

Sound Effect:	00:00	[SkyTrain Wheels Squealing On Tracks, Wind Rushing]
Marisa Gold:	00:10	Earth Mother. We are here. We come together to gaze upon it all, the collaboration of our creation and hers, to feel our togetherness, to connect with the beginning of the sea. To honour, play, new life exploring itself, growing hopeful and powerfully. A fruitful journey toward discovery. Observe this joyful curiosity, a place where our worlds touch energetically and magically. One we are with this variety. The sounds of the lives we've molded create a harmony which can be heard and felt across this Island Green. Where oceans meet salty air with loving means inside the breeze. It carries laughter, smiles, and good times through the leaves of humble trees. Breathe. Open like the sky conceives us, and all we make believe.
Sound Effect:	01:56	[SkyTrain Wheels Squealing On Tracks, Wind Rushing, Child Yells]
Charlene George:	02:13	[Speaks Skwxwú7mesh sníchim]
Charlene George:	03:42	I just introduced myself with my ancestral name S7atsáliya. My given name is Charlene. I am Skwxwú7mesh and Selíwat. I come from the [Speaks Skwxwú7mesh sníchim] and [Speaks Skwxwú7mesh sníchim] also known as Mission Reserve, coming from the, one of the Skwxwú7mesh villages and for our reservation, coming from one of the Selíwat villages. And I'm here to talk about Creekside Park today. I'm very thankful and honoured to have been asked by Vines Festival to share the little bit that I, I know and have been shared with about Creekside Park.
Charlene George:	04:21	I was also mentioning in Skwxwú7mesh sníchim I am a teacher of the language and it's been a, it's a continuous journey, of course. You know, our, our ancestors say you never stop learning. You never stop learning. You never stop finding the language and growing with it and, and sharing it. And that's the thing you have to share: what you learn. And...so I've had a couple conversations with two of my friends, Khelsilem and [Unknown Name]. Two, two of my... One is one of my language teachers and the other I teach language with and we all continuously learn the language together. And so, so what I would, what was shared with me is from Khelsilem is that Creekside Park is relatively new to our people and to Vancouver city because False Creek kind of extended about two kilometres

east towards Clark Drive. And it was recently more filled up and up until about the 1980s was used as industrial land.

- Charlene George: 05:35 And, and there's another place named called Xáywá7esks. And it was, it was where there was a point where False Creek narrowed, kind of where around Science World is. And it opened up massively into a big mud flat and it was prime elk hunting grounds. That's, that's one of the major places that our people used to hunt elk. And there was a permanent village close to Creekside Park and Science World—relatively close anyway, Snauq—and it's a place where a lot of our ancestors are-- used to live, permanently, and would do a lot of seasonal, seasonal things such as like fishing for certain things. So thank you all for listening and I look forward to sharing more in the future if that's, if that's a thing that people are interested in, for sure. So, [Speaks Skwxwú7mesh sníchim] Thank you for listening. I have really good feelings. [Speaks Skwxwú7mesh sníchim] That's all my words for now.
- Sound Effect: 06:48 [Wind Rushing]
- Music: 06:52 [Begin Music: Soft Electronic Beat]
- Dana De Samedi: 06:56 [Singing] Nobody knows me and nobody cares. Sometimes I get cold feet when nobody's there. But I let myself speak and that's when they stare. 'Cause I know they're watching me.
- Dana De Samedi: 07:12 [Spoken] They've got eyes everywhere. [Echo of the Word "Everywhere"] They hear things that are never there [Echo of the Words "Never There"] They speak things that are never to be spoken, you were born to be broken, either that or something they can sell. They want to package me and tell 'em I'm on their side. [Echo of the Words "Their Side"] They say that life isn't fair, people are begging to differ [Echo of the Words "Begging to Differ"] or just begging I can't tell the difference, I guess I'll just go to a different store [Echo of the Word "Store"] Can't you tell that I'm willing to buy? If not for this money can't you tell that I'm willing to die [Singing] for this thing you can money. And I use to sing praises of gold. You know what they say, some sayings get old. Some people change, but most people don't. Some of the [Inaudible] got honeys and dough, some of us pray for a saviour and some of us do what we want. That's what they want us to think. If you knew what they thought of us, all of the things, down to the way they control us,

d-d-d-down to the colour of skin. You wouldn't see the same.
No. You wouldn't be the same. [Echo of the Word "Same"]

- Dana De Samedi: 08:08 And nobody knows me, and nobody cares. Sometimes I get cold feet when nobody's there. But I let myself speak and that's when they stare. 'Cause I know they're watching me.
- Music: 08:21 [End Music: Soft Electronic Beat]
- Sound Effect: 08:22 [Wind Rushing]
- Betty Mulat/Venetta: 08:34 Hi, my name is Betty Mulat, and I also go by Venetta and I'm a visual artist, producer, DJ, and community organizer in so-called Vancouver, the land of the Coast Salish peoples that is the Skwxwú7mesh, Tsleil-Waututh, and Musqueam nations. I am also the cofounder of NuZi Collective, which is an electronic music collective focused on uplifting Black and Brown women, trans women and gender nonconforming individuals within the Vancouver electronic music scene through music initiatives, community engagement, and empowerment. Basically through NuZi, our main focus is addressing the Black and Brown queer roots of house and techno, and fighting against the whitewashing of these genres. Electronic music is and has always been Black protest music, so through NuZi, we're trying to cultivate spaces of resistance and focus on reclaiming the roots within Vancouver. I'm going to start off by talking a little bit about Hogan's Alley. And... start with the Hogan's Alley Reoccupation.
- Betty Mulat/Venetta: 09:44 So... Very interesting that when it comes to protests in Vancouver, we have had about four, I believe now? People have had no issues attending the Black Vancouver protests at the Vancouver Art Gallery, as well as the protests at the Olympic cauldron in downtown. And they have no problem attending these events and taking photos and videos for the world to see that they were there and they were present because it's a photo op. Which wasn't really what a protest should be—at least I don't think so. So it's pretty unfortunate I'd say, considering the same energy was nowhere to be found at the Hogan's Alley blockades back in June.
- Betty Mulat/Venetta: 10:21 The viaduct being blocked off for the protest seemed to pose

too much of a large threat to Vancouverites, interfering with their daily life. Because for some of these people having to reroute their commute for a mere three days is the only inconvenience that they'll ever have to face. But there's zero remorse for communities who've been displaced on stolen Indigenous lands in quote unquote "British Columbia." Point blank, white supremacy is the reason these folks lack the capacity to understand that you cannot even begin to compare police brutality and anti-Black violence to having their little shortcut rerouted through the viaduct. It's ironic that half these people are also unaware or simply do not care about the Black community that was gradually displaced and disposed of when Hogan's Alley, the once vibrant and burgeoning Black community, was destroyed so the viaduct could be constructed in the 1960s. The city started displacing the Black community inhabiting Hogan's alley on the premise of quote "slum clearance," which is a displacement as a state of solution to poverty. So this tactic is used by all levels of settler government today, according to the Alliance Against Displacement.

Betty Mulat/Venetta: 11:39

This tactic was used to build freeways, is what they had said, but all we ever got was the viaduct and the Black community destroyed. And unfortunately the consequence of this tactic is one that the Black community still suffers from today. Ever since then, the Black community in Vancouver has had nowhere to congregate, nowhere to connect with one another. I've lived here my whole life. And I can say the lack of cultural centres, no cultural centres, no community hubs, no resources, nothing... It's been a very isolating experience. And growing up in Vancouver, you hardly ever even learn about Black history or the Black history that once existed in this city. I only learned about Hogan's Alley a few years ago once I started going to school, and imagining a city where vibrant, popping Black businesses like Vie's Chicken Steak House and Pullman's Porter Club would still exist, would probably make the Black experience in Vancouver a lot less isolating.

Betty Mulat/Venetta: 12:58

And the city, once again, refuses to meet BLM's demands that they presented forward. But the one good thing that has come up in the Hogan's Alley community in the past year is seeing Nora Hendrix building, which was open in partnership with PHS, the Hogan's Alley society—I would *strongly* recommend everyone donate to and look into—have been putting in *endless* work, into bringing awareness into Hogan's Alley history. So if people want to do the research, it's all there. And Nora Hendrix

opened up, I believe, in April of 2019. I actually worked there for a brief period and basically it houses only Black and Indigenous folks. And it was opened up with PHS in partnership with BC Housing. So that was supposed to be one of the first projects the city's promised towards funding, the Hogan's Alley revival, but we're not really seeing anything else coming up at this moment so it's kind of a never ending fight to reclaim the space again for the Black community.

Sound Effect:	14:06	[Wind Rushing]
Tonye Aganaba:	14:16	What's up fam? It's me, Tonye, again about coming at you from the comfort of my living room right here on the unceded, stolen, ancestral lands of the Musqueam, Skwxwú7mesh, and Tsleil-Waututh First Nations. Give thanks. I'm very grateful to be here. I am grateful also to Vines Festival for the invitation to add my essence to this experience. The song you are about to hear is called Afrosience, all futures rely on science. On drums, my beloved [Unknown Name]. On keys, [Unknown Name]. On guitar, [Unknown Name]. And on bass, [Unknown Name]. Enjoy.
Music:	15:00	[Begin Music: Upbeat Instrumental]
Tonye Aganaba:	15:09	[Singing] All futures rely on it, science... believe me... yeah, yeah. / I keep checking the sky for them, signs asking, can they see me—yeah. / I keep checking the time, cuz its flying and its bleeding out... bleeding out. / I know it's borrowed like before and it's floating out of open doors and windows.
Tonye Aganaba:	15:43	I'm ready, I'm ready, I'm ready, I'm ready to come back in. / I'm ready, I'm ready, I'm ready, I'm ready to come back in. / I'm ready, well I'm ready to come back in to you. / I'm ready, I'm ready, I'm ready, I'm ready to come back in.
Tonye Aganaba:	16:18	I never thought that I could learn from it, turn from it / Give it the coldest shoulder that it's ever seen / I'm boutta give up on the pipe dream, ooooooh / 'Cause complexity ain't all I thought it would be and I / Swear that this just might be, the golden opportunity / To become who I oughta be, who I wanna be, who I got to be / In order to be real free [Vocalizations]
Tonye Aganaba:	16:52	[Over Vocalizations] I'm ready, I'm ready, I'm ready, I'm ready to come back in [Music Changes Beat] / I'm ready, I'm ready, I am ready to come back in, to come back in yeah / I'm ready, I'm ready, I am ready to come back in, to come

back in yeah / I'm ready, I said I'm ready, I am ready come back in, to come back in yeah / I'm ready, I'm ready, I am ready come back in, to come back in yeah / to come back in...

- Tonye Aganaba: 17:46 Is it decided that we're divided, is there a hope in hell? / Don't tell me time will tell, I don't got it / This is our future, this is our inheritance / It's evolution, escaping from that ignorance. / A complicated dance, I know. / But worth it when you're looking for the soul, soul, soul. / The deeper that you go, go, go / The structures will implode, plode, plode / Making you whole [Echo of the Word "whole"]
- Tonye Aganaba: 18:22 I'm ready, I'm ready, I'm ready, I'm ready to come back in / Can you, feel me, I... / I'm ready, I'm ready, I'm ready, I'm ready to come back in / Can you, feel me, I... / I'm ready, well I'm ready to come back in to you / Can you, feel me, I / I'm ready, I'm ready, I'm ready, I'm ready to come back in / Is it decided that we're divided, is there a hope in hell? / Don't tell me time will tell, I don't got it. [End Music: Upbeat Instrumental]
- Sound Effect: 19:05 [Wind Rushing]
- Dana De Samedi: 19:15 I'm not supposed to exist. Some would lead you to believe I would leave at the sound of responsibility, running at the speed of commitment. They'll tell you that my presence is meant to be felt from afar, to be seen in a negative light, a shadow of the role I'm supposed to play, a hollow version of the person you deserve, the nerve of the media. Believe they'll mislead you, because I am contrary to popular belief. They'll call me something of a fairy tale, a unicorn in uniform, as a father who isn't supposed to be there, nothing short of a miracle in dark skin. I should be missing in action. Popping in and out of the picture like a 3D movie, breaking pinky promises by bedtime. Bedside stories told out a wedlock, lost in a land of narratives, calling me a neglectful parent. Emotionally unavailable, roadbound to join a man named Jack, shirking duties at a bad habit. I am not an anomaly. Because statistically speaking, the numbers have been lying. Studies conducted to convince you of my laziness, proof of my reluctance to love, testaments of my immaturity.
- Dana De Samedi: 20:40 My child. One day you will come to me, ashamed of your heritage, letting your thoughts be colonized by doubt. I will tell you a story about how I used to be afraid of my own shadow

until I realized that Black was just a misunderstood rainbow, trying to escape its stigma. Speaking in a language meant to destroy us, they'll ask you who you are. Tell them "of African descent." From head nods to shared silences, our ancestors as old as origin, history as rich as existence, we call it tradition. We have dead that peer pressure, making diamonds of us all, making us aware of our royalty. We are not bound by bondage or chains, but by our bond and the change we make when we're one in the same. We write stories with our bodies, dancing with our fingers, weaving freedom into our hair. We are reminders that God doesn't colour in between the lines.

Dana De Samedi:	21:48	You are a contribution to a story told in melanin. Some would have you believe a different narrative conditioned to be self-loathing, as if we didn't have the memory in our veins of kingdoms, jealous that the sun had shown us favour, do not believe in the propaganda. The hype was never real. We were never meant to fit in boxes. Believe in the shades of your children. Believe in the tales of your elders. I know that you'll hear stories about the dark, but you are a mini revolution, rewriting history with your existence. You have great power. And you know what they say: with great power comes great responsibility. So I will always be here, as permanent as your shadow. My child, one day you will come to me. Unsure of your culture, unaware of your rich history. I will tell you a story about how I'm not supposed to exist. Some would lead you to believe I would leave at the sound of responsibility, running at the speed of commitment. I am not a superhero, so I will never be The Invisible Man, but I am [In a Deeper Voice] Black Dad.
Sound Effect:	23:13	[Wind Rushing]
Hampton:	23:21	Hey. Hold yourself up. This track is about being able to take care of yourself so that you can show up in the world for any other type of relationship and, it's kind of ironic, because at the moment in my life I feel like all of the things that are mentioned in the track, all of the barriers, are compounding and putting me in a deep position of not being able to show up for community and relationships. And, my hope is that...by being able to listen to this track other people can avoid this situation that I've found myself in where my ability to take care of myself diminished to the point where I'm not able to be in community in the ways that I would like to. At the time that this song was written, I didn't even know that it was possible to lose community to the degree that I have. So...my hopes and prayers for people out there are that it never happens to them.

Music:	24:23	[Begin Music: Heavy Bass]
Sound Effect:	24:33	[Vocalizations] Uh, uh. Uh, uh. Uh, uh. Uh, uh...
Music:	24:42	[Music Changes: Beatboxing Begins, Over Vocalizations]
Music:	24:52	[Music Changes: Multiple Voices Sing, Overlapping Beatboxing And Vocalizations] Hold yourself up before you fall down. Oh you know that they ain't your legs, your arms, your hands, your feet now. Oh, you better hold yourself up before you fall down. Oh, you know that they ain't your legs, your arms, your hands, your feet now. Oh, you better hold yourself up before you fall down. No, you know that they ain't your legs, your arms, your hands, your feet now. Oh, you better hold yourself up before you fall down. Oh you know that they ain't your legs, your arms, your hands, your feet now.
Music:	25:22	[Music Changes: One Voice Sings] Oh, I can't even walk, right. It'll just get worse with time. When you can't run fast enough, then you get caught in that. I can't even think of enough words to make a decent rhyme. If I don't tell you how I feel all the time, it's a real problem. I'll be working on it and I work fast, but I won't work at all when the task is daunting. You know that I want to change the way that I relate. And you know that I could grow love for you, but that I hate most of what I see outside on the day to day. Lord, it's hard to leave the house that I just got, I gotta stay. But (I took the time) to break loaded side of the house that I just got. I got to stay inside the break room and cry, and then it takes all the time, all the way until you do. Then you could say, how do you all do you fall down? ...How do you...
Music:	25:51	[Music Changes: Multiple Voices Sing] Hold yourself up before you fall down. No, you know that they ain't your legs, your arms, your hands, your feet now. Oh, you better hold yourself up before you fall down. Oh you know that they ain't your legs, your arms, your hands, your feet now. Oh, you better hold yourself up before you fall down. Oh you know that they ain't your legs, your arms, your hands, your feet now.
Music:	26:18	[Music Changes: One Voice Sings] You can keep your head up only when you want to. Not if you forget that every life has its own value. Not when you caught up in all the bullshit that surrounds you. That insecurity [Inaudible] I know I tell lies too, silence and omission. Time to take a look inside and make the right decision. Time to shut my mouth and finally learn to listen. [Inaudible] structural integrity, don't you go falling through cracks when you do. When I hurt you, you know there's no

turning back. Put the stone up in the wood and knock the train off of the track 'cause I don't know if I could stand alone, the strength I lack, how do you...

- Music: 26:48 [Music Changes: Multiple Voices Sing] Hold yourself up before you fall down. No, you know that they ain't your legs, your arms, your hands, your feet now. Oh, you better hold yourself up before you fall down. Oh you know that they ain't your legs, your arms, your hands, your feet now. Oh, you better hold yourself up before you fall down. Oh you know that they ain't your legs, your arms, your hands, your feet now. Oh, you better hold yourself up before you fall down. Oh you know that they ain't your legs, your arms, your hands, your feet now.
- Music: 27:26 [Music Changes: Singing Stops, Beatboxing And Vocalizations Continue]
- Music: 27:45 [Music Changes: Beatboxing Ends, Vocalizations Continue, Then Fade]
- Sound Effect: 27:58 [Wind Rushing, Children Playing]
- Betty Mulat/Venetta: 28:07 So the fund I recently founded, which is called the Vancouver Black Therapy and Advocacy Foundation, or originally it was called the Vancouver Black Therapy and Advocacy Fund, was founded in June of 2020. After the murder of George Floyd, we saw a lot of people were finally willing to open up their pocket books and their wallet and to donate to progressive organizations and bailout funds, primarily in the states and also organizations pushing for political reforms. Pretty unfortunate it took another Black death for people to start opening up their pocket books and realizing racism is a real pandemic here.
- Betty Mulat/Venetta: 28:51 So I was just thinking about how racial justice groups and Black-led organizations and change makers and activists and artists were receiving donations and NuZi was receiving donations, too. But I was feeling pretty introspective about the fact that Black folks who don't actually have larger followings or platforms on social media, or have much of a social media presence, were generally unable to access resources or receive donations during the time when people are actually starting to pay attention and want to show up for community members. So I started to strategize and ponder up ways to redistribute the funding in a way that could be publicly accessible to the larger Black community, but not just those who are highly visible... So

originally, I was thinking I had gotten some money, we had gotten some money for NuZi from the public, and I thought about maybe redistributing a portion from my end, and also maybe some personal, reparations I'd received towards just like posting a story on Instagram and being like, "Hey, ten Black people who need free therapy, I'll pay for one session" was going to maybe put like a thousand dollars towards that.

Betty Mulat/Venetta: 29:59

But then I realized I myself do not have that much money myself, and I have my own financial barriers, and I also have to pay for my own therapy. So I wanted to do this, but, I spoke with some friends and they were like, "Why don't you just start a GoFundMe? 'Cause it makes no sense for you to split half of what you've earned, when you yourself are struggling." So I decided to start a GoFundMe instead and do like a public crowdfunding kind of situation to raise the funds, and this would allow me to rather than just pay for one therapy session per person for like ten folks, I decided to create the gofundme to raise funds for ten free sessions for ten Black folks. And I set the goal to two... I think, \$2,000 at the beginning. And I honestly thought I was aiming a little too high, just 'cause I knew there was a lot of fundraisers and similar initiatives popping up, but I didn't think that the support would be here in Vancouver...

Betty Mulat/Venetta: 30:57

And it was crazy. I launched it, I think on like June 8th, and within a few hours, the \$20,000 goal had been met. So I was pretty blown away by this, and I had to like catch my breath a bit, and I decided to up the goal to 45K that night. And was continued and still continue to be blown away by the amount the fund has received. The fund was created to provide Black folks with barrier-free mental health access with priority given to low-income, Black, disabled, and LGBTQIA2 folks. Although we surpassed the original goal of 20,000 within the first day, we still are asking for donations to reach our current goal of 2,000, which I recently increased.

Betty Mulat/Venetta: 31:41

And I also wanted to make it low barriers. So I felt like the vetting process is why I didn't want to make it complicated. I know people with disability and barriers and whatnot, like, you know, it's a struggle to have to like fill out tedious, bureaucratic paperwork and all this stuff. So I just did a social media open call, posted [Inaudible] on the GoFundMe, and it was honestly a free-for-all.

Betty Mulat/Venetta: 32:03

And we've already started the process now of connecting licensed professionals in BC with 25 selected recipients who applied during the intake period in June. And these recipients are currently being provided with free therapy for five months,

so that encompasses a total of 20 sessions each. And obviously with the remainder, the remainder of the funds, I'm hoping to do another round of intake as there's been *such* a great demand for access to these resources.

Betty Mulat/Venetta: 32:29

And I've incorporated it now into nonprofit foundation as well. 'Cause I want this to be, you know, there's no infrastructure in Vancouver at all for the community, the Black community with healthcare, and I want this to be like a hub, I want this to be permanent. 'Cause I, myself as a Black femme have struggled greatly, you know, with mental health and having not being able to afford my therapy myself and I'm not a qualified health professional, I'm just someone who has healed tremendously thanks to, you know, being in therapy for so many years. And I just want everyone to be able to, you know, experience like a similar journey. And I know it's not easy, but I feel like I kind of wanted this to be something like Oprah style, where it could really be for the people and for anyone. So every Black person can get free therapy, but I can't do that with 200K. So I, you know, want to look into grants and like, this is a nonprofit foundation now, so it's here to stay and eventually there will be more rounds to provide barrier-free access to more people, you know, day by day, more people keep reaching out and seeing that the service exists. So yeah, it honestly is an absolute dream and I want everyone to be able to access services that can help them through their journey towards healing and liberation. And there's a serious call to action now because every single Black person deserves reparations and every single Black person deserves relevant access to healthcare.

Betty Mulat/Venetta: 34:03

Like I was saying, there's literally no healthcare services and inexcusable lack of infrastructure that exists to serve the Black community specifically in the Lower Mainland. And as the BLM movement is already dying down, we need to support each other to keep the movement going and create longevity in Black healing. Mutual aid will always continue to be an essential part of the fight for Black liberation. So I'm urging everyone to please donate and can continue to support Black grassroots networks and Black and Indigenous mutual aid networks. We need mutual aid now more than ever. There have been mutual aid networks and greater systems appearing since COVID-19 hit more than ever, mainly due to the fact that the pandemic has exposed the particular vulnerability of queer and trans and non-binary and intersex Black and Indigenous and other QT BIPOC folks. So people need to stay proactive, keep posting, keep sharing, keep donating any, and every mutual network you see. Got to keep it alive.

Sound Effect:	35:02	[Wind Rushing, People Chatting]
Janelle Reid:	35:09	Hi my name is Janelle Reid and I wrote this song like I do with my other songs as a means to encourage myself and to see myself in the way that I think I should be valued. Oftentimes, I look to find validation and encouragement from external sources but that's not always available and it's good for us to be able to see the treasures that we have in ourselves. So here is "Created To Be A Queen."
Janelle Reid:	35:42	One, two, three [Begin Music: Upbeat Drums and Strings], four...
Janelle Reid:	35:56	Don't underestimate your own power that exists within you. You are more than a delicate flower that someone can abuse. You are not a garbage can taking in negative worth. You see this vessel though it's made with perfection can only pour out what it has within. So...
Janelle Reid:	36:19	Don't you wait for someone else to see your value. You must first see the treasure inside you. Don't you wait for someone else to see your value. You must first see the treasure inside you. Girl, you need to build your own self-esteem, and know that you were created [Clap] to be a queen. Know that you were created to be a queen.
Janelle Reid:	36:42	While no one else has the right to rule you, while you try so hard to please. 'Cause the others can make you so bitter and you turn nasty and mean. Don't get defensive or competitive, girl, 'cause deep down you feel too weak. Let's look out for each other, together we can be stronger, let's not try to be the enemy so...
Janelle Reid:	37:07	Don't you wait for someone else to see your value. You must first see the treasure inside you. Don't you wait for someone else to see your value. You must first see the treasure inside you. Girl, you need to build your own self-esteem, and know that you were created to be a queen. Know that you were created to be a queen. [Beat Changes] Don't you wait for someone else to see your value, girl. Deep down you know you're royalty, beautiful and strong. In your blood flows the strength of a warrior. Yeah, and we possess the heart that can love the whole world...

Janelle Reid:	37:59	Created to be... Created to be... Created to be... Oooh...
Janelle Reid:	38:21	Oh! Don't you wait for someone else to see your value. You must first see the treasure inside you. Don't you wait for someone else to see your value. You must first see the treasure inside you. Girl, you need to build your own self-esteem, and know that you were created to be a queen. Know that you were created to be a queen. Oh, don't you wait for someone else to see your value. You must first see the treasure inside you. Don't you wait for someone else to see your value. You must first see the treasure inside you. Girl, you need to build your own self-esteem, and know that you were created to be a queen. Know that you were created to be a queen.
Sound Effect:	39:00	[Vocalizations]
Janelle Reid:	39:04	Created to be a queen...
Janelle Reid:	39:06	Yes you are. Yes you are, yes you are.
Sound Effect:	39:11	[Vocalizations]
Janelle Reid:	39:12	To be a queen...
Janelle Reid:	39:16	Created to be... So much treasure inside you. To be a queen. No one above you. Created to be... [Vocalizations] Yes you are, yes you are... Just look at you... So beautiful...
Music:	39:32	[End Music: Upbeat Drums and Strings, Fades Out]
Sound Effect:	39:39	[Wind Rushing, People Chatting]
Missy D:	39:50	[Speaking In French] Allo Maman / [Begin Music: Very Energetic Beat] Salut Diane ça va? / Ouai ça va ça va... / J'ai besoin de te parler un petit peu / OK. Vas-y Missy D! [Music Speeds Up] / Vas-y Missy D! / OK!
Missy D:	40:01	[Raps] Enter the room like he knows we are / Follow me on Earth, Venus and up to Mars / See I'm extra, extra terrestrial / I'm alive on earth but also quite lethal--killin bars! / Dropping bars like a deadlift / It uplift my spirit, kilometers above the limit / Round around this orbit, got the ring, call me the hobbit, larger than life, no need to be explicit - sheesh! / Someone call me a doctor / I'm giving birth to a lyrical monster / I'm fertile, I'm

agile with my delivery / reproducing flow past the cypher nursery / Call me Mama call me girl with a dream and a dolla / Missy D surrounded by a Fela... / Kuti could refer back to an afro good beat

Missy D: 40:29 See... / I gotta sing it for the Motherland / So that they really, really understand / I hope Mama is listening... / We celebrating your wisdom! / Singing...

Missy D: 40:42 Yes Mama, yes Mama... Yes Mama, yes Mama... Yes Mama, yes Mama... Yes Mama, yes Mama...

Missy D: 40:56 Gotta a lot on my mind right now / Nothing new but I pause sometimes / Press Press rewind... look back to last month / Like what is time? / Give me seconds, give me the runner/ Gimme the review the preview the sequel / Felt like I dreamt and lived another life / I need the DJ to play and save it fast (ah) / With a bit melody with poetry / Thoughts upon what would be / Can I put some metaphors / Give me more lectures / Laugh it all while I'm quite unsure / Something wrong the clock is done / I shut myself to come back strong / I feel I lost a battle I just won. I feel I lost a battle I just won. / [Beat Changes] I'm trying to understand my life right now / I need a second somehow / I'm trying to understand why right now / I need a second somehow / Ima call up Mama... Hey! / Bless me with your wisdom / And we sing and we sing..

Missy D: 41:38 Yes Mama, yes Mama... Yes Mama, yes Mama... Yes Mama, yes Mama... Yes Mama, yes Mama...

Missy D: 41:51 [Speaking In French] Allo Maman / Ouai Diane qu'est ce qui se passe? / Tu sais dans la vie / Il y a des hauts et des bas Diane / Faut garder la tête haute / Et tu le sais, on est là pour toi / N'oublie pas tout le monde est là / Tu m'entends?

Missy D: 42:05 Yes Mama, yes Mama... Yes Mama, yes Mama... Yes Mama, yes Mama... Yes Mama, yes Ma-ma-ma-ma-ma... [Pause] Yes Mama, yes Mama... Yes Mama, yes Mama... Yes Mama, yes Mama... Yes Mama, yes Mama... Hey! Yes Mama, yes Mama... Yes Mama, yes Mama. Yes Mama, yes Mama. Yes, Mama, yes Ma-ma-ma-ma-ma...

Music: 42:47 [Music Changes: Instrumental Music, Echoing "Mama"]

Missy D: 42:54 [Speaking In French, Voicemail of "Maman"] Bonjour Diane, comment tu vas? / J'espere que tu vas bien / On pense a toi et on prie pour toi / Que Dieu te garde et te benisse... (mama mama mama...) [Music Fades Out].

Sound Effect:

43:07

[Wind Rushing, People Chatting]