

P-Rock Paradigms, Queer Hip Hop and Riot Grrrl Whiteness



Photo by Elke Zobl

Exploring the
intersections of music,
gender, and ethnicity in
feminist zines

by Red Chidgey and Elke
Zobl with Haydeé Jiménez

Ablaze! is a fanzine because we are fanz,
fanatics, zealots, extremists,
we are wild for stuff we're wild for
and that fact can't change, except these passions
are so real they have sell-by dates,
determined by my own chemistry.

- Karren Ablaze of UK fanzine Ablaze!, 1993.

Zines could almost go by another name: the passion press. Fuelled by love rather than profit, zines are homemade, idiosyncratic, arty journals, which are as eccentric as their makers' desires. Emerging in the early twentieth century from science fiction writing communities, these periodicals mutated into Xeroxed Football, TV, Rap, and Punk fanzines alongside the rise of everyday office technology and post-war fandoms.

Zines are crucial to the development of subcultural identities and political ideologies. Fans themselves become cultural producers through writing, editing, designing, publishing and disseminating their own texts - sometimes alone and sometimes in a group. The spread of desktop publishing and wider zine networking in the late 1980s saw the zine scene explode: from cooking zines to subversive colouring books, survivor rape diaries to thrift store chic, DIY publications sprung up on any topics imaginable. The digital realm inalienably shaped zine culture, but paper zines still exist in their thousands - the in-your-hand nature of zines is hard to beat.

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Zines are confrontational and critical. The DIY (do-it-yourself) ethos underpinning Punk Rock and feminist zine production questions passive fandom and hero worship. Early British Riot Grrrl band Huggy Bear court this sensibility in their hastily put together 1993 photocopied zine *Reggae Chicken*: "Lets get this writ at the start. Huggy Bears go with Kill Rock Stars [record label from Olympia, WA] + Kill Authors too. Non-passive reading- like a heckler with a brain as well as a tongue + a beer. There is no proper, no real, no single meaning. Just ink + paper. This is the start of our conversation. Join in".



Cover from *Ablaze!* #10, 1993 (UK). Reprinted with permission from Karren Ablaze. Cover from *Reggae Chicken*, 1993 (UK).

As conversations go, the feminist zine scene - inspired by the amateurism of Punk, the feminism of Riot Grrrl, and the possibility of all music forms to capture gender expression and radical possibilities - spins around four key axes: the critique of mainstream and alternative music scenes; the promotion of queer and girl-driven crews and bands; the importance of organising music events by grrrl feminist collectives; and the autodidacticism of teaching each other to play instruments, go on tour, make zines, and, of course, bring down the patriarchy.

Riot Grrrl was pivotal in the female self-publishing boom of the "post-feminist" age, inspiring a new kind of 'girl feminism' based on do-it-yourself politics and attitude. In spite of the self-imposed press blackout in 1992, grrrl messages were transfused globally through mainstream media exposure (which pitched the 'scene' as the next big thing before calling it passé by the mid-decade). Alternatively, gigs and zines (and at a later point the internet) became the grassroots organs of

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choice for communication - Riot Grrrl still reverberates in Japan, Malaysia, Brazil and Czech Republic, to name just a handful of countries where a presence is still tangible. Ignoring these grassroots histories, dominant accounts of Riot Grrrl present the movement as the bastion of white class, North American privilege only, erasing the writing, music and art of international/local women of colour who still use the Riot Grrrl tag as a point of energy for their work.

Some zinesters criticise Riot Grrrl for its lack of race and class awareness. Zines such as Gunk and Slant blew apart the assumption that "every girl is a Riot Grrrl" and the sisterhood-ideal that anti-sexist work alone could unify feminist zine activists across difference. Feminists today are still dealing with the effects of racism within their publishing and music communities; women of colour often initiate zine compilations to act as a mode of dialogue in this struggle. As Humaira Saeed writes in her introduction to the UK zine Race Revolt #1 (2007):

Race Revolt intends to be a place where we can start talking about issues that so often get ignored, for the sake of comfort, to avoid inducing guilt... Race Revolt is about a beginning. A beginning of starting these conversations, to share frustrations, disappointments, successes, and to become better activists through this.

It is a beginning that is often repeated: anti-racist lessons are not easily learnt by those who continue to create whiteness as the invisible norm.

As Mimi Nguyen states in her 2000 compendium zine for punks of colour, Race Riot #2: "Race, gender, class, sexuality, geography, and what queer theorist Judith Butler calls the "embarrassed et cetera" (because no list is adequate), are not cans in a cupboard, discrete things we might draw lines around to distinguish what is what". This article hopes to problematise stereotypes and one-dimensional critiques of ethnicity or gender; they are intersectional issues.

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Covers from grrrl:rebel #4, 2003 (Malaysia), Bikini Kill: A color and activity book, 1991 (USA), "Because every girl is a riot grrrl": Bloody Mary #9, 2004 (Czech Republic), Jigsaw #3, 1991 (USA), riot girl london #3, 2003 (UK), Riot Grrrl Europe #1, 2001 (The Netherlands).

What follows here is part of the critical zine conversation, captured in snippets, interviews, photography and artwork. For zinesters, these discussions reverberate through their everyday lives. As Veruska Bellistri writes about zine-making in her Italian queer zine Clit Rocket #4:

I gathered dozen of stories, collected intimacies and heartbreaks. Stayed awake sharing secrets and laughs in a city and a room that was not mine. Discovered myself in a Gender Fuckers Club. Invited in an Only Black Lesbians Bar and felt nothing in common except stories of migration. The new issue [of Clit Rocket] slipped out so easily. Can't find a topic to hold all the fabulous people enclosed, except the common wish to break rules and live freely.

This piece is inspired by the spaces where zinesters feel at home and empowered, and the places where their bodies and identities confront the status quo. This writing is a document of voices made into modes of survival. It is also, to quote the "politics of fun" missive within Reggae Chicken, "political for us cus we're beating you when we do the reggae chicken, play fucked-up guitar, kiss in public." Welcome to the queer feminist zine community, we hope you join in.

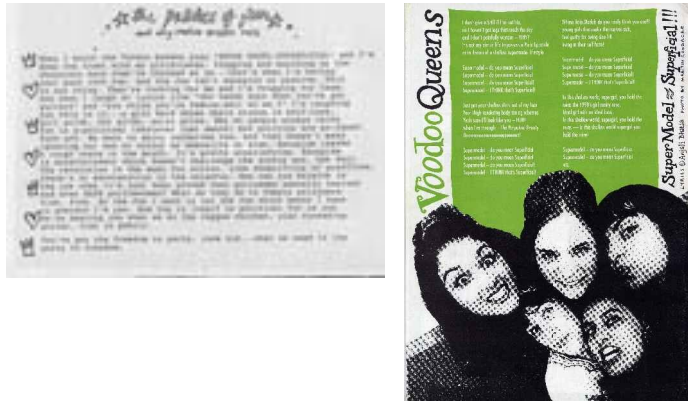
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Red (UK), Elke (Austria) and Haydeé (Mexico/USA)

www.redchidgey.net

www.grrrlzines.net

www.myspace.com/hidhawk



Celebrating the Voodoo Queens in Reggae Chicken, 1993 (UK) and GirlFrenzy #4, 1993 (UK)



Riot Grrrl Rhetoric: "We are Riot Grrrls And We Want Revolution Girl Style Now!" from Bitchfield #18, n.d (USA); "Stop the J Word jealousy from killing girl love, encourage in the face of insecurity", back cover from Bikini Kill: A Color and Activity Handbook, 1991 (USA); "Punk Rock Feminism rules ok", image from Bikini Kill#2: Girl Power, 1991 (USA); rebel grrrl #1, n.d. (USA)

Riot Grrrl is...

BECAUSE us girls crave records and books and fanzines that speak to US, that WE feel included in and can understand in our own ways.

BECAUSE viewing our work as being connected to our girlfriends-politics-real lives is essential if we are gonna figure out how what we are doing impacts, reflects, perpetrates, or DISRUPTS the status quo.

BECAUSE we want and need to encourage and be encouraged, in the face of our own insecurities, in the face of beergutboyrock that tells us we can't play our instruments, in the face of "authorities" who say our bands/'zines/etc are the worst in the U.S. and who

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attribute any validation/success of our work to girl bandwagon hype.
BECAUSE we don't wanna assimilate to someone else's (boy) standards of what is or isn't "good" music or punk rock or "good" writing AND THUS need to create forums where we can recreate, destroy and define our own visions.
BECAUSE doing/reading/seeing/hearing cool things that validate and challenge us can help us gain the strength and sense of community that we need in order to figure out how bullshit like racism, able-bodieism, ageism, speciesism, classism, thinism, sexism, anti-semitism and heterosexism figures in our own lives.
BECAUSE we are angry at a society that tells us Girl=Dumb, Girl=Bad, Girl=Weak.
BECAUSE i believe with my holeheartmindbody that girls constitute a revolutionary soul force that can, and will, change the world for real.

Excerpt from Bikini Kill#2: Girl Power, Washington DC, USA, 1991.
Reprinted with permission from Kathleen Hanna. www.letigreworld.com.

In a scene that's predominantly white, that doesn't want to talk about what race and ethnicity have to do with identity--let alone for us punks--that ignores its own "whiteness" for a "colorblind" approach that makes us (and their privilege) invisible, that denies us the specificity of our experiences, well, then what?

When we're expected to "erase" our racial identities or ignore our non-white, sometimes non-Western cultural backgrounds/experiences or when we're scolded for not being "true" to our "native" cultures, for not being "ethnic enough."

Hey you.

When some white male punk writes that "racial slurs don't hurt anyone" and that we need a better sense of humor about "those things." (I guess it's "old school" to call someone a chink?)

Punks of

When a hardcore kid from Connecticut posts on a punk rock e-mailing list about how much he hates "tags and niggers."

Color.

When we're told that punk is a community "beyond ethnicity" because "we're all marginalized here the same!" even though you're the one who gets called "china doll" or "spic" when you're walking through their neighborhoods, and you remember growing up in the barrio or in an immigrant family or as the only person of color at your school.

Contribute to a collective zine by and about people of color involved in the punk scene. Let's talk about our experiences in the "real world" and in the scene, as people of color and as punks. We're also getting together to talk about this stuff and to commiserate, as a chance to talk to each other about these issues where we're usually pretty alone and isolated. For info, write to me, Mimi, at PO Box 4655, Berkeley, CA 94704-0655. Send your contributions to me, too! Or call me: (510) 849-4927.

Hey you, white boy/girl. This isn't the time and place for you to "sage" about how unfair it is that we're doing this without you, and all us mean of colored folks are being "honored" because we're coming together and you're not invited, and how sorry "just like black!" (It's necessary to argue with us about how you're in an "equal opportunity" space and we should realize that punks have the same segregation that others--people of color, for instance--do, but he, or I) throw yourself at our collective feet and apologize effusively for personally oppressing us at all these years and that you really want to be our friend or, better, work through your racism, etc. This is for us to talk about our issues concerning race and ethnicity and identity, not about yours.

praise - welcome to a race riot, the witnesses please below read, "she supports her little sister," approximately anyway. i began 1985 in august 1985 at the end of my p-rack career: i finished that in august 1987 at the beginning of what my best friend tracy calls a MULTISUBCULTURAL revolution. ch do to

Call for submission for the Race Riot compilation. Illustration and opening comments from Evolution of a Race Riot, Berkeley, USA, 1997.
Reprinted with permission from Mimi Nguyen.

Evolution of a Race Riot

Why this exists: I'm flipping through a zine and I read an ad by a white woman calling for submissions from white women and women of color for a compilation she wants to put together about racism. And she's calling it Sister We Are One or something equally homogenizing, something to deflect conflict and differences across race and class and geography, something to domesticate the threat posed by women of color saying, "But you are not like me, and you are not the center of the universe, feminist or

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otherwise." And I'm thinking, this call for submissions (I mean, literally) is typical, this is an affirmation of existing and far too dominant white feminist/radical discourse that magisterially invites the person of color to participate, not in dialogue with other people of color, but with white women and men. (And thus white women and men once again assert their power). And how much of our time and energy has gone towards white who constantly demand our attention, our validation, our absolution, our presence as political fetish (monster, mammy, "third world" revolutionary, token), whatever? The race riot has lagged years behind the grrrl one for reasons that should be obvious by now: whiteboy mentality became a legitimate target but whitegirls' racial privilege and discourse went unmarked...except among those of us who were never white. Like me. Punk rocked high on the Richter scale when Kathleen Hanna screamed, "JUST DIE!". Zines are full of empty liberal platitudes like "racism is a lack of love," "we're one race- the human race," "I'm colorblind" and we are supposed to be satisfied with these and maybe the occasional confession of personal racism ("I was beat up once by black girls" or "I'm afraid of people of color" or "I called a girl a chink once"). Whoop-de-doo: this does shit for me, how about you? I want to bring up something a girl of color said in response to the recent glut of white women and men in the scene finally noticing their "whiteness" and tearfully pledging to be our "allies" to destroy racism: "Great. I feel safe and protected now."

At worst, this'll be the One and Only (for now) Portable P-Rock Community of Color Companion Reader. At best, maybe it'll really be a race riot---? And we can start here, by throwing our molotovs and poisoning the well, by making plans to rendezvous with others of our kind in dingy clubs, well-lit bookstores, and comfy living rooms. And in the end I have no desire myself to redeem punk rock: I've ditched that albatross from around my neck, thanks much. Three years ago when I began soliciting for this compilation, I was nearing the end of my punk rock epoch but still invested in it. No longer, after three long years. I'm over it like I'm over puberty, like I'm over ripped fishnets and barracudas and Asian fetishes. Bad memories include: racism, sexism, homophobia, and metaphorical rapes on both paper and vinyl. I have more important battles to wage in more important arenas. So I'm doing the subcultural limbo and that's all right with me.

Excerpt from *Evolution of a Race Riot*, Berkeley, USA, 1997. Reprinted with permission from Mimi Nguyen. www.worsethanqueer.com.

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Front cover from Clit Rocket #2, Italy, 2002. Reprinted with permission from Veruska Bellistri, www.myspace.com/clitrocket.

Clit Rocket

Veruska Bellistri: How do you think white queer activists can educate their white peers about racism?

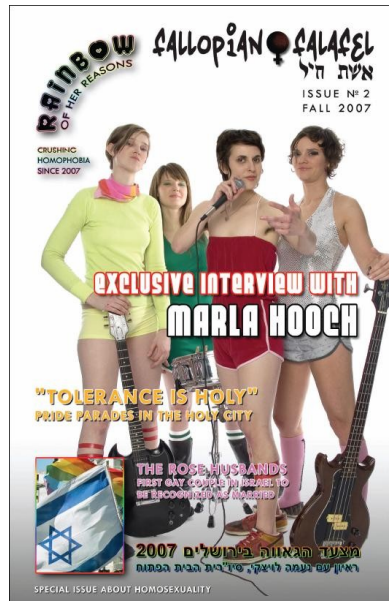
Nicole J. Georges: I think it's important to have conversations with your white friends as often as you can (about race and class), especially as problematic situations roll in. If you can act on something at the time and speak up, it would really help. Don't let things slide by just because they don't directly affect you (and your own particular oppression). We (white passing gaylords) may feel oppressed as a queer person, but basically if you look punk or subcultural or super fucking gay, you still reap the benefits of white privilege and could do it more - by shedding the trappings of punk-dom. It's a huge privilege to even CHOOSE to marginalize your self!

Talking about race isn't going to make me less white or totally righteous or above my privilege, but it is going to let people know that these discussions need to happen all over the place and it is NOT the responsibility of people of colour to make it an issue.

If something is bullshit, why make them feel like they're the only ones who notice or should feel responsible for taking a stand? psych!

Interview with zinester Nicole J. Georges. www.nicolejgeorges.com. Excerpt from Clit Rocket#5, Italy, 2006. Reprinted with permission from Veruska Bellistri. www.myspace.com/clitrocket

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Front covers from Fallopian Falafel #4 (Spring 2008) and #2 (Fall 2007), Jerusalem, Israel, designed by NY Productions (www.nyproductions.ca). Reprinted with permission from Hadass S. Ben-Ari.

Fallopian Falafel

Grrrl Zine Network: How have you been empowered or confronted with your race and gender in alternative feminist music and zine communities?

Hadass S. Ben-Ari: There aren't as many Middle Eastern zines as there are American or European ones, so focusing on feminist issues within Israel speaks to me more than when dealing with these issues in other areas of the world. In terms of race or nationality, it feels empowering and encouraging when zinesters from other countries show an interest in my zine for the specific reason that it is from a rather exotic area of the world. In terms of gender, seeing just how many zines there are on feminism and all the amazing articles written on this topic is empowering in and of itself. It was what inspired me to become part of that community. Fallopian Falafel is the first and only Jerusalem-based feminist zine, bringing Riot Grrrl culture to the Holy Land. Another thing that should be emphasized is that the zine is secular and mostly leftist, but it is not anti-religious or anti-Zionist.

E-mail interview by Elke Zobl, May 2008. Reprinted with permission from Hadass S. Ben-Ari. www.fallopianfalafel.com

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Front covers from Rock Out! Ideas on Booking DIY Shows, 2001 (USA); Catch That Beat #10, 2000 (Japan), Girl Conspiracy, no date (Sweden); Pretty Ugly #2, 2002 (Australia, www.pretty-ugly.com); "Gender and DIY promotion: Some ideas" page from Rock Out! Ideas on Booking DIY Shows; Girls Guide to Touring, 2001 (USA).

Catch that Beat

Roseanne Harvey: Your politics and musical tastes are influenced by Riot Grrrl. How did you discover Riot Grrrl?

Yayoi Ikeda: Actually, I don't remember it very well. Maybe [British Riot Grrrl Band] Huggy Bear came to play in Tokyo when I was 17 or 18 years old. I didn't understand their lyrics or their politics, but I was deeply touched by their performance. I couldn't sleep that night! Japanese band 5-6-7-8's played with them. They were amazing! I thought girl bands were supposed to be cute, but they weren't cute. They looked mean and bitchy. They were ace. I shouted and danced like crazy, alone. I guess I love cool and tough girls anytime, so my favourite bands were Riot Grrrl by chance.

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RH: Did Riot Grrrl get much attention in Japan?

Yayoi Ikeda: No. I've never seen good articles. I read one good article in Beikoku Magazine #5 a few years ago. It was called "Grrrls Love Rock" and I read it over and over. They introduced me to Riot Grrrl, 'Free to Fight' [self-defence project by Candy Ass Records], and [UK underground record labels] Slampt and Vesuvius. But nobody told me like "feminism is ok." They said "girl bands are cool but feminists aren't." I hate typical images in public, so I've tried to break them in my zine.

RH: Do you think attitudes towards feminism are changing?

Yayoi Ikeda: I've been thinking about feminism through Punk Rock and through girls. Last year I interviewed Minori Kitahori, who runs Love Piece Club [the only women-run sex shop in Japan] and 'Vibe Girls' [a magazine with the motto "We believe in feminism and erotica"]. She told me she felt her feminist attitude and my feminist attitude were different. She said I look so happy to talk about girls, she said I'm always smiling and saying 'girls rule'. She can't say 'girls rule'. She is in her 30s, but our generations are different.

Interview with Yayoi Ikeda, editor of Catch That Beat!, by Roseanna Harvey. Excerpt from "The Beat Goes On", Good Girl #2, Winter 2002, Canada. Good Girl ran from 2001 to 2004. Catch its archive here, www.goodgirl.ca/goodgirlmagazine.html. Read another grrrl zine interview with Yayoi at <http://grrrlzines.net/interviews/catchthatbeat.htm>

ROCK OUT! Ideas on Booking DIY Shows

When you book a show you're in a great position to recreate your scene! Why not take advantage of that responsibility and address issues of sexism, homophobia, and racism. There are many creative ways to tear down the -isms that have found their ways into our shows, and these are some ideas you can incorporate (or not) into your booking.

By Megan W. and Ariel C. Excerpts from Rock Out! Ideas on Booking DIY Shows, USA, 2001.

Girls Guide to Touring

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I want more girls to tour. more girls need to tour. I see tons of bands that tour & i see hardly any of them that are girls. we need to be visible. we need to be vocal (and i am not just talking about "voice" here, i mean, like AUDIBLE or like taking up real space at shows on a bill or something cos way too many times girls at shows are like, invisible or something)... basically more girls touring, means more networking, more positive spaces, and maybe eventually it wont be such a common thing or girls to playing music to get harassed & threatened. when people see something enough, they can start to deal with it & accept it, because they have to.

By Erin McCarley. Excerpts from Girls Guide to Touring, USA, 2001.



Front cover of The Flow Chronicles, an autobiographical novel by the Urban Hermitt. Published by Microcosm Publishing, 2004 (USA).
www.microcosmpublishing.com/catalog/artist/urban_hermitt/

The Urban Hermitt

Grrrl Zine Network: What do you hope to accomplish by establishing your zine?

Urban Hermitt: Connecting Hip Hop to queers to humour to beat writing to trans issues to putting more good novella writing back into [the] underground press. I want to make people laugh. And secretly I wanna get famous.

GZN: What does zine making mean to you?

Urban Hermitt: Making a zine means that you are taking control of your life. You are in control of your creativity (unless some great spirit takes over you when you are writing or drawing or some shit like that). You can make a zine while taking a shit, in prison, on the beach, at yer mom's house - that's the feeling I love best about zines. The challenging part of making zines is photocopying. Whether [it's] trying to find a "discount" on them, or fixing a jammed xerox machine at the kinkos at 4 am. Also, many people may not take you seriously as a credible writer if you say you do a zine. They suck.

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GZN: Do you consider grrrl, lady, queer and trans zines as an important part of a movement of sorts?

Urban Hermitt: Hell yeah. Every movement whether it be hip hop, indie rock, or independent film is still mostly made up of straight white men, or at least they are still getting most of the attention. Trans zines especially [are important], cuz I know tons of queers, grrrls, and ladies who are still very ignorant of trans issues.

Interview with Urban Hermitt by Elke Zobl, February 2003. Excerpt from www.grrrlzines.net/interviews/urbanhermitt.htm



Emancypunx logo. Yen and Emancypunx Collective (Poland).
www.emancypunx.com

Emancypunx: Riot Grrrl in Poland

Worldwide sisterhood kicks ass!

Emancypunx is an anarchofeminist grrrl group in to hc (hardcore)/punk, riot grrrl and sxe (straight-edge). Behind smashing gender and homophobic oppression we want to build up a positive alternative to the male dominated culture. We started to work together in 1996 in Warsaw. Before some grrrls were involved in other groups like Women Against Discrimination and Violence, anarchofeminist group Witch, or anti-racist mixed groups.

Our projects are:

- * shows, Walpurgi's night demonstrations (take back the night), street parties
- * zines: Vacula, Obrzydzara, Papudrok, Barbie Terror (we make zines as individuals and as a group), we run a d.i.y. distro and record label
- * we have a female discussion group
- * we organise street actions, happenings

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* we cooperate with womyn from Afghanistan, and organise benefits for them (techno party), we want to make a compilation of their folk music as a benefit. Emancypunx means emancipation in punk rock and it's a word game. The idea was to create a more radical, underground anarchofeminist group based on real equality. No leaders, no interviews with names so that we also don't have press representations/leaders. Nobody knew anything about us. How we look. If we are ugly or pretty, sweet or tough, if we are a mass movement or 3 people. For the people from the official press it was a mystery. So they had to confront our ideas and thoughts. Emancypunx records & distro & gigs had to be inside scene projects from the beginning and its meaning was to give girls in punk access to independent feminist projects and art done by other womyn.

By Yen Emancypunx. From Riot Grrrl Europe #1, Karo and Hilde (eds), Rotterdam, The Netherlands, 2001 and www.grrrlzines.net/interviews/emancypunx.htm



Front Cover from blackjack&nutzen #2, May 2007, Germany. Reprinted with permission from Samantha Bail.

<http://blackjackundnutten.blogspot.de/>

Blackjack & Nutten: "Stereotyping- Out, Pop Culture- In"

Women and girls are still pushed (and pushing themselves) into stereotypes like "strong manager/leader", "sensitive artist", "sexy front singer", "riot grrrl" "indie girl that likes Swedish pop music and skinny jeans", "boyish

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lesbian" and whatever... it really bothers me that a woman can't just be a PERSON with some "special features". I love being a computer geek that's interested in artsy guitar music, likes techno clubs, art galleries, getting wasted and behaving like a twat, webdesign, math, cheesy radio pop, Goethe, fanzines and Family guy. Please, find a (female) stereotype for that. What I'm trying to say is that many women just do what society expects them to do because everything else would be considered "irregular" - maybe we have "equal opportunities" by law, but in our minds we're still not as free as most men.

To me, feminism means trying to strip ourselves free of all gender related stereotypes and get the same possibilities for everyone, because we ARE in fact equal if you ignore the physical differences of human bodies.

Interview with Samantha Bail, Blackjack & Nutten (Blackjack & Hookers) by Sonja Eismann, Haydeé Jiménez and Elke Zobl, January 2008. Excerpt from

www.grrrlzines.net/interviews/blackjackundnutten.htm



Front cover from Anattitude Magazine: Hiphop is what you came to represent #2, Belgium, Germany, and France. Reprinted with permission from Jeannette Petri. www.anattitude.net

Anattitude Magazine

Grrrl Zine Network: Can you tell our readers about Anattitude Magazine & Here's a Little Story?

Jeannette Petri: Here's a little story that must be told is a reader which presents the history of female MCs and DJs from back in the days to 1990. Anattitude Magazine is an international magazine; it presents unique women from around the hiphop world in detailed interviews and has special interests on design, photography and gender.

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GZN: What inspired you to create this zine and web space?

Jeannette Petri: The one sided, boring and non-existing representation of women in hiphop inspired me to do this antidote. I'm also working on a Ladies-love-hiphop-timeline and a detailed discography. And I like the magazine making, to combine a dope content with photographs and a minimal but classic print design: from female hiphop history to organizing hiphop parties... it's a platform, a network for contemporary female hiphop movement.

GZN: Do you think that the zine making sub-culture could one day be in closer ties with hip-hop culture?

Jeannette Petri: I think it's already like that. There are so many zines in the hiphop world, not only the big ones. For example, there are two other female hiphop mags, which are very dope. One is Wahmagazine from the UK, the other is the graffiti magazine Catfight, based in the Netherlands.

GZN: What do you hope to accomplish by making and distributing Anattitude Magazine?

Jeannette Petri: Anattitude Magazine opens the hiphop world for a variety of hiphop styles and it also stands for a variety in genderstyles. Hiphop is a very energetic way to express creativity- from raps, deejaying, turntableism, graffiti, breakdancing, to fashion and politics. I like the political meaning of what hiphop also can be and its expressive power. That's the reason why I came from punk to hiphop at that time. Yo, hiphop is what you came to represent, whether you are black, white, tall, small, male, female, queer, heterosexual, you have to have an attitude!

Interview with Jeannette Petri, Anattitude Magazine, by Elke Zobl and Haydeé Jiménez, April 2007. Excerpt from www.grrrlzines.net/interviews/anattitude.htm



Flyer from Petals #1, Kuala Terengganu, 2001 (Malaysia)

PETALS

- * We want PETALS to be an outlet for girls who are interested in playing music to learn the basic things of music lessons. We want to inspire more girls to come out and start playing instruments and form bands.
- * We want to discourage inequality towards underground girls and we'll help in making the scene more girl-friendly, encouraging girls to be strong and stand for her own self in earning her place in the scene.
- * Basically we want to expose local girl bands and Riot Grrrl ideologies to the uninitiated and together we hope to unite and build a network of riot grrrls nationwide (or worldwide for that matter).
- * We hope to embrace D.I.Y. and give information about the effectiveness of DIY so it could be widely practiced in the scene as well as in real life.

Excerpt from Petals #1, Kuala Terengganu, Malaysia, 2001

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Illustration from Greenzine #14, Philadelphia PA, USA, 2004.
Reprinted with permission from Cristy Road.

Greenzine

Gender identity was an internal struggle for me, and it took me until now to verbalize this. At fourteen, I dismissed punk rock in unison with embracing it. For every moment towards energy, warmth, and belonging there was a moment of patriarchy stabbing me in the front while I stood on the sidelines of a manic crowd. I was unaccepted and failed to pass as the girlfriend of a prominent boy. I, like others, was weak and submitted to the subculture's demands. Ultimately, I didn't want this, I wanted what I had always wanted - I wanted to be a boy. But I never identified with straight boys, and if I was going to play the part of a boy, I might as well play the part of the hot femme queer boy in my postmodern fantasies. I couldn't hide my queer identity, my desires, and my style - no matter what my gender was.

With this came enclosure and a myriad of feelings I kept to myself. And as much as the latino culture I was brought up in traditionally welcomed a machismo doctrine, my family was entirely composed of women. I grew up within the confines of five Cuban working class women who normalized the deconstruction of gender roles. Despite this, I never talked about my sexual tastes to my family when I was a teenager. And I'm twenty two as I write this, and I still haven't come out to mom.

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For the last couple of years, I felt I had grown much stronger as a woman. I found people and outlets that helped me feel empowered by my biological identity and I felt great about it. And for a long time, identifying as queer and female with the occasional embrace of hetero intimacy was perplexing, but in most ways - alright.

Excerpt from Greenzine #14, Philadelphia PA, USA, 2004.

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Front covers from Venus Zine # 26, Winter 2005 and #33, Fall 2007 (USA). www.venuszine.com.

Venus Zine: Emerging Creativity

My goal is to cover a topic that does not get enough coverage - or at least not sufficient, serious and thoughtful coverage: Women, who make music. Women, who are leaders, who make things how they want. Women who write zines, who start their own companies, implement their ideas. Women who inspire you, the reader.

Amy Schroeder, founder of Venus, quoted by Elke Zobl in "Let's smash patriarchy! Zine grrrls and ladies at work", Off Our Backs, XXXIII, March/April 2003, Washington, D.C., USA.

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Feminist Illustration: Ova: a feminist rag, No. 16, 1995 (USA). Reprinted with permission from Margarat Nee (<http://margaratnee.com>, <http://gzagg.org>). NO Policomics, 2005 (Austria). Reprinted with permission from Linda Bilda.

DIY Feminist Music Resources



Illustration from Flapper Gathering #6, 2006 (Belgium). Reprinted with permission from Nina Nijsten.
www.geocities.com/ladyfestbelgium/ladiesroom.html

Bitch Magazine www.bitchmagazine.org

A Feminist Response to Pop Culture, this feminist journal started life as a cut 'n' paste grrrl zine under the smart editorship of Lisa Jervis and Andi Zeisler. Now with international distribution and a book deal, you can also catch the critiques in Bitchfest: Ten Years of Cultural Criticism from the Pages of Bitch Magazine (Farrar Straus Giroux, 2006).

Bust Magazine www.bust.com

Another zine to magazine success story, Bust combines independent feminist culture with high style glossiness; entertaining feature articles with cool profiles of female movers and shakers. Busty sassiness can also be found pouting on the bookshelves in Marcelle Karp and

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Debbie Stoller's edited volume, *The Bust Guide to the New Girl Order* (Penguin, 1999).

DIY Search www.diysearch.com

A handy search engine for zines, art, music, publishing, small businesses and other indie projects. Pick up tips on starting your own DIY assignments or hook up with others into a similar buzz.

The Female Musician www.femalemusician.com

Resources and classified ads for ladies who work, play and travel in the independent music scene.

Girls Rock Camps www.girlsrockcamp.com www.girlsrockmovie.com

Launched in 2001 in Portland, Oregon, this skill-share camp for girls has spawned annual residencies, sister projects internationally and the prolonged support of stalwarts such as The Gossip and Sleater-Kinney. Check out the documentary film, *Girls Rock! The Movie* and burn your fingers on the new guide to music-making, *Rock 'n' Roll Camp for Girls: How to Start a Band, Write Songs, Record an Album, and Rock Out!!* (Chronicle Books, 2008).

Grassroots Feminism www.grassrootsfeminism.net

A resource kit for the international feminist movement, this interactive website contains project listings, interviews, bibliographies, activist guides, and a digital Ladyfest and Riot Grrrl archive (up in autumn 2008).

Grrrl Zines Network www.grrrlzines.net/zines/music.htm

For a constantly updated collection of links to feminist music zines visit this bookmark. The Grrrl Zine Network also includes zinester interviews, Ladyfest info, and DIY Feminism bibliographies galore.

Indie Grrl www.indiegrrl.com

An international project and network organisation based in the USA, Indie Grrl promotes the work of songwriters and musicians in all genres, as well as those working in spoken word, story telling, comedy, visual arts, film, music production, radio, dance and more. For independent women of all ages.

Introductory Mechanics Guide to Putting Out Records

www.simplemachines.net/mechguide2000.pdf

From the girls behind the Simple Machines label (1990-1998), Jenny Toomey and Kristin Thomson give the low-down on getting your records out with DIY style.

Ladyfest www.myspace.com/ladyfesteurope

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With no central HQ, Ladyfest is a non-copyright brand taken up by diy feminists in their hometowns to showcase music, art and activism of women in the community. Since the inaugural event in Olympia, Washington in 2000, over 150 festivals have taken place internationally. A contemporary legacy of the Riot Grrrl network and a flagship event of the third wave feminist movement.

Pink Noises www.pinknoises.com

Online archive of interviews, resources and biblio-tips for women making electronic music. Pink Noises gives technical advice for those interested in becoming sound engineers and promotes the work on female DJs and electro-artists.

Riot Grrrl Online www.hot-topic.org/riotgrrrl

Spanning wikis, forums, archives and book-making projects, this resource celebrates DIY feminist spirit and documents key texts, music and events of the angry grrrl world.



Covers from Mala Zine (USA), Equality (Brazil), Riot Grrrl Europe (The Netherlands), big boots (Canada), Evolution of a Race Riot (USA), Fight Back! A guide to feminist self defense (Sweden), Grrrl:Rebel (Malaysia), MagaZine (Brazil), The Urban

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Hermitt (USA), Bamboo Girl (USA), Framing Historical Theft (Philippines), Anti-Muse (Germany), Clit Rocket (Italy), good girl (Canada), Grrrl Zine Network (Austria), Laughter and the Sound of Teacups (Australia), underpants (New Zealand), (her) riot distro (Sweden), Hip Mama (USA), Bendita: Latin women's initiative against violence towards women (Brazil), Catch That Beat! (Japan), There are not enough hours in the world for all the bitching I have to do (Singapore), Girl Conspiracy (Sweden/Finland), Venus Zine (USA).