

¡Escuche Las Krudas!

Raw, Feminist Rap Music From Havana, Cuba

TALIA WOOLDRIDGE

Les raperas queer de la Havane, las Krudas, utilisent le mouvement hip hop appuyé par l'État pour sensibiliser les Cubains aux problèmes féministes et défier le patriarcat cubain qui résiste encore. Elles demandent au peuple d'écouter (escuchar!) leurs rythmes qui s'insurgent contre les rôles genrés et qui forgent une solidarité féminine à l'intérieur de la société post révolutionnaire de Cuba

Las raperas Queer Havana, Las Kruda, apoyadas por el estado cubano, usan el movimiento del hip-hop para crear conocimiento acerca de asuntos feministas y cambiar el patriarcado cubano. A través de proponer a la gente que escuchen sus ritmos, Las Krudas disputan los roles de género y formulan solidaridad feminista en los confines de la sociedad cubana.

I'm going to do something you
don't expect from me
When I form my own chorus
I don't need you, machismo,
I escape you, slavery,
And I wear the pants,
And speak of the love of all the
"babes"
You feel rejection, rejection!
—Las Krudas "Liberación"
(Liberation) *Kandela* 2008
(trans. Kaushalya Bannerji)

When Fidel Castro articulated his revolutionary goals for Cuba in

1959 he announced his intent to abolish sexism, racism and classism. In 1960 he founded the *Federación de Mujeres Cubanas* (The Federation of Cuban Women, or the FMC) to promote education and labour equality between the sexes. At the closing of the Fifth National Plenary of the FMC, Castro stated in his famous 1966 speech titled "Women's Liberation: A 'Revolution Within the Revolution'":

For events now are demonstrating the possibilities of women and the role that women can play in a revolutionary process in which society is liberating itself above all, from exploitation and from prejudices.... It seems to us that women must still fight and exert great efforts to attain the place that they should really hold in society. (5)

Vilma Espin, a chemical engineer and then-wife of Raul Castro, headed the FMC and achieved the most progressive education, labour, family, and health care rights for women in all of the Americas, including access to free abortion, affordable day-care and the right to divorce (Smith and Padula). Despite these progressive strides, however, patriarchal and macho attitudes still reside in the social fabric of Cuban life in work,

dress, marriage, gender stereotypes, and in the cultural arts (Smith and Padula; Guillard Limonta; Fernandes 2006; Fleites-Lear). While this is slowly changing, these sexist beliefs remain especially common in the music industry (Perry; Thomas, S.; Las Krudas 2008).

Havana *raperas* (female rappers) Las Krudas challenge these *machista* attitudes¹ through their underground Cuban rap music and bring an alternative feminist-queer presence to hip-hop's traditionally heteronormative and chauvinist tradition (Perry 263). As Marc David Perry has suggested, "Las Krudas refuse to conform to patriarchal gendered prescriptions of Cuban women as passive male-gaze oriented objects" (374). Known as *rap cubano*, Cuban rap music is described as constructively critiquing "the deficiencies that exist in society, educating youth and opening spaces to improve the social order" (Olavarria 1). "Afro-Cuban youth [began] building a movement around hip-hop—a revolution within the revolution" (Olavarria 1) during Cuba's economic crisis in the mid-1990s known as the Special Period between 1990-1998. It gained government support in 2002, complete with a state-funded rap agency known as the *Agencia Cubana de Rap*. For many Cuban *raperas*, rap music provides a medium in which they are



Las Krudas performing.

able to honestly reflect upon and question women's true position in Cuban society.

Las Krudas' songs focus on themes of resistance, equality, and body image, and promote feminine solidarity, tolerance, freedom, and the confidence to be true to one's marginalized and oppressed (Afro-Cuban, female) identity. In this sense, these female musicians are social activists who are fighting and exerting "great efforts to attain the place that they should really hold in society" and demonstrating "the [vital] role that women can play in a revolutionary process in which society is liberating itself, above all, from exploitation and from prejudices" (Castro 5).² Olivia Prendes, a member of Las Krudas, acknowledges

there is a certain determination of women that comes from the

role that they fought in the Revolution ... and today there are a lot of women who are liberated from the house.... [But] compared to the USA, Cuban women are subjugated and oppressed and live for the man: everything is with the man, because of the man, and for the man. And we don't like that, but we realize that we've gained something because before the revolution it was worse. (Las Krudas 2007)

Whether utilized for social activism, creating awareness or for self-empowerment, rap music serves a pivotal role in these *raperas'* lives. After an introduction to the trio, a brief history of their career, non-musical and musical activism will follow. Afterward, the trio's main musical themes of oppression, resistance, feminism and body image

are explored through song, lyric and performance analysis.

History of Las Krudas

Our thing is working against the posture of the entire world, specifically that of Cuban culture, Latin culture, Caribbean culture. [These cultures] are very rich, very flavorful but [they are also] very *machista*, very lesbophobic. Very misogynistic are these cultures. So our project is to take all of this negative stuff, put it on the table, acknowledge that it exists and decide what we are going to do to resolve this problem. (Pasa qtd. in Saunders 1)

Las Krudas, whose name translates into "the raw ones, referring to their raw lyrics, appearance and adherence to vegetarianism"

(Perry 374), is made up of Olivia Prendes (a.k.a. Pelusa MC) and sisters Odaymara Cuesta (a.k.a. Pasa Kruda) and Odalys Cuesta (a.k.a. Wanda Kruda). Olivia and Odaymara form a romantic couple. The trio began rapping in late 1999 after initially performing for about two years as an independent, community-based, stilt-walking, rumba, street-theater group. Known as

viewed in *rap cubano's* hip-hop magazine, *Movimiento*, by Norma Guillard-Limonta, an esteemed Cuban sociologist and co-founder of now-disbanded Cuban feminist group MAGIN. The article includes a discussion of the important themes that each song addresses and that helped the trio gain national exposure, including songs about menstruation and feminism.

The Feminist Activism of Las Krudas

What is feminism for me? It is a woman defending the reasons to live and the necessity that we have to be happy and respected in [every one] of the decisions we make in life.... [Y]ou don't have to sit for twelve hours in a university to understand it; but

Las Krudas reject academic feminism as being elitist and encourage a grassroots approach, describing their message as being “for every woman, person, child, immigrant, queer person, depressed person [who is] fighting for freedom, diversity, justice, and peace.”

Tropazancos CUBENSI, the troupe “leave[s] children with important messages such as take care of the earth, eat healthily, love your family and love your community” (Saunders 2007:1). Rodolfo Rensoli, the initial founder of Cuba's annual rap festival, asked Tropazancos to perform at Alamar's Fourth Annual hip-hop Festival in 1999 (Las Krudas 2008). Here, the trio discovered the power of amplifying their message with a microphone and returned to perform the following year as Las Krudas “with microphones” (Las Krudas 2008).

After [their] performance in the 2000 hip-hop festival, the pioneering Cuban hip-hop producer, Pablo Herrera, encouraged them to produce a CD and to pursue work within the nascent Hip-hop movement. It was this moment that [Las] Krudas realized it was in hip-hop that they could make a feminist intervention in hegemonic discourses surrounding women. (Saunders 1)

In 2002, the trio released their demo CD, *Krudas Cubensi*, a pun on their name and the Spanish word for “raw.” The CD was re-

This CD was followed by a second independent release out of Texas in 2007 titled *Kandela* (“fire”).

Las Krudas have performed at numerous festivals all over the world, including the Pop Montreal Festival (2005), *Las Mujeres de Hip-Hop Cubano* (Women in Cuban Hip-Hop) U.S. Tour, numerous lesbian and women's concerts in San Francisco, including the Dyke March in Dolores Park, and an activist concert in Puerto Rico (2007). The trio also toured with U.S. Afrobeat band, Antibalas, during the summer of 2007. Las Krudas speak at a number of academic and hip-hop conferences, thereby maintaining the important educational component of the trio's street performance troupe and the underground *rap cubano* movement. They are also featured in numerous dissertations, documentaries, and rap compilations, including: documentaries, *Venceremos* (2004) and *Inventos: Cuban Hip-Hop* (2005), as well as CDs *Inventos: Mixtape* (2006), and all-female rap compilation *Respuesta* (2008, Agencia Cubana de Rap). In 2003, Wanda Cuesta moved to Austin, Texas. Pasa and Olivia joined her in December 2006, reuniting the trio's creative projects: Las Krudas and Tropazancos.

feeling yourself to be a woman and feeling the things that happen to all us women and from that stand up and say, yes I am a feminist, that I am. (Pasa Krudas qtd. in Saunders 1)

Las Krudas' feminist identity is visible through their community activism in lesbian groups in Havana, with Omega Kilay and in the *rap cubano* movement. They reject academic feminism as being elitist and encourage a grassroots approach, describing their message as being “for every woman, person, child, immigrant, queer person, depressed person [who is] fighting for freedom, space, diversity, justice, and peace” (Las Krudas 2008). On their business card, Las Krudas describe themselves as “womyn for social change” and believe that “we need more women in social processes, in politics, in philosophy, in interaction—it's like breaking the [patriarchal] power of society, understanding leaders, models in revolution ... not only in our homes” (Las Krudas 2008).

Las Krudas' non-musical queer and feminist activism began in the early 1990s when Odaymara (Pasa) co-founded Cuba's first LGBT (lesbian-gay-bisexual-transgendered)



Raised fists at a Las Krudas performance.

organization with the intention to host Cuba's first Gay Pride Day. The organization's efforts are documented in Sonja de Vries' documentary film *Gay Cuba* (1995). In 2005, "Las Krudas were part of the founding members of the group OREMI, the first official, post-Revolutionary, Havana-based, lesbian group" (Saunders 1). This was an important milestone because "it's not legal for [lesbians] to get together or to meet together privately. We don't have the opportunity to have a lesbian organization in Cuba; the government doesn't allow it" (Las Krudas 2007). One way in which Las Krudas have garnered respect is through successfully participating in underground *rap cubano*.

Las Krudas "have been very successful in re-defining feminism for Cuban women by challenging its status as an unspeakable taboo and possibly anti-Revolutionary ideology. They have also encouraged a feminist consciousness among fe-

male and male members of Cuba's expanding hip-hop community" (Saunders 1). This is heard in their lyrics and seen in their involvement with Omega Kilay, an all-female rap collective that emerged because "women in conscious [Cuban] hip-hop need to be together" in an effort to overcome the overwhelmingly *machista* chauvenism prevalent in hip-hop communities around the world (Las Krudas 2008). "Kilay" serves as an acronym and represents the five artistic groups that form the collective: Krudas; Magyory and Danae from I'n'I; (DJ) Leidis; Nono and la Negra from Atomicas; Yary. I'n'I and Atomicas are still in Havana. The first Omega Kilay concert was in 2005 and included a 30-to-45 minute set for women performers at hip-hop concerts, women's poetry readings, and workshops on the construction of gender (Saunders 2007). Olivia describes Omega Kilay as "more than a collective; it is a condition: we

are women in underground Cuban hip-hop for our life" (Las Krudas 2008). This is audible in the chorus of "*Reinas Kilay*" ("Kilay Queens," 2007), a track performed by U.S. members and dedicated to Havana members and other *raperas*:

We are the Queens that symbolize
love and peace and nothing else,
never searching for more,
culture and resistance exists,
in Omega Kilay.
(trans. by author)

"*Kilay*" features the overarching message prominent in the collective and, to a lesser degree, in Las Krudas' music.

Las Krudas' Important Musical, Feminist Messages

Hip-hop is the music, the manner/style [*manera*], the speed,



Las Tropazancos Cubensi in Havana, Cuba.

which I need to give my feminist yell and oration, my manifesto Krudas. It's the intensity, the force, it's also the accumulation of poetry with percussion, with force, with the voice of the people together. (Las Krudas 2007)

In Las Krudas' opening song from *Cubensi* (2000), "*Vamo' a vencer la dificultad*" ("We are Going to Overcome the Difficulty") they declare: "Feminine sex, always relegated/But the Krudas have broken the mold/We are going to overcome the difficulty" (trans. by Joffe 2005: 4). In this song, the trio also announces their fight for social equality: "Together, women and men, all of the people, union, utopia, hip-hop Cuba, let's go!" (trans. by author).

In some cases, Las Krudas' music and lyrics have been interpreted by

some lesbian and gay Cubans as being overly separatist and harsh. Such examples are heard in the chorus of "*Se Acaba Abuso*" ("Stop the Abuse," 2007): "We are not equal, men and women, no..." (trans. by author), and more forcefully in "*Yo Soy Mujer*" (I am Woman), the opening English-Spanish track of the trio's second album:

Fruit was meant to be picked
from the tree
Perfume was made simply to
please.
But I aint' no fruit or your
scent to be smelled
I'm my own woman, ain't your
bitch to be held.
Female MC not yours to be de-
voured
Lady MC I hold all the power,
all the power.
(Olivia Prendes and Crazy
Ness)

Here, Las Krudas' outlines the power (or empowerment) they derived from being hip-hop artists. A less-extreme sentiment is also heard in "*Pa ka Te Enteres*" ("Just So You Know," 2000):

Men, always looking for power.
Us women, no!
Our duty is to be women....
I'm warning you, from now on,
I'm going to fight producing poetry,
Giving you more of it!...
I'm going to say, "You! You! You!"
You're going to hear me "Now! Now! Now!"
I'm tired of being the mummy,
My tongue is in the ceremony.
CHORUS:
So that you know, man,
Women play in the game...

And don't get stressed
My crudeness is what your
mind wants,

Always fighting to be included
- #\$\$@*!
...I do who I want – I exist
naturally.
(trans. in Umlauf 2007 [this ref
missing])

Las Krudas' forceful message demands respect and equality from men. They also address homosexual relations, stating that they can be with whom they want sexually, a bold move in post-revolutionary Cuba.³ Although the trio strongly denounces machismo and works to empower women, they continue to perform alongside men so as not to exclude their colleagues in their push for gender equality.

Las Krudas and Body Image

The important element to Las Krudas' music is in their message, as delineated through their live, theatrical performances. One example of this is their performance of "*Resistiendo*" ("Resisting") where Pasa frequently lifts up her shirt, exposing her flabby belly while shouting into the microphone, "fat," and having the audience respond, "beautiful!" This unconventional action, welcomed by a cheering, mixed-sex audience, clearly dictates the strong permeation of cultural gender roles and stereotypes, as seen in media portrayals of women in and out of the music industry, as well as the power in reclaiming the natural female body shape without shame. The lyrics of "*Resistiendo*" calls for resistance of all oppressed people: women, queers, immigrants, Latin America—Las Krudas' mandate.

Pasa's favourite song to perform, "*Gorda*" ("Fat Woman"), tackles the controversial issue of female body image in mainstream media. Pasa has performed on stage in full costume as legendary salsa icon, Celia Cruz, showing off her large curves

and parodying Cruz's stereotypical feminine sexuality. This act is usually followed by the performance of songs that address the "patriarchal" and "colonial" imagery of women, like "*Gorda*" or "*Resistiendo*." At the beginning of "*Gorda*," a female voice yells: "Who is listening, now, conscientiously?" The song addresses the socially oppressive beauty norms and ostracism of obese people from mainstream media and society:

You wanted to exclude me for
being fat.
Make me feel inferior....

Arrived the fatty, the fatty is
me
Let them call me fat, round,
sphere
Let them tell me fat, I am fat
Sexy skinny ladies, always on
TV,
It's always the same
Silicones here and there, "per-
fect torsos."

So beautiful!
Anorexia in times of war
Paulina (Rubio), Jennifer (Lopez),
Beyonce.... So vex!
Not enjoying food, going on
diets.

Hormones for their breasts
And the girls, dying to be Barbies,
to be dolls....

When I pass by the gyms, fuller
than the Camel [Cuban bus],
Through the glass the super
strong and super machos
Breaking their necks, looking
at what?

My beautiful body: Gigantic,
excess volume.

To those who consume colonized
bodies...

I don't hide if I'm going to eat.
I have a woman's voice
I'm at peace with myself
Comfortable with my body...
Rolls of grease around my
waist,

I will not go through surgery
Nor will I stick myself in a
waist reducer.

Get her: The fat lady has re-

belled!
She felt, she rhymed, she confessed,
she explained...
"You should lose weight," "I
will not"
Hear? Fatty fatty fatty Papi
Hear? This is also for you
Mami.
(trans. by author)

Here Pasa invokes her comfort with her large, round body and announces herself as the fat lady who has rebelled through her obesity and confessional rhymes. She reemphasizes her proud body image and refusal to fall into a trap of being an anorexic, plastic Barbie-doll-victim of colonization.

Similar sentiments of the pretty, thin, colonized body are heard in "*Eres Bella*" ("You are Beautiful"), deemed as the "most beautiful song on the first album" (Las Krudas 2008). Las Krudas dedicates this song to the "blackest, poorest and fattest women of the world" because "they are often the most marginalized and stigmatized" population (Saunders 1, para. 34). They criticize the fake beauty women buy into as a perpetuation of patriarchal colonialism and compare machismo to racism as a form of slavery. Las Krudas also empower Black women by emphasizing natural, African[-descended?] beauty:

You are beautiful being you
Ebony in bloom,
Black light,
You are beautiful being you
The body is not your only virtue...

We need women in public life,
in philosophy, in politics we
have been in the longest mythical
sleep
creating real beings and in the
world men have gone on rising
up!
[Women] Warriors of ebony
the moment has arrived
We are breaking at one time
and for always the chains that

oppress silence our spirits...
(trans. by Saunders para. 33)

The concluding message is clear for any Spanish-speaker and it plants a very deep seed: Black women are not equally represented in philosophy or politics, nor are women acknowledged for their life-giving contribution to patriarchal society.

Conclusion

As a result of Las Krudas' work, there are more female artists participating in *rap cubano* "and they have been able to foster a sense of community among women artists" (Saunders 2007: 1). During Pasa and Olivia's last three years in Cuba (2003-2006), there was a marked increase in the number of women attending Krudas' shows (Saunders). This marks a positive development as, initially, there Cuban women had many reservations about fully embracing the trio's feminist messages:

Sometimes women are more responsive to us when we ask "where are the women?" and they go women! (fists raised) but when they're with their boyfriends they remain still.... Many women may think, "Watch out these lesbians will eat us!" (Pasa in *Krudas* 2003)

This threat of lesbianism to Cuban women (and men) recalls a homophobic socialization pattern that predisposes heterosexual women to internalize patriarchal values and gender ideology. By exposing these negative stereotypes and belief systems through their rap music, Las Krudas hope to resolve such bigoted problems.

The courage that this raw trio brings to the *rap cubano* movement is notable in that they surpass the movement's taboo topics of racial and sexual inequality by taking the discussion one step further and bringing homophobia and lesbophobia into the public arena. As

out lesbians, Las Krudas has affected both hip-hop's traditional male-dominated, heterosexual posturing, in Cuba and abroad, as well as challenged Cuba's historical macho legacy.⁴ Las Krudas relocated to the U.S. as a means to further their career and feminist message. Olivia also concedes that women in the U.S. have more rights in regards to certain cultural issues, like domestic violence, that are still silenced in Cuba (*Krudas* 2003). These are issues that Las Krudas take very seriously and work hard to uncover and solve through their rap music activism.

Las Krudas have also publicly questioned traditional female gender roles in Cuban society by provocatively supporting natural Black beauty, female and gay rights, and speaking out against all forms of oppression, including beauty myths propagated by the music industry (Las Krudas 2008). By empowering marginalized non-white, and queer women, and by rejecting the stereotypical beauty and sexualized image of other *raperas* and Cuban women, Las Krudas have created an aperture in a typically male-dominated music genre, industry, and society. In so doing, these feminist *raperas* are carrying forward the triumphs of previous Cuban women and rappers into a new, feminist hip-hop revolution within the revolution.

Thank you to Glenda del Monte for her help with the translations in this article.

Talia Wooldridge completed her MA in Ethnomusicology from York University in 2008 for her research on feminist rap music from Cuba. She is published in the Greenwood Encyclopaedia of Latin American Popular Music for an entry on "Hip Hop" and was the recipient of a Canadian Master's Scholarship through the Social Sciences and Humanities Research Council for 2007-8. In 2008, Talia completed sidebar research on female rappers in Brazil and is currently writing and composing in her spare time.

¹*Machista*, or macho, is used interchangeably throughout this essay with machismo. Machismo is defined as a belief system purporting "that men are superior to women and that women should be dominated socially, economically, physically, and sexually" (Fleites-Lear 51, fn.3) that "owes much to Spanish colonial ideas about women who were classified in legal codes as "imbeciles by nature," as well as the teachings of the Roman Catholic Church promoting virginity and sacrifice" (Fisher 3).

²The importance and relevance of this *raperas*-led feminist revolution is strengthened by the state closure of NGO feminist group MAGIN (1995-7), a collective of professional women aimed at improving female image portrayal in media (Thomas, J.; Fernandes 2005). The visibility and messages of some *raperas* allow for a continuation of MAGIN's goals.

³Until the late 1990s, homosexuality was viewed in Cuba as a product of bourgeois decadence (similar to feminism) and a contradiction of Che Guevara's Revolutionary *hombre nuevo* who is tough, strong, nationalistic and heterosexual. From the 1930s until 1989 Cuba's Public Ostentation Law "allowed for, and even encouraged, harassment of gay Cubans who refused to stay closeted" (Joffe 2005: 18). In 1989 the *Centro Nacional de Educación Sexual* (National Center for Sex Education, or Cenensex) was created to implement "a national program of sex education and devote time to research, education and therapy" and in the 1990s laws were finally passed prohibiting restriction to homosexuals (Joffe 18). However, Cuban lesbians state that "their existence is virtually "an offense ... [and that] women are still judged by their physical appearance, by how 'beautiful' they are, and not for their non-familial social contributions as workers and citizens" (Saunders 2007: 1, para. 27).

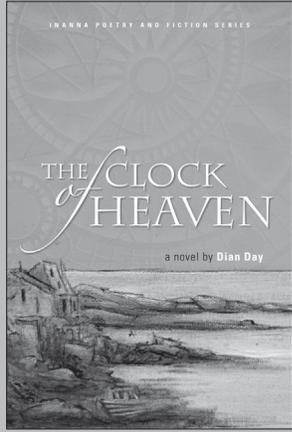
⁴Currently, underground *rap cubano* is decreasing in mainstream visibility in Cuba due to the increasing

popularity of its commercial, misogynistic music rival, *reggaetón*.

References

- Castro, Fidel. "Women's Liberation: 'A Revolution Within the Revolution.'" *Memories: Second Congress, Cuban Women's Federation/ Federación de Mujeres Cubanas*. Congreso. La Habana: Editoriale Orbe, 1975.
- Fernandes, Sujatha. "Transnationalism and Feminist Activism in Cuba: The Case of Magín." *Politics & Gender* 1 (3) (2005): 431-52.
- Fernandes, Sujatha. *Cuba Represent! Cuban Arts, State Power and the Making of New Revolutionary Cultures*. Durham: Duke University Press, 2006.
- Fisher, Jo. *Out of the Shadows: Women, Resistance and Politics in South America*. London: Latin America Bureau, 1993.
- Fleites-Lear, Marisela. "Women, Family, and the Cuban Revolution." *Cuban Transitions at the Millennium*. Eds. Eloise Linger and John Cotman. Maryland: International Development Options, 2000. 33-54.
- Guillard Limonta, Norma R. "Gender, Identity, Sexuality, and Social Communication in Hip-hop." *Movimiento #4*, November 2005. Trans. by CubaNews. Ed. Walter Lippmann. Accessed 20 April 2006 <<http://www.walterlippmann.com/docs277.html>>.
- Joffe, Margaux. "Shaping the Revolution Through Rhyme: A Literary Analysis of Cuban Hip-Hop in the 'Special Period.'" *MRZine Online*, April 2005. <<http://mrzine.monthlyreview.org/joffe130206.html>>. Accessed 12 Oct. 2006.
- Olavarria, Margot. "Rap and Revolution: Hip-hop Comes to Cuba: Afro-Cuban Youth are Building a Movement Around Hip-hop—A Revolution Within the Revolution." *NACLA Report on the Americas* 35 (6) (2002). <http://www.nacla.org/art_display.php?art=2018>. Accessed 12 Oct. 2006.
- Perry, Marc David. *Los Raperos: Rap, Race and Social Transformation in Contemporary Cuba*. Unpublished dissertation, University of Texas at Austin, 2004.
- Saunders, Tanya L. *This is Not the Feminism of Gloria Steinem! Krudas, Hip-hop and Cuban Revolutionary Cultural Praxis*. 2007. Online: <www.myspace.com/3krudas>. Accessed 6 Nov. 2008.
- Smith, Lois M. and Alfred Padula. *Sex and Revolution: Women in Socialist Cuba*. New York: Oxford University Press, 1996.
- Thomas, Joyce. "The Women's Movement in Cuba." *El Aviso*. Summer, 1997. Online: <<http://www.cddc.vt.edu/feminism/cub.html>>. Accessed 18 Oct. 2007.
- Thomas, Susan. "Did Nobody Pass the Girls the Guitar? Queer Appropriations in Contemporary Cuban Popular Song." *Journal of Popular Music Studies* 8 (2) (2006): 124-143.
- Umlauf, Simon. 2007. *Guerilla Radio: The Hip-hop Struggle under Fidel Castro*. 2007. Produced by Simon Umlauf. Undistributed. DVD. 51 mins.
- Websites, Interviews and Media References**
- Feminism in Cuba. Online: <<http://www.cddc.vt.edu/feminism/cub.html>>.
- Las Krudas. Online: <www.myspace.com/3krudas>.
- Gay Cuba*. A project of the Felix Varela Center of Cuba. Directed by Sonja de Vries. 57 min. Video/C 4418. 1995.
- Inventos: Hip-hop in Cuba*. Directed by Eli Jacob-Fantauzzi. Clenched Fist Productions. DVD. 53 mins. 2005.
- Inventos: Mix-tape*. Various artists. Clenched Fist Productions. Compact disc, 2006..
- Krudas*. Documentary. Directed by Sandra Botero-Inkerwund. Undistributed. 31mins. 2003. Online: <www.krudas.org>. Accessed 24 April 2006.
- Las Krudas. *Cubensí*. Independent. Compact Disc, 2002.
- Las Krudas. *Kandela*. Independent. Compact Disc, 2005.
- Las Krudas. Interview by author, Toronto, 23 May 2008.
- Las Krudas. Interview by author, Toronto. 7 June 2007.
- Respuesta*. 2008. Various artists. Agencia Cubana de Rap. Compact disc, 2008.
- Respuesta*. Interview by author, 24 July. Toronto. 24 July 2008.
- Venceremos*. Documentary. Directed by Celiandy Rivera-Velazquez. Undistributed, 2004.

INANNA PRIZEWINNERS

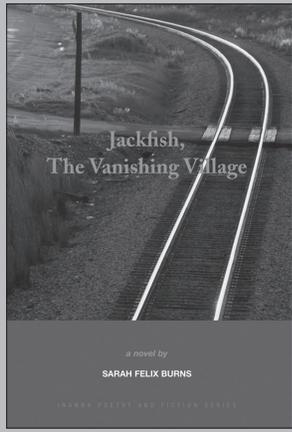


INANNA POETRY AND FICTION SERIES

THE CLOCK OF HEAVEN

a novel by Dian Day

Silver Medal Winner of the 2009 IPPY Awards for Literature



Jackfish, The Vanishing Village

a novel by SARAH FELIX BURNS

INANNA POETRY AND FICTION SERIES

2009 Winner of the Northern Lit Award

www.yorku.ca/inanna