

The Femailz



Technoburlesque: Image Snatchers³

I'm a disconnected package of recordings whose origins are pluralistic and contextually wide. My main problem is that the contained tracks were recently made for a stage show, where they helped to make the performers' bodies and their actions be understood as a commentary and critique and a source of pleasure at the same time. Without the images and live experiences of particular nuances I run the danger of being read differently as intended.

① I was originally written with lyrics about women who are empowered to achieve anything, who can light "their baby on fire", invariably satisfy his needs or be by his side even when in danger or fear. But perhaps most importantly I'm all the women at the same time, they are all in me, we are one, and we share our history. I speculate: we share a common history of oppression based on our gender, and a community of all the women in me makes us stronger and less vulnerable. Performed and recorded by Chaka I was moderately popular, until Whitney pushed it higher in the charts. I now serve as a groovy accompaniment to an unstrip tease — a multi-transformation on stage that comes with roller skates included.

here with someone new / A physical thrill, a beautiful smile / And wonderful muscles too / So many men, so little time! Originally I was a song about a woman's desire for male bodies all nights all year: "instead of 'I love you, I want you, you're the man of my dreams' I want the opposite. I want 'I wake up next to this man and say, 'Who are you?'" It's so naughty but nice and everyone'll love it." Two men wrote about sexual objectification of male bodies — a story is then a male fantasy instead of a female one. However I present a different twist to read the music: too many men to write music by women, so little time to create women's sound.

I emerge from a feminist, critical, performative, queer, drag, transgressive, thought and laughter-provoking technoburlesque context.

② *I don't wanna stay with just one man / I wanna sell for what's around / Feels like heaven every night / Being*

③ I'm an unfinished animal, a version in process. I'm an edit, a re-rub of an 'ex-Yu schlager', sung by Beti Jurkovič in 1963. I myself am a translated cover of the Italian original "La partita di pallone" (Vianello/Rossi). Comparing the lyrics of the original Italian version and the Yugoslav-localized version reveals subtle but important differences. Compared to the original Italian text, where the protagonist appears a victim and powerless asking "why, why", "I have doubts", and "If you will cheat on me, I'll return to my mom", the Yugoslav version takes on a much more active and emancipated tone, implying a conflict of equals with "I know, I know", and "If you're lying, this is the end of us."

⑤ I'm a remake and an attempt of a subversion of an early 00's hit by Destiny's Child. I carry an important message by three drag queens, who call on all women to emancipate and find their own pleasure, despite the precarization of life. I usually support the excellent contemporary urban pop choreography done on the stage by the said drag queens. Despite the male voice I'm a condemnation of sexism and misogyny.

④ I'm an original trap track with autotuned vocals. I'm a local gansta song: Gucci speaks (guči'), but I don't sell drugs. I am written and performed in the Prekmurje dialect, the only acceptable language spoken in the area between Mura and Rába rivers in Slovenian Pannonia. I travel the world, Milano, Paris, until I come back, because at home is where the money is, where Prada, Armani, and Hugo Boss earn you (self) respect. Gucci speaks to me so I can be the leader in my province. Gucci speaks to you so you can get lost and sad. Long live Gucci, who's the real Gucci? GlitterAid! Making sense is for the weak, lies can be sold for views and clicks, and I'm the ultimate hymn of late capitalist individualism and sadposting!

Luka Prinčič · music, production, arrangements, mix
GlitterAid · words&vocals on Gucci guči & Neodvisne ženske Pt.1
DeeDeeVoid, Musée-Cunt · words&vocals on Neodvisne ženske Pt.1
Gospod Magdalena · words on Neodvisne ženske Pt.1
Aaron Goldbody · keyboards on So Many Men

Samuel Aubert / OpenMastering · mastering
Tina Ivezić · design
Maruša Hren · USB booklet, printing, bookmaking

Andrej Pervanje · production assistant & promotion
Luka T. Zgorničnik · production assistant
Sabrina Železnik · promotion assistance

Special thanks to all Image Snatchers performers for almost 10 years
of the exciting and challenging process of creation that made me make
music I would never think I would ever do.

Available as limited edition USB booklet and
digital download via www.kamizdat.si and [Bandcamp](https://bandcamp.com).

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① Every Woman ② So Many Men ③ Nogometna utakmica
④ Gucci guči (feat. GlitterAid)
⑤ Neodvisne ženske - Pt.1 (feat. DeeDeeVoid, GlitterAid, Musée-Cunt)