

Author: Snuggle Muffin

Title: Extended Foreplay in a Time of Discontent

About the Author: Stephanie Murphy is a senior in Gender Women's Studies and International Studies.

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Abstract: My project concentrates on the zine *Extended Foreplay* and its contributors. I draw on textual analysis, interview method, and participation in order to think about how the zine situates itself as political. I think about how the zine is both discursive and material in order to draw out an analysis of its self-proclaimed radical feminist queer political ambition. I consider the process by which the zine was made as well as the content contained within it in order to elucidate its political significance. In addition to this, I consider the impact of the zine on the lives of its contributors in order to critically assess its role in a broader queer organizing context.

Initial Exercises: General Areas: Radical Lesbian activism, local boi culture, queer student organizations, contemporary radical activism and queer politics, queer students of color, resistance to homonormative LGBT politics

Broad Topic: Queer resistances to institutionalized LGBT student organizations and politics

Focused Topic: the relationship between homonormative LGBT student organizing and queer modes of resistance at the University of Illinois U-C ?

1. Why does LGBT student organizing rely on a particular belief in American democracy?
2. What is the relationship between the University's acceptance of LGBT student organizations (such as Pride) and the movement toward diversity/multicultural initiatives?
3. Some queer/LGBT students choose not to participate in student organizations (such as Pride, Ladies Lovin' Ladies) What factors prevent their participation? What do they choose to do instead and with what organizations do they affiliate?
4. What kinds of activism do LGBT student organizations seem to promote? What are the alternatives to this?
5. What forms does resistance to homonormative activism take and why?

The most interesting questions are #3 and #5. A combination of these

will be my initial research question.

Question: In an increasing climate of a university sponsored multiculturalism that proliferates a homonormative model of LGBT activism, what forms of queer resistance do students develop?

04/15/09

My question has changed somewhat because I felt the previous one made too many assumptions. I was looking too closely for things I assumed were there, instead of using the specificity of this situation to craft the theory. In this sense, I want to rely on interviews to draw out personal narratives. It is within these personal narratives that I can find the most poignant observations of a political climate and how people negotiate queer politics within this campus.

I believe this project should be more focused on how we can 'queer' the archive, both by including different texts but also by reorienting what we define as an archive. Previously, I was focused on identifying particular moments of queer student activism in response to homonormativity. Now, I want to focus on why this zine was made and why people contributed to it. I would also like put this project into conversation with a larger body of work that considers how we might queer productions of knowledge.

From here my question has become:

Why was *Extended Foreplay* created and who contributed to its production?

Plan: I will conduct interviews with students involved in queer modes of resistance. I want to do discourse analysis on LGBT registered student organizations and their published materials. However, I will not conduct interviews with members of these organizations. I want to focus on interviewing students who do not align themselves with these organizations so as to enrich the body of research that concerns itself with queer methods of organizing. In addition to interviews, I will do archival research on what kinds of cultural productions these students create as well as on the spaces they use to do activism. I will observe some queer student activism in action in order to add relevance to my initial question that implicitly involves a concern with queer spatial and temporal logics.

In order to explore the relationship between multiculturalism, homonormativity, and institutionalized LGBT student activism, I will conduct archival research on more recent(post-Tacos and Tequila incident) university sponsored diversity initiatives and LGBT registered student organizations. I want to focus on published materials (ie: pamphlets, reports, university sponsored resources).

My I hope to conduct interviews and observations between April 6th –

April 12th based on the availability of participants. Within this time, I hope to also do archival research on materials I already have in my possession or have internet access to. The collection of interview and observation data is the most time sensitive and this will be my primary concern in terms of time management.

04/15/09

I think my research plan is feasible because I have easy access to people I want to interview. Most of my textual analysis will come from the three zines produced (all of which I am already familiar with)

I have not hit dead ends yet, but as my research continues I am finding that my interview process has become mostly conversational. In this sense, I find the interviews to be extremely helpful but also heavily loaded with information (sometimes information I don't have time to focus on within the scope of this project). Sifting through all of this will probably be the most time-consuming aspect.

I am already behind schedule but I hope to do most of my interviews before next week.

Data: 10:51pm 4/8/09 Interview with Barry

Kitchen, an ever present sideways hat, making a late dinner, telling me of feminist inventor studio and discontents, shot down for being a loud mouth, a 40 minute conversation about how we shouldn't compromise ourselves - maybe with less elitism that one would assume, a conversation about idea making as product making, he finishes his dinner.

Move to the living room, a dance area only a few days ago, the living room, fresh flowers - probably the work of the roommates, orange room, maps stolen from Lincoln Hall grace the wall, along with a few paintings, its dark - everyone has already left for the bar, we will meet them later.

He looks off to the distance, remembering. As always, he wrings his hands and pulls back a sheepish smile, feet up on the table, legs cross, as he gets into it - he speaks a little more quickly, a little more lyrically.

Comedy : mainstream vs. other art form

Conversation, institutional awareness

Eric Alva as 'queer resistance' / homonormativity as 'queer resistance' no umbrella terms

Angela Davis within the same conference "more gay than I am, I feel more queer than all of you"

EF as collaboration x2x3, queer -straight article, finally a group of people, critical of 'community' of the 'gay community' so often invoked

GWS as major impact, tools for critique

Manages to float from references to the position of the president as being something we aren't critical just of the person, Obama, the prison industry, STOP, Eric Alva - don't ask don't tell, the difficulties with attempts to 'bridge gaps' if you don't want to waste your energy, a drive toward self critique

What is queer? Queer of color not white queer studies, a critique of its institutionalization, transnational, women of color, when you shift where you look you shift what you find and how you use it

Returns to Eric Alva and the emotions that were born from that evening, holding ourselves accountable to each other, the zine as textual production, academic vs. otherwise writing,

Interview with "Barry"

Sm-- Tell me a little about EF. How it started. What was our reason for doing it.

b--Well I remembered EF...at a moment when I came into radicalism...you know I was a junior, so I had been exposed to radicalism in certain ways. EF First group of people that actually had this critique of liberalism...I knew that I wanted to have this critique but I was not quite there yet, maybe I had not been taught it yet. Like liberalism was always like this go to if you care about people then you are a liberal... especially at the very beginning, you, Julia, Daniella, and Ron had a very unrelentless critique of, like no fuck this we are not compromising our values, and for the first EF all I really did was that poem.

Sm--yeah and do you remember that night that we all went to Daniella's house, sat down, and read each other our things. And how did you feel about that night?

b-- No that night...yeah I always felt like I was on the outside of EF because I was so busy...I was doing comedy stuff.

Sm--yeah right, build for me what you were doing at that time.

b-- from the very beginning of starting comedy, right when I started GWS as a major, I thought that I could use comedy as a critique. Since that is what I am going to trying to be doing in the world. Do I want to go down the route of mainstream or other paths?

b-- One thing that I was going to say was that thinking about my sexuality definitely came about at a very specific time...I remember sitting down...I'm trying to think about the way in which I perform my heterosexuality , my straightness. I don't want to co-opt. I don't want to be somebody...oh queer is the vanguard. I don't think I perform straightness in a heterosexual way. And I don't want to be associated with the histories of heterosexuality as an identity. So then the second zine piece that I wrote was about guys that liked girls with hairy arm pits.

Sm-- Yeah what I liked about that was that it was already like difficult in that way that you do not have to approach it as I am straight queer, this is what this is, this is what this means. It is more so this is the question of

how we arrive at certain kinds of sexual identifications.

Sm-- yeah and its like...julia's first piece...the one about the L word and the jail scene. And with magic..that was just fucking amazing...I hope that it ends up in an anthology somewhere. And I think that Julia was a little more proud of that piece. But I remember there was a point when she was like fuck the L Word. That show is ridiculous to begin with. This isn't necessarily a critique of the L Word. This is a critique..like in the way that cultural studies has been utilizing it. The zine was like, we don't, we are learning things in school right now. It was a very in someways 90's nostalgic.

Sm-- yeah, how do you feel about the medium of the zine and how you chose to write certain things and to step outside of writing papers and have it tangible like that?

b-- I love it. And that is the thing...it is a collaborative effort in that. I would feel weird...occasionally I would give my friends certain papers I wrote and they would comment, but with the zine it is more personal but also there is a bunch of stuff that we worked on together. And it makes it feel less self-indulgent. And we did not put our names on it...partly to make it seem like there were more people than there were. No but actually one thing that it does. In a university setting, we are forced to be self-indulgent in a lot of ways, but I think that this is a good way to be a little self indulgent. We are producing a political artifact and you know we've gotten this out to Eric Alva meeting, the dyke march, here and there....I would like get more copies made so we can keep handing them out.

Sm-- Do you remember what your question was at Eric Alva?

b-- Well I remember he used Dr. Martin Luther King...and I was taking a class a radical Afro class and in any of those classes, they talk about the narratives told and it was during MLK weekend and I knew that we were not going to get any...he was an anti-war activist in his later years and you know Eric Alva in his incitation to you know basically war. He uses MLK, but of course Eric Alva does not realize that don't ask don't tell is an incitement to war and he is fighting for gay rights and he thinks he is being a queer resistor. Even homonormativity can go under the guise of queer resistance, and that is why homonormativity is such an important tool. It is interesting again because Angela Davis is in the same conference...I don't know how this could happen.

Sm-- One night we felt so revved up and isolated and not even 48 hours later so different.

b-- We had a whole room of gay people booing at us. And you know you are all gayer than me, but I feel way queerer than you. It is such a weird... What the fuck is this community. This gay community. That is so espoused. Gay community, gay community. What does that mean when three dykes and this other kid get booed for being radical..for critiquing? oh my god. It was, it was so disheartening. But then at the same time then extended foreplay became so important. And the fact that we had all experienced this together was really important.

sm-- yes and the same mechanism that brought Angela Davis brought Eric

Alva? It brings up the questions of where our politics lie and how they are situated and how to be more critical of what we are doing.

b-- yeah and even when Angela Davis was talking it was clear that some people were not getting it.

Sm-- let's go back to Friday night...how were you feeling afterward?

b-- yeah, part of it might have been that we were not articulate...we were fucking pissed because people were fucking clapping their hands at this guy...did people not have, what an intersectional approach, and it just seems so simple and you know okay, yeah that is not right... gaypeople in the military, their partners do not get benefits and yeah that is fucked up but if that is what you want to chose to fight for and do not have a critique the institution of the military itself then you are not doing your homework, not to use homework as an institution, but you know and so I left that and called up a friend in NY and trying to talk about coming into radicalism and talking about community and what the fuck is this community. This gay community. That is so espoused. Gay community, gay community. What does that mean when three dykes and this other kid get booed for being radical..for critiquing? oh my god. It was, it was so disheartening. But then at the same time then extended foreplay became so important. And the fact that we had all experienced this together was really important.

Sm--yeah I remember walking out of that with Daniella to the bus and being like how did that happen? What, how did that happen? I had no words.

b-- yeah, and I was baffled why people did not see that that was fucked up and I always thought I was too liberal and I even saw why that was fucked up. And then I was like oh my god and this is interesting because it is similar to right now when people are so Obama savy...I thought president bush was fucked up for very different reasons for why you thought it was fucked up. You thought it was fucked up because he was a bad president. I thought he was fucked up because he was president. You know like people are like why don't you like Obama and I am like oh I thought we were on the same page.

Sm-- The institutions that we are involved in enable us and limit us in certain ways but I do not think that we are all limited in the same way because...

b-- no yeah...I was talking to this gay kid in this queer studies class named Bill and he was talking about this class and how great it was and I was like...that sounds pretty white. And he was like yeah it is...and I was like I cannot believe...How can you have a queer studies class that's white? The stuff that....queer studies is not coming out of white people. That's not to say that there aren't white people doing great stuff. But if you have a class that's all white then youre not getting any of the picture. Youre getting this hug-in shit. Every Midwest queer conference 50% about gay people and Christians should be able to get along. What part of the conversation is institutionally being missed?

Extended Foreplay 1 (February 2008) Passed out at MBLTGACC

Cover; grey scale, teddy bear image, 'Extended Foreplay'

Table of Contents : "radical queer feminist stuff"

Purpose: "fuck yo shit up"

"Whackademic" p1, critique of academia, through fake dictionary definition, critique liberalism's ways of knowing by invoking the key texts of reference knowledge, picture of Samuel Huntington and Judith Butler, critique of public intellectuals

"Critiquing Cutbacks" p2

Destructive feminist liberal politics - ahistorical (example Margaret Sanger)

Parallels with LGBT politics - apolitical (not align with feminist, 3rd world, radical mvts)

"We should all wear boots" p4

Poem - critique of post-feminism, individual mistakes veiling institutionalized oppression

Holds on to feminism as a methodology for organizing one's politics

Feminism - and its western limits, the words not the ideas

"Corporate Diversity is Cowabunga Dogshit" p5

Cowabunga dogshit theory- Coveted female engineer- corporate diversity initiatives, picking brains of the 'diverse' minorities in order to market to the "untapped money pool" (tolerance wendy brown)

"I am not racist" p 7

Monopoly man image, branded ethnic whitewash - chipotle, 3 black friends - authenticity via fetishized friendships (similar to blackpeopleloveus.com), I am not racist because...= a movement toward post-racial state away from institutional critique.

"Mapping Deviance on a Technicolor scale" p8-11 (collage)

Museum exhibit as representation/conquest taxidermied self goes with the logic of television as museum,

L Word Prison scene, naked "big black queer bodies" in prison as "indigenous" to prison,

Fuck the L Word but it reflects how the state casts women of color as deviant

“Reflections” p12

Discontents with campus activism, discontents with ideas of vanguard revolution, “we are implicated” “far greater pleasure in the company of freaks” , fear of papers that state worth as thinker (CV etc), rejection of “the man”

“something somewhat unfinished” p 14-15 - narrative, memoir, fierce sisterhood

“Breaking Borders” p16 - “bodies are fenced out” too poor, too queer, too black, too public “bodies are fences out but fences can be beaten broken busted and wrecked and they will be...” (image of copy with gun to head and “kill” photoshopped onto picture)

“The Revolution Will Not Come with Freedom Fries” - destabilize the nation, the category of foreign threat loses coherence, “how are we going to define our community?” “our community consists of those engaged in the same struggles. We haven’t learned that yet. We need to learn that”

“Lisa Frank is a terrorist”- joking, takes the voice of conservative Christian nationalism (CALF) citizens against Lisa Frank, slandering Lisa Frank and the fears of drug addicts, queers, and atheists, patriotic duty—a call to activism against her to protect the nation.

“Obituaries” - Chancellor Herman (died in a Coca Cola bath, quotes from fake people) and Ellen Degeneres (head exploded after telling an inspired joke about getting burnt rice of non-stick pans)

4/19

Extended Foreplay 2 (April 2008)

Cover: butt face with glasses and text blurb “Extended Foreplay.”

Table of Contents: “Sass - all pages”

Purpose: “shake it up, yea!!!”

“I wrote this...” - poem about being a freak, not a club, organization, monthly meeting, this is my life. I am a freak because I am mad not I am mad because I am a freak.

“Fighting Intersectional Injustice”- recounts the New Jersey Four case. Call to action. From X who works with national campaign, template

“On Stealing” - entitlement to books, to information/knowledge, get a white person to do it for you “ USA is a racist fucking cesspool, Robin Hood economics, reorienting universal maxims, Stealing from corporations is different than steal from local business, consider indirect effects of stealing on those whom we might want to hold solidarity with

“Large Congregations of Whiteness”: collage includes president bush, president of world bank, white coupe in formal wear, a triathlete, hockey

team, white cheerleaders, KKK, young girls playing tennis, army platoon

Text includes gated communities, country clubs, US government, universities, Europe, tv shows, Midwest, board of trustee meetings

Class intersections, particular institutions of learning, legality, geographic spaces

“Don’t Call the Police”

Community accountability as an alternative to calling the police, abolish hierarchy for building community, revolution more fun, trial error method, police = violent state actors, police as fundamentally racist not just in certain instances,

“Tila Tequila, I fucking love you” love letter to Tila, critique a rise to fame and the celebrity status afforded by it, cultural studies

“Chesley Case Redux” brazen brian chesley says no, creation of criminals by the state, “the police, more broadly, the state are the cause of all crime” Cameras the number 2 cause (surveillance) How can we talk about Brian? 1. As a bad kid 2. As a victim of the system or 3. As one of the many others who resisted state violence in its many manifestations. “my own entitlements to safety”

American Flag collage - reads homonationalism “I am a gay American”

“Queer I for the Straight (?) Guy: Constructing (?) a straight-queer identity”: his heterosexuality is not normal. No sexuality is normal. Uncomfortable with heteronormativity - straight queer “My straight attraction to non-traditional and queer femininities is a queer attraction”

“Why not a woman’s center?” women’s center as safe space. Building the center means a politics of segregated space are revamped. You cant complain because you have your space. Deafening whiteness and middle class.

“I’ve stopped zipping up my fly” short story, social impropriety, sexuality at place and time, gross ending, the regulation of particular kinds of performances read as sexually deviant

Back pages: bette middler, Gloria Estefan, and shakira’s heads cut/pasted to ripped male bodies, perhaps a critique on perfect bodies hypersexualized, proper femininity,

Queen Latifa “Always remember...we love you”

Extended Foreplay 3 (June 2008) Passed out at Chicago Dyke March

Officers In champaign schools, policing in educational institutions as referent to police state

Human development book -- western civilizational narrative, domestic

violence allowed in some countries without the same US self-critique

No homo- straight bros fucking but no cuddling

Post- feminist porno- overwhelming whiteness, college, higher education cheerleader porn = post feminist narrative

Collage- H(RC) is 4 Homonationalism

Worries about underground communities and exclusivity, worried about edginess and complacency

“I will not eat alone” changing the way we consume, where we consume, who we consume our food with as a practice of revolution making, simple but lovely

Miss Piggy, failed femininity, queer icon, -- miss piggy as queer representation yet complicated by her performance of white bougie femininity

Graduation: anti-chief person with racist ILL-INI , faculty clap for Iraq service, two graduation speakers seep in their privilege, “fuck off to all those who run the university”

Poem about the donna harraway youtube video date, crushing on girls,

Tender Forever love letter / EF summer playlist

Stimulus checks and how to survive a recession when you don't have anything already. Collage “if I gave you \$1 today and punched you in the face 30 days from now, would you still say yes sir, thank you sir? Stimulate that.”

Interview with the chancellor 4/21/09, 8:54pm

We meet at the government documents library, she has been working all day on her thesis. Bottom left lip freshly pierced. We make our way into the hall and take a seat. She is wearing the coolest green and purple vest ive seen in a while. Legs crossed and looking away, we begin to write a history of the present.

Why it got started? stuff on campus, critique of STOP- cultural nationalism and broker model, zine from disorientation guide,

Organizing - education to start a conversation, incite to action in a different way—cultural production, interesting project with ppl that don't really know each other all that well, politically relevant not just because of final product but the act of creating,

Highly theorized but not high falutin “jargon”, collaborative with similarities not sameness, political practice like ‘brushing your teeth’

Archive of the present, not just got a later archive, doing collaborative

project to understand what's going on as it happens, like 'studying'

Eric alva- scared, terrified, not afraid of crowd but afraid that "people didn't recognize their stake in what was happening", service oriented—offended that people came up afterward and said thank you for saying that-- why didn't you say anything?

Process of zine making - important social practices, think and write, 25 drafts in email box, when people feel like they don't belong they create their own collective social space, we would show up to more stuff as a result of already being friends, and helped with later happenings (summer camp, cucpj, unity march, lean shebean)

No grand illusions about change or progress, it was like working out, agreed to no theme not much regulation, no issue based zines, no parameter of radicalness, zines reflect conversations we had

Angela Davis has two zines!!

Interview with "The Chancellor"

Sm-- why do you think that is happened the way that it did?

Tc-- I know for me the draw was I was already doing stuff on campus with stop and cacc....my critique of stop is that at the end of the day it fell back into the model of cultural nationalism. It turned into a brokerage model. We are mediating. That was never something that I wanted to do...it doesn't make sense for activists to be brokers between the people and the administration.i felt like for me organizing, I hate to use the word educational. But there needed to be something that you could give to people to try to start a conversation with as well as organizing the people who are like yea this is fucked up. So for me, I know that, like the link. Cultural production does have meaning and relevance. One of the things that attracted me to it is that there are other people that I didn't know who are into it, so I was like yea well this will be interesting. Disseminating it is only part of what makes it politically relevant. But like the act of doing, it's like anything that you do. You don't become an organizer by just thinking I want to be an organizer. In some certain way, this is something that I can do that can be part of my own trajectory of politization. I don't know historically things that have been used in the past, newsletters and magazines. Those are things people read. The theorization was highly, like I would say, Foucauldian. I don't think anything was written in academic jargon. For me too, that was important. I don't think necessarily that all writing is activism. The process of collaborative project with other people who might have similar views but not the same is important to gauge. It's like a political practice. It's like brushing your teeth. You do it because it does certain work.

Sm-- for me I was like what do I do because the last time that I wrote non-academic work was years ago and I was really poetic and I thought I was so oppressed and it is like practice and such a skill to acquire to speak in a way that is not fucking ridiculous...

Tc-- and to work with a group of people too...and so I guess my critique is and it is hard because whatever set of actions or practices that collectively are going to bring about any degree of what you call social

transformation is going to be a variety of things. Doing a zine with some of your friends has a limited political impact. But I don't think that it's unimportant. People have meaning making practice all the time....an archive of the present. Puar's idea. I wasn't doing this to put in the school archives so that someone later on might know. There's something important doing a collaborative project with a group of people. You're sort of trying to read what's going on as it happens. It's like studying. It's one thing to think these things in my head. At least if you talk about it with a group of people it has the potential to be more politically productive. You can go do something with it.

Sm-- yeah, so why don't you tell me more about the Eric Alva incident of 2008...specifically what happened emotionally?

Tc-- Honestly, I was just terrified, not that they were going to do something to me...I was just terrified that people did not recognize their stake in what was happening. I remember after we walked out because I could not stay in there. I remember going on this rant about shit because if the US is doing all this fucked up shit and if people cannot see their stake in this then it is actually scary because what does that mean? Cause I talk about this all the time because all these on-chair liberals can admit that the war is built on not such sound princes but actually believes in the terrorist and that there is someone who want to kill me because I live in the US.

Sm-- yeah, remember that article that you wrote about all the US military imperialism and the idea is that we have to deconstruct our idea of the nation in order to start building a community that identifies itself around a similar struggle.

Tc-- and yeah, I feel like the terrorist, and Jasbir talks about that, loses all conceptual coherence if you use this assemblage model to understand how all these things are working together, so for me the idea of a terrorist is silly. But I can also to a certain degree understand the affective experience of being an on chair liberal and watching the twin towers fall on TV and I think that Americans are spoiled because in other places that is a daily lived experience and you don't know if your house will have an Israeli or American bomb dropped on it. So I have to go back to Cesear because that is what I am reading right now...he talks about how the process of colonialism makes the colonizers become barbarous because there is no other way to keep that system intact without some form of violence that are completely unjustifiable and that is how the anti-colonialism movement happened and in order to keep order in the colonies they had to keep doing violent stuff and it escalated and so the moral justification for colonialism collapsed because of what they actually had to do to sustain these productive relationships. And so that is how I felt about that and so if you are legitimately afraid of terrorist, even though I do not think that is a useful term, and you keep participating in these productive relationships that continuously bring terror to other places and not just outside the US then you cannot expect people to not stand up to that and so for me it is non-sensical to support the war because it only invites a reaction that is violence and a counter-hegemonic movement does just that and it tries to destabilize the violence of imperialism and so I was just so scarred because if you cannot have dialogue to rethink things, then what else can you do, blow them up? I don't understand.

Sm-- yeah I was like let colors of pride do what they do, they are harmless...

Tc-- but they are not...

sm-- then it was that night and I was like fuck off, there is no salvaging any of their politics...

tc-- Theyre politics are scary. It frightened me.

Sm-- and I think that the lack of self-critique in that crowd was alarming.

Tc-- . it actually frightened me. It was a visceral embodied feeling. I was scared. People don't want to rethink anything. That is what happened that night. I was frightened and I was upset.

Sm--So what do you think about the procees through which we created extended foreplay?

Tc-- The process was important thought! It involved a lot of important social practices.... It changed the way I processed things. I have atleast 25 draft emails ive sent to myself that were the start of zine articles. Cause I never thought that the random reading I do during the day was important. I never thought to write it down. In terms of creating an archive of the present. It pushed me in the direction. I definitely do more writing and recording.

Sm--How would you describe the organization behind the zine?

Tc-- When people feel like they don't belong in any specific group how they create a collectivity not outside of it, but being inside of it. It was important to have a collective social space where people wanted to do political work. Because we did the zine together, maybe It encouraged us to do other things that we might not have done alone. Stuff that was happening in town. The unity march, cucpj, the summer camp. All of those were overtly political projects that would not have been able to happen if we didn't have this already established network. There are certain things we do and we keep repeating them and I think people would term their political life. its just supposed to come together...but its not. Like just like the way you study to go to school so that you can know this stuff and write about it. I think its like the same thing. You don't get anything without some sort of studying . studying doesn't always have to look like reading a book. But atleast some sense of commitment to continually engage with something. And I think that's what it was. None one us were diluted to think that we were going to change the course of human history... It was like working out. It helped me think through somethings to actually write it down. The space of extended foreplay definitely extended. I think it was the impetus for us being involved in other projects. All the new jersey 4 stuff too...

Tc--We agreed in the beginning we weren't going to police each other in the sense of you can only write about this or this issue is only going to be about that. No one ever wrote anything bogus but I feel like if they had, we would have been able to talk about it. To me that's better than being like this is super radical and you can only write super radical stuff. Cause that's like anti-educational...if you like already expect everyone to know

everything and there not a space to say this is interesting maybe we could have thought about it this way instead.

Tc--It wasn't a meditation on existentialism. i think that the problem with academia..its changing with cultural studies and American studies. But EF was about doing something or atleast trying to figure out how to do something in small and big ways.

Interview with Cuddles 4/20/09

Sm--how did you become involved in extended foreplay?

c--um, through my friends, specifically you. EF was started around the time we reconnected, and i was also working on compiling political stories for Riots not Diets. It was born around the time when my politics were really forming, that i was getting more radical and looking for ways to produce those politics, and there it was-- extended foreplay. man, i just told that like a classic chick flick story line.

Sm-- what other things were you thinking about/doing at the time?

c--see above! i was also working on editing/compiling/writing a book called riots not diets. its a collection of vignettes and photos (taken by me!) that work off of the prompt to dismantle linear thinking about the body-- that what a body looks like tells you what a body can do and how that body functions. i'm generally pretty interested in body politics, and most of my time was spent working on that book. it ended up being a work with 35 other students from grinnell, and we did a descent amount of work shopping, talking about how to make personal narrative into something more political-- the way one story can be more than just an individual, but how they work together to make a resistance narrative. i was also, at some point, reading about culture jamming and intellectual property rights, and i think that defined some of the ways i think about the zine.

Sm-- how do you think about Extended Foreplay, as both material and discursive?

c--well, materially, it obviously is working within a classic

"zine" aesthetic. i remember all of us talking about riot grrls (and loving riot grrls, to be correct) about the time we we're working on it, and the history of zines, and i like how its photo copy-ness tells that story. i think, at least for me, that visually, EF's layout is political without even its content. it screams working from a home, getting free copies, hand compilation, friends working together, etc. It puts EF at play with this history of zines, and talks about what we were working off of as , um inspiration? i'm not sure thats the right word. its the kind of shit that sits in people's back packs, gets handed out at rallies, at coffee shops, between friends, at free bookstores...discursively? quite literally, i read it as conversation that is casting a wider net than our living rooms. most of its content reminds me of the way the people who work on it all talk to each other. it's a mixture of frivolity and seriousness (i really don't think this is a word). and this works to convey what i really think is at the heart of EF-- politics should be in everything. that our queer/feminist/radical politics can and should be applied to the way you look at even the most innane shit, like ellen or misses piggy. and doing that is fucking fun, you know? and its important. i'm going to come back to the idea of the way way individual narratives/ writing work better together to make resistance, but i think it applies here, too. like, theres no real author on any of the pages of EF-- the voices weave back and forth, in and out, circle around. theres no name attached to any of the written peices, and it kinda take away that whole, yeah i'm cool, i write a zine, read my inner most radical thoughts thing that can happen. i like that about EF. and its super fucking funny-- eric's sry about getting a dick stuck in a zipper on the bus? like, i think about that and how humor is used to make fun of ourselves and also to show the way that every thing we do and talk about is just like a part of life? this is hard to articulate,sorry. also, you can do what ever the fuck you want with it. you wanna copy it again and pass it out to a class? sure. all it is is a photo copy. we're not getting paid,or paying anyone. they are thoughts we have had and like and want other people to think about, we don't own them, or really author them.

Sm-- where do you think EF situates itself in terms of

activism or collaboration or anything really?

c--i think i have a particular view on this as someone who doesn't live the same city as most other people who have written/created EF. I know that i like talking with everybody else who is involved, and it made me feel close to all of you. a multi-person production is always in the spirit of collaboration, i think. i mean, like some of us write it, some of us copy it, some of us pass it out, and its all in good spirits, and to me it it feels good to do something that i;m proud of, and to be proud of my friends. i'm not sure theres anything as beautiful as being proud of your friends. this is maybe getting away from the questions, and i'm just getting cheesy. sorry. where does EF situate itself? well, within a history of political zines. i think that in terms of activism, it is materially a peice of activism and also promotes more activism-- like, talking about the NJ4, or how to feed your friends, or how to steal books-- those are real actions that EF "promotes" (yucks, that sounds super business-y). i think that EF is pretty good at being something that talks about what it is also doing. its a piece of collective work, that has brought us together, and also teaches people ways to do collective action.

Sm-- could you perhaps talk about specific instances/memories of your involvement in EF?

um, well its funny to have so many memories of it..its pretty tied up in my memory of MBLTGACC (i think thats how that conference is spelled), which was March of 2008 maybe? i came to urbana to go to this conference, and it was also when the first issue of EF came out. i helped pass them out and talked to people about it, but i wasn't involved in any way other than that, but that weekend was actually a big turning point in my life, i think, and the zine was part of that. i remember it being the impetus of us going to that zine store last summer. i remember reading the 2nd issue, the one with the funny butt cover?, outside at a concert. it had the poem, the night i cried on your couch, and i thought about the way that the zine was a collection the my memories at the time

that they're written, too. what i was working on, and what my friends were working on, and how those projects defined my life, in a way. its really the way i met julia and the chancellor, which is funny to think about, seeing as i consider the chancellor such a good friend now.

Sm-- how do you feel about zines? what are they able to do and not do?

c--oh,this is a big question. i touched on it a bit,but i like the ways that zine changes what "published" means- in the basic sense, it is published. its written words together, bound up in some way, for someone else to read. but there's no money! its all free or stolen! I mean, it has a lot less potential to get to difference or more people, and i think thats important to remember when thinking about what it does.

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Joseph, Miranda. *Against the Romance of Community*. University of

Minnesota Press, July 2002.

Reflect: This process has been incredibly valuable. It has been a struggle theorizing my topic on a number of levels while also trying to do new ethnographic style work. I am grateful for the online environment as a place to log my work and come back to it time and again. I also think the research process has been beneficial because it has forced me to think about how the zine works on a practical organizing level. The IRB compliance is interesting because it makes visible the interworkings of how knowledge is produced and disseminated at the university level. Archiving these projects is a great idea because it might help future students and researchers.

Recommendations: My real recommendation to the University on the basis of my findings would probably get me in trouble. However, for the purpose of this exercise I think the University needs to hold itself responsible to those people in the most vulnerable positions. Pay your employees a fair wage and critically assess the limits of inclusive Illinois agendas and other programs that actually violently reproduce hierarchical power structures. Specifically related to queer issues and zine making, the university might consider some of the topics approached in this zine and others like it in order to think about the linkages between interrelated oppressions that work concurrently.