

FEMINIST RESPONSE TO POP CULTURE //  
COMBATING DENIAL // TRUSTING ALTERNATIVE  
SCIENCE // BREAKING CHILDHOOD SILENCE

# pitch

## THE FACTS ISSUE



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changing technology as we develop new issues for download.

FEATURES

- 18 » EXPENSIVE DENIAL  
*The rising cost of ignoring climate change.*  
BY JOSHUNDA SANDERS
- 24 » BEYOND BINARIES AND CONVENTION  
*A conversation with Kay Ulanday Barrett.*  
BY ZAYNAB SHAHAR
- 30 » UNNATURAL SELECTION  
*How racism warps scientific truths.*  
BY ABAKI BECK
- 36 » BIOPOWER TO THE PEOPLE  
*Fitness trackers are redefining what it means to be a human subject.*  
BY MAILEE HUNG
- 40 » THE FRAGILITY OF SILENCE  
*Unlearning childhood secrecy and breaking the chains of trauma.*  
BY JENN M. JACKSON

ILLUSTRATIONS ON THIS PAGE  
BY MAGGIE CHIANG

COVER BY  
KRISTIN ROGERS BROWN



DISPATCHES

- 10 » FROM THE WAR ON WOMEN  
*Securing the future of women is strong foreign policy.*  
BY HILARY MATFESS
- 12 » FROM HOGWARTS  
*Harry Potter's purity problem.*  
BY MELISSA BRINKS
- 14 » FROM HAVANA  
*The female face of Cuban resistance.*  
BY VANESSA GARCIA

IN EVERY ISSUE

- 2 » CONTRIBUTORS, LETTER FROM THE EDITOR, ABOUT THE COVER
- 4 » DEPARTMENT OF EVERYTHING  
*A little of this, a little of that.*
- 9 » DRAWN OUT *On the overconsumption of avocados.*  
COMIC BY ALEJANDRA ESPINO
- 16 » BITCHLIST *Staff picks and feminist favorites.*
- 46 » FROM THE HQ *A look at the substance, support, and strategies of feminist media.*
- 62 » BOOK REVIEWS *Her Own Hero, Vibrator Nation, Ink in Water, Mean, and more.*
- 68 » SCREEN REVIEWS *Underground, Their Finest, I Love Dick, Girl Boss, and more.*
- 74 » MUSIC REVIEWS *Herstory, Chastity Belt, ISON, and more.*
- 80 » ADVENTURES IN FEMINISTORY  
*Eugenia Apostol.*  
COMIC BY ARIELLE JOVELLANOS

# CONTRIBUTORS



**JOSHUNDA SANDERS** (“Expensive Denial,” page 18) is a Bronx native, the author of four books, and obsessed with honoring her ancestors and moving stories about black women from the margins to the center of everything. **What is your favorite fiction you used to think was fact?** *Their Eyes Were Watching God* resonated so much it felt more like creative nonfiction.

🐦 @JoshundaSanders  
📷 @Joshunda  
🌐 joshundasanders.com



**JENN M. JACKSON** (“The Fragility of Silence,” page 40) is a doctoral student in political science. She is also the managing editor of the Black Youth Project and editor-in-chief of Water Cooler Convos. **What is your favorite fiction you used to think was fact?** For a long time, I thought *The Color Purple* movie was real.

🐦📷 @JennMJack  
🌐 jennmjackson.com



**ABAKI BECK** (“Unnatural Selection,” page 30) is a writer and agitator who is passionate about public health and racial justice. She is the founder of POC Online Classroom and a proud citizen of the Blackfeet Nation. **What is your favorite fiction you used to think was fact?** As a child, I assumed that everyone else knew as much about Native Americans as I did. I was shocked when someone in my class hadn’t heard of Napi, the Blackfeet trickster.

🐦 @winterweasel



**MAILEE HUNG** (“Biopower to the People,” page 36) is Bitch Media’s 2017 Writing Fellow in Technology, a sci-fi aficionado, rock climber, and dumpling enthusiast based in San Francisco. **What is your favorite fiction you used to think was fact?** When I was little I believed that all cultures saw the same characters in constellations, and thought it was proof that all mythologies were connected.

🐦📷 @scificasual  
🌐 maileehung.com

## FROM THE EDITOR

**T**he easy task would have been to charge our editors and writers to assemble an issue that throws down feminist facts for our readers; to gather indisputable bottom lines fenced with impressive research findings as a way to invigorate readers when so many are experiencing hopelessness and resignation. Had we done that, though, it would have been a disservice to our readers.

You read *Bitch* not to be told facts, but to learn and practice how to more deeply interrogate the ones you are told to believe. Agreeable is not our forte. We strive to give you what compels us all to engage beyond a

theoretical, high-minded argument. It’s not enough to talk about climate change—we need to be able to understand the impact on poor girls and women when the fact deniers are men in institutional positions of power, as Joshunda Sanders points out in “Expensive Denial: The Rising Cost of Climate Change.” To fight the ahistorical lens of this current administration, we need to be steeped in self-directed history lessons, like the ones in this issue that highlight critical female leaders in “Cuba is the Motherland” and the Adventures in Feminist comic on Eugenia Apostol, a vital journalist in the Philippines

during the Marcos regime. We need more narratives like Abaki Beck’s “Unnatural Selection: How Racism Warps Scientific Truths,” which destabilizes western bravado by revealing the legacies of colonialism and racism laced throughout our medical and scientific histories.

These days it’s not just about what you know but about how you have come to know what you know. It’s not enough to list off the pundits you love (ahem, Rachel Maddow is my bestie) and the writers you follow, but also the in-person conversations you cultivate and the relationships you build. That intention—the rigor of thought, reflection, and



**ALEJANDRA ESPINO** (“Drawn Out,” page 9) lives and works in Mexico City, where she writes and draws comics, collaborates on artistic endeavors, and plots how to open possibilities of new stories and spaces alongside like-minded misfits. **What is your favorite fiction you used to think was fact?** In Mexico, there’s an urban legend about an actor who died in the 1950s. When his family exhumed his body to search for his will, they found him as if he had woken up inside the grave and tried to crawl his way out, to no avail.

[@ComandanteA](#)  
[@AlejandraEspinoComics](#)



**LOVEIS WISE** (illustrations, pages 62, 68, 74) is a freelance illustrator based in Philadelphia. Her work is influenced by wom- anism and her love of color. Her clients include Weiden+Kennedy, Refinery29, and BuzzFeed. **What is your favorite fiction you used to think was fact?** I’m obsessed with TANIS, a podcast exploring scientific themes and conspiracy theories. I thought the myth of the lost city of Tanis was real.

[@cosmicsomething](#)  
[loveiswiseillustration.myportfolio.com](#)

personal investment in curiosity is one of the most simple and effective antidotes to the cynical trend of using doubt instead of fear as a means to gain political power.

Contrary to popular opinion, we are not living in “post-truth,” “post-fact,” “the upside down,” or “the sunken place.” What we are living through is the wit- nesses of unprecedented incompetence at the highest level of our government, courted by a willing white majority leav- ing so much in whirling uncertainty. And that is impacting every facet of culture and media. The question is not, “Do facts

matter?” The question is how we choose to live with such a spectacular sham.

Welcome to the Facts issue. Bring your magnifying glass.

—LISA FACTORA-BORCHERS

## ABOUT THE COVER

If it walks like a duck and talks like a duck, could it actually be a pooping robot? Before you think we’ve lost the thread completely, read about an actual, factual, 18th-century French robot, our pop-art cover, and the comics and illustration in this issue, at [bit.ly/art-facts-issue](#). —KRISTIN ROGERS BROWN

**DEPARTMENT OF CORRECTIONS** In the review of Syd’s *Fin* (no. 75), we credited writer Verónica Bayetti Flores in the first mention, and we should have credited writer Chanelle Adams. In the review of Anne Helen Petersen’s *Too Fat, Too Slutty, Too Loud: The Rise and Reign of the Unruly Woman* (no. 75), the author’s name was misspelled as Anne Helen Peterson. These errors were ours.

# bitchmedia

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DEPARTMENT OF EVERYTHING:  
A LITTLE OF THIS, A LITTLE OF THAT.

## FOUR SERIES FOR THE FEMINIST COMIC-BOOK NERD

**W**ith Wonder Woman debuting in her first stand-alone movie this summer, it's no secret that comic books can offer a lot to entertain feminists. Whether you're new to the comic-book scene or a longtime fan tired of reading about bland white dudes, here are four series you should start reading today.



### MS. MARVEL

Kamala Khan, a second-generation Pakistani-American Muslim teenager from Jersey City, inhabits the 2014 iteration of *Ms. Marvel*. Marvel enlisted G. Willow Wilson, a Muslim American herself, to write the series, which focuses on Kamala's struggles to balance school and family demands with the dangerous life of a superhero. Issue no. 12, in which Kamala visits her family in Karachi, explores the complicated feelings surrounding home for many children of immigrants.

### AMERICA

America Chavez is a queer Latina superhero. Her evolution from superhero teammate (*Teen Brigade*, *Young Avengers*, and *A-Force*) to life as a student at Sotomayor University paints a dreamworld that rivals the "Utopian Parallel" into which she was born (to two moms!). Chavez's new school, inspired by Justice Sonia Sotomayor herself, includes a "Department of Radical Women & Intergalactic Indigenous

People" and a sorority of POC prepping to become senators, engineers, and biologists. Writer Gabby Rivera, a self-described "round, brown loverboi," gives America's first solo series a fun and confident energy. The second issue's cover even invokes an iconic shot from Beyoncé's "Formation."

### FAITH

When most people think of female superhero physiques, they imagine a muscle-bound, wiry-yet-somehow-also-buxom glamazon in spandex. In other words, most people would not think of Faith Herbert. But Faith, whose eponymous solo adventure debuted in July 2016, is a happily heavy hero. Even her fantasy sequences (seen in almost every issue) reflect the series' prioritization of body positivity: In her dreams, she's still in her own body, rather than a skinny simulacrum. As she flies to the rescue, Faith inhabits her body with confidence and strength.

### JEM

*Jem and the Holograms* is a lot of things, but new is not one of them. An '80s child might remember the neon-bright animated TV show about the antics of Jerrica Benton and her band; others might remember the moodier 2015 movie starring *Nashville*'s Aubrey Peeples. Whatever your opinions on those iterations, don't let them keep you from checking out the 2015 series from IDW publishing. One of its artists, Sophie Campbell, came out as trans in 2015.

The brave, powerful women in these comics are challenging established archetypes of the damsel in distress, and in them women and girls have an unprecedented opportunity to see people who look and love like them performing feats of heroism and saving the day.

—NAOMI JOSEPH

## key words

**SO·CIAL DAR·WI·NI·SM** | 'sō SHəl | 'därwə, nizəmə | (N)  
( **SOCIAL DARWINIST** )

The phrase describes the idea that, similar to Darwin's theory on natural selection, some cultures are inherently weaker than others, and thus, "naturally" would be a lower social class and eventually die out, making way for the "naturally" stronger and more prominent cultures. —ABAKI BECK

**IN THIS ISSUE:** "Unnatural Selection: How Racism Warps Scientific Truth," p. 31



## reproductive rights corner

**PRO-LIFE = ANTI-FACT**

Over the past few months, the *New York Times* Opinion page has run not one but three antiabortion op-eds riddled with misinformation, pseudoscience, and outright falsehoods. On February 27, the *Times* published an article by Lauren Enriquez, a public relations manager at Human Coalition, a pro-life nonprofit that calls abortion “the worst holocaust in human history.” Exactly a month later, the *Times* published “To Win Again, Democrats Must Stop Being the Abortion Party,” in which Boston College professor Thomas Groome claimed that Hillary Clinton’s allegiance to pro-choice values contributed to her loss to Donald Trump. And in May, Lori Szala, the national director of client services at Human Coalition, argued that asserting a link between economics and abortion is “patronizing, and patently dishonest” in “The Problem with Linking Abortion and Economics.”

Such pieces coincide with Senator Bernie Sanders, Democratic National Committee Chair Tom Perez, and House Minority Leader Nancy Pelosi expressing their openness to “pro-life” liberals in the Democratic Party.

In accepting and publishing antiabortion views, publications and politicians are not only normalizing the pseudoscience on which those views are based, but they are also feeding into the partisan illusion that abortion is a contentious issue, rather than a private medical decision. Noticeably absent from every antiabortion op-ed are sources to back up the assertion that abortion is murder—or scientifically and morally objectionable. While politicians and publications would like to make abortion a two-sided issue, science and research align with only one.

Legally speaking, abortion is not murder, and using words like “killing” to describe it is inaccurate and incendiary. Abortion has been legal in the United States since the landmark Supreme Court case *Roe v. Wade* in 1973, and the Model Penal Code, which serves as a kind of guide for standardizing



state criminal laws, does not recognize abortion as murder or manslaughter.

The American College of Obstetrics and Gynecologists (ACOG) supports access to safe and legal abortion, and states clearly that abortion is a “necessary component of women’s health care.” It supports overturning abortion restrictions, including the Hyde Amendment, as well as bans on telemedicine, mandatory counseling, and Targeted Regulation of Abortion Providers (TRAP) laws. ACOG “affirm[s] the legal right of a woman to obtain an abortion prior to fetal viability,” which it defines as “the capacity of the fetus for sustained survival outside the woman’s uterus”—a call it argues should be left to the “judgment of a responsible health care provider.” The ACOG also argues that abortion restrictions not only inhibit care and put people with unwanted pregnancies in danger, but they also prevent scientific advancements that may improve care in the future.

Other major medical organizations, including the American College of Physicians (ACP), the American Psychological Association (APA), and the American Academy of Pediatrics (AAP), support access to safe and legal abortion, and oppose restrictions on access, including TRAP laws and the Hyde Amendment. Of note, the APA has spoken out against the antiabortion belief in “post-abortion syndrome,” a condition that anti-choice advocates argue is a kind of post-traumatic stress that follows abortion.

Plus, statistics show not only that abortion is closely tied to economic issues, but also is inextricably linked to issues of race and age. According to author and activist Renee Bracey Sherman, women denied access to abortion are “three times more likely to be living in poverty two years later” when compared with women who had access.

A 2007 Guttmacher Institute study found that one of the most common reasons women gave for having an abortion was not being able to afford a child. States where abortion access is the most fraught are states where rates of women living in poverty are the highest—and also, often, “where most African American women live.” Another Guttmacher study, released in May 2017, found that “at least 10 major categories of abortion restrictions are premised on assertions not supported by rigorous scientific evidence.”

Abortion, statistically speaking, is normal. Twenty percent of all pregnancies end in abortion. More than a million abortions are performed in the United States every year. Most Americans support *Roe v. Wade* and access to first-trimester abortions, which make up roughly 90 percent of all abortions in the United States.

In the golden age of alternative facts, we must not validate the opinions of those who refute science and research. We have an administration ready to stack the Supreme Court with justices eager to overturn *Roe v. Wade* and a Congress that’s happy to uphold TRAP laws that make abortion all but illegal. And in publishing antiabortion propaganda and welcoming antiabortion voters into the Democratic Party, publications and politicians are bringing us one step closer to a world in which people who can become pregnant are relegated to lives without bodily autonomy. And that’s a fact. —CAROLINE REILLY

*This article first appeared online. Read the full version at [bitchmedia.org](http://bitchmedia.org).*



# FAIRIES AND FAKE NEWS

**C**onfirmation bias is the instinct we all have to believe that which confirms what we already thought to be true: The world is flat, or wine and cheese are the secrets to a long life, or third-born children are inherently smarter, for instance. This is at once the flip side and the foundation for the 21st-century conversation surrounding fake news and its impact: If we inherently trust news sources that confirm what we already suspect, the next step is to inherently

mistrust any source that offers a counter-narrative. Information is now disseminated in a multitude of formats, all available 24 hours a day, which often makes the truth difficult to discern from lies. But the issue of fake news didn't begin during the 2016 Presidential election—it's as old as mass media itself.

In 1920, Sir Arthur Conan Doyle published an article in *Strand* magazine that included, at face value, two photographs of young English girls posed with what he (and they) claimed

were real fairies. To a modern eye, the photographs seem obviously faked—pretty cutouts propped up near the human models—and even at the time, many were skeptical of the veracity of the images. The photos were scrutinized by experts, and the photographers, Elsie Wright (aged 16) and her 10-year-old cousin Frances Griffiths, were interviewed repeatedly by a series of men alternately eager to believe and to debunk them. Gender bias and sexism meant that the girls were simultaneously dismissed, admired, and demonized by the public. If the fairies were real, they appeared to Elsie and Frances because the girls were so simple; the fairies must be real because two small-town girls couldn't be clever enough to fake it; or the girls, like all of their gender, were lying to get attention.

Like today's viral memes, the photos were taken and distributed at the only time they could have possibly become an international controversy. The nascent art of photography meant the experts of the time were still relatively green. The speed with which new technology shaped the world left people both longing for a simpler time yet quicker to accept magic, and in a world still scarred by World War I, many were eager



PUBLIC DOMAIN

## PUT ON A *Zoot Suit*

**T**his summer marks the 74th anniversary of the Zoot Suit Riots, and this year, almost four decades after the play's original premiere, *Zoot Suit* reopened in Los Angeles. Written and directed by Luis Valdez, the play—a fictionalized account of the 1942 Sleepy Lagoon Murder Trial—premiered in 1978 to huge acclaim.

After a murder near the Sleepy Lagoon in South Los Angeles, 600 Mexican American youths were rounded up and arrested. Twenty-two of them were tried for murder in the largest mass trial in California history. During the trial, the defendants were not allowed to communicate with their attorneys. They were required by the judge to wear the dirty clothes in which they had been

arrested and weren't permitted haircuts, all the better for the jury to view them as "hoodlums." The district attorney brought in an "expert witness" who testified that Mexicans had "bloodthirst" and a "biological predisposition" to crime and killing because of the human sacrifices practiced by the Aztecs. An all-white jury convicted the teens.

A few months later, the Zoot Suit Riots broke out. When cultural norms dictated that youths of color remain unseen and unheard in public, the zoot suit's exaggerated shapes and unique style were a refusal to play by the rules. White servicemen roamed the streets of Los Angeles looking for "zoot suiters," and



for a lighthearted diversion. The girls never sought out fame for the photos, and perhaps this sincerity was part of their appeal. They avoided the press as much as they could, but held steadfast to the veracity of the photos until finally coming clean in a 1983 interview. The girls' actions certainly don't indicate that they continued the hoax out of a desire for attention; they didn't instigate any of the follow-up reports on their activities, and only

controversy, leading Doyle to presume that, like *Peter Pan's* Wendy Darling, the mere act of growing up had left the girls unable to see (or photograph) any more fairies. Because that's another crucial part of this story: childhood, innocence, and what is lost as we grow up. Confirmation bias manifests in children in the guise of black-and-white thinking, an absolute belief that things can be good or bad but never in-between.

photos fake. This scenario still happens today: A reader brings their own bias to each news story they engage with, finding it easier to dismiss facts that don't fit their worldview while latching on to those that do. In this way, the Cottingley Fairy Hoax may have instigated a century-long conversation about fake news in which we're still engaged.

At a crucial junction in J.M. Barrie's *Peter Pan*, the novel and play of which were

## ***The Cottingley Fairy Hoax may have instigated a century-long conversation about fake news in which we're still engaged.***

agreed to interviews when they became unavoidable. Perhaps they held fast to their story out of a sense of compassion, knowing that revealing the lie would humiliate the many adults who had come to their defense, unwilling to disappoint those who continued to believe.

The girls ceased sharing any further fairy stories or photographs in the wake of the

The fairy photos forced those who encountered them to tap into deeply held personal beliefs that informed the way they consumed the images. Those already predisposed to believe in the paranormal—especially with Doyle's support—accepted the images without question. Similarly, those who believed unquestioningly that fairies weren't real could find no other response than to declare the

popular at the time of the hoax, the audience is entreated to clap if they believe in fairies. Theaters to this day fill with rapturous applause at this point, the pure faith of a crowd strong enough to bring Tinker Bell back to life. Frances and Elsie brought this same question—*do you believe in fairies?*—to an international stage, and truth itself was never quite the same again. —ANN FOSTER

attacked and stripped the youths while white crowds watched and cheered.

This is a country that says over and over to youths of color: "You do not belong here." Valdez has said that *Zoot Suit* is an attempt to recapture history, and when speaking about the revival, the lifelong social-justice activist outlines a path from Japanese-American internment camps to the Zoot Suit Riots and Black Lives Matter to Islamophobia. It is a call to remember our stories in order to inspire our resilience. —DAHLIA GROSSMAN-HEINZE

*This article first appeared online. Read the full version at [bitchmedia.org](http://bitchmedia.org).*

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PHOTO: CENTERTHEATREGROUP.ORG

# WHERE ARE ALL THE LESBIANS?

Just this summer we found out that *The L Word* is making a comeback with a whole new set of characters, an announcement met equally with cheers and criticism. Despite reports that millennials are the "gayest generation," this reboot comes at a time when lesbian bars are closing across the country and the number of articles on the slow decline of those identifying as lesbian has been increasing. With that in mind, it may not be surprising that finding lesbian representation online has proven to be difficult. Lesbians haven't gone anywhere, so why is it so hard to find social-media accounts that uplift lesbian voices, culture, and history? To combat that lack of visibility, here are a few of the social-media accounts that are filling the void.

—ASHLEY DUCHEMIN

Below:

1. [@herstory](#)

2. photo by [@saskiany](#) via [@lesbianherstoryarchives](#)

3. illustration by [@laurarosenbaumillustration](#) via [@autostraddle](#)

4. [@gomagazine](#)



## Lesbians haven't gone anywhere, so why is it so hard to find social-media accounts that uplift lesbian voices, culture, and history?

### 1. Herstory

Herstory highlights lesbian culture, from "pop culture to high art," with images dating back to the 1800s. Followers can look forward to vintage film stills, photographs, pins, journal excerpts, and magazine covers and spreads, as well as sprinklings of contemporary images. Accounts and projects like Herstory are hard to come by, which makes efforts like these even more relevant and important. (Yes, that is an invitation to start your own.)

### 2. Lesbian Herstory Archives

Located in Park Slope, Brooklyn, Lesbian Herstory Archives is "the world's largest collection of materials by and about lesbians and their communities." Its archives are unparalleled, available online, and open for use by request. Followers can check out some of its vintage t-shirt collection, peer into the Japanese-English Dyketionary, and take a look at Joan Jubela's 1980 "softball box."

### 3. Autostraddle

Award-winning lesbian website and feminist online community Autostraddle

has been making waves since its inception in 2009. Autostraddle's Instagram account features updates on its latest essays; snapshots from Dinah Shore and the GLAAD awards red carpet; photos of readers who submit to its Queer IRL gallery; Saturday comics; new merch alerts; and *much* more.

### 4. GO Magazine

GO Magazine calls itself "the cultural roadmap for city girls everywhere," and in providing the free lesbian magazine to women in 25 cities, it's a well-earned title. Following GO Magazine's Instagram feels like following your best friend who posts a lot of relevant, necessary, and funny memes, but they also post film stills, the latest in LGBTQ news, protest photos, and, of course, the best of Dinah.

*This article first appeared online for Lesbian Visibility Day, 2017. Read the full version at [bitchmedia.org](#).*

DRAW  
OUT

AN

# AVOCADO STORY

By ALEJANDRA ESPINO

There are many sides to every story. Even something as apparently harmless as a delicious avocado is capable of stirring controversies and complex scenarios.

TIM GURNER  
Real estate developer (and millionaire)

IF YOU DIDN'T EAT SO MUCH AVOCADO TOAST, MAYBE YOU COULD AFFORD A HOUSE.

HOUSES? WE CAN'T AFFORD THAT!

Avocados, and particularly avocado toast, have become a staple of the lifestyle of Western millennials, who have been criticized for spending on "luxuries" such as the latest superfood craze.

We all know avocados are delicious, but there are many complexities involved in their overconsumption. While Americans are talking about whether avocado toast keeps them from investing, Michoacán livelihood is at stake. What will happen to the Michoacán people when Americans leave this obsession behind for their next discovery?

The high demand for Hass avocados has resulted in a billion-dollar industry in Mexico (more than 1.5 billion USD per year). But, along with drug-cartel involvement, it has resulted in violence, environmental problems, and resistance in the Mexican State of Michoacán.

AND WE CERTAINLY CAN'T AFFORD YOUR FOOD FAD.

AVOCADO STORY



# GRAB 'EM BY THE MONEY

## Trump's Global Assault on Women, Peace, and Global Prosperity BY HILARY MATFESS

In early May, it was reported that the Trump administration planned to cut Barack and Michelle Obama's Let Girls Learn program, which launched in 2015 to increase access to education for girls around the world. The announcement was met with shock and disdain—and immediately denied by the Department of State.

The agency released a statement asserting that “The Administration supports policies and programs to empower adolescent girls, including efforts to educate them through the completion of secondary school.” Many in the development community breathed a sigh of relief: Girls' education is one of the few issues that remains bipartisan, in no small part because of the abundance of evidence that countries with educated girls are more stable and prosperous than those without. Just a few weeks later, however, the White House released a budget that takes careful aim at projects created specifically to aid women and girls—clearly demonstrating the administration's lack of concern for girls' welfare.

The Trump administration's proposed budget is also a reversal of America's decades-long commitment to women's rights as a key component of foreign policy—and a quiet threat to the international health and safety of girls. Unlike the reinstatement of the “global gag rule,” a partisan move that prevents overseas organizations that discuss abortion from receiving American aid, Trump's budget guts women's empowerment and health programs that have received acclaim from both sides of the aisle. Oxfam America found that “programs with an exclusive focus on gender equality and women's empowerment are cut by 61 percent in the Trump Budget—much higher than the overall 32 percent cut to international affairs.”

Even global health programs with a gender component have been cut by more than 26 percent. The proposed budget terminates the Ambassador-at-Large for Global Women's Issues, a State Department-based position that is critical in coordinating women's programming in every country where the United States has a diplomatic presence. The role was a means of emphasizing the U.S.'s commitment to raising the status of women's issues. Lyric Thompson, the director of policy at the International Center for Research on Women, told the *Chicago Tribune* that eliminating the program—which costs the federal government a mere \$8.25 million every year—“is essentially saying ‘off with her head’ to everything that we've built over these years.”

The Trump budget also eliminates the \$607.5 million that the United States invests annually in providing women abroad with reproductive healthcare and birth control. The cuts were justified as a cost-saving measure, but to put this purported savings in perspective, Trump's budget calls for a \$54 billion increase in defense spending.

But these cuts are not just cruel—they're also counterproductive to American interests abroad. Even Trump's own Secretary of Defense, James “Mad Dog” Mattis, told Congress in 2013, “If you don't fund the State Department fully, then I need to buy more

ammunition ultimately.” Drawing down funding from the State Department and development programs to finance the Department of Defense will, ironically, create a situation in which a military response is necessary. This is not merely a matter of opinion, but an empirically backed observation from the most recent research on the drivers of global conflict.

A May 2017 report by the nonprofit organization Futures Without Violence pulled together the most recent research on the effects of women's oppression and gender-based violence, and the conclusion was clear: Improving the political, economic, and social status of women and girls leads to more stable and prosperous countries. The link between economically empowered women and economic development is intuitive and well-documented: Studies have demonstrated that an extra year of schooling beyond the average can increase women's wages by up to 20 percent, while the World Bank estimates that a one-percent increase in women with a secondary education can raise a country's annual per-capita income growth by 0.3 percent. Keeping girls in school requires not only making schools and teachers accessible, but also ensuring that girls feel safe and able to control their fertility to pursue their education—both objectives that American foreign aid has supported for more than two decades. Slashing support to women's reproductive health and empowerment programs will not only rob these women of bodily autonomy and education opportunities, it will hamstring their local and national economies.

In addition to the economic damage done, there is compelling evidence that cutting these sorts of programs endangers America's national security. After surveying more than

175 countries and examining more than 300 metrics, Valerie Hudson, a professor at Texas A&M University, concluded that “the very best predictor of how insecure and unstable a nation is not its level of democracy, it’s not its level of wealth, it’s not what ‘Huntington civilization’ it belongs to, but is in fact best predicted by the level of violence against women in the society.” And in a 2017 study on the “Hillary Doctrine,” which researchers Nilay Saiya, Tasneem Zaihra, and Joshua Fidler described as the idea that “Hillary Clinton has long maintained that the subjugation of women poses a national security threat to the United States,” it was found that improving women’s rights in a country actually decreased the likelihood of an anti-American terrorist attack emanating from said country. Those who write off women’s security and rights as a “soft” foreign-policy objective, or consider them to be marginal to American interests, are ignoring striking empirical evidence to the contrary.

Not only do these programs literally save women’s lives while building more economically resilient and secure communities, but they’re also among the most cost-effective development programs. The High-Level Task Force for the International Conference

on Population and Development identified reducing gender-based violence, promoting gender equality, and improving sexual and reproductive health rights as “key smart investments.” The Center for Global Development estimated that the total cost of a “Health, Sexuality, and Gender Education Package”—

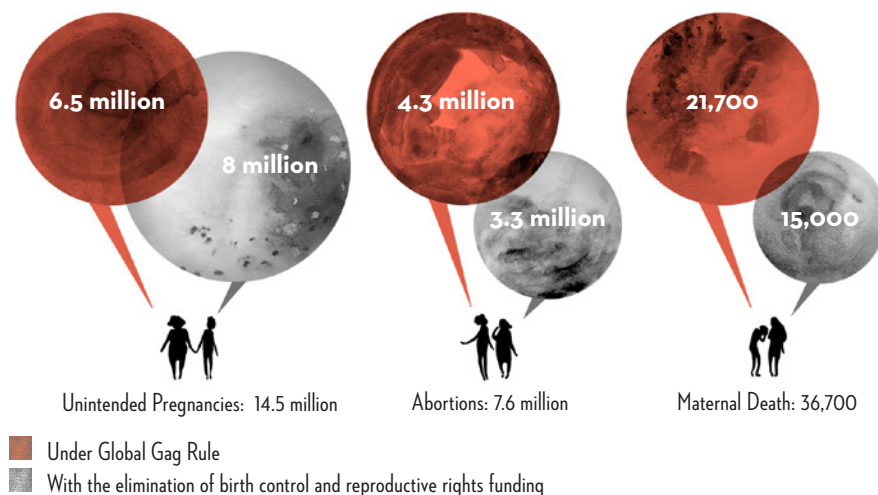
testing and counseling for HIV, and the training of health workers. Just as an ounce of prevention is worth a pound of cure, funding programs that empower girls and women is significantly cheaper than the alternative of responding too late to chronically underdeveloped and unstable countries.

THOSE WHO WRITE OFF WOMEN’S SECURITY AND RIGHTS AS A “SOFT” FOREIGN-POLICY OBJECTIVE, OR CONSIDER THEM TO BE MARGINAL TO AMERICAN INTERESTS, ARE IGNORING STRIKING EMPIRICAL EVIDENCE TO THE CONTRARY.

which includes educating girls about risks to their sexual health through media, essay contests, and debates, as well as training teachers on relevant topics—is just over \$6 per girl per year for adolescent girls in low and low-middle income countries such as Nigeria and South Sudan. The report also estimated that it would cost less than \$9 a year per girl to fund a program that includes everything from treatment for STIs, youth outreach,

The emergent “Trump Doctrine,” in which the funding for programs benefiting women and girls is zeroed out to increase the military’s budget, will increase global insecurity. The burden of the doctrine will be borne not only by the millions of women worldwide who depend on American support for reproductive healthcare and education, but also by the international community, which will have to grapple with less prosperous, more unstable countries. Joe Biden famously quipped, quoting his father, “Don’t tell me what you value. Show me your budget, and I’ll tell you what you value.” This administration’s shortsighted, cruel budgetary proposal demonstrates more than a lack of concern for women’s issues—it amounts to a declaration of war on women and girls worldwide. **b**

#### GLOBAL EFFECTS OF TRUMP ADMINISTRATION ON REPRODUCTIVE HEALTH\*



\* Data via Marie Stopes International ([mariestopes.org](http://mariestopes.org)) and Guttmacher Institute ([guttacher.org](http://guttacher.org))

# CLOAKING WHITE SUPREMACY

Harry Potter's legacy of blood purity BY MELISSA BRINKS

Even among those who consider themselves progressive, there's a persistent belief that ignoring difference is the path to equality. By pretending we "don't see color" or behaving as though homophobia is over because of marriage equality, we absolve ourselves of responsibility while perpetuating white supremacy, heterosexism, and other systems of oppression. Nationalism, specifically the prominence of mentalities like "America First," is founded on the idea that America, Britain, or other world powers look one way: white.

As issues of nationalism and xenophobia have dominated recent elections, the *Harry Potter* series—which celebrated its 20th anniversary this past summer—has emerged as a weirdly relevant analog. Author J.K. Rowling doesn't fully flesh out the concept of the "blood purity" that defines both wizards and Muggles (humans without magical blood), but it offers numerous metaphors for the same white-supremacist concept.

The wizarding world has its own socio-political hierarchy, with purebloods (wizards born to two wizard parents) at the top, followed by half-bloods (wizards with one Muggle parent), Muggle-borns (wizards born

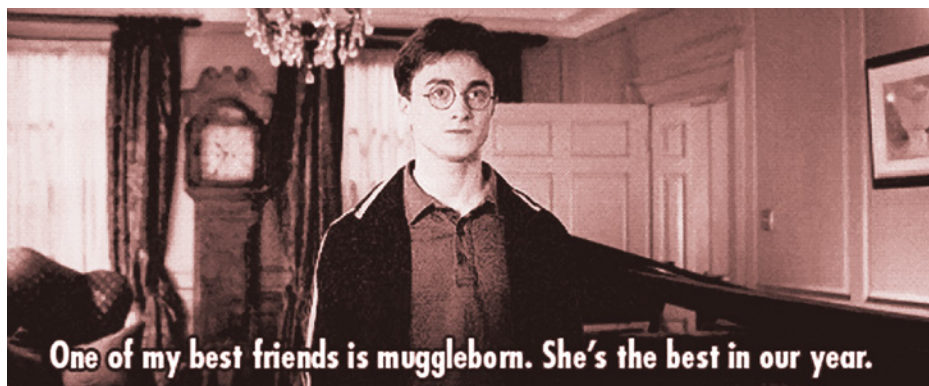
to nonmagical parents who are occasionally referred to by the slur "mudblood"), and squibs (nonmagical people born to wizard parents). Muggles are below all of these. However, despite the breadth of the Potter empire, Rowling never dives into the biases inherent among wizards that make these distinctions necessary or examines the tendency to look the other way when oppression is happening under our noses.

In Rowling's world, dark figures in wizarding history—most prominently Voldemort—have enforced this hierarchy to eradicate all Muggles and violently enforce the supremacy of pureblood wizards. The concept of blood

purity comes from human attempts to categorize and marginalize people based on their color, ethnicity, and religion, but Rowling applies it to a predominately white, straight, cis world. That Rowling uses this analogy without referencing the history of humans of color who have borne such genocidal obsessions reinforces the hierarchy in which Voldemort believes so strongly: Muggles are not worth consideration. Muggles exist outside of the main story as "others": sometimes as faceless victims of Voldemort's violence, other times as necessary annoyances—like the campground manager who's had memory-erasing spells cast on him so many times that he thinks it's Christmas in the middle of summer—but never as three-dimensional characters.

Good wizards don't hate Muggles, of course, but they don't often go out of their way to humanize or help them, either. Wizarding England exists alongside and within Muggle England, but when Muggle lives are threatened, wizards prioritize the safety and self-preservation of their world over their fellow humans. As Voldemort and his squad of Death Eaters wreak havoc on Muggle society in *Half-Blood Prince*, wizards only approach the Muggle prime minister for help after a bridge collapse, two murders, a "hurricane," and a failed attempt to mind control a politician—or, more accurately, when the threat to Muggles risks exposing the wizards themselves.

Even the Weasley family, deemed "blood traitors" by pureblood supremacists because of their sympathy for Muggles and Muggle-born wizards, are ashamed of their nonmagical relative, an accountant. Arthur Weasley's fascination with Muggles is meant to be endearing, but even though he is *interested* in Muggles, there's no deeper acknowledgement of their



humanity; he seems mostly to marvel over their ability to do anything at all without magic. It's an attempt to celebrate diversity without acknowledging a hierarchy, the same kind of attitude that allows privileged progressive people to insist they don't see color or difference.

But the frustrating truth at the heart of the *Harry Potter* series is that wizards don't see Muggles as equals. It's easy to ignore Muggles because wizards have the ability to fully isolate themselves from Muggle society, just as white, straight, or cisgender people tend to look at themselves and their peers and proclaim that everything is fine, despite what might be happening outside of their own communities. The passive concern for Muggles echoes how those with privilege in the real world only care about oppression and violence when it happens to those considered peers. Few people seemed to talk about this during the peak of the series' popularity, but the conversation has become more consistent as conversations about inequality, privilege, and partisan politics become more commonplace.

With so much of the series set at Hogwarts School of Witchcraft and Wizardry, it's unsurprising that we meet few Muggles other than the Dursleys and Muggle-born wizards like Hermione. Instead, we see the feelings and assumptions wizards have about Muggles: There's Harry's personal hatred for the specific Muggles who've made his life unbearably hard; the curious fascination with Muggle ways; and the almost institutional hatred and sneering dismissal that's a hallmark of pureblood supremacists like Draco and Lucius Malfoy.

When Voldemort takes control of Hogwarts, he spins wizards' ignorance and lack of connection with Muggles into an avenue for propaganda, encouraging hatred among wizard youth. Under Voldemort, wizards are taught that Muggles are a vicious, stupid, animalistic threat to the wizard way of life that should be extinguished. In a clear reference

to the education of Hitler Youth in Nazi Germany, Rowling is on the verge of making an excellent point: A lack of information is a breeding ground for lies and fearmongering. Yet the characters still seem to care more about how pureblood supremacy will affect the Muggle-borns at Hogwarts than the Muggles who don't even know that they're a target of a genocidal villain.

Rowling has long been criticized for the lack of diversity in the world she built, where characters like Dumbledore and

is bad, weird, or merely curious, not whole, rounded, lively, and human. When Rowling fails to explicitly include diversity on page or screen, it speaks to a deeper lack of connection with those that are "other" to Rowling herself.

Though Rowling has finished the main *Harry Potter* series, the homogenous wizarding world continues to have an impact on her work and those invested in it. When Noma Dumezweni, a Black woman, was cast as Hermione in the recent U.K. production of *Harry Potter and the Cursed Child*, it was

## IN EMBRACING A FANTASY SO CLEARLY STEEPED IN WHITE BRITISH IMPERIALISM, ROWLING RECREATES THOSE SAME PREJUDICES IN HER WORK.

Anthony Goldstein were only confirmed as gay or Jewish once the series was finished. Readers are expected to trust that diversity exists within the *Harry Potter* universe without evidence, allowing Rowling to coast by on assumptions without proof. These marginalized identities are ultimately just set dressing, curious bubbles of diversity in a sea of straight, Christian characters (the entire wizarding world seems to celebrate only Christmas). They're there, but we never see *how* they are there. What does it mean to be gay or Jewish or Black in the wizarding world? Does it mean what it means in Britain, or does the wizarding world reserve all its prejudice for Muggles?

It's easy to argue that these issues aren't addressed because it makes for a better, more escapist fantasy, one that allows readers a break from our mundane lives. In embracing a fantasy so clearly steeped in white British imperialism, Rowling recreates those same prejudices in her work: That which isn't "us"

"unbelievable" for many fans. Rowling's screenplay depiction of 1920s Harlem in 2016's *Fantastic Beasts and Where to Find Them* was devoid of Black people, but featured a Black-coded goblin, with motion capture by a Black woman, voiced by a white singer.

Harry Potter and wizard supremacy didn't create nationalism. It didn't vote for Brexit. It didn't elect Trump. But it's a symptom of a pervasive unwillingness to examine how we relate to others and a desire to protect nationalist ideas about purity and heritage at all costs. That it plays such a heavy and unquestioned role in Rowling's series speaks not to the series contributing directly to real-world problems, but rather to how ingrained it is in our society that so many of us failed to notice. **b**

**MELISSA BRINKS** is a freelance writer, editor, and podcaster. She coedits the WomenWriteAboutComics.com games section, talks about pop culture on her podcast, Fake Geek Girls, and tweets about werewolves at @MelissaBrinks.

# CUBA IS A MOTHERLAND

The face of resistance is female

BY VANESSA GARCIA

Fidel Castro may be dead, but for decades the world has equated his image with Cuba itself: Fidel the father, the bearded guerrilla hero who led Cuba for 49 years, looming large over the podium at which he vociferated, cementing his words into law. The persona has outlived the man. It has continued through the green-fatigued guerrilla gear of his brother, Raul, who now runs the country; and, ironically, through the mass market, where t-shirts and mugs bear Fidel's image and that of his *comandante*, Che Guevara. All this male representation might lead an outsider to view Cuba as a patriarchy. But Cuba has always been a woman.

Cubans refer to their country, grammatically, as feminine. She is a female “la patria,” not a masculine “fatherland.” Not even a neutral “homeland.” The patron saint of the island is a woman: *la Virgen de la Caridad del Cobre*, or “Cachita,” as Cubans call her. She is the woman who watches over all who cross the ocean, all who have left Cuba's shores, and all who remain on the island, surrounded by water.

But beyond semantics and religion, let's talk about the female leaders who have been emerging from Fidel's long shadow for years.

One of these women is 28-year-old Rosa María Payá, who leads a group called Cuba Decide. Unlike Fidel, she is not physically imposing. She has a fairly small frame, but her owl-like eyes seem to swallow you when she speaks, taking you into the alternate future she sees, where Cuba is a democracy. Cuba Decide asks Cubans to “accept or reject the following question: ‘Do you agree with the convening of free, fair and pluralistic elections, by exercising freedom

of speech and press; and organizing freely in political parties and social organizations with full plurality?’”

Payá's peaceful, organized movement resists a system of government that has not held free elections since before Fidel came to power. Even Fidel's predecessor, Fulgencio Batista, a famously U.S.-backed head of state, came to power in 1952 through a military coup. The language of Cuba Decide does not ask for “revolution” or upheaval. It carefully avoids imposing any one position on the people by simply asking for freedom of choice through elections.

Language is important, particularly when you are trying to define a place and lay the groundwork for change. Independent journalist Yoani Sánchez held a similar belief in language when she started her blog, *Generación Y*, in 2007. She wanted to write freely in Cuba without being regulated by the state-run media. Sánchez risked her life to create *Generación Y*, and she's now written herself into Cuban history by leading *14ymedio*, the first digital media outlet that operates independent of the state.

I spoke to Sánchez in 2010, two years after she became one of *Time's* 100 most influential people in the world. She told me she began blogging because she felt “saturated with an accumulation of history that needed to be told.”

“I wanted to show the reality of Cuba, without verbal violence, simply as it is,” she said. “I wanted to show this reality in a society where reality is manipulated constantly; I wanted to show it to a community that was aching. Every day I ask myself why this country is not the country that we were promised as children.”

Others had tried to express themselves freely before Sánchez, but were punished. During the so-called Black Spring of 2003, the government gathered and imprisoned a group of dissident voices that included journalists, activists, and librarians. In response to the lockdown, *las Damas de Blanco*, or the Ladies in White, began marching in Cuba to protest the capture of their sons, brothers, and nephews. They marched because they were tired of seeing their loved ones jailed for exercising their freedom of speech. Under the leadership of Laura Pollán, the movement received the European Parliament's Sakharov Prize for Freedom of Thought, though Pollán was not allowed to leave the island to receive it. Pollán died in 2011, but the movement continues under the leadership of Berta Soler, who organizes marches to this day.

These women are outliers, but there are also women within the ranks of the Castro dynasty who are climbing the political ladder. Mariela Castro, Raul Castro's daughter, is known for aiding Cuba's LGBTQ people in the fight against the formerly monstrous treatment of the community on the island. (Cuba once corralled gay men into work camps to “rehabilitate” them and make



them “men.”) As director of the National Center for Sexual Education, she influenced the Cuban government to provide state-paid sex-reassignment surgery.

In 2016, according to the World Bank’s statistics on women in world parliaments, 49 percent of the seats in Cuban government were held by women. In the United States, that number was 19 percent. Still, the role of women in Cuba is complicated. If you look at the ideology of the Cuban Revolution in a vacuum, it all seems pretty straightforward. The Revolution worked diligently toward gender equity, given that one of Castro’s goals was to end sexism. As early as 1960, the government established the Federation of Cuban Women (FMC), which led women out of the house and into the workforce, helping to provide literacy as well as the skills and childcare needed for women to work. However, that ideology often clashed with the image of the alpha-male father that Castro himself represented.

**Pictured:** Rosa María Payá of Cuba Decide.



In Havana in February 2017, I witnessed the far-reaching power of that image, still playing out culturally as machismo. I got into a cab on the second day of my visit, and the cab driver matter-of-factly mansplained to me that “Valentine’s Day is for the mistress. The wife gets the rest of the year, but on V-Day, you

on an episode of *Mad Men*, in which I was, of course, playing Peggy. Cuban men on the street still catcall and objectify women, though most men (and some women) in Havana would call it flattery. Add to this soup the fact that Havana is still a place where women offer their bodies up to Europeans in exchange for a way out, and

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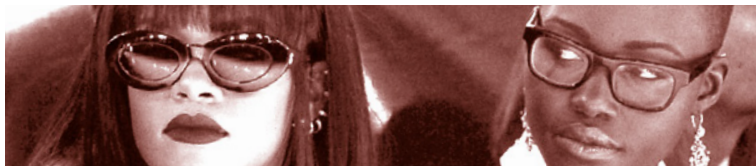
bring the mistress flowers, and you take her out. You make her feel special.” This conversation inside an *almendrón* (those ubiquitous, old American classic cars of the ’50s found everywhere in Havana) made me feel like I was

what we have is not irony, but paradox. This is the paradox of the matriarchal society that, to the outsider, still seems *machista*. By these standards, however, a similar paradox exists in the United States, in the reverse (perhaps not in experiencing as many catcalls, but having a pussy-grabbing president).

Regardless, it’s difficult not to see the face of resistance (in both the U.S. and Cuba) as female. The hard-fought battles have made women stronger and clearer in their missions as leaders. In 2018, Raul Castro will step down, and one of two things will happen: The Castro dynasty will choose a like-minded successor, or there will be a bigger opening of the motherland. For Payá, this opening is an opportunity for the Cuban people to give birth to their own fate. **b**

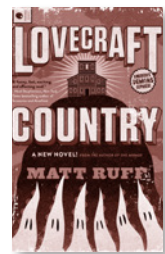
**VANESSA GARCIA** is the author of the novel *White Light*, one of NPR’s Best Books of 2015. She’s also a journalist, essayist, and playwright. Find her at [vanessagarcia.org](http://vanessagarcia.org).

# Bitch List



**RIHANNA & LUPITA & AVA & ISSA** Twitter is never just Twitter. The social-media platform is a catalyst for change, whether it's raising awareness about police brutality, crowdfunding money to pay off lunch accounts for poor children, or bringing us the buddy comedy we've waited for our entire lives. In April, Twitter user @ArtTheKid retweeted a photo of Lupita Nyong'o and Rihanna sitting beside each other with the caption, "Rihanna looks like she scams rich white men and Lupita is the computer-smart best friend that helps plan the scams." When the tweet went viral, Nyong'o and Rihanna both agreed to star in the movie, Ava DuVernay agreed to direct it, and Issa Rae confirmed that she would write the script. DuVernay later sold the idea to Netflix at the Cannes Film Festival because "we all deserve nice things." Yes, we do, and a movie full of Black girl magic is sure to bring us joy. **—EVETTE DIONNE**

**LOVECRAFT COUNTRY** After the huge success of Jordan Peele's 2017 blockbuster, *Get Out*, he promised to deliver more "social thrillers" in the same vein, and one of the first is coming to us in the form of an HBO adaptation of Matt Ruff's 2016 novel, *Lovecraft Country*. Peele will be executive producing the series set in the 1950s Jim Crow south alongside J.J. Abrams, with a pilot written by *Underground*'s Misha Green. In the novel, after his father goes missing, young veteran Atticus takes a dangerous drive with his friend Letitia and his Uncle George to rescue him. On the road, the trio encounters a Klan-like cabal named the Order of the Ancient Dawn and evil spirits that seem to be straight out of the Lovecraft novels Atticus loves. There's no set premiere date yet, but read the novel first to get a sneak peek at how this horror series will use the specter of racism to reclaim genre storytelling from a Black perspective. **—DAHLIA GROSSMAN-HEINZE**

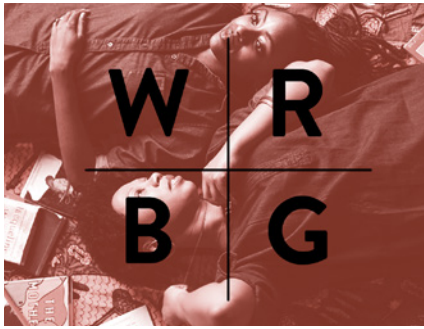


## ALEXANDRA BELL'S "COUNTERNARRATIVES"

Michael Brown Jr. was murdered. The circumstances that led former Ferguson police officer Darren Wilson to fire multiple bullets into the 18-year-old are irrelevant. Yet the media dabbled in that gray area, continually questioning what crime Brown committed that made his life worth extinguishing. For artist Alexandra Bell, Brown's unreasonable and unnecessary death is the only thing that matters. Her guerrilla project "Counternarratives"—currently erected in Crown Heights and Bedford-Stuyvesant, two neighboring communities in Brooklyn—reimagines the *New York Times*'s controversial August 24, 2014, front-page story that deemed Brown "no angel." One projected image shows Brown dressed for his high school graduation with the headline "A Teenager with Promise." The other blacked-out newspaper image reads, "Officer Darren Wilson fatally shot an unarmed black teenager named Michael Brown." That's all that matters. Black teenagers shouldn't have to prove they're human enough to live, and Bell's project captures that powerful truth. **—E. D.**



**ESMÉ WEIJUN WANG** You need to know about novelist and essayist Esmé Weijun Wang, one of the few folks who writes about life at the intersection of late-stage Lyme disease and schizoaffective disorder. Among her other accolades and noble labels, Wang was named one of the Best of Young American Novelists this year by *Granta* magazine. Her forthcoming collection of essays, *The Collected Schizophrenias*, for which she won the Graywolf Nonfiction Prize, will be published in 2018. In addition to Wang's longer work, it's also worth beginning your day with Wang's morning tweets (@esmewang). They somehow combine poetry, good wishes, and granular truths of what it means to survive the world. Try them with coffee. You won't regret it. **—LISA FACTORA-BORCHERS**



**WELL-READ BLACK GIRL (WELLREADBLACKGIRL.COM)** Well-Read Black Girl (WRBG) is a Brooklyn-based book club and online community that has been working to increase the visibility of Black women writers and their accomplishments since 2015. On September 9, WRBG will host its first-ever daylong writers conference and festival to create communal spaces for Black writers and readers. Morning sessions at the conference will allow WRBG’s community to engage with fellow writers, literary agents, and editors; participate in workshops; and learn how to pitch editors and write book proposals. The second half of the day is the festival, an amazing book club with an array of writers. Join more than 20,000 WRBG digital book-club members online, or meet up in person at what’s sure to be the first of many amazing festivals. **—D.G.H**

# on she goes

## ON SHE GOES (ONSHEGOES.COM)

On She Goes is a digital travel platform that uses articles, videos, podcasts, forums, and the hashtag #WeBelongHere to help women of color tell their travel stories, connect with one another, and feel confident and welcome wherever adventure takes them. From “How to Maintain Your Natural Hair While Traveling” and “Travel 101 for Fat Babes” to “5 TSA Survival Tips for Women of Color,” On She Goes offers travel hacks and tips that travelers of color of all shades, shapes, and sizes can use. And podcast host Aminatou Sow has blessed listeners with travel wisdom from Roxane Gay, Everyday People’s Saada Ahmed, model Nadia Aboulhosn, and singer-songwriter Thao Nguyen. (Fun fact: Bitch Media’s contributing editor Amy Lam is also an editor at On She Goes!) If the launch party was any indication of the coming success of the platform and its impact on travel for women of color, the future looks radiant, connected, and Brown and Black AF. **—ASHLEY DUCHEMIN**



## BROWN GIRLS

Sound the air horn! HBO picked up *Brown Girls*, a web series about a writer and a musician who are best friends and their messy lives. Leila (Nabila Hossain) is loosely based on creator and writer Fatimah Ashgar’s life as she comes to terms with coming out to her family, while her best friend Patricia (Sonia Denis) decides to pursue her dreams of music. *Brown Girls* feels so beautifully familiar, with a cast full of hilarious and warm women-of-color characters. The series doesn’t shy away from real-life gross-out humor or quiet, touching moments between family and friends, giving us conversations about copious body fluids in one scene and tenderness between Leila and her sister as Leila comes out to her in another. We haven’t seen ourselves so gorgeously reflected back at us, and I’m so grateful that this is the show to do it. Finally, a show about girls on HBO that I’ll actually watch. **—AMY LAM**

**BEEFCAKE SWIMWEAR (BEEFCAKESWIMWEAR.COM)** When I was little, I had a pair of navy-blue Bahama shorts plastered with huge white flowers and cinched at the waist with a drawstring. I can’t remember ever wearing them except for when I was in my room, wishing in my heart of hearts that I could sport swim trunks to the beach instead of a girly Speedo. That’s when I’d throw ‘em on, peel off my t-shirt, and jump off my bed, all the while imagining that I was diving into a pool on a warm summer day. In the 20 years since, not much has changed for folks who don’t quite fit into the bikini-or-board-shorts binary. But here comes the sun, finally! Meet Beefcake Swimwear, a queer-owned, Kickstarter-funded company that offers 1920s-inspired one-piece suits. It’s made for those of us who want a seaworthy outfit that won’t force our looks back into the binary. **—KATE LESNIAK**



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# Expensive Denial

## The rising cost of ignoring climate change

In the aftermath of 45's decision to exit the Paris Agreement—an accord between dozens of countries to work toward mitigating climate change through cutting carbon emissions—it is notable that the people who will pay the steepest price for climate-change denial and apathy are the world's poorest women.

I take all of this personally as a word nerd who's always cared about the environment, though I didn't have easy access to clean air or green spaces growing up in the Bronx. Alice Walker's *In Search of Our Mothers' Gardens* and her poetry deepened my appreciation for nature, along with a strong desire to protect it. Years later, I was honored to work on lessening the impact of climate change as a deputy press secretary at the Department of Energy during the Obama administration.

For all these reasons, I always think about how major policy decisions impact women and the poor. At the intersection of my identities as a journalist, writer, and scholar who grew up in poverty, I am most attuned to the marginalized narratives of women like me, who hold up half the sky even as the atmosphere thins against our palms.

I look for those narratives in the aspirational and objective reporting in the *New York Times*. Every now and then, I catch

a glimpse of them, but more often, reading the *Times* as a woman of color can feel like being in a one-sided relationship. In this, the *Times* is a microcosm of the world at large.

Even in a time when facts have become a matter of partisan opinion, Arthur O. Sulzberger Jr., publisher and owner of the New York Times Company, hired climate skeptic and conservative columnist Bret Stephens to join the mostly liberal roster of opinion columnists as part of an ongoing effort to offer balanced views to its mostly liberal readership. Other efforts include, but are not limited to, a failed solicitation to *Times* readers to “say something nice” about 45.

Stephens's column led to a spike in canceled subscriptions and calls for the *Times* to stop promoting climate denial. But Stephens asserts that he doesn't deny climate change so much as point out that science is sometimes anecdotal. These assertions are part of a fairly transparent but tenuous attempt by the *Times* to provide a “diversity” of viewpoints,

by **Joshunda Sanders** | illustrations by **Tess Rubinstein**

which in the Trump era means conservative or right-of-center white men.

It's frustrating, however, because, as of this writing, the *Times's* valuable and insightful public editor position has been eliminated. The irony is that the public editor role, which served as a bridge between readers and writers/editors, will no longer give the *Times* significant insight into challenging the white male privilege at the heart of Stephens's assertions. Perhaps for a white male conservative writer previously employed at the *Wall Street Journal*, it's easy to deny the realities of climate change without any accountability to disagreement.

Stephens's first column, "Climate of Complete Certainty," compared the certainty Hillary Clinton's campaign staff had in her ability to win with the way rational people think about climate change:

*We live in a world in which data convey authority. But authority has a way of descending to certitude, and certitude begets hubris.... Claiming total certainty about the science traduces the spirit of science and creates openings for doubt whenever a climate claim proves wrong.... Censoriously asserting one's moral superiority and treating skeptics as imbeciles and deplorables wins few converts.*

For the record, converts don't interest me. I'm also not a fan of hubris. But I am a girl who loves a few good facts, especially when they're germane to humanity. Here are a few from NASA:

- » Approximately 97 percent of actively publishing climate scientists agree that climate change is real, as evidenced by global warming caused by human action that has led to an increase in greenhouse gases and sea-level rise. For what it's worth, October 2016 data from the Pew Research Center measuring Americans' views on climate data and global warming found that 20 percent of U.S. adults believe there's no evidence of global warming and that "majorities of Americans appear skeptical of climate scientists."
- » "Human-induced climate change requires urgent action," according to the American Geophysical Union. "Humanity is the major influence on the global climate change observed over the past 50 years. Rapid societal responses can significantly lessen negative outcomes."
- » The Intergovernmental Panel on Climate Change says, in part, "Scientific evidence for warming of the climate system is unequivocal."

It's women and children who bear the brunt not only of climate change but also climate-change denial. The "feminization of poverty" provides important factual context: Women are often cut off from necessary wealth-building access to credit, land, and inheritance. Also, on average, women barely earn half of what men make, so although women comprise the global majority, they are living on less than a dollar a day. It's the women and children who increasingly have to go further and further from their homes to get water or face the daily threat of drought who do not have the luxury of being in denial about climate shifts. In fact, climate-change policy debates and ideological wars are a luxury that only men like Stephens and people of color with privilege can afford. The real, unfortunate truth is that the world's predominately female poor will feel the effects of any and all attempts to soften, silence, or deny climate change.

Global warming has already taken a toll on women and the poor, according to a 2009 UN Report connecting the dots between climate change and women's rights. In 2013, a World Social Science Report on Changing Global Environments noted that women rely more on common property than men because gender limits access to private property resources:

*As a result, when the commons decline or degrade, it tends to cost women more than men in terms of their time, income, nutrition and health (Agarwal, 2010). The degradation of local forests, for instance, increases the time women and girls take to collect basic needs,*

It's the women and children who increasingly have to go further and further from their homes to get water, or face the daily threat of drought who do not have the luxury of being in denial about climate shifts.



*especially firewood—their single most important source of rural domestic energy. Globally, 2.4 billion households still use conventional biofuels, especially firewood, which they gather, for cooking and heating.*

Climate change has already changed the lives of women and the poor, and the facts are all around us, as Bani Amor has detailed for Bitch Media in a four-part series. There are

numerous international examples of disparity underscored by natural-disaster responses, whether in Ecuador, Haiti, or the United States, as illustrated in an April *New York Times* article that reported many South African women and families were already severely impacted by the worst drought in the country's history. Cape Town mayor Patricia de Lille said her city was in the midst of an urban emergency: "We have 120 days of usable water left. We have to litigate climate change every day."

In the United States, poor women whose lives were upended by Hurricane Katrina not only had to contend with the traumatic realities that come with natural disasters—which are expected to become more frequent with climate change—but increased vulnerability to sexual assault. In Mississippi, studies showed that incidents of sexual assault went up after Katrina, in part because displaced women were made more vulnerable by the disaster. In New Orleans, another side effect of damages to the city's infrastructure was that women experienced greater barriers to finding work because of the limited availability of childcare and affordable housing.

Mainstream news consistently focuses on the perilous future of a warming planet, including the melting Ross Ice Shelf in West Antarctica, which could mean a catastrophic rise in sea levels for coastal cities by mid-century. But there is almost no acknowledgment of the direct impact it will have on poor communities living in coastal regions. The *World Ocean Review* estimates that about 1 billion people live in low-lying coastal areas around the world—many of them in Asia.

As higher ground away from the ocean becomes more profitable—as in parts of Miami where sea level is expected to rise two feet in the coming decades—climate gentrification has led to displacing the poor who cannot afford to buy the now-coveted elevated, safe, dry real estate. "Whether it's climate change or an eye for good real-estate returns, historically Black communities on higher ground are increasingly in the sights of speculators and investors," wrote reporter Erika Bolstad for the energy-and-environment outlet *E&E News* in May. "Real estate investment may no longer be just about the next hot neighborhood, it may also now be about the next dry neighborhood."

And as temperatures rise, research suggests that it is the urban poor who will suffer most. The Organisation for Economic Co-operation and Development (OECD) has studied extensively how climate change will continue to compound existing poverty and the negative impact it has had on the health, economic stability, and quality of life for one billion people around the world. A June 2003 report coauthored by



the OECD titled "Poverty and Climate Change: Reducing the Vulnerability of the Poor through Adaptation" stated, "A direct effect [of climate change] is an increase in temperature-related illnesses and deaths. Prolonged intense heat waves coupled with humidity may increase mortality and morbidity rates, particularly among the urban poor and the elderly."

In addition, a 2015 issue of *Scientific American*, quoting the World Bank ahead of that year's Conference of the Parties meeting in Paris, noted, "Without policies to protect the world's most vulnerable from crop failure, natural disasters, waterborne diseases and other impacts of climate change, 100 million more people could sink into poverty by 2030."

But why should anyone care about what seems like a distant, far-off catastrophe—particularly when deniers like Stephens suggest that it's better to have a healthy debate about the merits of actual evidence than to prepare for a scientific reality?

Adverse effects of climate change are diverse. During a visit to West Virginia with former Secretary of Energy Ernest Moniz in the final months of my job at the Energy Department, he spoke about the benefits of "clean coal" technology, or carbon capture, which allows for capturing carbon emissions from coal before releasing them into the atmosphere. Secretary Moniz noted that the clean-energy revolution was already underway, and he was right. This increase in clean coal though, poses a challenge for Trump, who promised to bring back coal jobs lost in the deindustrialization era of the early 2000s. Not only are those jobs not likely to return, Trump's Fiscal Year 2018 budget proposal plans to sharply decrease funding for science research and development, and would also eliminate 17,000 jobs for scientists and engineers in the process.

Jane Mayer's excellent 2016 book *Dark Money: The Hidden History of the Billionaires Behind the Rise of the Radical Right* studies the long game of well-known wealthy libertarian figures such as Charles and David Koch, who were some of President Barack Obama's fiercest opponents on a number of issues, most notably regulatory actions on fossil fuels. Despite bipartisan support for action on carbon emissions, Mayer writes:

*"The problem for this group was that by 2008, the arithmetic of climate change presented an almost unimaginable challenge. If the world were to stay within the range of carbon emissions that scientists deemed reasonable in order for atmospheric temperatures to remain tolerable through the mid-century, 80 percent of the fossil fuel industry's reserves would have to stay unused in the ground. In other words, scientists estimated that the fossil fuel industry owned roughly five times more oil, gas, and coal than the planet could safely burn."*

Between 2005 and 2008, Mayer reports that the Koch Brothers spent nearly \$25 million fighting climate reform. She presents research that estimates more than half a billion dollars

was spent to wage a "massive campaign to manipulate and mislead the public about the threat posed by climate change." She goes on to explain that this "was, in essence, a corporate lobbying campaign disguised as a tax-exempt, philanthropic endeavor" funded by some 140 conservative foundations.

The Trump administration has promoted this agenda by rolling back efficiency standards and regulations to make it easier for big businesses to burn as much oil and wreak

*It's not a matter of whether climate change will increase the burdens and hardships of women and the poor around the world, but when; it's certainly only a matter of time before those burdens overwhelm or kill them.*

as much havoc on the environment for profit as they like. The appointment of Scott Pruitt as Secretary of the Environmental Protection Agency is evidence of a blatant effort to impede progress—the EPA has stripped its website of evidence and research related to climate-change data and is preparing to lay off important researchers.

At the heart of climate change denial is a multibillion-dollar strategy to help rich, white men get richer at the expense of poor women. Hiding, downplaying, or erasing scientific data about the realities of climate change empowers the fossil-fuel industry to unleash carbon polluting chemicals in the air in the name of boosting the economy and jobs. This accelerates our path to a world in which women and their children must fight drought, natural disasters, displacement, further marginalization, and hunger.

It is a fallacy to claim, as Bret Stephens and the *New York Times* has, that climate-change evidence is just a collection of stories. It's not a matter of *whether* climate change will increase the burdens and hardships of women and the poor around the world, but *when*; it's certainly only a matter of time before those burdens overwhelm or kill them.

Every single idea, sentiment, or suggestion that climate change may not be as bad as you think flies directly in the face of the experience of survivors of natural disasters that have worsened over time. It is to deny the fact that poor people who live below sea level are deserving of a climate-resiliency plan as much as their wealthier counterparts in the Pacific Northwest or the San Francisco Bay Area. It is to have the privilege of sitting on a high perch overlooking a horizon with the looming clouds of destruction rolling in as you write about a inevitability from which you will almost definitely be immune—if not forever, at least for as long as money and time will allow. **b**

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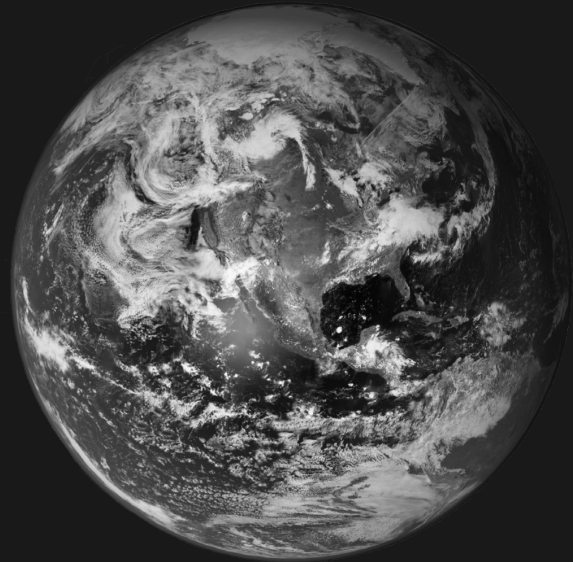
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# Beyond Binaries and Convention

## Kay Ulanday Barrett on Ancestry, Disability, and Identity Formation

**W**hen *the Chant Comes* is the latest collection of poetry work from Kay Ulanday Barrett, a seasoned poet, performer, and educator whose work centers on navigating life in the United States as a self-described disabled pin@y-amerikan transgender queer. On top of performing on stages globally, Barrett's ideas have been featured in *POOR Magazine*, *Huffington Post*, *Colorlines*, and BuzzFeed. I caught up with Barrett in Chicago for a discussion on creativity, queer and trans people of color (QTPOC) identity, and how queer and trans issues intersect with disability and ancestry.

**The work of mourning is a significant undercurrent throughout your work. When I saw you perform, I noticed that you make space to bring the ancestors into the room before beginning, and then close out with a similar moment of call and response, as if to say, "goodbye for now." I'm curious about what ancestral remembrance, grief work, and communion looks like for you.**

Mourning is pivotal. It has conditioned me, the very force of it, its impacts and wreckage that naturally begets ritual. I've known that death is a force, and with no blood family available to

me, like many queer and trans people, I've had to circle back to ancestral practices of grief and celebration.

Loss is—for me at least—complicated by intergenerational trauma. What have I inherited emotionally, subconsciously, and physically long after someone has died? Fannie Lou Hamer asks, "Who are your people?" And that's something I've had to think hard about. I grapple with the same guiding questions: What happens if your people don't accept you? How do you connect with people beyond conventional trappings of communication? Are your poems enough for this? Is it possible to

BY ZAYNAB SHAHAR | PHOTO BY TIMOTHY GREENFIELD-SANDERS, *THE TRANS LIST*

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honor someone whose voice you forget more and more every day?

The communion finds you when you are ready for it. I stopped writing for six whole months after my ma died. What could I do with the majestic mayhem of grief? My quiet moments are exactly that. There's indelible weeping involved. There's altar building, like the altars of my mama and lola [grandma] and the lola before her. Since I was little, I learned you could talk to the dead and their spirits, even mumble to them in the other realm[s]. My ma would lose her keys and wallet and talk to her sister all the time: "Idna, where the fuck did you put my wallet? Quit playing games! You are always a joker!" I never thought this was a strange practice. Instead, there was a deliberate understanding that the existence of the physical



PHOTO BY JESS X. CHEN

## "I am not interested in having white Americans take my family's tongue and practices for some poetic getaway."

world and the spiritual one overlapped and could enchant and engage one another.

My ma's lola was a Virgo, and her birthday was days after my own. I recall my family members reminiscing on her behavior and they flatly said, "You're much like Matea. Did you know after she met you and shortly after you were born, she died? She was so happy to meet you." It was never lost on me that I was her replacement, a version of her, constantly reminded that her mannerisms, and even my communication style, resembled hers. I learned that isn't just chance, but a practice tethered to prayer and ritual and, in some situations, a macabre sense of humor.

**How does the audience affect the way you engage ancestral remembrance? I can imagine the energy is very different when you're in a room of mostly queer and trans people of color than, say, if you're in a room with white folks. How do you navigate those moments?**

I am not interested in having white Americans take my family's tongue and practices for some

poetic getaway [laughs]. It does change for me from show to show. I don't do a *Bagsak!* chant with audiences that are mostly white people. There are times when I dedicate the performance to *QTBIPOC* [queer, trans, Black, Indigenous, and people of color] or sick and disabled people of color and ask people to clap/cheer/stomp for that intention. If white people are the predominant demographic, the investment and the tone setting is different, so I ask people to take a deep breath and do a dedication to whomever is important to them.

I think there's a barometer about how to approach loss for me, and I am clear about how white supremacy and trans and queer antagonism play a role in my grief. I don't actually believe in cultural exchange all of the time, as inevitably whiteness, wealth, and, in some cases, straightness appropriates. I like to avoid that as much as possible. I grew up with a parched existence, and I am trying to fill that hunger with others with whom I share the same kinds of breath.

**Throughout *When the Chant Comes*, your ancestors play a role in maintaining a sense of lineage that connects back to the Philippines and helps you navigate life in the United States. Within those poems are memories of family members you've watched navigate chronic conditions and have lost to terminal illness. How do you bring those ancestors into the work you do?**

My mama and Tita Yoly were the first cane and wheelchair users I knew. As a young person, I was their primary caretaker and committed to other responsibilities endowed by many first-generation people. I learned how forced migration and heartache engages ableism. I learned how racism, misogyny, and ableism coincided to isolate people I loved. My poetry and praxis involve my ancestors' every action. I think about how the

medical-industrial complex creates fissures around class access and shames/blames people who may not meet the American-dream ideal. Intergenerational trauma has become a tool: They aren't uplifted in self-determination, but white people, able-bodied people, and American people are always the experts on our lives. I yearn to make us experts on our own lives.

I also grew up in multigenerational organizing and artistic spaces. It helped me engage a politic that looks to my elders—from mechanisms and politics to spiritual strategies—so that I am not learning everything from scratch. The concept of wholeness as stated in *Disability Justice* by Sins Invalid is crucial for me because it urges us to consider that we are more than competitive constructs of labor and productivity. People have multiple forms of contribution. When I think of my relatives, most of whom faced ableism and saneism, I think about how mainstream society treated them when Brown labor couldn't serve whiteness, clean up after whiteness, and take care of wealth. We are beyond those limited functions and deserve better than those narrow ideas.

What ways do we care for each other? It can be bringing food, attending a medical appointment, supporting someone when they are advocating for their medical and psychiatric needs. My elders taught me this ethic before I became disabled and, later, politically disabled. When I say politically disabled, I mean that I understand how ability impacts us as people emotionally, physically, psychically, and systemically. I am aware that disability should not be lived in isolation. Furthermore, as a working practice toward justice, I am aware of how institutionalized ableism limits liberation work and self-determination for my communities, how it works to inform and connect with transmisogyny, racism, misogyny, antiblackness, anti-migrant [sentiment], fatphobia, queer antagonism, et cetera. I want my book to be one of many resources that holds people who are politically disabled.

### **Who are some of the ancestors and elders of disability justice movements that influence your work?**

There were many people whose work fused my ideas around access, disability, and chronic illness. My lolo [grandfather] was a wonderful embodiment of accessible care and access intimacy. He powerfully supported his family members as they faced chronic pain and mental health struggles, [and] understood the overlapping elements of their lives in ways that didn't compartmentalize or trivialize them.

The first person I read was Aurora Levins Morales, and shortly after, the work of Sins Invalid and vital writings of Patricia Berne elevated my awareness. Eli Clare's poetry continues to solidify poetry and disability justice as core tools. My ongoing learning and work are based on these formidable voices.

### **You've published a collection of poetry, and that's no small feat in an industry that's whiter than what the paper books are printed on. Getting published means struggling against paradigms that assume a person is able-bodied, neurotypical, and can operate on the same publishing time frame that able-bodied and neurotypical people can. What mountains have to move in order for sick/disabled QTPOC to get published?**

Seriously, it's a feat. I ran into many complications. Not new patterns, mind you, just patterns I am too familiar with. For instance, the poems that elaborate on disability or transness were hard for some publishers to consider. I was often badgered to choose: Is this a race poem or a poem on disability? Can you just discuss how sexism affects you? Why do you discuss race in this way?

American English formality dominates those spaces. I am told that list poems are "rudimentary and boring," and yet, for me, this form is utilized by poets I love, like Sonia Sanchez. This form is incantation and performable, but I was told by many literary editors that my vernacular wasn't literary and that there is no flexibility around deadline. There are poems that many of my sick and disabled queer transgender contemporaries adore, but almost didn't make it in the book because of lack of cross-cultural understanding. I know my audience. My readership has grown with me, so I fought for many poems in the book. I fought for the book—period. Under mainstream and small-press standards, I am considered an emerging poet based on the fact that I just published my first collection. It doesn't matter if you've anthologized up the booty or performed on stages for years, there's a fixed notion of productivity and accomplishment. It doesn't bend for those of us who need flexibility. The goal is to compete and produce, which is diametrically opposed to my disability justice ethics.

Additionally, once you find a publisher, this doesn't ensure that you aren't their token. It doesn't ensure they will promote your book, engage a broader audience, help you book your tour, or even distribute your books on time. It doesn't mean your contract reflects what you need it [to] for you to grow as a writer. I am blessed that I developed a community and readership prior to this book and that I have been able to move with internet and social-media waves.

For an upcoming retreat, I was informed there was no additional funding for my access needs. I cannot stay with strangers due to my astronomically high pain at random hours and also my respiratory disease. I need scent-free accommodations. I've been told that if I want to attend, I have to pay more for a room. There isn't space for awareness on accessibility, and frankly, people are just getting on the "white supremacy is a thing" train. There's no active correlation with financial access and ability and people with multiple identities with fewer financial resources. You can't say you are for

critical poetry and innovative content if you don't let poor, disabled writers and poets in. This exists in slam poetry and literary poetry, and maybe that's what they have in common: their ableism [laughs]. It inevitably creates a net of wealthy academic and/or culturally capitalized poets who talk amongst themselves. In my experience, in poetry, themes of disability are written by able-bodied poets and given acclaim by able-bodied audiences. Examples include a hearing person performing

This question makes me nervous every time. I don't have real advice. I would say that a job like this [requires] a range of skill sets and, in this world, might not guarantee rent or a meal or even friends. It's not right, but that is the state of things. I feel strongly that you need to seek mentorship, support the work of others, and create connections that are mutually engaged and beneficial. The things I say sound almost paradoxical:

*Don't act like your shit doesn't stink.* It does. Nothing you or I are doing is actually cutting edge; we've just gotten platforms or resources that support our work. Before me, I watched, studied, and supported poets I loved, including transgender poets of color and performers like Ryka Aoki, Imani Henry, Ignacio Rivera, and Andrea Jenkins. They helped shape my method, my practice, and my person: how to negotiate, how to write with discipline on the

**"I believe that we have to write for ourselves. We have to create our own pathways for each other and vouch for each other. I believe we have to have accomplices, including neurotypical and able-bodied people who will not just share, but be informed about uplifting our work."**

about a deaf student or sibling, or disease being used as a metaphor. I bet if you ask any mainstream poet, they couldn't come up with more than three people who are sick and disabled in poetry. Thank goodness for *Deaf Poets Society!*

I believe they do not want us there. I believe they want us to assimilate like any other damned machine here in the U.S. empire. I believe that we have to write for ourselves. We have to create our own pathways for each other and vouch for each other. I believe we have to have accomplices, including neurotypical and able-bodied people who will not just share, but be informed about uplifting our work. I believe that giving access to resources is a fundamental responsibility to extend care, craft, and support for writers and poets who don't have that access. I am for the underdog. My body and my wallet aren't able to get an MFA in creative writing or attend an MFA poetry program. Many of us were built for activist work, movement building, cultural work, and strategy. Many of us are just trying to survive. We have to bring people with us and expand as best we can so our lives and art aren't isolated.

road, how to edit and refine, how to eat well city to city. Not many of us come from money, so we don't have wealth to give us this knowledge.

*You deserve to be published and/or to perform.* You will likely have to advocate for yourself. It is a taxing endeavor where you might feel like you are fiction, unreal, not possible. Remember, there have always been others, you aren't alone, and it's necessary to build webs of advocacy for your work. Remember, a Tumblr friend you've talked to since you were in your early 20s could be the designer of your book cover. I have the following quote from Octavia Butler in my journals:

*Habit is more dependable. Habit will sustain you whether you're inspired or not. Habit will help you finish and polish your stories. Inspiration won't. Habit is persistence in practice.*

*Make your own writing spaces.* Follow the poets you love and see where they teach, workshop, read, and perform. Check out the retreats or conferences from presses that you like. I can't recommend anything, as I have struggled in spaces on accessibility and getting my pronouns respected. Your identities can lead to retreats and workshops that can help you hone your skills. Some people say solid workshop spaces are CantoMundo, Kundiman, Lambda Literary, VONA [Voices of Our Nations Arts Foundation], Cave Canem [Foundation], and The Home School.

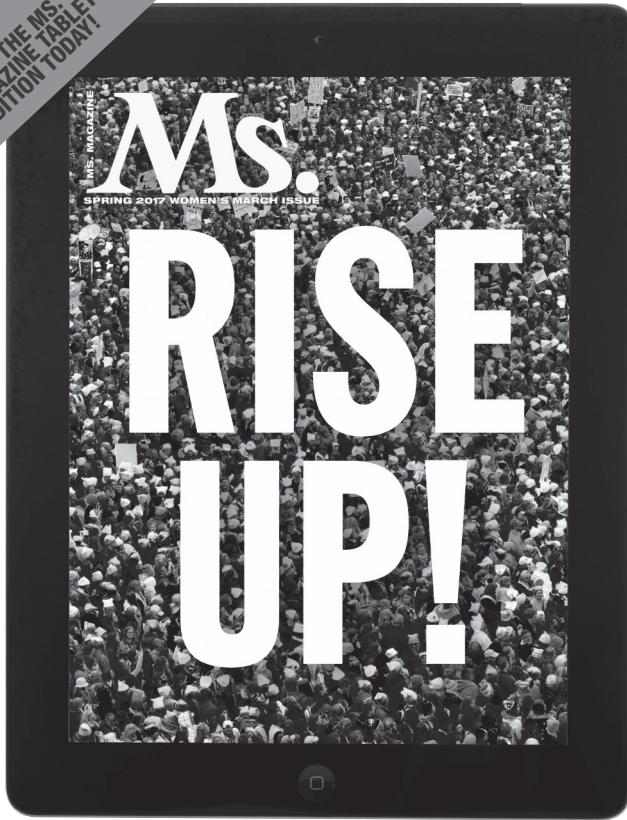
*Make your art your habit.* I fall asleep in pain all the time, and as soon as I wake up, I try to write again whenever my body lets me. With that said, sometimes if you can't write, honor that too. There's real-life shit happening and a body/spirit needs to process it all. It is exhausting. Sometimes, I wish I could do something else, but this is one of the things I am solidly good at. It's one of the things that help me feel like living is a good idea, so I keep doing it. **b**

**I love reading your posts on Facebook where you're able to vibe with people who connect with your work. What advice would you give to young folks who are looking at you and might be thinking to themselves, "Wow, I want to do that!" but just don't know where to begin?**

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ZAYNAB SHAHAR is a writer, faith organizer, and aspiring the@logian living in Chicago, Illinois.

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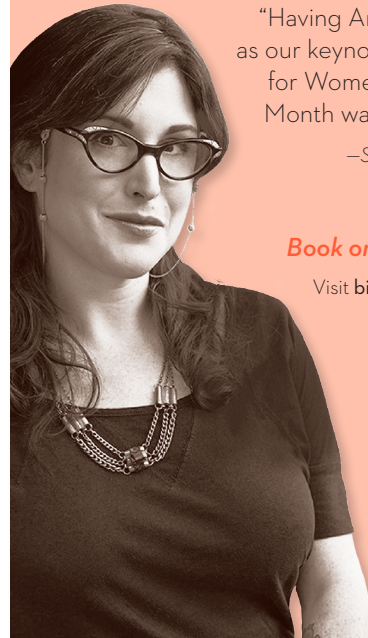
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# UNNATURAL SELECTION

HOW RACISM WARPS SCIENTIFIC TRUTH

**M**y great-grandmother was a Blackfoot botanist. She taught us that *ostsiipis* (willow bark) is an analgesic pain reliever and that *áípahtsíkaímo* (valerian root) helps to calm anxiety and treat insomnia. I grew up picking these root and plant medicines with my aunts, grandmothers, and cousins. Making root medicine is a much more involved process than picking up Tylenol at a grocery store: You have to know what time of year and time of day to pick; how to clean, dry, and process the plant; and how long it can be used as a tea or rub before its potency starts to fade. My family has used these plants as medicine for thousands of years because they work. So why are traditional Native American ecologists, botanists, geneticists, and more cast aside as “mystics”?

BY ABAKI BECK



ILLUSTRATIONS BY MAGGIE CHIANG

Science has been studied by people around the world for millennia. When we talk of science today, we often discuss peer-reviewed research conducted by university professors or scientists at huge national agencies. There is an assumption that scientific truths are not only strongly supported by evidence, but also largely unbiased, nonpartisan, and universal. As with all aspects of Western society, however, science is deeply tainted with the legacies of colonialism and racism. Despite its contributions, Western science has viciously exploited marginalized communities through forced experimentation and worked to discredit non-Western scientific thought. Its truth comes with an asterisk.

## THE “SCIENCE” OF RACE

SOCIAL DARWINISM, which applies a scientific theory to a nonscientific realm, was developed in the 1850s by British scientist and philosopher Herbert Spencer. The idea posits that, similar to Darwin’s theory on natural selection, some cultures are inherently weaker than others, and thus “naturally” would be a lower social class and eventually die out, making way for the “naturally” stronger and more prominent cultures. Unsurprisingly, his social theory was predominately used to assert the superiority of Western European culture and society. For hundreds of years, scientific racism and the theory of social Darwinism has justified racism, imperialism, and other violence toward nonwhite, non-Western communities.

Eugenicists took this idea a step further. Eugenics, which came into vogue in the early 20th century, was considered to be mathematical science, taking its cues from biologists and geneticists who crossbred plants to control their height and color, among other characteristics. As with social Darwinism, eugenicists applied a theory related to the natural world to human beings: in this case, on selective breeding; in the case of social Darwinism, on survival of the fittest. The eugenics movement advocated for genetically breeding humans to create perfect people, as well as to extricate traits they deemed undesirable. In order to breed out “undesirable traits,” eugenicists supported forced sterilization in predominately lower-income communities and communities of color. This extreme and overt violence surged in popularity in the 1920s and ’30s as xenophobic and racist fears spread throughout the United States. The movement was also supported by the Supreme Court in 1927 with *Buck v. Bell*, which ruled that state-sanctioned, forced sterilization was legal. The decision has never been overturned.

While scientific racism is today looked at as a relic of a school of thought that is no longer legitimate or reasonable, it is important to recognize that, for hundreds of years,

marking whites as inherently biologically superior was considered unbiased truth, and it deeply influenced policy and social thought. Like the scientific knowledge in communities of color—including the traditional ecological knowledge passed down from my great-grandmother—Western science exists within a cultural context tainted by white supremacist violence. But because that cultural context is viewed as *normal*, it is seen as absolute, othering and dismissing any other types of scientific knowledge.

## EXPERIMENTAL EXPLOITATION

DURING SLAVERY IN AMERICA, enslaved people were frequently used as test subjects and training for medical students. In addition to selling Black bodies as labor, there was also an economy of trading Black bodies, and even specific body parts, to hospitals and medical colleges. Enslaved people were seen as disposable and therefore never asked for their consent. And because Black people were so dehumanized by the scientific community, this violence was normalized. In a 2015 article titled “How black slaves were routinely sold as ‘specimens’ to ambitious white doctors” on *The Conversation*, lecturer Stephen Kenny notes:

*All of the key training, networks and power bases of southern medicine—apprenticeships, private practice, colleges, hospitals, journals, and societies—operated through slavery’s ruthless traffic and exploitation of Black bodies. White medical students, as a matter of course, expected education and training based on the observation, dissection and experimental treatment of Black bodies.*

The use of Black people for scientific study was also often used to help justify white supremacy and racial hierarchy. Not only were Black people’s bodies violently abused and exploited, but their psyches were demonized as well. In 1851, Dr. Samuel A. Cartwright coined the then-accepted word “drapetomania” to pathologize the mental state of slaves who escaped or attempted to escape slavery. Similarly, Cartwright argued that a slave’s disobedience or refusal to work could be explained by a mental disorder called “dysaesthesia aethiopica.” That’s right: slaves’ resistance to bondage and white violence was seen as a legitimate, diagnosable mental disorder.

At the time, medical experimentation on Black people was legally acceptable because slaves were property and could be sold at the will of their owners. But long after slavery, the U.S. government continued to use communities of color as testing grounds for experimentation. In the 1930s, in collaboration with Tuskegee University, the U.S.

government purposefully infected thousands of Black men in Alabama with syphilis and left them untreated for four decades in order to track the course of the disease and explore possible treatments. In the 1940s and '50s, Johns Hopkins University purposefully infected orphans, mental-health patients, and incarcerated people in Guatemala with syphilis and other sexually transmitted diseases. Hundreds of Guatemalans are currently suing Johns Hopkins for having been not only purposefully infected, but also denied medical treatment.

Such experiments have also been conducted on children of color. In the 1940s and '50s, six government-run boarding schools in Canada forced their Indigenous students into nutrition experiments. Some students were fed a regular diet, whereas others were fed mere vitamin supplements or nutrient-enhanced flour. The children were also denied dental care, even if it had been previously available to them. One of the disturbing goals of these studies was to observe how the human body reacts to malnutrition. Like the Guatemalans suing Johns Hopkins, many of these children are alive today, and they and their families continue to experience the trauma associated with this abuse.

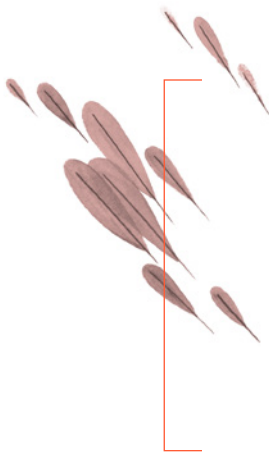
Another example of scientific abuse of communities of color is the lack of consent in the use of data. The most well-known example of this is the story of Henrietta Lacks, a Black woman whose cancer cells were used—without her family's knowledge—for medical research and commercial purposes for decades after her 1951 death. A similar case occurred in the Havasupai Tribe in 1989, when the tribe gave Arizona State University permission to conduct blood tests on tribal members to study diabetes risk. After the



My family has used these plants as medicine for thousands of years because they work, so why are traditional Native American ecologists, botanists, geneticists, and more cast aside as “mystics”?

study, the researchers continued to use the samples—along with illegally obtained medical records—to study the genetic frequency of inbreeding and schizophrenia in the tribe without the permission of the participants. Beyond the betrayal of trust and confidentiality, the study on inbreeding in the community caused distress because of the complex kinship structures and relational protocol of the Havasupai that have existed for centuries. In 2004, the tribe sued the Arizona Board of Regents (the entity that governs the state university system), and they reached a settlement in 2010.

These acts of violence are not anomalies, but rather part of a calculated and explicit legacy of medical and scientific exploitation of communities of color born from colonial and white-supremacist ideals. We must recognize that many Western scientific advancements were made because of the exploitation of communities of color. By creating scientific arguments for dehumanizing the minds and bodies of people of color, these experiments not only impacted the exploited individuals themselves, but also had wide-reaching implications for their communities.



Western scientific knowledge is significant and powerful, and has no doubt deeply impacted how we view and interact with the world and the universe. But it is wrought with violent, racist histories assumed as truth and presented as for the good of humanity.

## DECOLONIZING SCIENCE

FOR AS LONG as white people in power have harmed people of color in the name of science, people of color have resisted. In her articles and recent book *Fugitive Science: Empiricism and Freedom in Early African American Culture*, University of Massachusetts at Amherst Assistant Professor Britt Rusert examines the role science played in the abolitionist movement. Black activists routinely protested the abuse of Black bodies for scientific research and recognized the validity of Black and Indigenous science. Frederick Douglass and Hosea Easton, among others, spoke out against the abuse of Black people for scientific research, rightly arguing that this “science” was one of obvious racial bias. Sarah Mapps Douglass, a science and art teacher, was one of the original leaders of the Female Literary Association, a society for Black women educators that was created in 1831 for the express purpose of empowering their students. In the 1850s, Douglass began teaching anatomy, physiology, and reproduction to girls at the Philadelphia Institute for Colored Youth. At a time when few Black Americans had access to education, Douglass centered the experiences of Black girls and empowered them through science—a deeply racist space whose false claims were used by those in power justify white supremacy. Rusert calls this movement “abolitionist science,”

as it used “the tools of science to inspire new forms of political imagination and transformation.”

Zapatistas are continuing that legacy by examining all scientific knowledge, not just Western, as a means of resistance. The Ejército Zapatista de Liberación Nacional (EZLN) hosted 10-day conferences in December 2016 and January 2017 to discuss the possibility of an anticapitalist, noncolonial science that works with and for marginalized peoples. The conferences featured workshops on topics such as the role of technology in social movements, food production and health, and patriarchy in

nature (one talk was titled “What do females sing in environments where males predominate? The case of frogs and toads”); they also provided opportunities for scientists and activists to interact as peers, subverting hierarchical structures typically found at science conferences. The EZLN worked to educate community members and facilitate the creation of community-based scientific research. They strove to imagine Indigenous research efforts that center science as a tool of justice separate from historically elitist and colonial institutions.

Native American communities and scientists similarly recognize the power of reclaiming science and embracing traditional knowledge. One of the reasons that Indigenous knowledge is delegitimized is that it is often passed down orally, instead of recorded in the same ways as Western scientific data. In a 2002 article titled “Weaving Traditional Ecological Knowledge into Biological Education: A Call to Action,” Potawatomi tribal member and professor Robin Wall Kimmerer notes that precise hawk moth feeding behaviors were recorded and passed down through an O’odham tribal song—the same behaviors that Western scientists would observe and track centuries later. The knowledge already existed, but not in a format that Western scientists considered to be legitimate or trustworthy.

Unlike Western scientific knowledge, traditional ecological knowledge does not claim to be unbiased, and it is deeply entwined with cultural and spiritual knowledge of tribes. Kimmerer advocates for the inclusion of such knowledge in biology education because it offers unique insights and potential models for ecological conservation. She also pushes back against the notion that traditional knowledge is less rigorous than Western science, arguing that both derive from “systematic observations of nature” and that:

*The scope of traditional ecological knowledge includes detailed empirical knowledge of population biology, resource assessment and monitoring, successional dynamics, patterns of fluctuation in climate and resources, species interactions, ethnotaxonomy, sustainable harvesting, and adaptive management and manipulation of disturbance regimes.*

Throughout the nation, Native American communities are using their tribal knowledge to mitigate climate change, ameliorate community health through revitalizing traditional foods, and address public mental-health issues such as youth suicide. Slowly, government agencies and universities—including the SUNY College of Environmental Science and Forestry, where Kimmerer is a distinguished teaching professor—have, through partnering with tribes, begun to recognize the significance of traditional knowledge, particularly in the fields of conservation and medicine/pharmaceuticals. As Indigenous scientists recently wrote in a letter endorsing April’s March for Science (signed by more than 1,800 Indigenous people and allies):

*Our tribal communities need more culturally embedded scientists and at the same time, institutions of Western science need more Indigenous perspectives. The next generation of scientists needs to be well-positioned for growing collaboration with Indigenous science. Thus we call for enhanced support for inclusion of Indigenous science in mainstream education, for the benefit of all.*

Western scientific knowledge is significant and powerful, and has no doubt deeply impacted how we view and interact with the world and the universe. But it is wrought with violent, racist histories assumed as truth and presented as for the good of humanity. As Rusert argues, “science is not inherently ‘good’ or ‘real’.... It is often the handmaiden of violence and dispossession.”

For more than 90 years, my great-grandmother helped others use the anti-inflammatory *áíksikkooki* (yucca) to relieve arthritis, *otohtoksiin* (raspberry) tea to regulate menstrual cycles, and hundreds of other plants to heal. Her medicinal and ecological knowledge helped keep our tribe strong for generations, despite the government’s attempts to suppress this knowledge and rob us of our connection to the land. Yet even within progressive circles, non-Western knowledge is often not seen as equal. Valuing Western science over the knowledge of Indigenous or other communities of color maintains the colonial and white-supremacist perspective that, for centuries, deemed people of color biologically inferior and supported using their bodies and communities as literal test subjects. We must embrace alternative paradigms and scientific philosophies so as not to diminish the possibilities we have to fully confront global issues with local implications, such as climate change, resource management, hunger, or disease propagation. Indigenous communities and communities of color have deep scientific knowledge that is too powerful to continue to ignore. **b**

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# BIOPOWER TO THE PEOPLE

## FITNESS TRACKERS ARE REDEFINING WHAT IT MEANS TO BE A HUMAN SUBJECT

BY MAILEE HUNG\* | ILLUSTRATIONS BY MEREDITH SADLER

Since getting a Fitbit several months ago, my days have been focused on action and analysis: Wake up, check my sleep stats. Go to the gym, track my workout. Eat breakfast, log my calories. Bike to work, track my miles and steps. Repeat ad infinitum. Variety is the enemy of optimization.

And “optimization” has increasingly become a synonym for “health,” one that conjures a sense of the rational, the ordered, the programmatically ideal. To optimize one’s body is to take it to its functional maximum, to fine-tune its performance to machine-level accuracy.

Then there’s “fitness,” another term that’s been folded into this technological vision of ability and potential. “Fitness,” the Fitbit website states, “is the sum of your life.” And tracking “every part of your day—including activity, exercise, food, weight, and sleep—[helps] you find your fit, stay motivated, and see how small steps make a big impact.” In essence, Fitbit claims that not only is your day-to-day the true marker of fitness, and not only is fitness is the key marker of your life, but that quantifying them as a series of inputs and outputs will ultimately improve it, too. Health trackers like the Fitbit—including the Apple Watch, Nike Fuelband, Garmin vívosmart, and Samsung Galaxy Gear—assert that your bodily output is the sum total of your experience, and that sum can be quantified.

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**THIS IS THE BEDROCK** of the Quantified Self (QS) movement, a group of people whose rallying cry is “self knowledge through numbers.” You won’t be surprised to hear that the QS movement was first conceived in San Francisco, by former *Wired* magazine editors Gary Wolf and Kevin Kelly, in 2007. From determining the peak enjoyment of an album by number of listens to the most effective way to train for physical strength or endurance, QS evangelists believe that gathering data about the self is one of the most effective and meaningful ways to learn about both the human condition and the human body. “If we want to act more effectively in the world,” said Wolf in a 2010

TED Talk, “we have to get to know ourselves better.” By reflecting on ourselves as systems and using data “as a mirror,” Wolf says we can achieve levels of self-awareness—and therefore self-improvement—previously unavailable to us. Who knows what we might achieve once we attain peak personal performance?

Of course, self-tracking has been around for a long time. Cumber-some though they were, computers were small enough to be developed into wearables by fringe enthusiasts in the 1970s; throwing it back even further, women have been tracking their periods since at least 388 A.D. We have been seeking ways to understand the body’s behavior for as long as we’ve turned a scientific eye to our own navels. In today’s era of ubiquitous computing, Bluetooth, and microprocessors, it only makes sense that some of our most sophisticated measurement devices be applied to ourselves. Now, the body is best understood through its abstraction: It isn’t until I’ve logged my meals and checked my stats that I’m able to comprehend what I’ve done with my day. There’s little space in the ethos of optimization for the chaotic, unpredictable, and often uncontrollable vicissitudes of being human. Order has always been a human ideal—now that we can apply it to the previously invisible and unquantifiable processes of our physical selves, has it become a defining category of a worthy life?

The answer to the question of why order and optimization are so seductive seems self-evident: Better is better. If we dig into our own incentives for self-improvement, it’s likely we’ll find similar definitions of what “better” means—greater happiness, less pain, more freedom and autonomy. But whether or not optimization through self-regulation is the means to those ends for everyone is another question altogether.

Michel Foucault theorized that a regulated population is easier to control, arguing that regulation itself is the mechanism by which modern-day states manage their constituents, a mechanism he called “biopower.” Health and fitness trackers are tools with enormous potential for smoothing out the kinks in this chain of power from the population level to the individual, not only by gathering detailed social and scientific data on the body and its daily rhythms but also by bringing statistical averages directly to the body. (My average resting heart rate is meaningless without a baseline to compare it to, but the Fitbit app helpfully does just that.) The overall health, wellness, and life expectancy of a population can be more accurately drawn and tightly controlled with better data, which is precisely what fitness trackers provide. Through

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wearable technologies, we are seeing a new theorization of the modern body from a tech mind-set.

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**FITBIT'S WEB-BASED DASHBOARD** is a variety of friendly colors and graphics, full of easy-to-read charts and cheerful icons representing your biometrics. I find sifting through the numbers an enjoyable time sink, a way to represent me to myself. Personally—and this may be anathema to QS diehards—I am less concerned with the strict accuracy of the data; it's more about seeing trends and feeling accomplished than about acquiring “true” biological information on myself.

The term “self-tracking” is strange. Like following trail signs of an animal in the woods, it conjures a sense of both the past and the future—where it has been, where you will be going. But in the present there is only a watchfulness, an active surveillance. The “self” in self-tracking is surprisingly absent: Whatever peppy, inspirational copy Fitbit uses to move its product, it is a regulatory device, bringing statistical averages and norms to bear on the individual. Regardless of what my sleeping and waking hours are, the Fitbit day ends at 11:59 p.m. and begins at 12 a.m., and my counters, unless I change the default settings, are reset by the clock. My device allows me to compare my resting heart rate and levels of sleep to other women my age. I'm encouraged to move only between the hours of 9 a.m. to 5 p.m., in accordance with the typical desk-jockey lifestyle that still somehow shapes our idea of economic rhythm, despite the relative precarity and unpredictability of lives spent freelancing, contracting, interning, or otherwise shoehorned into the “sharing economy.”

This all happens, of course, with the user's consent. I shelled out money for the thing, and no government has yet made such devices mandatory. Though in January 2017, Fitbit partnered with United-Healthcare and Qualcomm's cloud-based care platform to roll out a program that would allow users to earn up to \$1,500 in healthcare credits, incentivizing employees within their insurance networks to use the trackers.

This surveillance of a body in absentia is a foundational premise of biopower. Emerging in late 18th-century Europe as a new mechanism for control over a population undergoing industrialization, biopower was the technology of demographers, of those who sought control at the population level—birth rates, mortality rates, life expectancy. Biopower per Foucault “deals with the population as a political problem,” and develops regulatory mechanisms in order to maintain biological—and therefore also social and political—equilibrium. Rather than having a regent rule by threat of death, we have state powers that rule through regulation: academic and fitness tests, for instance, instead of soldiers marching in the streets.

Biopower works, in Foucault's estimation, through the mediating force of the norm: a baseline for objectivity “that can be applied to both a body one wishes to discipline and a population one wishes to regularize.” Statistical averages become both a regulatory function for a population and an expectation internalized by any given person. As a former student in California public schools, I recall PE curricula essentially training us for FitnessGram physical-fitness tests, making sure we could at least measure up to the state's baseline average. It was always a point of pride for my peers when we outperformed other schools, a juvenile satisfaction of superiority attained while unwittingly contributing to state school rankings and, by extension, funding distribution.

The implications of biopower systems go beyond making sure that the nation's children are, on the whole, physically healthy (to say nothing of the ethical and biological assertions that go into drawing that particular boundary). In drawing power from the regulation of bodies, the norm becomes a deadly force: Anything that does not conform to it can be seen as a justifiable threat to the population. A nation under biopower—in which anyone who is not white, able-bodied, male, and straight is considered a deviation from the norm—is one that can, and does, justify racism and bigotry. This is why no form of visual recording, whether body cameras or livestreams from iPhones, can save the lives of the Black men, women, and children regularly murdered by state police.

When Foucault was theorizing biopower in 1976, he understood it as the new mechanism for exercising sovereign power over subjects. But there's a new player in town, one that was only just coming to maturity in the late 1970s: the corporation. These days we're seeing biopower wielded in far greater scope than government regulation. Big Data is its new name, and the ones using it with far more creativity and canniness are based in San Francisco lofts rather than offices in Washington, D.C.

Project Baseline is Alphabet's (that is, Google's) newest health study. Its 10,000 subjects (“to represent different ages, backgrounds, and medical histories on behalf of humanity”) are given special watch-style health trackers and sensors to put under their mattresses, and are studied over four years. Participants agree to use the various health trackers daily, to fill out questionnaires and surveys regularly, and to perform up to four annual in-person health tests. All test subjects are volunteers; they are not compensated for their participation, nor are the health tests meant to provide any kind of medical care. If an applicant is not selected, it is likely that Project Baseline has “already met [its] requirements for people of your age, location, health status, etc., or that we do not yet have a study site near you.”

This last part is noteworthy, considering the inextricable link between location and demographics. Though the study aims to be representative of the American population, there are already known limitations to its appeal to universality. Currently, the only study sites are in the San Francisco Bay Area near Stanford University and in North Carolina near Duke University: One can imagine the data sets available in those areas, especially given that volunteering for the project requires one to know about it in the first place. The project hopes to expand globally, but questions about what that expansion looks like are unanswered for the time being.

The limitations of Project Baseline's sample set is the precise problem with these kinds of extrapolatory projects: There will always be bias depending on how the sample is acquired. And when you're talking about “creat[ing] a Google Maps for human health,” who gets excluded from the sample is more than just a rounding error. There are entire demographics that would literally be excluded from what constitutes “the human race.” It matters if the requirement of four annual clinic visits makes participation in the study impossible for people who, for instance, have difficulty leaving their homes, whether that's due to physical or mental disability, or economic reasons such as lack of childcare or free time. It matters if the sample sets can only be derived from areas near clinics with the right tech. It matters if the only people able to participate are those who already believe in the goal. Without addressing these biases, Project Baseline will not be a radical leap forward in human understanding, but a codification of norms that marginalizes more sectors of the population every day.



In his book *Disability Aesthetics*, cultural scholar Tobin Siebers argues that disability is the most basic form of human disqualification, presumably predicated by biological fact rather than sociocultural conditions. This means that all types of social inequalities, such as racism, sexism, and ableism, stem from a biological justification for their oppression—these bodies are less fit, less healthy, less worthy, and ultimately, less human. So when a project like Project Baseline reiterates those justifications rather than challenging them just based on who they let through the door, we ought to be concerned about which bodies are allowed into futurity.

Health, of course, is already a state issue. State funding determines what foods are available in public-school lunches, what scientific studies get funded, and what insurance premiums look like. The health of the body becomes synecdoche for the health of the state; the precursor to the current iteration of the physical fitness test was the Presidential Fitness Test, a now-defunct testing format that President Kennedy claimed, in a 1960 *Sports Illustrated* op-ed piece,



**All types of social inequalities, such as racism, sexism, and ableism, stem from a biological justification for their oppression—these bodies are less fit, less healthy, less worthy, and ultimately, less human.**

would combat Americans' "increasing lack of physical fitness" that he saw as a "menace to our security." If a healthy body must also conform to standards and regulations developed through state power and state incentives, then the oppressive function of biopower necessarily excludes and disqualifies the disorderly bodies that exist outside of its spectrum. Bodily ideals, codified by scientific argumentation for fitness, are utilized as a measure of control—ones which are functionally impossible for certain bodies to achieve. And my Fitbit is the most powerful tool available for this project.

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**BUT PERHAPS** we're dancing around the real issue here, which is death.

From a biopower perspective, the primary goal for programs like Project Baseline is more effective regulation, and therefore more effective control over the lives and deaths of the general population. From an individual perspective, Project Baseline is exciting because it offers up the possibility for deeper understanding of endemics, like diseases, and therefore the possibility for curing them. The project has great potential to do objectively good things (advance medical understanding) and more questionable ones (allow more granular state control). But the real reason people are volunteering for it is a desire to escape the reaper.

In Tad Friend's 2017 *New Yorker* article "Silicon Valley's Quest to Live Forever" doctor-cum-hedge-fund-manager Joon Yun describes death as a hackable code: "Thermodynamically, there should be no reason we can't defer entropy indefinitely. We can end aging forever." Friend's exploration of the ways tech-industry players are throwing money at this one seemingly unsolvable problem illustrates a view of death as simply a bug in our otherwise functional operating systems. But it's also a little presumptuous to argue that the best way to extend lives is through some high-tech fix for shrinking telomeres when there are still millions of people in the United States alone who don't have access to healthcare, clean water, or food.

The entire impetus for health is that it encourages longevity, and the possibility of staving off a natural death for as long as possible. And what feels closest to avoiding that final fact of biological existence than to become closer to the machine? As if by technologizing the body,

we can transmogrify ourselves into the eternal, efficient, orderly, and immortal cyborgs of our wildest fantasies. But whether you want to theorize it as the final great mystery of existence or as merely a program to be hacked, death is never simple. Perhaps its greatest irony is that it becomes easier to deal with the more you abstract it. At the level of biopower, death is just another metric to control for. At the level of the individual, well.

Even in trying to write the sentence, "When my brother died," I find myself at a loss to complete it. There have been many sentences since his death that I've been unable to finish. Grief is something you learn to live with rather than escape from, a constant companion that sometimes taps you on the shoulder gently and other times lays you out cold on the side of the road, glad that you were at least able to pull over before the real sobbing started. There are no clear metrics for improvement, and no sense of progression. You can go weeks and months feeling like maybe you're finally done crying before you find yourself on the side of the road again.

In this context, optimization is more than a seductive marketing ploy: it's a survival strategy. Yes, we must be vigilant about where our data is going, who has access to it, and who benefits from it. We must not allow ourselves to be sorted like so many products in a warehouse, bodies codified and stratified in accordance to fitness, race, ability. We must not let our data be codified into "objective" knowledge, foreclosing on any possibilities for a dialectic and repurposed for the benefit of eugenics-by-capitalism.

But I am finding that behavior tracking grounds me. The abstraction of myself into numbers has become the most accessible way for me to be *in* my body, to remind myself that I am this living thing; the messiness can be left for later. To be able to work toward a quantifiable goal, even one that is more rigid than my body can bear, is to find something tangible in grief. It is satisfying to complete the circles, to fill the bars, to earn the badge. It is comforting to see that I walked farther today than I did yesterday.

My therapist often asks me, "Where are you feeling this in your body?"

I am never able to answer her with any accuracy. **b**

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# The Fragility of Silence

## Unlearning childhood secrecy

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Silence is never synonymous with justice, especially considering that most of us first learn how to keep secrets and value silence when we are still children.

In fact, there is something particularly awful about the cloak of silence draped atop various phenomena in modern society. Rape, exploitation, homicide, and even slavery thrive just beneath the veneer of our suburban communities and sprawling cityscapes as we work tirelessly to convince ourselves that, as Martin Luther King Jr. famously said, “the arc of the moral universe is long, but it bends toward justice.”

But what, from the vantage point of children, is the material difference between silence and a secret? How do they learn to evaluate them as good or bad when they can simultaneously be both? And when do we, as adults, unlearn that relationship if we have gotten it wrong?

**BY JENN M. JACKSON**

**ILLUSTRATION BY PING ZHU**

## Alex Tizon, the slaver's child, and the secrets of American life

The tenuous and contingent nature of silence emerged in the June 2017 cover story for *The Atlantic*, “My Family’s Slave,” published posthumously by Filipino American reporter Alex Tizon. In the piece, Tizon grapples with the fact that his first-generation Filipino American family enslaved a woman named Eudocia Tomas Pulido. They called her “Lola,” or “grandmother” in Tagalog.

Through the lengthy, braided narrative, Tizon recounts his perspective as a slave owner’s child and accomplice in the entrapment of a poor, “unschooled” woman whose need for shelter as a young girl rendered her chattel for the remainder of her life.

Tizon’s narrative highlights many complex features of the physical exploitation of women, from the gendered forms of abuse elderly women experience at the hands of caretakers and loved ones to the dubious nature of caretaking for the children of others. For Tizon, Pulido was at once property and mother. The thin line between these roles was masked only by the silence that enabled them in the first place.

The story—which wasn’t Tizon’s to tell—has been scrutinized for its narcissistic self-distancing from the institution of slavery. Perplexingly, he offers cultural justifications for Pulido’s illegal entrapment and amoral enslavement, effectively dehumanizing her with his seemingly deliberate decision to ignore the complicated hierarchy of culpability in his family.

Fundamentally, this account depicts the ways that silence not only valorizes those who actively harm and exploit others, but also almost always has the deepest effects on the most vulnerable—in this case, women and children. Tizon explains that the family “never talked about Lola.” He continues, “Our secret went to the core of who we were and, at least for us kids, who we wanted to be.”

While this line seems innocuous, or maybe even slightly melodramatic, it cuts to the core of the complex nature of silence and its embeddedness in our purported “American Way.” Tizon, a child of immigrants, was conditioned into a fairytale from the start, one that imagined America as a land of opportunity and endless economic possibilities. And even after arriving in the United States, when Tizon’s family was confronted with financial instability, the harsh realities of working-class life, and the unending pressure placed on immigrant families for everyday survival, the children knew that a secret had to be kept if they were ever to achieve what was promised.

Tizon unexpectedly passed away in his sleep in March 2017; he had been working on the story for years. Unfortunately, Tizon’s account shows us how silence can be a tool even for those who are unwillingly subjected to it.

## Jameis Winston and our fame-industrial complex

While Tizon’s experiences with silence and secrecy in adolescence were strictly implicit and avoided by those around him, those with elevated social positions and platforms wield power over societal narratives and public perception of their actions, making their commitment to silencing those they abuse all the more consequential.

A few months ago, star quarterback of the Tampa Bay Buccaneers Jameis Winston told mostly Black girls at Melrose Elementary School in St. Petersburg, Florida, to “sit down” while he talked to the boys. He then explained to the boys—who he said were strong and could “do anything” they put their minds to—that “ladies, they’re supposed to be silent, polite, gentle.” Winston later said he “used a poor word choice,” but I don’t believe they inaccurately conveyed Winston’s (and many other men’s) beliefs about women and their relationship to men.

In 2012, Winston was accused of rape by a fellow Florida State University (FSU) student, Erica Kinsman. The school took more than a year to properly investigate the case, and when they finally did, it essentially was to protect Winston’s promising football career. He went on to win the Heisman Trophy in 2013.

Kinsman filed a Title IX civil suit in January 2015, alleging that FSU neglected to address her case in order to protect Winston and the football program. (Just a month earlier, FSU cleared Winston of violating student conduct codes.) Kinsman also filed a lawsuit against Winston in April 2015. In the suit, Kinsman claimed that, after reporting the rape to police, both the police authorities and Florida State failed to question Winston until nearly two weeks after the assault despite knowledge of video evidence.

The story is documented via firsthand accounts in the 2015 documentary *The Hunting Ground*. Sadly, a later deposition suggests that there were actually two students who came forward to accuse Winston of sexual assault.

In January 2016, news broke that Kinsman’s case against FSU was settled outside of court. Winston’s career and reputation remained relatively untouched, insulated by the layers of money, prestige, and patriarchy surrounding his athletic promise.

A simple question might be: Why is someone like Jameis Winston even talking to children at a school? Some might wonder why accusations from two women wouldn't be enough to discourage school administrators and teachers from propping him up as a possibility model for young Black people. But maybe that's the rub. Winston stood in front of children telling boys to be strong and girls to be silent, conditioning boys and grooming girls into a dangerous cycle of sexual exploitation.

Winston has never been convicted of anything. Thousands of abusers never have been, and since only six in 1000 perpetrators end up incarcerated, the overwhelming majority of them never will be. This is in part due to the shame we heap upon victims of sexual violence (no matter their gender) and our regrettable commitment to patriarchy, a commitment that abusers, like Winston, know how to exploit.

We watched Bill Cosby fighting to hide the testimonies of dozens of women who accused him of drugging and sexually assaulting them while simultaneously joking to

Despite Brandi's firsthand accounts and actions to protect herself and her children, Jonathan's sister, Lena Cooper, told the *Huffington Post*, "It is not normal for a child to kill her father."

Other relatives have also reached out to news outlets to refute Bresha's and Brandi's claims of abuse. Jonathan's brother, James Blount, told reporters flatly, "This had nothing to do with abuse." Cooper added to the conspiracy, calling Bresha's actions "calculated."

It isn't "normal" to kill one's father. In fact, experts say that killing a parent is extremely rare, constituting just about 1 percent of homicides

## A simple question might be: Why is someone like Jameis Winston even talking to children at a school?

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his fans that people "have to be careful about drinking around [him]." Cosby has been a prominent figure of Black fatherhood for generations through his role on *The Cosby Show* and producer credit for spin-off *A Different World*.

Winston and Cosby are just two members of a substantial cohort of male celebrities in the United States—including Roman Polanski, Woody Allen, R. Kelly, and Casey Affleck—who have relied upon the cloak of silence to preserve their public status while harming women in the process.

This is not random.

### "Surviving childhood" in the silence of domestic abuse

Not all abusers get away. Sometimes silence is broken and exposed as the most fragile of things when someone steps forward with enough courage to end it.

On July 28, 2016, police reported that 14-year-old Bresha Meadows had used her father's gun to shoot him in the head as he slept on the couch in their family's home. The young girl's mother, Brandi Meadows, immediately called Bresha a "hero," stating that her deceased husband, Jonathan Meadows, had subjected her and her children to years of torture and abuse.

Brandi's claims, though corroborated by a 2011 report and her fleeing the relationship with her three children in tow, have been contested by her deceased husband's family. Back then, she wrote in the report, "In the 17 years of our marriage he has cut me, broke my ribs, fingers, the blood vessels in my hand, my mouth, blackened my eyes. I believe my nose was broken." She continued, "If he finds us, I am 100 percent sure he will kill me and the children."

in the United States each year. Further, they suggest that five conditions typically exist in a household where a child commits parricide: 1) extreme dysfunction 2) a pattern of family violence 3) escalation of violence 4) the youth becoming more exposed to the tensions in the home and 5) easy access to a firearm. These are the very conditions Bresha and Brandi described—conditions reportedly caused by the deceased.

News outlets tell of a young girl who had "started cutting herself and running away from home." A girl who didn't sound like a calculated killer, but instead a child trying to bear the weight of a secret shame and pain that she had no power to end, manage, or eradicate. Medical studies estimate that "3.3 million to 10 million children are exposed to domestic violence in their home" with nearly 900,000 children described as "maltreated."

Now, as Meadows's family awaits her arrival home following her acceptance of a plea deal, the silence around her mental state and the experiences that led her to shoot her father remain hidden, still fragile and out of the reach of justice.

## Being silent when you're a #FastTailedGirl...

One of the earliest things a man told me about my body was that I had “childbearing hips.” I was 11 years old and had no idea what he meant, but the boys nearby did as they chuckled, looking at my body to confirm the comments. I didn't think to tell anyone about it; the added pressure of deflecting embarrassment and performing sexual maturity in that moment rendered me completely silent.

Repeatedly, these experiences with older men from my neighborhood or my church—which always took place in the presence of boys my age—taught me that young girls and women were objects for consumption. Not only that, they had specific roles to play in society as compared to their male peers. Girls would speak up only to have their male peers “check” them for having an attitude, or hurl sexist threats and slurs at them as punishment. Reflecting on the 2014 death of Mary Spears, a 27-year-old Black woman in Detroit who was shot and killed after denying a man's advances, we learn that sometimes these women are even murdered for not remaining silent and compliant with male wishes.

These conditions thrive on silence. They are masked behind the veil of gender normativity that conditions children of all genders to perform sexuality under the watchful eye of abusers and violent predators.

I carried this silence with me into my teenage years.

I was sexually assaulted when I was seventeen. As a basketball coach and trusted member of my community, my abuser spent months befriending me, giving me rides to the mall or a

suggested that in order to keep receiving these gifts I would have to enter into sexual relationships with his friends. That quickly, I became an unwilling participant in sexual exploitation, coercive human trafficking, and what would turn into several months of abuse and a decade-long struggle with sexual anxiety, shame, and trauma.

My abuser required my silence, a request I obliged for the next ten years of my life. Though at the time I didn't have the language to articulate the invisible gag keeping me from speaking, I later found that other Black women were working through those barriers, putting theories to my thoughts.

In 2013, Chicago activists and writers Mikki Kendall and Jamie Nesbitt Golden coined #FastTailedGirls to highlight the myriad ways that young Black girls, especially those who have been and are susceptible to abuse, are socialized as hypersexual through consistent forms of sexual harassment and patriarchal gender norms as early as elementary school. They detailed how these girls are often pressured or harassed into silence by Black male community members, who use physical and public intimidation to force them into silence. To avoid the shame and embarrassment, or from fear of being disbelieved, many young women keep it to themselves.

This phenomenon is what permitted former Oklahoma City police officer Daniel Holtzclaw to sexually assault at least 13 women living in the poorest area of the city. He coerced their silence by threatening them with arrest or fines. This blatant exploitation and abuse of power within law enforcement is not new, and definitely not isolated—officers in New Jersey and Oakland, California, were recently found to be preying on and stalking women for

## Reflecting on the 2014 death of Mary Spears, we learn that sometimes these women are even murdered for not remaining silent and compliant with male wishes.

friend's house, and listening to me complain about my parents. Later, he began sexualizing me. He told me how young women should behave, what men wanted from us, and even what kind of panties I should wear. This was what I would later learn was called “grooming,” a systematic process wherein abusers target and isolate their victims before sexually assaulting them.

When my abuser assaulted me—using my first sexual experience with the opposite sex to his gratification—he promised me trips and fancy dinners. He gave me money, and

sex, undoubtedly utilizing silence to continue the abuse.

The silence commanded by patriarchal systems that are predicated on the exploitation of women and children who are also poor, disabled, or queer is so intertwined with American life that most fail to even see it. We normalize it. We live with it. And, sometimes, we have it shoved down our throats as we endure unwanted sexual touches, molestation, rape, and other bodily violence at the hands of men and authorities in our own communities.

## Connecting the dots

Until we vociferously scrutinize and disrupt our reliance on arbitrary markers like athleticism, wealth, or attractiveness to define the “good guys,” we will continue to witness the ongoing pattern of abusers hoisting up Heisman trophies, signing book deals, leading megachurches, hosting comedy specials, and even occupying the White House. These men will continue to be the role models chosen to infiltrate schools, deliver fiery sermons, and groom our children into the very system that puts us all at risk.

For young girls like Bresha Meadows and the girl I once was, our cultural commitments to keeping this country’s dirty secrets—including the systematic exploitation of the poor, the pervasiveness of rape and the culture associated with it, and the ransom we pay in the form of our bodies so that entertainers and athletes can keep their trophies—represent the heaviest of prices to pay for survival in the United States.

This is the double-edged nature of silence: It is overwhelming and consuming enough to virtually erase grave discretions and moral crimes from public scrutiny. Simultaneously, it only takes one word to be broken.

It also takes courage.

In 2014, writer and social worker Feminista Jones created #YouOkSis to catalogue the conversations about street harassment many Black women were having on social media. The goal was to break free from the social norms that compel Black women to hide their experiences of harm and misogyny within Black communities, often at the hands of Black men. This conversation is taboo because it undermines calls for blind racial solidarity, calls that frequently mean Black women’s needs for autonomy, self-actualization, and equity will be ignored.

Most poignant though, the hashtag itself reflects the ways that three words—“You OK sis?”—can and have been the literal difference between life or death for those in danger. This shows how, so often, we are the ones who have to save ourselves. It shows how silence can be troubled, broken, dismantled, and dissolved if only we have the audacity to do or say something about it. If we are to achieve justice, it will first require that we make our pain plain—working through the silence and the secrets and the chains we carry with us.

Silence is incredibly fragile. Yes.

But we are incredibly resilient. **b**

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JENN M. JACKSON is the managing editor of Black Youth Project, the editor-in-chief of Water Cooler Convos, and a doctoral candidate in American Politics.

This feature was originally published online as part of our 2017 monthly series on Fragility. Visit [bitchmedia.org](http://bitchmedia.org) to read about gaming, marketplace feminism, and more.



FROM THE HQ

## LETTER FROM THE HQ



**I** am in my sixth month as Bitch Media's director of community. Can you believe that? I can't. When I look at time blocked off in this way I can never decide whether it feels like a long time or no time at all, but I can say that the past six months have been, and continue to be, eye-opening.

I was used to spending an inordinate amount of time consuming media about pop culture. I love supplementing my Netflix-with-dinner habit with deep dives into the politics of what I just watched the next day over my morning cereal. In that sense, joining the Bitch Media crew felt like an easy fit.

What I was not prepared for was how every day at Bitch has brought new information and perspectives on how media operates on a big-picture scale, how outlets make their decisions and interact with one another, and how calculated the media we consume actually is.

That's been the thing about Bitch: Yes, we publish articles and podcasts and Facebook Live shows to pick apart our new favorite album or that movie we're not entirely sure about. But every Bitch reader (I still count myself as a Bitch reader because, come on, have you seen our Fragility series?) and everyone who interacts with our work also gets something else: media literacy.

I know, I know. It's not a particularly sexy or awe-inspiring phrase, but it's so very, very important. Because it's already coming in handy.

We are in an unprecedented era of media, one in which we're trying to figure out how to deal with social media and its outsized influence on content, and every other week there's some new proclamation

about whether media is even necessary at all. Just this past June, Bustle attempted to sell out its readers via a thinly veiled market-research group (which they named the "BHive" and seriously thought we wouldn't notice); MTV restructured their entire news department and laid off some of the most brilliant writers in the field in order to focus more on video (hint hint: Facebook's algorithm recently shifted to favoring video over article sharing. I wonder if there's a correlation there... \*cough, cough\* of course there is); and the *New York Times* terminated its public editor position and then laid off most of its copy editors. In short, people are losing jobs, not because of the impact of their work, but because of the values of the companies employing them.

As readers and consumers of media, it's paramount that we understand how media functions and for whom. This, to me, is what we do that no other outlet can match. Bitch Media isn't just about content. We're about building authentic community that grows together and deepens our understanding of feminism with every issue of the magazine, podcast episode, and article at [bitchmedia.org](http://bitchmedia.org).

(How do I know we're succeeding? Take a look at the "In Honor Of" section of our donor pages. I'll wait.)

I am proud to be a part of this community. I am proud of how discerning and passionate and fucking smart you all are. I am proud of the Bitch B-Hive, the real B-Hive, because it represents a clear investment in the future of media. That future is independent, free from advertisers or string-pulling CEO's, able to withstand the fickleness of social-media trends, and more necessary than ever before.

Join us in that history by being a part of the B-Hive. Got ideas about what independent media means to you? Add your own ending to our illustrated Bitch history and send it to us!

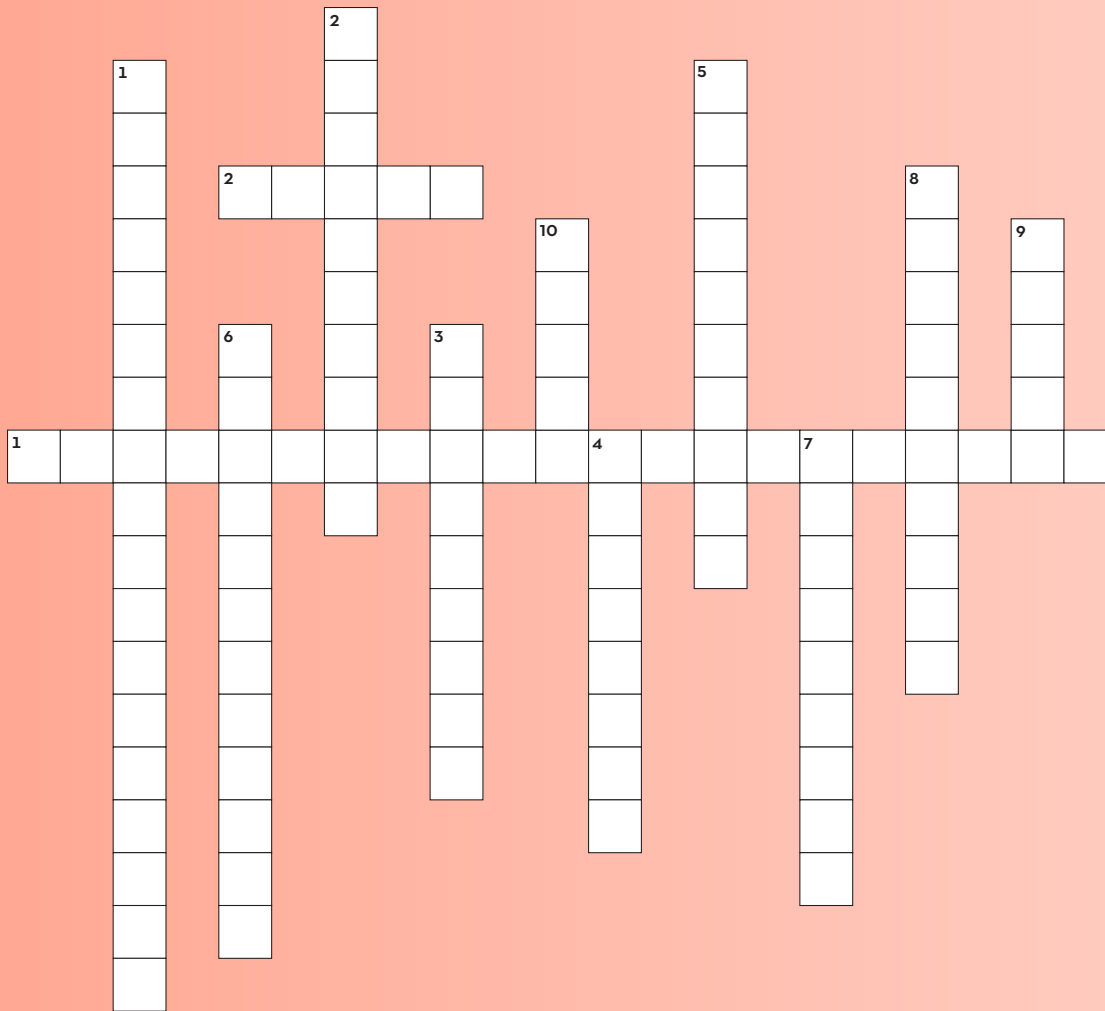
#IndieAlways,

SORAYA MEMBRENO, DIRECTOR OF COMMUNITY



IT'S A NOUN, IT'S A VERB, ITS A

# Crossword puzzle



## ACROSS

1. Our favorite phrase for a t-shirt or a pencil
2. "Alternative \_\_\_"

## DOWN

1. Streaming live every Wednesday at 10 am (PST) from the Bitch HQ
2. A feminist response to
3. Our spin on the mixtape
4. City where the Bitch HQ is located
5. Name of the bee at the \$8 level in our B-Hive
6. Something Ivanka Trump wrote a lot about but has zero knowledge of
7. What we renamed ourselves on April Fools' Day, 2017
8. The hashtag we use for reading recommendations
9. An insult (we'll take it as a compliment, actually) and an award-winning magazine
10. Bitch's loyal supporters are in this (and no, Bustle, you still can't have it)

## ANSWER KEY

ACROSS: 1. OUTSMARTTHEPATRIARCH 2. FACTS  
 DOWN: 1. FEMINISTSNACKBREAK 2. POPCULTURE  
 3. BITCHTAP 4. PORTLAND 5. POLLINATOR  
 6. WOMENHOWORK 7. ITCHMEDIA  
 8. BITCHREADS 9. BITCH 10. BHIVE

Your purchase of this digital edition makes it possible for us to thrive.



FROM THE HQ

# BITCH TO THE FUTURE: FROM THE ZINE SCENE TO LIVESTREAM

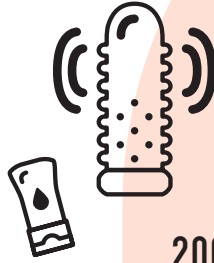
## 1995

After one too many copies of *Esquire* and episodes of trashy TV, the idea for a feminist zine called *Bitch* is hatched. Thank you, Lisa Jervis, Andi Zeisler, and Benjamin Shaykin.



## 1996

The first issue of *Bitch* magazine is printed at Berkeley's Krishna Copy store. 300 copies are distributed out of Lisa's circa-1970s station wagon, Scooter.



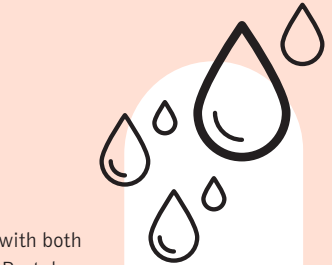
## 1998

*Bitch* magazine gets an actual office in San Francisco's Mission District, next to a Chinese-food-and-doughnuts place.



## 2002

*Bitch* gets in trouble with both readers and the U.S. Postal Service thanks to a back-cover ad featuring a big purple dildo. Oops. #sorrynotsorry



## 2007

*Bitch* moves the HQ to Portland, Oregon!



## 2001

*Bitch* magazine officially becomes a nonprofit organization with an actual staff, and an actual website, and begins publishing quarterly; the print run jumps to 35,000.

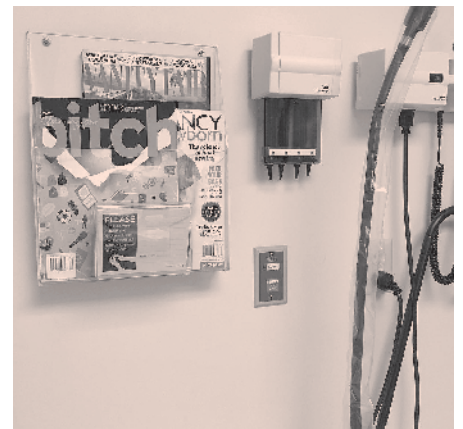
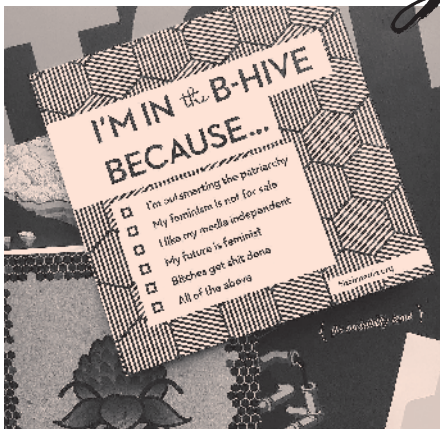
## 2000

*Bitch* magazine receives its first *Utne* Independent Press Award nomination.



## BITCHSPOTTING:

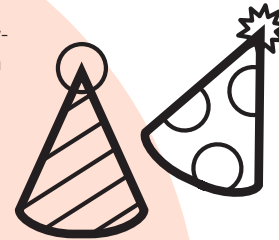
FROM AIRPORT NEWSSTANDS TO OB/GYN OFFICES, LOCAL BIKE SHOPS





**2015**  
Turns out we're pretty good at podcasts! *Backtalk* is born.

Bitch launches the Fellowships for Writers program and receives more than 2,500 applications for four positions.

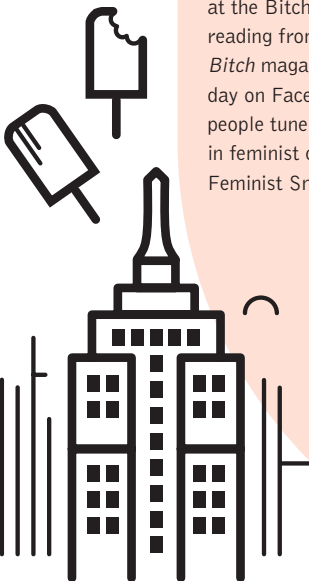


**2013**  
Bitch Media launches Bitch on Campus, a program that brings our amazing Bitch speakers to campuses and communities around the globe.

**2016**  
Bitch's 20th anniversary! Twenty years of smart, witty, and uncompromised feminist response to pop culture? Cue massive art party to celebrate.

After Donald Trump's presidency becomes official, staff at the Bitch HQ take turns reading from the pages of *Bitch* magazine for an entire day on Facebook Live. 6,000 people tune in to find comfort in feminist community, and Feminist Snack Break is born.

**2010**  
Bitch Media dips our toes into multimedia with our first podcast, *Popaganda*, hosted by web editor Kelsey Wallace. The show takes its current form in 2013.

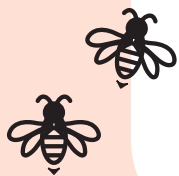


**2018**  
Bitch Media is a product of our community! What do *you* want to see Bitch do in 2018? Fill it in above and send us a pic! #BitchToTheFuture

**2017**  
The Bitch HQ expands beyond Portland, Oregon, with new staff members based in Los Angeles; Columbus, Ohio; and New York City.

**2008**  
The B-Hive starts buzzing, initiating the longstanding monthly giving program that keeps Bitch Media independent to this day.

**2009**  
*Bitch* magazine officially becomes Bitch Media as we embark on multimedia projects beyond our beloved magazine.



TO RECORDING STUDIOS, BITCH IS EVERYWHERE THAT MATTERS TO YOU. (OUR CAT FRIEND BRIAN AGREES!)





FROM THE HQ

# THANK YOU!

A steadfast commitment to our reader-supported funding model keeps Bitch Media independent. Thanks to the following readers for their generous contributions:

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 Ruby Johnson  
 Wendh Johnson  
 Carol Joseph  
 Melissa Kagels  
 Shannon Kearns  
 Claire Kelleher-Smith  
 Juliette Kelley  
 Stephanie Kendall  
 Jessica Kilgore  
 Jennifer Konikowski  
 Anton Kovalyov  
 Stephanie C. Lahue  
 Rebecca Lambert  
 Kate Lane  
 E.N. Margaret Lapp  
 Laura Larcombe  
 Mary Larken McCord  
 Cathryn Lavery  
 Anika Ledlow  
 Celeste Lee  
 Danielle Lehman  
 Lani Jo Leigh  
 Toni Letendre

Lisa Lynch  
 Liz Macias  
 Lindsay Maguire  
 Jason Maldonado  
 Trudy Mallory-Jones  
 Robert Mason  
 Karen Mayer  
 Margaret McCarthy  
 Katie McCollough  
 Hilary McCown  
 Leah McCoy  
 Joseph McGuire  
 Cricket McHugh  
 Geroge McHugh  
 Amber McLean  
 Patricia Mejia  
 Sarah Melville-Maguire  
 Marianne Merola  
 Barbara Mitchell  
 Stacey Morin  
 Anitamarie Murano-Sweetman  
 Chloë Murray  
 Maureen Murray  
 Shaima Nasiri  
 Lynsey Nelson  
 Deborah Nicholson  
 Kelsey O'Hara  
 Taylor O'Hara  
 Chantale Ones-Gonzalez  
 Nicole Oppenheim  
 Elisa M. Ortiz  
 Heather Ostrander  
 Meaghan Overton  
 Nicole Pauls  
 Deborah Pavek  
 Peggy Pazer Cooke  
 Cate Peebles  
 Amber Perry  
 Carla Prieto  
 Michele Puchli  
 Marsha Qualey  
 Sarah Qureshi  
 Remi Raffaele  
 Sandra Ramos  
 Stephanie Ramos  
 Megan Reading  
 Jill Ritter  
 Jane Robbins-Laurent  
 Jean Roelke  
 Amanda Romero  
 Sarah Ryan  
 Kyla Sabares-Klemm  
 Samantha Sainsbury  
 Annalee Schafrank  
 Megan Scharmann  
 Luna Schecktor  
 Andrea Scherff  
 Sam Seymour  
 Manali Sheth  
 Jasmine Silver  
 Deborah A. Smith  
 Kathryn Smith  
 Scott Southwood  
 Candice Spatz  
 Annemarie Stader  
 Emily Stargardt  
 Megan Stembridge  
 Ellie Stone  
 Trisha Stubblefield

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Antoinette Tadolini  
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Sierra Thomas  
Megan Ticer  
Kari Torson  
Jessie Trawick  
Sarah Turner  
Stephanie Vardavas  
Alyx Vesey  
Silvia Villacampa  
Laura Wallace  
Elizabeth Walters  
Betsy Walton  
Rachel Watts  
Briana Weadock  
Mel Weiss  
Craig Werner  
Lara West  
Brooke White  
Katharine White  
Katie Willis  
Mary Winter  
Nicolas Winter  
Karen Yin  
Sarah Young  
Cait Zellers

### SPELLING BEES (\$15-\$24)

Anonymous (8)  
Sophia Aepfelbacher  
Mary Ahlquist  
Meredith Allen  
Simone Allender  
Fatimah Almasan  
Xochitl Alvizo  
Megan Ammer  
Denise Anderson  
Kaiulani Anderson-  
Andrei  
Allison Andrelechik  
Michelle Andrews  
Jenna Andriano  
Rebecca Andruszka  
Emily Anzick  
Kalia Armbruster  
Vera Maria Armstrong  
Kassandra Arthur  
Lyndsay Ashe  
Judith Astumian  
Edward Aycock  
Alyssa Ayeras Schenk  
Erica Ayotte  
Emily Badovinac  
Chelsea Bailey  
Sofia Banzhoff  
Greta Baranowski  
Kristen Barta  
Abaki Beck  
Sam Becker  
Yvonne M. Becker  
Priscilla B. Bellairs  
David Bellamy  
Brittany Bengtson  
Rachel Benoit  
Leah Benson  
Kaye Beth  
Rayne Betts  
Hannah Billau

Kari Blankenship  
Kim Bosch  
Tamara Bowman  
Rachel Taylor Brown  
Alexandra Browning  
Evelyn Brumfield  
Brooke Bull  
Amy Burrows  
Catherine Cabrera  
Taylor Cahill  
Cara Callahan  
Susan Campodonico  
Emily Cannon  
Beth Capo  
Heather Cargill  
Molly Carlisle  
Megan Carlucci  
Josephine Carpenter  
Britany Cashatt  
Tsuki Caspary Brooks  
Catherine Casselman  
Dennis Chase  
Linda Chatters  
Susan Chenelle  
Kyle Chmielewski  
Andrea Chunga-Celis  
Emma Coddington  
Laura Coffin  
Marjorie Cohen  
Elizabeth Congdon  
Rachel Conner  
Elizabeth Constable  
Jen Cook  
Lauren Cooper  
Marni Corsaro  
Desiree Cortez  
Emily Corturillo  
Sue Cox  
Christine Cupaiuolo  
Sage Curtis  
Emma Daughton  
Allison Davis  
Christine Davis-Corona  
Elizabeth Davison  
Melinda L. de Jesús  
Erin Dearth  
Andrea Deeken  
Grace Denoon  
Meagan Dermody  
Katie Diamond  
Gianna Dibala  
Nada Djordjevic  
Elisabeth Dodd  
Brittney Donahue  
Marguerite Drescher  
Susan DuBerstein  
Tiffany Duffy  
Kelly Dunlap  
Danielle Dunn  
Jessica Dunn  
Lee-Ann Dunton  
Clare Durepos  
Kendra Dyas  
Johanna Eckler  
Barbara Ellis  
Ailish Elzy  
Angelica Engel  
Carla Eschenbrenner  
Eva Estrada Campos  
Christine Evans  
Lisa-Marie Ferla  
Libby Ferris  
Nadia Fisher  
Victoria Fleming

Marquita Flemming  
Caitlin Forde  
Elizabeth Forster  
Johanna Foster  
Jennifer Fraioli  
Brian Frank  
Kryn Freehling-Burton  
Sasha Funk  
Nivair H. Gabriel  
Meg Galipault  
Allison Garcimonde  
Christine Gebhart  
Axel Gerber  
Robyn Gernon  
Monica Gibbons  
Daela Gibson  
Jessica Gillota  
Damien Giraud  
Lauren Glover  
Liz Gloy  
Teresa Goodman  
Adriel Gorsuch  
Sarah Gottesman  
Emily Gray  
Jody Gray  
Rebekah Griffin  
Katie Grimes  
Suzanne Grocholski  
Heidi Guenin  
Julianna Guenther  
Catherine Gutierrez  
Rosemary Gutmann  
Nancy Hacker  
Shelley Halstead  
Amanda Hamilton  
Lisa Dawn Hamilton  
Amanda Hanson  
Sarah Hart  
Rachel Haskins  
Kristine Helgason  
Alexia Helmer  
Melissa Hess  
Mary Himley  
Jessica Himmelheber  
Adrienne Hirsh  
Clare Hiyama  
Nikkie Hockenberry  
Jarrah E. Hodge  
Jan Holst  
Dana Hopkins Thorne  
Laura Horon  
Jessica Houf  
Kimberli House  
Becky Hoven  
Jane Howell  
Deanna Hudgins  
Anne Hughes  
Jacqueline Hunsicker  
Shaun Huston  
Mariel Iezzoni  
Lorna Immel  
Jasmine Jackson-Irwin  
Angela Javete  
Kathleen Jessup  
Meghan Jezewski  
Jennipher Jobe  
Nicole Johns  
Cameron Johnson  
Randy Johnson  
Sarai Johnson  
Jacquelyn Jones  
Darlene Juschka  
M.M. Kelly  
Ashley Kelmore

Karen Kidd  
Abby Kiesa  
Skye Kilaen  
Sasha Kildare  
Heather King  
Jeska Kittenbrink  
L.B. Klein  
Rachel Kowalski  
Keva Kreeger  
Kelly Kwang  
Diane Lachapelle  
Haylee Lederer  
Heather Lee  
Raizel Leiber  
Christine and Hank  
Leininger  
Alisa Lemke  
Tasha Lennhoff  
Temple Lentz  
Elizabeth Leon  
April Lepitre  
Ottavia Lezzi  
Nicole Lind  
Nicole Lindroos  
Stephanie Littleton  
Nikki Lives  
Lindsay Lloyd  
Tasha Lo Porto  
Erin Lockhart  
Kirsta Lommerud-Olsen  
Magdalena Lopez  
Sara Lovelace  
Kristen Luna  
Elliott Lynch  
Nicole Lynch  
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Simone MacLennan  
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Erika Malone  
Hayley Malouin  
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Harlene Mann  
Rebecca Manners  
Floencia Manouil  
Chris Mansfield  
Susan Maple  
Kevin Maring  
Caitlyn Martin  
Erin Martin  
Rachelle Martin  
Tara McCook  
Matt McCourt  
Judith McEnroe  
Mary McGinnis  
Shauna McGinnis  
Ashley McGuire  
Sarah McHone-Chase  
Amy McKie  
Kelly McKisson  
Jess McMorrow  
Charlotte Mears  
Betsy Merrifield  
Dayna Meyer  
Kaitlin Meyers  
Melinda Minch  
Andrew Mooney  
Celeste Mora  
Anne Morando  
Joe Moreno  
Amanda Moser  
Deborah Moses  
Eric Murbach  
Shelby Murray  
Kirsten Myers

Sarah Myles  
Amy Nelson  
Amie Newman  
Camille Nicholson  
Suzanne Nicholson  
Siji Obi  
Crystal Ockenfuss  
Lenora Ofstedahl  
Deborah Okrina  
Ingrid Oleson  
Adele Oliveira  
Stacy Oliver  
Carol Olson  
Gina Olson  
Erin O'Neil  
Bianca Ortiz-Wythe  
Alyssa Otoski  
Jessica Pabon  
Rohini Pandey  
Nina Parenteau  
Heather A. Parker  
Katie Parker  
Heather Peddie  
Kaycee Pershing  
Julia Pettigrew  
Stacy Pietari  
Christina Plath  
Loré Poole  
Lauren Price  
Rosie Priest  
Julia Prince  
Morgan Pualani  
Mia Radic  
Mia Ranard  
Jessica Reeves  
Aine Richards  
Ana Rivas  
Elisa Rivera-Boyles  
Amy Rivers  
Shannon Roberts  
Shaina Robinson  
Katherine Rock  
Nikole Rodriguez  
Alisa Rogers  
Elizabeth Rogers  
Emily A. Rogers  
Kathy Rogers  
Rebecca Rohr  
Molly Jo Rosen  
Kathryn Rosenberg  
Alicia Ross  
Heather Rowlands  
Terri Russ  
Lj Russum  
Rebecca Rutledge  
Amanda Samuels  
Anaia Santiago  
Errica Saunders  
Alisha Saville  
Anjelica Scaletta  
Chelsey Schafer  
Jennifer Schilz  
Virginia Schmitt  
Kate Schultz  
Lauren Schultz  
Laura Schwemm  
Bonnie Scott  
Janicanne Shane  
Ashanté Shomari  
Renee Shure  
Samantha Sivertz  
Tiffany Slaughter  
Shelby Sloan  
Andrea Smith

Jessica Smith  
Matt Smith  
Rachel Smith  
Sarah J. Smith-George  
Anja Sorensen  
Melissa Spady  
S. Stewart-Bouley  
Chris Stone  
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Cynthia Sumner  
Andi Sweet  
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Ginny Sykes  
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Masakazu Tanaka  
Joni Teague  
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Michelle Thoma  
Shelby Thorne  
Carrie Tilton-Jones  
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Tomy Torres  
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Shannon Turner  
David Varley  
Jessica Veronin  
Jessica Voloudakis  
Cathlin Walker  
Rachel Walters  
Stormy Weaver  
Meaghan Whalen  
Tiffany Wilk  
Megan Winget  
Pamela Worth  
Kristen Wright  
Wendeline O. Wright  
Meng-Ye Wu  
Tony Wu  
Bridget Wyatt  
Karen Young  
Nicole Zayas-Dorchak  
Olga Zilberbourg

### HONEY BEES (\$10-\$14)

Anonymous (30)  
Rachel Aavang  
Jenna Abrams  
Allyson Adley  
Jasmine Aguilar  
Sienna Aguilar  
Kymba A'Hearn  
Miss Abigail R. Akers  
Michelle Akin  
Mary-Ann Alberga  
Lauren Alessi  
Tasia Alexopoulos  
Jean Alger  
Heather Ali  
Miranda Alksnis  
Shannyn Allan  
Vickey Allen  
Kelly Allevato  
Leesa Allmond  
Christina Alongi  
Sal Alper  
Eva Alpert  
Francesca Amigo

Janessa Anderson  
Jillian Anderson  
Keller Anderson  
Lauren Anderson  
Sarah Jane Anderson  
Heidi Archer  
Whitney Archer  
Amanda Armstrong  
Shelley Aron  
Stephanie Atherton  
Rachel Atwood  
Nora Baboudjian  
Chloe Badner  
Caitlin Baggott  
Sahar Baharloo  
Samantha Bakall  
Jodie Baker  
K. Lyn Baker  
Kelly Baker  
Natalie Baker  
M. Balbontin-  
Galleguillos  
Samantha Balch  
Esme Baldwin  
Magdalena Balocova  
Mekal Banyasz  
Alexandria Barnard  
Katharine Barrack  
Katharine Barrette  
Charlie Bartlett  
Faith Barton  
Elizabeth Basala  
B. Bassett  
Karla Baumgartner  
Kathleen Beardsworth  
Rachel E. Beattie  
Ondrea Beauchamp  
Theodore Beck  
Nicki Beckwith  
Elissa Beech  
Tina Beier  
Evelyn Belasco  
Cassandra Bell  
Julia Bell  
Meaghan Bell  
Virginia Bemis  
Ellen Bendewald  
Margarita Benitez  
Emily Bennett  
James Benton  
Rhonda Berchuck  
Deneece Berg  
Kristen Berkas  
Ethan Bernhardt  
Sarah Best  
Kelli Best-Oliver  
Khuwailah Beyah  
Jane Billinger  
Maria Binkley  
Indra Black  
Anna C. Blackwell  
Lauren Blair  
Heather Blake  
Leela Blaney  
Rose-Anna Bleasdale  
Holly Blood  
Briana Bloom  
Christy Bloom  
John Bogeman  
Sheri Boggs  
Melissa Boles  
Wendy Bolm  
Carilyn Bolt  
Laurel Bonner

Mary Book	Kim Cottrell	Asela Durán Dacosta	Georgina Fryer	Pam Hamilton	Dominique Johnson	Joanna Lee
Kesiena Boom	Kathryn Coulston	Carmen Duvnjak	Derynne Fuhrer	Emma Hamm	Jada Johnson	Kristina Lee
Annie Booth	Kate Cowan	Justine Dvorchak-	Shannon Fuller	Jacqueline Hammond	Lauren Johnston	Milly Legra
Julie Borden	Mary Cowen	Rodriguez	Jen Fulwyler	Devon Handy	Lauren Johnston	Siobhan Lehnhard
Katie Borders	Catriona Cox	Kayla Dyer	Missy Furlette	Jordan Hansen	Marjorie Jolles	Amy Leichtman
Melissa Bornstein	Cheryl Crane	Mary M. Eaton	Melanie Gable	Linden Hardie	Emmalee Jones	Naomy Lelis
Carly Bosco	Lindsay Craven	Corrin Eckert-Chu	Viviane Gagné-H	Kyla Harkins	Angelique Joy	Annie Leonard
Dalila Bothwell	Emily Cripe	Emily Edahl	Robin Galbraith	Craig Harlow	Hala Kaikow	Anna Leslie
Drew Bowling	Olivia Croom	Joni Edelman	Laura Galgano	Dana Harper	Paula Kamen	Arwen Lewis
Molly Bowman	Elaine Crossan	Emily Edwards	Carlos Galle	Celia Harquail	Katrin Kamolz	Carrie Lewis
Charlene Boyce	Katherine Crossman	Sarah Edwards Obe-	Alicia Gallo	Amy Harris	Marybeth Kapsch	Mandy Lewis
Kylie Bradshaw	Emily Crozier	nauf	Lexi Galton	Katrina Harris	Megan Karius	Melissa Lewis
Audrey Bridge	Susan Crutchfield	Simkute Egle	Desiré Galvez	Susan Harrison	Jade Kazmierski	Ellen Lief
Jessica Brittain	Mar Cue Gallego	Roxanne Elings	Katherine Garcia	Caitlin Hart	Mary Celeste Kearney	Kristen Liesch
Kimberly Brodakin	Sarah Cullingham	Joanne Eliuk	Anna Gardner	Chelsey Hartupee	Jacqueline Keffas	Samantha Lifson
Heather Brook	Erin Cunningham	Sarah Emery	Cynthia Garner	Julia Haskins	Kadie Kelly	Amanda Lima
Ashley Brooks	Maura Elizabeth	Tara Enders	Hallie Garvey	Kacie Hattaway	Misti Kennedy	Maria Lima
Francesca Brooks	Cunningham	Lea Susan Engle	Haley Jayne Gash	Rebecca Haws	Kristen Kenyon	Ashley Loomis
Adrian Brown	Victoria Curnutte	Katie Erdman	Steve Gaynor	Dot Hearn	Catherine Kerry	Heather Linde
Carson Brown	Nora Currie	Gabriella Eriksson	Chani Geigle-Teller	Molly Heck	Kyra Key	Kate Liverman
Stasia Brownell	Cheryl L. Curry	Tonya Ervin	Scuffy Genius	Antonia Heffelfinger	Laura Keys	Karen Lockwood
Heather Brummett	Juli Curtis	Roseann Erwin	Erica George	Cheryl Heitzman	Charlene Khoo	Charlotte Loftus
Whitney Burdon	Lily Curtis	Jackie Esmonde	Christine Gertz	Judy Helfand	Hallie Kibert	Danielle Logan
Susanne Bushman	Marzena Czarnecka	Diana Esparza-Lara	Emily Gigliero	Alice Hennell	Gemma Killen	Jaime Lynn Longo
Heidi Butler	Charmaine Daboiku	Adelina Esquibel	Sarah Gilbert	Leslie Hennessee	Chelsea Kilpack	Ashley Loomis
Jessica Butterworth	Nicole Daenzer	Erin Essak Kopp	Kelsey Gilleon	Judith Hernandez	Evelyn Kimbrough	Rose Lopez
Catherine Buxton	Emily Dahl	Madelyn Etcorn	Crystalline Gillespie	Liane Hernandez	Courtney King	Lisa Lucius
Andrea Byrne	Katherine Damon	Marilyn Evans	Mary Gillingham	Mari Hernandez	Jennifer King	Sarah Lundington
Connie Cadigan	Halle Dana	Grace Evans	Carolyn Gillum	Minda Heyman	Karlene King	Jodi Lustig
Natasha Cahill	Huckleberry Dandelion	Heather Evans	Kipp Gilmore-Clough	Brian Hiatt	Kristina King	Marianne Luther
Ashley Cail	Jade Daniel	Julie Eyma	Carole Giran	Kellie Higginbottom	Marcella Kinsella	Sara Luttrell
Danielle Calder	Misty Daniels	Megan Fair	Julie Gjerlev	Emily Hiller	Heather Kissinger	Jenny MacAluso
Malissa Calderon	Elizabeth Daniels-	Ashley Fairlie	Tona Glass	Jensy Hines	Ingvill Kjærstein	Michele MacAulay
Kim Cameron-	Totten	Chloe Faison	Katie Gleichman	Blair Hiskey	Caitlin Klask	Liane MacGregor
Dominguez	Loren Dann	Catherine Falls	Karin Golde	Miranda Hlady	Lois Klassen	Nancy MacWhirter
Kristen Campbell	Eric Dauenhauer	Melissa Farmer	Julie Gomez	Erica Hoard	Sarah Klem	Autumn Madrano
Morgane Camus	Kris De Jong	Kayla Farnsworth	Carolina Gomez	Amanda Hobson	Paul Klipp	Danielle Maggio
Kayla Carbone	Alegria De La Cruz	Jesse Farrell	Gilbert	Kelsey Hoffman	Tarah Knarshoro	Susan Maguire
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Amy Carlton	Maryrose Degroot	Ansar Fayyazuddin	Traci Gonzales	Melody Hoffmann	Jenn Kohn	Jessica Mailander
Shawna Carroll	Erin Dejesus	Brian Federico	Maia Goodell	Nicole Hoffner	Leigh Kolb	Lia Maitena
Laura Carstensen	Chrystel Del Giudice	Jessica Feinberg	Maya Goodwill	Kristen Hogan	Rebecca Koon	Hannah Maitland
Harriet Cash	Erin Delaney	Stephanie Felix	Jen Gordon	Florence Hogg	Laura Kopp	Krystle Maki
Jonatha Caspian	Jennifer Delaney	Deborah Fenney	Lyndsey Gormley	Caitlin Holmes	Jennifer Kot	Lee Malleau
Christopher Cerami	Bailey Dempster	Salkeld	Rachael Gorton	Lauren Homer	Ashley Kotkin-De	Maria Mandel
Heather Chambers	Dumas Denegre	Margaret Fero	Samantha Gottlieb	Francesca Honey	Carvalho	Aimee Marceau
Leigh Chandler	Marion	Francesca Ferrer-Best	Katja Gottlieb-Stier	Jane Hope	Lisa Kouri	Susan Marine
Jacky Chang	Monique Dennehy	Renee Ferron	Haili Graff	Sarah Hopkins	Casey Krall	Mimi Marinucci
Jennifer Charlton	Elizabeth Denys	Natalie Fielland	Samantha Grainger	Katherine Houser	Shaun Kronenfeld	Everett Maroon
Sarah Chatelain	Erin Depew	Lisa Figge	Shuba	Elizabeth Hubble	Jennifer Kronk Terry	Hilary Marsh
Pauline Chavez	Rae Di Cicco	Veronica Fike	Wendy Granger	Ashley Huber	Brienna Krueger	Deborah Martin
Laura Cheifetz	Kate Diamond	Sarah Filler	Rachel Gray	Lydia Huck	Irene Kuhty	Jordan Martin
Lacy Brooks	Brianna Dickenson	Monica Finc	Rebecca Gray	Elise Hudson	Morgan Kunze	Sesha Martin
Chia Chia Cheng	Miriam Dinapoli	Gaby Fiorenza	Amanda Green	Sarah Huffman	Rivka Kushner	Letty Martinez
Gail Chester	Stephanie Diponio	Samantha Fischer	Hannah Green	Diane Hugel	Alexa La Bruyere	Ashley Marty
Tara Chetty	Emma Ditchburn	Rebecca Flaum	Jessica Greenblatt	Jennifer Human	Alexandra Lachsz	Robin Marty
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Casey Christensen	Sara Doherty	Eadaoin Flynn	Amy Grier	Pascale Hutton	Caroline Land	Jillian Mattiuzzo
Jaime Clanachan	Jessica Dolbi	Andrew Follmann	Emily Groves	Vanessa Iarocci	Gabriella Landgraf-	Benji Mauer
Amy Clark	Stefania Donaera	Melissa Fonda	Becca Gruseck	Laura Ifft	Neuhaus	Jessica Mauser
Brianne Clark	Patty Donndelinger	Teej Ford	Melissa Gruver	Asiza Isler	Madison Lands	Brea May
Jennifer Clark	Norah Dooley	Heather Forlong	Madeline Grzanich	Lucy Israel	Andrea Lanfranco	Kris Mayer
Kate Clark	Sylvia Dorghalli	Ruth Foulis	Camela Guevara	Zoe Jackson	Lou Langer	Alison McCarthy
Valorie Clark	Jessica Dorrell	Deanne Fountaine	Lynn Gumert	Alexandra Jacunski	Sadie Lapshinoff	Rashah McChesney
Erin Clay	Kat Doss	Aaron Fox	Suzanne Gunnerson	Melissa Jahnke	Francesca Larkin	Cara McConnell
Emily Cobbs	Jeifer Doty	Mikolaj Fraczek	Joanna Gutierrez	Andrea Jalickee	David Larkman	Maggi McConnell
Maurine Coco	Megan Dowdle	Alice Franchi	Ermina Hadzic	Rachel Jamison	Susannah Larrabee	Allison McCracken
Roselyne Collomb	Nikki Drake	Kate Frazier	Kay Hagan	Sylvia Jamorska	Sarah Larsen	Brian McCully
Emma Conner	Ruth Drayson	Anna Freeburg	Adrienne Haik	Peggy Jankovic	Jess Larson	Francesca McDaniel
Angelina Conti	Beth Drayton	Judith Freeman	Gillian Haines	Gevais N. Jefferson	Jaelyn Law	Luke McDermott
Wendy Cook	Theresa Drouin	Stacia Frens	Jen Halbert	Melanie Jenner	Harriet Lawrence	Maureen McDermott
Maureen M. Cooke	Christina Dueck	Laura Freund	Katelyn Hall	Deanna Jessup	Jennifer Lawrence	Sara McDermott
Rose Corcoran	Patricia Duke	Jill Friedman	M.J. Hall	Joy Jet	Stephanie Lax	Laura McFadden
Laura Cornwall	Lindsay Dupertuis	Joanna Fritch	Kelly Hamill	Lizzie Johnson	Stephanie Layton	Ashley McFaul
Amethyst Costello	Gayna Dupont	Lisa Fry	Haley Hamilton	Andi Johnson	Judy Le	Ashley McGhee

- Molly McGlynn  
Isla McIntosh  
Laura McKenna  
Andrea McKenzie  
Maeve McKeown  
Julia McKinney  
Alexandra McKinsley  
Ruby McLellan  
Tina McLuckie  
Guinevere McMahon  
Guinevere McMichael  
Kelly McNeil  
Amanda McPeck  
Koreen McQuilton  
Katherine Meixner-  
Croft  
Geoff Melchor  
Zoe Meletis  
Lisa Mellman  
Ariana Mendez-Gray  
Chloe Menkes  
Saskia Mick  
Meghan Milinski  
Dorothy Miller  
Samantha Mita  
Aviva Mitchell  
Eileen Moeller  
Jenny Moeller  
Sara Mohns  
Veronica Mollere  
Pooja Monon  
Anna Montes  
Rhoanda Montes  
Cheyenne Mont-  
gomery  
Natalie Monzyk  
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Chelsea Moriarty  
Michelle Morris  
Anne Morrow  
Gail E. Morse  
Anne Mul  
Megan Mulholland  
Victoria Muniz  
Quillin Drew Musgrave  
Joelle Nadle  
Natasha Naim  
Sarah Nankivell  
Rebecca Nann  
Laurie Naranch  
Nan Narboe  
Melissa Nascimento  
Leanna Nash  
Emily Neie  
Sambiddhi Nepal  
Rachel Newborn  
Hannah Newell  
Bec Newing  
Sarah Newton  
Thu Ngo  
Mahalia Nicholas  
Hayat Nierenberg  
Nicole Nieves  
Lovisa Nilson  
Sunni Nishimura  
Caitlin Nobes  
Bree Norlander  
Caroline Norman  
Stephanie Nunez  
Hayley Nunn  
Suzanne O'Brien  
Kevin O'Connor  
Jae Of Coursey  
Catherine Oki  
Olga Olikar  
Ellen Olker  
Heather Olmstead  
Karmen Olson
- Tracy Omagbemi  
Kieran Omara  
Carla O'Neale  
Gretchen Opie  
Lara Oppenheimer  
Tigress Osborn  
Marta Owczarek  
Ozge Ozay  
Rachel Paczkowski  
Emily Page  
Jennif Pagliughi  
Annemarie Papillon  
Hannah Pardee  
Melissa Partin  
Megan Patton  
Heather Paulson  
Tara Pavis  
Susanna Pavloska  
Nicole Payne  
Victoria Pedonti  
Nicole Pefley  
Katia Pellicciotta  
Cheri Percy  
Irina Cruz Pereira  
Zulay Perez  
Skylar Perez-Grogan  
Lynn Peril  
Elizabeth Perini  
Arika Perry  
Devon Peterka  
Valerie Peters  
Lara Peterson  
Teafly Peterson  
Douglas Philips  
Paige Phillips  
Kelley Picasso  
Amy Piedalue  
Nina Pine  
Maeghan Pirie  
Amy Plitt  
Sabina Poli  
T. Pomar  
Margo Porras  
Daniel Potwin-Leduc  
Jennifer Powell  
Kellie Powell  
Seaira Powell  
Stephanie Power  
Amanda Powtre  
Heather Prescott  
Patricia Price  
Carlee Purdum  
Jhem Quintana  
Andrew Quodling  
Maxwell Radi  
Colleen Rain  
Katherine Raines  
Kaylee Ramage  
Rebecca Ramirez  
Caitlin Rassenti  
Mindy Rawls  
Rebecca Raymer  
Ellen Rayner  
Elspeth Read  
Paul-Newell Reaves  
Laura Recker  
Susanne Reece  
Michelle Reed  
Angela Reid  
Miriam Reilly  
Katelin Reimers  
Crystal Reinhardt  
Diana Rempe  
Samantha Renker  
Anna Reser  
Autumm Reynolds  
Allison Rice  
Zelda Riddell
- Jennifer Ridley  
Charlotte Riley  
Emma Ritch  
Jeanne-Marie Ritter  
Ines M. Rivera  
Bonnie Robb  
Kelly Robb  
Jamie Roberts  
Sarah Roberts  
Kathleen Robertson  
Lindsay Robertson  
Andrew Robeson  
Marija Robinson  
Rachael Rockwell  
Anne Rodems  
Isabelle Rodrigue  
Rossana Rodriguez  
Jessica Roellig  
Suzannah Rogan  
Anne-Sophie Roger  
Mikaylah Roggasch  
Pete Roman  
Thomas Romlov  
Susanna Rönn  
Vicki Rooker  
Jessica Rose  
Rachel Rosenberg  
Marion Rosenfeld  
Yael Rosenstock  
Ellena Rosenthal  
Kelly Roser  
Ximena Rossato-  
Bennett  
Jean Rossner  
Erica Rotman  
Savannah Rountree  
Steph Routh  
Lisa Rudman  
Jennie Runde  
Anne Russell  
Lauren Russo  
Elizabeth Rutledge  
Rebecca Ryan  
Riika Saarinen  
Kat Sabine  
Amanda Sabo  
Kayleigh Sacco  
Regina Sackrider and  
Yasmine Branden  
Elizabeth Sadler  
Konstantine Salkeld  
Joshunda Sanders  
Joanne Sandler  
Sarah Sangster  
Lauren Sankovitch  
Laura Sapergia  
Kelsey Saragnese  
Alison Sargent  
Anita Sarkeesian  
Camille Saunders  
Kathy Saunders  
Nathalie Saunders  
H. Savigny  
Julia Say  
Beth Schechter  
Alli Schell  
Catherine Schick  
Jenn Schiffer  
Jennifer Schinke  
Lou Schlagheck  
Amy Scholze  
Anne Marie Schott  
Susan Schriver  
Janet Schroeder  
Rae Schuller  
Denise Schultz  
Michelle K. Schulz  
Christoph Schumacher
- Andi Schwartz  
Regan Schwartz  
Anne Seath  
Angelina Seha  
Lily Sehn  
Kym Seletto  
Sheryl Sensenig  
Monica Serrano  
Arlene Sgoutas  
Soraya Shalforoosh  
Suniti Sharma  
Rebecca Shaykin  
Therese Shechter  
Will Sheffer  
Andrew Sheldon  
Briana Shewan  
Katie Shields  
Vanessa Shields  
Kari Ann Shiff  
M. Megan Shipley  
Wendy Showell  
Renee Sills  
Stephanie Silvia  
Jaime Simmons  
Laura Sinclair  
Vera Sines  
Kate Singerline  
Karen Sisk  
Cameron Sivertsen  
Sophia Skinbjerg  
Rebecca Skirvin  
Sean Slattery  
Slaven Slaven  
Christine Smith  
Erica Smith  
Jennifer Smith  
Rebecca Smith  
Shalise Smith  
Taylor Smith  
Gillian Smithline  
Hrafnhildur Snæfríðar-  
Og Gunnarsdóttir  
Dorothy Snyder  
Jay Sorensen  
Alyce Soulodre  
Tiffany Southall  
Mara Southorn  
Erin Sparks  
Liza Sparks  
Sarah Spear  
Tara Spencer  
Calee Spinney  
Andrew Spivack  
Sarah Spurlock  
Jane Stafford  
Angela Stalcup  
Natalie Stanco  
Lisa Stanley  
Abigail Starkovich  
Christina Stathopoulos  
Annie Staton-Prokop  
Ellen Stearns  
Rebecca Steffens  
Ashley Stein  
Elizabeth Steiner  
Caitlin Steitzer  
Kari Stemm-Wolf  
Janet Stemmwedel  
Elizabeth Stephenson  
Rayette Sterling  
Natalie Stigall  
Bethanne Stolp  
Susan Stoltenberg  
Kali Strand  
Cordelia Strandskov  
Jessalynn Strauss  
Valerie Striplin  
Fiona Stygall
- Roxanne Sukhan  
Florence Sullivan  
Lily Sullivan  
Molly Sullivan  
Rachael Summers  
Allie Surchin  
Cassie Swindle  
Melissa Tag  
Kaylyn Talkington  
Rachel Tamarin  
Jamie Tanasiuk  
Mary W. Tarter  
Ranjeet Tate  
Anastasa Taylor  
Anne-Marie Taylor  
Rebecca Taylor  
Katie Terry  
Nicole Tersigni  
Michelle Teti-Beaudin  
Josquin Texier  
Susan Thiemer  
Jennifer Thomas  
Shannon Thomas  
Taylor Thomas  
Jennifer Thompson  
Tara Thomson  
Majbritt Thorhauge  
Grønvaad  
Rebecca Thornburley  
Kaitlyn Timmerman  
Stuart Tinch  
Zoe Tirado  
Jacqui Titherington  
Robyn Todd  
Danaca Tomas  
Becky Tombleson  
Eileen Torio  
Kristine Torset  
Kathleen Towers  
Jennifer Townsend  
Hang Tran  
Tracy Traut  
Arnette Travis  
Fanny Tremblay  
Emily Treppenhauer  
Maggie Trimbach  
Katharine Trovato  
Emily Truscott  
Eva Tryde  
Lauren Tuchman  
Heather Turnbull  
Angharad Turner  
Myroslava Tyzkj  
Jennifer Alexis Unno  
Annie Unruh  
Finn Upham  
Nancy Urban  
Leah Urbom  
Chiara Rosa Valenzano  
Jennifer Van Dale  
Rebecca Van Koot  
Katie Vandenheuvel  
Heather Varian  
Ren Vasiliev  
William Vaughn  
Stephanie Vazzano  
Aria Velasquez  
Barbara Vergara  
Sasha Verma  
Caitlin Vestal  
Helle Vibeke Lysdal  
Gamma Vidal  
Maria Vidal  
Kristin Vignona  
Brigitte Villasenor  
Val Vilott  
Liz Vincensi  
Laura Volmert
- Kate Walford  
Evie Walker  
Bee Walsh  
Deborah Walsh  
Christiana Walter  
Elizabeth Walton  
Anna Wang  
Aylex Warmbier  
Laura Warren  
Alanna Wartenberg  
Elizabeth Washburn  
Rebecca Weaver-Gill  
Lauren Weinberg  
Jonathan Weintraub  
Lisa Weir  
Kristen Welling  
Ashley Wells  
Charlotte Wells  
Mackenzie Werner  
Tara West  
Jennifer Westra  
Dan Wheeler  
Kevin Wheeler  
Amanda Whitney  
Eleanor Whitney  
Kate Whitney  
Karen Whyte  
Beth Wicklund  
Kayleigh Wiebe  
Laura Wiebe  
Julie Wilbur  
Sara Wilgaard Sinkjær  
Tara Wilkins  
Sophie Wilkus  
Megan Willesen  
Patricia Williams  
Wren Williams  
Alexandra Williamson  
Lauren Wilson  
Lisa Wilson  
Mildred L. Wilson  
Kathryn Wintergerst  
Lauren Withers  
Brittan Witzel  
April Wiza  
Annie Wong  
Amy Wood  
Madeline Woolway  
Kelly Wooten  
K.B. Murray Wrenn  
Erin Wunker  
Adrianne Wyatt  
Sarah Wyer  
Margaret Yardley  
Vanessa Yarie  
Kristi Yingling  
Arlo Yirka  
Jade Yong  
Chiara York  
Ashleigh Young  
Emily Yungwirth  
Amber Zanon  
Jacqui Zeng  
Avery Zingel  
Trudi Zundel  
Elizabeth Zwicky
- POLLINATORS  
(\$8-\$9)**
- Anonymous (50)  
Sarah Acconcia  
Valerie Achterhof  
Daphne Adair  
Abby Adams  
Michael Adams  
Lisa Aepfelbacher  
Carla Agostinelli
- Rachael Aguirre  
Zaynah Akeel  
Courtney Alban  
Samantha Albert  
Allison Albright  
Huey Helene Alcaro  
Melissa Aldana  
Amanda Alexander  
Jamie Alexander  
Rachel Alexander  
Rebecca Allen  
Samantha Allen  
Chloe Allred  
Hannah Almeter  
Patricia Y. Almonte  
Zoe Altenberg  
Andrea Alvarez  
Kirsti Alvis  
Sarah Amador  
Gabrielle Amato  
Colleen Ammerman  
Dawn Amodeo  
Meadow Amster  
Elizabeth Anajovich  
Jayla Andrunonis  
Michael Anes  
Brittany Anjou  
Danielle Antosz  
Corinna Archer  
Kinsman  
Madeleine Arnd  
Sage Argyros  
Jess Arnold  
Nessa Arnold  
Julie Arzen  
Julia Aromatorio  
Heather Aronno  
Colleen Arrey  
Dara Arroyo  
Molly Ashline  
Sarah Augusta  
Sheri Austin  
Mari Avicoli  
Annalise Ayala  
Lisa Ayala  
Reiko Aylesworth  
Sarah Azaransky and  
Kevin Keenan  
Rebekah Babb  
Lindsay Baber  
Zoe Bachman  
Jill Bailey  
Sarah Bailey  
Alison Baker  
Victoria Baker  
Jane Baldinger  
Lauren Ballard  
Brandi Balmer  
Sarah Banh  
Gabrielle Bankston  
Briana Barajas  
Chela Barajas  
Brandy Barber  
Courtney Paige Barnett  
Amy Barnette  
Jana Baró González  
Elyse Barone  
Coleen Barr  
Hailey Barr  
Meredith Barrett  
Grace Barrie  
Gleni Bartels  
Abby Bartholomew  
Willard Bartlett  
Carla Bartow  
Rebecca Barwick  
Penelope Bass  
Caitlin Bates

Jessica Bathurst	Cheryl Bowles	Kristan Campbell	Jennifer Cone	Christine Davitt	Nikki Draper	Ashley Fisher
Heather Batson	Jessica Bowman	Sammi Campbell	Leann Conlon	Kathryn Dawson	Brittney Drew	Eliza Fisher
Alex Bauer	Lennan Boyd	Seamus Campbell	Holly Conn	Jessica De La Garza	Alessandra Dreyer	Shanan Fitts
Althea Bauernschmidt	Riley Boyd	Rachel Canoun	Jessica Connelly	Gabi Deleón	Dana Driggers	Kelly Fitzpatrick
Caroline Bayne	Joyce Brabner	Trish Cantrell	Tracy Connelly	Allyson Dean	Catherine Drumheller	Maria Fitzsimmons
Tamara Beauboeuf	Beth Madsen Bradford	Olivia Cappello	Denise Conner	Lauren Dean	Jeanee Dudley	Angela Flautz
Cassie Becker	Amanda Bradley	Sophia Cappello	Katherine Connerton	Cheri Deboer-Stinson	Joelle Duff	Jessica Flax
Erin Becker	Melanie Bradley	Mylynka Cardona	Rebecca Connors	Nicole Decuir	Lucy Duggan	Kellye Fleming
Sarah Beecroft	Andrea Breau	Kathryne Carey	Emily Conrad	Laura Defilippo	Heather Ure Dunagan	Jordann Flewellen
Debra Beeson	Heather Bree	Marissa Carff	Lyzi Constance	Rita Delamatre	Sierra Duncan	Sarah Flinn
June Behar	Lauren Breece	Janelle Carlson	Sherry Constanancio	Julie Delisle	Charlotte Dunham	Diana Floegel
Cassie Bell	Meredith Breeden	Michelle Carney	Sophia Conti	Elizabeth Dellner	Elisabeth Dupree	Ana Flores
Kriz Bell	Terra Brett	Olivia Caron-Noble	Adriana Contreras	Lauren Deluca	Olivia Dure	Jessica Flores
Margret Bell	Natalie Brewster	Teneille Carpenter	Amy Conway	Donna Demark	Rhiannon Duryea	Nina Flores
Michelle Belmont	John Brickley	Celia Carra Ibarra	Casey Cooke	Cassie Denbow	Stephanie Dutenhafer	Olivia Folliot
Kathleen Bender	Victoria Brigham	Michelle Carriger	Susan Cooksey	Emily Densten	Jennifer Dyal	Audrey Forbes
Kenna Benitez	Melissa Brim	Muriel Carroll	Cinnamon Cooper	Tanya Depass	Emily Dziuban	Jen Fordyce
Christine Benjamin	Shanice Brim	Mindy Carter Potts	Holly Cooper	Samantha Depue	Carlyn Eames	Lynda Forman
Sarah Benkendorf	Tonya Brito	Rebecca Casarez	Katie Cooper	Stephanie Der	Kayla Eanes	Heather Forrester
Ulla Benny	Julia Broach	Isadora Cascante	Melissa Cooper	Trisha Derr	Jessica Earle	Ellyn Fortino
Jasmine Benson	Jessica Broderick	Allie Casey	Cloantha Copass	Jennifer Desantis	Adam Eberhag	Decklin Foster
Irene Benvenuti	Henry S. Bromley, 3rd	Sarah Cassavant	Ingrid Cordano	Candace Desbaillets	Candela Echenique	Claire Fox
Jessica Berglund	Anna Brones	Jacqueline Casteel	Melinda Cordasco	Annemarie Desimio	Sara Eddleman	Melinda Fox
Kathryn Bergmann	Elizabeth Brooke	Hannah Cattarin	Sarah Corey	Diane Deveaux	Rachel Edmonds	Terra Fox
Marirose Bernal	Chelsie Brooks	Hannah Caudill	Stephanie Cork	Nancy Devetter	Amy Edwards	Madeline Foy
Meg Bernstein	Heidi Brooks	Livia Cavallaro	Celia Cota	Carey Dewitt	Nathan Edwards	Rachel Fraade
Robin Bernstein	Cassilynn Brown	Katherine Cavanagh	Mayra Cotta	Madeline Di Nonno	Sarah Edwards	Nora Franco
Emily Berry	Emily Brown	Joanne Cavin	Courtney Covey Lewis	Barbara Diamond	Arielle Egosi	Pamela Frasier
Elise Bess	Evette Brown	Adrienne Celt	Harmony Cox	Stephanie Diamond	Kelsey Eilers	Allison Fredette
Sarah Best	Jera Brown	Rebecca Ceppek	Theresa Crapanzano	Amalia Diamond-	Allison Einolf	Erin Freeman
Catherine Betances	Kelly Brown	Amara Chambers	Grace Crawford	Ramirez	Nada Elbasha	Kelley Freeman
Diana Bianco	Lillian Brown	Emily Chandler	Kara Crawford	Emily Diangelo	Jessica Elkayam	Margaret French
Margeaux Biche	Tera Brown	Benjamin Charbon-	Addie Crawley	Erika Didrikson	Iris Ellenberger	Kristine Frey
Jennifer Bielenberg	Elizabeth Brownlow	neau	Carly Cretney	Carlee Carlee Diedrich	Erikka Elliott	Maren Friesen
Alyssa Bierce	Amy Brozio-Andrews	Julie Charette Nunn	Darcy Cripe	Alisse Diers	Caitlin Ellis	Jessica Fritsche
Bitsy Biron	Katarina Brozman	Cheri Charleville	Robin Criscuolo-	Maria Dieter	Lesley Ellis	Marni Fritz
Rebecca Bischoff	Sarah Bruce	Kattlynn Chartier	Debutts	Shelby Dill	Rachel Ellis	Kathy Frost
Alexandra Bishop	Elizabeth Brummel	Danielle Chatelain	Jennifer Crispin	Olivia Dionne	Carmen Ellwell	Gabrielle Fuentes
Eimile Bishop	Janique Bruneau	Brian Chen	Megan Crist	Annamarie Diraddo	Cindy Elwh	Debra Fuller
A. Black	Shelia Bryant	Julia Cheng	Stephanie Cromer	Jordan Ditsch	Sara Emery	Katie Fuller
Brandi Blackburn	Amelia Bucek	Samantha Chmara	Miriam Cross-Cole	Susan Dix	Kat Enyeart	Rowan Fulton
Jill Blackburn	Mary Ann Buckley	Sarah Chobanian	Laura Crossley	Bronte Dod	Nicole Epperson	Alyssa Furukawa
Ariel Blackwell	Laura Buckley Greis	Anne Marie Choup	Jesse Crow	Portia Dodds	Jennifer Erickson	Lizz Gable
Samantha Blanchard	Anne Buckwalter	Rebecca Christie	Laura Crowther	Diana Doherty	Caroline Ervin	Kathleen Gabriel
Sonnet Blanton	Sara Bullard	Stacy Christie	Janica Cruz	David Dolnick	Francesca Esce	Mary Gainer
Natalie Blardony	Gary Bundura	Kimberly Beth	Ana Cristina Cujar	Amairany Dominguez	Kathleen Escobar	Suzanne Gais
Andrew Bleeda	Linda Buntin	Christoffel	Tegan Culler	Jamie Dominguez	Roxana Escobar	Arantzaazu Galdos-
Elizabeth Blind	Kae Burdo	Jodi Chromey	Bailey Cummings	Sonia Dominguez	Katie Estrada	Shapiro
Mychael Blinde	Julie Burger	Pei Chuan Koay	Emily Cunningham	Brian Dominick	Susie Estrada	Robyn Gammill
Sarah Blount	Ursula Burger	Ginger Chun	Elizabeth Curran	Elizabeth Dommer	Lauren Etchells	Jennifer Garbarine
Abigail Blumenthal	Margaret Burgos	Laurel Chun	Katharine Curry	Ann Donkin	Ella Evans	Alejandra Garcia
Jennifer Boelter	Dylan Burns	Priscilla Ciamaga	Nicola Curtin	Carla Donnelly	Grace Evans	Ana Maria Garcia
Mary Rose Bohadel	Morgan Burns	Amy Ciatto	Aundrea Curtis	Kerri Donnelly	Kelly Everson	Erica Garcia
Stephanie Bolduc	Jacquelyn Burt	Elise Ciez	Magdalena Curtis	Clarissa Donnelly-	Lex Exworthy	Rosa Garcia
Francesca Bolgar	Wendy Burtner-Owens	Laura Ciolkowski	Margaret Curtis	Deroven	Sarah Faeth	Alison Gardner
Annie Bolin	Emily Burton	Merry Clark	Lynn Cushing	Abigail Donoghue	Michelle Fagundes	Alexandra Gardner-
Elizabeth Bolin	Tieanna Burton-Sharp	Mindy Clark	Susan Cushman	Melia Donovan	Wendy Fairfull	Nelson
Robbie Bolluyt	Carmen Bush	Gabriella Clarke	Hannah Cutino	Val Dooling	Memory Faris	Keri-Lee Garel
Lisa Bonanno	Courtney Butcher	Jesse Clarke	Ellen Cutler	Helen Doremus	Robin Farrell	Samantha Garlock
Keiren Bond	Jenna Butz	Paul Clarke	Rebecca Cweibel	Rachel Dorn	Kate Farris	Callie Garrett
Marissa Bond	Lynne Byall Benson	Salena Clayton and	Jennifer Cywinski	Teresa Doubet King	Jordan Faulds	Leslie Garrison
Michelle Bond	Carlin Byrne	Kawana Bullock	Regan Dale	Katrina Doughty	Heather Faulkner	Beverly Garside
Elizabeth Bonestell	Katie Byron	Liz Clayton Fuller	Sierra D'Amours	Kate Douglas	Hannah Fechter	Emma Garst
Hannah Bonner	Julia Cady Getzel	Chelsea Clearman	Rebecca Daniels	Valerie Douglas	Mandy Fehlbaum	Molly Gauthier
Melissa Bonnici	Laurie Caesar	Colleen Clemens	Andrea Date	Rachel Dougnac	Miriam Feingold	Madeleine Gazzolo
Noor Bontz	Carolyn Caffrey	Erin Clements	Kristin Davenport	Emily Dow	Mirial Feldt	Bemnet Gebrechirstos
Nicole Borders	Gardner	Ashley Close	Cynthia Davidson	Lauren Dow	Cassandra Fellerman	Céline Gelpe
Alyssia Borsella	Anthony Caggiano	Deniele Cloutier	Paisley Davidson	Morgan Dow	Lindsay Ferguson	Britany Geoghegan
Michelle Borum	Mariah Cagle	Allyson Cloyd	Celeste Davis	Ciara Dowd	Rebecca Fernandez	Abigail George
Molly Bostrom	Kate Cairns	Emma Cobb	Cynthia Davis	Ryan Dowell	Jennah Ferrara	Emily Getsay
Samantha Botz	Jordyn Calderon	Kate Cofell	Haley Davis	Leisha Dowers	Stephanie Fewsmith	Mary Gezo
Megan Boudreaux	Carolyn Caldwell	Alexandra Coffelt	Jean Davis	Rhea Dowhower	Chanda File	Megan Gianniny
Samantha Bourdon	McKenzie	Lucy Cohen	Jeanne Davis	Mari Down	Erica Findley	Holly Giblin
Sandrine Bourget-	Sage Calhoun	Catie Colliton	Kaelyn Davis	Roylin Downs	Beth Findsen	Rachel Gilbert
Lapointe	Sarah Calise	Brianna Colomb	Karen Davis	Sarah Doyel	Dawn Finley	Katie Gillum
Rachel Bower	Jessica Callahan	Briana Combs	Kendell Davis	Jessica Drake	Lindsay Firth	Brooke Gilmore
Heather Bowlan	Mandi Cambre	Gwendolyn Cone	Stefanie Davis	Kelsey Draper	Gayle Fischer	Zandra Gilmore



Cindy Gimbrone	Michael Hall	Carolyn Hibbs	Jill Ingraham	Dani Kelley	Smyth Lai	Jessica Long
Alex Gingerella	Priscilla Hall	Tracey Hickey	Jessica Inman	Sarah Kelley	Jennie Laird	Mary Long
Maria Gingo	Lauren Hall Vazquez	Jessica Hicks	Corinna Irwin	Paula J. Kelly	Donna Lalonde	Mariah Looney
Emily Ginsburg	Oak Hallet	Anne Higgins	Rubina Isaac	Stephanie Kelly	Casey Lamarca	Karina Lopez
Robin Gitelman	Peta Halloran	Britt Higgins	Anna Israelsson	Madison Kelts	Thomasin Lamay	Mercedes Lopez
Lara Glass	Lesley Halm	Keeley Higgins	Crystal Jackson	Jessie Kendall	Jessie Lamb	Tiffany Lopez
Danni Glover	Molly Halpin	Shea Higgins	Veronica Jackson	Maggie Kenison	M.C. Lampe	Daniele Loprieno
Shakira Glover	Eleanor Hamilton	Michelle Hilderbrand	Joanna Jacobo Rivera	Amy Kennedy	Christina Lampkin	Hannah Lorenz
Jodi Glucksman	Ricki Hamilton	Nadia Hill	Carolyn Jacoby	Andrea Kennedy	Liz Lampman	Julie Lortie-Pelletier
Amelia Goldberg	Lindsay Hamm	Kate Hillenbrand	Shiane Jacobs	Faith Kenney	Elena Lamprich	Melissa Lowell
Tobey Goldfarb	Stephanie Hammer- world	Lucia Hincapie	Emily Jamar	Olivia Kenney	Alexandra Lancey	Sarah Lowenstein
Bria Goldwire	Terri C. Hampton	Wendy Hinshaw	Cassandra James	Jaron Kent-Dobias	Eve Landau	Karin Lowenthal
Desiree Gomez	Hi Hansen	Tania Te Hira-Mathie	Ted Jamison	Alexandra Kenyon	Summer Lander	Susan H. Loyal
Nicole Gonzales	Agnes Hapka	Victoria Hirsh	Shauna Woodard	Lisa Kercher	Stephanie Landrosh	Shannon Lozinsky
Carmen Enid Gonzalez	Sarah Harburg-Petrich	Margaret Hitchcock	Michelle Janssen	Cynthia Kern	Carlynn Lane	Jennifer Lucado
Colleen Gonzalez	Mercedes Hardin	Brandi Hively	Anza Jarschke	Tara Kerwin	Erin Lane	Heather Lucas
Laura Good	Jessica Harkey	Catherine Hoang	Katie Jarvis	Katrina Keshishian	Valerie Lane	Gloria Lucas
Katie Goode	Elizabeth Harlan	Leslieann Hobayan	Steven Jasiczek	Amy Lane	Tara Lane Bowman	Marianne Luft
Erinne Goodell	Victoria Harley	Parla Hoelter	Lainie Jasko	Kelsey Keyes	Carly Laney	Michelle Lumia
Elizabeth Goodman	Patrea Harper	Candace Hoes	Nate Jayne	Katherine Keys	Alice Lang	Diane Lunsford
Emily Goodman	Delia Harrington	Katy Hoffer	Aymar Jean	Gururas Khalsa	Bobby Lang	Sabrina Luppi
Allie Gordon	Dylan Harris	Katherine Hofland	Kristen Jeffers	Ummia Khan	Kayleigh Lang	Jordan Lusink
Kara Gordon	Megan Harris	Natalie Hofmeister	Emma Jelley	Elizabeth Kiefer	Teresa Langen	Vita Lusty
Zuri Gordon	Olivia Harris	Jorie Hofstra	Kaj Jensen	Halim Kim	Kelly Lantz	Suzannah Lutz
Jessica Gorman	Candace Harter	Jessica Hogan	Melisa Jensen	Claire Kimbley	Kristiana Lapo	Korin Lykam
Sarah Gorr	Natalie Harter	Nicole Holbrook	Kathryn Jepsen	Jillian Kincaid	Carol Larochelle	Emily Lynch
Adrienne Gower	Lyndsay Hartman	Billy Holcomb	Kat Jercick	Danica King	Alacia Lauer	Amelia Lynds-Brenton
Elizabeth Grab	Eileen Harvey	Sara Hollar	Vanessa Jeschke	Jessica King	Mahayla Laurence	Susan Lynx
Ashley Graham	Celia Hassan	Lauren Hollerbach	Paige Jessee	Laurie King	Alicia Lawrence	Stacy M.
Juanita Graham	Heather Hastings	Rachel Holloman	Dylan Joffe	Hannah Kirkner	Jessi Lawrence	Sarah MacDonald
Kate Graham	Mackenzie Hatfield	Marla Holt	Emma John	Sarah Kiser	Megan Lawrence	Meaghan MacPherson
Savannah Grandey	Megan Hauck	Megan Holt	Carrie Ann Johnson	Meghan Kiss	Dannielle Laws	Sophia Madana
Stacy Graving	Kerri Hauman	Miles Honey	Cheryl Johnson	Savanah Kite	Annie Lawson	E.J. Madarasz
Lorraine Gray	Lauren Haupt	Mary Jo Hood	Denise Johnson	Hailey Klabo	Sue Lazor	Carly Madden
Lachrista Greco	Kathie Hausle	Natalie Hopner	Elizabeth Johnson	Denise Klug	Caroline Leaman	Elle Madelyn
Christie Greeley	Sarah Hausman	Lynne Hopper	Jill Johnson	Sara Klugman	Alison Leddy	Kaitlin Madzellan
Rachel Green	Sydney Haven	Sharon Horning	Kirsten Johnson	Jax Ko	Abby Lee	Allison Maggart
Brigid Greene	Jackson Hawkins	Hilary Horrey	Lori Johnson	Abigail Koch	Diana Lee	Sophia Magnone
Brooke Greene	Karen Hawkins	Chloe Horsma	Mikel Johnson	Jennifer Koenen	Hannah Lee	Rachel Maguire
Hannah Greene	Laura Hawkins	Jay Horton	Molly Johnson	Katherine Koenif	Wan Lee	Claire Magula
Mira Greene	Lexi Hawfield	Caroline Hostetler	Theresa Johnson	Kelsey Koenig	Pam Leffler	Carlene Mahanna
Zoe Greenfield	Cassandra Hay	Carolyn Houk	Whitney Johnson	Cate Koeppen	Haley Leibovitz	Erin Maher
Jeanette Greenlee	Annabeth Hayes	Sierra Houk	Myra Jolivet	Clare Kogan	Naomi Leighton	Tamara Mahmood
Tara Gregg	Kelly Hayes	Sarah House	Andrea Jones	Michele Kogon	Daniel Lenaghan	Joanna Mahto
Tylar Gregg	Alison Headley	Stephanie House	Kelsey Jones	Adeline Koh	Lauren Leone	Ashley Main
Emma Grey	Karen Healy	Melanie Howard	Lauren Jones	Jennie Kolakoski	Mary Leshner	Anna Maitland
Laura Griesinger	Kennedy Healy	Becky Howe	Samantha Jones	Anja Komatar	Nikkie Lester	Victoria Mak
Adison Griffith	Amy Grillo	Jessamyn Howe	Susannah Jones	Jeanette Koncikowski	Allison Levans	Elizabeth Malcolm
Brandy Grondine	Nikki Hearn	Holly Howell	Julie Heard	Franziska Konig- Paratore	Judith Levitt	Josie Maldonado
Eleven Groothuis	Heather Heater	Michelle Howell	Collin Jonkman	Melissa Koop	Nicole Lewis	Eric Malin
Karly Grossman	Jordan Heath	Martha Howlett	Claire Jordan	Ann Kopec	Olivia Li	Anne Malkoff
Laura Grossman	Karalyn Heath	Alanna Hoyer-Leitzel	Madison Jordan	Sasha Kopf	Christina Libby	Katharine Maller
James Group	Mora Hedayati	Julia Hoyle	Paige Jordan	Thomas Körp	Anna Liebowitz	Tara Malnar
Misty Grow	Jena Heddings	Lindsay Hoyt	Rebecca Jordan-Young	Karen Kortsch	Angela Lightfoot	Fiona Malone
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Cheri Bethune  
Ashlet Betters  
Tia Bianchini  
Teresa Bill  
Elizabeth Bilyeu  
Pelin Azer Binnet  
Heather Birdsong  
Adam Bixby
- Maria Bjorkman  
Theresa Blackman  
Victoria Bland  
Anna Blick  
Amanda Blix  
Lauren Boehm  
Meghan Boehm  
Megan Boles  
Lauren Bolinski  
Rachael Bonawitz  
Beth Bond  
Molly Booth  
Shahrazad Borna  
Katherine Borofka  
Ryan Boucher  
Katrryn Bowman  
Sherrie Bowser  
Caitlin Boyle  
Lia Boyle  
Danielle Braden  
Ann Braithwaite  
Sarah Brammer-Shlay  
Ara Brancamp  
Christen Brandt  
Angie Branham  
Jennifer Brannen  
Olivera Bratic  
Lauren Bratslavsky  
Kristy Brehm  
Sarah Breier  
Amanda Breniser  
Shannon Brenner  
Allison Brimmer  
Ashley Britner  
Rose Patryce Britton  
Sara Brodzinsky  
Sarah Bronson  
Ann Brown  
Christine Brown  
Christy Brown  
Dey Brown  
Hannah Brown  
Heather Brown  
Ryan Brown  
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Kathryn Bruin  
Greg Bryant  
Diane Bryden  
Cory Budden  
Kristen Burgess  
Kathryn Burke  
Neva Burnley  
Alison Butler  
Frances Buzzard  
Ria Cagampang  
Hannah Cairns  
Julia Calagiovanni  
Carly Calbreath  
Claire Calderon  
Aine Calgaro  
Chelsea Callas  
J.M. Calle  
Keclic Campbell  
Shawn Campbell  
Daniela Campos  
Emily Capettini  
Stephanie Cardwell  
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Nicole Carlson  
Sarah Carlson  
Desiree Caro  
Rachel Casiano  
Alexandra Catibayan  
Natalie Caudle  
Andie Celerio  
Debra Centoamore  
Eli Chamberlain  
Megan Chambers

**BUSY BEES**  
**(55-57)**

Suzette Chan	Christian Deegan	Jacquelin Foggiano	Claire Haaf	Maureen Hukill	Rebecca Kirsch	Jodi Lustig
Pamela Chau	Michelle Deely	Alyssa Foley	Monah Habibullah	Aeriel Hunter	Ronda Kisner	Courtney Lutz
Sivvy Chia	Allison Defren	M. Forootan	Amy Hacker	Stevie Lynn Hunter	Miriam Kissin	Hannah Lyles
Melinda Chow and Theresa Zelasko	Melinda Dejongh	Emily Forsyth Queen	Laura Hadden	Julia Huntington	Heather Kitteringham	Courtney Lynch
Holly Christie	Chelsea Del Rio	Laura Foster-Flynn	Laura Hahn	David Hurley	Jeremy Klaver	Katie Lynch
Sarah Ciras	Alyssa Delacruz	Stephanie Fowler	Liana P. Hails	Sarah Hurley	Suzanne Kleid	Sara Lyons
Nicole Clark	Michael Delue	Lana Fox	Ann Halbert	Tracy Hurley	Annika Klein	Nell MacColl
Jennifer Clarke	Sarah Delury	Parnee Frederick	Lauren Haley	Kamla Hurst and Mark Yamagishi	Julie Klein	Nora Madison
Sharon Clarke	Avery Dement	Heather Frei	Bella Hall	Erin Hurt	Kat Kline	Alice Magdziak
Brenna Clarke Gray	Alison Dennis	Nadine Friedman	Sara Hall	Jennifer Hutchinson	Kathy Kniep	Maria Maggenti
Krista Cleary	Allison Dennis	Robin Friedman	Stephanie Hallett- Mercado	Louise Hutt	Ceren Kocaman	Libby Mahaffy
Nina Clements	Margaret Denny	Rosa Friedman	Larissa Haluszka-Smith	Kimberly Koenig	Christiane Koehler	Renate G. Malveaux
Lindsey Clepper	Joann Desalvatore- Rowland	Hannah Friesen	Alison Hamm	Katie Koivisto	Mark Manauasa	Natalie Mangiaracina
Marie Cloutier	Kyra Detone	Stephanie Frye	Leslie Kathleen Hankins	Isabella Kolcze	Koren Manrique	David Mansfield
Rebecca Cobre	Searah Deysach	Rachel Fudge	Amy Hanna	Kristin Konsterlie	David Mansfield	Sarah Manvel
Elena Cohen	Debra Dickey	Shawn Furst	Melissa Hannah	Kelly Korman	Sarah Manvel	Ashley Manzo
Jill Cohen	Melissa Dinwiddie	Whitney Gall	Claire Hannum	Claudine Ise	Sara Marini	Sara Marini
Kristen Colbeck	Diana Direiter	Kathleen Gallagher Elkins	Kristin Harding	Nathan Jackson	Jamie Marks	Jamie Marks
Jessica Colby	Melissa Dittrich	Heather Galles	Jessica Haro	Sara Jackson	Holly Marshall	Holly Marshall
Emily Colgan	Hollister Dixon	Michelle Ganow-Jones	Maya Harper	Sarah Jacobs	Kerry Martin	Kerry Martin
Melanie Colletti	Robin Dolan	Kelly Garbato	Laura Harrington	Carrie Jacobson	Jessica Martin-Trulen	Jessica Martin-Trulen
Kathryn Collins	Leah Dolgoy	Rebecca Garcia	Catherine Harris	Kelly Jacques	Kathy Martorano	Kathy Martorano
Kellie Collins	Alicia Donner	Lillie Gardner	Emily Harris	Lauren Jankowski	Jacqueline Mason	Jacqueline Mason
Lauren Collins	Jessica Dorey	Bree Garland	Kathleen Harris	Susan Jaques	Laura Mason-Marshall	Laura Mason-Marshall
Madeleine Colvin	Julie Dorn	Karen Garst	Lynn Harris	Sarah Jayne, Renee Barrett and Devlin	Alex Mathison	Alex Mathison
Janet Conaci	Barbara Dougherty	Monica Gasey	Sasha Harris-Cronin	Jennifer Jaynes	Larissa Mattei	Larissa Mattei
Katie Conely	Cathy Doyle	Emily Gaudette	Qathi Hart	Lauren Jefferson	Alana Matthews	Alana Matthews
Leslie Conrad	Rebecca Dreke	Anastasia Geffe	Erika Hartman	Bridgette Jessen	Kelly Matthews	Kelly Matthews
Coriana Constanda	Corinne Druhan	Brittany Gendron	Lindsey Hartung	Stacy Job	Abby Mattison	Abby Mattison
Caitlin Constantine	Catherine Duchastel	Lisa Gidley	Shannon Harwood	Chelsea Johnson	Cynthia Mayani	Cynthia Mayani
Rachel Conway	Andrea Duffy	Kristen Gilbert	Amber Hatfield	Kathryn Johnson	Ashley McAllister	Ashley McAllister
Claire Cook	Lauren Dunnington	Liz Gilleran	Michelle Hatfield	Valerie Jean Johnson	Shoshanna Lansberg	Shoshanna Lansberg
Catherine Cooney	Michelle Dyason	Jayl Hausen	Michelle Hatfield	Lia Johnston	Laura Larson	Laura Larson
Jonathan Copeland	Jessica Dymont	Kayla Ginsburg	Douglas Hausladen	Rachel Johnston	Bud Latanville	Bud Latanville
Christina Cord	Lisa Dzera	Noemi Giszpenc	Kelby Hawn	Claire Jones	Claire Launay	Claire Launay
Alicia Cornwell	Jodie Eason	Rebecca Glassman	Tamara Haywood	Adrienne Joy	Nephtalie Lautreure	Nephtalie Lautreure
Lucia Cortez	Juliet Eastland	Jessica Glennon	Olivia Heath	Angie Joyce	Sophie Lavoie	Sophie Lavoie
Perrí Corvino	Marlana Eck	Amanda Goad	Teresa Heinz Housel	Shannon Joyce	Kelsey Lawrence	Kelsey Lawrence
Summer Coryell	Jennifer Edge	Elisabeth Goebel	Leigh Hellman	Nicole Juan	Mindy Lawson	Mindy Lawson
Marie Cosgrove-Davies	Heather Edwards	Trisha Goerlitz	Emily Henderson	Sara Julian	Arnold Kahn	Arnold Kahn
Stacey Cotter	Kristen Edwards	Jennie Goldfarb	Rita Gonsalves	Laura Kalbag	Meredith Kalinski	Meredith Kalinski
Krista Coulson	Micah Eglinton-Woods	Rita Gonsalves	Natalia Gonzales	Sue Kaliszewska	Sue Kaliszewska	Sue Kaliszewska
Heather Cowan	Carolyn Eichner	Cyprus Gonzalez	Elisa Gonzalez	Kim Kaliszewski	Jessica Kandler	Jessica Kandler
Jasmine Crafts	Mayah El-Dehaibi	Elisa Gonzalez	Noémie Gonzalez	Ada Kardos	Miriam Karrel	Miriam Karrel
Emma Craig	Amy Ellefson	Noémie Gonzalez	Sara Gonzalez	Rebecca E. Karush	Rebecca E. Karush	Rebecca E. Karush
Michelle Cramer	Veronika Ellison	Sara Gonzalez	Elizabeth Goodall	Steve Katz	Michelle Leonard	Michelle Leonard
Jennifer Crawford	Aurora Elmes	Elizabeth Goodall	Amber Goodwyn	Kathy Kavanaugh	Erin Lerner	Erin Lerner
Natasha Creedon	Elise Elshire	Amber Goodwyn	Kate Gordon	Abby Kaye	Kate Lesniak	Kate Lesniak
Margot Critchfield	Jennifer Esposti	Kate Gordon	Kirsi Hietanen	Donna Kaz	Carlye Lester	Carlye Lester
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Phedre Cupp	Jennifer Falk	Lisa Gouveia	Kirsty Hine	Finn Keenan	Rachel Levy	Rachel Levy
Willow Curry	Marianne Falk	Elizabeth Grace	Chelsea Hoag	Deena Keilany	Brigitte Lewis	Brigitte Lewis
Danielle Cushing	Corinne Falotico	Jessica Grace	Erin Hobson	Andrea Kelley	Robyn Lewis	Robyn Lewis
Elspeth Cypher	Lizette Faraji	Andrea Grant	Kai Hodges	Samantha Kelly	Risa Lichtman	Risa Lichtman
Jennifer Dakan	Krysten Farrell	Madeleine Grant	Niall Hodges-Burns	Allison Kennigott	Mickey Lindsay	Mickey Lindsay
Erin Dalbec	Marcie Fehr	Aaron Greenblatt	Laura Hoffmann	Cyndi Kernahan	Morgan Lindsay	Morgan Lindsay
Colleen Damerell	Julie Felner	Alyssa Greene	Carolyn Hogg	Yasmin Khan	Anne Linstatter	Anne Linstatter
Jenifer Danes	Erin Fenner	Anne Greene	Kristy Hogue	Jess Kibler	Casey Liston	Casey Liston
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Rachel Danna	Jennifer Fett	Rebecca Griffin	Alison Hom	Taryn Kimel	Cierra Lorenz	Cierra Lorenz
Lucy Dao	David Fiander	Michele Grim	Laura Hool	Andrea King	Alexis Lothian	Alexis Lothian
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Kiya Davolt	Kelsey Fisher	Shannon Guillory	Patricia Hu	Paul Kingsley	Sanne Lundqvist	Sanne Lundqvist
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Vanessa Mielezsko  
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Katie Miller  
Meaghan Miller  
Patricia Miller  
Shannon Miller  
Poppy Milliken  
Eric Milstein  
Catherine Mintler  
Kathleen Mitchell  
Nicola Monat-Jacobs  
Samantha Montano  
Rachel Monteagudo  
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Christine Moore  
Jane Moore  
Janine Moore  
Debbi Moran  
Francesca Morgan  
Kelly Morrell  
Irene Morrison  
Eva Moss  
Rachel Moulder  
Kiersten Mounce  
Leila Munn  
Megan Murdock  
Kristin Murnane  
Laura Murphy  
Erica Leigh Murray  
Erin Murray  
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Sarah Myers  
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Lisha Nadkarni  
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Charissa Nay  
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Paulina Nowosiad  
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Maggie O'Connor  
Linda O'Donnell  
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Crystal Pepperdine  
Laura Perkins  
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Jane Peters  
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Kevin Phillips  
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Wilberthe Pilate  
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Catherine Plouffe Jetté  
Emily Poe-Crawford  
Caroline Pokrzywinski  
Christine E. Polk  
Jeff Pollet  
Rachel Pollock  
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Lallon Pond  
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Jen Powroz  
Ankita Prasad  
Dr. Chanda Prescod-Weinstein  
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Toni Presti  
Cheryl Preyer  
Margaret Price  
Heather Pritchett  
Tawni Proctor  
Lori Prophet  
Shira Pruce  
Tricia Psarreas  
Anjali Purkayastha  
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Deanne Quarrie  
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Melanie Racette-Campbell  
Nicole Radunsky  
Natalie Rankin  
Laura Rattner

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Charysse Reaser  
Brittney Reaume  
Hannah Reese  
Shannon Reid  
Carmen Reinicke  
Valerie Renegar  
Andrea Renshaw  
Marisa Repin  
Ruth Retassie  
Dan Revel  
Karen Rich  
Aviva Richardson  
Carson Richman  
Amanda Richter  
Diana Richtman  
Emily Riley  
Valerie Rioux  
Shelley Ritchie  
Brittany Robb  
Elizabeth Roberts  
Karen Roberts  
Robin Roberts  
Renate Robertson  
Erica Robes  
Julia Robins  
Gilda Rodriguez  
Julia Rodriguez  
Laura Roe  
Nicholas Roehl  
Jeannie Rogalsky  
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Rikki Rogers  
Zoe Rogers  
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Liga Rudzite  
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Elizabeth Schreiber-Byers  
Erica Schrenker  
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Beth Scorzato  
Laura Scott  
Christopher Seale  
Shawn Seebach  
Ann Seeber

Susan Seehagen  
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Karen Sentoff  
Serenity Sersecion  
Jessica Sewell  
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Susan Oser  
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Craig Shaw  
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Bethany Shenise  
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Sofie Sherman-Burton  
Amanda Sherry  
Dorothy Shestak  
Suri Sheth  
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Ashleigh Shiffler  
Alice Shipman  
Karen Shoop  
Kemper ShROUT  
Elisabeth Siki  
Elke Siller Macartney  
Kip Silverman  
Moriah Simmons  
Marina Simone  
Nakeeta Simpson  
Margaret Singbeil  
Indrani Singh  
Bernadette Siragusa  
Rosemary Sitler  
Anna Sjogren  
Shelby Skumanich  
Taylor Slaughter  
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Emily Smith  
Kari Smith  
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Lauren Smith  
Amanda Smith Byron  
Patrice Smith-Lowe  
Zoe Smolen  
Julia Solaire  
Erika Solberg  
Kristen Sollee  
Jessica Some  
Courtney Sound  
Amy Marie Spangler  
Anne Speck  
Stephanie Spees  
Miranda Spencer  
Alysa Spivey  
Cat Spratt  
Shannon Squire  
Hamsini Sridharan  
Martina Staehli  
Jessica Stanier  
Rosalie Starenko  
Justine Starks  
Kimber Starling  
Lee Steely  
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Allison Steineckert  
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Mary Jo Stephenson  
Sheree Stephenson  
Danielle Stern  
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Elizabeth Stoddard  
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Olivia Stone  
Jeni Stottrup  
Tammy Stout

Natalie Strafacci  
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Destiny Sturdivant  
Erin Subramanian  
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Margaret Sullivan  
Vick Summers  
Courtney Supple  
Anna B. Sutton  
Anna Swanson  
Monica Szenteszky  
Mahalia Tahririha  
Kristy Tankersley  
Lisa Taylor  
Susan Taylor  
Terese Taylor  
Valerie Taylor  
Alexis Teats  
Clare Tebbutt  
Kristin Teigen  
Sumner Teleha  
Natalie Thaddeus  
C.T. Thomas  
Sarah Thomas  
Adina Thompson  
Anthony Thompson  
Jessica Thompson  
Kimberly Thompson  
Natasha Thompson  
Michelle Tisza  
David Toffey  
Rachel Tohn  
Keely Tongate  
Rachel Torres  
Christopher Tower  
Beth Train  
Alexandra Travaglio  
Teri Troxell  
Amy Truax  
Megan Trumeter  
Anna Tschetter  
Tisha Turk  
Blythe Twosisters  
Robin Udell  
Julia Uota  
Benjamin Usie  
Joshua Valin  
Iris Van Der Heul  
Danielle Van Ost  
Katie Van Over  
France Van Renterghem  
Maggie Vannucci  
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Celene Vargas  
Sophie Varlow  
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Monika Viktorova  
Natalie Villalobos  
Kelly Vincent  
Emily Vinci  
Alyssa Vitale  
Kaitlin Wadley  
Carissa Wagner  
Jesica Wagstaff  
Mary Wahl  
Amy Wainwright  
Jessica Wakeman  
Stephenie Walker  
Tracy Walker  
Jed Walsh  
Ashley Ward  
Michelle Ward  
Scarlett Ward  
Susan Waskey  
Marina Watanabe

Lisa Watkins  
Erica Watson  
Annaleigh Watts  
Jessie Weaver  
Kelly Webb  
Gemma Webster  
Maira Weigel  
Kathryn Weiks  
Nathalie Weinstein  
Lila Weintraub  
Elisette Weiss  
Carly Welham  
Barbara Wells  
Ryan Patrick Welsh  
Sarah Wendell  
Greta Werner  
Sasha West  
Danielle Westbrook  
Verity Whalen  
Sandra Wheeler  
Briana White  
Devon White  
Laura White  
Patricia White  
Leah Whitesel  
Lindsey Whitmore  
Emma Whitney  
Lucia Whittaker  
Diana Wiener  
Rosengard  
Denina Williams  
Molly Williams  
Amanda Wisely  
Stella Williams  
Amy Wilson  
Charlie Wilson  
Michelle Wilson  
Tiffany Wilson  
Kelly Winquist  
Amanda Wisely  
Bekki Witt  
Kellyann Wolfe  
Rachael Wolfe  
Hannah Woodhouse  
Katherine Wootton  
Carmen Wright  
Sarya Wu  
Rhea Wyss  
Leon Wyszewianski  
Megan Ybarra  
Allin Young  
John Young  
Meghan Young  
Nicole Ziemlak  
Amelia Zimet  
Milliana Zonarich

**\$250-\$499**  
Anonymous  
Melissa Balsan  
Grayson Dempsey  
Thomas Eivins  
Jesse Farrell  
Susan Haas and Keith Patti  
Alicia Hammer  
Cherri Hendricks  
Eric Hsia  
Pamela Ribon  
Martha Richards  
Anne Verga  
Deborah Walsh

**\$100-\$249**  
Veronica Arreola  
Steve Barnett  
Faith Barton  
Victoria Bosch  
Erin Claussen  
Veronica Combs  
Kit Cudahy  
pk cumbelich  
Mason Danis  
Rita De Coursey  
Sara Dickey  
Susan Douglas  
Jodi Glucksman  
Florian Gruenke and Dr. Kate Gruenke  
Horton  
Allison Handal  
A. Hughes  
Jennifer Isett  
Stacy Kawamura  
Anna Larsson  
Lisa Lefort  
Kara Lessin  
jane lincoln  
Diane Lunsford  
Anne Marie Macari  
Steve March  
Alyson McFarland  
Tom Merklinger  
Lisa Moss  
Laura Murphy  
Marissa O'Day  
Brian Oldham  
Sarah Owens  
Tanya Reilly  
Angela Reyes  
Alida Rol  
Jesikah Maria Ross  
Ethan Schiller  
Laura Scott  
Madeleine Shaw  
Alanna Taylor-Tobin  
Lindy Thomas  
William Toffey  
Keely Tongate  
David Ethan and Cheryl Trooskin-Zoller  
Jessica Voloudakis  
John Walber  
Karen Wisniewski

**INDIVIDUAL DONATIONS**  
4/1/17-6/30/17  
**\$1000 +**  
Ryan Allen and Caleb Kramer  
Emily Anesta  
P.C. Cast  
Abby Dees and Traci Samczyk  
Alexandrea Douglas  
Naomi Mercer and Kerry Takenaka  
Stephanie Ramos

**\$50-\$99**  
Anonymous (2)  
Jeanne Abatemarco  
Emily Anzicsek  
Kasandra Arthur  
Jennifer Ather



Patrick Barber  
 Lisa Bednarski  
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 Lisa Bender  
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 Kate Chapman  
 Bettina Chavanne  
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 Kasia Chmielinski  
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 Claudia Lonow  
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 Tapati McDaniels  
 Jess McMorrow  
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 Victoria Muniz  
 Jennifer Olsen  
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 Cal Sargent  
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 Lori Snow  
 Iryna Syzova  
 Chantelle Tait  
 Daniel Thompson  
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Alison Trebby  
 Jillian Tuck  
 Nicholas Vanderburg  
 Parise Vautour  
 Elizabeth Walsh  
 Betsy Walton  
 Sara Warren  
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 Debra West  
 Anna Westhaver  
 Avery Worrell  
 Steven Yenzen  
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\$25-\$49

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 Sophia Aepfelbacher  
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 Jan Angevine  
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 Anna Karin S. Bjork  
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 Lauren Brightwell  
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 Angie Bush  
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 Elisabeth Campbell  
 Kelsey Carignan  
 Darla Carpenter  
 Christina Cataldo  
 Robert Cates  
 Ursula Chan  
 Julianne Chatelain  
 Janette Chowdhury  
 Shantih Clemans  
 Judith Cohan Martin  
 Bernard Cohen  
 Marjorie Cohen  
 Brian Colella  
 Paula Corcoran  
 Erin Crismore  
 Vanessa Crouch  
 Linnea Crowther  
 Brenda H Cummings  
 Kate Dale  
 Molly Debrock  
 Andrea Denham  
 A. Detrich  
 Cathy Diaz  
 Ann Donkin

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 Donna Jean Downer  
 Megan Drummy  
 Penelope Duby  
 Kelcey Dunaway  
 Amanda Dunn  
 Linda Dunn  
 Jill K. Dupaski  
 Blythe Durbin-Johnson  
 Lucy Duroche  
 Martha Easton  
 Emily Edahl  
 Mark Edwards  
 Sarah Ernst-Edwards  
 Russell Evatt  
 Feysisayo Farinre  
 Carmen Farmer  
 Brigid Farrell  
 Vanessa Ferdinandus  
 Catherine Ferrera-  
 Hazell  
 B.G. Firmani  
 Kate Flaherty  
 Julia Fleming  
 Andrea Foroughi  
 Michael Francis  
 Susan Francis  
 Lindsey Franklin  
 Alexandra Fronckiewicz  
 Lizz Gable  
 Robin Galbraith  
 Jackie Gallagher  
 Ekaterina Gamarnik  
 Katherine Garcia  
 Cynthia Garner  
 Carolyn Gawkowski  
 Céline Gelpe  
 Madeleine George  
 Kelly Geosits  
 Jessica Gluckman Park  
 Lauren Gordon  
 David Grandits-Mahan  
 David Green  
 Emma Grey  
 Emily Groves  
 Alison Gude  
 Lauren Guy-McAlpin  
 Laura Haave  
 Arlene Hagen  
 Kelly Haines  
 Adrian Hale  
 Rayne Hallam  
 Larissa Hammond  
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 Catherine Harper  
 Willie Hartman  
 Lauren Haupt  
 Crystal Hayling  
 Tamara Haywood  
 Tahlia Hein  
 Sharon Heitz  
 Richard Hellinga  
 Jaime Henderson  
 Margaret Hennessey  
 Steph Herold  
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 Julia Kyle  
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 Julie Liu  
 Yvette Luhrs  
 Katie Lynch  
 Alex Madonik  
 Harlene Mann  
 Ann Manning  
 Chris Mansfield  
 Neha Marfatia  
 Lucinda Martin  
 Margaret Martin  
 Laura Jones Martinez  
 Julie Mason  
 Jessica Masterton  
 Michelle Matthews  
 Jeanette May  
 Lesley McKinnon  
 Sarah McLaurin  
 Niveditha Menon  
 Liz Mensinger  
 Elizabeth Meyer  
 Patricia Miller  
 Rebecca Moore  
 Johanna Moroch  
 Judith Morrissey  
 Anca Mosoiu  
 Kristen Muenz  
 Giavanna Munafo  
 Dinesh Murali  
 Nina Murray  
 Joe Nachison  
 Joelle Nagle  
 Cassie Naymie  
 Aaron Nell  
 Owen Nelson  
 Susan Nevelow Mart  
 Koralee Nickarz  
 Jason Nolen  
 Gemma Noon  
 Mike Norton  
 Kelly O'Brien  
 Suzanne O'Brien  
 Roderic O'Connor  
 Kiva Offenholley  
 Natalie Olivo  
 Katrina Onstad  
 Emily Ott  
 Marguerite Owsley

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 Kimberly Parker  
 Patti Parker  
 Celena Peet  
 Kellie Pendergast  
 Therese Pennell  
 Devon Peterka  
 Amanda Peterson  
 Maureen Phillips  
 Hannah Pitkin  
 Viviane Ponath  
 Margo Porras  
 Kellie Powell  
 Kaila Prins  
 Hamza Qaiser  
 Amaryllis Quilliou  
 Pamela Ralston  
 Kristin Rathbun  
 Talia Raviv  
 Betsy Reed  
 Steve Reschly  
 M. Stephanie Ricks  
 Christopher Rieder  
 Rachel Rimm  
 Eva Rippeteau-Chavira  
 Kathleen Robertson  
 Megan Robertson  
 Emily A. Rogers  
 Terence Rokop  
 Zoë Rosenfeld  
 Abigail Ross  
 Diane Ross  
 Debra Rubin  
 Carol Saint-Clair  
 Gina Salerno  
 Joshua Saxby  
 Angelique Sayson  
 Jessica Scalzo  
 Karen Scarr  
 Annalee Schafranek  
 Patricia Schechter  
 Kate Schultz  
 Megan Scott  
 Nancy Scott Hanway  
 Heather Shilton  
 Morgan Shimshak  
 Jordan Shiveley  
 Ali Shore  
 Rachel Silverman  
 Corinne Singer  
 Austen Sitko  
 Danielle Smith  
 Haydee Smith  
 Heather Snavely  
 Catherine Solomon  
 Mara Southorn  
 Martina Staehli  
 Sierra Stein  
 Elizabeth Stephenson  
 Susan Strickland  
 Emily Sullivan  
 Joan Sullivan  
 Rebecca Susman  
 Anna Szilagy  
 Johanna Tan  
 Tiffany Taylor  
 Jennifer Thomas  
 Candace Thompson  
 Kaye Thompson  
 Stine Tornemand  
 Edwina Trentham  
 Angie Trudell Vasquez  
 Gail Vanstone  
 Aria Velasquez  
 Hallie Veteto  
 Eric Volkel-Barno  
 Jameela Wahlgren

Monica Walen  
 Alan Waller  
 Michael Walraven  
 Andrea Warner  
 Emma Watford  
 Kimberly Ann We  
 Kyle Webb  
 Kara Weiland  
 Andre Weststrate  
 Martha Wheelock  
 Kelley White  
 Laura Whitfield  
 Jessica Williams  
 Erica Wilson  
 Michelle Wilson  
 Joanna Wiseman  
 Pamela Witherow  
 Olivia Wreford  
 Christine Yoon  
 Karen Young  
 Madonna Young  
 Sarah Young  
 Amelia Zimet

UP TO \$24

Anonymous (2)  
 Teresa Acklie  
 Megan Adamson-  
 Jackes  
 Julia Allen  
 Adria Amor  
 Craig Anderson  
 Tonya Anderson  
 Sonja Anise  
 Alexandra Apple  
 Melissa Aslagson  
 Jessica Atwater  
 Izzie Austin  
 Hannah Baldo  
 Esme Baldwin  
 Libby Banks  
 Natalie Barajas  
 Leah Barber  
 Jordana Barclay  
 Bernadette Barker-  
 Plummer  
 Suzanne Barnett  
 Jana Baró González  
 Jenn Barrigar  
 Lauren Bass  
 Corrie Bates  
 Ondrea Beauchamp  
 Natalie Elizabeth  
 Beech  
 Julie Belanger  
 Ingrid Benecke  
 Athena Benjamin  
 Laura Benson  
 Liz Benton  
 Ellen Berry  
 Aja Bettencourt-  
 McCarthy  
 Sarann Bielavitz  
 Allison Billias  
 Hayley Birch  
 Emily Guy Birken  
 Barbara Blaisdell  
 Jeremy Boek  
 Corinne Boet-Whitaker  
 Samantha Bollmann  
 Marissa Bond  
 Abbey Bonnell  
 Kristina Bornholtz  
 Nora Bos  
 Melissa Bourdon-King  
 Sarah Bovagnet  
 Adria Bregani  
 Madison Brewer  
 Alexandra Briggs  
 Makenzi Brock  
 Henry S. Bromley, 3rd  
 Lennon Bronsema  
 Hayley Brown  
 Vanessa Bryson  
 Julian Burns  
 Kira Bushman  
 Elizabeth Byrne  
 Danielle Calder  
 Laura Cameron  
 Sara Cantrell  
 Jessica Cantu  
 Francesca Carella  
 Arfinengo  
 Lisa Carver  
 Elizabeth Casanova  
 Michael Catalico  
 Lauren Cerretti  
 Tiffany Chaney  
 Martha Chantiny  
 Camille Chapman  
 Sonya Cheney  
 Sarah Chinault  
 Erika Christie  
 Pei Chuan Koay  
 McKinley Churchwell  
 Maeva Cifuentes  
 Laura Ciolkowski  
 Salena Clayton and  
 Kawana Bullock  
 Jaimie Clements  
 Lindsey Clepper  
 Janell Cokeroff  
 Paige Collins  
 Michele Colomer  
 Deborah Clark  
 Sofia Commito  
 Laura Compton  
 Beth Connor  
 Rebecca Connors  
 Katie Cooper  
 Miss Cooper  
 Claudia Cordero  
 Margaret Court  
 Gabriella Crivolare  
 Sarah Crocker  
 Danielle Cushing  
 Melissa Czarnik  
 Krista D'Agostino  
 Meghan Daly  
 Megan Danak  
 Katarina Davos  
 Barry Decoster  
 Maria Deira  
 William Dejager  
 Katie Delaney  
 Trisha Derr  
 Kyra Detone  
 Tene Deveaux  
 Tori Dexter  
 Carlee Carlee Diedrich  
 Sarah Ditter  
 Susan Dix  
 Paul Doble  
 Jennifer Docuet  
 Diana Doherty  
 Julie Domitrek  
 Alicia Donner  
 Allison Dowd  
 Siobhan Doyle  
 Katie Dozier  
 Leeann Drees  
 Margo Drgos  
 Marsha Ducey

Sierra Duncan	Amy Hjerstedt	Keridwen Luis	Lori O'Connor	Lena Shillington	Ellen Wilson	Margaret
Evelyn Duran	Kimberley Hoff	Claudia Luna	Ekaterina Offort	Laine Shipley	Jaclyn Winfree	Marguerite Cates
Carmen Duvnjak	Ariana Holke	Zakiya Luna	Alexis Shotwell	Alexis Shotwell	Alexandra Winikoff	Maria Boyer
Juliet Eastland	Sheryl Holland	Sara Luttrell	Danielle Olsen	Sarah Sinderbrand	Mariah Wolf	Maria del Carmen
Helen Eckmiller	Morgan Homer	Sue Lyle	Gina Olson	Kamardip Singh	Kristen Woodka	Gomez Becerra
Shannon Edmondson	Kimberly Honda	Henry Lyon	Stephanie Olson	Celeste Small	Scott Worthington	Marilyn Stapleton
John Eichinger	Caroline Hoover	Jess Macchi	Zhenqi Ong	Stephie Smith	Jennifer Wu	Marisa Beck
Jessica Elliott	Mary Hughes	Erin Mackey	Jane Z. Opitz	Ellen Snortland	Emily Yakashiro	Maryse Pearce
Sarah Elliott	Fatima Hussain	Sophie MacNair	Monika Oviedo	Alyssa Sorresso	Daryna Yakusha	Men who try it
Lily Erickson	Elizabeth Hutchin-	Aisha Madrone	Mariela Rosario Pabón	Meredith Southard and	Vera Zambonelli	Mike Pence
Alessandro Esculapio	Bellur	Kristina Brun Madsen	Ellen Pactor	David Celebrezze	Nicole Zarfoz	MRA
Cristina Estupinan	Kathryn Hyde	Sophia Magnone	Jennifer Pagliughi	Jenn Stanley	Molly Zimmerman	My dad, who wouldn't
Francesca Evans	Jessica Iler	Beth Maiden	Beth Maiden	Tibby Starks	Lindsay Zoladz	buy me a subscrip-
Jan W. Evans	Stephanie Imah	Kathi Maio	Andrew Paterson	Jessica Stauffer		tion to bitch
Sarah Faeth	Beth Imbruglia	Paul G. Maiorana	Brigitta Patterson	Sally Stein		magazine for
Emily Feltren	Lorna Immel	Jennifer Malizia	Bethany Payne	Tara Stentz		Christmas because
Sheri Ferguson	Natalie Ivceek	Sara Manewith	Julie Pellerin	Toryn Stewart		feminism is "down
Emily Field	Jasmine Jackson-Irwin	Allison Marcum	John Pender	Andrew Stone		on white men"
Thomas Filepp	Erica Jensen	Sofia Marcus-Myers	Zoey Peresman	Kari Storm		My distinguished friend
Caitlyn Finger	April Johnson	Brittany Margulieux	Jenise Perez	Rebecca Straub		Erica Bova Brown
Veronica Finnegan	Jane Johnson	Joseph Marhee	Jeanne Peterson	Shelley Stromholt		My fellow cis and trans
Laura Fitzpatrick	Lee Johnson	Caitlyn Marianacci	Kristin Petiford	Lindsey Stubbs		women who have
Tari Follett	Sarah Johnson	Lesley Marshall	Susann Pfarr	Michelle Sullivan		disabilities :)
Elizabeth Forster	Valerie Jean Johnson	Sara Marshall	Ashley Pike	Frankie Peters		My mother in law,
Tara Foster	Joy Jolie	Elaina Mataya	Leah Plante-Wiener	Jo-Ann Svensson		Sharon
Amanda Francis	Alexandra Jones	Sophie Mathes	Sabina Poli	Charles Swedberg		My super awesome
Kate Freeborn	Lynette Jones	Andrea Mattioni-Willis	April Poore	Whitney Sweet		feminist sisters
Sara Fuentes	Cherisse Jones-Branch	Adam Maunder	Cristen Post	August Oldham		Meghan and
Nivair H. Gabriel	Lily Joslin	Elizabeth Maxon	Daniel Potvin-Leduc	Axi Nue		Bethany
Ayanna Gaines	Mary Gainer	Hayden Mazarrelli	Seairra Powell	Barbara Harrison		Natalie Kleman
Maud Galiano	Brookie Judge	Roberta McCune	Bethany Qualls	Betsy Goodhue		Nellie McKay
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Danielle George	Masetsaba Kambui	Simone Meltesen	Amanda Rehagen	Carrie Rhodes		Barber
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Angela Green	Emma Klein	Gilda Rodriguez	Mira Mohsini	Ina Travis		The fight for indepen-
Whitney Green	Alyssa Kleynen	Michael Rogers	Amanda Mooney	Kate Trevelyan-Hall		dent feminist
Emily Sarice Greenstein	Anna Klimbovskaia	Allyson Rosenthal	Greg Knox	Nitya Trip		media and
Margaret Griesinger	Anna Klimbovskaia	Debra Ross	Rob Moore	Sara Trojanowski		against Bustle
Ellen Grimm	Marina Komaroff	Suri Roth-Katz	Evan Morgenstern	Claire Trottier		The Shribeman Girls—
Stephanie Grimm	Elinore Krell	Casey Rudkin	Bethan Morris	Kathleen Tsoukalas		the doctor, the
Julie Gross	Amanda Krupman	Nicole Ruff	Rusty Morrison	Mikko Tuomela		suffragette, and
Emily Guerra	Emily Kugler	Maddie Ruth	Lindsay Mulcahy	Kaitlin Ugolik		the teacher.
Staci D. Gunner	Samantha Lada	Rebecca Rutledge	Christine Murphy	Kelly Upton		Those wonderful
Elena Gustafson	Pattie Ladd	Renee Ryan	Michelle Murufas	Suzanne Uzzilia		humans who died
Katherine Gutierrez	Vensive Lamb	Carrie Sager	Diana Lampiasi	Christian Vandecasteele		at the Ariana
Laura Guzman	Diana Lampiasi	Marnie Sager	Sophie Lang	Victoria Vanest		Grande concert.
Jenny Hager	Sophie Lang	Violeta Salazar	Rebecca Lanham	Claire Vaughan		Unheard and unseen
Liana P. Hails	Rebecca Lanham	Megan Sanchez-	Laurie Lee	Brigitte Villasenor		hopefuls every-
Sarah Haley	Laurie Lee	Hartigan	Matt Lee	Shannon Vo		where
Emily Hall	Matt Lee	Ariell Sangolt	Ryane Leifheit	Ashley Vogt		Wanda Coleman
Mira Hall	Jyothi Natarajan	Tracie Santos	Breanne Lemaitre	Heather Wade		Women
Cathrin Haller	Jennifer Needham	Sarita Santoshini	Josie Lennie	Shane Wade		Women of Eastern
Maya Harper	Juliette Neil	Alexandria Sasek	Kornel Lesinski	Katherine Wallace		Oregon
Rachel Harris	Shelby Neubauer	Victoria Saxon	Kate Lesniak	Scott Wallace		Woody Woodward
Shannon Harvey	Amanda Neufeld	Elizabeth Schaefer	Chelsea Lewis	Elizabeth Walters		Yolanda Shinn
Stephanie Heeg	Melody Newby	Jessica Schefman	Lauren Liggett	Emma Walton		
Susan Heitker	Jana Newman	Catherine Schick	Charlotte Lilla	Louise Washer		
Christina Henderson	Todd Nichols	Carrie Schudda	Bethany Lister	Ruth Webber		
Whyte	Jasmine Nickel	Oriana Schwindt	Leslie Liszak	Armelle Weil		
Clarissa Henry	Marcella Nidiffer	Janet Selby	Debbie Liu	Meredith Welch		
Phoenicia Herring	Cecily and Jordan	Rachel Senecal	Juana Lopez	Danielle Westbrook		
Megan Hinzdel	Norris	Samra Seymour	Samantha Lopez	Daria Whalen		
Adrienne Hirsh	Emily Norveisas	Aaminah Shakur	Melody Lord	Jeff Wilkinson		
	Anna O.	Nina Shield		Thomas Williams		

**IN HONOR/  
MEMORY OF:**

All of you  
All people who feel  
unsafe in this  
country due  
to bigotry  
and hatred  
Alison Peipermier  
Andrew Knight,  
internet troll  
Ann Featherston  
August Oldham  
Axi Nue  
Barbara Harrison  
Betsy Goodhue  
Bitch Media staff  
and volunteers  
Brian J. Lewis  
Cam Girls  
Carrie Rhodes  
Claudia Debet  
Debbie Wolgelerenter  
Denise Kramar  
Dr. Barbara Laslett  
Dr. Tamara Scerpella  
Ekaterina Kresova  
Erica Tremblay  
Eva Peters Hunting  
Gretchen Thomas  
In honor of Planned  
Parenthood  
In memory of Marilyn  
Buck fiery feminist  
and anti-imperi-  
alist, racial justice  
fighter and politi-  
cal prisoner  
In Memory of the  
Bustle B-Hive  
Irene Hanlon  
Jacklyn Nevelow  
Jake McFarland  
Jane D. Patterson,  
fierce feminist  
Grandma  
Jean Donkin,  
Queen Bitch  
Jeremy Black  
Jessica Vosgercian  
Josephine Czarnik  
Julia M. Boltin  
Katherine Krug and  
Nicole Altizer  
Kathy Wynn-Henig  
Keeping the B-Hive  
with Bitch!  
Laura Duncan  
Leona Kiermann  
Lillian Rhen  
Lisa Factora-Borchers  
Madeline Foy



# HER OWN HERO: THE ORIGINS OF THE WOMEN'S SELF-DEFENSE MOVEMENT

WENDY L. ROUSE

{ NYU PRESS }



review by Britni de la Cretaz  
illustration by Loveis Wise

RATINGS:

- ♥♥♥ Buy it
- ♥♥ Borrow from a friend
- ♥ Skim it
- ♥ Skip it

In *Her Own Hero: The Origins of the Women's Self-Defense Movement*, Wendy L. Rouse examines the self-defense movement through an intersectional feminist lens. "Women's self-defense figuratively and literally disrupted the existing power structure," she writes, but white middle- and upper-class women often used self-defense training to reinforce existing hierarchies. Learning self-defense enabled white women to work outside the home because it "shatter[ed] preconceptions about feminine fragility," but it also allowed those same women to teach working-class and immigrant women the tactics in a white savior-esque fashion. Rouse's class analysis of women's self-defense is one of the book's strongest aspects for this reason.

Rouse explores boxing, jujitsu, street harassment, the suffrage movement, and domestic violence to provide historical context to the 20th-century women's movement. She argues that the women's self-defense movement largely rose out of "racialized

and gendered concerns about the future of the Anglo race and indeed the future of the nation." For instance, Americans showed an increasing interest in learning jujitsu around the time of World War II, when hysteria about Japan as a world power and fear of "yellow peril" was rising. Jujitsu challenged preconceived ideas about the dominance of Western martial arts, such as boxing and wrestling, so it was exoticized and appropriated to reassert American imperialism.

In the current political moment, similar concerns are manifesting with the rise of the alt-right and white nationalist movements. *Her Own Hero* comes out as Americans are showing renewed interest in learning the art of self-defense. Marginalized folks have signed up for classes in droves following the election of Donald Trump, mirroring the historical purpose of self-defense as a means of empowerment and protection for oppressed people. The parallels to the current day may be more



coincidental than purposeful, but it makes for a compelling read.

Rouse also offers an in-depth analysis of street harassment and the news coverage it received in the early 20th century. The author often uses the term “cultural anxiety” to describe how white people deal with identity-related shifts, and that was very present in the conversations around street harassment. Victims of street harassment, Rouse writes, were almost always depicted as innocent white women who “risked sexual violation and moral ruin by an immigrant threat.” Similarly, in 2014, anti-street harassment organization Hollaback! released a video that was widely criticized for depicting white women as victims of street harassment from primarily Black and Latino men.

During the 20th century, nativists used street harassment to paint immigrants as inherently criminal and dangerous to white Americans. These days, Trump calling Mexicans rapists and advocating for the creation of an office to investigate crimes committed by undocumented people demonstrates that we have not made much progress as a society. Whenever white people feel their power is threatened, we see that “cultural anxiety” reflected in a resurgence of white supremacist ideals.

Rouse also analyzes the differences in the ways the press reports on street

harassment against white women versus Black women. Black women were rarely mentioned in newspapers as victims of harassment, though they were subjected to it. This is a trend that continues with Black women, particularly Black trans women, who are often left out of mainstream reporting on street harassment even though they are most likely to be victims of violence. When Mary Spears and Islan Nettles were killed by their harassers, mainstream media remained silent.

Analysis of the intersection of queerness and self-defense is largely missing from the book. A mention of the necessity for self-defense for LGBTQ and gender-nonconforming people would have provided another lens, given that “corrective rape” and other measures have forced LGBTQ people to develop tactics to protect themselves.

As Rouse proclaims, “[W]omen’s self-defense training disrupted existing gender stereotypes and countered the myth that men were women’s natural protectors.” Ultimately, this movement equipped women with the tools to defend themselves and set the stage for freedom in the public sphere, in the political realm, and in their private lives. — B. C.

RATING: 

## HER BODY AND OTHER PARTIES: STORIES

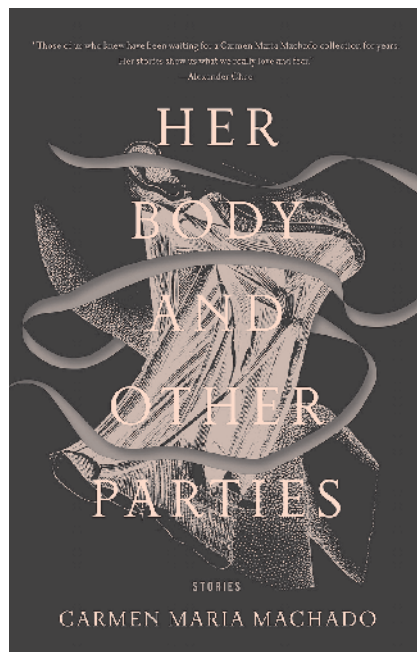
Carmen Maria Machado  
{ GRAYWOLF PRESS }

*Her Body And Other Parties* is full of queer and bold women who have disappearing bodies, ribbons holding them together, and minds that are not. They trek across the world in search of safety, work at department stores in search of the truth, and attend writing workshops in search of themselves. Ultimately, though, the collection is about pleasure, intimacy, and the people who crave it, have it, and witness it.

The collection opens strongly with “The Husband Stitch,” a story about an unnamed woman who falls in love with her husband when they are very young. Like all the women in the collection, she enjoys sex openly, unapologetically, and without guilt. In short-story and poetry collections I’ve read previously, including *Pink Elephant* by Rachel McKibbens and *Drinking Coffee Elsewhere* by ZZ Packer, sexuality is the bargaining chip used to gain the upper hand. But here, sex and sexuality are savored and treated with care and pleasure—even in unhealthy relationships. While in the act of sex, the characters are generous and descriptive. They don’t describe the act in itself but the way they feel while in it, their pleasure building as the rest of the world falls away.

In “Inventory,” a woman takes descriptive snapshots of the hair color, eye color, and gender of the people she has had sex with because the world has been hit with a virus that spreads through physical contact and turns friends, including the people she has slept with, into strangers. The sexual intimacy and desire between friends and strangers is expressed and executed with a familiarity that doesn’t feel forced despite the situation. “Inventory,” “The Husband Stitch,” and the stories that follow (“Especially Heinous” and “Real Women Have Bodies”) are openly queer and use sex as a tool for connection across genders.

Some of the stories—including “Real Women Have Bodies,” a story about disappearing women; and “Eight Bites,” which details a surgery that causes you to live with the soul of your former self outside of your body—are full of magical realism. However, I would have loved to see more disabled characters in these worlds of sexual pleasure and



intimacy. Still, the collection is a strong debut for Machado and will leave you in complete awe. —KEAH BROWN

RATING: ♥♥♥

## HEARTTHROBS: A HISTORY OF WOMEN AND DESIRE

Carol Dyhouse  
{ OXFORD UNIVERSITY PRESS }

From the moment it was first recognized, women's sexual desire has been pathologized as unseemly, even hysterical. Contemporary conversations are also circumscribed by Victorian agitation: We're obsessed with female sexuality, yet we're still hesitant to discuss it. In *Heartthrobs: A History of Women and Desire*, Carol Dyhouse seeks to crack open the discourse by exploring female desire as a phenomenon shaped by cultural, socioeconomic, and political movements. Beginning in Regency England, Dyhouse examines popular literature and media to examine who and what

women found most appealing, and what that revealed about the milieu.

Dyhouse's project is a worthy one because we need more frank discussions about female eroticism. And she draws out a fascinating teleology focused on the popular romance genre as a signifier of cultural shifts. Larger conversations on literature and sexuality will benefit from Dyhouse's careful study of a genre that has not been given enough attention.

However, when considered in full, the book lacks both the intersectional and theoretical rigor crucial to any historical project. What Dyhouse chronicles is a history of Western *white heterosexual* female desire, but she never specifies these particularities. When it comes to the "heartthrobs"—Rudolph Valentino, for instance—race does become part of the discussion, but it's still an incomplete one. Dyhouse examines Valentino's popularity in the context of sexual exoticism: his turn in *The Sheik*, a 1921 film adaptation of Edith Maud Hull's novel by the same name, exemplifies the racism inherent to interracial romance. Brown-skinned lovers were only

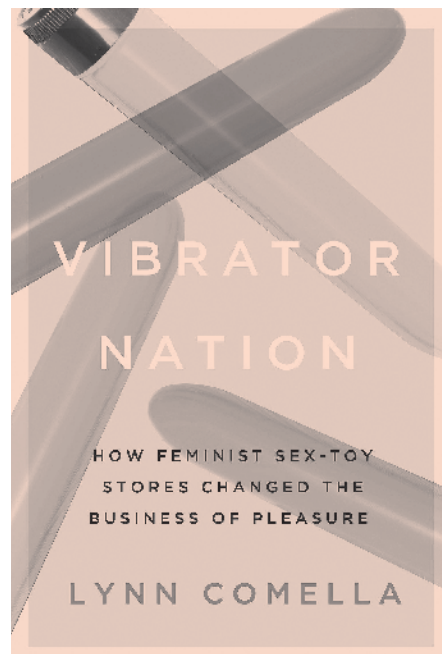
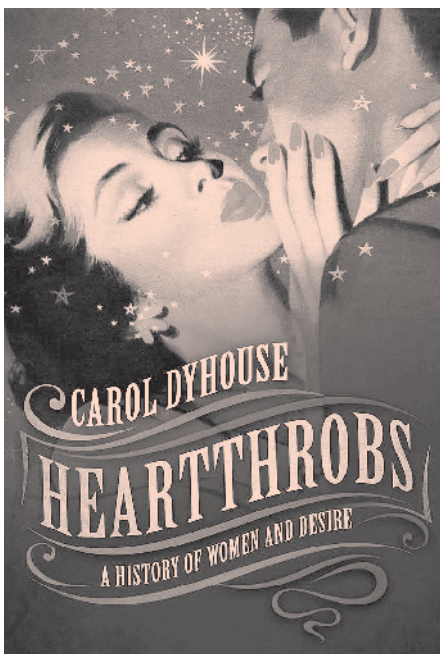
marriage material when, at last, they were revealed to possess robust British or European ancestry. But Dyhouse glosses over the use of brownface in Hollywood and bestows only fleeting attention on the ubiquitous presentation of Black men as sexually dangerous.

What these omissions demonstrate is the book's larger conceptual gap and its vast oversimplifications. Yes, women's desires fluctuate and should be considered in a larger historical context. But capitalist patriarchy ensures that we are told *what* to desire, and the boundary between our own proclivities and the force of white, straight hegemony cannot always be discerned. Obviously not all women desire white men, or even men at all. For that matter, Dyhouse's reliance on a binaristic gender model alienates humans and desire alike. Both are, at base, knotted and ineffable—it's no use to pretend otherwise.

—RACHEL VORONA COTE

RATING: ♥

***In Heartthrobs, Carol Dyhouse seeks to crack open the discourse by historicizing female desire as a phenomenon shaped by cultural, socioeconomic, and political movements.***



## VIBRATOR NATION: HOW FEMINIST SEX-TOY STORES CHANGED THE BUSINESS OF PLEASURE

Lynn Comella  
{ DUKE UNIVERSITY PRESS BOOKS }

Reading Lynn Comella's *Vibrator Nation: How Feminist Sex-Toy Stores Changed the Business of Pleasure* summoned memories of buying my first vibrator. After a sex educator showed my college sexuality workshop dildos, butt plugs, and lube, we visited a shop she recommended, where the sales clerk declared that the G-spot massager I bought may lead to female ejaculation. These were the first sex talks I received that focused on pleasure instead of warnings. Seeing sex as a source of enjoyment rather than harm made me more comfortable in my body.

However, sex toys weren't always instruments for empowerment. Based on her time working at Babeland, her research as a gender and sexuality studies professor at the University of Nevada, Las Vegas, and interviews with more than 80 members of the industry, Comella traces their journey from seedy roadside stores to friendly feminist boutiques. Beyond filling people's bedside drawers, sex toys got people talking about sex—and changed how they talked about it. From pegging to clitoral stimulation, the practices taught by these sexperts expanded people's perspectives on relationships along with their bedroom repertoires.

Dense with historical background and quotes from gender theorists, *Vibrator Nation* is not light beach reading, nor should it be. Its highlights are Comella's examinations of cultural ideas that shaped and were shaped by the adult industry, including two delightful definitions of "queering": former Good Vibrations education director Charlie Glickman's "pushing past limits that really don't need to be there" and product and purchasing manager Coyote Days's "breaking open boxes."

But too often, the narrative loses sight of what's at stake: our sense of safety and power in bodies constantly devalued. The story rarely strays outside sex-shop walls. Comella's analysis also falls short when examining feminist retailers' definition of "woman." She acknowledges that it favors rich, white, straight, cis women with vanilla tastes, but fails to illustrate how such exclusion is accomplished. Though the gender studies nerd in me ate this book up, the feminist in me was left hungry for more. —SUZANNAH WEISS

RATING: ♥♥

## MEAN

Myriam Gurba  
(EMILY BOOKS/COFFEE HOUSE PRESS)

Myriam Gurba's *Mean* is a brutally honest memoir about sexuality, race, gender, and trauma in a small town. Although it tells Gurba's story, the book blurs traditional conventions of the memoir genre by weaving in poetry, feminist theory, and cultural criticism.

*Mean* is for the *I Love Dick* crowd, but it's decidedly more for the fans of the Toby, Devon,

## PEOPLE OF COLOR ARE SLAYING THE SHORT-STORY AND ESSAY SCENE

In 2017, there's been an explosion of short stories written by young writers of color. From teenagers growing up in Africa to a woman planning her wedding, here are our favorite collections published so far in 2017. —VERONICA HILBRING



### *What It Means When a Man Falls from the Sky* by Lesley Nneka Arimah

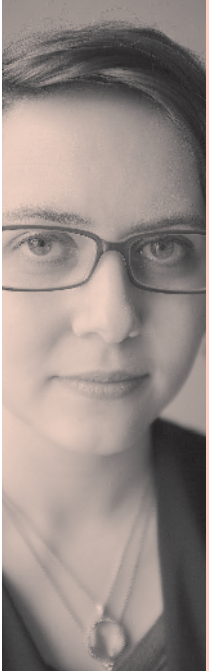
Complicated family dynamics are explored in Lesley Nneka Arimah's stunning debut collection. The U.K.-born, Nigeria-raised writer published her critically acclaimed short stories in April 2017, complete with diverse narratives of the African diaspora. "Wild" explores the complexity of teenage rebellion, while the title piece is a science-fiction love story told from the perspective of a lesbian mathematician. This thoughtful collection will resonate with readers for years to come.

### *We Are Never Meeting in Real Life* by Samantha Irby

You may not know Samantha Irby's name, but if you're a frequent reader of comedy on the internet, you've probably come across her hilarious blog, *bitches gotta eat*. Since 2009, Irby has cracked us up with stories from her everyday life. Written with her signature humor, *We Are Never Meeting In Real Life* is an essay collection filled with tales about money management (or lack thereof), planning her wedding to her partner, scattering her late father's ashes, and living in suburbia. Irby offers the perfect poolside read.

### *The Tower of the Antilles* by Achy Obejas

The stories in Achy Obejas's *The Tower of the Antilles* are all about survival. In just 10 narratives, she brilliantly transcribes the lives of Cubans that are seemingly haunted by the island. "The Sound Catalog" follows two lesbian lovers who flee the island to make a life for themselves in Chicago, while "Kimberle" is a tale of unrequited love in a community gripped by the fear of a serial killer. A native Cuban, Obejas is skilled in revealing the peaks and valleys of escaping and surviving Cuba. *The Tower of the Antilles* elegantly captures the beauty of the ordinary lives of Cubans across the world.



## WHAT I'M READING

**Ari Yarwood**

(ONI PRESS AND LIMERENCE PRESS)

**THE LONG WAY TO A SMALL, ANGRY PLANET (BECKY CHAMBERS)**

*The highest praise I can give The Long Way to a Small, Angry Planet is that it made me go full fangirl. I loved this book. It follows a crew of wormhole builders on their journey to a faraway planet, but the main pull for me was the characters; by the end, they all felt like family. Plus, the book features a queer romance that made me completely giddy, lots of super cool alien species (including one with a polyamorous culture), and incisive AI politics. It feels like the summer blockbuster I wish existed. The sequel is great too!*

and Paula plotlines added to the TV series that uplift queer voices and women of color. These new plotlines expose the white heteronormativity of Chris Kraus's novel and how ready audiences are to hear sharp cultural criticism from women of color and LGBTQ folks.

Enter *Mean*, which offers a lot about Gurba's Mexican-Polish background, childhood, family, and playground race wars. Soon, we're learning about the first boy to touch her—under her desk in junior high while the teacher looks away. Thus begins, for Gurba as well as for most women, a life-long desire to be deemed beautiful and likable *and* to be safe from harm, which proves to be a heartbreakingly difficult feat—or, as Gurba writes, "Somewhere out there [...] a woman is getting touched to death." For Gurba's sister, this desire manifests as an eating disorder, which the writer tenderly examines in relation to religious fervor. And Gurba's ability to feel safe is shattered by a sexual assault the summer after her first year of college.

*Mean* is a reflection on the ways women heal from such trauma. Sexuality, art as "one way to work out touch gone wrong," and feminism exist as possible paths of healing; some of the best parts of the book are Gurba's explorations of these paths, like when she takes an art theory class, discovers Hannah Wilke, and begins making her own art. *Mean* is also a meditation on why evil exists, and how being

mean is survival tactic—a theme explored via the rape and murder of a Santa Maria woman, Sophia, whose story is inexorably interwoven with our heroine's.

Steeped in the complexities of identity—queer identity, hyphenated-American identity, Chicana identity, sexual-assault-survivor identity—*Mean*, with its dark humor, vivid sensory descriptions, and acerbic criticism of white America's racial myopia, couldn't be better timed. If this is the literary future, perhaps it will save us all. —KRISTIN SANDERS

RATING: ♥♥♥♥

**INK IN WATER: AN ILLUSTRATED MEMOIR (OR, HOW I KICKED ANOREXIA'S ASS AND EMBRACED BODY POSITIVITY)**

 Lacy J. Davis and Jim Kettner  
 { NEW HARBINGER PUBLICATIONS }

Lacy J. Davis has become one of the biggest names in body-positive fitness. She runs the highly successful blog Super Strength Health; co-owns Liberation Barbell, a body-positive gym in Portland, Oregon; hosts the Flex Your Heart Radio podcast; and is now a memoirist. *Ink In Water: An Illustrated Memoir (Or, How I Kicked Anorexia's Ass and Embraced Body Positivity)*, which Davis

co-created with her illustrator husband, Jim Kettner, provides a deeply moving account of her struggle with anorexia, bulimia, and exercise addiction, told with the assistance of Kettner's compelling illustrations.

Davis's story is engaging because she describes the painful juxtaposition of being a self-identified queer, punk feminist who was also actively trying to shrink herself. She had the analysis. She knew that "society's beauty standards were shit!" But on a deeper level, despite shelves full of Bikini Kill records and feminist literature, she had internalized a belief that her body was too big. A terrible breakup triggered that thought, and then catapulted her into a full-blown disorder.

Kettner's images provide us with a pictorial landscape of the brain working through body dysmorphia and dieting. We walk with Davis, in pictures and writing, through the hardest years of her life, ones that include the death of a close friend and the devastating progression of her eating disorder. We witness her complicated relationship with Overeaters Anonymous (OA), which asks members to admit their powerlessness over their disease. But Davis didn't feel powerless; in fact, as a feminist, she knew that feeling powerful was probably the only thing that would get her out of her disordered behavior. Ultimately, she was right.

After pages of haunting images and vulnerable insight into her head, *Ink In Water* has a happy ending—but it makes clear that recovery is a lifelong process. Davis beautifully explains her ability to keep choosing recovery as a result of her punk roots, lifting heavy weights, and entering the blogosphere. Although her story is unique in its relationship to feminism, queerness, and punk, the major themes are universal, and the memoir will surely be powerful for those in any stage of recovery, and also for anyone trying to support a loved one through recovery.

Her story is both heartbreaking and triumphant, but more than anything, it's relatable. And for feminists who have gone through life feeling ashamed to talk about their complicated relationships with their bodies, it will be a gift. —RAEHEL ANNE JOLIE

RATING: ♥♥♥♥

## A SURPRISED QUEENHOOD IN THE NEW BLACK SUN: THE LIFE & LEGACY OF GWENDOLYN BROOKS

Angela Jackson  
{ BEACON PRESS }

Angela Jackson’s new biography of Gwendolyn Brooks, *A Surprised Queenhood in the New Black Sun*, does more than recount the iconic poet’s life and legacy: It’s a lovingly written genealogy of Black activism and art. Much of the biography centers on the poet’s influence on Chicago’s artistic movements. But this is to be expected: You cannot discuss Brooks without conjuring her Bronzeville neighborhood. Alternately poetic and scholarly in her language, Jackson expertly frames selected poems within the world Brooks inhabited, providing line-by-line explications of landmark poems such as “Kitchenette Buildings.”

Likewise, we grow acquainted with “Gwen” through interviews with friends and family, and excerpts of Brooks’s own

journals, poetry, and letters. At times, the accounts feel as detailed and intimate as memory—likely because some are Jackson’s own recollections. Two pages into the first chapter, Jackson simply writes, “Gwendolyn was loved.” Although she means that Brooks had a mother and father who loved her, the phrase becomes a unifying chord throughout *A Surprised Queenhood*. Brooks, nourished by the love of her parents, discovered a radical love for herself as a dark-skinned Black woman, and returned that love to Black people.

*A Surprised Queenhood* traces the trajectory of Brooks’s political evolution from a “Negro poet” to an “unapologetically Black” woman writer, which culminated in her abandoning publisher Harper & Row in 1968 to publish with a Black-owned press. The book succeeds in making Brooks seem impossibly superhuman in her kindness and accomplishments. As Chicago’s poet laureate from 1968 until her death, Brooks often funded prizes for emerging poets. Jackson graciously numbers herself among

the many poets and writers that Brooks mentored, a group that includes Haki R. Madhubuti, Toi Derricotte, Quraysh Ali Lansana, and Reginald Gibbons.

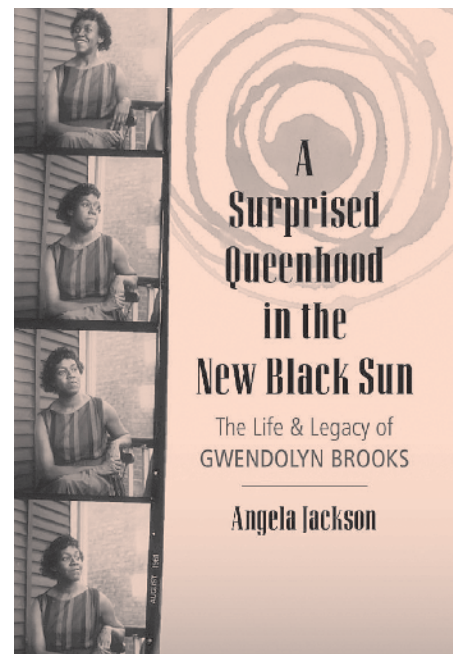
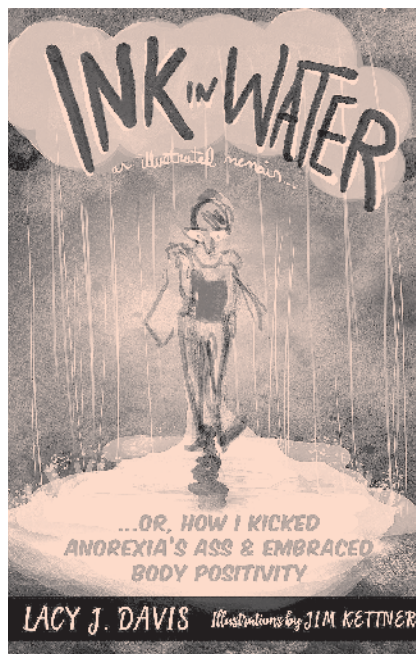
But Jackson also humanizes Brooks by highlighting the obstacles she faced. Despite what Brooks described as “three strikes” against her—race, gender, and a lack of college degree—she became the first Black author to win a Pulitzer Prize. She still lived in a tiny kitchenette in the South Side of Chicago with her husband after winning the award. Marginalized writers will identify with the pressure she received from white editors to make her poetry more universal—or less Black—even after her nationwide acclaim.

*A Surprised Queenhood* invites us to peer past Brooks’s oft-anthologized and celebrated poem, “We Real Cool,” to the warmth of the woman who wrote it: Gwen, Queen Mother, a sun in her own right.

—DARA MATHIS

RATING: ♥♥♥♥

## ***A Surprised Queenhood traces the trajectory of Brooks’s political evolution from a “Negro poet” to an “unapologetically Black” woman writer.***





# UNDERGROUND

**DIRECTORS:**  
ANTHONY HEMINGWAY,  
GREG YAITANES,  
SALLI RICHARDSON-  
WHITFIELD, KATE  
WOODS, CHRISTOPHER  
MELONI, AND  
LAWRENCE TRILLING

{ WGN }



review by Veronica Hilbring  
illustration by Loveis Wise

**RATINGS:**

- 🎬 🎬 🎬 Watch it now
- 🎬 🎬 Queue it for later
- 🎬 Turn it on in the background
- ◆ Forget it



**R**osalee (Jurnee Smollett-Bell) is backed into a corner. After rescuing her brother James and burning down the Macon plantation, she's surrounded by slave catchers and her overseer Cato, who also escaped but proved to be a traitor. Rosalee survived a gun battle, but is now outnumbered. WGN's breakthrough series *Underground* has captured critics and garnered a devoted fan base through powerful story lines and blockbuster action. Created by Misha Green and Joe Pokaski, the series premiered in March 2016 and instantly gained cult status among viewers who were eager for more stories about Black history.

Slave narratives have drawn large audiences since the epic multnight series *Roots* aired in January 1977. Despite the popularity of historical stories about Black people, there remains a segment of viewers resistant to slavery-related material—the consensus is that there are not enough stories about successful Black people to balance out the slave stories. But

*Underground* opened many people's eyes to the complexities of life under slavery. In the series, we've found the love, hope, and determination that most of us weren't exposed to in history class—if we were lucky enough to get details about our own history at all.

In just two seasons, I've fallen in love with the show's characters, including Amirah Vann as matriarch Ernestine, Jurnee Smollett-Bell as emerging revolutionary Rosalee, and Aisha Hinds as Harriet Tubman. As the sole enslaved female character that is given sexual agency, Vann's portrayal of Ernestine is especially revolutionary. Enslaved women were unable to consent to sex with their owners, but Ernestine has cultivated a sexual relationship with her master, Tom Macon (Reed Diamond), and they've had two children together. "Stine," as she's often called, uses her relationship with the master to influence his decisions and make life a little easier for her children.

Stine's story line also explores how slavery harmed Black men, who in turn harmed Black women. For instance, Stine's boyfriend

cope with abuse from the overseer by abusing her. In turn, she begins using opiates to cope with her pain, a cycle that mirrors how many Black men and women still interact today. Stine is trying to survive while mentally drowning under the weight of continuous abuse.

However, *Underground's* depiction of Harriet Tubman presents a different image of formerly enslaved women. Hinds's portrayal goes beyond what's provided in history books about the abolitionist. Instead, the actor brings different aspects of Tubman to life, including her stoicism, bravery, no-nonsense assertiveness, and infamous trigger finger. One episode reveals the harrowing tale of Tubman's life, including her first husband's betrayal and the accident that caused her blackouts. Rosalee is Tubman's mentee, and she has similarly gone through hell.

When we first meet Rosalee, she's a sheltered house slave who's been protected from harm by Ernestine. But after Bill, the plantation's overseer, attempts to rape Rosalee, she escapes the Macon plantation with Noah (Aldis Hodge) and several other enslaved people. Her fellow runaways question her strength and determination, but she battles leeches, engages in gunfights, and brawls with slave catchers—while pregnant—and eventually becomes a freedom fighter in the Underground Railroad. Her journey from house slave to activist is a triumph that undeniably offers an evolution of the slave narrative on TV.

Enslaved people weren't one-dimensional. They cried, had sex, progressed in their understanding of slavery, and revolted against their masters. *Underground* truly captures that complexity. The show also doesn't conceal the raw, unflinching, and persistent atrocities of slavery. The show sizzled with action, suspense, phenomenal performances, and creative directing.

Despite being WGN's most highly rated show, *Underground* has been canceled. Dedicated viewers have launched a Change.org petition to urge other networks to pick up the show. Until its third season has officially been given the green light, catch up on the first two seasons on Hulu. —V. H.

RATING:   

## BLACK GIRL

Director: Ousmane Sembène  
{ NEW YORKER VIDEO }

The Criterion Collection recently released a newly restored and remastered version of Ousmane Sembène's first feature, *Black Girl* (*La Noire de...*). Fifty-one years after its initial release, this seminal film remains hauntingly relevant: *Black Girl* captures both a specific moment—postindependence Senegal—while unpacking concerns around agency, cultural exchange, feminized labor, and exploitation. The story was inspired by a brief article in a French newspaper about an African maid who was only referred to as “la noire de.” *Black Girl* imagines a subjectivity where one had been denied. The English title flattens the ambiguities of the original French, which means “The black girl from” and “The black girl of,” signifying both roots and possession. How do you belong to yourself in a world that depends on your erasure and objectification?

Diouana (Mbissine Thérèse Diop) is a young Senegalese woman who travels to France to work as a nanny for her rich, white employers, known only as Monsieur and Madame. She is ecstatic, imagining a life of cosmopolitan adventure and ease, but is met with confinement and emotional abuse. The kids are not present. She cooks, cleans, and rarely leaves the apartment. Her employers offer no compensation and parade her like a spectacle in front of

guests. To Diouana, France becomes the bare white walls of the kitchen and dining room and the unreachable darkness beyond the windows.

Moreover, she must silently absorb all of Madame's raging and petty frustrations. Diouana's acts of self-preservation are willfully misinterpreted as proof of laziness, ineptitude, or aggression. In one scene, Madame snaps at Diouana's insistence on wearing colorful dresses and heels—she is their maid, *nothing else*. Diouana is expected to deny her complexities in order to appease Madame's warped views about Blackness and servitude; its a reversal of *Heart of Darkness* wherein barbarity is found within the domestic sphere.

Diouana is a strikingly poetic character whose plight echoes other nuanced figures across Afro-diasporic writing, from Myriam Warner-Vieyra to Gayl Jones to Assia Djebar. Her journey also recalls numerous (forced, voluntary) migrations, tracing parallels to the transatlantic slave trade and the resulting waves of diasporas to follow. The film resonates deeply with our own contemporary moment, mirroring U.S. treatment of groups marked as “alien” or “illegal.” *Black Girl* reiterates that under the masks of civility and liberation, the ugly phantoms of colonialism still wreak havoc under new guises.

—ALLISON N. CONNER

RATING:   

Below: Still from *Black Girl*.



## THEIR FINEST

Director: Lone Scherfig  
{ LIONSGATE }

It feels inappropriate to be moved by a film about propaganda during an era of “alternative facts.” Yet I found my soul soothed by *Their Finest*, which follows scriptwriter Catrin

*Their Finest* becomes the story of a cast, crew, and government seeking to inspire their allies. Across the Channel, the Third Reich’s troops wreak havoc on Europe, motivated by falsehoods designed to spread fear. While the Axis made propaganda to justify exclusion, Catrin and her colleagues inspire

politically meaningful, the British government casts an American fighter pilot as a second love interest. Rose and Lily are peripheral characters until a tragedy, and a plot hole, allows Rose to fix the boat’s propeller.

How do we reconcile cheering for Catrin while booing at Trump? They’re both masters of propaganda, but in different ways: Only one tells stories to exclude. While modern propaganda seeks to keep systems of oppression, Catrin hopes to break down these structures. *Their Finest* is ultimately a film about whether we listen to propagandists feeding us “alternative facts” or to storytellers asking us to consider marginalized truths.

—CECILIA NOWELL

## ***Their Finest is ultimately a film about whether we listen to propagandists feeding us “alternative facts” or to storytellers asking us to consider marginalized truths.***

Cole (Gemma Arterton) as she leads a British government propaganda film during World War II. Catrin is hired to write the “slop,” or women’s dialogue, but she soon realizes writing scripts has real political power.

After the Battle of Dunkirk, newspaper headlines declare that two British sisters, Rose and Lily, took their father’s boat and rescued dozens of allied soldiers. When Catrin is sent to investigate, she discovers that the sisters’ boat broke down before they ever reached France. But Catrin decides to tell their story—with some changes. In this moment, the film alters the nature of propaganda from oppressive to subversive, and explores whether changing facts and blurring truths might ever have positive political power.

women to fight back. When the British government comes to this realization, they ask Catrin’s team to add an American character to the film, because American women might then rally their government to join the second World War.

But recognizing women’s political power means asking whether that power comes from their relationships with men. This dynamic shows up in the relationships between the scriptwriters. Catrin sets out to tell Rose and Lily’s stories, but each new requirement from the British government diminishes their significance: To make the story attractive, the scriptwriters add a male love interest; to make the film “realistic,” the writers play up the role of a fictional uncle; and to make the movie

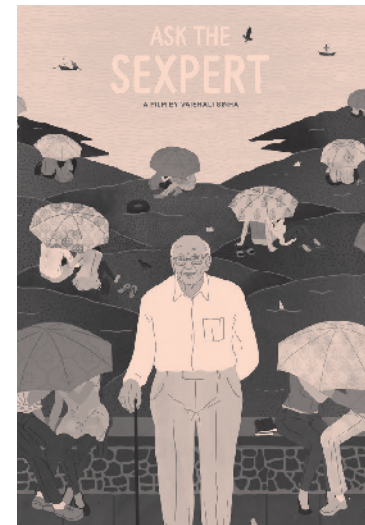
RATING:   

## ASK THE SEXPERT

Director: Vaishali Sinha  
{ COAST TO COAST FILMS }

*Ask the Sexpert* is a fascinating portrait of Mahinder Watsa, a 91-year-old former gynecologist who writes the “Ask the Sexpert” column for the *Mumbai Mirror*. From the start, we learn that India’s Dr. Ruth is a beloved figure in his conservative country, but abstinence activist Pratibha Naithani is taking him to court to “preserve the nation’s morality.” She believes his column is akin to pornography and “debases” Indian society.

Below: Still from *Their Finest*, poster for *Ask the Sexpert*.





Many conservatives believe a moral line has been crossed when children can read a column that discusses everything from masturbation to golden showers.

Indian American director Vaishali Sinha quietly shines a spotlight on the wider societal forces that this tough-as-nails non-agenarian is up against. Sex and sexuality are not discussed openly in India; even basic sex education is banned from most classrooms, especially in rural areas. While filming *Watsa* at a panel discussion, Sinha's camera notes a sign that reads "53 [percent] of Indian children under 12 years old have experienced sexual abuse." That's the *majority* of the country's youth population.

Although *Watsa* does not often address India's sexual-violence problem in his column, he believes that bringing human sexuality out into the open makes societies better. Still, Sinha doesn't delve deeper into the culture of India. How did India end up with such a heinous patriarchy—one in which children marry adults and rape victims are blamed for their perpetrators' crimes?

*Watsa* is certainly the star of the movie, spending hours answering emailed questions by dictating his wry responses to his young assistant. He appears at conferences surrounded by stylish twenty-somethings and poses for selfies with his mostly female admirers. He also privately counsels the distraught married folks who often show up at his doorstep unannounced, to the chagrin of worried family members. We hear from one gay activist who recalls how *Watsa* once supported him, but it would have been fascinating to hear from the doctor himself. Unfortunately, his views on homosexual relationships are never discussed in the film.

Both *Watsa* and his litigious nemesis describe themselves as "drops in the ocean of change." As the *Mumbai Mirror's* editor in chief Meenal Baghel says, "Obscenity, like beauty, lies in the eye of the beholder." Which way the sexual tide will turn in a country of 1.2 billion is anyone's guess. —LAUREN WISSOT

RATING:  

## GIRLBOSS

Directors: Christian Ditter, Steven K. Tsuchida, John Riggi, Amanda Brotchie, and Jamie Babbit  
{ NETFLIX }

*Girlboss* probably seemed like a slam-dunk idea when Netflix announced it in 2016: The series is loosely based on the memoir-slash-business guide of the same name by Sophia Amoruso, who started what would become the multimillion-dollar business Nasty Gal as a humble eBay store in 2006. At a time when "feminist" had become a branding buzzword and a female presidential candidate was on the ascent, *Girlboss* offered up a bold new pop culture archetype: Move over, Manic Pixie Dream Girl, here comes Saucy Vixen Boss Babe.

But the reality into which the 13-episode series struts makes it seem spectacularly tone-deaf. Feminism has been mainstreamed as an individualist pursuit of success under capitalism rather than a

## MOVIES THAT CONFUSED ME ABOUT SEX

My tween pop culture preferences were consistently marked by a desire to learn everything I possibly could about sex. I knew what sex was, but what exactly happened during it? I wanted all the dirty details, so I turned to pop culture. Sleepovers became the best place to pass on the information I'd picked up and learn even more. We turned our eyes to the flesh of Danny and Sandy, Jack and Rose, Baby and Johnny, but usually these movies left me more confused about what actually happened during sex. Below are five movies that I should not have turned to for information about getting busy. —DAHLIA GROSSMAN-HEINZE



### GREASE (1978)

*Grease* seemed to have sexual content, but I did not understand any of it. I pored over it at sleepovers, trying to extract meaning from phrases like "flog your log," "putting out," and "defective typewriter."

### COMO AGUA PARA CHOCOLATE (1992)

My eyes were forcibly covered for a lot of this sexy film, so I was left with no answers to important questions, like: How common is it to die right after having sex with your one true love, and then for your bed to be engulfed in flames? Does that happen every time you have sex or just with your one true love? Asking for a friend, thanks!

### STEPMOM (1998)

As a tween, I had no idea what snowblowing was. As an adult, I have learned what snowblowing is, and I can't believe it made the cut of this PG-13 film.

### AMERICAN BEAUTY (1999)

I have never recovered from hearing Annette Bening scream "Fuck me, your majesty" in front of my parents.

### KISSING JESSICA STEIN (2001)

When Jessica and her girlfriend Helen discuss what they might do in bed, Helen says they don't need "accoutrements" or penises because "it's the other stuff that works for women anyway, right?" TELL ME THE OTHER STUFF!



## WHAT I'M WATCHING

**Lisa Ko** AUTHOR OF *THE LEAVERS*THE "SAN JUNIPERO" EPISODE OF *BLACK MIRROR*

*I can't stop thinking about this episode and the fantasy it poses that some part of us, the virtual or nonphysical, can live on forever in the past, at the time when we were at our best or most fun. Nothing ever lives up to the idealized past, anyway. What period of time would I return to? (Not 1987.)*

collective liberation of women, and Amoruso has become a symbol of the fragility of its trickle-down promise. Sisterhood is still interpreted as a mandate to support other women, even those who actively work against women's interests; Nasty Gal declared bankruptcy in 2016, and Amoruso stepped down as the company's CEO amid legal challenges from, among others, employees who were illegally fired when they got pregnant.

Given that the introduction of each episode asserts that *Girlboss* is a "real loose" interpretation of real-life events, it should be easy to sit back, disconnect the cult-of-personality Sophia from the fictional one, and enjoy what the show does have to offer. There's self-aware humor, likable if predictable costars (there's RuPaul pulling double duty as both the Gay Friend and the Sassy Black Neighbor), and unconventional storytelling. But the self-mythologizing of the show's heroine and the acknowledgment of her as selfish, mercurial, and rude still don't sit well; defending Sophia as a deliberately unlikable character itself seems a little out of date. The expanding landscape of television means that unlikable characters can no longer just be jerks for jerks' sake. Additionally, an increasingly intersectional lens on tv characters makes it difficult to look at the scene where Sophia steals a rug and not recognize that the same scene with a nonwhite character would not be considered quirky character embellishment.

"Women doing stuff that men usually do: feminism!" was a bolder concept back in the time of *Working Girl*. These days, we're well aware that women can be as craven, as

mercenary, as ruthless, as inhumane, and as incompetent as their male counterparts. And though that is certainly a benchmark of equality, it has nothing to do with feminism. Enjoy *Girlboss* on what merits it has, but don't try to convince us of more. —ANDI ZEISLER

RATING: 

## I LOVE DICK

Director: Andrea Arnold  
{ AMAZON }

Jill Soloway's adaptation of the 1997 cult book *I Love Dick* presents a complex and flawed protagonist who engages with sex, love, and attraction to men with complete agency. *I Love Dick* turns the well-known trope of a woman's unrequited love and lust inside out by asking questions like: Why is desire always considered demeaning when it's a position inhabited by a woman?

*I Love Dick* focuses on Chris's (Kathryn Hahn) relationship with her art; her relationship with her French academic husband, Sylvère; and her growing obsession with Dick (Kevin Bacon), another hotshot academic. The book is fairly heady and theoretical, traits that don't translate well to television. It's a mostly epistolary novel, which Soloway nods to visually, showing large, blocky text on red screens as Chris reads lines from her letters. However, in order to turn a great book into great television, Soloway takes a lot of liberties with the original material, introducing new characters and changing the setting.

In the book, Chris and Sylvère "holing up in

rural slums" near important cities is central—because Chris's career as a filmmaker is failing to bring in money, she and Sylvère skip from shitty town to shitty town, always in spitting distance of the important places they need to be for their careers. Marfa, Texas, where the show is set, is a tiny, artsy town a great distance from traditional hubs of power and creativity. But the setting presents an appropriate picture of Americana, with Dick wandering across a scrubby desert wearing only jeans and cowboy boots.

A theme that crops up early in the series is Men Explaining Things. Sylvère explains to Chris what she should have done differently to avoid her movie being disqualified from a film festival; the men at an academic welcome party are pretentious and insufferable because they think they know more than everyone else; and at dinner, Dick explains to Chris that most women just aren't very good at making films because they can't move past oppression. It's a perfect example of the infuriating logic often used by seemingly leftist and progressive men: they manage to acknowledge gender oppression ("I believe in sexism") while still denying that women are talented, intelligent, and capable of creating great things. It's a genius move by Soloway to capture a scenario that many of us are familiar with but struggle to describe.

Through Chris's obsession with Dick, the show recognizes that feelings and sex are as worthy topics for the creation of art as those discussed by men. With an excellent cast, *I Love Dick* is headed for success, regardless of how closely it resembles its original inspiration.

—AMELIA AYRELAN IUVINO

RATING:   

## ANNE WITH AN E

Directors: Niki Caro, Helen Shaver, Sandra Goldbacher, David Evans, Patricia Rozema, Paul Fox, Amanda Tapping  
{ NETFLIX }

*Anne With an E* is a new take on L.M. Montgomery's 1908 novel, *Anne of Green Gables*, and is nearly as endearing as the book itself. It chronicles the misadventures of orphan Anne Shirley, an 11-year-old girl who is accidentally adopted by siblings Marilla and Matthew Cuthbert to help out on their farm, Green Gables.

It's a fated pairing between a precocious young girl and her sturdy, self-reliant caretakers.

Through vivid panic attacks, viewers learn about the abuse Anne endured before coming to Green Gables. While these diversions darken the bittersweet story, they serve primarily to justify Anne's erratic, dreamy eccentricities that otherwise befuddle the Cuthberts and their friends. Some fans may consider the flashbacks to be a diversion from the original story, but they give viewers a plausible impetus for Anne's desperation to foster intimate friendships and escape into her own fantasies. The flashbacks help her become a three-dimensional character whose oddities reflect her complicated past.

Throughout both the book and the Netflix series, Anne is told that she should be grateful for whatever is given to her, be it a new dress or a chance to have a tea party with her friend Diana. Time and time again, she is told that she's undeserving of anything bestowed on her, even if those pleasures, including puffed-sleeve dresses, are among the most mundane luxuries her peers enjoy. They're actually telling Anne to be humble because she's poor.

At times, Anne's inability to read people and situations induces secondhand embarrassment. In one instance, she relays her misguided understanding of where babies come from to classmates. As her peers become visibly uncomfortable, she continues to offer metaphors and descriptions well past the point of propriety, which, given that she is 11, could have been toned down. It is difficult to believe that such an affectionate, avid character would be unable to read those around her.

Anne talks a lot, whether or not people are

listening. But in *Anne With an E*, she is not simply strange and bookish. She is optimistic because her ability to see the bright side of life is the mechanism she has developed to survive poverty and abuse. At first it's jarring, but her loquaciousness becomes bearable once the viewers understand her past.

—MONICA BUSCH

RATING:  

## AFTERNOON SNATCH

Director: Elly Tier  
{ OPEN TV }

It's not easy for a show to capture the radical and diverse undercurrent of queer communi-

## ***Afternoon Snatch offers a world where nonbinary characters aren't defending their right to exist, but simply are.***

ties, but this is the goal of Open TV, an online television distribution platform that places inclusion, artistry, and storytelling above mass appeal. This year, Open TV premiered *Afternoon Snatch*, a web series that hilariously examines rituals of healing, accountability, and support in Chicago's queer communities.

Created by Kayla Ginsburg and Ruby Western, *Afternoon Snatch* follows Annie, the humor editor at a feminist magazine, after she suffers a horrific breakup. Over

six episodes, Annie's ragtag queer family helps her move forward and find a new joy in the people who surround her. Featuring nonbinary characters and a diverse cast, *Afternoon Snatch* does more than most modern TV series—including *Queer As Folk*, *Will and Grace*, and *The L Word*—to realistically explore queerness and homosexuality.

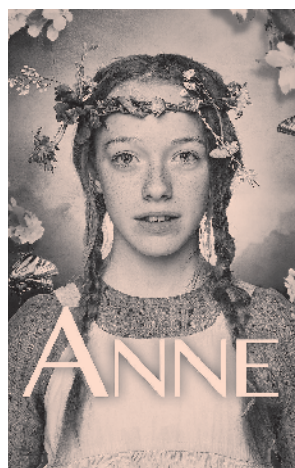
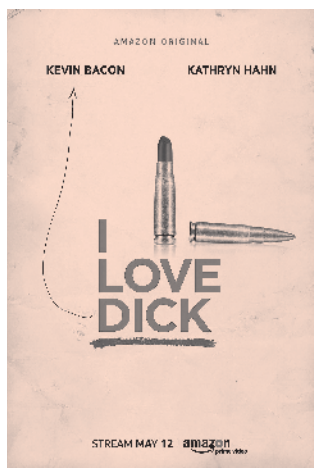
Nonbinary characters are allowed to live fully on the show, rather than being politicized poster children meant to teach us a lesson. Take Sky (Theo Germaine), Annie's coworker and friend who uses they/them pronouns. Sky is sexually explorative and the show's comic relief; they're able to lift Annie's spirits while dealing with their own new romance. Sky isn't subjected to

tragedies, but experiences much of the same joy—especially when it comes to sex—that we all do. When you compare this to the few mainstream shows that have given nonbinary characters any sort of spotlight, such as *Degrassi*, Sky's arc isn't simply centered around the difficulties of being nonbinary.

*Afternoon Snatch* offers a world where nonbinary characters aren't defending their right to exist, but simply are. Annie and Sky navigate their gender nonconforming romances as feeling, thinking, hilarious people. They aren't educational tools for a largely cis audience, and this makes the series feel radical in its exploration of the gray areas of the gender spectrum and sexuality. The modern sitcom still relies on cheap, offensive jokes at the expense of gay communities, but *Afternoon Snatch* proves that humor exists in shared experiences.

*Afternoon Snatch* does well by the mission of Open TV. If you've enjoyed the platform's other offerings—such as *You're So Talented*, *Brown Girls*, or *Brujo*—it's a perfect fall binge follow-up. —ASHLEY RAY-HARRIS

RATING:   





# HERSTORY

## YOUNG M.A

{ INDEPENDENT }

review by Erica Buddington  
illustration by Loveis Wise

**RATINGS:**

- 🔊 Buy it now
- 🔊 Buy a few of the tracks
- 🔊 Stream it and decide
- 🔊 Pass



I spent my college years in the middle of Virginia on a campus full of Black, cultured, and rhythmic peers. Our kick-backs were legendary. DJs pandered to us through regional classics and anthems that would reveal the state you were from the moment it dropped. If you were from Maryland, UCB’s “Sexy Lady” would have you stomping your feet. Chicagoans were steppers who circled the dance floor like vultures for juke. California would get hyphy and krump their way through sorority and fraternity lines, and New York would start jumping in the air to anything by Dipset, Jay-Z, or 50 Cent.

This is how I imagine the current freshman class of my HBCU. Although we are years apart, the right song will still bring us to the yard or student center in droves. And if I were doing it all again, I’d throw myself onto the dance floor anytime I heard Young M.A. Young M.A takes me back home to Brooklyn. Her music is a continuation of my internal conflict about loving hip hop: misogynoir mixed with heavy 808s, and braggadocio-filled

lyrics that make me forget it all. If I am ever yearning for Brooklyn, I immerse myself in *Herstory*, Young M.A’s seven-track EP.

The introduction is classic. Borough rappers are known for blazing in on their introductory tracks, intent on setting the tone for the album through cadence. Think Nas’s “N.Y. State of Mind” after a dramatic DJ intro on *Illmatic*, or Jay-Z’s “Can’t Knock the Hustle” on *Reasonable Doubt*. M.A follows this tradition, dropping a manifesto on her introductory track: “Went from underrated to most hated/ From a nobody to a Young M.A./ Even white people know me, like/ That’s Young M.A! No fuckin’ way!” She pays homage to Jay-Z with the line, “Got the baddest bitch in the game wearin’ my chain,” mirroring his infamous line from the interlude “Public Service Announcement.” It’s evident that Young M.A is also reintroducing herself. Based on the freestyles “Oh My Gawdd” and “Kween,” we know she has lyrical prowess, with hard-hitting, gritty bars. However, on this project, M.A institutes a fluctuating

flow that is singsongy, laid-back, and filled with metas.

Next up is a strip-club jam with a slow-wind beat reminiscent of her 2016 hit “OOOUUU.” “Hot Sauce” is a getaway for the individual frustrated with the confines of a relationship and career. It is a night off among women, liquor, and ego. In another big up to one of the artists M.A grew up listening to, she raps between Monica’s rehash-

Kim’s “Crush on You (Remix).” It’s evident that M.A is propelled by the rappers who came before her: Kim has appeared on her Instagram, she’s used the beat in Kim’s “Money, Power, Respect” for her song “EAT,” and they’ve shared Hot 97’s Summer Jam stage. “Bonnie” is truly a ride-or-die track, one we’ve seen time and time again, executed with the intent to express longevity and latching.

the different ways life betrays us as we age. Throughout the album, vocalist/guitarist Julia Shapiro voices the heartbreaking disappointments of adulthood, including the millennial generation’s realization that there is no job security in our near future. (“I wanna do something cool and I wanna get paid/ And wake up feeling great every day, is that too much to ask?” she sings on “Something Else.”)

## Despite her controversial themes, Young M.A is a reverb of the cipher, a new rung of New York’s hip-hop greats.

ing of the timeless “Don’t Take It Personal (Just One of Dem Days).” The song “JOOTD” resounds like an interval, with two simple verses and a repetitive hook.

“Self M.Ade” follows this track and addresses criticism about her use of murder and drugs in her music:

*They say that I manipulate the youth/ Nah, don't get it wrong, I speak the truth/ This is deeper than the roots, look around you see the proof/ No excuse, but what you see is nothing new.*

This is M.A’s story, and her work reflects the things she’s seen. She wants the listener to understand that her lyrics are her eyes and they aren’t being used for fame, but rather to situate herself.

“Bonnie” is a love letter. Its production sounds like a slowed-down version of Lil’

Young M.A ends the album with “Same Set” and “OOOUUU.” Both tracks are perfect for a New York summer. It’s always these stories that brought me back home, whether I was in the comfort of my Southern dorm room or on the steps of my grandmother’s home in East Flatbush.

M.A is definitely from my borough. Despite her controversial themes, she is a reverb of the cipher, a new rung of New York’s hip-hop greats. She respects their journeys, but is intent on making her own using the only context she knows: home. This summer it will be more than a culmination of tales that brings me back to Brooklyn. *Herstory* will bring me back too. — E. B.

RATING: 

## I USED TO SPEND SO MUCH TIME ALONE

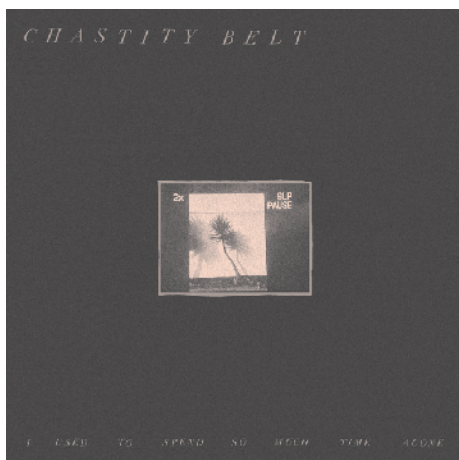
Chastity Belt  
{ HARDLY ART RECORDS }

In one of her ’90s-era fanzines, Kathleen Hanna stated that we should all be as vulnerable as possible, suggesting that vulnerability is an asset. The Seattle-based quartet Chastity Belt seem to follow this advice on their third album, *I Used to Spend So Much Time Alone*. While the band is known for its witty, funny feminist anthems, this album is profoundly sad and seems haunted by a feeling of loss or deprivation, its soothing melodies and melancholy riffs exploring

The album has an undertow of yearning for connection and overcoming the fear of self-exposure, something most people experience as they age. Its title track bravely explains: “I’d ask you to stay/ But my pride is too strong/ I would rather be alone than ask for what I want.” This is a bold move on the band’s part, and a daring change of material. Up until recently it seemed that Chastity Belt was determined not to be taken too seriously. The foursome’s first album, *No Regrets*, included playful lyrics such as “I’m a giant vagina” and “I’m so drunk/ I just want some chips and dip/ Chips and dip/ Nip slip.” The silliness and humor helped effectively convey a feminist message; on “Cool Slut,” for instance, the band reclaimed the once shameful term and applauded girls who act on their sexual desires.

*I Used to Spend So Much Time Alone* is more mellow, with dream-pop and shoegaze influences that evoke the bittersweetness of childhood memories, most notably on “Stuck.” Shapiro’s singing remains clear and poignant over masterful riffs and steady yet creative drumming. The album holds the strange comfort of identifying with the battles of still growing up while growing old, followed by a certain type of pain—the kind you feel in the pit of your stomach when you finally realize something terrible that you somehow knew all along. Adulthood can’t change things for you; you have to change them for yourself. — NITZAN PINCU

RATING: 



## THE ORDER OF TIME

Valerie June  
 { CONCORD MUSIC GROUP }

The only constant we can count on is time; staying true to our hopes and dreams is not as straightforward. Over the past few years, Valerie June has experienced a number of personal and medical setbacks, including the loss of her father and a diabetes diagnosis, but her 12-track album, *The Order of Time*, is a testament to the notion that sometimes good things come to those who wait.

Since her debut on MTV's *\$5 Cover* in 2009, June's distinctive vocals and down-to-earth lyrics have gained her a growing fanbase. In 2010, she released *Valerie June and the Tennessee Express*, a collaborative EP with Old Crow Medicine Show, and in 2013, she crowdfunded her first solo album, *Pushin' Against a Stone*. June's latest release, however, is her most valiant.

Many of the songs on *The Order of Time* sprouted from seeds planted long ago. Polished and patient, these unrushed tracks and lyrics have themes of growth and vulnerability. As June commented in one of her candid, vulnerable interviews, "sometimes we forget to feel." *The Order of Time* encourages listeners to thaw out their trepidation and allow their tenderness to germinate.

At times stoic and steadfast and at others doubtful and reflective, June maintains a

relatable and approachable aura through her variable tones. The album's two singles, "Shakedown" and "Astral Plane," are playful in their range of pace, one a buoyant boot-stomping anthem and the other a meandering ballad about self-love. Sometimes June boldly declares herself in the present moment, like when she sings, "Where I am is where I'll be," on "Long Lonely Road." Other times, June's lyrics bring a sense of urgency, reminding us that experiences, including relationships, are time sensitive: "Some things in life happen too slow/ One thing for sure happened too fast/ If you ain't loving your woman/ Someone else will," she croons on "If And."

June's vocals propel the music forward, no matter what song it is. The trumpets, banjos, claps, and cymbals fall into harmonic formation with her voice. Whether you need a guided, hypnotic lingering on the past or a reminder to hover in the ever-so-present, *The Order of Time* is an album you'll always return to. As for the future? Only time will tell.

— CHANELLE ADAMS

RATING: 

## NEW BLACK SWING

SassyBlack  
 { INDEPENDENT }

Catherine Harris-White, a.k.a. SassyBlack,

has an extraordinary hustle: She cofounded the now-defunct duo THEEsatisfaction, put out a solo EP while in that group, and then released two extraordinary solo albums, all while ceaselessly touring. SassyBlack seems to change a little with every album, and *New Black Swing* is the realization of her personal metamorphosis.

On *New Black Swing*, SassyBlack pulls back the veil that previously kept her emotions hidden from her audience. She's gone from lighthearted takes on dating on *No More Weak Dates* to revealing the heartache of losing a beautiful love. The album begins with "Games," a song about a floundering love affair, where she asks yearningly, "Why do you treat me this way?" This is what *New Black Swing* is all about: the slow end of a relationship you thought would last forever. My favorite track is "I'll Wait for You," which has cynical lyrics about allowing someone to use their career as a reason not to commit to your relationship.

SassyBlack's music has a timeless quality to it. The classically trained jazz vocalist fittingly describes her music as "electronic psychedelic soul," a genre that began in earnest with THEEsatisfaction's *EarthEE* and continues in *New Black Swing*. She manages to merge her deeply rooted love for music history with stellar production, which keeps her sound anchored in the past and present.

***The Order of Time encourages listeners to thaw out their trepidation and allow their tenderness to germinate.***



“Glitches” has a futuristic feel that draws from its low-toned, repetitive, and almost robotic singing style to compare a failing relationship with failing technology. “Worthy” serves as the perfect closing track because it sums up how relationships force us to reexamine ourselves; on it, SassyBlack finally assures us, and herself, that “we are worthy.”

*New Black Swing* is an essential album. It gives me the same chills I felt as a preteen listening to Monica’s 1998 debut album, *Miss Thang*. SassyBlack is personally entering a new realm of self-reflection and self-realization, and pop music is better for it. —SARA CENTURY

RATING:   

## A PLACE I’LL ALWAYS GO

Palehound  
{ POLYVINYL RECORDS }

Palehound’s 2015 debut, *Dry Food*, established the Boston indie band’s talent with an honest depiction of early-20s discomfort, postbreakup loneliness, and accumulating anxiety. But while the band’s second release, *A Place I’ll Always Go*, is far from upbeat (much of it grapples with the pain of losing loved ones), it reveals a new sense of comfort in personal convictions.

The album chronicles a turbulent year and a half for vocalist, songwriter, and guitarist Ellen Kempner, who, during that time, mourned the deaths of both a close friend and her grandmother and unexpectedly found new love while in the depths of grieving. On “Hunter’s Gun,” she warns, “Don’t come near me/ I don’t wanna fall in love/ And I can tell a hunter’s gun from its glimmer in the brush.” The line sets up a tension that Kempner spends the rest of the album exploring, delving into the extremes of loss and love.

Palehound’s earlier work refracted scenes through arm’s-length poetry, and *A Place I’ll Always Go* uses similar surrealism to magnify the significance of simple moments: “Carnations” indulges daydream escapism when pain becomes overwhelming; “Turning 21” addresses Kempner’s late friend directly, listing the minutiae of everyday life that she’s missing. Kempner’s guitar speaks too, burning with unspoken frustration on “If You Met Her” and adding a conversational,

Your purchase of this digital edition makes it possible for us to thrive.

## BITCHTAPES MIX: SUMMER FACTS PLAYLIST

This past summer was hotter than it’s ever been, thanks to climate change (boo!) and a slew of incredible songs that make the days feel endless (yay!). In honor of the three best months of the year, **Bitch HQ** offers a playlist of summer classics that will have you pining for warmer weather, BBQs, and beaches.



PLAY AT  
[BIT.LY/FACTSPLAYLIST](https://bit.ly/factsplaylist)

### 1. Lesley Gore, “It’s My Party”

*Johnny is cheating with Julie, and Lesley’s not having it. “It’s My Party” is a classic summer breakup song for those who want to sizzle up to a new beau during the warmer weather.*

### 2. DJ Jazzy Jeff & The Fresh Prince, “Summertime”

*Before Will Smith was a blockbuster movie star, he was one half of the duo DJ Jazzy Jeff & The Fresh Prince. “Summertime” is one of their legendary records, and it captures the essence of a dope summer.*

### 3. Daft Punk, “Get Lucky”

*You might know who sings this song, but the chorus has a catchiness that stays with listeners. Play this tune at a pool party and see how quickly it changes the mood.*

### 4. TLC, “Creep”

*From the silk robes in the video to the smooth lyrics that advocate for cheating as long as protection is used, “Creep” is definitely a summer record.*

### 5. Lizzo, “Worship”

*Lizzo is the fat-acceptance icon we’ve been waiting for. The Coconut Oil singer is telling her partner to worship her over a hypnotic beat that would definitely thump at a summer rooftop party.*

### 6. DJ Khaled featuring Rihanna and Bryson Tiller, “Wild Thoughts”

*Rihanna, Bryson Tiller, and DJ Khaled flawlessly remixed Santana’s classic song “Maria, Maria.” “Wild Thoughts” is a summer anthem about carnality and slick bodies moving against each other.*

### 7. Lana Del Rey, “High by the Beach”

*The video for “High by the Beach” is shot in a house perched perilously on rocks right above the beach. It’s aspirational for those who love the Hamptons aesthetic, and the song itself though, is addictive. You’ll find yourself singing it for no reason at all.*

### 8. Bruno Mars, “That’s What I Like”

*As soon as you hear the words “I got a condo in Manhattan,” it’s impossible to stop your body from bumping to the beat. “That’s What I Like” is a playful tune about incessant pleasure.*

### 9. Demi Lovato, “Cool for the Summer”

*The thumping bass of “Cool for the Summer” made it a club song played over and over again on smooth summer nights. It makes summer sexy.*



## WHAT I'M LISTENING TO

### Kaeley Pruitt-Hamm

MUSICIAN AND CHRONIC-ILLNESS SURVIVOR

### LEAH LAKSHMI PIEPZNA-SAMARASINHA

*I am really into reading and listening to work by Leah Lakshmi Piepzna-Samarasinha, a disability justice activist, writer, and poet who has a great analysis about the intersections of environment, sexism, immigration, racial justice, the prison-industrial complex, chronic illness, and disability. I'm surrounded by beautiful brilliant artists that help me feel less alone as a chronically ill artist myself.*

everything-is-fine flourish to the overwhelmed “Flowing Over.”

Beyond its powerful storytelling, *A Place I'll Always Go* offers a public declaration of identity that Palehound's earlier work avoided. Though Kempner is openly gay, she previously limited any lyrical references to sexuality, sometimes substituting male pronouns in romantic roles to distance herself from a simplistic gay-artist narrative. *A Place I'll Always Go* confidently steps away from that concern, most notably in “Room,” a celebration of queer love. Its a reevaluation of artistic values, but it doesn't dominate an album full of equally strong material. *A Place I'll Always Go* is the sound of Palehound coming into its own, calling for listeners to recognize the band's complexities. —KAREN MULLER

RATING: 

## YOU MUST REMEMBER THIS PODCAST

Host: Karina Longworth  
{ PANOPLY }

Films are modern folklore: The stories they tell play a crucial role in social history, not as a mirror of society, but as an idealized narrative created by a dominant group.

In her podcast, *You Must Remember This*, Karina Longworth shares the “secret and/or forgotten history of Hollywood's first century.” Though many hold up the early 20th century as the heyday of glamour,

Longworth chronicles the abortions, heavy drinking, abuse, prostitution, sexual assault, racial discrimination, and hypocrisy that characterized the era. Balancing well-researched biographies with a conversational tone and somewhat cheesy voice acting, Longworth explores the scandalous pop culture of the past. She ties trends onscreen and in the lives of stars to larger political and cultural events in the United States, from Hays Code censorship to the Red Scare.

One of the podcast's running themes is the often exploitative relationships between men and women in an industry where women often found opportunities through their romantic partnerships. This is especially prominent in “Dead Blondes,” a recent miniseries about white women whose careers made them sex objects and whose deaths made them infamous. Longworth turns a critical eye on the PR-produced quotes and posthumous claims of men taking credit for the careers and creativity of female stars. She tries to uncover the “real” woman behind each fantasy, with varying degrees of success, since in some cases all existing accounts were written by men.

While the podcast does an admirable job of exploring women's roles, the series is overwhelmingly white. Longworth describes the obstacles faced by Rita Hayworth and Lena Horne, explaining the racist audiences, morality codes, and studio biases that initially hindered Hayworth's career and permanently limited Horne's. But the lack of diversity in

the film industry doesn't excuse the fact that only four out of the more than 100 episodes are dedicated to minorities, ignoring big names such as Carmen Miranda, Bill Bojangles, and Dorothy Dandridge. Minorities in Hollywood were rare, but they did exist. By ignoring them to resurrect the “forgotten histories” of white performers, *You Must Remember This* misses a crucial opportunity to explore the groundbreaking careers of people of color and their impact on film history. —MICAELA MARINI HIGGS

RATING: 

## EXTRA ORDINARY

Nappy Nina  
{ LUCIDHAUS }

*Extra Ordinary* is a quality manifesto from a new artist who wanted to prove herself as a “capable and worthy mc.” Nappy Nina's debut EP floats in the air between Oakland and Brooklyn—refined like coconut oil, but also rough and biting.

*Extra Ordinary* asks probing questions such as “What does it mean to be inspired?”—a theme that surfaces multiple times. “Ahmad,” produced by rap artist Afro-Internet, toys with this idea through a high-energy collaboration between Nappy Nina, Moruf, and Stas THEE Boss. The track contains no chorus, but it is clear in its synchronicity that these artists are kindred spirits. Nina and Stas THEE Boss are both members of Brooklyn's Black queer community, part of a collective of artists that don't hide their sexuality.

Nappy Nina's queerness is seamlessly wrapped into her lyrics. In “YSNW,” she reveals that she is “nervous around fine women.” While the album doesn't have a single story arc, it explodes with intricate details that make Nina vulnerable and emotionally accessible. She doesn't separate her queerness from her Blackness on “Mofiya” and “Loose Leaf,” both of which create trust between the artist and her audience.

I hope Nappy Nina's next album comes with liner notes, because it's easy for listeners to get lost in the smooth sound of her voice over the hypnotic beats. I have to see the words to fully understand how she is collaging meaning, like on “Growth Groove,” where she uses repetition, wordplay, and cadence to create and deconstruct definition.



She states that she is “Ahead of things, quit my job for better things/ Left my spot for better springs/ Too hopeful/ Should hope less?/ Naw take that courage from up out yo chest.” This layering of language and meaning combined with jazzy beats is a part of the Black radical tradition that Fred Moten writes about in his book *In the Break*. Nappy Nina is creating work that is understood, but first felt.

I found myself fantasizing about the future of Nappy Nina’s work as I listened. Her goal is to produce good music without compromising her “subject matter, flow, or choice of beat to fit the current popular sound in hip hop.” If she keeps that promise to herself, we should expect to see extraordinary art from this magical artist who is far from ordinary.

—JAMARA MYCHELLE WAKEFIELD

RATING:   

## ISON

Sevdaliza

{ TWISTED ELEGANCE }

“When I started making music, I found a spiritual home,” Sevdaliza told *The FADER* in April. “Inside my songs, inside my studio, and eventually inside my

house.” And indeed, her debut album, *ISON*, is like a hologram that offers a glimpse into her private world. Paired with a moving album cover, the 16 tracks progress as we watch her likeness distort and twist. The cover’s sculpture, created by Sarah Sitkin, is meant to represent Sevdaliza as “a mother to herself and her past lives.” (“It carries her vulnerability stoically,” Sitkin wrote.) In the moving visual, we see “[h]er features distorted, some omitted, some emphasized.” And as Sevdaliza cracks open, so do her insights on vulnerability and womanhood.

Born Sevda Alizadeh, the 28-year-old multidisciplinary songstress is an Iranian-born refugee based in the Netherlands. She ran away from the Netherlands at 15, and crossed over to music nearly a decade later. Her style occupies a unique space between avant-pop and electronic, and on *ISON*, she seamlessly shifts shapes to show us her different sides. In the standout track, “Human,” we’re introduced to the idea of the outer shell and what lies beneath (“And in front of my judgmental eyes/ My precious disguise”)—and by the time we reach “Hubris,” she’s slowly peeled back those layers (“The autopsy report read/ The insides that’s what’s beautiful”). On the project’s ending track, “Angel,”

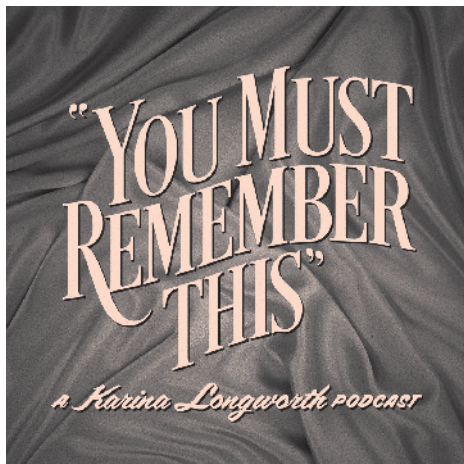
she gives us her most vulnerable self—a painful repetition carrying a meditative, healing quality—but Sevdaliza still maintains distance between herself and her hologram.

Alizadeh didn’t grow up listening to much Persian music, but throughout *ISON*, threads of classical influences (like her usage of core notes) merge with her experimental style to create something completely her own. Just as the project sustains an air of mystery, so does the in-betweenness and nonbelonging we face when we unpack our identities as children of the diaspora. Each track represents a new form and a different self, so as *ISON* progressed, I felt pulled into deeper introspection. “You know when you’re working on something for so long that it becomes bigger than yourself? That’s what my album means to me,” Alizadeh told *The FADER*. We’ll never know her full story, but its fragments will certainly stick with us.

—ATOOSA MOINZADEH

RATING:   

***Just as ISON sustains an air of mystery, so does the in-betweenness and nonbelonging we face when we unpack our identities as children of the diaspora.***



# Adventures IN Feministory

## EUGENIA APOSTOL

After the assassination of Benigno Aquino Jr., outspoken political opponent to Philippine dictator Ferdinand Marcos, there was a great funeral procession in the streets. Led by his widow, two million Filipinos mourned the loss of the beloved leader. He lay in a glass casket, the blood from the fatal gunshot still fresh on his face and staining his clothes. The timing of the murder was suspect. It was not a secret that Marcos wanted Aquino to stay out of Philippine politics. Aquino had been shot as he descended from an airplane, cutting short his plans to rally the people and convince Marcos to step down and return the country to democracy.

The next day, Eugenia Apostol expected to see something in the newspapers about the assassination, but was dismayed when she could only find one small paragraph in *Philippine Times Journal*. In an interview she gave to the Philippine Center for Investigative Journalism, she recounts her feelings, "My god, how can [the press] do such a thing? A huge event like this and it was disregarded completely by the Marcos press." The people were hungry for information, and there was little to no coverage from mainstream outlets.

Apostol had always understood the power of the written word. Prior to 1983, she worked as a respected journalist covering the women, fashion, and home life beats for various publications. Despite the strict censorship of Marcos' martial law, she managed to slip under the radar due to her friendship with Cristina Ponce-Enrile, wife of the Secretary of National Defense, and also because women's magazines were generally perceived as harmless. Regardless, her work often focused on civic engagement and national news, and she was lauded for the optimistic, passionate tone in her writing.

In 1978, Apostol had founded her own publication *Mr. & Ms.* Though martial law was technically lifted, the culture of fear around publishing dissenting opinions on the Marcoses remained. Despite the danger, Apostol hired women writers, independent writers, and anti-dictatorship writers to uplift new voices.

On September 2, 1983, two days after the Aquino procession, Apostol took her greatest stand. She fast-tracked a special edition of *Mr. & Ms.* that focused on Aquino's funeral. On the cover, she published a photo of the large crowd of mourners, along with a photo of the bloodied body of Aquino. The issue sold 750,000 copies. "We didn't realize the people were so angry," Apostol reminisced. The short, 16-page publication unified public anger and armed people with information no one else was publishing during a critical moment in Philippine history. Her words held the Marcos regime accountable.

Apostol helped spark a revolution. She relentlessly published follow-up issues about the fallout of the assassination, and so by the time Marcos made a surprising call for an election in 1986, the people's anger had mounted into something unstoppable. When Apostol held Marcos accountable, it urged millions of Filipinos to finally hold him accountable too. As accusations and suspicions grew that Marcos had rigged the vote, an already-incensed population took the streets in protest. The People Power Revolution would eventually pressure Marcos into fleeing the country, effectively restoring the regime back to democracy.

Today, Apostol continues to write and rally for people's causes. In her long career, she has advocated for public education and independent press. She has the unique distinction of helping to spark revolutions that would eventually unseat corrupt presidents. Despite this, Apostol does not regard herself as a hero. Instead, she credits her "knack for starting small things that end up doing big things."



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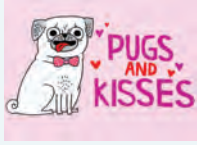
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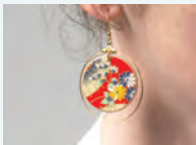
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