

*SEX*

*MUSIC*

*DIY*



Spread is a zine about music, sex and DIY culture, born from frustration at a system of consumerism that curates an image of culture around themes over and over again so that we can buy it, read it and become a new version of it over and over again. Culture can be anything. It can be rough around the edges, it can be different, critical, it can be poorly written, well written, it can be gross, disgusting and at odds with the norm

**Yvonne Kiely** is a journalist with a passion for DIY publishing and music. She is features editor of Spread, a music and gender academic, feminist media researcher, band manager and runs the music website Lazer Guided Reporter. Her research explores gendered experiences in Ireland's music industry and artist representation on music magazine covers.

Email: [lgrsounds@gmail.com](mailto:lgrsounds@gmail.com)

Twitter: [@LazerGuidedRep](https://twitter.com/LazerGuidedRep).

**Mairead Mullan** is the design editor at Spread. An upcoming artist, who was involved in the Limerick art scene before making the switch to Dublin, where she is a member of the A4 Sounds studio. Her work revolves around the figure of the feminine Other and the mythos of the Self.

Email: [marsxmullan@gmail.com](mailto:marsxmullan@gmail.com)

Instagram [@marsxmullan](https://www.instagram.com/marsxmullan)



The theme of Issue 2 is DATA, picked back in February because of the interlocking relationship our lives have with technology and the internet, from the personal data stored and transferred across our devices to the way we communicate and present ourselves. It is a theme never more fitting since Covid-19 and the subsequent lockdowns, where our social and work lives moved predominately online. This issue started back in February, imagined as a physical zine, but due to lockdown and to be even more befitting of the theme, it has been reimagined as a digital zine, accessible to all at the click of a button. The open call we sent out was answered with some amazing work, from cookie stealing data fairies, to mythical laptop companions, an interview with the alt-electronic band Rollers/Sparkers and an investigative analysis of the OnlyFans 'leak'.

There is a plethora of art, poetry and articles all free for your consumption, with the hope that you donate to our GoFundMe, with 50% going to JaJa Studios and the rest to the physical manifestation of Issue 3. JaJa Studios was evicted from its Stoneybatter, Dublin residence of nearly a decade. This has not dampened their spirit - they're fundraising to secure a bigger, better and permanent residence through which they can increase membership and remain a low cost art and community space in Dublin City. As

the housing crisis worsens, more and more of these spaces and communities are being pushed out and erased, so it is great to see JaJa Studios determination to keep going and to grow their community. If you enjoy the work here, and want to see more of it in the future and support the arts community at the same time, use the link below in green to donate the cost of that pint you wish you could go out and drink. Sure what else are spending your money on?

Scroll on and enjoy!

**Facebook:**  
[@SpreadIreland](#)

**Instagram:**  
[@SpreadZine](#)

**Art Submissions:**  
[marsxmullan@gmail.com](mailto:marsxmullan@gmail.com)  
(**'Spread'** in subject line)

**Written Submissions:**  
[lgrsounds@gmail.com](mailto:lgrsounds@gmail.com)  
(**'Spread'** in subject line)

**Ad Space:**  
[lgrsounds@gmail.com](mailto:lgrsounds@gmail.com)

[ie.gofundme.com/f/spread-issue-2-half-of-funds-to-jaja-studios](https://ie.gofundme.com/f/spread-issue-2-half-of-funds-to-jaja-studios)



**Amber Amatrix** is a feminist writer and online performer. Her contributions to Spread explore sex and attitudes to sexuality.

**Orla Collins** is a visual artist currently based in Limerick City who primarily works with digital media. Her current work explores how online spaces influence the presentation and perception of the self. This is realised through the use of AR filters, video and digital collage.

Email: [orlamcollins@gmail.com](mailto:orlamcollins@gmail.com)

Instagram: [@orlamcollins](https://www.instagram.com/orlamcollins)

**Chris Connors** is a human from Galway. He is currently working on music for a short film and has been editing a book of prose. Among his influences are academic philosophy, electronic music, psychonautics, family and friends. He is probably drinking tea.

Music: <https://chri5-ht.bandcamp.com>

Email: [christopherconnorsty@gmail.com](mailto:christopherconnorsty@gmail.com)

**Gabrielle Drimalovski** is a visual artist from Galway City, working primarily with photography, video and digital collage. Her work has psychological, dark undertones which aim to explore the deeper parts of the human psyche and more taboo topics. The works explore a wide array of topics less spoken about and explored, such as developmental theory of human psychology, religion, our vices and secrets. With digital collage, Gabrielle deconstructs online-sourced imagery and digitally blends it with various textures, effects and colours to ultimately portray an uncanny, warped perspective inspired by the modern digital age and culture.

Instagram : [@ellevisual](https://www.instagram.com/ellevisual)

**Anne-Marie Flannery** graduated from Limerick School of Art and Design in 2018 with a first class honours degree in Printmaking and Contemporary Practice. She was awarded the Limerick Printmakers 2018 Bursary Award and is currently developing her practice there. Flannery works primarily within the mediums of screenprint, collage, and illustration to explore themes of girl culture, media consumption, and the mythical and monstrous feminine. Feline imagery and masks are used to create an alter ego that embraces becoming The Other.

Email : [Annemarieflanneryart@gmail.com](mailto:Annemarieflanneryart@gmail.com)

Instagram: [@anne.flan.art](https://www.instagram.com/anne.flan.art)

**Gavin Slattery** is a multimedia, Limerick based artist. His work consists of introspective looks at our relationship with digital culture. This piece of work is a response to a Quote from Jon Rafman's work 'Betamale'.

Email: [slattery.gav@gmail.com](mailto:slattery.gav@gmail.com)

Instagram: [@macro.deluxe](https://www.instagram.com/macro.deluxe)

**Beau Williams** (He, Him) is an American poet, workshop facilitator, and spoken word artist based in Dublin, Ireland. His work has been published in Blackheart Magazine, Skeptipol, Great Weather for MEDIA Anthology: The Other Side of Violet, Goddamn.blog, and UCC's Creative Corona. Williams built his career on the road, performing all across the United States and Europe. He has two collections: RUMHAM (Red Bench Press) and Nail Gun and a Love Letter (Swimming with Elephants Publication). He has a Masters in Creative Writing from the University College of Cork and was the 2018/2019 All Ireland Poetry Slam Champion. In 2020, in response to the COVID crisis, Williams initiated the Virtual Poetry Marketplace Project and the 2 Meter Review Anthology in order to promote poetry and generate income for poets who were financially affected by the lockdown.



email us at studiosjaja@gmail.com

**go  
fund  
me  
.com  
/f/helpjaja**

## **An Affordable DIY Arts/ Activist Space for Dublin**

Another not for profit, DIY arts, music, community and activism hub being trampled by Capitalism? No thank you!

After nearly a decade **Jaja Studios** are being evicted and urgently need to find a new space to continue our LOW-RENT artist collective.

Please consider donating to our Go Fund Me to build 20 new studios to win some deadly prizes - any donation no matter how small helps!

And hey, we're looking for new members, new groups, new energies so please get in touch!

type the link into your browser for more!

**YVONNE:**

My big question is why did you stop making music?

**MONTY:**

It was natural. It wasn't a decision.

\*laughter\*

**COB:**

We'd just played Picnic in 2011 and I think we thought, thank fuck for that, and never got around to saying when we were going to rehearse again.

**JOHNNY:**

I'm not sure why that was, I don't really know. Something about the organisation of it had kind of caught up with us a little bit.

**M:**

The album didn't get released properly as well. I think had that happened we may have followed on from that.

**C:**

Although it was recorded in 2006, it was mixed –

**J:**

2006? Go away. It didn't come out until ten years later?

**M:**

It came out four years later.

**J:**

It *didnt* come out four years later.

\*laughter\*

**M:**

Oh no, it didn't.

# ROLLERS/SPARKERS



**Cob, Johnny and Monty released and performed under the name Rollers/Sparkers from the late nineties until their last album, Interior Ministry, was released in 2016. Interior Ministry was proclaimed "the best Irish album of the last decade" by The Irish Times despite not receiving a proper release – they explain why in this interview. Sitting in the back corner of The Underground on Dame Street while people cheer on a match upstairs, the four of us chat about the band, self-recording and producing in the early 2000s, paying four pounds for rent, commercialism, creativity, and Fine Gael's upcoming single.**

**Y:** Looking back over your Facebook, back to the beginning, it was like you were teasing out an album saying, “hey album coming” – “oh hang on, no there isn’t”. Kind of humorously.

**J:** That wasn’t planned.

**M:** I think we were bored of the idea of a CD and we wanted something special. We had a release planned. We couldn’t really agree.

**C:** It was because of this plan we had.

**J:** The way of releasing it which would have been unlike any other release, ever. It was a way of almost creating a secret society and inviting people into it, for which they would be rewarded the album.

**Y: Like a cult?**

**J:** No, nothing as sinister as that. More of a club. People who are interested in the band to sign up and then we would send them an individualised copy of the album. The music would be the same but there would be a dossier about them, personally. We were going to take photographs of them.

*\*laughter\**

**J:** About ten years ago this was a lot less sinister.

**C:** I mean we weren’t going to do it.

**J:** The launch was going to be exclusively for them and nobody else. It was a perverse tribute to them, that was the idea. But this was ten years ago and the feeling that you got off the internet was different then. You didn’t necessarily feel like Google and Facebook were observing your every move. And stalking was not as mainstream an activity as it is now.

**C:** I wish we’d done it but considering we didn’t have time to even rehearse, we weren’t going to have time for that.

**Y: This was in the lead up to when you decided that you weren’t going to make music anymore and unofficially disbanded.**

**M:** No, I think we just started enjoying doing other things than going down to a ratty studio every Saturday. And going up that hill again, the whole process was taking years. It took us so long to have an album put together at the end of the cycle.



**J:** Myself and Cob had been in bands on and off for years. We also lived together and we just decided, let’s get a drum machine and make some tunes. In the sitting room of this tiny house in Harold’s Cross.

**C:** Monty was living in Brighton. Then I went abroad for about six years. We said when I get back, we’d start something. And then Monty came back about a year later.

**J:** We always wanted Monty there. He was going to be the secret weapon. But initially before he came back to Ireland, it was a drum machine. Which we called Monty.

**C:** We didn’t actually but we should have.

**J:** Everything had a nickname. We had a massive bag full of cables that we called The Pig. That was in the late nineties, and when Monty came back to Ireland we started rehearsing regularly.

**C:** We didn’t have our own space. We were using Loop for about two years before we got our own. It must have been about 2001 when we got a rehearsal studio, because we recorded Geography for the Leaving on Frederick Street, the first one which came out in 2002.

**J:** At that time, we didn’t have access to amazing recording technology. It

was a while before we figured out how to record ourselves. We kind of split that EP between stuff that we’d recorded - sampling ourselves - and a mixture of samples that we basically found on the internet.

**Y: You can see that throughout the records, a soundscape quality and particularly with the 2016 album.**

**C:** I think we were trying to make the most out of the sounds that we had.

**Y: Were you happy with all the releases?**

**C:** Maybe less so with the earlier releases.

**M:** Looking back on them, they’re a little rickety sounding.

**C:** I think we did really well with what we had. When we did Second Level Crossing, considering how it was done it sounds very professional.

**J:** It was a real DIY thing, but we hated the idea that DIY meant sounding lo-fi. We didn’t agree that you had to sound lo-fi to be DIY.

**M:** Not being in a studio, we took it all on our own pace and it took ages. But it was really important for us to have that measure of control and to not have someone there going, “you’ve got X amount of time left...get rid of that track, include this track”. They put this sheen over it and it just sounds like a product then.

**Y: Did you know anyone who could have worked with you on it?**

**C:** Less producers, more so engineers.

**J:** That’s what we were doing.

**C:** Being in the band was as much about producing as playing. Most of the songs after Second Level Crossing, none of them started out as a song that you reproduce. On Second Level Crossing there are a few songs that were songs, and then we recorded them and tried to make them sound like the way we thought they sounded when we played them in a room. But for everything after that, the song was the way it came out in the recording.

**J:** There was no original version. Interior Ministry is largely songs that we had never really played and we had to learn how to play them after we recorded them, if that makes sense. Everything was made out of fragments and we arranged them later.

**Y: Sounds like there’s a bit of tension there between the recorded and live experience. Were you trying to make one mimic the other?**

**C:** No. Mostly we didn’t see them as the same thing. We turned it on its head because the first couple of records were an attempt to put on record what we thought we sounded like live, whereas with the last record, when we played it live we were attempting to make the gig sound like what we’d put down on the record. We still have a bunch of things that have never been recorded.

**M:** I think by that stage we were improvising at live gigs. We were kind of getting bored with doing a framework of ‘this bit, that bit, that song’. Doing that twenty-five times and then doing the gig. I think we were just getting more confident playing live, starting to jam and improvise a bit more. Some of the stems of stuff that ended up on Interior Ministry, we just elongated when we played live. If it’s a groove just keep pushing it.

**J:** For me the turning point was seeing Black Dice live. They’re an American band. Their sets were largely improv and they used a lot of the same effects units that we did, the delay pedals, and we saw them one night in Whelans and I was blown away. They were confident enough to make it up as they went along and produce some absolutely startling results. For me, that was where we needed to go.

**C:** I think Hames was probably closer to what we were like live. Because that is based purely on improvised jams. We recorded what we were doing in the studio and long sections of that are what we sounded like

**J:** We had a room that we were renting permanently just off Parnell Square. We’d go in every Saturday and play for hours. Often with the lights completely switched off, in total darkness, except for glowing LEDs. And there was just so much stuff we played there that we thought, we cannot let this go. It can’t disappear into the ether.

**M:** When we were editing it was all just one big slab of music.

**Y: That is my biggest nightmare.**

*\*laughter\**

**Y:** Would you do a gig at some point in the future?

**All:** Possibly.

**J:** The broad plan is that we will get back together at some point.

**Y:** I'd love that, I'd love to see you guys do something. Do you know much about your fans? I'm curious, because my friend who mentioned you, he said these guys were big, they were a gem. And I trust his word on this, but at the same time I couldn't find that much about you.

**J:** We're probably one of those bands who is a musician's band. The people who are in bands would have heard about us.

**C:** That era, Dublin bands from the noughties probably knew who we were.

**Y:** Who was in your circle?

**M:** Redneck Manifesto.

**C:** Connect Four.

**J:** We played with Whipping Boy once.

**M:** Loads of electronic artists as well.

**J:** There was an organisation called Things You're Missing, do you remember that? Things You're Missing was a collective of likeminded bands.

**B:** It came from the Thumped website.

**J:** The feeling was there were a lot of good bands out there that people were not hearing.

**C:** They organised around DIY scenes.

**J:** Jesus, we had a MySpace page. We had one track up there that we don't have anywhere else.

**C:** Emperor of Eddie Rockets.

**Y:** I'd like to look back on the history of Ireland's music scene in the nineties. I was one year old in 1994, so I don't know shit about anything that was going on. But it feels like when people are describing that scene and that DIY

culture of that time, how supportive it was and that you could get away with more, it's put forward as a utopia. And things went downhill from there. That's my sense of it.

**J:** We started in the late nineties, so for most of the nineties I wasn't in bands. I went to gigs all the time. I don't know if I would paint it as a golden era, particularly. From the point of view of living in Dublin, it was much more affordable to live in the city centre. I think it was a bit like New York in the eighties, the place was run down but it was cheap to live in. Dublin was a bit like that in the late nineties.

**C:** Did you pay a pound a week somewhere?

**M:** Four pounds on Grand Canal Street. That was rent allowance. There was a lot more of that stuff.

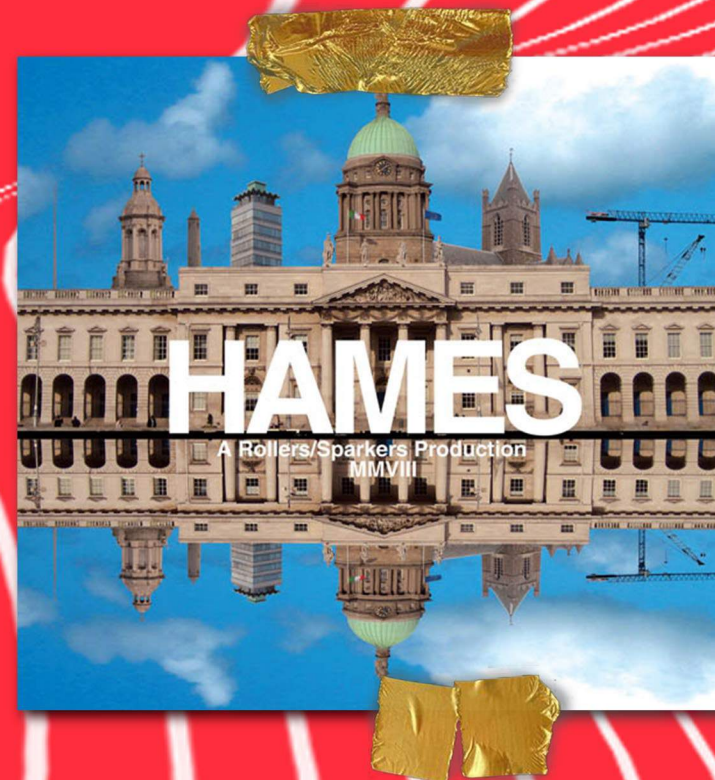
**J:** The rent was £30. He had a rent allowance of £22, which left £8 for us to pay so we split it. It was four each. Definitely, the use of technology now has helped people. We had to struggle a bit initially with figuring out how to record ourselves and things like that. I think there's more of a culture around that now and more people floating around who could help you out. Back then, you were either in a band or you were a recording engineer. We were trying to be both.

**M:** There were some good promoters as well.

**C:** Are there lots of local bands playing now?

**Y:** Yeah. I know the Galway scene very well because that's where I was for twenty-two years and I feel that's just gotten better and better over the last while, particularly with local indie acts.

**J:** That's probably all it was. There seemed to be a load of bands playing in the early nineties anyway, it was pretty vibrant, but there's lots going on now.



**Y:** Did you guys take it seriously as a commercial project or was it purely a creative project?

**J:** We never took it seriously as a commercial project, but we weren't stupid about it either. It's not like we would have blown a lot of money on something that wasn't commercial.

**C:** As a commercial enterprise it was an utter failure, the amount we spent on recording and gear.

**B:** I think we made a bit back the odd time.

**J:** But we didn't apply the model of a commercial enterprise to it. That was never a motivation that we applied to it.

**B:** It was at a time when there were so many bands, it seemed like there was an explosion of indie music.

**J:** Not just that but the amount of money that was coming out of music didn't seem to be very much.

**J:** And it was in the Napster period when digital music was becoming freely available and all sales were starting to plummet.

**C:** It was never a business.

**Y:** Did you ever seek out management?

**J:** We had a label manager, Seamas, who ran the label Lazybird Records.

He was more of a friend who advised us in various ways. He would have been the closest thing we had to a manager. He put us in touch with people, but he would have stopped short at organising gigs for us. Himself and Monty ran a club called Lazybird in the early 2000s.

**M:** In the International Bar.

**J:** That was kind of legendary.

**C:** It was fantastic.

**M:** It was a really good time, there were a lot of bands and everybody seemed to be doing something. Everybody. There was a huge electronic scene. Loads of tiny upstairs clubs and bars. Everyone started getting into doing their own night. Everyone was able to live around town as well. They were able to contribute without having to commute very far.

**Y:** Sounds very different to now.

**M:** People keep getting pushed out now, it's harder.

**J:** If someone had said to us, I'd love to organise a tour or be in charge of organising your gigs for the next year, we probably would have said yes. But if they'd come in and said, I'd love to refine your sound and organise your gigs and change the brand, we probably would have run a million miles. Branding was the furthest thing from our minds.

**C:** We'd get about three hours a week to play music, so we just wanted it to be something that we enjoyed.

**Y:** It comes down to what you feel is your definition of success. A lot of young bands might feel like they need to hit this model of success. For you, what was your definition of success?

**J:** Making compelling music.

**M:** Something that you'd want to listen to yourself. We'd process it many times over until we were happy with it. It had legs and you'd listen to it four, five or six times and it still stood up.



**J:** Any contemporary band now is doing basically the same thing, if they're any good. They're applying that same criteria to their own work: would I listen to this?

**Y:** Do you ever feel that the arts scene gets a bit left behind?

**J:** Absolutely.

**Y:** If you were in government what would you like to do? Not in general, but for the arts scene.

**M:** I'd insist that Fine Gael make a single

*\*laughter\**

**M:** They'll have to freestyle.

**C:** If someone can't afford to live in town, that's a much bigger problem than if the government isn't funding the arts.

**J:** I don't know if an individual government is ever going to fix the spiralling cost of rent in the city. At least they could foster arts spaces in the suburbs.

**M:** When push comes to shove it's really hard for anyone to make art because there's just so much pressure to live.

**Y:** Could it be that the wealth of the industry just isn't as much as other industries are bringing in and that's why the government would want to help them out more so than the arts?

**J:** The government doesn't need to help the industries that are making money. They do need to help the ones who aren't.

**C:** The same point, if they did something for housing it would do much more for music than anything else.

**J:** It would certainly do a lot more for the Dublin music scene. The city centre scene.

**M:** Do you remember the City Arts Centre? That was a real hub for people to get together and there was a rehearsal space and loads of gigs. That was a government funded art project. It used to be beside Tara Street. Something like

that would help, somewhere visible and in the centre of town.

**C:** If there was an arts district, it doesn't have to be in the centre of town.

**J:** Or new developments should have an arts allocation, the way they have green space allocation. There will always be people making music in their own gaff as well, I know it's beside the point. But nothing is going to stop your James Blakes from sitting down as at the computer and coming out with something amazing.

**J:** For me the thing I've noticed changing the most in the mentality of younger people in bands is an emphasis on whether or not this will give them a subsistence. Maybe the better thing is to just think about the music and worry later about how to monetise it. Ironically, you're more likely to monetise it successfully if you've kept the music as your focus all the way along.

**M:** I don't even imagine people like Sleaford Mods thought they were ever going to make a penny. But they're massive. They're totally true to what they do.

**J:** It's important to say, I think it's true for all three of us, we went to school in the eighties. And you were not brought up to believe that you could make a living from music. That wasn't something anybody did, except for a few people who had fame thrust onto them almost accidentally like U2.

**C:** The music we listened to back then was not successful.

**J:** Even the likes of Pixies were being roundly ignored in their own country at that time.

**Y:** I'd like to finish up with songwriting. Did you all contribute to the songs in different ways or equally?

**J:** It's a tricky one. Nothing we did was ever brought to the band by someone sitting with a guitar and going "lads I've got a song". That never happened.

**M:** Stuff couldn't have been more collaborative. Things just naturally coalesced the more you played them.

**J:** The closest thing to owning it would be that one person might sing it and the other person wouldn't. We didn't think like that. We're a lawyer's nightmare.

**Y:** If you had signed with a record label they would have asked you to do that.

**C:** We would have said it's three ways I suppose.

**M:** REM were able to do that. Maybe it was having a good manager, but you'd always see the four names. No one took separate credit.

**Y:** U2 do that but are they at the level now where it just doesn't matter anymore?

**J:** I think it's pretty clear that Brian Eno wrote all of the good U2 songs.

*\*laughter\**



# MEET DIERS BROOM

Gabrielle Drimalovski

## LAPTOP OF THESEUS

One's device can tell you the story of their soul,  
all that digital rain, each keystroke  
another drop in the ocean.

This laptop of mine sails on,  
Surfing, streaming, pirating, sorting;  
importing, recording, warping;  
beat-slicing, time-stretching,  
compressing; exporting.

This tenacious machine is still kicking.

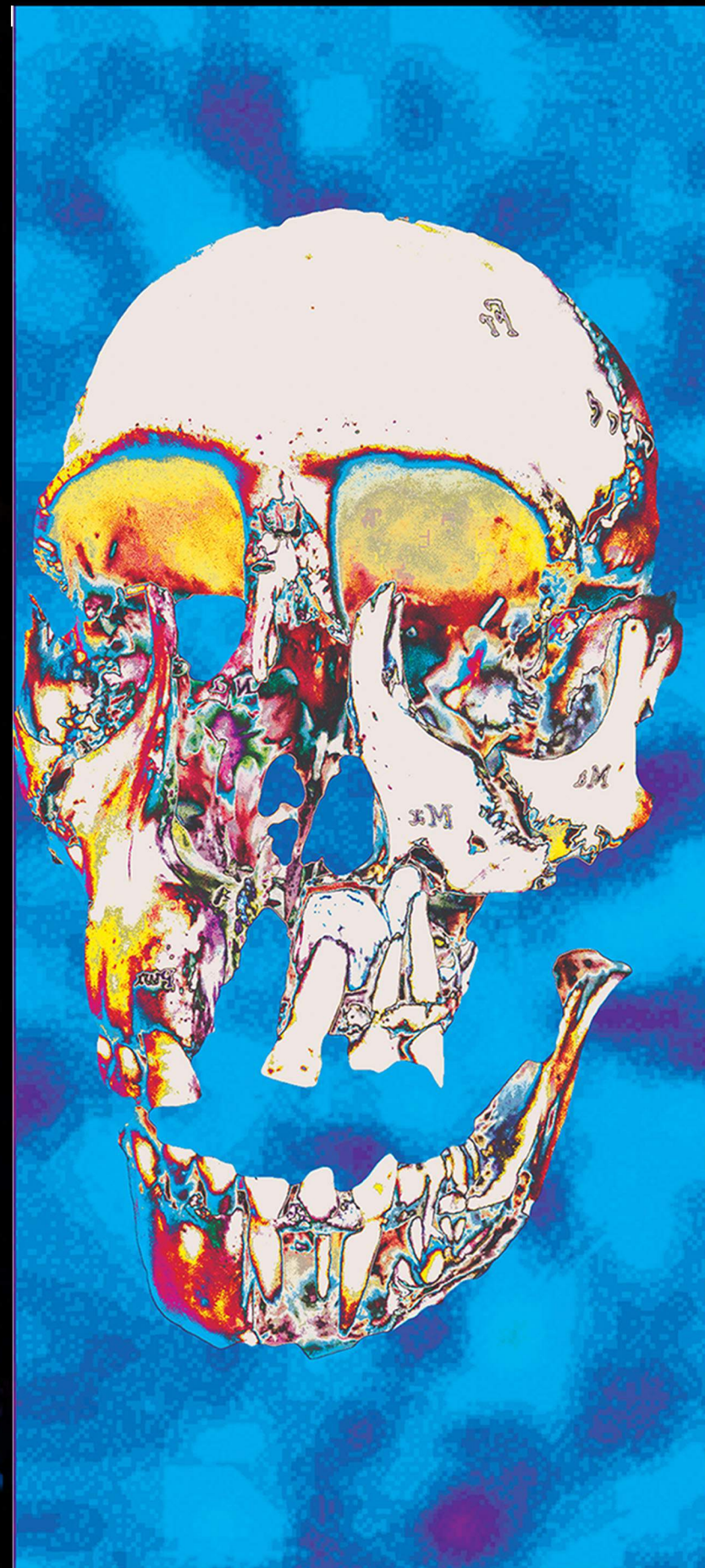
It's survived crypto-viruses and bitcoin-miners,  
a cracked screen, disconnected track pad,  
water-damage, hard drive failures,  
an exploding power supply,  
and has five dead keys.

It's been to a fair few sessions,  
and carried me through university,  
Seen all sorts pass through its memory,  
and it can still kick out the jams when I need it.

It's screen still lights up  
like the analogue sun  
over the data of this earth.

What does your device tell you?

by Chris Connors



As you look at the screen, it is possible to believe you are gazing into eternity. You see the things that were inside you. This is the womb. The original site of the imagination. You do not move your eyes from the screen. You have become invisible.

The images captivate you, but still you drift off. You can still see every detail clearly, but can't grasp the meaning.

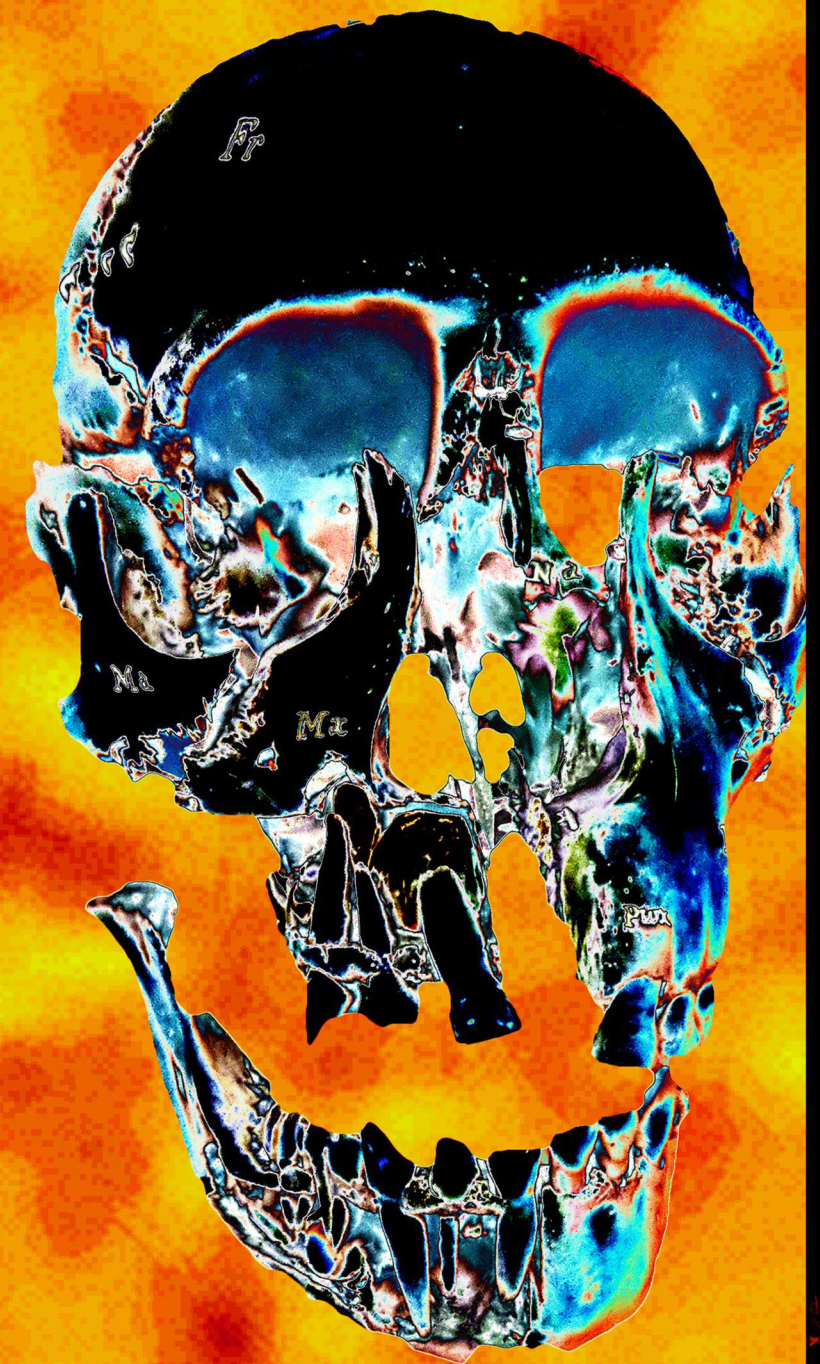
Whenever a shift in your spiritual life occurs, fragments such as these surface.

You won't be distracted; either by the reflection of yourself, or by the last glimpse of the things now being lost forever. As you look at the screen, it is possible to believe you are gazing into eternity.

For a moment, it all interlocks. But then a new pattern of ordered disorder emerges in front of you. Always the one before the last.

You are again in a dream, walking endlessly winding paths. You can't find your way out of the maze you are convinced has been solely created for you.

-Stilllife\_(BETAMALE)\_2013



Gavin Slattery

# GENDERED EXPERIENCES IN IRELAND'S MUSIC INDUSTRY – QUOTES FROM INTERVIEWS CONDUCTED 2017 – PRESENT

by Yvonne Kiely

*This is the second of a series of articles which present interview quotes from people working in Ireland's music industry, people who have first-hand experience of how gender affects their careers and livelihoods in music. In this article, interviewees discuss how confidence and expressions of skill differ between men and women, and ways of doing work play out.*

"There are way more systems that really affect the confidence of women. Both consciously and unconsciously". *Jess Kavanagh, Vocalist*

"There's a different social impetus more towards men taking risks. As a result, getting up on stage in front of people, not being great and still doing it, more than women will. Women won't get up there until they know exactly what they're doing, until they know they're a good vocalist. Even if they are a good vocalist - I've seen this a couple of times with females [vocalists] up on stage that I've never seen a guy do - is they apologise on stage. I don't see men getting up and apologising on stage. Women say, 'I'm sorry, I'm not great on guitar'. That's how they introduce their songs. We're expected to be perfect, we're expected to be physically, appearance wise, with what we do we're expected way more to be more perfect than lads... That pressure really affects women with their expectations of themselves when they get up and become a performer". *Jess Kavanagh, Vocalist*

"I think that's usually the time when, a lot of my friends said, that's when they started to give up instruments, around teenage time when they were being encouraged either by parents or by their peers: 'that's not very ladylike, that's not what girls do'. Be it sports or instruments, that's usually the time when they're really encouraged to conform into gender stereotypes". *Jess Kavanagh, Vocalist*

"I guess personality has a lot to do with it, but I've a totally different way of working than Dany. He's very much 'do now think later'. I would think first then act on it. He would be inclined to just go ask a band if they were going to do a record on the label, whereas I'd go through whatever I could find about them online and look into seeing if they were already on another label, and probably nearly talk myself out of it before I'd actually go do it. He's more direct". *Edel Doherty, Art for Blind Records*

Maybe on a deep level it's a confidence thing, but I would do that in nearly any role I'm in, whatever discipline I'm applying myself to. I want to be controlling the quality of what I'm doing, even something like contacting a band, I would consider the reading around as a sense of knowing what I'm talking about. I want it to be as right as possible". *Edel Doherty, Art for Blind Records*

"In 2007 I was in a band with all female musicians, and nobody could hear themselves because everybody was so quiet. Everybody was so considerate of each other that we would be incredibly quiet and straining to hear ourselves because it was so unacceptable to be louder than everyone else. Then when I started making music with men I realised, 'oh right, that's quite different'. The confidence in terms of turning their volume up, it's crazy. The notion that you would make music with other people and only want

to hear yourself, it's very strange. It really seems sometimes; they're not interested in hearing what else is going on - I'm sure that's not the case - but in terms of loudness it feels like it's the case. But it's a really good influence because then you ramp up your own volume, being a bit brasher". *Anonymous, Sound Artist & Composer*

"I do think men probably have more Kamikaze reckless confidence going into things than women do. I also think they're judged less harshly... It's really obvious looking at politics or celebrities, women are judged more harshly, there's less forgiveness for women's faults. Less room for women to make mistakes and come back from them. Women who do put their heads above the parapet, or who so want to stand out have to be a bit braver because they're being observed more closely. Even women who espouse quite traditional values and conservative attitudes, they're still under enormous pressure to perform that persona publicly". *Anonymous, Sound Artist & Composer*

"No, nearly all the men I know who are involved in music production are very deluded about what they can do. There tends to be an assumption that they know how to do something before they've even tried it, and oftentimes they're not able to do it. Whereas myself and potentially other women are coming from the opposite direction, where there's a slight presumption that [we] don't know how to do something. A lot of the issues about doing something are not to do with what you're able to do, but what you think you're able to do". *Anonymous, Sound Artist & Composer*

"For years it took me a while to call myself a composer. I felt a bit silly saying I was a composer. Maybe in my mid 20s or late 20s, I was getting more work in theatre and short films, always word of mouth because I'm terrible at promoting myself... I do see some, on social media, people who are men promoting their music in a very confident way, and maybe their experience or background or the quality of their music might not be matched up to what they're talking about. It probably annoys me a bit, but maybe I envy the confidence". *Anonymous, Composer*

"Even with electronic music starting off, I really felt, 'I'm able to do this, why aren't other people doing this, it's not that difficult'. I feel grateful for my mother, she never gave me the impression that women should do certain things and men should do other things". *Anonymous, Composer*

"I'm terribly precise and slow when I'm writing music. I need to make sure I feel very confident with how the piece is before it goes out into the world. I don't know if that's because I'm a woman or if it's my personality - it might be a mixture of the two. I work at it painstakingly before I put it out there". *Anonymous, Composer*

"And in class as well, not as confident. Whereas guys would be like 'no, I disagree, I think that's really good'. They'll be much more forthright with their opinions. So, I've even said to the girls, you need to stand up there and say, 'no, I'm good". *Nasata Paulberg, Music Production Lecturer & Composer*

"Film, it's a funny industry. Mostly it is, if you have good music your music will get in there. But also too you have to be someone that people will want to be around as well, because you're part of a team. You might have the most brilliant music in the world, but if you're too shy or too difficult, you won't have a career". *Nasata Paulberg, Music Production Lecturer & Composer*

"It's confidence... What I've noticed, because I've also interviewed prospective students on a panel, whether they get accepted into the course or not. And the guys are really good at selling themselves, they will say 'I'm amazing at this, I'm really good at this, I can do this'. And then you listen to the work, it doesn't quite match up to how much they were puffing themselves up. Whereas the girls would be like 'I do a bit of this and that', and their stuff's fantastic. So, we definitely, as women, we undersell ourselves across the board. I definitely notice that". *Nasata Paulberg, Music Production Lecturer & Composer*

# Albums / EPs

**Self Love Songs :**  
female:pressure

**Stir :** Bleeding Heart Pigeons

**The Ritual of Love Making :**  
Vernon Jane

**Nostos :** WOB!

**Wading Out / Shell Island :**  
Favourite People

**Unknown Songs :** Katie  
Geraldine O'Neill

# Songs

**Blink of an Eye :** A'Bear

**Police Star Pablo :** NVST

Z  
A  
M  
W  
C  
S  
I  
O

From 2017 to 2019

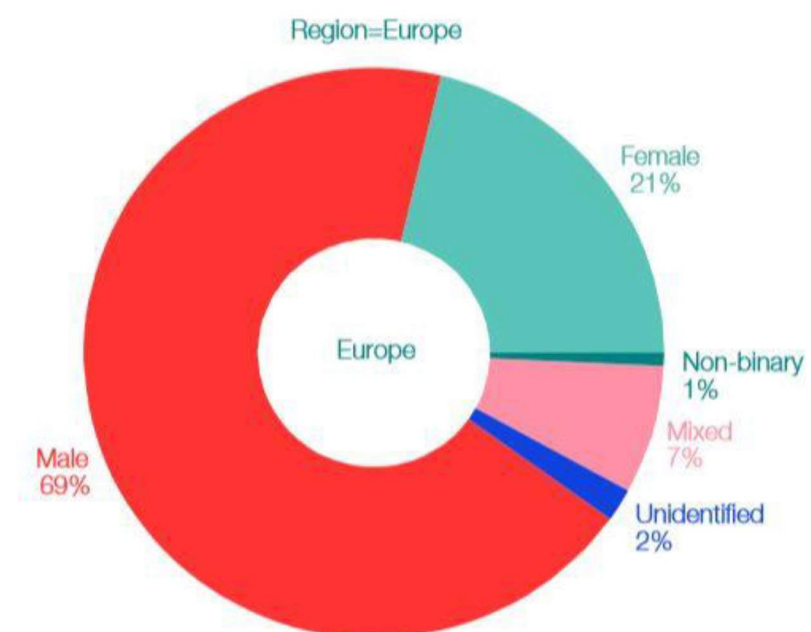
at European electronic music festivals

21% acts were female

and

at North American electronic music festivals

18% acts were female

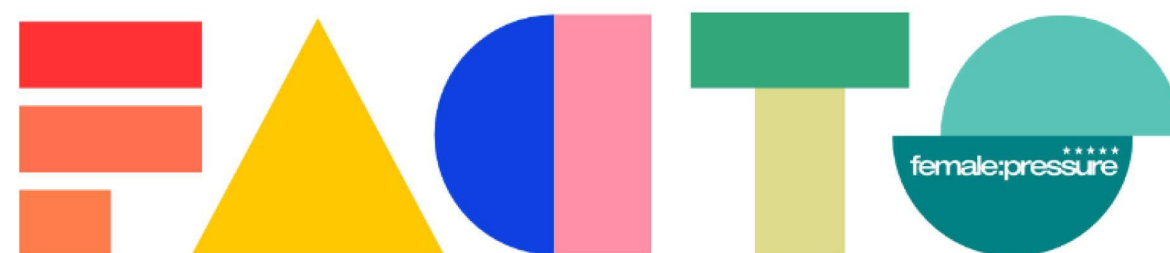


**In Ireland**  
11% of acts were female  
and  
80% were male

Read the full report

<http://femalepressure.net/FACTS2020survey-by-femalepressure.pdf>

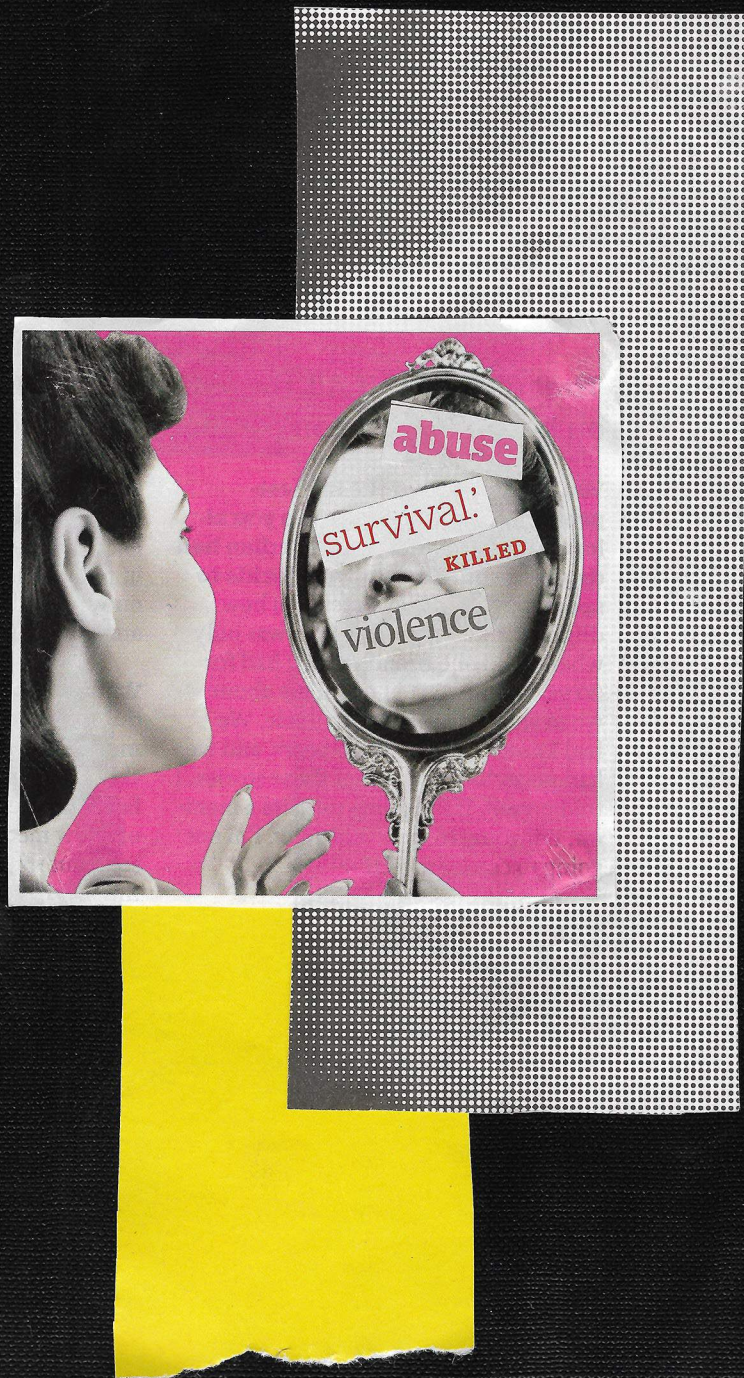
FACTS 2020 Survey  
conducted by female:pressure



2020

# Does this photo make me look old deserving of violence?

An analysis of the 2020 OnlyFans 'leak'



**On February 27, 2020**, news of a massive 'data dump' was celebrated by countless usernames as a victory for moral society, and vindication for a shared disdain of women's sexuality. #onlyfansleaked took very little time to attract attention, as social media users advertised access to the possibly multi-terabyte chest of photos and videos belonging to OnlyFans creators. My heart sank when I read the news. Women being targeted and attacked online in a familiar trauma, and it's always there. Sometimes it erupts as a single incident, or several. But the Reddit threads, tweets, Facebook comments and YouTube videos act as a constant reminder that we are not welcome, and we are not allowed to feel safe.

I tried to find hard evidence of the OnlyFans 'leak'. With reinforced anti-virus protection, I searched for the gross leak merchants. I clicked on the links, only to be told every single time that the file had expired or had been removed for violating rules and standards. Part of me suspected that the attack was simply news, something stirred up by somebody in order to get our backs up or draw attention. Another part of me wanted to know if I had been included in the attack. The search led me no closer to verifying its existence. According to articles on The Verge, BuzzFeed, and Insider, the 'leak' reportedly targeted high profile social media celebrities and influencers, and its size could be anywhere from 1.4 terabytes to four terabytes. It was reportedly hosted on cloud storage site Mega (the same place I was being referred to in my search). The official line from OnlyFans marketing head, Steve Pym was that they "found no evidence of any breach of our systems...the content contained in the supposed 'leak' seems to be curated from multiple sources, including other social media applications" (February 27, 2020, @therealstevepym). This is where the news runs dry, and a hundred moist hands grip our throats. The experience is suffocating.

With no discernible reason for hating these 1.4 to four terabytes of, mostly women, who they have almost definitely never met in real life, people continue to advertise access to the data. I chose to write about this for two reasons: this attack could directly affect me.

*But more importantly, every time I see news of men ganging up to target and attack women (online and offline), it makes me want to punch a mile and a half long hole through these concrete walls with both hands so that I can reach into Leinster House and grab the shirt collar of every person in there, and shout into their faces "this is happening on your watch!"*

The statement from OnlyFans suggests that several people were involved in the attack, and they coordinated it together by individually gathering images and videos. To create a file as big as at least one terabyte would involve huge numbers of files, and lots of time. In order to gather, for example, 100 unique images of 100 unique creators, you would need 100 subscriptions to these creator's profiles. It could be one person with 100 subscriptions, or even 100 people with one subscription each. According to The Verge, the number of OnlyFans creators involved is in the hundreds – a vague, unquantifiable quantity. It's inaccurate to even call this a leak. Their photos didn't spill out through some jagged crack in the system into the waiting arms of hundreds of crusading men who knew just where to look. It's a dox, and the fact that this kind of doxing is for some reason distinguished from 'revenge porn' (a problematic term) as something different, and is sometimes used in the same sentence, makes all of this even more complicated for victims. This type of doxing and revenge porn are by definition the same thing. It's a form of sexual violence not (yet) punishable by law in Ireland. It appears to have happened to hundreds of people simultaneously in February this year, and it may as well have gone completely unreported.

Vice reported on the incident, labelling it as a traumatising experience and “an unfortunate commonality” that “isn’t anything new” (Samantha Cole, 2020). Unsatisfied with the media gloss and social indifference, I went digging for more information in the internet’s cesspool: Reddit.

I very quickly found a subreddit which shares the videos and photographs of OnlyFans creators and cam models from other platforms, as well as links to the previously mentioned Mega file. There are calls to action, inviting users to upvote the posts and receive invites to more content on Discord. I also found a place for ‘VIPs’ called Cumtown which I had no intention of investigating further.

Searching for an answer in Reddit led me to a few places. There was one subreddit where a conversation took place about a famous Youtuber whose girlfriend had an OnlyFans account. They called him a ‘simp’ for ‘allowing’ her to have one. Another conversation elsewhere suggested that women who use platforms like OnlyFans are mentally ill and are selling nudes purely to gain the recognition and respect of men so that they can feel better. Delightfully, the political economy of porn was discussed.

**QAYDEN:** “There’s never gonna not be free porn available because women love attention more than money” (March, 2020).

Thank you QAYDEN for solving the puzzle as to why the porn industry tanked after the 1990s. It was women all along.

**LORD BOOM DIDDLY:** “Averagely attractive women getting mad that men don’t want to pay to see them. I mean, it’s not like we can’t get better nudes for free” (March 2020).

For the most part, the derogatory OnlyFans conversations on Reddit orbit around three elements: money, porn and women wanting attention from men. Capitalism and domination, power and subjugation – these terms are associated with gendered inequalities and violence. There are norms of behaviour

and ways of being within these terms that when broken can result in many forms of violence for the marginalised subject, and the breaking of norms is extremely relevant in the case of the OnlyFans attack. We can see parallels between the OnlyFans attack and what happened in Gamergate, where the changing tide of gender and feminist discourse in gaming culture (where women are usually presented as absent, sexualised or without agency) triggered a defensive and violent response from the anxieties of male users’ perceived loss of control over the traditionally favoured male perspective in gaming culture.

Zoe Quinn and Briana Wu are women game developers who were threatened and abused online by men in the gaming community. Zoe Quinn’s experience of doxing led her to flee her home town for her own safety. Briana Wu received death and rape threats in response to a meme that she posted which poked fun at Gamergate. Anita Sarkeesian is a feminist media critic who was targeted for her video series ‘Tropes vs. Women in Video Games’. A lecture that Anita Sarkeesian was due to deliver at Utah State University was cancelled because she, along with attendees, received anonymous letters and emails threatening to turn the lecture into a deadly school shooting. All three women experienced symbolic violence online and in the case of Zoe Quinn, violence became a physical reality when she had to abandon her home (see ‘Blurring the boundaries: Using Gamergate to examine “real” and symbolic violence against women in contemporary gaming culture’ by Kishonna L. Gray, Bertan Buyukozturk and Zachary G. Hill for more on this).

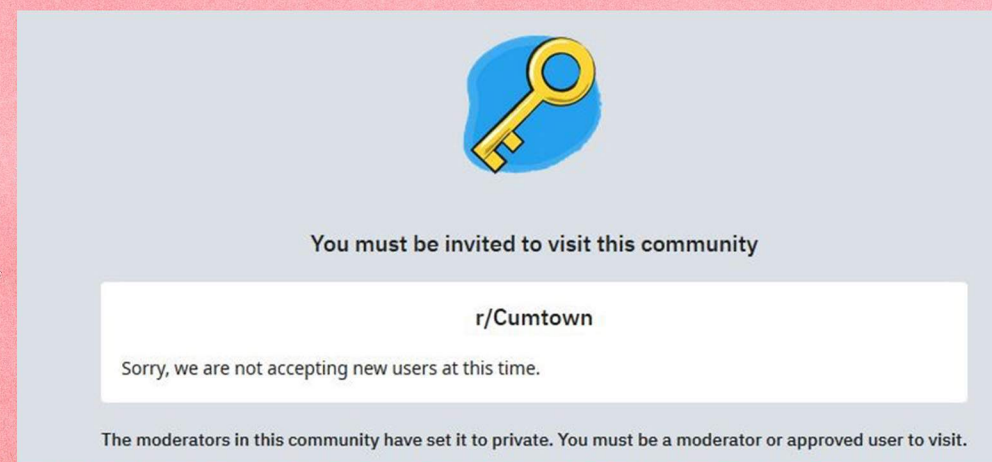
The act of consuming porn has been framed as a male experience for men, with women’s pleasure on screen being the vehicle for an even greater purpose: the off screen ejaculation of its target audience. I’m talking about the traditional perspective, which doesn’t include the ways that discussions around porn have changed over the last decade, because these discussions are still unfortunately on the fringes of how we talk about consuming porn. OnlyFans did not set out to be a space for the adult industry, but it has become known as a platform that is popular among sex workers and in many of the articles that discuss the OnlyFans ‘leak’, the content is de-

Posted by u/KodakBlazing 9 days ago

13 Random Big Mega Dump Right Here - Link in the comments

Speedy\_Boots 1 point · 21 days ago

I think the appeal and why most guys use it is they want to see this one particular girl naked. Porn sites aren't the same to them as it's just any girl.



scribed as ‘porn’. I’ve never called the photos and videos that I make ‘porn’ because it never occurred to me that I needed to put a label on what I do. But it clearly matters to other people, though some people on Reddit would argue that OnlyFans has a different value proposition than porn.

The attack is a complex manifestation of several things, including the following:

**One:** OnlyFans is at odds with the ‘for free culture’ that surrounds porn. The difference is that the women who are starring in it are the creators who have agency and control over the experience and are benefiting financially from it. And the audience is expected to pay to be awarded access to it. This is not the norm, it’s

deviant. It requires the consumer to accept the terms of the experience, hand over money and in doing so acknowledge the creator as the individual in control.

**Two:** The paywall obscures the view of the male gaze. The idea that a woman’s appearance and sexuality is for someone else has been a subject of feminist critique for decades. It’s can be an internalised concept by women. As we grow up we’re bombarded with images, language and behaviour that inform our understanding of what an acceptable woman is, or what an acceptable man is: the ‘right way’ of Doing Gender (see the work of Candace West and Don Zimmerman for more). Women’s gender and sexuality are

↑ MasterTeacher123 7 points · 21 days ago

↓ Any girl you see on only fans, google her and there's a 90% chance some dude has posted her nudes or videos online already.

framed in our own cultures as the subjects of appraisal that need external validation and recognition to be accepted. We know that this is true. Because there are material consequences for doing it wrong. We're looked at and evaluated. When women creators use OnlyFans to capitalise on their sexuality, their appearance and their body, they are (a) removing the entitlement of the male gaze to look without hindrance, and (b) deciding themselves what image of their appearance is worth paying for, and how much people will pay for it.

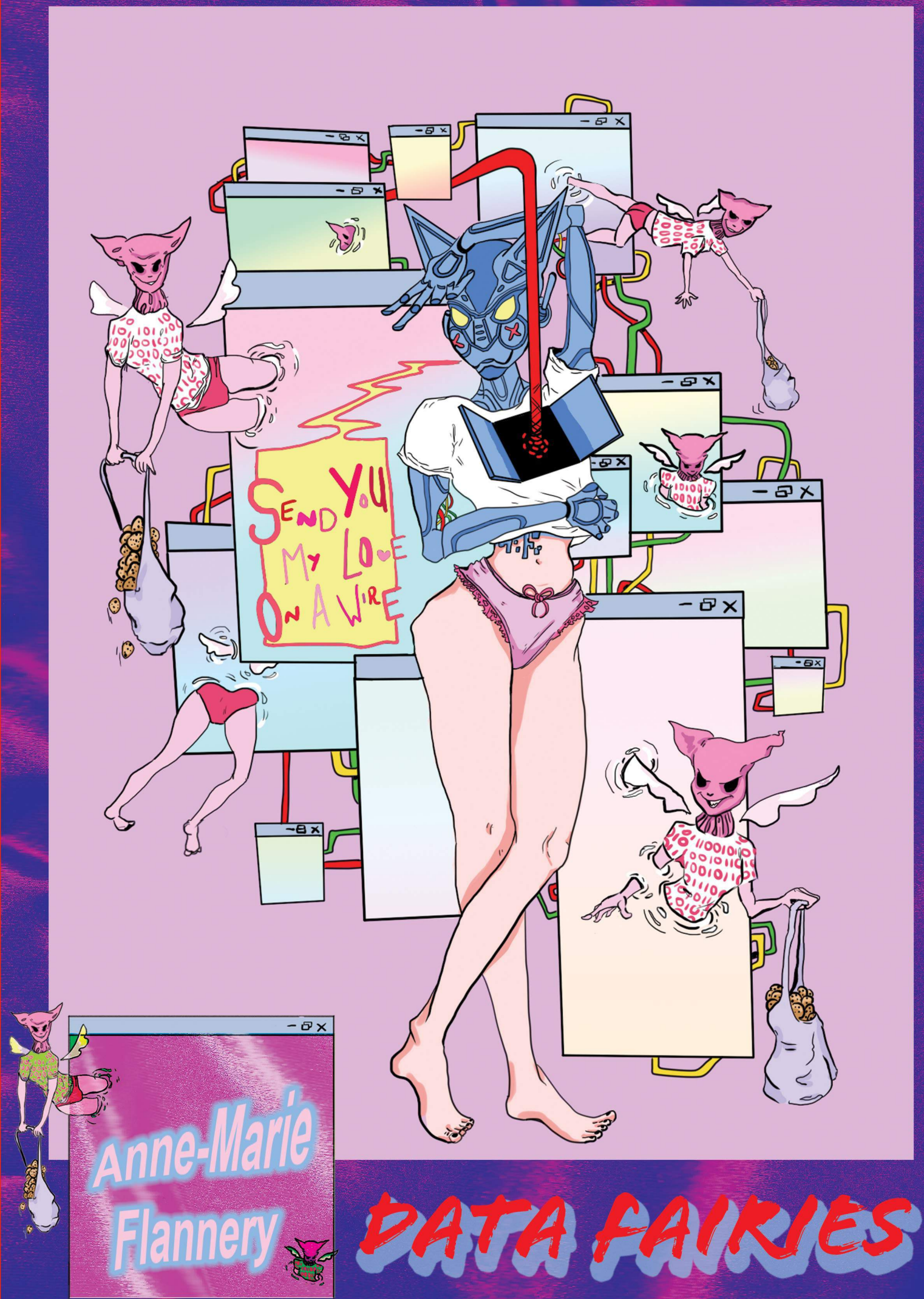
**Three:** The OnlyFans attack was an expression of violence against women everywhere. We saw in Gamergate how symbolic violence was used as a method of attacking women online. The violence was targeted and carried out by a group of people. Gamergate was a message, and so was the OnlyFans attack.

*In fact, it's the exact same message: if you disrupt the norms that make up the fabric of our status quo then you will be punished for it and look at how easy it is for us to punish you. That's not to say that women who star on any porn website are exempt from doxing - it happens - and it's another act of violence against women who dare to express sexuality online.*

It was easy for a group of people to steal intimate photos and videos of OnlyFans creators and share them online, because they will face zero material consequences for doing it. OnlyFans will do nothing to stop them, the law will not stop them, and society as a whole doesn't even notice. Journalists will report on it but they'll avoid words like 'attack' and 'violence'. Internet users will scramble to access the stolen files while at the same time shouting about how easy it is to get this stuff for free anyway. Sex workers and creators who have been robbed and potentially put in serious danger, at risk of physical violence, are the only people whose lives are affected in any material way. At the centre of this is the normalised oppression of identities, and in this case it's women.

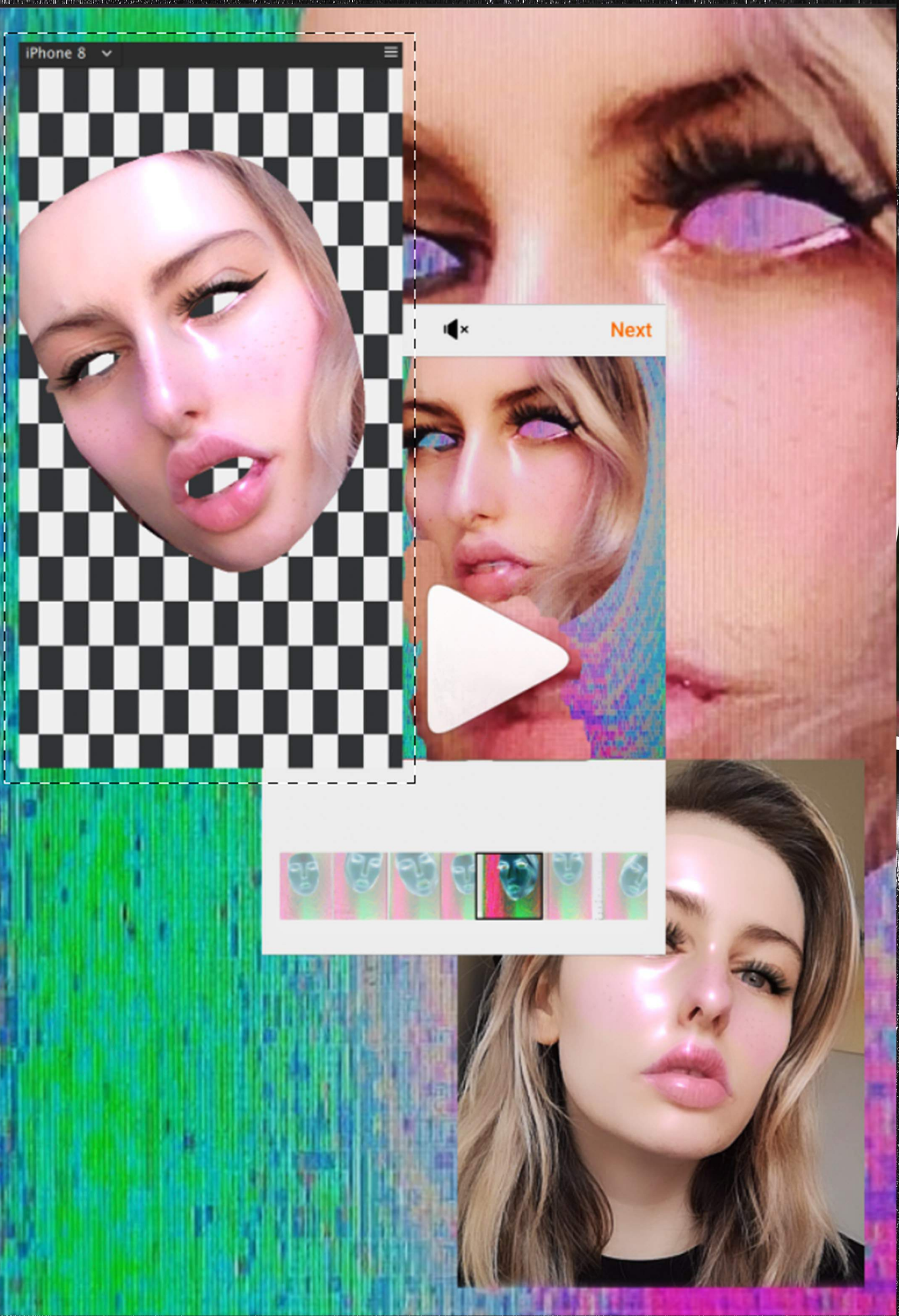
It is normal to hear about women being abused online, their photos and videos being shared without their consent, being humiliated and degraded by work colleagues in Whatsapp groups, their imagined rape presented as a hilarious piece of banter. They might get fired, expelled, or suspended when the banter is made public. But it remains banter because not enough people are willing to think about it long enough to recognise that it's violence. Not enough people are willing to speak loudly enough about it to make the people who inflict it feel paranoid. Not enough people are willing to openly and relentlessly challenge political and legislative structures to make it an issue. There are enough people living in one area code of Dublin to make violence against women online an issue. It might be the case that the age old 'well if you put it on the internet then of course it's going to happen' argument is still sitting on people's prefrontal cortex. It feels like we've heard an argument like this somewhere before.

WORDS AND COLLAGES BY AMBER AMATRIX



**DATA FAIRIES**



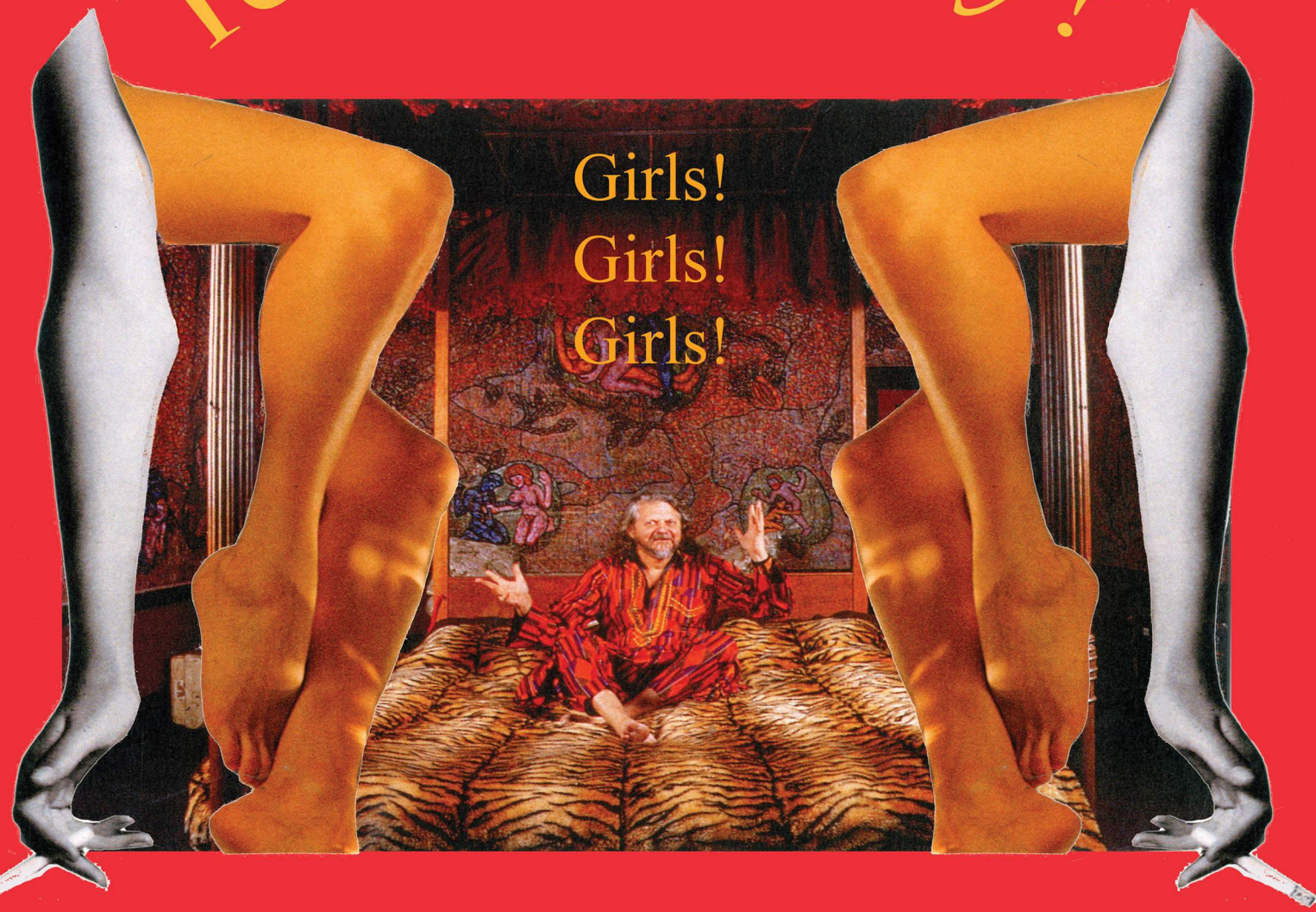


Orla Kiara

me, me, me

feeling lonely?

Girls!  
Girls!  
Girls!



CALL: 1800 - GET - UR - HOLE

# Take Him Home

by Beau Williams

She with a cock  
as a live cable end in her  
mouth.  
Her eyes are  
penny coins that  
pierce.

Slips a look into my lip.  
I chew  
it down until  
she ends him.

A copper  
taste, I swallow,  
we do,  
long  
before the belts  
across the bed begin  
to lace

# M W S X E

@venusexmachina  
**VENUS EX MACHINA**  
 ARTIST, COMPOSER, SOUND DESIGNER  
 → UK  
 IN ASSOC. WITH FEMINIST MUSIC NETWORK FEMALE PRESSURE ORGANISED 'SELF LOVE SONGS' ALBUM IN AID OF VICTIMS OF WARTIME SEXUAL VIOLENCE, APRIL 2020

@ahkosmos  
**AH! KOSMOS**  
 PRODUCER / PERFORMER → GERMANY  
 LIVE STREAM: MUSIC PRODUCTION WORKSHOP W/ ABLETON LIVE  
 FOR BEGINNERS  
 VIA GOOGLE HANGOUT  
 STARTED MARCH 24, 2020

www.femnoise.com  
**FEMNØISE**  
 RADIO SHOW → BARCELONA  
 HOSTED ON RADIO PRIMAVERA SOUND.  
 APRIL EDITION: FT. MUSIC RELEASED BY WOMEN DURING COVID-19  
 APRIL 11, 2020

www.schwuz.de  
**#SAVEOURSCHWUZ**  
 SCHWUZ, QUEER CLUB → GERMANY  
 FUNDRAISING TO SUPPORT SCHWUZ DURING CRISIS: DJ WORKSHOPS + OTHER REWARDS.  
 MARCH 19 - APRIL 26, 2020

@floresmilfestival  
**FLORES MIL**  
 MUSIC FESTIVAL → URUGUAY  
 FOCUS ON FEMALE & QUEER SOUTH AMERICAN ARTISTS:  
 LIVE STREAM.  
 DJ SETS, ART, PERFORMERS  
 APRIL 9 - 12, 2020

@mine\_wirtkclaudia  
**&CLAUDIA**  
 ACTIVIST / DJ → GERMANY  
 LIVE STREAM: TECHNO IN ZEITEN VON CORONA → DONATIONS FOR QUEERBERG (SUPPORTING QUEER REFUGEES) VINYL SET VIA INSTAGRAM  
 MARCH 21, 2020

@diyLKmusic  
**DIY LK**  
 MUSIC COLLECTIVE → IRELAND  
 COVERS COMPILATION VIA BANDCAMP RAISING FUNDS FOR 'DORAS LAMINI' (MIGRANT RIGHTS ORG.)  
 RELEASED APRIL, 2020

meira.asher.bandcamp.com  
**ASHER.ZAX**  
 ALBUM RELEASE → ISRAEL  
 'THE LAST SHALL BE FIRST', RAASH RECORDS  
 EXTREME SONIC GESTURES EXPLORING RADICAL THOUGHT.  
 RELEASED MAY 5, 2020  
 ANN. OF BOBBY SANDS' DEATH.

www.sotufestival.com  
**CYBERSOTU FESTIVAL**  
 SOUNDS OF THE UNDERGROUND FESTIVAL → THE NETHERLANDS  
 LIVE STREAM: RAISING MONEY FOR 'WE ARE HERE' (COLLECTIVE OF MIGRANTS).  
 24/7 STREAM.  
 APRIL 15 - 19, 2020

www.womensaudiomission.org  
**WOMEN'S AUDIO MISSION**  
 STEM & CREATIVE TECHNOLOGY STUDIES → USA  
 FREE VIRTUAL CLASSES & TRAINING  
 STARTED MARCH 27, 2020  
 VIA ZOOM

InitialKru  
**INITIAL**  
 DJ COLLECTIVE → IRELAND  
 LIVE STREAM FUNDRAISING FOR 'SCOOP' (PPE FOR NURSING HOMES & DIRECT PROVISION CENTRES)  
 VIA FACEBOOK  
 APRIL 19, 2020

www.musicadispersa.co.uk  
**MUSICA DISPERSA**  
 WOMEN IN EXPERIMENTAL LIVE STREAM → UK  
 INDUSTRIAL, TECHNO, MINIMAL, ELECTRO.  
 VIA YOUTUBE  
 APRIL 18, 2020

emmalohanmusic  
**EMMA LOHAN**  
 SINGER / SONGWRITER → UK  
 WEEKLY BROADCAST: CONVERSATION WITH IMAGINARY FRIEND 'GOD', DISCUSSING FEMINISM.  
 + MUSIC BY EMMA LOHAN  
 BEGAN MARCH 17, 2020

## Online Feminism in COVID-19

by Yvonne Kiely

With the creation of the Irish state in 1922 Irish women gain the franchise. Early 1970s, and Margaret Waugh and Mary Robinson begin campaigning for women's involvement in political parties. Forty members of the Women's Liberation Movement take a train from the South to Belfast in 1971 and return with contraceptives (illegal at the time). 1978, and the London-based Women and Ireland group is campaigning against strip-searching and violence against women by soldiers. Around this time, all Northern Ireland women's groups are campaigning to free Noreen Winchester, who was imprisoned for killing her father, who repeatedly raped her and her sister. In 2018 the abortion rights campaign group Together for Yes form two months before the referendum. Later that year Ireland's constitutional ban on abortion is officially repealed. Digital has facilitated the growth of transnational feminist networks, activism, and community building. Try to imagine the Women's Liberation Movement in 1971 organising on social media, how their actions could have been different and the same aims achieved through alternative means. Or the Women and Ireland group's campaign against strip-searching in 1978. Regardless of the methods by which we organise, online or offline, there is continuity in our messages and actions which connects us to the past and to the people who made it possible for us to shift our focus to different issues today.

Our society changed irrevocably in Spring 2020, when cities around the globe fell quiet as people were urged to stay indoors to mitigate the spread of Covid-19. Vulnerable communities were now not just facing the same day-to-day problems, but the additional struggles which self-isolation, economic shutdown, and mobility restrictions amplified. Journalists accounts of the crisis will remember what the politicians said, how the crisis affected our economies, how many people died, and the industries that were dealt the toughest blow. The undercurrents of online feminist action throughout the crisis have been overwhelming in their scope and impact, yet there has been no effort to document these actions, to include them in our official histories of Covid-19, wherever in the world they took place. Out of admiration for the community, I have put together a visual archive of feminist action that took place from March 2020. It is by no means a complete representation – it focusses on feminist action in the music industry on an international level, and community activism during a finite time period.

C  
O  
M  
M  
U  
N  
I  
T  
Y  
A  
C  
T  
I  
O  
N

## #MOVETHEVULNERABLE OUT

NATIONWIDE INITIATIVE COORD. BY GROUPS WORKING WITH ASYLUM SEEKERS → TO MOVE OUT OF DIRECT PROVISION CENTRES.

MARCH, 2020

www.sexworkersallianceireland.org

## SWAI

SEX WORKERS ALLIANCE IRELAND

HARDSHIP FUND FOR SEX WORKERS, ACCEPTING DONATIONS.

>200 SEX WORKERS SUPPORTED.

ONGOING DURING CRISIS.

@smalltranslibr

## SMALL TRANS LIBRARY

LENDING LIBRARY OF TRANS AUTHORED BOOKS → DUBLIN

RAISING FUNDS FOR TRANS PEOPLE OUT OF WORK: GROCERIES & SUPPLIES.

ONGOING DURING CRISIS

## CHILDCARE FOR FRONTLINE STAFF

CHILDCARE PROFESSIONALS OFFERING SERVICES FOR ESSENTIAL WORKERS.

→ DUBLIN VIA FACEBOOK GROUP  
ONGOING DURING CRISIS

www.uglymugs.ie

## UGLY MUGS IRELAND

TECHNOLOGY INITIATIVE FOR SEX WORKERS → IRELAND.

HARDSHIP FUND FOR SEX WORKERS (FROM ESCORT IRELAND).

ONGOING DURING CRISIS.

## PARLAMENTO PLURINACIONAL Y POPULAR DE MUJERES Y ORGANIZACIONES FEMINISTAS

IE Same name.

FEMINIST ORGANISATION → ECUADOR

PROTESTING POLITICAL ABUSES DURING COVID-19.

www.recdp.ie

## ROBERT EMMET CDP

COMMUNITY DEVELOPMENT PROJECT → DUBLIN

FREE FOOD PARCEL SERVICE IN DUBLIN 8. + FOOD DELIVERY SERVICE.

MARCH 30 - APRIL 3, 2020

Inishowen together

## INISHOWEN TOGETHER

FOOD PARCEL DELIVERY SERVICE → INISHOWEN, CO. DONEGAL

INISHOWEN'S FIRST FOODBANK.

BEGAN MARCH 2020

Galway meeting potluck

## THE MELTING POT LUCK

ASYLUM SEEKER COMMUNITY GROUP → GALWAY

COLLECTION OF SANITATION SUPPLIES

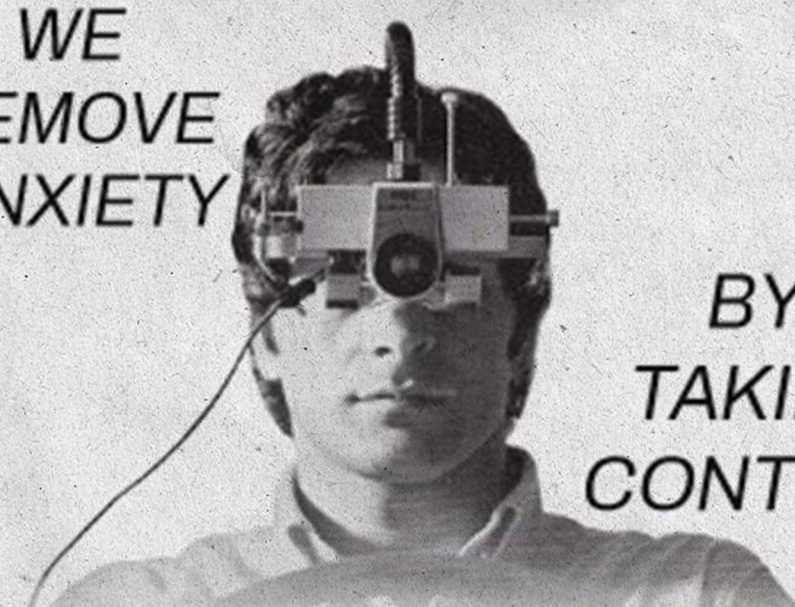
BEGAN APRIL, 2020

Confused about what to do next?  
Anxious about the future?



Let us help you.

WE REMOVE ANXIETY



BY TAKING CONTROL

NATIONAL LIVING SOCIETY MEMBERSHIP

MAKE THE BEST CHOICE OF YOUR LIFE.

JOIN LIKEMINDED INDIVIDUALS AT THE NATIONAL LIVING SOCIETY.

Send to: The Secretary NATIONAL LIVING SOCIETY

CHECK ONE

I WISH TO JOIN the National Living Society and enclose my fees £\_\_\_\_\_

(I enclose my fees £\_\_\_\_\_)

(JOINT MEMBERSHIP) I enclose and enclose £\_\_\_\_\_ for (each of the persons named at left)

Send gift card signed \_\_\_\_\_

I NOMINATE for Society membership the person named at left (Use separate sheet for additional nominations)

NEW MEMBER (FIRST NAME OF INDIVIDUAL ONLY) SUR. AND. MAIL

BY NAME (PLEASE PRINT NAME AND MAIL)

ADDRESS

ADDRESS

CITY/STATE/COUNTY/ZIP

CITY/STATE/COUNTY/ZIP

## Lifestyle

### RIVERSIDE

The time for bush drinking has arrived! So look within and shake hands with your inner 16 year old, and have a few cans by your local river.



### Brandon Hall

EXCLUSIVELY INDIVIDUAL CLASSES FOR THE UNDERACHIEVER

Problems with procrastination? Never finish what you start? Well call me if you know what to do about it cause I'm at a fucking loss.

Phone: (01)-Plz-Help-Me

### Hot New Cook Book!



Sick of your lockdown partner? Well here's the cook book for you! 5 Quick and Tasty Ways to Spice Up a Meal With Arsenic! The titles a mouthful-but so is your partner! Get your copy today from any ill reputable digital retailer.

### FOR SALE

Good as new home gym equipment for re-sale. High end exercise mats, dumbbells of varying weights, resistance bands and size 11 running shoes (never worn). All items barely used, purchased less than 3 months ago.



Email for more info: gymbunny@gmail.com

## JUDSON-ARIZONA

Never has there been a better time to become a Dooomsday Prepper! The planets dying, society is crumbling, we even have plagues and locust clouds! So come out to our desert prepper training camp! Find us at: www.the-end-is-nigh.ie

## CALVERT Kindergarten through 8th grade.

You can educate your child at home with approved home study courses, or use as enrichment. Home is the classroom, you are the teacher with the help of step-by-step instructions. Start anytime, transfer to other schools. Used by 125,000 students since 1904. Non-profit. Phone: 301-243-6030 or write for catalog.



Box N5-4, Tuscany Rd., Baltimore, Md. 21210

Parent's Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

Child's Age \_\_\_\_\_ Grade \_\_\_\_\_



# DIY DIRECTORY

Contact [lgrsounds@gmail.com](mailto:lgrsounds@gmail.com) for entry

126 ARTIST RUN GALLERY Art.....[contactg126@gmail.com](mailto:contactg126@gmail.com)  
A4 SOUNDS Studio.....[hello@a4sounds.org](mailto:hello@a4sounds.org)  
AN CAPALL DORCHA Zine.....[ancapalldorchajournal@gmail.com](mailto:ancapalldorchajournal@gmail.com)  
AN MHEITHEAL ROTHAR Bicycle repair.....  
.....[an.mheitheal.rothar@gmail.com](mailto:an.mheitheal.rothar@gmail.com)  
ARCANE RECORDS Record label.....[arcanerec@gmail.com](mailto:arcanerec@gmail.com)  
ART FOR BLIND RECORDS Record label.....[artforblind@gmail.com](mailto:artforblind@gmail.com)  
BASEMENT PROJECT Music collective.....  
.....[ian@basementprojectgalway.com](mailto:ian@basementprojectgalway.com)  
BELFAST TOOL LIBRARY Tool loan....[belfasttoollibrary@gmail.com](mailto:belfasttoollibrary@gmail.com)  
BI+ IRELAND Community.....[biirelandnetwork@gmail.com](mailto:biirelandnetwork@gmail.com)  
BLUESTACK RECORDS Record label...[info@bluestackrecords.com](mailto:info@bluestackrecords.com)  
CHIMERA GALLERY Art.....[chimera\\_gallery@yahoo.com](mailto:chimera_gallery@yahoo.com)  
CHORDBLOSSOM Music journalism.....[info@chordblossom.com](mailto:info@chordblossom.com)  
CLOUD9 ART SHOW Art.....[cloud9artshowcase@gmail.com](mailto:cloud9artshowcase@gmail.com)  
DROP EVERYTHING FESTIVAL Cultural festival .....  
.....[info@dropeverything.net](mailto:info@dropeverything.net)  
DUBLIN DIGITAL RADIO Music radio.....  
.....[contact@dublindigitalradio.com](mailto:contact@dublindigitalradio.com)  
DUBLIN INQUIRER News journalism.....[info@dublininquirer.com](mailto:info@dublininquirer.com)  
GASH COLLECTIVE Music collective.....[gashcoll@gmail.com](mailto:gashcoll@gmail.com)  
GARDEN GNOMES Community garden .....  
.....[garden.gnomes@outlook.com](mailto:garden.gnomes@outlook.com)  
GINGER JAM MUSIC Record label .....  
.....[alacrity@gingerjammusic.com](mailto:alacrity@gingerjammusic.com)



GLITTER HOLE Performance.....[glitterholedublin@gmail.com](mailto:glitterholedublin@gmail.com)  
GOOD NOT BAD Music journalism.....[hello@goodnotbad.ie](mailto:hello@goodnotbad.ie)  
HANDMADE IN GALWAY Indoor market.....[gailimh@cnag.ie](mailto:gailimh@cnag.ie)  
HEN'S TEETH Art/shop.....[shop@hensteethprints.com](mailto:shop@hensteethprints.com)  
JAJA STUDIOS Studio.....[studiosjaja@gmail.com](mailto:studiosjaja@gmail.com)  
LAZER GUIDED REPORTER Music journalism.....  
.....[lgrsounds@gmail.com](mailto:lgrsounds@gmail.com)  
LEARNED BY HEART BOOKS Book binding .....  
.....[learnedbyheartbooks@gmail.com](mailto:learnedbyheartbooks@gmail.com)  
MOVEMENT OF ASYLUM SEEKERS IN IRELAND.....[info@masi.ie](mailto:info@masi.ie)  
MOO KID Music journalism.....[mookidmusic@gmail.com](mailto:mookidmusic@gmail.com)  
NIMHNEACH Community.....[www.nimhneach.ie](http://www.nimhneach.ie)  
NORTH WEST ZINE LIBRARY Zine library.....[artforblind@gmail.com](mailto:artforblind@gmail.com)  
PUZZLEVENTS Music collective.....[puzzle.proevents@gmail.com](mailto:puzzle.proevents@gmail.com)  
RED VINE MUSIC Music business.....[contact@redvinerecords.com](mailto:contact@redvinerecords.com)  
REPAIR CAFÉ Local repair.....[noconnor@monaghancoco.ie](mailto:noconnor@monaghancoco.ie)  
REPEATER Art collective.....[michelledoyleart@gmail.com](mailto:michelledoyleart@gmail.com)  
ROCKIN ELFS HANDMADE Clothing.....[find on Facebook](https://www.facebook.com/rockinelfshandmade)  
SEX SIOPA Shop.....[hello@sexsiopa.ie](mailto:hello@sexsiopa.ie)  
SMALL TRANS LIBRARY DUBLIN Library.....  
.....[smalltranslibrdublin@gmail.com](mailto:smalltranslibrdublin@gmail.com)  
SPILT MILK Audio-visual festival.....[info@spiltmilkfestival.com](mailto:info@spiltmilkfestival.com)  
SIBEAL NETWORK Research community.....[info@sibeal.ie](mailto:info@sibeal.ie)  
SEX WORKERS ALLIANCE IRELAND Community.....[info@swai.ie](mailto:info@swai.ie)  
THE MELTING POT LUCK Community dinners.....  
.....[galwaymeltingpotluck@gmail.com](mailto:galwaymeltingpotluck@gmail.com)  
THE POINT OF EVERYTHING Music podcast .....  
.....[thepointofeverything@gmail.com](mailto:thepointofeverything@gmail.com)  
THE THIN AIR Music journalism.....[info@thethinair.net](mailto:info@thethinair.net)  
THIS IS NOT WHERE I BELONG Zine.....[www.welongtobelong.org](http://www.welongtobelong.org)  
WOMEN ARE BORING Research sharing .....  
.....[womenareboring@gmail.com](mailto:womenareboring@gmail.com)  
WOMEN IN RESEARCH IE Research network.....  
.....[womeninresearchireland@gmail.com](mailto:womeninresearchireland@gmail.com)



Spread 26/06/20