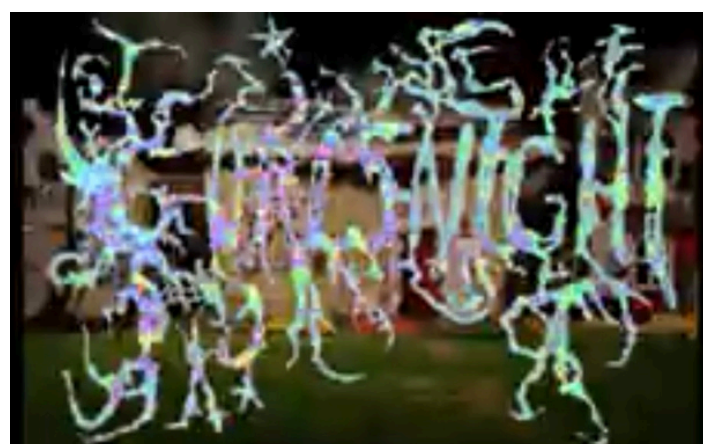


# The Squeeze

OC PULP ARTS COLLECTIVE

## MAY EVENTS & EXHIBITIONS



### Open Mic @ The Den Cafe in Santa Ana

*Every Friday night!*

Sign ups begin at 5:30pm!

### Mr. Ditt's Open Mic Night @ Landers in Costa Mesa

*Last Friday of the Month - 7:00pm*

Stop by and grab some great food and drink while you listen to local musicians take the stage! Sign up at 7:00 if you want to perform!

### BE YOU: PRIDE FEST @ Fullerton Museum Center

*Saturday, June 1st 2pm*

### Open Mic @ Coffee Muse

*First Saturdays 6-8pm*

Sign ups begin at 5pm!

### Community Audio Class @ Brain & Body Music Studio!

*Sunday, June 2nd - 10am - 6pm (with a break in between)*

Learn Audio Tech!

FREE to the public! (Prioritizing AFAB, LGBTQ+, & BIPOC Groups)

### OCMA EXHIBITIONS

- Joan Brown - *Until June 2*
- Tony Lewis: Casual T - *Until June 2*
- Color is the First Revelation of the World - *Until August 18*
- A Moon for the Daydreamers - *Until August 11*

FREE to the public!



### Queer Camp Classics Art Show @ The Frida! *Submissions Due May 24th*

- No size/medium constraints!
- All pieces inspired by campy &/or LGBTQ+ cinema!
- email [bekah@thefridacinema.org](mailto:bekah@thefridacinema.org) for details!

### XZBT Life Presents THE SHOWROOM *June 1, Downtown Fullerton*

- Wanted: Artists to exhibit & Performers
- Visit [xzbtlife.com](http://xzbtlife.com) for more info!

### Get Involved with Santa Ana Pride! *June 29th 12-9pm 124 N Broadway*

- Wanted: Queer vendors, actors, bands, drag, burlesque, dance, and specialty acts wanted!
- Contact [ginger@soulonfiredance.com](mailto:ginger@soulonfiredance.com)
- Contact [bandbmusicsschool@gmail.com](mailto:bandbmusicsschool@gmail.com)

### Sol Do Creative Arts Festival Volunteers Needed! *July 28th All Day*

- Performers, Artists, General help with event!
- more info at [@bb.musicstudio](https://www.instagram.com/bb.musicstudio) on instagram!



Eloise Paltin (a previous Artist Spotlight in *The Squeeze*) has just released her latest experimental short film, "Gurlsnight!" Go Check it out over on her youtube channel, Elfhits!



**Support the UGINTifada!**  
 Stay up to date on student demands at UC!  
 Follow @ucidivest on instagram!  
**FREE PALESTINE!**

# LOCAL ARTIST SPOTLIGHT

## INGREDIENT 10 AND THE DELIGHTFUL CHARM OF GARBAGE BOP

AN INTERVIEW BY LOLA OLVERA



Everyone in the band is a songwriter, but guitarist-vocalist Jesus Salas, an intuitive musician whose “favorite band” is Mozart, is the one who usually brings new song ideas to the others -- and then awaits the unexpected.

“I can tell someone, ‘Here’s the part I had in mind’ and they sometimes play it wrong and it’s even better!” says Salas. “It’s like ... ‘Wait, you played that wrong but do it again, keep that, that’s cool.’”

The otherworldly “Turkish Joint,” for example, was initially fairly short but ended up expanding to five minutes -- and it’s still evolving.

“Every song can be revised,” says Aislinn. “No one song is finished even after it’s recorded and like that.”

An opening band, Panaderia, first inspired Jesus to incorporate Spanish lyrics into his songs, and he says that it’s one of the things that resonates with the community.

“That makes me happy -- letting other people in the community feel like they can have a voice and it doesn’t matter what language it is or what genre or what style,” he says.

**I blink** and all of a sudden, the Ingredient 10 guitarist is walking into the crowd with the bassist on his shoulders, while an endlessly playful riff continues to meander along with them. The small warehouse in Orange is lit up by the phones of the thoroughly entertained crowd at the Art of Nothing event, capturing a moment that feels like pure magic.

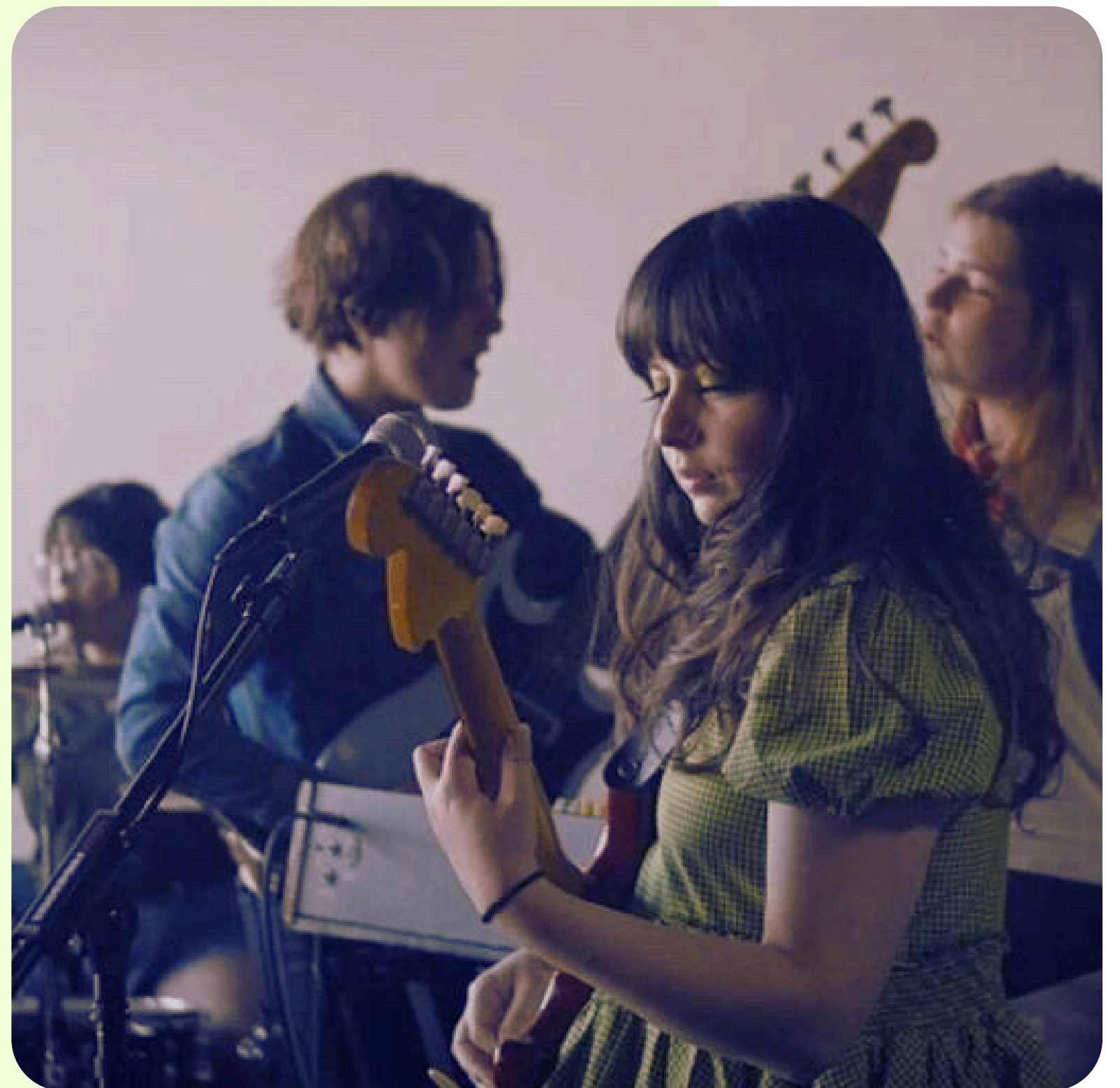
“It’s so fun to play, especially in this group, so why hide it?” says bassist Paul Soultanakis.

“It’s super important to interact with the crowd,” says drummer Vanessa Aguilar. “Talking to them and inviting them on stage definitely feeds into our energy and leads to memorable moments.”

The spontaneity is mirrored in Ingredient 10’s music, an eclectic mix of garage rock, surf rock and jazz and Latin American influences that is hard to pin down.

“We like to call it garbage bop because it is chaotic and filled with surprises and kind of nasty and not fully put-together sometimes, like you’d find in a garbage can,” says Paul. “You also find a lot of gems in the garbage and that’s what we’re trying to polish out.”

Part of that eclectic sound comes from a patchwork of influences, from The Doors’ Ray Manzarek to the raw authenticity of Daniel Johnston, feel-good music, feel-good memories, and each other - as keyboardist Aislinn Kelly says, “My biggest influence is everyone else’s musical taste.”



“I didn’t learn Spanish growing up even though I came from a Mexican background so being able to sing in Spanish means a lot to me,” adds singer-guitarist Laura Chavez, the newest member of Ingredient 10.

Little moments like that help contribute to a strong sense of community in the Orange County DIY music scene, including some of their favorite venues in OC, like Find The Good (FTG), The Continental Room, The Constellation Room, and the indispensable all-ages spaces and backyard shows.

“It’s cool to see people our age really working hard and busting their butts to give other people a platform,” says keyboardist Gary Galeas. “I probably wouldn’t have met so many other artists in OC without some of the other DIY people, like the Fusion Fest guys. It’s like a really expansive family.”



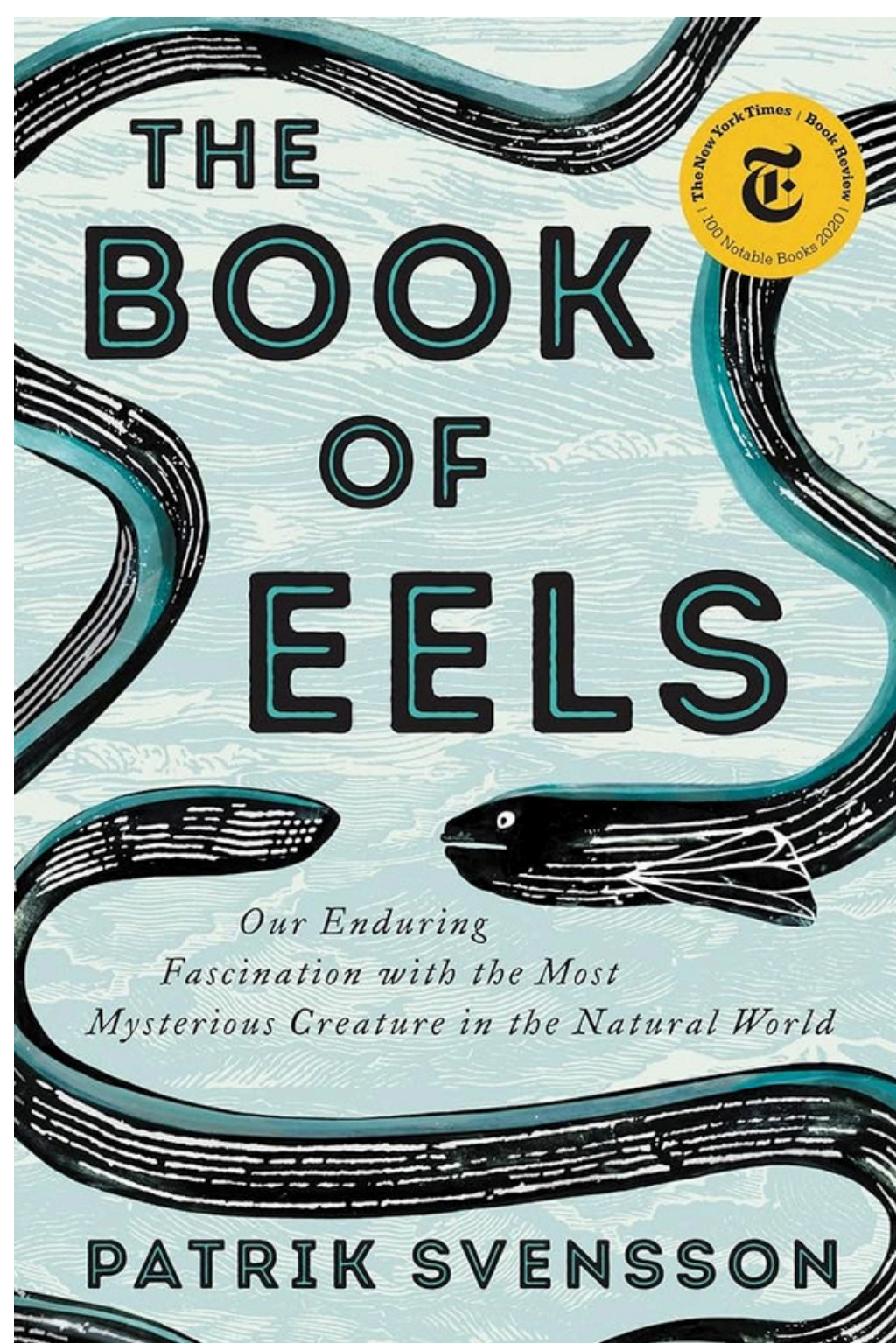
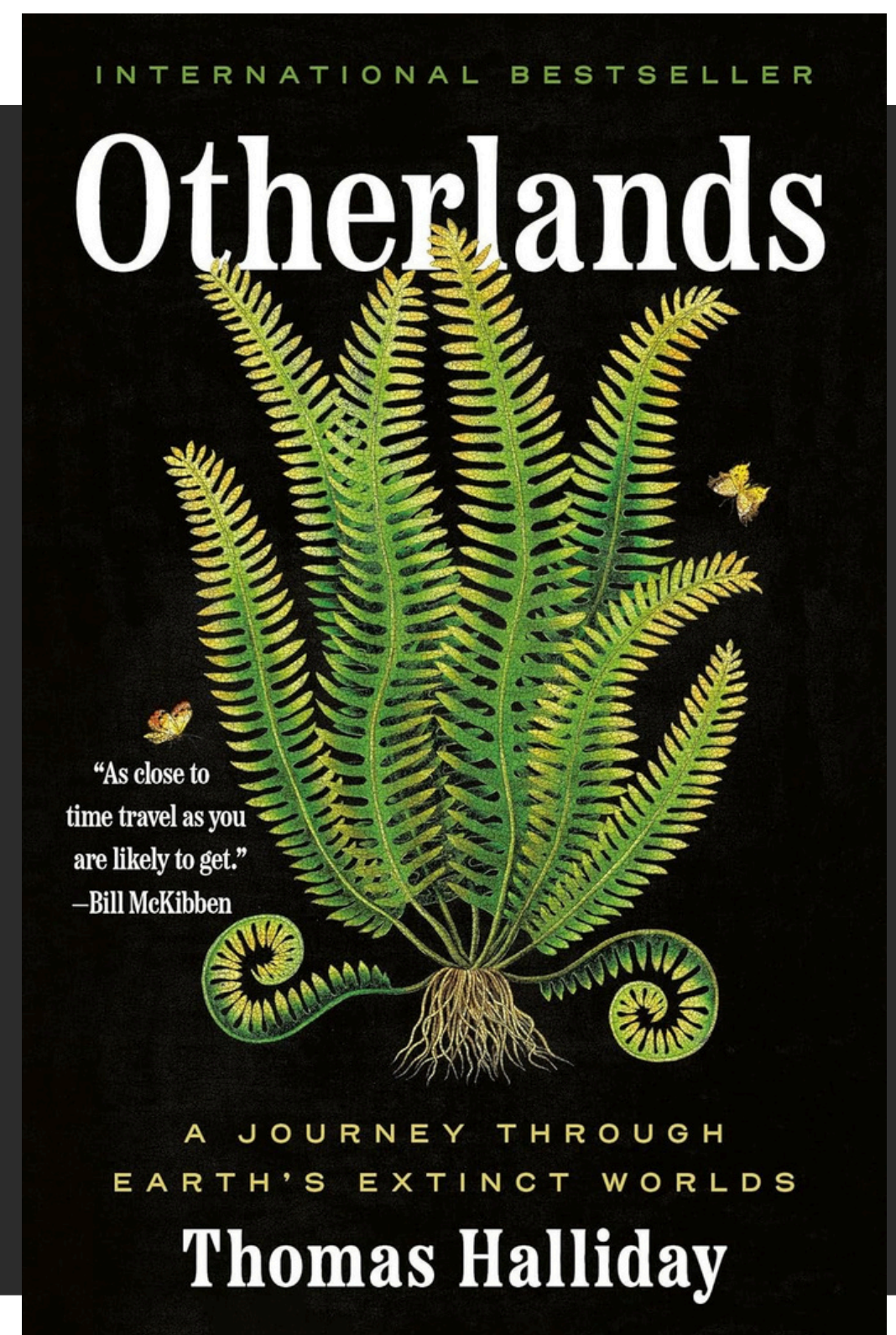
# READING RECS!

## SANBUD TEHRANI (HE/HIM)

I've decided this month to highlight those scientists, naturalists, and academics who retain a sense of wonder and poetic whimsy, who have the artistry to express the scientific discoveries and underlying mysteries of the universe with magical and existential prose.

“When changes happen too rapidly, or pass a critical tipping point, runaway alterations can destroy even the most widespread landscape on the planet, and with it the communities it supports. This does not necessarily mean total disaster or an ecological blight, but can sometimes mean new combinations of creatures and landscapes, new worlds. Moss-dominated tundra, still occupied by caribou and saiga, peatlands inhabited by willows, alders and voles, and the atmospheric coniferous taiga forests of Siberia will fill the vacuum. To the roaming horses of the North Slope, and to the cave lions that pursue them, the steppe must seem immovably wide, but when seen at the scale of deep time, permanence is an illusion. As the ice retreats, all it takes is a drop of rain, and the hard land beneath the stamping hooves will soon give way. All it takes is a flicker, and the aurora dies.”

British paleontologist, Thomas Halliday weaves a wondrous step by step exploration of previous Earths, extinct lost worlds ranging from 500 million years ago when multicellular life first dawned to the Pleistocene only 50,000 years before our own age (a mere blink in the geologic time scale). Taking you on a journey of the flora and fauna, their environments, the now lost globes of unrecognizable continents that they inhabited, it is an exploration that manages to be both poetic and reflect on evolution, the nature of life, and the fleeting (but privileged and precious) fate that the universe offers us all on the pale blue dot. I was truly blown away by his writing ability, his attention to detail and beautifully expressed imagery, this is truly an author who is equal parts scientist and poet.



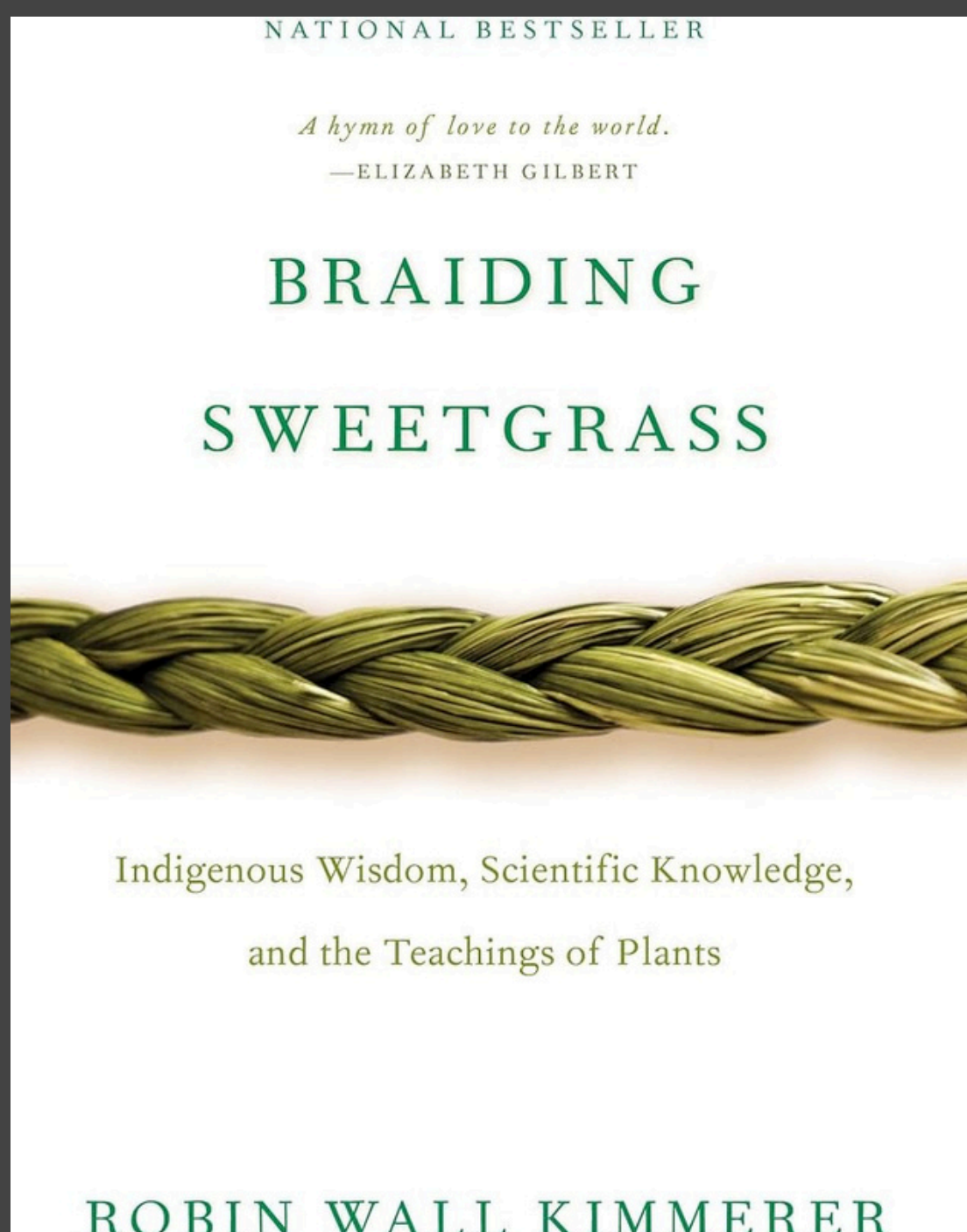
“That’s what I think about when I think about the Brantevik Eel. Even if it lived to a hundred and fifty, no matter how long it managed to postpone death, there wasn’t enough time for it to make its predestined journey and complete its existence. It overcame every obstacle, survived everyone around it; it managed to draw out its long and hopeless life—from birth to passing—for a century and a half. Yet even so, it never got to go home to the Sargasso Sea. Circumstances trapped it in a life of endless waiting. From this we can learn that time is unreliable company and that no matter how slowly the seconds tick by, life is over in the blink of an eye: we are born with a home and a heritage and we do everything we can to free ourselves from this fate, and maybe we even succeed, but soon enough, we realize we have no choice but to travel back to where we came from, and if we can’t get there, we’re never really finished, and there we are, in the light of our sudden epiphany, feeling like we’ve lived our whole lives at the bottom of a dark well, with no idea who we really are, and then suddenly, one day, it’s too late.”

Eels have always been an essential opaque mystery in the world of zoological thought. Minds from Aristotle's to Sigmund Freud's struggled with even understanding the basic facts of the eel for thousands of years, only recently do we even vaguely understand how they reproduce (Freud in fact was a young college student seeking in vain to even find eel genitals, something that had eluded the so-called Western intellectual elite since the classical era). A thoughtful exploration of the scientific pursuit of “eel truth”, the innate mystical value of the unknowable, and also a memoir of sorts, Svensson not only enlightens but endows the entire adventure with heavy and gorgeous poetic existential pondering. In the end there is something beautiful in the stubborn resistance of eels to submit to our scientific curiosity and experimentation, and also in the inevitable and natural fact that we will never truly understand the universe before it is time for us to step off its star-crossed stage.

# READING RECS!

## SANBUD TEHRANI (HE/HIM)

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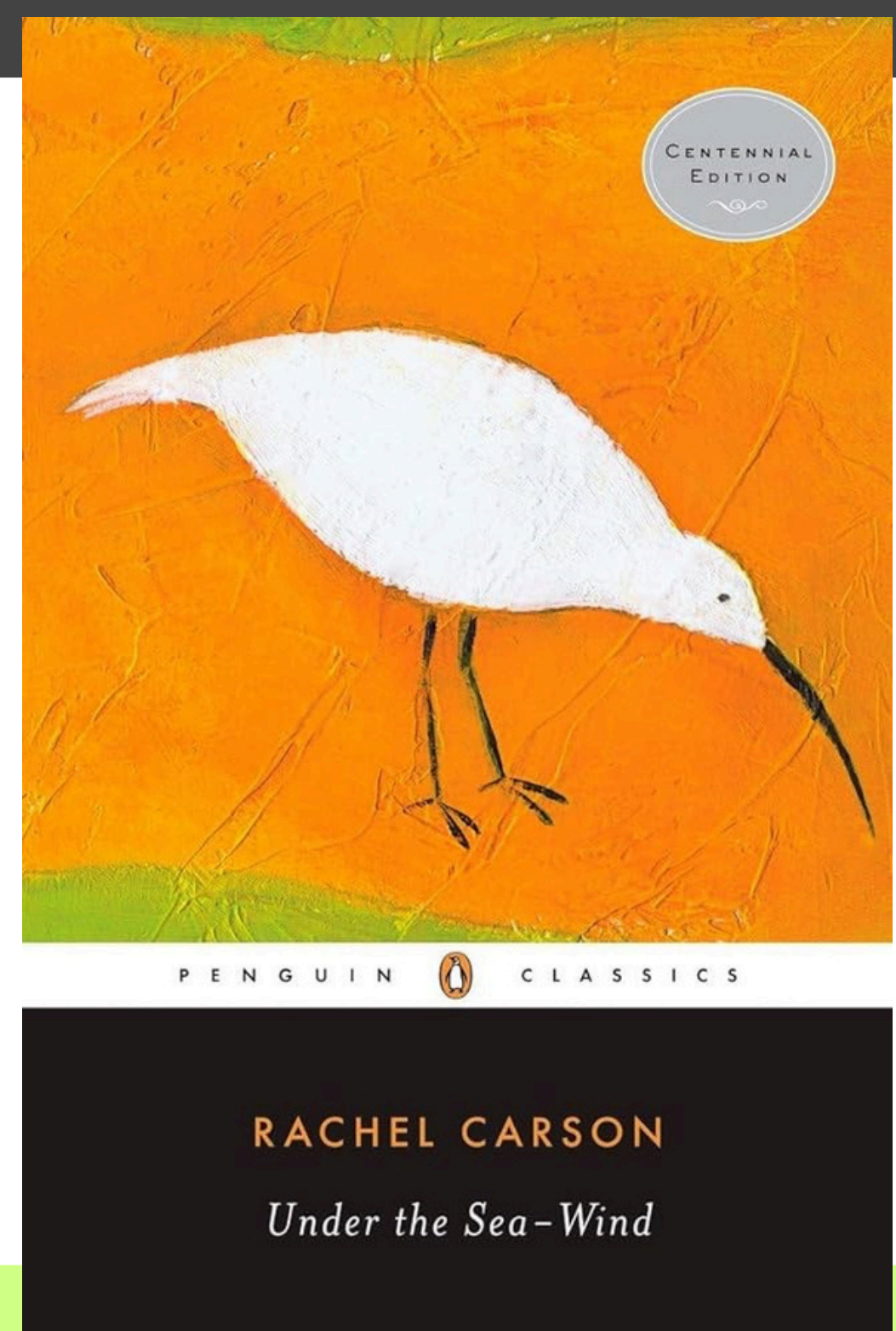


“I could hand you a braid of sweetgrass, as thick and shining as the plait that hung down my grandmother’s back. But it is not mine to give, nor yours to take. Wiingaashk belongs to herself. So I offer, in its place, a braid of stories meant to heal our relationship with the world. This braid is woven from three strands: indigenous ways of knowing, scientific knowledge, and the story of an Anishinabekwe scientist trying to bring them together in service to what matters most. It is an intertwining of science, spirit, and story—old stories and new ones that can be medicine for our broken relationship with earth, a pharmacopoeia of healing stories that allow us to imagine a different relationship, in which people and land are good medicine for each other.”

Written by Potawatomi botanist Robin Wall Kimmerer, *Braiding Sweetgrass* marries her background as an academic schooled in the Western school of science handed down to us by the so-called Age of Reason with her indigenous roots and ancestry as a member of the Neshnabé and successor to their deep botanical knowledge, traditions, humble sustainable relationship with nature, and empathetic societal structures. It is the struggle of indigenous Americans decimated by state-sponsored genocide and the erosion of time, struggling to maintain their language and knowledge under patriarchal patronizing Western cultural and academic dominance. Full of poignant anecdotes about her life and about her lifelong connection and fascination with the natural world, Kimmerer has plenty of valuable knowledge and beautiful sentiments to impart to readers.

“Below them lay the abyss, the primeval bed of the sea, the deepest of all the Atlantic. The abyss is a place where change comes slow, where the passing of the years has no meaning, nor the swift succession of the seasons. The sun has no power in those depths, and so their blackness is a blackness without end, or beginning, or degree. No beating of tropical sun on the surface miles above can lessen the bleak iciness of those abyssal waters that varies little through summer or winter, through the years that melt into centuries, and the centuries into ages of geologic time. Along the floor of the ocean basins, the currents are a slow creep of frigid water, deliberate and inexorable as the flow of time itself.”

*Under the Sea Wind* is one of three books known as the sea trilogy, part of marine biologist Rachel Carson's curiosity and passion for the complexity and mystery of the sea, that great womb from which all life on Earth came to be. She brings a vivid poetry and wonder into her descriptions of the ecology of the ocean that was unorthodox and courageous for its time (this book was at first considered a failure!), anthropomorphizing each sea creature as a way of bringing complex ecosystems closer to the American public. Yet she manages to not stray from the boundaries of science and fact, wielding a magical sense of style to bring us closer to the diverse life of this planet we inhabit.



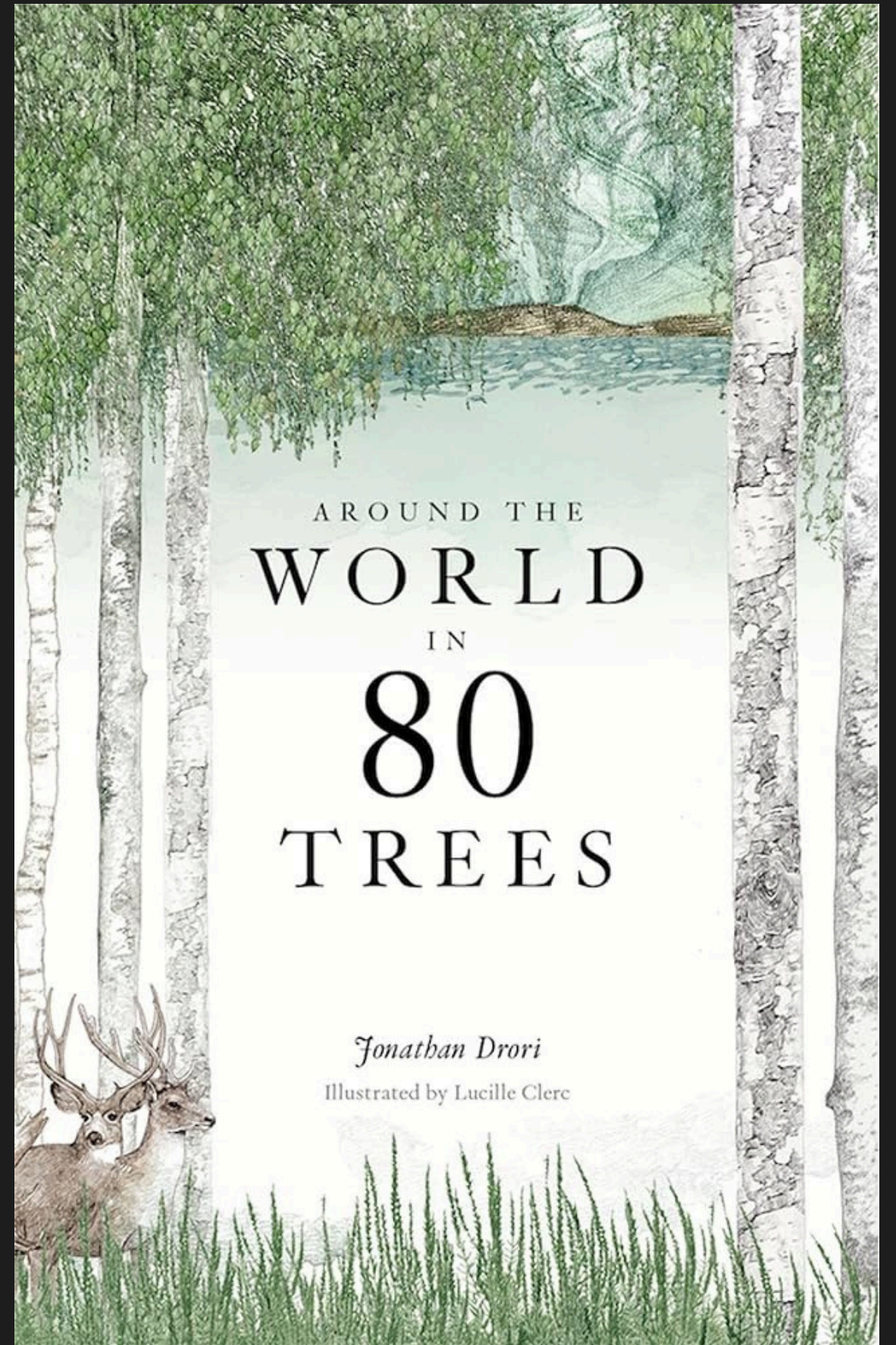
# READING RECS!

## SANBUD TEHRANI (HE/HIM)

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“By day, the distinctive monochrome pattern of snow-clad birch forests is dazzling and disorientating, but during long boreal nights, their moonlit, ghostly forms take on an eerie power. Birches abound in the folk tales of northern peoples and many superstitions and rituals surround the tree. Birch sap, which rises in the last throes of winter, just before bud-burst, is taken as an early spring tonic. Tapping is delightfully simple: drill or stab a small hole on the south side of the tree and pop in a tube. The resulting fluid looks and tastes like slightly sweetened water. It does contain some important vitamins and minerals, although possibly not enough to warrant its almost mythic reputation for health-giving properties. 21 The birch has been revered for centuries for its ability to renew and purify – and to subvert spells and sorcery. Some Finns still place birch saplings in doorways as symbolic protection. Birch twigs are sometimes infected by a fungus called Taphrina, which causes them to branch chaotically into tousled nests called ‘witches’ brooms’, and these have supernatural associations in many cultures.”

This is a book which simply must be enjoyed in its physical form (indeed I've given it as a gift before), ebooks are simply not an option with this title. This is due to the fantastic work of illustrator Lucille Clerc who really takes this book to its highest possible potential and makes the book what a wondrous work it is by providing absolutely gorgeous intricate illustrations accompanying Jonathan Drori's world-hopping exploration of trees across the world: their habits, their beauty, their connections to human culture, history, and civilization, and the many incredible places on this planet they make their home. Really a must-own book.



THE NEW YORK TIMES BESTSELLER

# CARL SAGAN

## THE DEMON-HAUNTED WORLD



### SCIENCE AS A CANDLE IN THE DARK

“A glorious book...From the first page to the last, this book is a manifesto for clear thought.” —*Los Angeles Times*

“Wonder-saturated.” —*The Washington Post*

“I have a foreboding of an America in my children's or grandchildren's time - when the United States is a service and information economy; when nearly all the key manufacturing industries have slipped away to other countries; when awesome technological powers are in the hands of a very few, and no one representing the public interest can even grasp the issues; when the people have lost the ability to set their own agendas or knowledgeably question those in authority; when, clutching our crystals and nervously consulting our horoscopes, our critical faculties in decline, unable to distinguish between what feels good and what's true, we slide, almost without noticing, back into superstition and darkness. The dumbing down of America is most evident in the slow decay of substantive content in the enormously influential media, the 30-second sound bites (now down to 10 seconds or less), lowest common denominator programming, credulous presentations on pseudoscience and superstition, but especially a kind of celebration of ignorance.”

I end with someone perhaps obvious, but also fundamental. It's hard not to have a list like this without mentioning famed astrophysicist Carl Sagan. This book was a fundamental part of my self-education as a child. It is old, to be sure, and as such is not something that entirely exists in eternal truth, but what knowledge does when exposed to the long inexorable passage of time. Sagan scrutinizes and diagnoses the death of critical thinking, public education, and scientific literacy in this country, noting those who profit off of such degeneration, and goes on to darkly prognosticate a future declining America that has more than come to pass in our modern day. Throughout the book he writes with the grace, candor, and deep passion that made him the popular face of science in this country for so long. This is something I would make mandatory high school reading for every student in the country.