everyone is welcome, and we never want the cost of entry to be a barrier to our community. We do this because we want to, because we love to, and the response from everyone so far has been incredible.

With the help of everyone who attended Jump the Fence events in October and November of 2025 we were able to raise more than **\$2,700!**

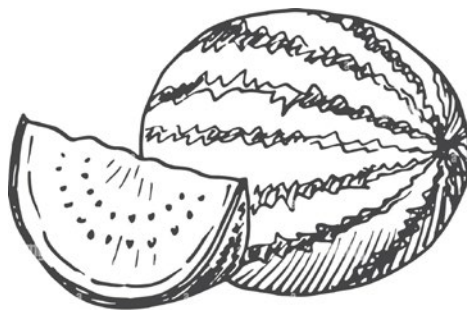
These funds were distributed to the **Drug Users Liberation Front (DULF)** in their ongoing legal fight for harm reduction and safe supply in BC, to **the Sanabel team** providing on-the-ground food distribution in the Gaza strip, and to **a young Palestinian family** in Gaza seeking an escape from the violence. This month we focus on local mutual aids in Halifax, Nova Scotia (*more info pg 19-20*).

We are grateful for this community who has shown up so consistently to support this event and the vision.

Maybe you were all as ready for it as we were.

All struggles against imperialism and white supremacy are connected.

Together we say: Land Back. Free Palestine. Free Congo. Free Sudan.



MUTUAL AID MI'KMA'KI

Junglist Movement



The legendary Aerosoul Junglist Movement created by graphic by the late, great, Leke Adesoye in the mid 1990's

Jungle is Massive

contributed by: earthtone

One of the many gifts of drum and bass culture, and particular jungle culture, is the cohesion with which it operates despite being simultaneously widespread and underground. It's a multinational grassroots phenomena that invites everyone who is called to it to be a part of it – across differences of language, gender, sexuality, race, class, and creed. Quite literally, it is for each and everyone who needs it.

To call oneself a “Junglist” implies being a part of something bigger – a cultural movement that is different than simply being a fan of a particular genre. There are no “Drum and Bassists” or “House-ists”. It's akin to other cultural movements – punk, folk, hip hop, disco, reggae, roots, blues and jazz. It goes beyond the music, it's political, and rebellious. No matter where you go, the core tenants are collectively held:

- All are welcome, Jungle knows no bounds.
- A focus on 160 – 180 bpm, rolling, syncopated polyrhythms.
- Deep, rolling bass lines.
- HI-FI sound, low-frequency bass response. Big speakers.
- The soundsystem is paramount. (see above ^)
- It's a celebration – from clutch reloads and unreleased tunes and bootlegs, to endless b2bs, to MC's toasting the crowd all night, it's a different kind of feeling and one that the crowd fully participates in.
- Always a connection to the history from the soul, jazz, funk, and disco roots, to hip-hop and early electronic music like techno, acid house, and garage to modern jungle, dnb, and other allied genres. Junglists know and share the history.

Jump the Fence seeks to expand on this culture that meshes so seamlessly with our values. We make this space for the people who can't just stick their head in the sand, who are turned off by the mainstreaming and de-politicizing of the underground.

To me, racism, homophobia, transphobia, xenophobia, and bigotry have no place in the spaces we create around this culture and this music. It is one of the most appealing things about the culture, and why it saved everyone I know who found it when they needed it. For this brown kid growing up in the prairies in the early 2000's, Jungle was a lifeline, and now as an adult I want to throw out that line to anyone else who needs it. After more than 25 years calling myself a junglist, I can say it has led me to some of my closest friends and chosen family and some of the best experiences of my life. It is simply said, my community.

Big up junglist massive. Love and respect.

Nimi'idiwin: We Dance Together

Who? Nimi'idiwin: We Dance Together, an Indigenous DJ collective building safe spaces for Indigenous electronic music in Treaty 1.

Featuring DJs Cadence (Waywayseecappo), The Kaptain (Long Plain), and Justin Bear (Peguis & Red River Metis).

The Kaptain is an Anishinabe and Inuk Two-Spirit artist and DJ.

Born in '98, The Kaptain's experience of 2000 is that of a Britney-obsessed toddler. Still, early aughts culture, with all its gratifying glitz, majorly shaped their on-stage style. As The Kaptain, they boast a new-found confidence, commanding the dance floor and promising smooth sailing throughout the night.

Cadence is a Treaty 1 Drum and Bass DJ, Bass Culture supporter and contributor to the Winnipeg Jungle culture since 2001.

It all started with dub and reggae in the 80's when his Grandfather would let those choice records ride at family gatherings. Using this knowledge passed down, his first mixtape compilations during the 1990s were of dance music culture which helped shape his love of electronic music.

Along with some friends during the turn of the millennium, Cadence wandered into the side rooms where he found the vibrant sound of Jungle. Freshly inspired, he began DJing the open decks portion of parties in 2001. You can expect to hear versatile track selection, clean cuts, long mix n' blends with the rare double drop to invoke an uplifting experience.

Over the years he has opened for Jungle music's largest superstars as well as Radio spots on both UFMF and CKUW in Winnipeg.

Justin Bear is mixed Cree and Scottish from Peguis First Nation and a citizen of the Manitoba Métis Federation. He's a DJ, arts administrator, facilitator, and community worker who's passionate about revitalizing Indigenous ways of being through arts and culture. His musical styles lean on old school dance music including jungle, hardcore rave, and acid house.

What? Nimi'idiwin has been hosting safe spaces for Indigenous electronic music in treaty 1 for three years. In 2023 we had a monthly event at The Goodwill that was free and offered a low stress environment for those who want to dance, or rest, or visit with friends. It was supported by Manitoba Harm Reduction Network where they had free naloxone kits and training and information about other community supports.





We also had a radio show on 101.5 UFMF also titled 'Nimi'idiwin' where we showcased Indigenous DJs in Treaty 1 that ran every Friday from 10-11pm.

We've thrown two major events beyond the monthly. Nimi'idiwin in the Park in partnership with the Manitoba Electronic Music Exhibition (MEME) and brought in Sean Beaver (Calgary) from the Drumbeat collective for a family friendly outdoor daytime dance party in the historic Upper Fort Garry park. And we celebrated the closing of The Goodwill with 'Ekosi' a late night party that featured Drum and Bass, Live MCs, Drag, and Jigging.

We have been busy with our own lives lately, but we are planning our next event 'BIG DRUM n'bass' that featured all Indigenous DJs all spinning DnB and Jungle.

Where? We're located in Winipek, Manitowapow, Kanata - Treaty 1 Territory

Territory of the Ininew, Anishinaabe, Dene, Dakota, Anisininew, and Métis nations.

When? Our collective in 2023.

Why? We formed as a response to the lack of Indigenous led electronic dance parties in Winnipeg, and taking inspiration from the Drumbeat community that formed on social media during the pandemic that connected Indigenous DJs from across the country.



Hardsteppers

Who?

IG: @hardsteppers_

FB: <https://www.facebook.com/profile.php?id=61575143429905>

YT: <https://www.youtube.com/@hardsteppers-crew>

Kio (IG: dj.kio.mt)

Regimental (IG: regimental_oneton)

Sase One (IG: @hardsteppers_)

Somsay (IG: @somsay)

Wally (IG: @davidwallyrawalia, FB: <https://www.facebook.com/djWallyMtl/>)

Adam L (IG: @adamlippy)

What? Since its inception, Hardsteppers has taken on multiple roles, from dj crew to touring band. In its current form, we organize events to push jungle culture in all its forms and we are launching our first releases as a label.

Where? Hardsteppers was born in Montreal but has expanded and now has members in Toronto and BC.

When? Hardsteppers was founded in 1995



Why? Hardsteppers is a jungle Collective founded in 95 by Sase One & Hectic in Montreal. It has evolved over the years as members have joined and projects have evolved. There was an album and live band in 2005 as well as a Canadian tour. Many shows and exclusive Dubplates cut. Our focus has always been to present our vision of Jungle / Drum & Bass with MCs. We see this music as a multicultural celebration and fully embrace the 4 elements of the culture. DJing, MCing, Dancing & Graffiti.

Bassix Sound System



Who?

<https://mtlbassix.com/>

IG: @mtl.bassix

Fb: <https://www.facebook.com/mtlbassix>

Andy aka Snowphish (IG: @andy._.snow)

David aka Wally (IG: @davidwallyrawalia, FB: <https://www.facebook.com/djWallyMtl>)

Francis aka Lockout: (IG: @franklockout)

Lucas aka SasQ (FB: <https://www.facebook.com/profile.php?id=100068782005495>)

Patrick aka Propaganja: (IG: pat_propaganja)

Pierre-Luc aka ½ Sequel

Thomas aka Pyrotrich (IG: pyrotrichdub, FB: <https://www.facebook.com/djpyrotrich>)

Yan aka ½ Squeel aka Akatrash (FB: <https://www.facebook.com/iomtl>)

What? Bassix is a sound system crew. We throw events and rent out our hand built sound system to shows and festivals. We collaborate closely with promoters across Quebec to help curate club nights, raves and festivals.

Where? Bassix's roots are in Montreal but our soul spreads throughout the entire province. We work with promoters to throw on island and with festivals to bring our sound system across Quebec.

When? Bassix was founded in 2012 and has been active and growing since.

Why? We are, above all, a group of friends united by their passion for music and sound systems. A team putting the emphasis on accessible events open to all, bringing together music lovers in a friendly ambiance filled with dancing and eclectic bass music. With a wide variety of influences and musical backgrounds ranging from reggae, dub, hip-hop, drum & bass, techno and more – the collective wants nothing more than to push their sounds through the medium **39** that represents them best: a quality sound system.

Dark Room MTL

Who?

Insta: @darkroom.mtl

FB: <https://www.facebook.com/profile.php?id=61575147575587>

YT: <https://www.youtube.com/@DARKROOMMTL2/videos>

SIROS (@siros.the.plague, @blackplaguedesign)

Nate Legris aka ½ of KRAD aka ETAN (@we.are.krad, @c.est.ca.qui.est.nice)

Fleur aka ½ of KRAD (@we.are.krad, @petite.fleur.tannante)

Vince Grave (@vincegrave_art)

Wally (@davidwallyrawalia)

Martini (@martinezcherodriguez, @basstribeproduct)

Mignon (@mignon0urs)

Sâni Maninkari

Chloé Filteau-Tessier

What? We throw one of a kind all night events with djs, performances, art installations and an artisan market. We also offer the Dark Room experience as a festival showcase.

Where? Montreal, QC

When? Our first official event, Dark Room 001 took place on November 21 2024

Why? The Dark Room is a place to safely explore sensorial extremes, compromises be damned.

Our approach to sound is to push the envelope to the edge of discomfort. Speaker huggers at heart, we're always hunting for another dose of unrelenting, brutally intense sub bass.

Every dj is carefully chosen and entrusted with the mission to take the audience on a unique journey defined, not by genre, but by feel. Our sound resides under the bass music umbrella ranging from deep, cerebral and meditative to energetic, intense and mind-melting.

Every moment and every square foot is curated to embody our philosophy. Time and space is to be fashionably saturated. Our team has weaponized our respective neurodivergences to make these nights as stimulating as possible. We work with VJs, deco teams, installation artists and live painters to fill the entire space with multi sensorial experiences.

Performers are hand picked to make you live and feel a wide range of emotions. Dark, sexy, soft blended with brutal, traumatizing yet breathtaking all to leave our attendees speechless. From **40**

pole dance, burlesque and Shibari to freakshow performances, body suspension to torture. There is something to scratch the kinky itch for everyone.

Our performers allow themselves to enter states of extreme vulnerability so it is key for Dark Room to tend to the “gardening” of the crowd with love as rigor that is reflective of the passion from all contributors. With every edition, we refine this strategy. Curating a crowd like ours means we have to limit the number of participants even when demand grows. All this is impossible without the collaboration of the family we’ve built... and we were blessed with an overwhelming response.

Dark Room events have no tickets. In order to be admitted, people must assure us that their intentions are pure and that they will contribute to a safe atmosphere. Only then will they be granted the right of entrance. With each request, we start by scanning online presence, weeding out the phobes and we take the time to communicate directly with each new person to ensure that they understand the rules of the dance. Each new guest must have someone who vouches for them, someone responsible for their safety and actions throughout the night until they arrive home safe.

The family effect becomes immediate through this buddy system. At Dark Room, you are safe and this priority has an immense impact, creating a truly liberating experience.

Everything is crafted to create an environment where one can let go completely pushing personal boundaries while learning to honor those of others. We saturate the space with art in every form from every angle to help our people forget the weight of their existence for just one night. We believe that the more artistic stimuli there are the less people feel the need to consume to belong.

Our guests are the living artworks of our museum.

Via our market space, Dark Room focuses on promoting small and thriving artists and artisans. We emphasize the discovery of talented individuals who create original and innovative designs, whether it’s through upcycled materials, leather craftsmanship, handmade jewelry, or unique fetish and kink apparel.

Our goal is to support our artistic community by providing a crowd that is looking for what they have to offer, connecting them with people who understand and value their work, rather than trying to push their work to indifferent masses. Quality over quantity.

In every respect, we believe in fostering a vibrant community **41** where creativity and originality are celebrated.



Shoutout to the Collective Beyond!

There are many collectives and individuals carrying on the work we are highlighting in this issue. We couldn't get to all of them and there's undoubtedly more people out there than we know who are likewise tapped into this collective need that we're all responding to. There are emergent themes of inclusion, creating space for queer, trans, and racialized people where they can find autonomy, sexuality, liberation, and the catharsis of dancing to low frequency sound.

In no particular order here are some of those...

In BC (Douglas Treaties, Treaty 8 and comprehensive modern treaties - Tsawwassen, Maa-nulth, Tla'amin, etc.)

@handsome.tiger - Handsome Tiger

In Ontario (Upper Canada Land Surrenders, Robinson-Superior, Treaties 3, 9, 10, and the Williams Treaties)

@thehallucination - The Halluci Nation

@basswitchcoven - Bass Witch Coven

@djmetime - DJ Me Time

In Alberta (Treaty Areas 6, 7 and 8)

@anotherbadcreeasian - Another Bad Cree Asian

@drumbeatent - Drum Beat Entertainment

@main.objective - Ember (Main Objective)

@bonzai.wub - Kai (Bonzai)

In Nova Scotia (Treaties of Peace & Friendship)

@dj_mommy_presents - Dj Mommy Presents

@for_the_heads_halifax - For the Heads

@home.bass - Home Bass <3

@criticalmasshfx - Critical Mass

@selectasudioeast - Selecta Audio East

@sauna_sounds - Sauna Sounds

@exploriasound - EXPLORIA / BODY LANGUAGE



Finding Our Way Forward

contributed by: Ninotchka

Music and dance have always been an important part of my life and my being. From childhood at my parents' parties, to the all-ages shows at The Halifax Pavilion, to electronic music events and festivals in adulthood, these things have been a connection to vitality.

Music and dance spaces can be transformative for me, nourishing, comforting, can help me move through and out of all kinds of things in life. They can be reminders of transcendence, possibility, connection, and creation. Or they can just be a place to hangout with friends. And they aren't always these things, and that's ok too.

Along the way, becoming a therapist, my work pushed me into more solid care practices for myself. Like many of us, I manage the hard or the depleting aspects of my life with soul nourishing experiences. It's my responsibility to myself, and my community. And music and dance spaces became even more important in that regard.

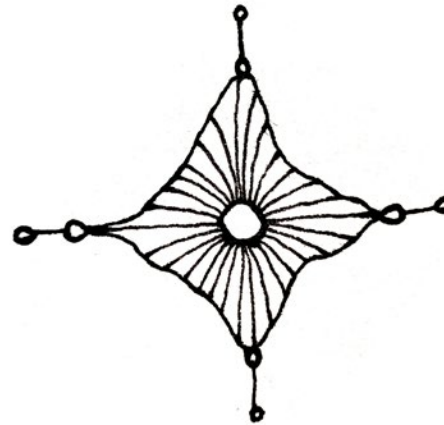
But I don't want to just consume. I don't come to events to forget, or bypass that which is real and exists beyond this moment. I want to participate in this moment with dance and bass, and also the interdependence of what we are part of, within, and all around -- all the threads that weave with the music. Just because we don't acknowledge something doesn't mean it isn't there, it just means we aren't allowing for the full fabric of our experience -- and the reality is that a lot of the spaces I existed in, growing up in Halifax, didn't acknowledge or see me.

I am queer, brown, immigrant, settler who came to Halifax in 1990 as a four-year-old girl -- and the Halifax of now is not the Halifax of my experience then. I'm not speaking for others or saying things were or are this way or that - I'm writing of my experience.

I knew what it was to be seen and held in the spaces my bipoc community made for ourselves. The private, familial, community spaces not of the larger public realm -- our zones of refuge. And I knew what it was to navigate the rest of my reality outside of that. I know what it's like for my existence to be an afterthought, an asterix, to be kept outside, instead of woven in. To have who I am be denied - even if by virtue of existing, I am inherently part of the social fabric. So the thing is, how can I fully step into and find nourishment from a community that doesn't confront white supremacy and oppression in all forms?

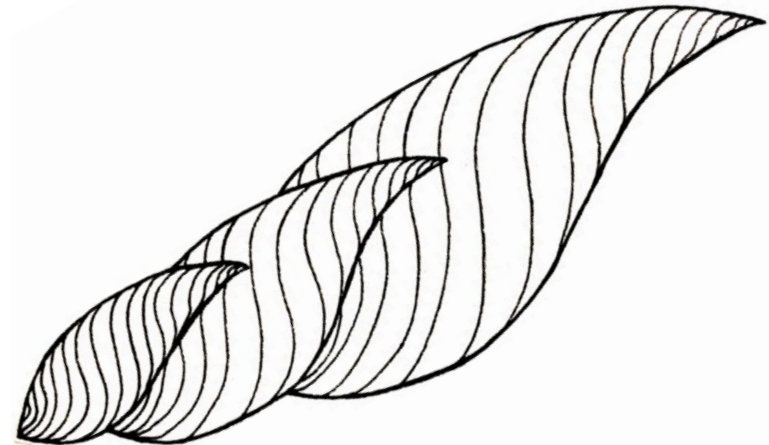
Collectives that aim to disrupt the dominant structures of harm and intentionally create different ways of being, make me more hopeful that my whole self is welcome and more than I have known is possible.

And my reality is, that four-year-old brown girl and her mom having eggs and racial slurs thrown at her at the corner of Main and Dunbrack - and that 10, 15, and 20 year-old-me experiencing ongoing oppressive harm, didn't really believe a different experience would be possible here. And it's from this place and experience that the politicization of the dance and music space is important to me.



“The true focus of revolutionary change is never merely the oppressive situations which we seek to escape, but that piece of the oppressor which is planted deep within each of us, and which knows only the oppressors’ tactics, the oppressors’ relationships.”

– Audre Lorde



WHAT COMES NEXT?

Get updates and hear about our events first! Let us know if you want to contribute to the collective!

Join the mailing list by sending an email to:

jumpthefencecollective@gmail.com

Based in Kijipuktuk / Halifax

Oct 17th 2025	Vol. 01	Iss. 01	+ event at 2037 Gottingen
Nov 28th 2025	Vol. 01	Iss. 02	+ event at 2037 Gottingen
Dec 19th 2025	Vol. 01	Iss. 03	+ event at 2037 Gottingen
Jan 2026	Details TBD		
Feb 2026	Details TBD + ALL AGES EVENT		
Mar 20th 2026	Details TBD + event at 2037 Gottingen		
Apr 24th 2026	Details TBD + event at 2037 Gottingen		

THIS MACHINE
KILLS
FASCISTS



POLICY OF RESPECT

We promote a culture of consent. Respect people's bodies, boundaries, and choice. Unwanted attention will not be tolerated.

Drug and alcohol use is at the discretion of the individual. Do not pressure anyone into consumption.

The collective is: Anti-fascist, anti-racist, anti-capitalist, and pro Land Back. No discrimination of any kind will be tolerated.

Queer and Trans inclusive, respect people's pronouns. Period.

The space we make together is scared. If someone is making you uncomfortable, please tell one of the organizers.

We support each other when needed. We hold each other accountable when needed.

Resist.
&
Respect one another.

ACKNOWLEDGMENTS

Contributors:

Jump the Fence (Chillier, korvidae, Harmsworth, earthtone)
Ninotchka
bing bong
ig:n!te! collective
40 hz
Coupl'a Queers
Nectar Collective
Rival Soundsystem
Night Shifts
Nimi'Idiwin
Hardsteppers
Dark Room MTL
Bassix Soundsystem
Resonance Collective

Music performances by:

JTF collective (Chillier, korvidae, Harmsworth and earthtone)
and guest (Jonah K - ig:n!te! Collective)

Sound System: PK Soundsystem by Black Box Sound Cru

Cover art by: Harmsworth Design

Art Contributions by: H.yphae.art, Spiral.Sparrow, Jess Judge Photography, Wally, korvidae, and Jonah K

WARNING!

This zine contains critical perspectives that may cause you to question the status quo. Listening to Soundsystem Music may cause spontaneous dancing, build community, and encourage a general rejection of the mainstream. Please be advised.



Strength in Numbers – Respect in the Collective

*Created without AI by the JTF Collective
in Mi'kma'ki / Kjiptuk / Halifax*



12.25

ACAB