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# Uncovering Alice Bag: An Alternative Punk History

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# Uncovering Alice Bag: An Alternative Punk History

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Punk is not pretty. It is not easy to listen to, but it is also not supposed to be. The scratchy distortion and loud noise that is punk is the soundtrack to a lifestyle, a rebellion. In a lot of punk songs, the electric guitars are central to the final mix, often drowning out the vocals, and then, when you actually can hear the vocals, they are so scratchy and distorted that they might as well be another whiny electric guitar. Punks aren't trying to be aesthetically pleasing; they want to be different and they want to be noticed. The bands that are considered to be the pioneers of punk, ex. The Ramones, Sex Pistols: the founding fathers of punk, if you will, were fueled by anger. In London, as Margaret Thatcher rose to power, implementing her new economic ideas, several poor young white men found themselves out of work. Just across the Atlantic, in New York City, several other young white men found themselves out of work due to similar socio-economic factors, not to overshadow the countless black and brown folks that were also out of work but struggling to have their voices heard. These young men lost control of their lives and felt helpless. They needed to be in control of something, to show that the power of the patriarchy was still alive and well. Punks needed to feel in control. They felt hopeless and subordinate, knowing that their work had been taken away from them. Instruments were objects that could be controlled and manipulated, and that also happened to make loud noises that were hard to ignore. Combining the existing norms of patriarchy[1] with hyper and toxic-masculinity[2], punk was born.

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[1]**patriarchy**: the idea that men are the leaders of their households, that they are the sole providers for their families, holding the power on terms of moral authority and control of property
[2]**toxic masculinity**: the idea that men should perform in stereotypically masculine ways, including hiding and suppressing emotions, acting physically violent, and being sexually aggressive

One of the first and most dominant iterations of punk was hardcore punk, originating in the late 1970's in New York City and London. This scene was fueled by hyper-masculinity and rage. Screaming, headbanging, and physical violence became ways for men to show that they were still macho even though they couldn't hold down a job. Manly men were discouraged from showing emotion, yet punk provided an outlet for physical release, one of the few spaces that they were allowed to show any emotion at all, usually which was manifested as pure anger. On the other hand though, if you were not angry enough or "prepared to conform with [punk's] awful, hypermasculine bullshit, [you were] treated with hostility,"[3] as the pressure of societal norms for men to hide their emotions, and eventually manifest it through physical aggression were especially reinforced in punk spaces. Let's just say that a lot of mosh pits were not consensual spaces, but because masculine physical violence is often passed of as "boys just being boys," it became normal for punk spaces to be rife with harassment, sexual assault, alongside inherent sexism, racism, and homophobia, as punk was no place for someone that did not fit into the existing social schema of being a white cis straight man.

As if the aggressively masculine feel of the punk scene was not off-putting enough to anyone else that might have also been angry, marginalized and in search of community that was not willing to conform to the toxically masculine standards for men, the fashion of punk became commodified into an exclusive and latest trend that is still alive and well today. The New York punk scene was dominated by leather jackets and dark clothing,

[3] Urwin, Jack. "Punk Has Shamelessly Ignored Women, But Is It the Only Place Men Can Get Emotional?." *Noisey*, VICE, 14 Apr. 2015, noisey.vice.com/en_uk/article/ryg8jg/hypermasculinity-in-music.

because it was rainy and cold and people did not have much of a choice in what to wear, especially when they did not have much money to buy clothes in the first place. Clothing often became torn and battered, both from excessive physical movement and lack of funds to replace damaged fabric in the first place. Designers capitalized on distressed clothing: on ripped jeans and faded colors. There was something about the look that resulted from unemployment and impoverishment combined with the charm of aggressively hetero-sexual cis straight white men, quite possibly the domination of the patriarchy that no can escape, that appealed to both producers and consumers. So, producers sold the look and they used punk musicians as their mannequins. Take Malcolm McLaren, who created his own brand of British punk clothing, commodifying the Do-It-Yourself and leather jacket look of New York and displaying it on his clients, The Sex Pistols[4] - only one of the most famous punk bands in the entire world. Now there was even more exclusivity to being a punk - if you did not look the part, you wouldn't be accepted. The rise of punk in London and New York made one thing clear, there was a right and wrong way to be a punk, and if you didn't make the cut, your were out of luck.

All of the pioneers of punk, who are actually acknowledged in the history books (ironically so, considering their intended message was so anti-establishment) were praised for channeling their rage into creativity. People took notice when a bunch of guys that had never picked up instruments before and just started playing one day were able to start a musical revolution. Yet, what I think is most important to focus on here is the context of

[4] Pitchfork, and Levi. "Rip It to Shreds: A History of Punk and Style." *Pitchfork*, Pitchfork, 25 Oct. 2016, pitchfork.com/features/from-our-partners/9943-rip-it-to-shreds-a-history-of-punk-and-style/.

punk's foundations. I have mentioned it before, and I will say it again: all of the recognized trailblazers of punk were white men, and in the words of young black fem editor and journalist, Charlie Brinkhurst-Cuff, "Punk is not the sole property of whiteness, even though to people of my generation it may appear that way at first glance… like many facets of pop culture, its historical image has been whitewashed."[5] Yes, I do think it is important to recognize the intersectionality within the white male experience, whether that be through queer, non-cis, poor, or ability based identities, but nevertheless, all of the members of these bands retained their white male privilege while they rebelled against the system. In a way, white male punks became model minorities. They created and (were allowed) the space to be angry and act out for the sake of retaining their manhood with "loud music [that] provide[s] a rare space in which men who would normally rather die than talk about their feelings are able to expose some pretty deep emotions within their songs,"[6] according to one contemporary punk critic. Although punk men were embracing a certain aesthetic, while knowing that they were alienating themselves from what was expected of white cis straight able-bodied men by drawing attention to their distressed clothing and their purposely distorted, loud, and angry music that channeled hypermasculinity into a rebellion against what was expected of them to be normal, they were still re-enforcing societal norms of toxic masculinity, sexism, racism, and homophobia. Yet, that is just the whitewashed history of punk-- even though you've probably never heard of them, groups

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[5] Jones, Daisy. "The Black Punk Pioneers Who Made Music History." *Dazed*, Dazed Digital, 19 Nov. 2015, www.dazeddigital.com/music/article/28419/1/the-black-punk-pioneers-who-made-music-history.

[6] Urwin, Jack. "Punk Has Shamelessly Ignored Women, But Is It the Only Place Men Can Get Emotional?." *Noisey*, VICE, 14 Apr. 2015, noisey.vice.com/en_uk/article/ryg8jg/hypermasculinity-in-music.

like “Death”, a group of young black brothers from Detroit, or Don Letts, who brought Jamaican Reggae and his personal experience as a black man to the London punk scene, are all examples of black punks that participated in and impacted the movement even before the Sex Pistols or Ramones came into existence, and are still rarely mentioned for their contributions to what we now know as punk.

To an extent, punk has roots in protesting norms, but despite the “outsider” rhetoric of the movement, the “original” hardcore punk culture was exclusive and inaccessible to all but a few. So what about the people who don’t fit into this specific genre of “outsider?” What about the people that have significantly less power and privilege, depending entirely on factors outside of their control such as race, gender, sexuality, ability, etc... What about people who are labeled outsiders by society, whether they want to be or not? What happens when these folks, who have neither the freedom nor soapbox to be heard, want to be heard - would they praised if they tried to channel their anger into art? Audre Lorde speaks often on her experience as a woman of color, who retains a “well-stocked arsenal [of anger] potentially useful against those oppressions, personal and institutional, which brought [her] anger into being.”[7] There was no lack of anger among folks that were left out of the New York and London punk scenes. It is not that brown and black bodies were not actively engaged in the punk rebellion, it is that they were never recognized or celebrated for their work. Systemically, folks of color did not have the same opportunities or privileges that white punks did, so actively engaging in punk often meant sacrificing more, and getting less in return than the recognized punk bands of the time. Women, specifically queer and

[7]Lorde, Audre, and Cheryl Walker. “The Uses of Anger: Women Responding to Racism.” *Sister Outsider : Essays and Speeches*. Crossing Press, 1984: 127.

trans women of color could be said to retain the most anger, in the face of the amount of personal and institutional oppressions they face. So if queer and trans women of color were the angriest and the most marginalized, why are white men the face of the punk movement, the anthems of the outsiders? In many ways, white men are performative punks, especially those that are historically recognized… Again the Sex Pistols and Ramones come to mind. No matter their intentions or roots, at the end of the day, the commodification of their punk identities became about showcasing a particular aesthetic that benefited these artists financially and socially, yet "what [we] forget, however, is that punk was not only, nor even primarily about punk music, or events, or obscure political and artistic affiliations -- punk was and is, about living out a rebellion against authority."[8] In the words of many feminist theorists, "the personal is political" and personal lived experiences and social identities of individuals will always affect the impact and interpretation of their actions. White men performing punk as a form of social resistance has a much different effect on society than queer women of color simply existing as a form of social resistance. As the Combahee River Collective, a black feminist lesbian organization, puts it, "[they] realize the only people who care enough about [them] to work consistently for their liberation are [them]"[9], and white men performing difference and being celebrated for it, contributes to the erasure of the labor and the experiences of queer women of color towards their own personal liberation.

Focusing on fem and queer punks of color, I aim to deconstruct the white hypermasculine commodified culture surrounding punk and justify the role of punk music

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[8] Leblanc, Lauraine. *Pretty in Punk : Girls' Gender Resistance in a Boys' Subculture*. Rutgers University Press, 1999: 34.

[9] "A Black Feminist Statement." *Women's Studies Quarterly*, vol. 42, no. 3/4, Autumn/Winter2014 2014, pp. 273.

and culture as a form of resistance against racism, sexism, and homophobia predominant in mainstream culture. Consider Alice Bag, for example, a queer Chicana feminist punk, who is often left out of the mainstream punk-history narrative, despite her predominance in the Los Angeles punk scene since the late 1970's. Bag knew that she was "different" from a young age, not only because of her racial Chicana identity, but also in terms of her sexuality, body type, gender performance, economic status, and personal interests that fell outside of what was expected of her. While Bag took sonic and aesthetic influence from early punk bands such as the Sex Pistols and The Ramones, I argue that Bag embraces and exposes the genre of punk as an inherently political and personal movement that stems far beyond the commodification of "the outsider" or "misfit". Regardless of Bag's intentions of creating politically charged music, as a queer brown fem body in the music industry, Bag has seemingly "project[ed] herself into worlds beyond the ones that have chosen to ignore [her]"[10] and played an important part in creating an entirely different punk scene in LA than what was previously seen in New York and London.

In contrast to the later years of the punk scene, Alice Bag grew up in East Los Angeles, when punk was still in its developing stages and served as "the perfect vehicle to express who [she] was as an individual. It was something completely new and wide open," [11] meaning that there were not yet any expectations or limitations to hold any aspiring rebels back. One aspect of Los Angeles that played a big role in its differing evolution of punk was the weather, yes the weather. Unlike New York and London, LA is warm and

[10] Tongson, Karen. "Queer." *Keywords For Media Studies,* http://keywords.nyupress.org/media-studies/essay/queer/.
[11] Bag, Alice. "The More, The Merrier." *Violence Girl.,* 222.

sunny most of the year, no need for leather jackets and black Levis to keep warm. The warm weather even seemed to inspire more of a social atmosphere, creating more physical opportunities for spaces outside for gatherings like yard sales and church bazaars, where punks would meet up and find cheap used clothing that they could mix and match and repurpose with other clothing they had gotten from other different sale. As punk photographer Jenny Lens describes the LA punk scene:

> "There were no paid stylists. We were stylists for each other. Everybody was going to thrift stores together, going to bazaars together, sharing each other's clothes. It really came out of dressing up every day and expressing yourself and being an artist. You could be an artist who expressed themselves visually from head to toe and also on stage."[12]

There was a multiplicity of ways to be a punk and no one controlled the movement. Punk was improvisational, an identity up for grabs that you could make what you wanted out of. It was always changing and it suited a lot of different kinds of outsiders. If we look at punk as a movement in comparison to feminism, for example, the London and New York scenes could be seen as second and third wave, but Los Angeles would be intersectional feminism. All the scenes were radical and revolutionary, and had roots in revolting against systems of oppression, but all of them were a little bit different with their own styles and value systems, and Los Angeles punk had an eclectic an intersectional aesthetic, visually and sonically.

Alice Bag spent the majority of her life forced to be an inferior. She had a voice and she learned to claim it, but was often forced into situations where she had to learn to find

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[12] "Rip It to Shreds: A History of Punk and Style." *Pitchfork.,* https://pitchfork.com/features/from-our-partners/9943-rip-it-to-shreds-a-history-of-punk-and-style/.

her inner strength to survive and thrive. One account from her memoir really stood out to me - as a young woman in high school, Alice was often berated for her sexual fluidity and experimentation. One day, another girl that she went to school with was mad at Alice because she was following her around. The other girl was upset because she didn't want people to think that she associated herself with "lesbains," like Alice. Alice responds to this situation by, rather than denying her sexuality or being ashamed, standing right back up to the other girl and saying something along the lines of, "You wish I was interested in you!"

Alice learned through experiences like these to embrace and celebrate her differences rather than to deny them or try to conform to be something that she really was not. She repurposed and claimed her own form of punk as a tool of resistance, as she created her own space that she was the master of, a space where her voice was the loudest. Many of Bag's songs focus on reclaiming her power over situations that she wasn't able to control in her past, songs about the flaws of our education systems…

I learned to spit back all the lies
Their values and their history
Were deposited in me
We're on an ocean and the boat is sinking
No knowledge without critical thinking
Education be damned we are being programmed[13]

songs about abuse and sexuality...

You were both drinking, you walked her home
She let you in, you were alone
She passed out, you pressed your luck
But she pressed charges when she woke up
You stupid f*ck! No means no!
You stupid f*ck! No means no![14]

[13]Bag, Alice. "Programmed." *Alice Bag*, Don Giovanni Records, 2016.
[14] Bag, Alice. "No Means No." Alice Bag, Don Giovanni Records, 2016.

and so many other lyrics surrounding oppressive situations and discrimination.

Alice Bag's work has always felt more complex than hardcore punk from London and New York, yet more accessible at the same time. She is able to give a confrontational voice to taboo subjects, forcing people to literally face the music, while also giving a platform to all of the experiences of folks that are ignored or silenced by the capitalist, sexist, racist, patriarchy that we live in. If we focus in on the sonic qualities of Bag's music as it has evolved over time, one starts to hear how Bag has contributed to the evolution of punk, as a composer and not just a singer, adding depth in pitch and range as well as simply addressing more personal and complex ideas lyrically.

One of my favorite recorded moments of Alice Bag's hardcore punk beginnings, when she was a part of one of her first bands, The Bags. Performing in a front of a crowd of mostly young angry looking punks, Alice Bag stands front and center stage, wearing a bright pink dress, violently shaking her body back and forth in between confidently and loudly sing-song speaking and yelling her lyrics into the mic. Even when a white male member from the mosh pit of the audience makes his way on stage, violently moving his body back and forth across the stage, even running into the drum set, Alice pays him no mind and continues on with her intense stage presence and eye contact with the audience, demanding to be seen. The Bags closely resembled hardcore punk sonically and aesthetically. Their music was loud, hard, and angry, but the difference was that a woman in a pink dress was dominating the stage. Besides the sonic influence that Bag took from earlier punk, she was also infatuated with glam-rockers and poppier acts like David Bowie

and Elton John, who she took obvious visual aesthetic influence from. Even when was yelling at the top her lungs or getting into physical altercations with members of the crowd, she was doing it while dressed like Elton John or David Bowie, creating a new androgynous form of punk combining the aggression of punk with her own fem style, making her own personal space where she could be who she wanted to be. Alice Bag talks about how "David Bowie was a gateway drug for [her], because once [she] realized that you could value androgyny and bisexuality and celebrate things that were unusual or extraordinary, it opened [her] up to a new way of loving [herself]."[15]

After the Bags eventually split up, Alice joined a group called Goddess 13. Differing significantly in style from The Bags, Goddess 13 was a group of women that sang softer acoustic and folk influenced songs about their personal experiences and upbringings in poor Chicana families. Sonically, I would describe the music of Goddess 13 as much more accessible to the human ear. For one thing, you could understand and really hear all of the lyrics without actively trying to decipher yelled words from an overwhelming electric guitar. Although The Bags and Goddess 13 both addressed personal experiences of injustice and marginalization, they each represented completely different iterations of Alice Bag's musical ability that eventually came together in her most recent and solo act as Alice Bag, that has been her most successful musical endeavor yet.

One could argue that Alice Bag is not "authentically" punk, at least not punk enough to be listed alongside The Ramones and the Sex Pistols when talking about punk history.

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[15] Pelly, Jenn. "Chicana Feminist Icon Alice Bag on the Music of Her Life." *Pitchfork*, Pitchfork, 11 July 2016, pitchfork.com/features/5-10-15-20/9914-chicana-feminist-icon-alice-bag-on-the-music-of-her-life/.

She certainly strips punk of its commercial appeal of hyper-masculinity (taking away the norms of punk being a place for *men* to be angry and violent), yet she does not take her music or performances to a hyper-feminine place either. Rather she creates a sort of androgynous identity that is non-conforming to strict binaries of the normative culture, still a sign of defiance, but one that finally gave physical representation to all of the other folks that were not white cis-straight men making punk music. While Alice Bag represents the minority of outspoken and political fem and queer punks of color that have been able to have their music professionally recorded and widely circulated with enough success to even make it onto NPR's Top 50 Best Albums of 2018 List[16], she did not start to receive critical recognition until after she had left her most hardcore punk phase. Her punk isn't any less hard core in terms of energy and style to the music of the New York and London scenes, but simply includes less testosterone. Again, whether it was intentional or not by Alice Bag, the evolution of her work "apprehends an effective oppositional consciousness igniting in dialectical engagement between varying ideological formations."[17] Alice Bag knew what punk was from mainstream circulation. She expressed herself through punk because as a coded musical form she knew punk equals anger. She presented herself in a way that she best believed would represent her inner self. Yet, she never abandoned her other influences and musical styles and began to integrate different styles into her music as she began to become more successful. I do not think it is a coincidence that her shift in style has lead to an increase in recognition from music critics. Code-switching in different

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[16] Staff, NPR. "The 50 Best Albums Of 2018." *NPR*, NPR, 4 Dec. 2018, www.npr.org/2018/12/04/671206573/the-50-best-albums-of-2018-page-1.

[17] Sandoval, Chela. "U.S. Third World Feminism: Differential Social Movement I." *Methodology of the Oppressed*. University of Minnesota Press, 2000: 43.

environments, Alice had to be angry to be taken seriously by other punks and more feminine to be taken seriously by the music industry. Yet, it is her unwillingness to leave either of the individual styles behind that makes her music so powerful and revolutionary. Her personally political music is just commercially viable enough to make a presence in the mainstream and start changing the normative narratives of punks, yet it also remains true to her personal experiences of a queer woman of color without compromising her message. So the Ramones and the Sex Pistols, and Alice Bag are all misfits, they all played loud hard music, and they all wanted to deviate from society's norms, yet The Ramones and the Sex Pistols are given much more credit and recognition for their work than Bag is, regardless of Alice Bag's ability to code-switch between creating commercially viable music and keeping true to her personal experiences.

Yet, how does Alice Bag continue to be able to find success and unite marginalized communities without the support of major record labels? Of course the definition of success differs from person to person, but in the music industry, or should I say in the musical industrial complex[18], musicians are pressured to focus more on record sales and less on artistic integrity, but that is not to say that all commercially successful artists are sell-outs or that all commercially successful songs are artistic failures. Ironically, punk began as a rebellion against the capitalist systems the put folks out of work, but as I have mentioned before, the artistic movement was soon commodified and became a tool of capitalist oppression itself. As the "resistance" was incredibly white, masculine, and

[18] **Musical Industrial Complex** - Compare to prison-industrial complex and medical industrial complex. The production and circulation of music for the purpose of creating profits, often tokenizing and commodifying art created by marginalized folks that white folks (mostly white straight cisgender men) profit from rather than the artists themselves

straight, the lack of intersectionality of the movement in association with the eventual desire to capitalize off of the sonic and visual aesthetics of punk overshadowed punks ability to actually lead to tangible social change, bringing to mind Audre Lorde's black feminist critique of engaging in capitalism in the name of rebellion, "For the master's tools will never dismantle the master's house. They may allow us temporarily to beat him at his own game, but they will never enable us to bring about genuine change."[19]

How then does one draw the line between capitalism and resistance? It is seemingly impossible to live a life completely devoid of participating in capitalism while living in a capitalist society. On the most basic level, in order to survive you need food, shelter, and water. In order to acquire your basic needs, you have to pay for them with money. In order to get money, you have to do labor or provide some sort of service that someone is willing to compensate you for. So how can someone dedicate themselves to an anti-capitalist movement if they need to survive? As a musician, you put labor into writing and making music, but it is difficult to make a living off of making music or even to have your music widely circulated and heard without being signed to a record label or charging people to listen to your music. does your art even matter if you aren't participating in the capitalist system that circulates music? In today's society, streaming services are king and live music is losing its value… sure there are upsides to streaming platforms like Spotify and Apple Music that provide a plethora of music that you can access all at your fingertips, but when online streaming services have a monopoly on the music industry, many musicians get left out of the circle of wealth. Similarly to large private corporations taking advantage of public

[19] Lorde, Audre, and Cheryl Walker. "The Uses of Anger: Women Responding to Racism." *Sister Outsider : Essays and Speeches*. Crossing Press, 1984: 112.

policies that put the people out of work that started the incited the punk rebellion in the first place, the rise of privatized streaming services are continuing the cycle of taking away money from the laborers producing their capital, or in this case, the artists creating the music. Despite the production and labor costs of recording music, "Spotify pays about $0.006 to $0.0084 per stream to the holder of music rights. And the "holder" can be split among the record label, producers, artists, and songwriters."[20] So how do fem, queer, and POC punks fit into this system?

Often non-commercialized or non-signed artists cannot afford to record their music, especially high quality recordings that involve going to a studio, complete with trained sound engineers and high-tech recording equipment. A lot of smaller punk bands have still found ways to digitally record their music, often on cell phones or other types of smaller portable recording devices from the audience during live sets. As you can probably imagine, even when bands get recordings like these, they don't even come close to matching the smooth clear recordings of bands signed to major record labels that have access to recording studios. Even if fem queer punks made it into the studio, their music doesn't exactly fall under the "easy listening" genre, and my best guess is that even if artists were more fairly compensated on streaming services for their work, these punk musicians would not make anywhere near enough money to make a living, or even break even on the costs of production. My argument here isn't that real punks shouldn't try to record their music or make it available for circulation, but that we as consumers should do a better job

[20] Sehgal, Kabir. "Spotify and Apple Music Should Become Record Labels so Musicians Can Make a Fair Living." *CNBC*, CNBC, 26 Jan. 2018, www.cnbc.com/2018/01/26/how-spotify-apple-music-can-pay-musicians-more-commentary.html .

seeking out other ways of listening and centering music that isn't available on dominant streaming services like Apple Music and Spotify.

One way that artists subvert streaming services is by physically releasing their music on cassette tapes and CDs. Okay, I know we are at that point in time now, where you might be asking who even still has a CD player and what is a cassette tape? But physically releasing music, regardless of the sound quality, allows a way for folks to physically take up space with their music, even when they are not actually playing their music live in a physical venue, especially in a city like Los Angeles that is so known for its geographical and political segregation of different races and communities. Yet, "...a community requires more than physical space to survive. Spaces have social meanings. They function to maintain memories and to preserve practices that reinforce community knowledge and cohesiveness."[21] Historically live music has provided a way to bring people together in Los Angeles, whether it be through rhythm and blues on South Central Avenue or music of the Chicano Movement based in East LA. Taking into consideration Walter Benjamin's theorization on the aura of an original work of art, I argue that there is a special power to live music, especially in instances of marginalized people coming together to find community in the presence of music that expresses their anger and frustration with systems of oppression. For instance, listening to a song on a streaming platform, "the technique of reproduction detaches the reproduced object from the domain of tradition."[22] Living out punk as a form of rebellion actually coming together physically to prove that

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[21] Johnson, Gaye Theresa. "Spatial Entitlement." *Spaces of Conflict, Sounds of Solidarity : Music, Race, and Spatial Entitlement in Los Angeles*. University of California Press, 2013

[22] Benjamin, Walter, and Hannah Arendt. "The Work of Art in the Age of Mechanical Reproduction." *Illuminations*. 1st Schocken pbk. ed., Schocken Books, 1969, 4.

resistance is existence actively represents the power of the people, while passively consuming music takes away from the power of the aura that is live music.

While I cannot ultimately justify that there is a way to completely overthrow and resist capitalism in the production of art, I think that uncovering the untold histories of punk is a good place to start. One of my goals is to connect forgotten personal experiences and testimonies with academia, legitimizing the work of folks like Alice Bag that are often not taken seriously. There are still a lot of fem queer and POC punk bands active in LA today, often thriving off of the communities they have built through music. Alice Bag is still making music and climbing up the ladder of success, while using her influence and experience to mentor and produce younger bands' music. Although I have focused on any histories of the past, it is not too late to focus on the histories of the present and to begin providing a counter-narrative to what people already know and will come to know punk as in the future.

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