

The Women Who Rock Unconference highlights artistic and social justice movements in and outside of Seattle by bringing together musicians, DJs, emcees, poets, activists, writers, filmmakers, advocates, educators, and scholars to convene and build community around women in music scenes.



WOMEN WHO ROCK

Making Scenes, Building Communities

**2012 UNCONFERENCE AND FILM FESTIVAL
((VIBRATIONS OF LOVE))**



**MARCH 2 & 3, 2012
AT WASHINGTON HALL**

Thanks to our Community of Sponsors Who Rock!

The Women Who Rock Community, Ladies First Collective, Washington Hall, Hidmo, deCajon Project, Seattle Fandango Project, StoryGarden, Sistah Sinema, Open Hand Reel, 4Culture, Asian Pacific Islander Women & Family Safety Center, B-Girl Media, Central District Forum for Arts and Ideas, Seattle Office of Arts & Cultural Affairs, Green Bodies, Seattle Girls School Latina Affinity Group, Social HeARTistry Educators (S.H.E.), Uzuri Productions, Zenyu. University of Washington Sponsors: Simpson Center for the Humanities, Gender, Women & Sexuality Studies, American Ethnic Studies, The Graduate School, Office of Minority Affairs and Diversity, Diversity Research Institute, Communication Department, MCDM, ASUW, and the UW Libraries Digital Initiatives.



n., pl, wom·en (wim'ın)
a socially constructed category that includes but is not limited to women-identified, transgender and cisgender women, and other formations as well.

We are excited to redefine words, music, genres, space, community, and love at the 2nd annual

Women Who Rock: Making Scenes, Building Communities
“Vibrations of Love”
(Un)Conference and Film Festival

n., v., rock (rök)
rock is a verb, more than a genre, as in “rocking the mic.” As in, “rock with us on March 2-3, 2011, as we honor women that rock and change history.”

WELCOME!

We convene because the music calls us. Women have been a powerful force in Seattle’s well-known independent music scene, as performers, promoters, writers, DJs, archivists and fans. Historically, in the Pacific Northwest, women have used their music and activism to create music scenes that anchor social justice movements. The present is no different. The Women Who Rock Conference highlights both contemporary and past movements in and outside of Seattle by bringing together musicians, activists, writers, advocates, educators, and scholars to talk about questions of female representation and access for women within music scenes. We have been inspired by the ways that Chicana and Black feminist thought has expanded who counts as “women” and what counts as “rock.” In staging these conversations, we hope to build community and make our own scenes in the process.

(UN)CONFERENCE STRUCTURE

On Friday, the conference kicks off with a film festival showcasing films by and about women who rock. On Saturday, conference goers will attend topic-focused breakout sessions that bridge a broad range of participants. We model this year’s conference after the idea of the “unconference,” a participant-driven model that transforms conventional ways of gathering. By structuring the conference around participant interest, keyed to the theme of space, we set the stage for dynamic dialogue and encounters. We ask workshop facilitators to guide this experimental vision. The conference will close with an Open Mic, Ladies First Showcase and Community Fandango.

HONORING THE SPACE: SEATTLE’S HISTORIC WASHINGTON HALL

The sonic vibrations of love generated by musicians and speakers such as Marian Anderson, Mahalia Jackson, Billie Holiday, Duke Ellington, Count Basie, Jimi Hendrix, W.E.B. Du Bois, Marcus Garvey, and Joe Louis reverberate in the building walls. This year’s theme asks us to consider the possibilities and limitations of space in relation to musical performance, transformation, and community building. Located in the Central District, Washington Hall’s community and immigrant roots are deep. We aim to honor its legacy of fostering music scenes and political organizing by exploring past and present spaces of women’s, queer and transgender musical performance. Washington Hall is now the new home of progressive, community-based arts organizations such as **Hidmo, Voices Rising, and 206 Zulu.**

Though the hall is an unconventional conference space, we see its current renovation as an opportunity to access the building in creative and unexpected ways, using spaces like the balcony, hallways, dressing rooms, and kitchen as meeting areas. We have the opportunity to activate the building’s musical “vibrations of love,” created and sustained across generations. How do these musical vibrations create a sense of home in a hostile environment, helping to disrupt, re-imagine and reinvent the social and physical structures that shape everyday life?

SAFER SPACE

We seek to provide a “safer” space in which to generate community, and to expand current understandings of the roles that women have played as musicians, artists, and performers in our local communities. We promote an environment of open-mindedness and respect for a range of perspectives. Please adhere to behaviors that maintain the physical and psychological safety of others.

We would also like to remind participants that while we wholeheartedly encourage children to attend the day’s events, and partake of activities designed particularly for them, Washington Hall is a historic landmark, and is currently in the process of extensive renovation. For your child’s safety, we ask you to please be aware of your child’s whereabouts at all times, and never to leave children unattended.



Women Who Rock Film Festival 2012

Friday March 2 6:30-9:30pm Washington Hall

Sneak Peeks:

The festival will open with a sneak peek at some upcoming must-see films: *Nice & Rough* by Sheila J. Hardy, *Home Alive* by Rozz Therrien and Leah Michaels, *Catching Babies* by Barni Qaasim, and *The Women Who Rock Oral History Project*.

Featured Shorts:

I Saw You On The Radio! By: Barbie-Danielle De Carlo, Katie Grainger, & Angelica Macklin.

Bilan and Anisa By: Barni Qaasim

Toddler Hip Hop By: Scott Macklin

The Meaning of Feminism By: Sami Beers, Jordan Sparks

Radio ACTIVE By: Shannon MacIntyre, Danae Fishman, Cliona Byrne, Hannah Vickers, and Taylor Sherman

Madeleine Clifford "Make My Mark" By: Scott Macklin

Girl in a Coma (at a zoo in Seattle) By: Scott Macklin and Michelle Habel-Pallan

Aloe Sips / Episodes 1 - 3 A Series By: Barni Qaasim. Featuring Meklit Hadero, Goldie Dean and Nikol Trujillo

The Moore Inside Out By: Scott Macklin.

Excerpt from: All The Ladies Say By: Ana Rokafella Garcia

PROCLAMATION By: Clementine Bordeaux

Excerpt from: Hip Hop in the 206 By: Andria Millie

Alice Bag Reads Violence Girl By: Angelica Macklin

Love Punch By: Barbie-Danielle DeCarlo

Live @ Hidmo - Laura Piece Kelly By: Scott and Angelica Macklin

Saturday, March 3

(Un)Conference

Washington Hall

All Day

Kiosks and Booths

Radio Kiosk

On-site radio and film interviews with conference participants. Stop by and share your stories!

Ticket Booth, 2nd Floor

Children's Area

Arts, crafts, music and fun.

Lodge Room, 1st Floor

Do It With Others (D.I.W.O)

Refreshments, instruments, t-shirt screen-printing and more!

Lodge Room, 1st Floor

Community Altar Making

To remember and honor the memory of women in music Seattle Girls' School Latina Affinity Group celebrates the successes, struggles and passion of women in rock who have passed on. In the Ofrenda tradition, women like Etta James, Mia Zapata and Whitney Houston will be represented here.

Main Stage, 2nd Floor

8:00 - 9:00 am

Registration and Check-in

1st Floor Foyer

Please join us promptly at 9:00 am for our opening convocation. Before we transition into our smaller group program sessions, we will feature a series of performances and experiential activities intended to ground participants in the collective spirit of the Women Who Rock (Un)Conference. Fostering a communal "vibe" is only possible if we are all present to partake...so please be on time!

9:00 - 9:45 am

Opening Session: "Getting in the Vibe"

2nd Floor Auditorium

Opening Convocation

Luzviminda Uzuri "Lulu" Carpenter, Lara Davis, Johanna Buccola, Sherrie Tucker, Christine Guiao, Stephany Hazelrigg, Seattle Fandango Project, and Monica Rojas de Cajón Project.

Workshop Descriptions

"God is Sound": The Spirituality of Sound and Music

Christine Guiao: Everything in the universe is in a state of vibration; therefore everything (including us) is constantly making divine music. Cutting across historical, cultural and political lines, the ancient Egyptians, Hebrews, Native Americans, Celts, Chinese and Christians, sound has been recognized as a divine principle and the most powerful healing force in the universe. Sound Healer, Spiritual Guide (and musician) Christine Cruz Guiao will discuss the spiritual significance and fascinating scientific principles of sound and music. She will also teach and lead a unique and powerful meditation that can help harness this force to bring balance and harmony into your life.

Hip Hop in the Academic Context

Andria Millie: UW Course "Hip Hop in the 206" headed up by Jeanette Bushnell and Third Andresen has been the foundation of the majority of my work at the University from design to execution. I propose to hold a panel discussion on my thesis topic "Hip Hop in the Academic Context," invite women from the academic and/or Hip Hop community to speak on the pros and cons of the institutionalization of the culture.

I Loved Today: Politics of Love Mixtape

UW Bothell Graduate Students: This session invites participants to productively engage with love and love songs. Though visions and sounds of love crowd popular culture, especially popular music, love is often dismissed as a matter of ephemeral emotion, something fleeting, less substantial than the supposed fixity of logic and facts. Love songs are frequently disregarded as idle indulgences. Yet, even as love and love songs are dismissed their very ubiquity repeats a limited logic of who can love and who is worthy to be loved. In this session we hope to explore alternative ways of approaching and engaging with love and love songs. We ask, what might happen if we could

expand our vision of love and amplify the sounds of love to be more inclusive of the multiple ways in which each of us loves and is loved. Participants will have the opportunity to think about their own definition of a 'love song' and create album/cd cover art that amplifies their vibrations of love.

Johanna Buccola will perform two rap songs, "I'm Not Nice," and "Switched," turntablism by DJ Leopold Bloom, music by Steve Fisk. The songs provide a female voice. What do these songs tell society about women? Do the messages in these songs have a place in the male-dominated rap music scene?

La Gallina y Sus Pollitos: Exploring Spaces for Mothers

Yesenia Hunter: This session seeks to explore the space for mothers in the practice of Fandango in Seattle. Since the music that is practiced is a living tradition and the music is alive, and most people in the Seattle Fandango Community are exploring this tradition without having roots in it, this fandango practice in Seattle is unique to Seattle. As we learn, grow and build convivencia within the community, every person brings their essential gifts and thus is planted within the community. This is how a community is built and not just a musical group. Explore this topic together with the presenter and her three daughters and hear more about the incredible children's book that is already sold out and going for a second print.

Little Boxes

Carla DeSantis Black: This workshop will examine musical assumptions and stereotypes as they relate to ethnicity, class and gender. It will start with examples of women who have broken the mold of what people expect music to sound like based on looks: i.e., Girl in a Coma, Cordell Jackson, M.I.A. Are assumptions made on looks a result of media intervention or artists wanting to fit in? How responsible are managers, record labels and others outside of the group? How do you create community if you are working to break out of the pack? How do we, as women, represent ourselves most authentically? This framework will be followed by a discussion from the group on ways to subvert the expectations made about artists of certain ages, races, classes, etc.

Making Zines: Do It Yourself and Do It Together

Heath R. Davis, Nora Mukaihata, and Emily van der Harten: This workshop will facilitate a brief initial discussion of zines and their connection to women and music, followed by a hands-on session using the tools of zine-making and construction to document the experience of the Women Who Rock Conference.

Negotiating Dual Identities in Performance

Keyabee: This workshop is a personal testimony of survival. It is a personal story—a spoken word poetry dialogue on stigma; its affect on individuals, including myself, when I navigate space with two 'coming out' identities; I was born with HIV and I am queer. My workshop performance is social critique of the stigma associated with love and relationships amongst queer people and people living with HIV. Workshop participants will dialogue on issues regarding HIV+ partner disclosure in romantic relationship and on the impact of 'dual identities' on the individual who is pos and queer.

Online Video For Social Justice

Barni Qaasim: This workshop will explore the ways that online videos can be used to support strategic social justice campaigns that support the work of women, people of color, working class and LGBTQ communities. The workshop will have three parts: elements of socially responsible video, how video can support strategic campaigns, and finally the workshop participants will collaborate on a working list of agreements for socially just online video.

Pay Per Dolls: An Interactive Arts-Based Community Workspace (Parts I & II)

Stephany Hazelrigg & S.H.E.: Pay Per Dolls will be an interactive arts-based community workspace where participants will be invited to honor the women who rock in the world and in their lives and through visual arts and creative writing will critically explore the ways in which women have been silenced, objectified and commodified. In addition to participants being encouraged to share their individual work from the workshop, words from each work will be woven together into a collective poem that will be shared at the closing celebration.

Personal Story as Touchstone of Social Transformation

Patricia Mazuela and Leticia Nieto: In the tradition of Nueva Canción, using Playback Theatre, Theatre of the Oppressed, and Psychodrama, we propose to convey the importance of each person's personal stories. We believe the day-to-day experiences of each person are meaningful when witnessed well and honored deeply. This workshop will include demonstrations and opportunities to try out transformative theatre techniques and empathic music.

Recipe for an Autonomous Punk Yoniverse: 'Art Sluts' in the Kitchen

Teri Ciacchi and Carrie Lanza: The only all girl punk performance art band in the Midwest at the time, "Art Sluts" held art parties that quickly grew into public performances, political demonstrations, zines, radio shows, and other media. "Art Sluts" used punk rock as a platform for creating public spectacles centered on their female bodies and physical desires as a form of political activism. We'll listen to two "Art Sluts" songs and have a conversation about how women gathering in kitchens, bedrooms and bathrooms to talk about their yonis and reproductive health is critical not only to their well-being but also to their creative processes. We will consider the parallel feminist hysterics of movements in DIY reproductive health care and Indy music and envision a fertile future for both.

Revenge or Recovery? Talking Back through Oral Based Interviews and Archives

Mashadi Matabane and Laina Dawes: This workshop promotes oral interviews and archive-building as creative, direct, and immediate ways to "talk back" to the ways in which black women's images, artifacts, and stories have been ignored, hijacked, or mis-represented by ongoing racist, masculinist, and classist approaches. It is based on our own experiences with conducting interviews with contemporary black women musicians and fans in extreme and popular music; and our experiences in and with various cultural archives in the United States and Canada.

Storytelling as (R)evolutionary

Robin Park: In the first part of this workshop, we briefly examine several "revolutions" within a historical context, and name what worked and what did not and point out a larger flaw in our systems of change. We will examine common responses to injustices in a cyclical framework, both in smaller personal interactions, and larger responses to systems. In the second part of this workshop, we will examine how we collaborate in our own oppression by maintaining cycles. By using poetry and spoken word, we will shift the focus from larger political and social institutions onto ourselves to look at our own behavioral cycles and how they affect the transformation of our communities. Specifically, we will write on forgiveness of self/community, to reach a higher level of consciousness and compassion, which is so critical to doing social justice work.

Zapateado and Décima Workshop

The Women of Seattle Fandango Project: This workshop intends to introduce some of the basic elements of the community practice of "Fandango" from the state of Veracruz. In this workshop we will learn and practice some of the elements that give life to this tradition, paying particular attention to two of these elements: The "décima" and "tarima" with the accompanying "zapateado." Our goal is to utilize the décima to tell our collective stories and leave our testimonies as Women Who Rock. We hope to declare them at the closing Women Who Rock celebration. The main goal of this workshop is to explore and reflect on the tradition of Fandango, which is a very inclusive tradition, as a decolonizing methodology against the neocolonial and oppressive practices of the current system.

Keynote Session

Moderated by Luzviminda Uzuri "Lulu" Carpenter, Dr. Mako Fitts and Dr. Maylei Blackwell: The conference keynote panel consists of a presentation and rare dialogue between two pioneering and powerful women musicians, authors, and experimental educators, Medusa and Alice "Bag" Armendariz. Each performer uses music as a philosophical and pedagogical tool. Marcyliena Morgan, Professor of African American Studies at Harvard and Executive Director of Harvard's Hip Hop Archive recognizes Medusa as a respected feminist hip-hop pioneer, referring to her as the "Godmother of West Coast Hip Hop." The Women Who Rock Digital Archive and the American Sabor exhibition acknowledge Alice "Bag" Armendariz's voice and performance as the shaping force for 1970s punk vocal aesthetics. Both musicians' performance and pedagogical roots run deep in their respective communities and keep alive the music, history, and memories of past generations: Medusa's music is deeply informed by the jazz and blues women that preceded her, just as Alice Bag's creation of punk's vocal style takes its cue from women Mexican canción ranchera vocalists. Each performer utilizes music to critique social inequality and create new lyrical narratives of hope and possibility.

KEYNOTE SPEAKERS



Alice Bag was the lead singer of The Bags, the first female fronted punk band to play the Masque during the West Coast punk revolution of 1977. *Violence Girl: From East LA Rage to Hollywood Stage, a Chicana Punk Story* is the story of her upbringing in East LA, her eventual migration to Hollywood and the euphoria and aftermath of the first punk wave. *Violence Girl* reveals how domestic abuse fueled her desire for female empowerment and sheds a new perspective on the origin of hardcore, a style most often associated with white suburban males.

The proximity of the East L.A. barrio to Hollywood is as close as a short drive on the 101 freeway, but the cultural divide is enormous. Born to Mexican-born and American-naturalized parents, Alicia Armendariz migrated a few miles

west to participate in the free-range birth of the 1970s punk movement. Alicia adopted the punk name Alice Bag, and became lead singer for The Bags, early punk visionaries who starred in Penelope Spheeris' documentary *The Decline of Western Civilization*.

Here is a life of many crossed boundaries, from East L.A.'s *musica ranchera* to Hollywood's punk rock; from a violent male-dominated family to female-dominated transgressive rock bands. Alice's feminist sympathies can be understood by the name of her satiric all-girl early Goth band *Castration Squad*. *Violence Girl* takes us from a violent upbringing to an aggressive punk sensibility; this time a difficult coming-of-age memoir culminates with a satisfying conclusion, complete with a happy marriage and children. Many personal photographs energize the text in remarkable ways.

Please visit the links below for a photo, press release and to learn more about *Violence Girl* by Alice Bag.

http://www.alicebag.com/files/ViolenceGirlPressRelease_9.11.pdf

<http://feralhouse.com/violence-girl/>

<http://www.alicebag.com/>

<http://alicebag.blogspot.com/>





Medusa - In the Los Angeles underground hip hop arena, Medusa is considered by many as the Gangsta Goddess of west coast Hip Hop. Hailed "the Angela Davis of hip-hop," Medusa started off in Pomona, California as a 16-year-old pop-locker with a dance crew called the groove-a-trons. Her undying love for hip hop and pop-locking gave her talents a platform to win the Best Female Dancer in the 1st Hip Hop Dance Awards at The Palladium. Soon after high school, Medusa's life changed for the worse after going to jail. Once she got out, she vowed never to go back. The pain she endured only made her stronger, and shortly after Medusa was born.

In 1999, Medusa released her first EP, "Do It the Way You Feel It," which established Medusa's fan base in the United States and overseas. Medusa's success spread throughout college campuses across the nation, and she has essentially become a Goddess to the underground hip hop scene and artistic community. Medusa was the first artist in the LA hip hop scene to perform with a live band.

Coming up in the LA scene, Medusa honed her flair and skills at the Good Life Café and Leimert

Park's "Project Blowed" Workshop. She was part of a musical community that includes Jurassic 5, Freestyle Fellowship, Volume 10, Kurupt, WC, Black Eye Peas, Macy Grey, and Xzibit. Medusa has shared the stage with lyrical heavyweights such as Stevie Wonder, KRS-ONE, George Clinton, Dead Prez, Dave Hollister, Chali 2Na, Super Natural, Public Enemy, Blackalicious, Erykah Badu, Roy Ayers, Dilated Peoples, Speech, Common, Pharoahe Monch, Meshell Ndegeocello, Fishbone, MC Lyte, Bahamadia, and Blk Thought of the Roots. Medusa is also known as the "Top Cat" of the clique/band Feline Science. She received a Grammy with the band Ozomatli and *LA Weekly* voted Medusa "Best Hip Hop Artist" two years in a row. Medusa's versatility has been compared to revolutionary artists such as Gil-Scott Heron and Lauryn Hill.

Medusa's skills are not limited to music. She has exhibited her talents behind the scenes through film scoring and soundtrack production. Such credits include "Life Is A Traffic Jam," featuring the late Tupac Shakur; *Gridlock*, a Vondi Curtis film; and the sitcom, "Moesha," where Medusa appeared as Lady Lunatic. She wrote, produced, and performed "My Momma Raised a G" for the HBO film *Stranger Inside* in which she played the role of Leisha. Currently, she is a featured artist at Harvard University's *Hiphop Archive*. Medusa continues to promote hip-hop seeds across the country in unparalleled numbers.





Ladies First Showcase and Community Fandango

7:00 – 8:00 pm	Open Mic
8:00 – 9:00 pm	Ladies First Features: Militant Child and My Parade
9:00 – 10:30 pm	Seattle Fandango Project: Community Fandango
10:30 pm – 12:00 am	Ladies First DJ Vijou and Dance/B-Girls

Conference Co-Organizing Committee

Gina Alva, Teresita Bazan, Luzviminda Uzuri "Lulu" Carpenter, Kristina Clark, Monica De La Torre, Michelle Habell-Pallan, Melanie Hernandez, Angelica Macklin, Kim Carter Muñoz, Sonnet Retman, Nicole Robert, Noralis Rodriguez, Iris Viveros, Amanda Jasso, Irene Gomez, Marrisona Harrison, Angeli Bhatt, Elizabeth Cortez, Angela Castañeda, Yesenia Hunter, Jessica Cima, Maria Guillen Valdovinos, Rahwa Habte, Heidi Jackson, Brittany Ward, Monica Rojas, Nicole Aranda, Carrie Lanza, Irene Monica Sanchez, Breeana Blalock, Michael Aguirre, Cameron Quevedo, and Allen Baros.

For committee bios, please visit the Women Who Rock Community website: womenwhorockcommunity.org

Conference Participants

For a full list of conference participants and bios, please visit the Women Who Rock Community website: womenwhorockcommunity.org

Thank You to Our Community Sponsors Who Rock!

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WOMEN WHO ROCK 2013

Women Who Rock is a labor of love built on collaboration and collective vision. Our intent is to see Women Who Rock evolve beyond this year's meeting. The conference's future depends on identifying community partners who are excited to help host and organize next year's gathering. We look forward to bringing our resources and past experiences to continue making scenes and building communities. Please contact us at womenwhorockproject@gmail.com if you would like to host or lead next year's event.

ORAL HISTORY ARCHIVE

The conference responds to the ways in which women's participation in independent scenes has often been downplayed or unacknowledged. We are currently assembling the Women Who Rock Digital Oral History Project to archive the stories of women and women of color who have built community through the making of music in Seattle, the Pacific Northwest and beyond. The archive will be hosted by the University of Washington and made freely accessible to the public. If you would like to participate in the digital oral history project, please email us: womenwhorockproject@gmail.com

We hope you find this collaborative endeavor as exciting as we do! We intend to create an open structure through which unexpected, transformative and even healing conversations might emerge. We look forward to engaging in rich dialogues and laying the foundation for new kinds of communities. What we generate in the next two days will shape next year's conference.

For more information about the Women Who Rock Project:

Website: <http://womenwhorockcommunity.org/>

Facebook invitation:

<https://www.facebook.com/events/234288983309705/#!/events/234288983309705/>

Facebook group: <https://www.facebook.com/womenwhorockcommunity>

Twitter: @WomenWhoRock206 (#WWR)

E-mail: womenwhorockproject@gmail.com (for general questions)