

# HOT WIRE

A JOURNAL OF WOMEN'S MUSIC AND CULTURE



WOMEN DUOS  
THE MILLINGTONS  
DEUCE  
TERESA TRULL &  
BARBARA HIGBIE  
MUSICA FEMINA  
DIANE LINDSAY & SUE FINK  
CASSELBERRY & DUPREE  
JUNE JORDAN & ADRIENNE TORF

WOMANSOUND

ROCK & WOMEN'S  
MUSIC

RUNNING A  
COFFEEHOUSE

ANDREA DWORKIN  
BETSY ROSE  
OLIVIA RECORDS  
ELIZABETH COTTEN  
KAY GARDNER

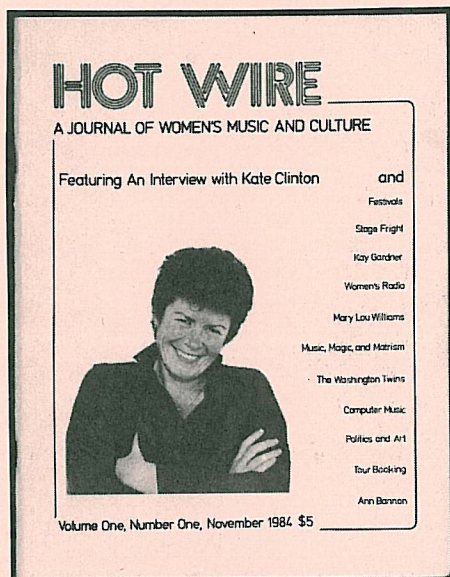
K.C. JAZZ FEST

VOLUME ONE, NUMBER THREE, JULY 1985

\$5.00



## TO THE READERS



The premiere issue of **HOT WIRE**, which sold out in the first week, will be reprinted when we can afford it.

**AND THEY SAID IT WOULDN'T LAST.** This issue of **HOT WIRE** (#3) completes its first year of publishing. So far we've been on schedule every time and are very proud of the magazine. Special pats on the back go to the founders of **HOT WIRE**, the four women of the now-defunct company Not Just a Stage: Ann Morris, Michele Gautreaux, Yvonne Zipter, and Toni Armstrong.

**WE WANT YOU.** If you would like to distribute **HOT WIRE** to your community (women have written saying that friends always ask how to get a copy), we have special rates available. We also love women who are willing to distribute **HOT WIRE** flyers in their communities. If either of these suggestions seem tempting, drop us a line and we will (you can count on it) immediately send details.

**SURVEY RESULTS.** In issue #2 we took a survey asking what we should do to economize in these days of rising costs. Many women responded. About half said, "Cut the number of pages and retain the highest possible quality." Most of the others said, "Retain the number of pages and accept lower-quality, less expensive printing." A few said to raise or lower the price of the magazine. Amazingly, we found a printer (Graphic-House in Skokie, IL) who will make it possible to have the best of all worlds: we have improved the printing quality, are retaining the same number of pages (64), and we are still keeping the cover price at \$5. Bless them for investing in our venture!

**SPECIAL THANKS.....**to Martha and Donna Allen of Women's Institute for Freedom of the Press. They generously donated all of the remaining back issues of Paid My Dues (the 1970s journal of women's music, now collectors' items) to **HOT WIRE** so that we will have complete archives and be able to resell the **PMDs....**to Allentown, PA subscriber Nan Rush for trying to help us find a new printer.... to the performers who help to get the **HOT WIRE** word out by mentioning the magazine from the stage...to Anne Warren of Fabulous Records for some good business advice...to Ms. Elizabeth Fides for volunteering production time...to everyone who writes us those encouraging letters!

*cont. on inside back cover*

**TONI ARMSTRONG**, **HOT WIRE** managing editor, July 1985.

## Guidelines For Contributors

### Writings

All submissions must be typed double-spaced. Your writing should include verifiable facts and accurate dates; triple check the spelling of all names. All submissions must be accompanied by a few sentences about the author, and *at least* one black and white photo or graphic relating to your article.

### Graphics

We have a perpetual need for good black and white photos and graphics of women performing, women with instruments, etc. Performance shots are highly preferable to promo shots. Graphics should include caption(s) and photo credit(s). We do use photos and graphics as "filler," so submit items even if they do not accompany an article.

### Soundsheets

These floppy disk records provide **HOT WIRE** readers with an opportunity to hear women's music. Write for details.

### Deadlines

For March issue: November 15

For July issue: March 15

For November issue: July 15

(Unless special arrangements are made in advance.)

### Payment

Payments vary. Send article proposal for details.

### Inquiries

**HOT WIRE**, 1321 Rosedale, Chicago, IL 60660.





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Irene Young

Interview with  
**TERESA TRULL &  
BARBARA HIGBIE**

Toni L. Armstrong

**HOT WIRE:** How did you meet? How did you first start playing together?

**BARBARA:** We met at a rodeo in Reno in the summer of 1982.

**TERESA:** In the livestock pavilion. We were on the same bill; Barbara was playing with Robin Flower. I heard her play fiddle and the first thought that went through my mind was "I wonder if you could do a fiddle-vocal duet?" because I liked her so much, plus I liked her musicianship. So when I found out that she could play the piano, I was in heaven. That is, if only she'd play with me.

**BH:** We met in July, and we started playing together in August. We had been living two miles away from each other for about five years and didn't realize it. We got an incredibly good response to our first try at playing together.

**TT:** We played at Irene Young's party. It was a celebration for the release of her book For The Record, the one with pictures of women musicians. We were having such a good time during the first song that the audience stood up and gave us a standing ovation. I remember feeling like I got kicked in the head; I never had so much fun performing

on stage with anybody ever. So we decided, if it gets that good of a response, and we like it, then we ought to keep it up.

**BH:** Yeah!

**HOT WIRE:** What are some of your musical aspirations and goals? What do you want to accomplish when you play together?

**BH:** When we play together, I think that we really are just going for feeling and for everybody to get involved in the whole process of making music. We hope to be swept away by the moment. In the future we



want to be able to do that more.

**TT:** Music, even though people glamourize it, had become this JOB that I was plunging ahead to, and one of the things that playing with Barbara brought me back to was the whole feeling that music is supposed to be something that's enjoyed. Feel those feelings you felt when you were first playing, you know, playing your instrument or singing, or in a small group of family or friends, just doing it with other people. And if you are comfortable on stage, you can bring that same kind of feeling there, having a good time. The audience is guaranteed the same thing.

**BH:** It was funny trying to mix our styles. We'd both played a lot of folk music, but our basic tendencies in music had grown to a very different place. I was into jazz and had just done a Windham Hill record. Teresa was getting more and more into R & B and gospel-influenced stuff. It was kind of interesting to try to merge all our different kinds of musical influences.

**TT:** That was one of the reasons why we emphasized the two sides on Unexpected. We had a mellow side and an up side in an attempt to make it work. Now that we've been playing together awhile, we have more of a concept of what we can do together. All the feed-

African music. I never wanted to leave. After two years, we moved to Southern California where I was a complete social outcast after having lived in Africa...

**TT:** Wearing a dashiki...

**BH:** ...and talking politics with everybody who didn't care about politics anyway. In Southern California I got real into country music and learning the fiddle. I started going to bluegrass festivals and fiddle contests. Then I moved to Paris to study at Sorbonne after my first year of college, when I was 18. I lived in Paris for nine months and dropped out of school almost immediately. I became a

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## *“We met at a rodeo in Reno.”*

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**BH:** We don't like to put a big barrier between us and the audience or between the two of us. We have to really connect a lot on stage.

**TT:** I think that's a great key to a lot of whatever popularity we have. People do enjoy seeing people relate on stage. So often in concerts you'll see people playing on stage and never even look at each other. Barbara and I try to keep that connection going. It keeps our music alive.

**HOT WIRE:** What was it like to make Unexpected?

**TT:** I think one of the most unusual things about Unexpected was that we made the album the summer after we met each other, so we had only been playing together about eight months when we started to write the material for the record. To me it just came off amazingly well.

back we've gotten is that people really enjoyed the two different sides. Creating moods so that you're not totally disrupted when listening, you're not jerked around music-wise or mood-wise.

**HOT WIRE:** What are your plans for the future in recording?

**BH:** We're going to be doing another album. It's up in the air right now, but we keep getting new material and new inspiration.

**HOT WIRE:** Barb, tell us about your background.

**BH:** I grew up in Indiana where I studied classical piano, and played a lot of softball, until I was 13. My family moved to West Africa because my father was involved in a consulting program that advised African businesses. I got really into reggae and all different kinds of

street musician in Paris and was making a living that way, singing and playing guitar. All that while, I'd been playing classical piano and some pop and folk. In Paris I decided to be a musician. Before that, I thought I would go back to Africa and live there for the rest of my life. But then I decided that I could be a musician and actually do something constructive. I had never thought that those two things went together. In Indiana I don't think they do. I tried working on the fiddle a lot, but decided I had more technique on the piano, so I focused on that. I studied both classical and jazz piano. Since then I've played in millions of bands in country and jazz. I keep developing everything.

**TT:** Your versatility and diversity make diversatility.

**HOT WIRE:** Barb, you've just completed a second album for



Windham Hill. Tell us about the records.

**BH:** They're both in partnership with Darol Anger, a violinist. He was pretty well known for playing with the David Grisman Quartet. He plays the style of new acoustic music, people coming from bluegrass playing jazz and a lot of classical and pop influences.

**TT:** New acoustic music is highly improvisational.

**BH:** Yes, it's highly improvisational. On the first Windham Hill album, I wrote most of the material. It's just kind of my own stuff, I don't know how to describe it. It takes a lot from all different kinds of music. It's not exactly jazz but it has all kinds of world music influences.

**TT:** It's a beautiful mixture. I noticed that there seemed to be a great deal of African influence in the songs.

**BH:** Yes, and also a lot of the feeling of folk music, of that intimate improvisation thing where people are really listening, and there are no big amps between you. It's focusing on your own feelings and the kind of immediacy that that brings. The second album was live at the Montreaux Jazz Festival in Switzerland...

**TT:** That's Montreaux, Indiana...

**BH:** ...in July of 1984, and it just came out in March. It's a quintet with a whole different kind of instrumentation, including steel drums. The whole idea of Windham Hill is it's really kind of pretty, beautiful music. Not too jarring.

**HOT WIRE:** You both have had a long history of playing music in women's music and also in the mainstream industry, playing with men and with women. How has it been for you in the wom-



The 1977 Olivia collective as seen on Teresa's first album. Clockwise: Ginny Berson, Meg, Teresa, Sandy Ramsey, Jennifer Woodul, Kate Winter. Center: Robin Brooks, Judy Dlugacz.

en's music scene?

**BH:** It's been great. I played in the Robin Flower band for two years, playing the fiddle while I was doing a lot of piano at the same time. I feel like I would not be anywhere near where I am in terms of self-confidence and feeling okay about expressing myself if it weren't for the women's music scene and for the support I've gotten from women. In the men's scene it's like you have to have the confidence and then they'll accept you and give you more support. I think I would have been chewed up completely if I'd gone straight into playing with all men.

**TT:** I know from first-hand experience that it is much more difficult to "make it" in the everyday music world as an instrumentalist as opposed to a singer.

**BH:** Yeah, because instrumentalism is sometimes more like an athletic competition. It's just a male-dominated field in general.

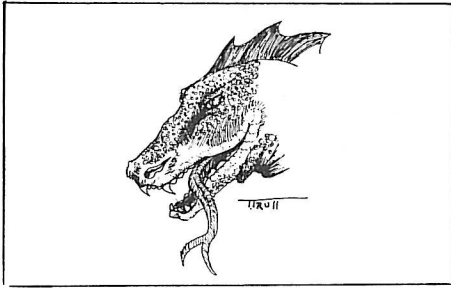
**TT:** I think that's one of the things that has always drawn me to your playing, Barbara. Sometimes it does come down to an athletic contest and that's one of the things that we do, as a duo, try to combine and make more integral: to not make music all technique or all feeling. We find it's really important to show a lot of feeling, and it's harder with an instrument sometimes to have that emotion. I really find that in your playing, Barbara. We want to keep our musicianship at a really high level and at the same time not lose sight of how important the audience is, or how important it is to show your feelings and not just always to play a million miles a minute to show off your technique.

**BH:** Really, to move people rather than to impress people.

**HOT WIRE:** Teresa, what's your background?

**TT:** I was raised in Durham, NC, in the south. I was raised very heavily on gospel music, and that whole influence. I listened a lot to Shirley Caesar, Sam & Dave, Brownie McGee and Sonny Terry, people like that. I believe that all American music is influenced by black music. I didn't even know the Beatles existed. I was listening to Aretha Franklin when the Beatles came out and I just thought they were this basic unpopular group, which shows you how with it I was. I didn't understand the Beatles until I got into high school. I spent a lot of time singing in church, and that's where I developed my own personal style. I developed a lot of power singing over choirs in church. Then early on I sang with some folk groups. I was actually an artist, and I thought that's what I was going to do with my life. I painted and I was an animal illustrator. I thought music would be a hob-





by, and for in church. But then I played a talent show with another woman. We had a thing going, we did a little duo around town a lot and we were getting great responses. I was asked by this rock & roll band to tour with them. They were all men, and much older than I. I was 16 and they were all 25 or older, some in their early 30's. I was tempted to do it because they were going to pay me and it was like an experience to learn more about music equipment. I've always been technically inclined, so I agreed to do it. I toured with Ed's Bush Band from 1970 to 1974. That got me very solidly in a music direction. When I was 18 or so, I decided to move to New York and all my friends were trying to tell me about Olivia Records. I was too nervous, I thought Olivia Records was probably like a female Warner Bros. I envisioned them in a 20-story building with "Warner Sisters" gleaming over the top. I was afraid that I might not be able to take my dog to California because he was male. I was totally naive about the whole thing. So I said no, I won't contact them. Eventually I did a show on a local radio station, and the women from the show sent a tape of it to Olivia. At that point, Meg Christian contacted me in New York, and when she came to New York I played with her. I was really grateful (I had moved to New York by this time). So it got me a lot of jobs, and I was really happy, and I was keeping in contact. I was really poor in New York. I was getting ripped off for

about the millionth time. I was writing them and telling them that. They said, why don't you come out and work in packing and shipping, and then we'll do an album with you. I was of course thrilled. I went out there in 1976 and did The Ways A Woman Can Be, my first album with Olivia. That started me on a whole new career of touring, because when you make an album, that gives you the power to tour nationally. But then my life was one big blur until I met Barbara Higbie [they laugh]. I did that album, then moved on to do Let It Be Known, a very R & B based album, which was kind of going back to my roots. We used really good musicians on it: Julie

I've grown enormously in the past two years due to our partnership.

**HOT WIRE:** What do you personally want to accomplish with your music? What are you trying to say?

**BH:** I want to bring peace to the universe [both laugh]. I plan on achieving that before...no, I just want to express love and create more love in the world. That sounds gushy and trite, but that's really what it's about. There's just too much violence and too much hatred of the joyous, open, loving part of ourselves and of the kid in us now in this society. It's all watch TV and be violent and



T.L. Armstrong

**Barbara:** "When we play together, we really are going for feeling."

Homi, Joy Julks, great singers from the Bay Area like Linda Tillery and Lady Bianca, and Sheila Escovedo [Editor's note: now performing as Sheila E]. But I really feel now that playing with Barbara I'm coming into my own element by combining both the emotional aspect and the musical aspect. Spiritually that's made all the difference in the world. I feel like

desensitize. Music is a way to open people's hearts. You get to people a little faster. Music and laughing both do the same thing. I believe you can soften people up with music and that's what I want to do. Besides expressing my own journeys and having an expression for myself.

*continued on next page*



**HOT WIRE:** What about humor in your performances?

**TT:** I think humor is a very important part of our performing because part of the whole thing is to have fun. You need to get serious, you need to achieve a lot with your music. We're all trying to express ourselves, and sometimes that's more serious than others, but when people come to a concert there should definitely be an element of fun, a relaxed atmosphere. When people are laughing it inhibits those bad feelings that can happen. People are more open, you put them at ease, they don't tend to get uptight. That's part of what we want to do.

**HOT WIRE:** How has being in the women's music scene affected your music and your development?

**TT:** A great deal. The thing about working in women's music is there was this huge effort to give women the chance to do things that in the music industry they weren't getting the opportunity to do. So I met a lot of people that I would have never met, players out in the California area, and I got involved in studio work very early. When I first went into the studio to do my album, I had never been in a studio before in my life. I had never worn headphones and sang, it was just completely alien to me. Since then I've gone on to be an album producer [most recently Deidre McCalla's Don't Doubt It on the Olivia label]. I feel very confident in that area, and I know I'll progress more. It's amazing; there's no audience like the women's music audience that gives you that kind of support and validation for who you are. The Catch-22 about being a singer and an instrumentalist is that it's much harder to earn the respect of people as an instrumentalist, but then again it's much harder as a singer to

create your own image in the real world. In the rock & roll band people were always complaining to me, "Come on, Teresa, can't you act sexy? Take the mic off the stand and run around, swivel those hips" and I would refuse to. When I was in that band I was so turned off by what they wanted me to be that I was much more uptight -- I just stood at the mic with my hands on my hips. They would get so angry at me. Their name for me was "Stud." They thought I was so ridiculously what they called "unfeminine" (which I disagreed with highly). So, being a singer they want to typecast you, somehow make you into some kind of sexy object. Women's music freed me up to be exactly who I wanted to be. From every aspect of the scale.

**HOT WIRE:** Speaking of image... there was quite a controversy, Teresa, when you changed your image a few years back. Some fans complained you were getting "too slick."



**TT:** I had changed a lot in the four years between The Ways A Woman Can Be and Let It Be Known. I toured extensively and learned a lot more stage technique. I changed again some more in the three years leading up to Unexpected. It was mainly the Let It Be Known album cover that caused all the problems. The cover was done by

a commercial agency, so it ended up looking slicker. We did not really expect that, and it seemed to surprise some of the fans. Believe it or not, rumors started that there were subliminal messages in the photo that said things like "sex." Olivia treated these rumors seriously, though of course they were groundless.

**HOT WIRE:** Teresa, you've been involved in making about 30 album-quality demos of songs to sell commercially. How is it working in the commercial songwriting field?

**TT:** I've been writing partners with Ray Obiedo since 1980. We write commercial songs and try to sell them, which is a very interesting and different thing to be doing. The obvious reason why I'm doing it is to try to supplement my living. This could be a way to give me some security in the music business, which is rare and hard to find. But I also have this particular attachment to it because I remember growing up as a child and as a teenager listening to certain songs on the radio and thinking "None of them have any meaning." In the women's music communities there's a certain amount of disdain even towards ambiguous songs.

**HOT WIRE:** "Ambiguous?"

**TT:** Some people want everything in every song. To them every song must have overt political content or be absolutely lesbian identified. I have the opposite feeling: a song that has any kind of positive image about women, relationships, or love is very helpful. It's helpful to have that out on the radio. I know there were songs I clung to when I was growing up like Aretha's "Natural Woman," and like "Sweet Inspiration." Songs that didn't politically shake the world or completely change

*Continued to page 60*



## HOT LINE

by Michele Gautreaux



Ferron: Steadily bringing women's music into the mainstream.

Gayle Scott

### FOR WRITERS AND PHOTOGRAPHERS

The INTERNATIONAL WOMEN'S WRITING GUILD announces its 14th annual conference, offering close to 50 workshops in every genre of writing, July 26-August 4, 1985. Contact: Hannelore Hahn, IWWG, P.O. Box 810, Gracie Station, New York, NY 10028. (212) 737-7536.

FREEHAND, INC. for women writers and photographers is accepting applications for its 4th year, which begins in October. Freehand is a seven-month intensive learning experience featuring resident artists. Several work/study scholarships are offered, two of which are designated for women of color. Contact: Freehand, P.O. Box 806, Provincetown, MA 02657. (617) 487-3579.

*HOT LINE announces upcoming events in women's music and culture, and presents capsule reports of past happenings.*

"LILT" (Long Island Lesbian Thespians) does three major plays per season and a showcase after theater workshops. Looking for plays. Contact: Pat Cohen (516) 485-0717.

### NEWS FROM REDWOOD

MS. MAGAZINE named Holly Near as one of 1984's WOMEN OF THE YEAR. In a ceremony at New York's Studio 54, Holly and 11 other women (including Cyndi Lauper and Gerry Ferraro) were honored by Ms. editor Gloria Steinem for not only "meeting standards of excellence, but changing and expanding them."

FERRON'S Testimony LP has been re-released by Redwood, and Shadows on a Dime was rated four stars in Rolling Stone magazine.

RONNIE GILBERT's first solo LP in 20 years, The Spirit is Free, was released by Redwood in March.

### FESTIVALS

NATIONAL WOMEN'S MUSIC FESTIVAL is accepting applications for Showcase and Night Stage for 1986. Send tape/album and promo materials (no later than December, 1985) to Dino Sierp, P.O. Box 2907, Indianapolis, IN 46202. (317) 637-2906. Or Mary Byrne: (317) 637-4938.

MICHIGAN WOMYN'S MUSIC FESTIVAL, 10th ANNIVERSARY August 8-11. Contact: We Want the Music, 1501 Lyons, Mt. Pleasant, MI 48858. (517) 772-0582.

NEW ENGLAND WOMEN'S MUSIC RETREAT, 5 YEAR CELEBRATION. Contact: P.O. Box 728, West Hartford, CT 06107. Korky Vann (203) 232-2408. Labor Day weekend.

WEST COAST WOMEN'S MUSIC AND COMEDY FESTIVAL. Contact: Robin Tyler, 13514 Hart, Van Nuys, CA 91405. (818) 904-9495. Labor Day weekend.

MIDWEST WOMEN'S CHORAL FESTIVAL, in Madison, WI this November. Contact: Susan Schleaf (312) 338-1939.

First INTERNATIONAL WOMEN'S MUSIC FESTIVAL in Israel, June 1986. Women from the U.S. are encouraged to contact: Liora Moriel, P.O. Box 3391, Beersheba 84-130, Israel.

**ABOUT THE AUTHOR:**  
Michele Gautreaux is a singer, storyteller, and HOT WIRE editor.



## NEW RELEASES

by Ann Morris

DEIDRE McCALLA



**DON'T DOUBT IT** by Deidre McCalla. (Produced by Teresa Trull, Olivia Records, 4400 Market Street, Oakland, CA 94608.)

This is the first album by a woman who has moved and entertained audiences at festivals, coffeehouses, and concerts for the last several years. Deidre's thoughtful lyrics and musical variety are displayed in songs like "Home in My Heart," the mournful "Nothing Ventured," the brightly tender "Wake Me Up Gently," and the visionary "On the Earth."

Musicians joining Deidre on the album are Teresa Trull, Vicki Randle, Linda Tillery, Mary Watkins, Barbara Higbie, Nancy Vogl, Sally Van Meter, Teri Anne, Sapphron Obois, Marc Van Wageningen, Paul Van Wageningen, Bill Beatty, Ray Obiedo, Steve Carter, and Andy Narell.

**SOMEWHERE BETWEEN** by Susan Graetz. (Produced by Karen Kane, On Our Way Records, P.O. Box 6411, Ithaca, NY 14851.)

Susan Graetz is a singer-musician-psychologist in upstate New York who has discovered that "laughing and singing with

other people is not only fun, but also offers a constructive alternative to violence in the resolution of human differences." This album includes contemporary and traditional folk songs, some original pieces, and some of the witty adaptations of folk songs that Susan is noted for. These include a revised version of "More Pretty Girls Than One" and "I Know Where I'm Going" (Graetz sings "I Don't Know Where I'm Going"). "Peace Camp," to the tune of "Downtown," tells part of the story of the Women's Peace Encampment in Romulus, NY.

In addition to Susan on vocals, banjo, and guitar, the album features Kay Gardner on flute, Cam Sawzin on cello, Maggi Rizzi on electric bass, Martha Leader on fiddle, and John Curtis.



**LIVE FROM THE VERY FRONT ROW** by Betsy Rose. (Produced by Roma Baran, Paper Crane Records, P.O. Box 79, Cambridge, MA 02238. Distributed by Galaxia Women Enterprises and Redwood Records.)

Once again Betsy Rose has committed her lilting voice and heartfelt songs to vinyl. This

concert album was recorded at the Old Cambridge Baptist Church before an audience that was clearly captivated by the direct and personal qualities of Betsy's songs. This collection of original pieces includes the sing-along "Coming into My Years," "Glad to Be Who I Am," (a "children's" song for all ages), ballads "Humble My Heart" and "My Heart Knows the Way," and "We Still Have the Dream," written for the August 1983 Dr. Martin Luther King, Jr. memorial march on Washington.

Joining Betsy Rose on piano, guitar, and vocals are Martha Siegel on cello, Roma Baran on harmonium, Eric Schoenberg on guitar, Russ Barenberg on mandolin, and Reed Butler on bass.



**WOMANSONG** by Gerri Gribi. (Produced by Gerri Gribi with Nick Kuzulka, Lilyfern Records, P.O. Box 8021, Green Bay, WI 54308.)

On her third album, Gerri Gribi sings and accompanies herself on autoharp, dulcimer, and guitar. She is joined on several songs by Fawn Kehl, Brian Christenson, Kris Grimes, Lee Nichols, and Jim Kraemer on vocals, bass, fiddle, guitar, and autoharp.

The collection of songs on this album is one of the fruits of Gerri's extensive research into music by and about women. In addition to performing in public concerts, she presents workshops and programs on women's music at colleges, public schools, and prisons. She focuses on traditional, rather than contemporary, music, in order to help connect people with their pasts. On this album she performs some traditional songs, several of her own compositions, and two contemporary pieces, Peggy Seeger's "I'm Gonna Be an Engineer," and an arrangement of "Mountain Song" by Holly Near with Florence Reece's "Which Side Are You On?"

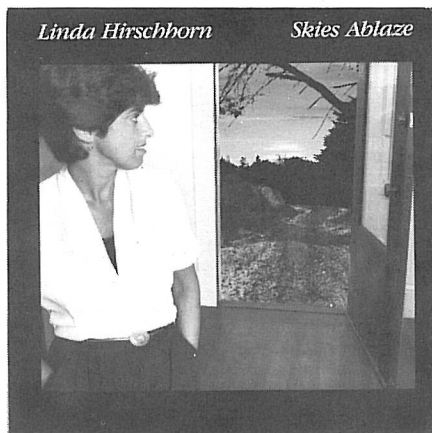
*Womensong* • Gerri Gribi



**SKIES ABLAZE** by Linda Hirschhorn. (Produced by Suzanne Shanbaum, Oyster Albums, P.O. Box 3929, Berkeley, CA 94703. Distributed by Redwood Records.)

Linda Hirschhorn is a freelance cantor and political musician who has just released her first album of original songs. Her popular music career received a boost in 1983 when she performed over a two-week period to keep the spirits high of 500 women who had been arrested during an anti-nuclear demonstration at Lawrence Livermore National Laboratory. Says Hirschhorn now, "I hope to add to the list, to be known for something besides being a good jailmate."

Appearing on the album with Linda are Nancy Vogl, Bonnie Johnson, Chris Mandel, Cathy Holt, Laurie Lewis, Sally Van Meter, Tay Holden, Ellen Hoffman, and Carolyn Brandy on percussion. Also: Ellen Robinson, Bill Douglass, Greg Townsend, Jeff Wright, Rob Bell, Darol Anger, Reed Fromer, and Randy Israel.



**BIG PROMISE** by Sue Fink. (Produced by Diane Lindsay and Sue Fink, Lady Slipper Records, P.O. Box 3124, Durham, NC 22705. Distributed by Lady Slipper.)

Here is Sue Fink's high-tech Big Promise, her vinyl foray into the world of "techno-pop." Big Promise features nine original songs that range in style from rock to jazz to ballad. Songs include the "tacky" dance tune "Boys Are Thugs," ballad "Love Won't Let Go," a rock song about runaways, "Caught Between Two Worlds," and "The End is Near," an "anti-nuclear technological extravaganza" featuring the Los Angeles Women's Community Chorus.

Other musicians appearing on the album are Diane Lindsay, Sue Draus, Cam Davis, Tracy Woods, Barbara Borden, Jeanette Wrate, Andy Dworkin, Don Kirkpatrick, Wyn Meyerson, Alan Van Seggern, Otelia Allen, Darrellynn Robinson, Theresa Ford, and the L.A. Chorus. Joelyn Grippo co-wrote many of the songs with Sue Fink.



**DOUBLE TALK** by Gayle Marie. (Produced by Mary Watkins, Icebergg Records, 207 E. Buffalo #501, Milwaukee, WI 53202.)

--submitted by Sara Miller--

Singer and songwriter Gayle Marie has just come out with her second album, Double Talk. For those already familiar with Gayle's lyrical voice and mellow love songs, you won't be disappointed. Double Talk, completed on Halloween night (1984), includes the blues-ballad "Love Triangle" and "Love's Sweet Song," but Gayle has also wandered into the land of funk and jazz. The title cut is an upbeat, cynical look at the double talk that spouts from the mouths of our nation's leaders. Take Gayle's dare: "...come a little bit closer...can't you taste the excitement?"

Also playing on this album are Jan Martinelli, Mary Watkins, Bonnie Johnson, Nancy Wenstrom, and several other fine musicians. ●

### *Festival Coverage*

**HOT WIRE** is looking for women to photograph and write about this year's music festivals.

**WRITE US TODAY!**

**ABOUT THE AUTHOR:**  
Ann Morris is a woman with more interests than she has the time to pursue.



## Tips and Tidbits: A Short Course on Research Techniques

by Janna MacAuslan  
and Kristin Aspen

So you want to play something by a woman composer. But where do you find it?

When Kristin Aspen and I started putting together Musica Femina's first recital of classical works by women composers, we were doubtful that we would be able to locate enough music to give a full recital! Not that we doubted the existence of that much music written by women for flute and guitar, but we were not sure where to find it. Perhaps some of our experiences in locating scores will be useful to HOT WIRE readers who play classical music and would like to play women's works.

Certainly it is not often that we can walk into a sheet-music store, flip through the bins of music, and find many works by women. Sheet-music stores and publishers of music are interested in carrying and publishing music that will be bought. A quick look around your community's local paper to see what classical concerts are being given will tell you that women are not often included in the programming.

Nor are you likely to find many works by women listed in catalogs from music publishers. And even if they are listed, the custom of only printing a composer's first initials instead of the whole name further obscures whether a composer is male or female. In the past, who would have wanted

*NOTE WORTHY WOMEN is devoted to reclaiming and celebrating the talent and accomplishments of our lost and denied musical foremothers.*



Musica Femina

© Tee Corinne 1983

to buy sheet music by a "mere" woman? Even today some women composers consider it a marketing advantage to have their music published using their first initials only.

So what did we do next to discover the women hidden in the pages of music catalogs? By process of elimination, we went through the catalogs crossing off the names of composers we knew to be male. Any name we did not recognize, we looked up in some of the "women in music" reference books that have come out in the last 10 to 15 years. Among the most helpful were the International Encyclopedia of Women Composers by Aaron Cohen (New York: R.R. Bowker, 1981), and some of the others listed in the bibliography at the end of this article. The Cohen encyclopedia is the most complete listing of women composers and their works to date, and is currently being updated. Cohen had a multilingual research

staff go through all the major music reference books of many countries to compile this listing of women composers. Consulting this book first will save you much time in your research.

If the name we were researching did not appear in Cohen, we then wrote to the publisher to inquire, not only about the name in question, but also about the availability of women composers' works in general. Catalogs do not always list everything the publisher has, and many people are quite willing to help you, especially if they think it might lead to a sale.

Networking is a valuable tool for all of us, whatever our field. By joining professional organizations and attending conferences we have become acquainted with many women currently composing, and we now regularly receive scores from all over the world. Through organizational newsletters I announced my project of compiling a catalog of works for guitar by women and received a wealth of information from other members.

More and more Master's theses and Doctoral dissertations are being written about women in music, and most of these are available from University Microfilms, 300 N. Zeeb Road, Ann Arbor, MI 48106. Write them for a music catalog and you will be amazed at the number of dissertations about women.

Staying up on the new books coming out that are listed in Books in Print is another way

to locate music. New reference books are coming out all the time.

Get to know your local librarian. He/she might be able to lead you down avenues of research techniques that you are unaware of (like computerized literature searches from your library to libraries all over the country).

If this seems like a lot of work, it is! But don't get discouraged -- there are some shortcuts. If you are not inclined to want to use up valuable practice time by prowling around a library, look at the following bibliography. Already compiled are catalogs of works by women for keyboard, guitar, and solo voice. The forthcoming Journal of the International Congress on Women in Music

will include a catalog of works by women for string quartets. Heidi Boenke, music student and undergraduate secretary of the School of Music at the University of Oregon in Eugene, is currently compiling a catalog of works by women for the flute. Anyone seeking information or having compositions to be included should drop her a line as soon as possible.

Nan Washburn has done a great job collecting orchestral music by women for the Bay Area Women's Philharmonic. A letter to her might be very helpful for those of you who think big and wish to include works by women in your upcoming orchestral season, or who want to put pressure on your local symphony orchestra to perform women's works. (Nan

Washburn, c/o Bay Area Women's Philharmonic, 934 Brannan Street, San Francisco, CA 94103.)

So, are you overwhelmed? Yes, the power of women is awesome when we get busy. Feel free to drop me a line and I'll do what I can to put you in touch with the right person or organization to meet your needs. I tour regularly with Musica Femina, but I do answer my mail when I get home. (1236 SE 34th, Portland, OR 97214.) ●

**ABOUT THE AUTHORS:**

Janna MacAuslan and Kristan Aspen make up the flute and guitar duo Musica Femina. The group has raised eyebrows from coast to coast with their concert/informance and lectures about women's contributions to classical music. The duo has also produced a cassette of classical women's music, available from *Ladyslipper Music*.

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# Loving Books: Male/Female/Feminist

by Andrea Dworkin

I live a strange life, but often the strangest thing about it is that I still love books and have faith in them and get courage from them as I did when I was young, hopeful, and innocent. The innocence was particularly about what it takes to endure as a writer -- simply to survive, if one is rigorous, unsentimental, radical, extreme, and tells the truth. The books I loved when I was younger were by wild men: Dostoevsky, Rimbaud, Allen Ginsberg among the living, Baudelaire, Whitman, the undecorous. I read Freud and Darwin as great visionaries, their work culled from the fantastic, complex imagination. My own values as a writer were set back then; and work by women (except for Gone with the Wind and the Nancy Drew books) intruded much later. In eighth grade science class, my best girlfriend and I (lovers too) were both writing novels as an antidote to the boredom of learning by rote -- and these novels had women as heroes who had great ambitions. They were named after Belle Starr and Amelia Earhart: strange names, women who were not usual, not grounded, not boring.

I have never wanted to be less than a great writer; and I have never been afraid of failing, the reason being that I would rather fail at that than succeed at anything else. This

*RE:INKING* consist of "thought peices" on women's writing as a cultural phenomenon. It examines how women's writing enriches and influences our lives, the differences between "women's writing" and other writing, and the interface between writing and the other arts.



Elsa Dorfman

**Andrea Dworkin: "When I read books, I was the writer, not the Lady."**

ambition is deeply rooted in male identification: and many of the characteristics that I value most in myself as a person and as a writer are. When young, I never thought about being homosexual or bisexual or heterosexual: only about being like Rimbaud. Artiste in the soon-to-be-dead mode was my sexual orientation, my gender identity, the most intense way of living: dying early the inevitable end of doing everything with absolute passion. I was devoted to Sappho, her existence obscuring the gender specificity of my true devotion. When I read books, I was the writer, not the Lady. I was incorrigible: no matter what happened to me, no matter what price I paid for being in this woman's body, for being used like a woman, treated like a woman, I was the writer, not the Lady. Sexual annihilation, not aesthetic burn-out with a magnificent literature left behind, was the real dead-end for women too dense to comprehend.

Feminism provided a way for me to understand my own life: why being free was not just a matter of living without self-imposed or social or sexual limits. My so-called freedom on many occasions nearly cost me my life, but there was neither tragedy nor romance in this: neither Dostoevsky nor Rimbaud had ever ended up being sexually used and cleaning toilets.

Sexual Politics was about the writing and sex I had adored; with big doses of lesbianism too. I learned from this book what they were doing to me: see, said Millett, here he does this and this and this to her. I wasn't the writer, after all. I was the her. I had plenty of open wounds on my body, and I began to feel them hurt. Had I been the user, not the used, my sensitivity probably would have approximated Henry Miller's. This is not pleasant to face; so I don't. Someday I must.

I have learned tremendously from women writers as an adult; I have learned that great writing from women is genuinely -- not romantically -- despised, and that the books are written out of an open vein; I have learned about women's lives. My ambitions as a writer still go back, too far, into my obsessions with the men; but what I learned from them, I need every day of my writing life -- I am not afraid of confrontation or risk, also not of arrogance or error -- I am happy not to even be able to follow the rules of polite dis-

This article © 1985 Andrea Dworkin

course, because I learned to hate them so early -- I love what is raw and eloquent in writing but not feminine. I have learned to appreciate the great subtlety and strength of women who write within the boundaries of a feminine writing ethic: but I do not accept it for myself.

What I affirm here is that while I did not learn writing from women, I have learned virtually everything important about what it means to be a

woman from women writers: and I have also learned much about male power from them, once I cared enough about women as such to realize that male power was the theme my own life had led me to. I know male power inside out, with knowledge of it gained by this female body. I dare to confront it in my writing because of the audacity I learned from male writers. I learned to confront it in life from living feminists, writers

and activists both, who lived political lives not bounded by either female frailty or male ruthlessness; instead animated by the luminous self-respect and militant compassion I still hope to achieve. ●

**ABOUT THE AUTHOR:**  
*Andrea Dworkin is the author of Pornography: Men Possessing Women, Woman Hating, and other radical feminist nonfiction and fiction. She is co-author with Catharine A. MacKinnon of the first legislation recognizing pornography as a violation of the civil rights of women.*

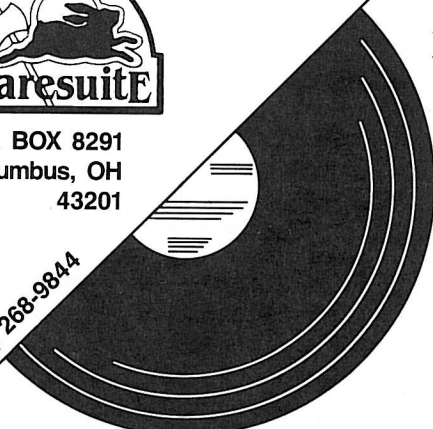
# 1985 INDEX-DIRECTORY OF WOMEN'S MEDIA

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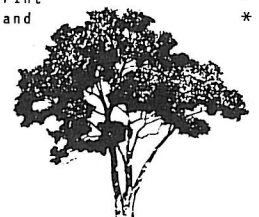
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# A Matter of Tradition

Karen Mackay

How does it happen that a semi-closeted West Virginia woman psychologist and old-time musician comes to write and record an album like Annie Oakley Rides Again!? It's a simple matter of living tradition in West Virginia women's music, a rare tradition of defying all the odds to claim power of one's destiny in this harshly-patriarchal culture. A sacred commitment passed from one generation of women to the next.

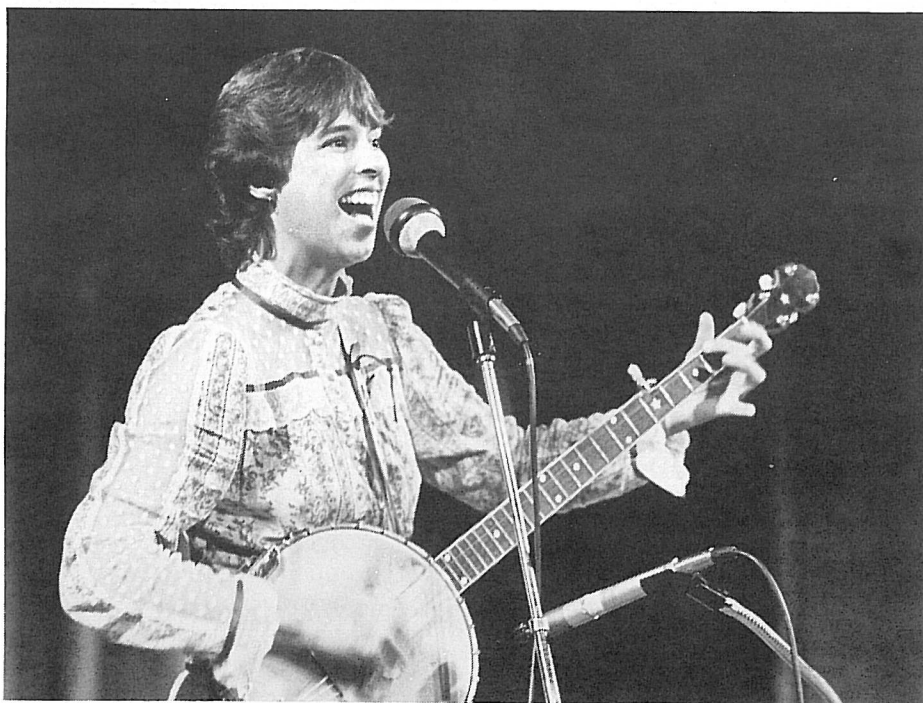
At the age of 15 when I first "took my vows" from "Aunt Jennie" Wilson (the undisputed banjo-picking mountain matriarch of southern West Virginia), I thought only that "the tradition" referred to the old songs, music, and dance. 18 years later I understand that music is but the means for perpetuating the simple, ancient wisdom of mountain women.

I first met up with "Aunt Jennie" at the Mountain State Art and Craft Fair in Ripley, WV, no more than 20 minutes drive from where I was born. I was a scrawny, backward, and rebellious "folk singer" who, with half a dozen songs and half as many guitar chords, had won a state-wide contest to perform at the Fair along with West Virginia's most highly-acclaimed elder musicians. There was Russell Fluharty with his century-old hammered dulcimer, Dr. Patrick Gainer (now deceased) with his plucked mountain dulcimer and focused a cappella ballad delivery, and W. Franklin George, fiddler, banjo-player, and bag-piper. And then, there was "Aunt Jennie."

The moment I first saw her, under the music tent with crowds almost sitting in her lap to hear every word she uttered, her spirit replaced my fading but cherished image of my childhood TV heroine, Annie Oakley. Nothing but absolute, un-self-consciously abandoned authenticity, joy, and integrity was communicated. She threw back her head and took off on a raucous rendition of "Cripple Creek." From "Aunt Jennie"

the banjo as teacher and student.

"Now Karen (pronounced 'Kay-run' in her dialect), Aunt Jennie here learnt to play the banjer when I wasn't quite nine years old. One summer my brother Hughie started a-datin' a girl named Delpha (pronounced 'Del-phie') Maynard, who could play the banjer and dance just like anything, and I wanted to be just like her." She paused to take out a Kool from her



Jay's Photo

Karen singing tribute to "Aunt Jennie" in the first all-woman concert of old-time musicians produced by the West Virginia Arts and Humanities Council in 1982.

Wilson I learned far more than the same old clawhammer style of playing the banjo that she had learned as a child from a woman named Delpha Maynard. The pact to "carry on the tradition" was as good as made by the time we sat down with

pocketbook, and stared out over the fair crowds seeing only the precious scenes of her own girlhood.

"Yes indeedy, she was a real pretty-made woman. She was about five-feet-three and weighed about 130 pounds and

had kind of a round face with a pretty smile. She usually wore blue clothes and she had long strawberry blonde hair that she wore up in a bun. Most women then didn't play the banjer and she wanted me to learn how to do it. Delpha never told me who taught her to play, but I always thought she must've learnt hit from her family or

Karen. Jus' keep a-goin' on it 'til yer too tired to think about it. Then you'll be a-playin' real music."

I broke down and cried like a baby on the final evening of the fair; I felt like a child about to be cast back into a world not of her choosing or making. She held me in her arms and said, "Karen, Aunt

years I must have logged several thousand performances throughout the East, by word of mouth alone. I was continuously strengthened and renewed by sharing the legacy of "Aunt Jennie's" stories, old modal songs, and folk philosophy at fairs, conventions, colleges, public schools, festivals, reunions, you name it. Her words sustained me through adolescent identity crises: "Always, always jus' be yourself, an' don't let anybody else jus' walk over you. And don't never take any more on at the head than you can kick off at the heels." They sustained me through the stifling effect of college education: "Life's just what you make of it. If it's in you to just see how much fun you can have, why, you're a-gonna have it. You can just sit with your head in your hands and die old at 30, or you can die young at 80." And through a messy divorce: "Karen, you don't need no man to tell you what to do. Why'd you ever git hooked up with the likes of that lazy hippie fiddler to begin with? You a-workin' and him a-playin' the music." That swore me off of men for this lifetime.

M. Keller



"Aunt Jennie" Wilson

from some older person who lived near her and she passed it along to me. And now, Aunt Jennie's a-gonna pass it along to Karen."

With that she proceeded to fulfill her own pact with the banjo-picking woman who "always loved childern but never had much use for the men." I rather suspect she also recalled the solemn "taking of the vow" to "carry on the tradition" as she slowly seemed to recall how she herself had been taught, taking me through each step of that first lesson. By the time twilight came to the fair, I was playing a version of "Cripple Creek" befitting a drunk's last dance of a lifetime. "Why, that's jus' fine,

Jennie's taught you the same way Delpha Maynard taught me. And now, little (I was nearly six feet tall!) Karen's a-gonna carry on the tradition. An' someday, why everybody here just vows and swears it's so, Karen Mackay's a-gonna be the next Aunt Jennie Wilson. Un-huh!"

For the next 15 years "Aunt Jennie" and I were reunited for return performances at that same fair, the magic space where teaching and sharing between us two women half a century apart in age would bond the past with the future. Each year, the catching up on the stories of our lives was embellished with each retelling before crowds of fair-goers. Over the

The year 1982 was a particularly troublesome time. It required nothing less than an emergency visit to Peach Creek Holler, the territorial domain of "Aunt Jennie" Wilson. I was desperately unhappy and hoped some new "old" light could be shed on the situation by the first person who had ever seemed to understand me. All weekend long she listened patiently to one story of woe after another while the parakeets chattered to the static on her C.B. radio. The new administrator at the center for retarded children where I worked was skillfully and relentlessly using harrassment to "encourage" my resignation. I naively thought that it was a personal matter of attack on my experience, integrity, com-



mitment, and common sense rather than the age-old patriarchal distaste for reckoning with the power of strong women. I had worked there for five years.

I expected "Aunt Jennie" to sympathize, empathize, and encourage me to organize, as she had done as a young woman when her husband was involved in the Union mining struggles. But nothing. She barely commented at all and I began to despair even further over what must be the apathy and senility of advanced years. It was time to go back home to it all once again.

My banjo and backpack were parked beside one of the five doors in her bedroom connecting the matriarch with all the goings-on throughout the house, where up to five generations of her clan gathered each Sunday. I gave her a hug, tried to seem happy, and started toward the door.

"Hey, Karen!" she yelled in her strong, graveled voice. I returned to my chair beside her bed, and once again this wise old woman spoke the simple truth.

"The woman who has had more trouble or more pleasure than I've had is just a bigger woman than I am. I wouldn't want to change any a bit of it. But now you're a young woman, a strong West Virginia woman. There's just one Karen Mackay, and that's all there's ever gonna be. Just git out there and play yer banjer. Git out there and play yer music and give 'em all you've got. Always love the people and they'll love you back. Un-huh! Karen's a-gonna carry on where Aunt Jennie left off."

Four hours and 150 miles later I knew that the old spirit of Annie Oakley had returned in full force. Within a matter of days I quit my job, cancelled my banjo students, gave eviction notice to my false true lover, cashed in my only C.D., and



"Don't never take on more at the head than you can kick off at the heels."

headed off for California. In absolute exhilaration at casting fate to the wind, I hollered at the top of my lungs from the high seat of the van: "I feel like Annie Oakley! Annie Oakley rides again!"

In 1983 I recorded the West Virginia Woman album. It featured traditional songs played in the "old style." Everywhere I played, the women in the crowds rose up from their seats and joined together in singing the chorus:

*I'm a West Virginia Woman*

*I'm the Appalachian Dream.*

*I'm the real mountain mama,*

*just exactly as I seem.*

*I'm a hill-billy lady,*

*I've got country holler ways*

*I'm the West Virginia Woman,*

*West Virginia born and raised.*

©1983 Karen Mackay

The power of the pact between mountain women across generations to "carry on the tradition" must not be underestimated. Now I've completed my first album of all-original songs, Annie Oakley Rides Again. The "West Virginia Woman" now writes songs of

world peace, childhood incest, reincarnation, marital despair, and Lesbian relationships. To "carry on the tradition" doesn't mean just recycling the same tunes that the women before us have passed on. It's an age-old commitment to perpetuating the wisdom of the matriarchy through the power of music.

#### ABOUT THE AUTHOR:

*Karen Mackay was born and raised in rural Jackson County, WV, received an M.A. degree in Clinical Psychology from W.V.U. in 1978. On her own label (WVW Records) she has released two albums, West Virginia Woman and Annie Oakley Rides Again!, available through Ladyslipper Distribution. Ms. Mackay recently relocated home base to Madison, Wisconsin.*

#### ABOUT "AUNT JENNIE" WILSON:

*Virginia Myrtle (Ellis) Wilson was born in the year 1900 in the coal-mining county of Logan, WV, where she continues to live and play her banjo to this day. She jokingly attributes her eccentricity to the family tree: "Why, the Ellises always were a queer bunch . . . they named my mother Cinderella and her sisters were named Armydillo, Inadell, Peninsulie, Amazonie, Helen Hayes and Annie Oakley!" Widowed by a slate-fall in 1939 and with three children to support she "slew down the banjer and took in the warshin" until she was rediscovered in the early 1950s by WV folk-song collector Dr. Patrick Gainer. At the age of 85, her simple philosophy of "taking life as it comes" is exemplified by her proclamation: "What other woman do you know what gits four-hundred and eighty-seven letters in one year from ev'ry state in the Union . . . plus Singapore!"*

# JUST THE TWO OF US

## WOMEN DUOS

Toni L. Armstrong

Women's music is the one existing American musical genre that blows apart what women can and cannot be as entertainers. Women play aggressively and are applauded; women refuse to cater to men and are applauded; women play all kinds of synthesizers, drums, and electric instruments and are applauded. And two women performing together -- as mother and daughter, as sisters, as friends, as lovers -- are greeted with substantial amounts of enthusiasm by women's music fans.

When we decided to feature women duos in this issue of HOT WIRE, the problem arose: how to select which ones to feature? The list was lengthy, but we eventually chose several duets that represent different musical styles and cultures.

Our society does not recognize, validate, or encourage woman-identification, and the music scene is no exception. The mainstream entertainment industry continues to be a very male-dominated field, despite inroads made over time by strong women. Technicians, studio musicians, the overwhelming majority of instrumentalists, and producers are mostly men. Male values, economic and aesthetic, are in full operation when the business and artistic decisions are made.

When we turn our eyes to the mainstream music scene, time and time again we are presented with male-male and male-female duos: Sam & Dave, Hall & Oates, a string of "Brothers" acts (Righteous, Everly, Smothers), Marvin Gaye



**Henia and Dovidia Goodman combine classical music and intensely personal storytelling.**

& Tammi Terrell, Steve Lawrence & Eydie Gorme, Les Paul & Mary Ford. Some acts feature two main musicians but involve other players, like Ike & Tina Turner with the Ikettes, Steely



**Jazz duo Jasmine: Carol Schmidt & Michele Isam.**

Dan, the Blues Brothers, and Heart.

Ann and Nancy Wilson, the leaders of the rock band Heart, were the only two-woman "duo" we could think of that had made a big name in the Top 40 scene. Trying to think of women duos that had "made it" in the mainstream was a challenge. The best we could do were duos that were popular in a particular musical subculture, usually folk: the French-Canadian Kate & Anna McGarrigle; Maggie & Terre were the Roches before they became a trio by adding a third sister; someone said she had heard a cut of The Simon Sisters on an album once (before Carly went solo). Many country fans mentioned the several albums of Hazel Dickens & Alice Gerrard, featuring traditional bluegrass and country music which reflect feminist values.

But where are the female equivalents of rockers Hall & Oates, or pianists Ferrante & Teicher? Where are our Ashford & Simpsons? Where are the women duos with Big Name recognition?

Although role models are few and often difficult to find (with no clearcut examples from Top-40 music, the standard listening fare for the majority of music fans), women's music is a category rich in musical duos. Why?

Women's music emphasizes woman-identified music, which the pop scene clearly does not. It's not always overtly lesbian music, but it is always woman-loving. Even the instrumentalists

*Continued to page 31*

# MUSICA FEMINA

## More Than a Flute and Guitar Duo

Chris Perry

"Musica Femina on Tour" is Janna MacAuslan and Kristan Aspen traveling in an old Subaru, playing concerts, and staying in women's homes. Although they operate on a shoe-string budget, these performers have something very unique for women to experience. They put women in touch with their hidden musical heritage in one evening's concert. Musica Femina is more than a classical flute and guitar duo. It is a window back into the lives and music of women composers, whose music has often been sentenced to oblivion because of sexism. Musica Femina is also dedicated to performing pieces by new women composers.

Listeners attending a Musica Femina "concert/informance" don't need to have a formal educational background in classical music, or even to be familiar with it. The atmosphere created is relaxed and peaceful. Women can come up before and after the concert to see a small symbolic collection of objects on the edge of the stage -- agates, feathers and shells, pictures of the composers, and a picture of Muffin, Janna and Kristan's cat. The performers light candles and invoke the Muses, mythological daughters of Memory, to aid them in bringing to life the music of women of the past.

Between pieces, Janna and Kristan take turns talking about each composer, her life, why she wrote that particular piece, etc. Janna says, "Sometimes we invite our audience to imagine things, or let their minds wan-

der -- you don't have to listen to every note. The point is your feelings. This is lesbian culture, women's culture. We don't always say the word 'lesbian' aloud, but it's obvious if you come to our concert and are a lesbian. We are not trying to fit in with the model of what a classical concert should look or sound like; we're trying instead to create an intimate, warm, together feeling with the audience."

...serving the community by showing women's heritage and culture in an entertaining, accessible way.

It took three years of research for Musica Femina's first all-woman-composer concert. There was no way to flip through the bins of a sheet music store and come up with that kind of concert. Instead, it took hours of looking through history books, finding dissertations, and writing to libraries all over the world. Janna and Kristan are also in contact with many living composers and enjoy working with them. [Editor's note: See "Noteworthy Women" in this issue for more details about research.] Most classical performers don't get a chance to work so closely with new composers, and this part of their research and performance has been especially rewarding.

Also, Musica Femina actively encourages woman composers and libraries to archive new music so that it won't be lost to future generations. Janna and Kristan are now doing research for a program of all-lesbian composers.

Both Janna and Kristan have been involved in the women's movement and women's music for many years. Kristan was a member of the Izquierda Ensemble, which toured for four years, and she spent some flamboyant years as a member of the Fabulous Dyketones, a 50's rock & roll band. Janna has deep roots in folk music, which then led to studying classical guitar. Both found satisfaction in these musical experiences, but something was missing. They had been trained as classical musicians and identified with classical music very strongly. When they began to discover classical music by women composers, they felt they had finally come home. They believed that they could best serve the women's community by showing women some of their own heritage and culture in an entertaining, accessible way.

Touring is an important extension of Janna and Kristan's research. Everywhere they went on their 1984 tour, people were bowled over by the uniqueness of the presentation. They hadn't heard anyone do a program like it before. After concerts, women would come up with their own compositions. Some composers have offered to write a piece for Musica Femina after hearing their concerts. Also, Janna and Kristan have been



able to help other women musicians find pieces written for their instruments by women composers. By encouraging composers and musicians to find each other, and working to get the performances taped, Musica Femina hopes to add to the ar-

makes me feel more useful and part of an ongoing movement, an evolution, a part of history. I never identified with history until now. We want to bring information to women. We want women to reconnect with their own past and women's culture,



Lesbians in classical music? You bet!

chives of women's music. Musica Femina's studio-produced cassette album is distributed nationally by Ladyslipper, Inc.

"The beginning of women's music as we think of it now is identified with Olivia Records," says Kristan. "We think our generation was the beginning, but still, discovering bonds

and to see that the roots go way back -- that we aren't the first women to create." ●

**ABOUT THE AUTHOR:**

Chris Perry has played drums through the years in women's bands, including blues, rock & roll, country, jazz, and original women's music. She studied at Indiana University, and is currently playing her ninth season with the Oregon Symphony Orchestra as a Percussionist.

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## Works in Progress

- Bowers, Jane and Tick, Judith, editors. *Women Making Music: Studies in the Social History of Women Musicians and Composers*. Urbana, Illinois: University of Illinois Press. (Forthcoming.)

## Other Resources

- The International Congress of Women in Music  
P.O. Box 12164  
La Crescenta, CA 91214
- American Women Composers, Inc.  
7315 Hooking Road, McLean Station  
McLean, VA 22101
- The International League of Women Composers  
P.O. Box 42  
Three Mile Bay, NY 13693
- Ladyslipper, Inc. (Mail order record distribution of all kinds of women's music)  
P.O. Box 3124  
Durham, NC 27705
- Leonarda Productions (Records of music by historical women composers)  
P.O. Box 124, Radio City Station  
New York, NY 10101

# Diane Lindsay & Sue Fink

## Sue Fink & Diane Lindsay

Traditionally duos have been folk and acoustically oriented, typically consisting of one or two stringed instruments and vocals, or piano and vocals. Our collaboration is different from most. With two synthesizers, the digital drums, electric bass, acoustic piano, and vocals, we have the full range of orchestral possibilities at our fingertips.

We see ourselves as individual artists sharing evenings. We each are promoting our own albums and have separate personal performance styles. Yet we create a show that integrates our songs and allows space for us as individual performers. The one singing lead is the writer of the song, and the other's role becomes that of the band filling out the arrangement and back-up vocals.

Sometimes people ask, "Just how do you make all this sound when you each only have two hands?" We tell them, "Well, you forgot about our feet!" All four appendages are working all the time. Sometimes Diane will be playing bass and the DX-7 at the same time Sue has split the OB-8 keyboard to play, say, strings in one hand and lead in the other. We switch programs on each individual synthesizer many times within one song. In our show, we do as many as 17 different sounds in one song, and switch them back and forth between us. We trade off synthesizers and we both sing. If that is not enough, we pre-program the DMX digital drums.

The DMX and the OX-7 are in fact computers, which gives



Diane Lindsay

them a flexibility that's relatively new. Our next step is to expand to sequencers and the use of MIDI (musical instrument digital interface). MIDI allows our synthesizers to talk and play to each other, and sequencers will provide us with the ability to "pre-play" certain parts and store them in memory to be played later in performance (while we're busy playing yet another part).

When people ask us what it's like working together, we say it's like going from El Paso to Paris. When you've had the opportunity to hear what someone else can add to your music, it's exciting and stimulating. It's a thrill to play off of each other, add more dimensions, and generate that feeling of "liveness." There are the times when you hear "I'm not carrying your squashed strawberries on one more plane," or "I sat in the

middle last time," or "Can you fit my down jacket, flyers, rice cakes, and stuffed animal in your briefcase?" But the more we explore who we are to each other musically and onstage, we can't help but explore areas in which we must negotiate and compromise. That process seems to be the better part of the creative challenge in general; to embrace differences, see in what ways they can interconnect, and even turn them into new-found strengths.

So many people panic at the first signs of conflict. People can give lip service all they want, but it is only in situations of conflict (when you actively disagree) that you find out once and for all whether your contributions, feelings, and perceptions are accepted and respected. It's then that the basis of true trust is established. Communicating through

a disagreement demands that we say what we want and don't want, and try to listen to each other without taking things personally. Being clear on mutual goals has been important for us. In our case, friendship preceded our professional relationship, so our connections are rich ones.

We discovered the possibilities of performing together when we had the fortunate experience of working on each other's albums. Sue played synthesizer, conducted, and even sang a few notes on Diane's superb Open Up. Diane was the co-producer of Sue's glorious Big Promise, as well as playing bass and synthesizer. We discovered that we brought a fullness and depth to each other's music, filled in gaps for each other, and challenged and stimulated each other at every turn. It was only natural that when it came time to tour and promote these albums that we would go out on the road together.

Compositionally, each of us has a wide range of styles and

together that range is even broader. You might say in its extreme manifestation, Cyndi Lauper meets Rickie Lee Jones and they have a great time going to both extremes and everywhere between! ●

**ABOUT THE AUTHOR:**

*Sue Fink has been director of the L.A. Women's Community Chorus for many years. Her best-known song is "Leaping (Lesbians)" which she co-wrote with Joelyn Grippo. They toured in the 1970s as a music & comedy duo.*

**ABOUT THE AUTHOR:**

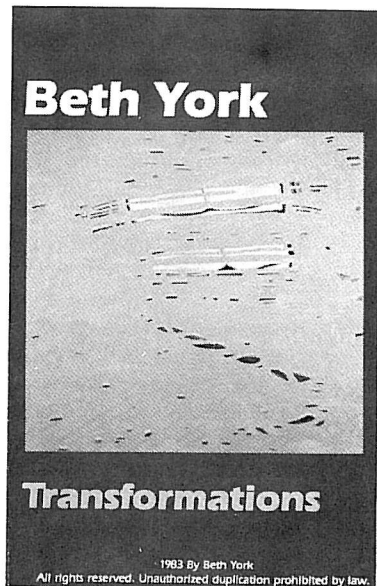
*Diane Lindsay, best known in the women's music circuit for her bass and piano playing, started playing the piano at four. Fourteen years of classical training later, she added electric bass to her repertoire and has since performed and recorded with many women's music and mainstream artists.*

**Photographers**

We are very interested in your black and white photos of women musicians and performers. Action shots, especially from festivals, are needed. Send to HOT WIRE Graphics Department.



**Sue Fink!**



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# SISTERS

Barbara Bull



The Millington sisters en route from Manila to the U.S.

Sisters June and Jean Millington are unusual for more than their exotic looks. For one thing, they've been in the music business a long time, hitting L.A. and the big time as members of Fanny in 1969. For another, they've never stopped growing and innovating, even after all these years. Though they don't always work together, whenever they do get back together there's a rare synergy between them that remains undiminished by time.

For two rock & roll pioneers of women's music, they had unlikely beginnings. They were born in Manila, in the Philippines, first of the six children born to Yolanda Millington, their native Filipina mother, and their American Naval officer father. June, the Aries, rebellious tomboy, is said to have

been born wanting her own way. Jean, a year younger, came out as the perfect little girl; gracious, groomed, and according to June, always color-coordinated. "Yeah," says June, "I was still in the backyard playing in my own shit and Jean was already upstairs trying on her outfits." Their childhood home, with their maternal grandparents, was spacious and luxurious, replete with pool and servants. Different, almost opposites, from birth, they were nevertheless a team from the beginning. June was a leader, an explorer, serious about the things that mattered. Jean was feminine, a supportive foundation, the anchor in times of storm. Their mother's blithe answer as to whether June ordered Jean around, even as a child, is "always."

"And yet," June adds, "Vicki Randle says Jean is the only person on earth who can order me around."

They were abruptly flipped over to their American halves in the beginning of adolescence. Transplanted to alien, uptight, Anglo Sacramento, CA, they found high school and the battle for peer acceptance to be very difficult. As a former classmate explains, "They were just so incredibly exotic." Good grades, they soon discovered, didn't mean a thing. There'd been an odd ambition growing in each of them to be a member of an all-girl band, which in itself was definitely weird for the early 1960s. So, with a thought that it might just get them accepted, they took their first plunge, with neither models nor precedent, and coerced their

parents into buying them instruments, which they taught themselves to play. As the story goes, June, who'd known at some early age that she had a karmic attachment to the guitar, informed Jean that she would learn guitar and she, Jean, must learn to play bass. It seems an obvious choice, 20 years later, for the steady Jean, who somehow keeps things on track. Adolescent obsession, or first love, was realized, in their case, when they did form that band which they named The Svelts. With it came an involvement that took away any worries about acceptance.

As The Svelts and Wild Honey they paid their dues around Northern California, playing all the nasty inappropriate little gigs, suffering all the demeaning little scams. In 1969 they knew they had to go to Los Angeles. There, with drummer Alice DeBuhr who'd come with them, and Nicky Barclay, who'd answered their ad for a keyboard player, they formed the band that Richard Perry named after his mother Fanny. They somehow scored themselves a contract. Eventually, they became the first all-women rock band to gain national prominence. Fanny made four albums on the Warner Brothers label and toured extensively throughout the U.S. and Europe. For June, it was the bridge across traditional sexist barriers, access to studios and fellow musicians, and a chance to study with top producers. Jean, who by that time was less personally driven, became the peacekeeper of the band, traveling (as ever) alongside June. They lived and sang women's liberation but the band, which broke up in 1973, was too early to be discovered by the infant movement.

June, however, brought a lot of hard-earned knowledge and professional skill at record producing with her when, in 1975, Cris Williamson asked her to

play guitar on The Changer and the Changed and introduced her to women's music. "Just staying in women's homes, being part of a growing culture, blew my mind," June says. It was the first time she'd experienced the healing and uniting power of music. It changed her life. June began working with Cris, et al, and went into a period of separation from her sister Jean. "But," as June tells it, "Jean was still with me. She was my witness. She would appear in my dreams...not as a participant, just standing at the side, acting as my witness. What's interesting," she adds, "is that the moment we started working together again, with Running, she stopped coming to my dreams. She was there for me physically."

In the present, the two sisters' lives are just as different as the two of them have always been. June is the committed artist, pushing against her boundaries, seeking to develop herself always, as a writer, musician, producer, human being.

The Millingtons aren't as known as some of their more accessible sister musicians. Perhaps it's the often subtle and complex songs in unfamiliar styles that can sound esoteric or simplistic at first listen. It's the effect of their music, however, not its form, that's bringing them their slowly growing audience. Their records wear well. Their latest, Running, sounds like a culmination of that musical style of the last few years.

So what's next? Probably some entirely new, unprecedented, and unpredictable direction. Contemplating the future, which for June automatically includes her sister, brings up a fantasy of returning to out-front rock & roll and hitting the road with an irresistible group of hot, committed women. Jean says whatever it is, it will have to wait until the new baby is at least six months old. June continues to tour as a solo in the meantime. The Millington sisters are subject to the same priorities women



Fanny (June, Alice, Jean, Nicoel) in 1970.

Jean is married to a musician and is the mother of two, then an artist. Beyond any other considerations, however, Jean is June's first choice as a bass player, and will schedule her albums around Jean's availability.

Continued to page 61

**ABOUT THE AUTHOR:**

Barbara Bull was once in a band called "The Gangband" which, as an obvious anathema for feminists, was kicked to death in 1975. She is currently a writer involved in "Mama Bears News & Notes" and pursues the medium which threatens to replace the written word — video.

# A Band with a Difference — Or Two

Judith Pasternak

Even within the ever-broadening range of women's music (or, for that matter, outside the field altogether), the New York band Deuce remains one of a kind, a group unique on so many counts it's all but impossible to categorize. How do you describe a band of four women and three men, founded and led by two women horn players, that plays original instrumental music blending rock & roll, jazz, funk, and salsa?

Categorizing them is not a problem that appears to concern their audiences, though. At a Deuce performance, audience and critics alike feel the heat and don't ask questions about what pigeonhole to put them in. "I don't care what anyone says, that babe is hot!" muttered a tough-looking young on-looker at one outdoor lunchtime concert. Critics tend to use descriptions like "high-energy," "adrenaline-pumping," "musical fireworks." But the band's very uniqueness, the difficulty in labeling it, may be part of what has stood between them and a recording contract that would have brought them greater national recognition.

For all that, they get a fair amount of national exposure. The band was just back from the Seventh Women's Jazz Festival [Editor's note: See Jazz Fest article in this issue] in Kansas City when co-leaders Jean Fineberg and Ellen Seeling spent a spring afternoon talking with me about Deuce, its future, and women in music.

Jean Fineberg plays saxophone, clarinet, and flute. Ellen Seeling is a trumpet and flugel-



Sardi Klein

Ellen Seeling and Jean Fineberg: front-line creators of "the Deuce sound."

horn player. They already had careers as professional horn players -- a rare achievement for two women -- in 1980, when they decided to put together a band that would let them make their own music. The name Deuce was chosen to signify that the two of them were the front-line creators of "the Deuce sound."

The shared experience of five years of making music to-

gether (as well as running a business -- they also manage the band) has given them an intellectual harmony as well, so that talking with them is oddly evocative of a Deuce performance. They also complement each other visually. Fineberg is smaller, darker, an intense native New Yorker; Seeling is a big, fair Midwesterner. Beyond that, they are both extraordinarily articulate; for all the



fireworks on the bandstand, Fineberg and Seeling in conversation are first and foremost thinking musicians.

On their minds at the moment are two very significant changes in the sound of the band. For five years, the Deuce sound has been totally instrumental, but now they are incorporating some vocals. As Fineberg describes it, "We started out instrumentally because we wanted to establish the sound, with Ellen and me as the leaders and the front line. Now that that's been established, we can add the vocal concept and try to do something which nobody else does: have a vocalist, but have the vocalist be like one of the other musicians, not the star of the show. A lot of singers are always saying, 'I wish I could be just like the other musicians.' Well, in our band, they can."

Seeling notes that Fineberg actually began her musical career writing vocal tunes for herself, "which she doesn't sing any more, thank God."

"Thank God," agrees Fineberg. "I wrote 1960s anti-war tunes. I was a beatnik in the Village, an ersatz Joan Baez; I played my guitar and sang folk songs."

As a saxophonist, however, they describe Jean as "basically a rock & roll player," which brings them to the other change

kind of music that we're into now, more than straight-ahead jazz."

The look of the band is changing, too; they're dressing up, rather than playing in jeans and T-shirts. "I don't know if we ever played in jeans and T-shirts," Jean says, "but our guys did. Now we tell them to dress up for the gig, which means a clean T-shirt instead of a dirty one."

About "the guys" in Deuce: since the beginning, Deuce has consisted of Fineberg and Seeling, plus Julie Homi on piano and Nydia "Liberty" Mata on Latin percussion, plus men on drums, bass, and guitar. But those three players have changed several times over the five years. So, why a mixed band, on the one hand, and, on the other, why do the four women remain a nucleus while the men change?

"For one thing," Fineberg answers, "the overriding reason is that we look for players who play their instruments the way we feel is best suited to our music. The second reason is, I personally shy away from having an all-female band, because as soon as you have an all-female band, the emphasis is on that and not the music."

The women in the band are stable, she says, because "plainly and simply, women don't get as much work as men. If Julie

what happens when young women professionals get to New York -- or wherever they are starting their careers -- is that they get passed over time and time again, and they have to prove themselves forever and ever and ever, and they never get the kind of mentor backing they need to become real, real solid players."

So how did this mixed, rock & roll-leaning band go over at the Kansas City Women's Jazz Festival? "Real good," says Seeling, "which really surprised me. Up to this year, it's been a pretty straight-ahead jazz festival," with smaller, more musically-conservative groups. But the night after their concert, she went -- without her horn -- to a jam session at a local club, and was "accosted" by such an enthusiastic crowd that "I was afraid for my life if I didn't get up there on the stage." The next night, they did play to an audience of a thousand people at another jam session.

Deuce -- with women on drums, bass, and guitar -- will be at the Michigan festival this summer. But when will there be an album? Seeling says, "Well, we went through all the same things everybody else does for about three or four years, shopping a tape around. And we got the same answer -- which was 'no.'" By then, they had

*"As soon as you have an all-female band, the emphasis is on that and not the music."*

in Deuce's sound. The band is moving further away from its original jazz elements, more toward "pop rock." Fineberg says, "I like to think of it as sort of timeless rock & roll. Take a Billy Joel tune; other than its being produced in a more contemporary way, any of the tunes he's writing could have been hits in 1960. You can do that any time and people always like it, and that's the

and Nydia were men, they would be so busy right now they would be unavailable to us."

Seeling talks about the difference in the opportunities and training available to women and men. "The way you get to go from being a professional musician to being quite good and known in your field is to have professional experience under lots of pressure with real good players playing with you. And

three album-quality tunes on tape, so they've decided to put the record out themselves. It will have a few vocal tunes on it, probably with different singers singing lead on each. They'd

*Continued to page 61*

**ABOUT THE AUTHOR:**

*Judith Pasternak is a poet and feminist journalist based in New York. She is the director of women's programming at WBAI 99.5 FM in New York, as well as being a grandmother and former cab driver.*



Helayne Seidman

# Casselberry & DuPrée

Jaque DuPrée

I was playing my chromo harp during lunch period at East Flatbush High School one afternoon when this tall youth with a major afro, a trenchcoat, and a guitar came up to me. She was J. Casselberry. We clicked from the beginning. She was casting for the annual school musical, a production scored and directed by another student, singer-songwriter Steven Grossman, now a life-long friend and musical colleague. At the audition, my rendition of the 60's classic "White Rabbit" won me a leading role in this play. This was the beginning of a personal and musical relationship which has now spanned 18 years.

From the beginning, Judith and I wrestled with different approaches to music -- white folk vs. black soul -- time and time again, believing that nothing lasting will grow over-

night. Because she bears the rarest kind of fire, sharing our different musical backgrounds was a new pleasure. J.'s mom brought her up with the sounds of big band jazz and classical music from various cultures. J. introduced me to soul music and rock. But after introducing me to Nina Simone she won my heart for life. For Nina Simone taught me to be a stylist, to make love to music, to mold it to my form, to mold myself to it, to live my music without too much compromise.

With the help of Barbara Nabors-Glass, J. and I slowly began our work of politically evolving as African-American radical lesbians making music about women, about oppressed people in general and our own people in particular, empowering ourselves, loving ourselves, networking with various individuals

and communities, completing chores, knowing our direction, controlling our lives, making decisions about our bodies, and, most important, our minds. B.G. believed in us and managed us throughout our formative years in California. She put us on the road for a lifelong career in music.

While working with B.G. we made the decision to go all the way -- we let go of our nine-to-five's, we left California and went on the road. Now, sojourning in New York City on our way to study music in Boston, we use our 16-hour musical workday to intelligently program where our living experiences will take us in sound. The ability to digest a certain amount of the visual experience of our communities and current world events helps us to weave these ingredients into our music. We

constantly go around and around about our music, deciding what our goals are, about our approach, taking a new look at the realities of our technique, the long range, the whole picture. We are constantly taking workshops and classes to upgrade ourselves. We struggle to work things out, we compromise, we build and grow together, giving support, questioning, analyzing, making difficult decisions and sticking to them.

My favorite sort of collaboration involves the rearrangement and reinterpretation of songs of other artists into a somewhat avant garde African-American folk sound, if you can imagine. Now I am also beginning to write original songs -- both lyrics and music -- and look forward to presenting them to our listeners.

Music began in my life with spirituals on the old 78's recorded by Dorothy Love Coates, Inez Andrews, Clara Ward, the 5 Blind Boys of Alabama, and the original Staple Singers, just to name a few. I wanted to give testimony to the world, so as a child prodigy guest soloist in a number of church choirs, I became known for my rendi-

tions of traditional spiritual favorites. I continued from spirituals to gospel, studying girl evangelist Shirley Caesar, the late, great Mahalia Jackson, James Cleveland, and the Mighty Clouds of Joy. In their music I found new depth, feeling, and (equally as important) how to deliver a song. I learned you must always sing like you are witnessing to each individual listener, like it is your last time performing. And I learned that my voice is not just mine but a gift from our Almighty Creator, to be used as a tool for giving thanks and as a beacon of light for myself and others to grow by.

In my pre-teen years I first heard South African singer Miriam Makeba and reggae artists Bunny Wailer, Jimmy Cliff, and Bob Marley. I heard Odetta and Buffy Saint Marie. I thank Buffy because after hearing her I defied anyone who worked me over about my vibrato. I thank Miriam and Odetta for showing me it was okay to express African ties.

Then there was Sweet Honey in the Rock. They moved me spiritually in such a way that made clear to me the ties be-

tween the old and the new, the social and the political, the church and the world. They did in song something which only the reverent do. Thank you, Sweet Honey, for helping me to see my musical path more clearly.

I am always on stage in life, learning the art of being a true musician, which for me means keeping a good profile and working on the dynamics of crystal clarity in my sound. I spend a lot of time with Toshi Reagon these days. We listen to records and go out to hear live music and talk about music and experiment with sounds and words. She and J. and I are the last musical hanging buddies. This is another way of growth.

I thank JAH for introducing J. Casselberry into my life. I pray that we continue to grow ever strong, forever righteous in our music. For music is my life and my life is my music. [Editor's note: Read more about J. Casselberry in next issue's "Mulling It Over" column.] ●

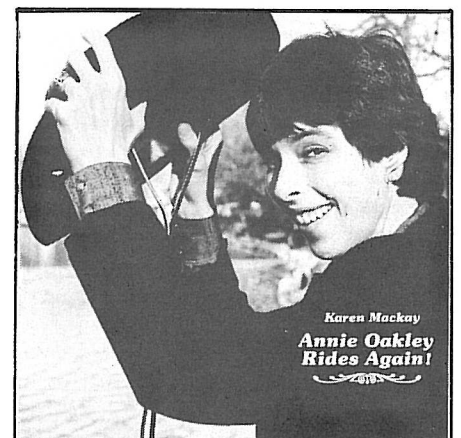


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# June Jordan and Adrienne B. Torf: On Collaboration

*AUTHORS' NOTE: Due to time constraints, the interviewer presented here is a figment of our imagination. We could find no one willing to interview us at 2:45 a.m. on the day of the deadline for this article, the only time we were both available, so we pretended. Any resemblance to a real journalist, living or fictitious, is purely coincidental.*

**PURELY COINCIDENTAL:** I appreciate your taking time from your busy schedules to sit down and talk with me.

**ADRIENNE B. TORF:** Can I get you some coffee or tea? Or juice?

**JUNE JORDAN:** Actually, I think she wants us to sit down.

**ABT:** Oh. Okay. (They all sit down.) What was the question?

**PC:** There hasn't been one yet.

**JJ:** Well, perhaps we can give you some sense of what we've been doing, altogether, both collaboratively and individually, which is also why we haven't been able to conduct this interview before now.

**PC:** That sounds like a good way to begin.

**JJ:** As you probably know, our performance at last year's National Women's Music Festival in Bloomington was our first performance of material we'd written collaboratively. Since then, we've performed at the

Sisterfire Festival; the celebration of the fifth anniversary of the Sandinista revolution, in Washington, DC, sponsored by the National Network in Solidarity with the Nicaraguan People; a fundraiser for AMES in New York City; and, just a few weeks ago, both at Goucher College and right here in Brooklyn as part of the "Celebrate Brooklyn" series in Prospect Park.

**PC:** That's a variety of settings and, I assume, a variety of audiences. I know from reviews that you were very well received at the women's festivals. How about at the other places?

**ABT:** Just as well, I'm happy to say. Our audiences include many kinds of people -- men

and women of all ages, races, and political affiliations. Both June and I each have our own followings, and one of the advantages to performing together is that those people all come together and hear something they may not have heard otherwise. The poetry audience hears the music, the music audience hears the poetry, and still others come to hear the collaborative work. The word is out that we're doing something new and exciting.

**PC:** How would you describe your collaborative work?

**JJ:** We call it, "the poetry of music and the music of poetry." It covers many styles of popular North American music: gospel, rock, reggae, calypso, classical,



Adrienne Torf and June Jordan: "Our goal is to move people."

new wave, and we marry this range of music styles to diverse political issues of our time, including "the issue" of contemporary love. And it's an equal collaboration in which neither the music nor the words is secondary; both elements are indivisibly joined by two artists who regard each other as absolute equals.

ABT: Much of it is songs. June writes a poem and I set it to music, usually as a song. In some of the pieces, the words and music are synchronized rhythmically but not melodically. None of it is just hooked together by mood; the music is never arbitrary, and that's what's new about it. It's nothing like a beat poetry reading with improvised music accompanying it or floating around in the background.

PC: So how do you decide what kind of music to set the poetry to?

ABT: Often, the poem itself strongly suggests the style of music. First of all, June writes very musically. Not only is she a rhythmically versatile poet, but I often hear melody in her poems, too, especially when she reads them to an audience. It's not coincidental that June is also a classically trained pianist. She studied with Frank Sheridan, from Julliard; and although she's shy about it, she can sit down and read through a Mozart sonata flawlessly. So we have some kind of common sensibility, and that makes writing together very easy.

Then, of course, what she talks about in a poem can suggest musical style; her poem about Grenada, for instance ("another poem about the man"), I thought could obviously work as a calypso song. And the humor of that poem, in contrast with images of the real devastation bestowed on the people of that island when

our marines invaded, is enhanced by the lilting, danceable calypso beat. People do dance to that song, to lines like "artillery and tanks up against a halfnaked girl/ and her boyfriend/ another great success..."

PC: Is it important to you that people dance to your songs?

JJ: Some of them, yes, because our goal is to move people, and, where I come from, if people feel moved then they should move.

PC: Then how does your work differ, say, from that of political songwriters?

JJ: I write poems, not song lyrics. Every poem of mine that Adrienne sets to music is exactly that -- a poem. When someone writes a song, political or otherwise, I assume that they're conscious of how those words will fit the music, ultimately. They keep the lines to a certain length, or they repeat lines, for musical reasons. Adrienne may rearrange the form of a poem in order for it to work as a song, but in my own readings, and when my work is published, it maintains its original form.

PC: Is that the process, then? June, you write a poem and then Adrienne, you set it to music?

JJ: So far, that's the way we've worked most of the time. But in "Dance/Nicaragua," Adrienne wrote the music first, and then I wrote the words. In solo performance, Adrienne still plays the piece, "Dance," as she wrote it originally. And I expect there will be more and more instances in which we will decide or, more accurately, compose the performance piece of words and music together, rather than one or the other of us acting as the "starter up-  
per."

PC: Is all of your work political in nature?

JJ: Yes, starting with the fact that it's a collaboration.

ABT: June and I have led very different lives, obviously. We're from different generations, different races; I grew up in the suburbs of Boston, June grew up in Bedford-Stuyvesant. Our lives' experiences are very, very different. So merely by getting on stage together, we're making a political statement.

PC: Is that why you decided to work together in the first place?

ABT: No, I wasn't conscious of that as a reason for writing together. Mutual respect and admiration as artists had a lot to do with it. But the differences are important, both within the collaboration, and to audiences and the press. It's only since June and I have been performing together that the press has referred to me as "a Jewish pianist," I suppose because the last year has witnessed a tremendous amount of publicity about antagonism and hatred between Blacks and Jews in this country. The hostility is real, and the fact that Israel is the second largest supplier of military aid to the apartheid regime in South Africa is one major reason for it.

JJ: But Blacks and Jews in this country also have enemies in common -- the Ku Klux Klan, for instance. In fact, we've written a full-length musical for the theater that deals precisely with these issues: how can two groups of people with real political and historically-based disparities work together to conquer an evil that threatens them both? And how can performing artists project an effective political voice, by using our art, if political organizers would allow us more

than a minute or two between featured speakers at a rally?

PC: You've written a musical together? What's it called?

JJ: It's called Bang Bang Uber Alles, and it's slated for an off-Broadway run in the fall of this year, at the American Place Theater.

PC: "Bang Bang Uber Alles" is also the title of one of your collaborative songs. What exactly does it mean?

JJ: It refers to the violence hanging over, hovering above and penetrating into all of our lives. "Uber Alles" is part of a phrase made infamous by Adolph Hitler at his mammoth rallies. "Uber alles" means "over all" or everywhere. Hence, "Bang Bang Uber Alles."

PC: Some people have commented that your performance is relentless in presenting different examples of that violence, that it's almost too much to take at one sitting.

ABT: Yes, recently we received a letter from a woman complaining that there is no "spirituality" inherent to our work. I responded by pointing out that, first of all, all that we write about is real; it's truthful -- June doesn't make it up. If that woman, or anyone, deals with the violence and the ugliness of this world with her spirituality, then our show should be no more difficult for her to handle than her day-to-day life is. There are other performers who offer sanctuary through their art. Our goal, as June said earlier, is to move people to do something to counter that ugliness -- not by proselytizing, but by presenting the world we live in, through poetry and music, realistically and artistically.

PC: Have you each continued

to work individually since you started this collaboration?

JJ: (laughing) Most certainly. Adrienne is preparing to make an album of her own compositions for piano and synthesizer. This will be her solo debut, in public, nationwide. And about time, I'd say. And, also, she's recently begun writing all of the music for a new television series. So it's happening.



Vada Vernee



Vada Vernee

ABT: And June, aside from teaching full time, has just seen the release of her latest book of poetry (Living Room), and her new book of essays will be out in the fall. And she is swamped with requests for poetry readings and keynote speeches. Also, I'll tour a little as Ronnie Gilbert's accompanist at festivals this summer, and do some solo performing as well.

JJ: And, we're constantly revising the theater piece, so I'd say we're both pretty busy.

ABT: Yeah, but at least we got this interview out of the way...●

## WOMEN'S DUOS

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**Alexander & Noelle.** 809 Dobson, Evanston, IL 60202 (312) 769-0151.

**Casselberry & Dupree.** 284 Eastern Parkway #2E, Brooklyn, NY 11225.

**Ginni Clemmens & Merle "The Pearl" Markland.** 3721 Greenview, Chicago, IL 60613 (312) 935-2298.

**Hunter Davis & Julie Homi.** P.O. Box 7715, Berkeley, CA 94707 (415) 527-4894.

**Sue Fink & Diane Lindsay.** Ivyknot Booking, 2801 B Ocean Park, Santa Monica, CA 90405 (213) 391-8878.

**Cris Williamson & Tret Fure.** c/o Olivia Records, 4400 Market, Oakland, CA 94608 (415) 655-0364.

**Holly Near & Ronnie Gilbert.** c/o Redwood Records, 476 MacArthur, Oakland, CA 94609 (415) 428-9191.

**Hawkins & DeLear.** 1922 Karlin, St. Louis, MO 63131 (314) 822-4568.

**Teresa Trull & Barbara Higbie.** c/o Roadwork West, P.O. Box 3505, So. Berkeley Station, Berkeley, CA 94703 (415) 549-1075.

**Adrienne Torf & June Jordan.** 123 Seventh #162, Brooklyn, NY 11215 (718) 783-6920.

**Therese Edell & Betsy Lippitt.** P.O. Box 20015, Cincinnati, OH 45220 (513) 542-5151.

**June & Jean Millington.** c/o Fabulous Records, 4246 Hollis, Emeryville, CA 94608 (415) 428-2342.

**Morgan & Phelan.** Good Company Productions, 37 Skating Pond, Weston, MA 02193 (617) 894-9057.

**Musica Femina.** 1236 SE 34th, Portland, OR 97214 (503) 233-1206.

**Troia & Grier.** c/o Synergy Records, P.O. Box 8786, New Haven, CT 06532 (203) 624-0362.

**Tufo & Baum.** 545 Douglass, San Francisco, CA 94114 (415) 641-7729.

**Jasmine.** 706A DeMun, St. Louis, MO 63105 (314) 727-8918.

**Washington Sisters.** P.O. Box 142092, Columbus, OH 43214 (614) 263-3840.

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DUOS cont. from page 17

are making a feminist statement: see, women can play instruments well, deserve to be taken seriously, and merit our place on the stage. There's a wide spectrum of views expressed in lyrics, from musical sledge-hammer political rhetoric to the sweetest of love songs. There's a lot of room for diversity in women's music, but whatever the slant of the particular artist(s), it is always woman-loving in some way. It might focus on women relating to other women in personal or political ways. It might be the story of two individual women. Or it might show Woman relating with respect and care for herself. Lately, Goddess songs are proliferating. None of these songs are given much time of day in the mainstream scene, with an exception here and there ["We Are Family" by Sister Sledge, "Too Many Fish in the Sea" by the Marvellettes, "I Am Woman" by Helen Reddy, "I Will Survive" by Gloria Gaynor]. Notably, none of these songs have been done by two women together who have made a professional commitment to performing together.

Not surprisingly, the mainstream music scene reinforces the patriarchal status quo. Although many male acts (especially heavy metal bands) are deviating from the stereotypical ways men "should" look, the changes in appearance do not indicate a new sensibility about women. MTV, the music video station, has come under the most fire from feminist and parent groups for the constant use of scantily-clad, often bound and tortured women as props for many music videos.

Traditionally, women have been encouraged to participate in music by playing acoustic guitar or maybe piano. Being the "chick singer" fronting a (male) band has also been acceptable. A few women have been successful as solo acts,



Holly Near and Ronnie Gilbert, spanning the generations.

Irene Young



The Washington Twins at the 1984 National Women's Music Festival.

Vada Vernee



Teresa Trull & Barbara Higbie.

Irene Young



Dupree & Casselberry soundcheck at the Michigan Festival 1984.

T.L. Armstrong

primarily vocalists [in certain subcultures, like jazz, there has been more latitude for women to do more]. But popular music, aside from the folk era of the 50's and early 60's, has not been acoustically oriented. If performers need to play electric and technopop instru-

ments in order to succeed, and women are denied access to training, backing by experienced mentors and promoters, and stage time...

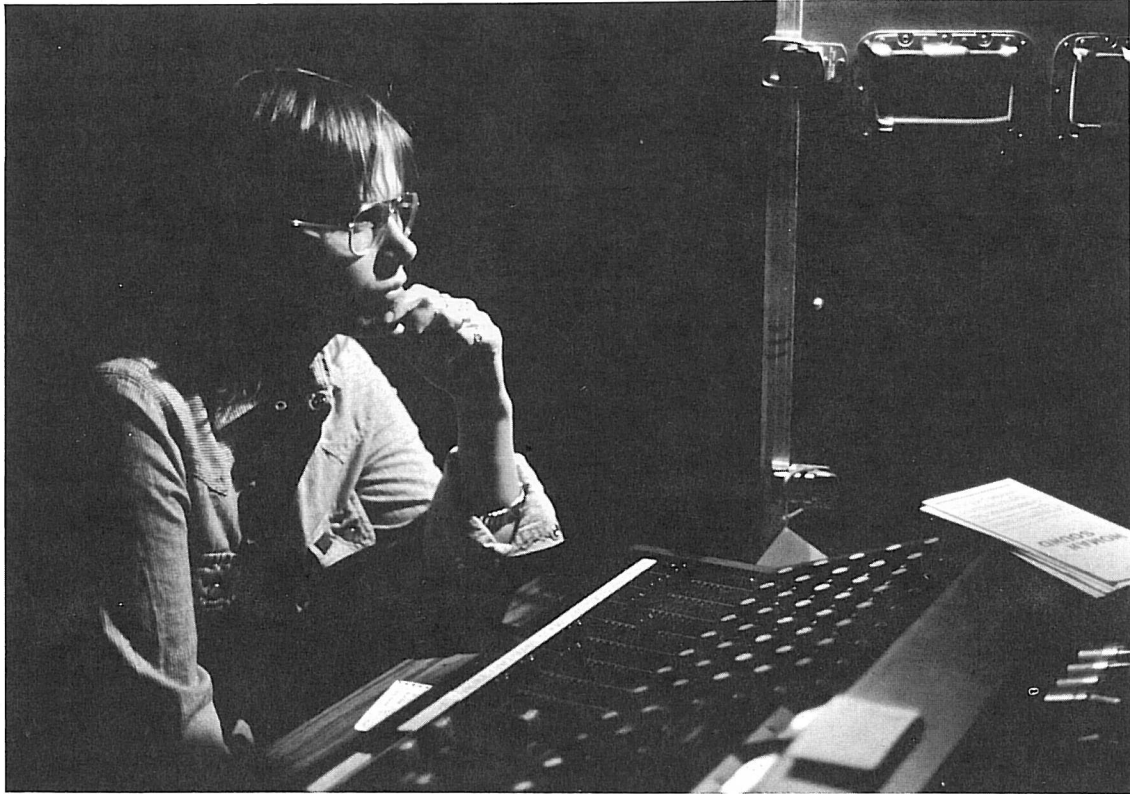
Two people relating as a unit, musical or otherwise, are an interesting phenomenon. Two people performing together conjures up images of siblinghood or of that more primary cultural unit, The Couple. The Couple is pervasive as the basic unit of social functioning. It seems almost impossible that two people who are relating emotionally on stage wouldn't be open to speculation as to whether they are siblings or, if unrelated, "involved."

Most of the female-male duos have in fact been couples, with the occasional Carpenters-type brother and sister. Almost all of the male-male duos have been brothers, and some of the others (recently Hall & Oates, for example, who appeared on an early album cover heavily made up) are suspected of being gay boys. All of the woman-woman duos, except Hazel & Alice, that have been even somewhat successful have been biological sisters. It would seem that the public finds two unrelated women making a meaningful connection on stage to be the least palatable image in the duos department.

Men frequently like to imagine that women are rivals (fighting over a man, preferably). The image of two women actually liking each other and cooperating on stage is not one that is likely to please the average patriarch. It does not serve male interests to have women relating primarily to each other without rivalry.

Sexism isn't the only prejudice operating in full swing. Heterosexism discourages anything that even hints at being openly gay, let alone gay and proud, except as an occasional novelty (as with the 1970s disco

Continued to page 61



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## *Happy Tenth Birthday to Woman Sound*

Rena Yount

Few things have done as much as women's music to create a sense of identity and self-affirmation in the women's movement. It has taken more than musicians to keep women's music alive. A whole array of skills go into the concerts, recordings, and festivals that celebrate our common experiences and changing visions. One of the most specialized and challenging of those skills is sound engineering. Traditionally an all-male field, sound work has yielded little in the last decade; it continues to be dominated almost entirely by men. One of the outstanding exceptions is Woman Sound, a professional sound reinforcement company based in Washington, DC, which has just celebrated its tenth birthday.

Boden Sandstrom, owner and chief engineer of Woman Sound, is a familiar friend to concert and festival producers in the women's music circuit. Individually and with others from the Woman Sound crew she has done sound for Sisterfire, the Michigan Womyn's Music Festival, the West Coast, Southern, and National Women's Music Festivals. She has toured with such performers as Cris Williamson, Casse Culver, and Lily Tomlin, and done concerts in cities across the country.

Boden started Woman Sound in April, 1975, with singer Casse Culver, who was a partner for three years. Boden was drawn to sound work by a mixture of motives. She had a longtime love of music, and she wanted to provide a service to

the women's movement and other political groups. She was attracted by the challenge of gaining technical skills and functioning in a field few women had entered. And she wanted to take charge of her own life by creating work that was under her control.

It was not an easy process. Sound work takes a number of abilities that women are not encouraged to develop. Aside from understanding and working with electronic equipment, it requires doing hard physical work, learning business practices, and building the confidence to hold one's own in a highly competitive field. Woman Sound began by doing almost entirely women's music, political events, and demonstrations; to become self-supporting it has

expanded to include a range of jobs from conferences in hotels to university graduations.

Today the company employs Boden full-time, plus five part-time regulars and a pool of others who work off and on as work fluctuates. It has become a well-respected company that is hired by jazz musicians, rock bands, street festival producers, and the National Park Service as well as feminist and other political groups. Marian Colbeck, who has been with Woman Sound for five years, explains why: "We're the best sound company in town, and they know it."

Sound work depends on a series of skills that build on one another. It's not enough for the crew to know how to operate mikes, speakers, amplifiers, monitors, etc. Knowledge of acoustics is also important.

Sound is affected by the shape of the space it's in, whether it's indoors or outdoors, the materials of the walls around it, and other factors. The equipment used and the way it is set up has to take these things into account, as well as the type of music being played. In effect, a good sound crew designs a sound system for each space they work in.

Once the sound system is set up, what the audience hears is controlled through the mixing board, a panel with dozens of electronic controls. Through this the sound engineer can hear each separate voice and instrument. She can identify problems (which of the electric guitars is developing a buzz?) and correct them. She can adjust and balance volume, making sure that the drums are not overwhelming the voices, that the bass can be heard.

She controls the monitors, which are speakers onstage that let the musicians hear themselves. There is a separate mix for the monitors. For instance, a singer in a group may want to hear the other singers so she

can keep her harmonies tight; she may not want to hear the instruments.

Every piece of electronic equipment used in the sound system subtly changes the tone of voices and instruments. Through the mixing board the engineer can compensate for this, adjusting the tone quality by controls that boost some frequencies and cut others. It is the mix engineer's job to watch the quality of all the voices and instruments separately, and bring them together in a full, balanced sound.

Being a good mix engineer takes musical sense as well as technical ability. Boden was classically trained on the French horn, and has an excellent ear for music. While she maintains that a good ear can be learned, it does take time. Marian, who started mixing recently, says, "When you're around music enough, you learn to listen in a different way. You hear more of what's going on in the music and how it fits together, and you can sense what it needs to sound right. But then you get behind the mixing board and it's really

hard. In the first dozen times I mixed there was maybe one time when I could really sit back and say, okay, that's it. It wasn't that I was doing anything wrong the other times -- no feedback, it was audible to everyone, all that. I've got all that down. It's a matter of standards. You want the music to be the absolute best that it can be. When it works, when it hits that point, it's great."

Boden, one of the most experienced women sound engineers in the country, says, "I look at mixing as an art -- my art." She recalls mixing for a series of jazz concerts in Washington, DC. "After just about every concert the musicians themselves or their friends would come up to me and say that was the best sound they'd ever had. When people tell you that, they're not necessarily clear about what they mean. But I know that part of what they're saying is that I am a musician, and I can put every instrument just where it should be. I can feature a soloist, I can put the kick drum and the snare in the right relation to the bass part, I can hear all



The 1979 National March on Washington for Lesbian and Gay Rights drew 250,000. The Woman Sound mix platform is to the left of the Washington monument.

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the different contrapuntal parts, because I've been in the middle of music all my life."

Some musicians establish a conscious working relationship with the sound crew. Sweet Honey in the Rock is a black women's group known for their political lyrics and exceptional harmonies rooted in traditional black music [Editor's note: see *HOT WIRE*, March 1985]. Woman Sound has done concerts for them repeatedly over the last ten years. Acknowledging that the sound crew significantly affects the quality of a performance, Evelyn Harris of Sweet Honey says, "There's a whole process that you have to go through, where you work back and forth until you get it right for you and they get it right for them. But now, with Woman Sound, it's like they're family. When we know they're doing sound, we don't worry."

For Boden, that kind of on-going connection with musicians

is one of the rewards of sound work. "To hear Sweet Honey's music that often, to be able to mix it and to get inside it in a certain way, and to hear all the changes over the years, has just been wonderful. Those songs are in my bones."

Located in Washington, DC, Woman Sound has provided sound for many national as well as local demonstrations. These have ranged from anti-war rallies to the ERA Extension march in 1978 that brought 100,000 people to the Capitol steps. Their largest job ever was the National March on Washington for Lesbian and Gay Rights in 1979. Handling sound for a quarter of a million people left them feeling justifiably high.

Another source of special satisfaction has been working at the women's music festivals. It can be exhausting. Setting up begins early in the morning, work goes on until late, and

there are the complications of dealing with many musicians and stage changes. Still, Boden says, "Woman Sound loves to do festivals. We like the energy and all the different kinds of music. And seeing our friends. We enjoy all our work, but we really love festivals."

Woman Sound's tenth anniversary is naturally a time for celebration. It is always good to see an alternative women's business going strong after a decade; one can assume that it represents a triumph over adverse circumstances. It is particularly appropriate that Woman Sound's birthday falls between the tenth National Women's Music Festival and the tenth Michigan Womyn's Festival. Women's music gave Woman Sound its birth and direction and Woman Sound, along with many other women for whom that movement opened doors, has given labor and love in return.



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Casse Culver, Boden, and Margie Adam working on Casse's "Three Gypsies" album in 1975, just prior to the formal formation of Woman Sound.



1979 Appropriate Community Technology Festival.

After ten years, Boden is beginning to look at other ways she wants to work in the field of sound engineering. She says, "I'm on the lookout for a qualified woman or women who are interested in buying in and running Woman Sound, and who would keep it going in the same direction."



Boden at the mixing board at the 1978 "New Day Beyond ERA" concert with Margie Adam and Sweet Honey in the Rock.

"There are still very few women sound engineers," Boden adds. She has taught a number of sound courses for women, and others have gotten training through Woman Sound. But most have had their priorities in other areas, such as musical performing. To be a good engineer, "it really has to be your first love."

Clearly it is that for Boden. It is work that combines independence, enjoyment, a sense of accomplishment, and a way to contribute to movements she supports. "I've done what I set out to do, which was to find a way to make a living that's also my connection and my creative outlet. That's been really important to me. Back when I was working as a librarian it seemed impossible. But I think it was something I had to do in order to feel whole."

**ABOUT THE AUTHOR:**

Rena Yount is a feminist and long-time activist living in Washington, D.C. She has worked as a newsletter editor, co-authored two books for community organizers, written free-lance articles, helped start a women's writing group, and recently published her first fiction.

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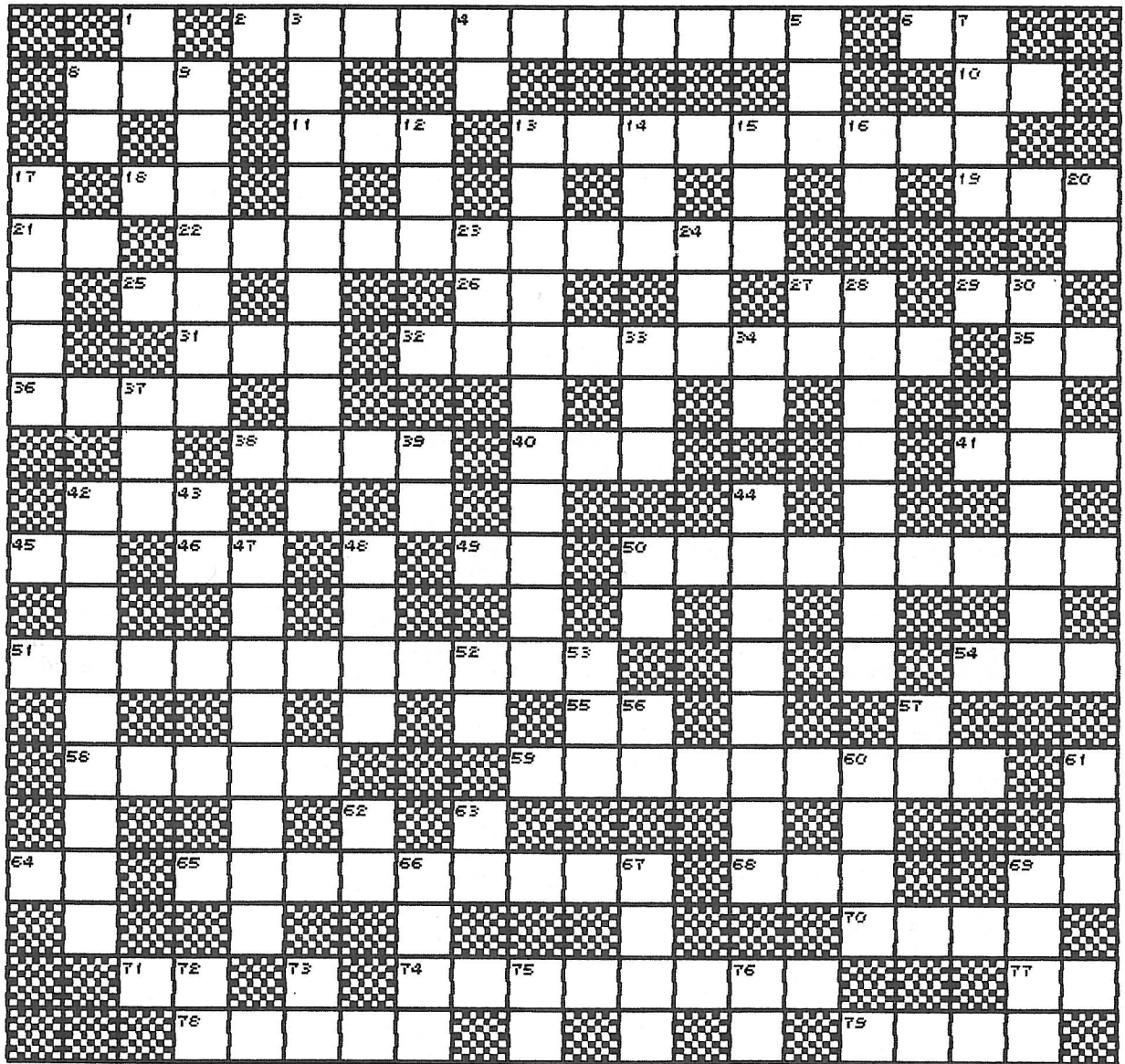
## ACROSS CLUES

2. International — of Rhythm
6. In case
8. — England Women's Musical Retreat
10. Location of original National Women's Music Fest (initials)
11. "Break a —"
13. Traveller to India
18. June Jordan's partner (initials)
19. Susie Gaynes' Production Co.
21. "Shadows — A Dime" (Ferron)
22. Founding Mother of National Women's Music Festival (2 words)
25. Home of major feminist theater Company (initials)
26. Home of Ladyslipper (initials)
27. Writer of "Midnight Special" radio article in Hot Wire #2 (initials)
29. "Some say our craze — an amazon phase. . ." (Teresa Trull)
31. Viet —
32. Barbara & Teresa eyeing each other on this cover
35. — men allowed
36. Paid My —, pioneer women's music journal
38. Nancy, Lisa
40. "From — Heart" (Meg Christian)
41. "You — Know All I Am" (Holly Near)
42. A show is often a 50-minute — followed by another
45. "We Shall — Forth" (Margie Adam)
46. Mischief Mime (initials)
49. Site of Southern Fest (initials)
50. "Feather your engine, get your wings on tight. . ." (2 words)
51. Classic Kay Gardner
54. Telepathy for example
55. Each (abbreviation)
58. Tyler, Flower
59. Ferron's first
64. — Want the Music, original Michigan Fest planners
65. Instrumental Margie (2 words)
68. Before
69. Hello
70. Winter's former partner
71. First & last note of a scale
74. "— Jane Loves Women" (Alix Dobkin)
77. Producer of two annual festivals (initials)
78. Sweet — in the Rock
79. "Woman, you know you've got to — the music" (Meg Christian)

## DOWN CLUES

1. In regards to
3. Best-selling Olivia artist
4. Bernice's rocking daughter (initials)
5. When Mountain Moving Coffeehouse is open (abbreviation)
7. Cathy, Sue
8. Home of Carol McDonald & Witch (initials)
9. West Coast pianist and record producer
12. "Wild Women Don't — the Blues" (Ginni Clemmens)
13. Olivia anthology
14. Fish eggs
16. Your drivers license for example (abbreviation)
17. Edwina Lee Tyler & A Piece of the —
20. Popular womyn's community (initials)
23. No room at the —
24. Ginni — Clemmens
27. "Midnight — the Oasis" (Maria Muldaur)
28. Site of original Michigan Fest
30. Green ones
33. Before
34. Home of major labels like Olivia, Redwood, Pleiades, Fabulous (initials)
37. Adam's better half (not Margie Adam)
39. Sixth note of the musical scale
42. Women's band from Chicago and Detroit
43. Trademark (abbreviation)
44. "Imagine my —" (Holly Near)
47. Big Mama outdoor festival
48. Betsy, Beth
50. "Let it — Known" (Teresa Trull)
52. Pioneer separatist singer, now an accountant (initials)
53. Take a look —
56. Montana women's music pioneer, now in Jane Finnigan Quintet (initials)
57. — stage
60. "Turning it —" (Meg Christian)
61. Linda Tillery
62. "The Ways a Woman Can —" (Trull)
63. All right
66. Mary, Tyne
67. Beachy granules
69. "— is a Lovesong" (Margie)
72. — no!
73. "Fire — the Rain" (Holly Near)
75. Former Miss America, now a TV and magazine celebrity (initials)
76. Emergency room (abbreviation)





ANSWERS on page 43

# NEWS FLASH

## Elizabeth Cotten wins Grammy at age 93

Shanta Nurullah



Helayne Seidman

At Sisterfire '83.

The music industry must be commended for one small yet progressive step in its belated acknowledgement of Elizabeth Cotten's greatness. Recipient of a 1985 Grammy Award in the Traditional Ethnic Record category for her album *Elizabeth Cotten Live* (Arhoolie Records), Ms. Cotten is one of the few women who plays an instrument as well as sings ever to be honored by the National Academy for the Recording Arts and Sciences.

Born January 5, 1893 in Silal City, NC, Elizabeth Cotten is a storehouse of history, which she willingly shares during and outside her performances. Her

velvet touch and superb technique on both guitar and banjo are amazing and inspiring. Of the "folk music" label attached to her work she says, "Whether it's jazz or blues or whatever, when you write your own songs, I call that 'folk music'."

Ms. Cotten attended school only as far as the fourth grade. Although she didn't realize it, until the time she was in school she didn't really have a name. Her family called her "Sis" and "Li'l Sis." Even the teacher called her "Li'l Sis" until the day she asked the child, "Don't you have a name?" The child responded that her name was Elizabeth. "That day I

named myself," Elizabeth Cotten recalls.

Elizabeth had an older brother who played banjo. When quite young she would take his instrument off the wall in his absence and try to pick out songs. Invariably she would end up breaking some strings. When her brother would return home, Elizabeth would hide under the bed, afraid of what he would do upon discovering the broken strings. He never acknowledged the damage. Instead he allowed his sister to continue exploring the banjo, breaking more strings and developing a unique style of playing in the process.

Elizabeth Cotten's approach to her instrument has been widely imitated and is referred to now as "Cotten picking." Ms. Cotten is left handed and, as a child, didn't know that left-handed guitarists reverse the standard position of the strings. She just turned her instrument upside down and played. To this day she plays with the lower-pitched strings on the bottom instead of the top.

While young Elizabeth was picking out other people's songs on her brother's banjo, she was composing her own tunes as well. "Freight Train," perhaps her most famous composition, was created when she was ten or eleven years old. Ms. Cotten recalls being inspired to write this song as she stood in her back yard in Chapel Hill, NC, watching the passing trains. "Freight Train," a child's creation, has been recorded by several artists and sung by multitudes.

Elizabeth Cotten's perform-

ances are sprinkled with anecdotes describing the background for her tunes. Before singing "Oh, Babe, It Ain't No Lie" she sometimes speaks of the next door neighbor who told Elizabeth's mother something that brought the child severe punishment. She was not allowed to go outside the yard. She could not have any company. During this time she just sat in her room and cried. This song came to her:

*One old woman Lord in this town  
Keeps a-telling her lies on me.  
Wish to my soul that old woman would die  
Keeps a-telling lies on me.*

*Oh, babe, it ain't no lie  
Oh, babe, it ain't no lie  
Oh, babe, it ain't no lie  
Know this life I'm living is very high.*

from Elizabeth Cotten  
Folkways Records, FG3526

This creative youngster was determined to have her own instrument and, by the age of 12, found a way to get her first guitar. After her mother would leave for work, Elizabeth would get dressed and knock on doors, asking if people needed someone to work for them. One woman asked, "What can a little girl like you do?" but gave her a chance to prove herself. She started off with a salary of 75¢ a month, which was later increased by 25¢. Elizabeth asked her first employer to buy her a guitar, which cost \$3.25. Elizabeth named this guitar Stella and, she says, "I loved Stella better than I loved myself...I used to sleep with her." After working all day, she would often play her guitar all night, or until her mother forced her to go to bed.

Elizabeth Cotten's playing, singing, and composing never stopped, but her means of sup-

port was almost always domestic work. She says, "I didn't know how to do anything else." One family she worked for in Washington, DC, for over 30 years was that of musicologists Charles and Ruth Seeger. Their



Elizabeth Cotten's approach to her instrument has been widely imitated and is referred to now as "Cotten picking."

children Pete, Mike, Peggy, and Penny all became folk performers. Elizabeth shared her musical gifts with the Seegers and was eventually encouraged by them to perform her music publicly. So in 1962, as she

neared 70 years of age, Elizabeth Cotten started performing at folk festivals and in coffeehouses, while still doing domestic work. Women's music fans saw her with Meg Christian in the early 1980s. When the number of engagements greatly increased, she was able to survive totally on her income from music.

In 1985, at the age of 93, Elizabeth Cotten still travels, giving performances and workshops. During the Xmas holidays last year, she shared the bill with Taj Mahal for two weeks in Hawaii. This resulted in her 93rd birthday celebration being covered there by the TV show "Entertainment Tonight."

Elizabeth Cotten has one daughter, five grandchildren, and many great and great great grandchildren. Most of her family lives in Washington, DC, which she continues to call home. Her family is quite pleased with her present activities, making music to "make people happy." ●

**ABOUT THE AUTHOR:**  
Shanta Nurullah, musician and freelance writer, is a member of the band Sojourner. She writes and performs for children, and has four children of her own.



# WOMEN & CHILDREN FIRST

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# ROCK AND WOMEN'S MUSIC

Tracy Baim and Paula Walowitz



Helayne Seidman

Carol MacDonald: "Bars don't play Meg Christian."

CAROL MCDONALD AND WITCH rocked past midnight at last summer's Michigan Womyn's Music Festival. Their music was matched in hard-hitting impact by the two women in black leather on either side of the stage.

The women of the HOLY WAR, a rock power trio from New York, make political statements through a heavy-metal sound, letting their instruments pound out an improvised rawness unique to women's music.

Dressing the role of 50's rockers, THE FABULOUS DYKETONES of Portland, OR, customize old songs, mixing comedy and danceable tunes to offer a playful look at gay culture.

ABYSS, the three-piece rock dance band from Kalamazoo, MI, gets women up to dance with high energy and hot tunes, as they consciously bring the women's community together through music.

Rock, especially hard rock, has been rare on the women's circuit. Surviving economically as a band is in itself difficult, much less as a rock band in a network traditionally devoted to the acoustic sounds of women like Meg Christian, Holly Near, Margie Adam, and Cris Williamson.

But while many of the circuit's headliners took a break last year, a whole new variety of performers appeared on tour and in recording studios. New

record labels began to spring up. Rock & roll is finally establishing its place in the ever-widening circle that is "women's music."

The door for rockers on the women's music circuit, however, is currently open only a crack. Even when they can be booked, women's production companies and festivals often cannot afford to pay expenses. To survive, many of these bands must play to mainstream audiences as well.

Some women rock musicians don't consider playing in the mainstream to be a compromise. Toshi Reagon, for example, who participates vigorously in the women's music network, says that her music "is based



Connie Platteborze

**Abyss: Playing dance-rock to bring women together.**

on the traditional black culture, and that makes women's music a part of what I do but not the whole."

Carol McDonald, who has a solid past in women's and mainstream music and who was in the rock band Isis in the early 70's, views rock as an effective way to reach younger lesbians who haven't yet discovered the women's music community. "Gay bars don't play Meg Christian," she says. "We need to get music that the bars will play, to introduce the younger women to the network. Young dykes don't even know about the network."

When the Dyketones bop to their own special 50's rock tunes, mainstream audiences get the image and the message that the band is hoping to convey, according to band member Char Priolo. "We want to branch out further in both women's music and the mainstream," she says. "It is very important to get a good healthy look at the gay culture through gay humor. We are doing the 'education of America!'"

Simply by their group name, the Dyketones boast their sexuality. But members of the band HOLY WAR view sexuality and gender as irrelevant to their music. "We are 'out' as musi-

cians. That is the important thing; sexuality is not," asserts HOLY WAR bassist and vocalist Hope Fisher.

"We're not emphasizing that we're three women; we stress that we're three people," Fisher says. HOLY WAR's rock power is based on that of early rock power trios, especially Jimi Hendrix. "Hendrix was the de-

finite power trio...that rawness, that free (improvisation). That's what we're all about... hard rock." With titles like "Cease Fire" and "Gun in Hand," Fisher says they are "making stands, struggling for self-realization, not self-mutilation. That is the message of the band."

What makes a rock band fit into what we call "women's music"? Is it just being all women? Being feminist women? Being lesbians? Is it using song lyrics to convey a feminist or political message? Is it enough, as some women rock musicians believe, to be as good or better than the boys in what has been, until recently, a predominantly male arena?

Even just a decade ago, high calibre rockers on the women's music circuit were in a tiny category by themselves.

"I've come full circle, back to rock & roll," says June Millington. "For ten years, I avoided it like the plague. Now I'm getting re-tuned into just me and my electric guitar. I'd for-

The Fabulous  
**DYKETONES**  
50's ROCK & ROLL BAND



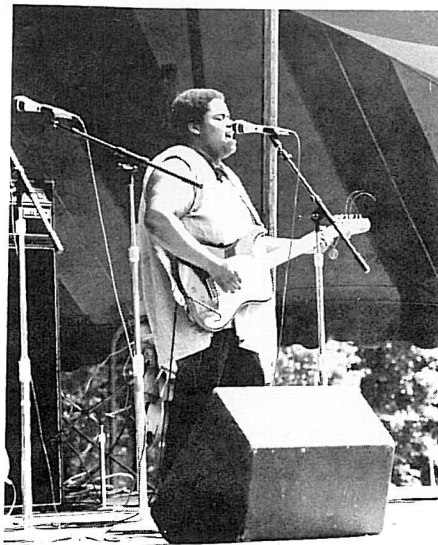
gotten how much fun rock & roll was." Millington had been playing that guitar as part of the rock band Fanny with her sister Jean in the early 1970s. [Editor's note: see the article about the Millingtons in this issue.] Now she's back on the rock scene, as impressively skillful as ever.

And Abyss percussionist Nancy Rogers is less well-known but no less active. She has been making a living doing some form of rock-band music (usually with other women) for over 15 years. In addition to doing women's music, she's been involved in mainstream groups, including a three-year stint with Suzi Quatro's band Cradle.

Penny Rosenwasser, a booker for Toshi Reagon and the Agitones, says that the quality of women performers has improved considerably in recent years. "Women are getting much better," she says. "Before, women's music was unique. It was exciting in and of itself, and the quality wasn't important. The skill level now is head and shoulders above what it was."

Even though many women rock musicians have achieved the skill, experience, and savvy to play in the mainstream and make a living, the need for a network of women's production companies and studios has not diminished for women's rock. Many women must subordinate their musicianship to their image in order to succeed in the conventional rock scene. "The field is oriented for and by men," says HOLY WAR drummer and vocalist Deona Wellman. "Men have the booking potential, the ties, so some of the women have sold out to the image." She cites the Go Gos as an example. They "are dressing like what they would think the rock image would be for women," and are guilty of "poor musicianship."

Abyss plays straight bars "in order to make ends meet," but they much prefer playing for



T.L. Armstrong

**Toshi Reagon on daystage at the 1984 Michigan Festival.**

all-women audiences. Their literature states, "By bringing womyn together and rejoicing in the beauty of being a womon, Abyss believes there is no end to the power of womyn when we band together." They choose to play dances rather than concerts because they want to encourage interaction and self-expression in their audiences. They feel that they tailor their performances when playing to all-women audiences. Though they play music similar

to that which is heard on the radio, their raps are specifically geared to the interests of the women's community. They are more likely to make comments about Toshi Reagon, for example, than about more general societal issues.

And the Dyketones love to play their music for lesbians who grew up in the 50's, who are grateful for "an atmosphere in which to dance with their girlfriends...that they didn't have before."

Of course there is, as always, controversy within the women's community as to what is appropriate for a women's concert or festival. Rock music, which has been historically a music of rebellion against taboos and restrictions, often has a hard time fitting in. Women rock musicians, even those with a political and feminist focus in their music, often won't even try to be appropriate; they just play the way they want to and talk about it later.

Reagon, for one, has gotten some criticism for performing songs composed by men in her women's concerts. To this she says, "If you find a good song by a man, you make it your

*What makes a rock band fit into what we call "women's music"? Is it just being all women?*



song and put it in a positive way. If I like a good R & B song, by the Temptations for example, why should I deny my culture?" She points out a bias in the women's music community by observing that "it's unfortunate that most of hard rock is produced by men," but that although most classical music has also been written by men, "when women play that, are they accused of playing men's music?"

A storm of disapproval was kicked up by the presence of the leather-clad women onstage with Carol McDonald and Witch at the 1984 Michigan festival. Some women were outraged by what they perceived as Nazi-like guards flanking the band. Others disagreed with that perception as well as with the outrage. In fact, some women were downright appreciative.

McDonald says, "It had nothing to do with Nazis. It was theater, not political." She wanted to present "tough images," she says. "Everyone has her own taste. There is a place for all."

McDonald's greatest joy, she says, "would be a number one record in the mainstream and then going to the Michigan or

California festivals. I would do that. Eventually, maybe there will be a Cyndi Lauper at a festival. Eventually." And eventually, maybe women's rock will find a comfortable place in the network and in the mainstream. In the meantime, however, rock & roll in the women's community is following in the footsteps of the best rock & roll anywhere: it's generating some sparks and challenging some structures. And you can dance to it. ●

**ABOUT THE AUTHOR:**

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**ABOUT THE AUTHOR:**

*Paula Walowitz is a singer-songwriter, fledgling astrologer, and witch-in-training (wit).*



ANSWERS from page 36



The HOLY WAR: "Out" as musicians.

D.N. Seeling

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# WOMEN'S COFFEEHOUSES

## Operating Your Local Goldmine

Joy Rosenblatt and Toni L. Armstrong

Our coffeehouses are the only places outside of festival daystages, open mics, and bars that new artists can get exposure. Established artists need them to fill in the gaps in locations where no large production company will sponsor them. Only a handful of our women's music performers can have sold-out concert houses everywhere they want to go on tour.

Mountain Moving Coffeehouse of Chicago is now in its tenth season of continuous operation as a women-only, chemical-free (no drugs, no alcohol) space. We are run collectively by a group of woman-identified feminists with a wide variety of philosophical and political views. For all our differences, we share a deep commitment to the care and support of our community, to the promotion and nurturing of performers and artists, and to growth and professionalism in the nationwide coffeehouse network.

Mountain Moving is open every Saturday night except during our August vacation. We feature live entertainment like music, readings, and dance performances. Occasionally we have films, discussions (Lesbian ethics), how-to demonstrations (self defense, computers), and slide shows (National Lesbian slide show). Now and then we have amateur nights or community dinners. The coffeehouse tries to provide low-cost weekly "community space."

We have been located in a Methodist church basement since 1977. We were in various places (including a feminist restaurant) before settling into our present

arrangement. We rent the basement or the larger upstairs sanctuary for \$25-\$50. Here, women know where to find us, we can store our kitchen supplies and technical equipment, and we don't have to spend time hassling for a new place all the time. The disadvantage is the atmosphere: no matter what you do, a ten-foot wooden cross is hard to disguise. And a church basement is a basement, candles or tablecloths notwithstanding. Still, we're allowed to use the kitchen, a convenience in selling drinks and gourmet home-baked goods. The landlord is understanding and the rent is cheap, so until we can afford something more elegant, we're happy to stay right where we are.



**Joy Rosenblatt: If performers are willing to take the risk, so are we.**

Each collective member works at least two Saturday nights and shares in the general tasks of setting up, cleaning, doing the door, selling food, and running the technical (sound and lighting) equipment. In addition, we periodically try out various forms of running the collective more efficiently. Since 1984 we have been functioning with the "teams" method. Each of us belongs to a work team responsible for publicity, production,

accounting, mailing, kitchen, sound, and supplies. This management method, like the others we've tried, has its pros and cons. But the important thing is that the coffeehouse has managed to stay open for ten years. Organizing the work is a major headache for collectives, as decision-making can be. But Mountain Moving is living proof that a collectively-run women's space can survive.

Within collectives there is the very real issue of the care and feeding of our sister members. What can we do to avoid burn-out and to replenish ourselves? In any volunteer group, there is frequent turnover in membership. With this comes new ideas, fresh energy. But it sometimes results in confusion, and the frustration, for ongoing "old" members, of reinventing the wheel every few months. Personality conflicts are bound to exist from time to time. Seldom is an entire collective in agreement about work styles. So it is essential that members do what they can to appreciate each other, acknowledge the fantastic jobs that are getting done (usually anonymously and with no thanks from the community), and create time for socializing and fun. Our collective has always functioned best during the periods when members were genuinely supportive of each other as friends, not just coworkers who sweat it out one or two nights a month and then go their separate ways. A couple of out-of-town weekend outings can go a long way in helping a coffeehouse to flourish.

## FINANCES

Finances seem to be a problem in any organization. It's especially difficult for a coffeehouse run by volunteers who do not always have business experience. If at all possible, women with expertise in accounting, fund-raising, and managerial skills should be recruited by the group. Operating a feminist-oriented space does not have to mean rejecting common business skills or money sense because these ideas are inherently patriarchal. It means adapting them to best serve your philosophical vision and the community the coffeehouse is open to. "Sisterly feelings" alone will not suffice. Running a place poorly is ultimately a disservice to the community and a demoralizing experience for the workers who put energy into the project.

You need to know exactly how much money it takes to operate, and that means drawing up a budget. A good starting point is Making a Show of It, a book which delineates a production company budget that can be adapted for a coffeehouse. For the major items like sound, lights, and a piano, you could purchase or rent. Keep in mind that items you own will need repairs and eventual replacement; sock away 1%-2% of their total cost as part of your weekly budget. If you rent, set aside 5%-10% of each rental cost from your door to save for purchasing what you need.

Other budgetary considerations will be the cost of your weekly kitchen supplies, the "ambiance" items like candles and flowers, and of course rent. Mailing and publicity are big factors; though they are expensive, it is good promo that will let "the womyn" in your area know about the coffeehouse and get them to participate in events. You could mail first class or try to get a bulk-mail permit. Bulk mail (for organiza-

tions with government approved non-profit status) goes for 6¢ an item, rather than the current 22¢ of first class mail. Bulk mail prices for groups without non-profit status are somewhere in between. Someone with a head for details and a tolerance for postal bureaucracy should take on the mission of exploring these options. We print schedules which list two months worth of upcoming events with descriptions. Using a bulk mail permit, we can afford to mail out about 700 each



**Collective members all volunteer. Betty Flatley provides coffeehouse-goers with gourmet treats.**

time. We distribute another 500 in local bars, colleges, and at the coffeehouse each week.

By figuring out what you are spending, you can decide what you need to take in at the door each time. Having a structured door policy will help make it all flow more smoothly at your events. Mountain Moving has always had a "suggested donation/more if you can, less if you can't" policy. No woman has ever been turned away for lack of funds, as the collective

has always felt that our community space should not be just for women who can afford to pay top dollar. This has, at times, been disadvantageous to struggling performers. It has resulted in less income than was needed to cover even travel expenses. Our policy is occasionally abused, but we don't know how to prevent the few women who want to take advantage of us from doing so. Another alternative is to count the number of seats in the house, figure out your expenses, and calculate a price per seat. Using this figure you can set up sliding-scale ticket prices. Another legitimate option is to charge a flat price per ticket, with a certain percentage of the tickets set aside for freebies (reviewers, work-exchange, the unemployed, the underemployed, senior citizens, whatever). If you decide to use the sliding-scale method, you can only count on taking in the lowest price times the number of tickets. Plan your income accordingly. There are usually as many creative solutions to this problem as there are collective members.

A word to the wise: to reduce the risk of embezzling and various forms of theft, Mountain Moving has a policy that whenever money is being handled, two collective members are present. This affects the door, the kitchen, the end-of-the-show money count, and bank deposits. It reduces errors and the temptation to dip into the till.

Besides making money from your events, you can try getting grants and donations. You will need to establish officers and a Board of Directors. In Illinois, we need to incorporate as a not-for-profit organization. You get tax-exempt status from the federal government. Filing for not-for-profit status is relatively easy and does not usually require an attorney. There are simple forms to be filled out and a filing fee to be paid. Tax-exempt status is more com-



plicated, but if you have a grantwriter available, it may be well worth your while to pursue. Your place can then apply to many agencies for grants and funding, and donations from individuals might be tax-deductible for the donors.

In addition to door admission and funding with grants, there is old-fashioned fund-raising. There are routine methods that you can adapt with your own unique twists. Everyone has raffles, but yours can be focused on unusual items commissioned from local artisans and women's businesses. Our most spectacular fund-raiser was the auction we had in September 1983. It was successful beyond our wildest dreams and allowed us to purchase a used piano, a new sound system, used lights, and pay back a debt. It provided the working capital for us to stay open. Three dedicated collective members took it on as a personal project, working for five months to solicit donations and organize the evening. We auctioned 183 items from artists, merchants, writers, musicians, distributors, and publishers. We centered the auction around unusual memorabilia from well-known women: Maxine Feldman's cowdyke hat, Rita Mae Brown's favorite sleeping shirt,

ton, and dozens of other items and services. We had an auctioneer with experience and lots of powers of persuasion. What a night!

Finally, we ask for a donation each year from women who want to stay on the mailing list. We include a profit markup on the drinks and baked goods we sell. We ask the merchants who sell in our coffeehouse for 10% of their profits. Even after all of this, we do not really make a profit, and none of the workers are paid. It's a constant effort to stay afloat and to keep giving the highest possible money to our performers.

#### PRODUCTION

We do 48 events per year. This is a staggering amount of production work. But without a good lineup of interesting performers and programs, the community will not come to the coffeehouse. Planning a balance of "big names," local talent, and non-performance events is tricky as well as exciting and time-consuming. Production involves booking the people and coordinating the publicity. Putting on the events is one of the most

We do our production work on a rotating basis. A term as producer has generally lasted two years or until burn-out sets in. There are usually two or three producers with varied responsibilities. It works best to split the coverage between in-town and out-of-town performers, and between musical events and cultural events. With more than one producer, much communication is necessary to avoid double booking for the same date. Production is very detail-oriented and challenges even workaholics.

When dealing with performers, it's essential for your producers to be crystal clear on what your coffeehouse can and cannot do -- and feel comfortable communicating this information. There may be quite a difference between what a big production company can offer and what your coffeehouse can provide. The differences are usually in the areas of housing, salary guarantees, travel money, and publicity. Leave nothing to assumptions.

Professional performers have their own contracts, and so should you. [EDITOR'S NOTE: See Kay Gardner's article in this issue of HOT WIRE for more information on how to construct a contract.] Ours is

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*We know of touring performers who were promised "community housing" which ended up being a bed in a bee-infested garage.*

---

and numerous signed books and albums. Best of all was the autographed pair of tennis shoes from Billie Jean King which brought in \$300. We also auctioned "events" with celebrities (who had agreed in advance): dinner with Teresa Trull, an evening of video games in an arcade with Kay Gardner, a serenade to the woman of your choice by the local women's choir, breakfast with Kate Clin-

demanding jobs on the collective because it involves a major commitment that extends far beyond the hours that the coffeehouse is open to the public. In order for this to work efficiently, your group needs to select women who are organized, who understand the meaning of the word "deadline," and who are very committed to the women's music and culture circuit.

one page long and it encompasses our major areas of concern. Some contracts we get are up to six pages long. Don't be intimidated. Relax, grab a red pen, and read through it very slowly. Make notations indicating what you can and cannot comply with. Discuss it with the performer. YES, you can negotiate! Keep in mind that you are both trying to get the best possible deal for yourselves

and for the community. This is not the same as trying to rip each other off. We have learned that performers with long, detailed contracts for the most part are just trying to avoid problems they have encountered in past gigs. Too many performers have found out the hard way that producers do not always take care with "details." Justifiably, performers want assurance that there is in fact a piano with working keys in the performance hall, that someone will pick them up at the airport. We know of performers who were promised "community housing" which ended up being a bed in a bee-infested garage, and others who arrived at the concert only to find that no advance publicity of any kind had been done. Contracts sometimes make feminists and alternative-circuit people nervous; the very existence of a written agreement can seem to undermine the level of trust we'd like to have in each other. Our coffeehouse resisted the use of contracts for years, but eventually concluded that as long as both parties negotiate and agree to a mutually acceptable deal, taking the step of getting it in writing was in everyone's best interest.

Our coffeehouse guarantees a percentage of the door to performers after we have deducted our rent and certain pre-specified expenses. We never guarantee any specific dollar amount for travel, salary, or advances because we simply do not have it. What we do is give a large percentage of the gate to the performer to compensate for this. We're willing to take the risk if she is. Some performers have gone home with more cash from their gig at Mountain Moving than they usually do when a producer has given a guarantee. It doesn't always work out that way, of course, and we welcome new performers who can't get the bigger producers to even book

them. It's important to have the proper perspective on the terms you are asking the performer to accept.

Besides the mundane business of actual production work, there is the art of performer care. It is one of the more fun aspects of the whole business. A touring performer truly does have necessary extra-special needs that must be met in order for her to survive and perform well. An artist is sometimes away from home on tour for two or more months, and the only base she has is the suitcase she carries with her. She may be shy or nervous to play in a new city. She needs



Tracy Baim

**Good sound is one of the performers' most pressing concerns.**

to be able to depend on the care you agreed to provide in the contract, even if it is a request like getting a banana for breakfast. Don't forget that performers do communicate with each other; your coffeehouse is going to develop a reputation. Whether you are viewed as a hot spot on the tour circuit or an "only-take-this-gig-under-desperate-conditions" dive is determined by your actions. Do you get the women there to see the show? Did you stick by what you agreed to in the contract? Did you go out of your way to be friendly and hospitable?

---

**ABOUT THE AUTHOR:**

*Joy Rosenblatt does production for Mountain Moving Coffeehouse. In her spare time, she works for the State of Illinois as an employment counselor to welfare mothers.*

---

**ABOUT THE AUTHOR:**

*Toni Armstrong is a special education teacher, publisher, musician, avid "Sinistar" player, and Gumby fan.*

## THE NETWORK

We actively solicit performers by advertising in *HOT WIRE* and other feminist publications. We participate every year in the Music Industry Conference at the National Women's Music Festival. We make sure our listing is current in directories like *Women's Music Plus*. We see ourselves as a vital part of the Chicago women's community, and as an important link in the national women's music and culture circuit.

Ideally, we should have a much more cohesive coffeehouse network. We all have a lot in common as woman-identified producers, gathering spaces, and galleries. If we were to share our skills and knowledge, we would improve how we operate and probably consistently do it at a more professional level with less stress and strain on the workers.

Within each geographical region we could coordinate bookings. It would be helpful to all concerned if we communicated with each other. We could present a five to nine week coordinated tour of approximately 10 gigs to performers. This could begin to happen if each producer would pass along information -- either to the artist or to sister producers -- whenever she hears who needs bookings or has openings to fill. A newsletter would help a lot.

Coffeehouses that are within driving range of each other could have one or two yearly get-togethers where we talk shop about finances and fundraising, exchange information and ideas, and maybe swap or sell equipment.

No such network now exists. Anyone interested in helping to start a coffeehouse support system, or needing more specific information than this article provides, can write to Mountain Moving Coffeehouse, 2114 Belmont, Chicago, IL 60618. Our coffeehouses are vital! ●

# Report from the Seventh Women's Jazz Festival

Betty MacDonald

From jazz for children to jam sessions to main concerts, women's jazz is back full-force in Kansas City.

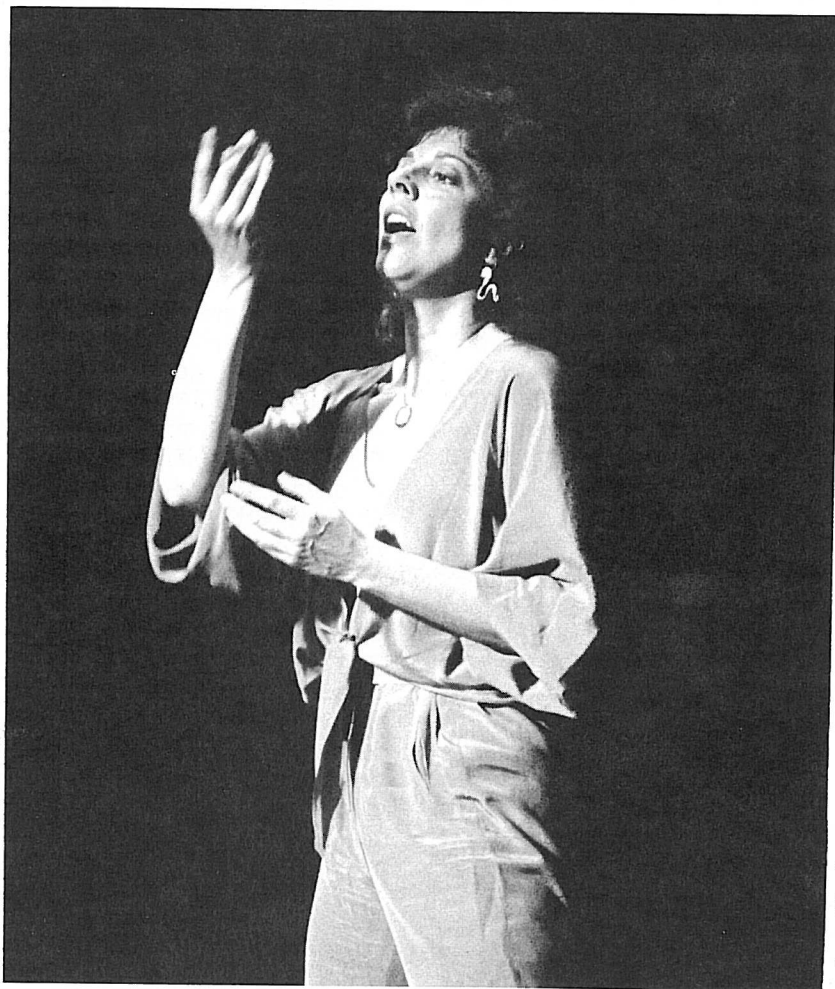
The Seventh Women's Jazz Festival was a year late in getting here -- due in part to personnel changes and lack of sufficient funding -- but it was worth the wait. It was held at the Vista International Hotel in Kansas City from Thursday, March 21 through Sunday, March 24, 1985, and was well attended by musicians, the media, and jazz buffs from all over the United States. A board of directors, under the direction of Julie Hanson, and a successful membership campaign made this year's festival a resounding success.

Activities began Thursday afternoon with "Fun With Jazz" for Headstart and Early Childhood students. Local musicians and high school students performed, and the children were encouraged to clap, dance, and scat sing.

Thursday evening, a student big band invitational concert featured jazz bands from area schools including the University of Missouri-Kansas City. These events are part of the jazz festival because the focus is to create a market for the increasing number of female jazz performers, and to stimulate an interest in jazz in general. To achieve these goals, the festival

committee sponsors concerts, clinics, workshops, jam sessions, films and lectures, student activities, scholarships, and competitions. These activities are conducted throughout the year.

On Friday, Rosetta Reitz of Rosetta Records presented a two-hour jazz film and lecture with film clips of Bessie Smith, Billie Holiday, Ethel Waters, Dinah Washington, Valaida Snow,



Susan Freundlich: jazz for the hearing impaired with "Sign Jazz/Sign Dance."

Susan Hirschmann



Josephine Baker, and Ida Cox.

Friday evening, the traditional TNT (Top New Talent) Concert was held at the Folly Theatre, a wonderful setting for music visually as well as acoustically. This event is meant to give exposure to performers deserving wider recognition, and featured DEUCE (with Ellen Seeling and Jean Fineberg), the Joyce Collins Duo with Andy Simpkins, and Ida McBeth and her band.

On Saturday, Jean Fineberg gave a reed workshop, and Ellen Seeling gave a trumpet workshop. [Editor's note: see the article about DEUCE in this issue of HOT WIRE.] Judy Roberts gave a keyboards workshop, and there were other good presentations and workshops.

Jam sessions are an important part of the festival's program. They afford musicians of all levels of expertise opportunities to meet and play with one another. Saturday evening, a Genesis Jam was held for beginning students of all ages who cannot sit in at most of the clubs.

A Super Jam Session was held from 6 p.m. to 1 a.m., open to everyone, female and male. There were two house bands, led by Amy Duncan of New York City and Steve Cardenas of Kansas City. The combined audience of musicians and jazz supporters filled the huge banquet room where the jam was held. I'm not too good at guessing numbers, but I would say there were about 500 people.

On Sunday a unique event took place: jazz for the hearing impaired, with "Sign Jazz/Sign Dance," presented by Susan Freundlich. Susan combined dance, mime, and American Sign Language to do a presentation of her own and then a collaboration interpreting my jazz vocals and music. I sang and played the electric violin, backed by Amy Duncan, Jennifer Condos, and Andrea Carol.

Approximately a fifth of the audience members were hearing impaired or disabled. I found the response to be heartwarming.

The Sunday evening Main Concert was held at the Folly Theater and featured the Judy Roberts Trio. Judy began playing professionally at 15 and now spends most of her time traveling, including a month-long tour of Japan in 1984. She was a perfect choice to open the concert. She put a smile on everyone's face with her outgoing warmth. Rare Silk came on next. They have been touring



W. Ryan

Betty MacDonald

abroad and over most of the United States. Their vocal arrangements and visual effect on stage are dazzling. The concert was concluded by Toshiko Akiyoshi, truly a gifted writer, arranger, and pianist whose big band arrangements have received international acclaim. For many years her performances have been with a big band, and it was a pleasure to have the opportunity to focus on her music in this more intimate setting with bass and drums.

The festival was a definite success. It is an important event for women, for Kansas City's jazz heritage, and for jazz. A tremendous amount of exchange takes place at this festival, between performers and the media, between the musicians themselves, and between lovers of jazz who want to give their support and appreciation.

The festival, founded by Carol Comer and Dianne Gregg, lasts only four days, but preparation for it is a full-time job and the effects of the event are immeasurable. Each participant carries some important part of what they received to where they work and live.

Hooray for the Women's Jazz Festival in Kansas City! ●

**ABOUT THE AUTHOR:**  
Betty MacDonald, WDSJ's jazz programmer, is a jazz vocalist and violinist who has played with Dizzy Gillespie and Dave Brubeck.

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# Lesbian Culture: The Intimate Touch

by Sidney Spinster

I believe that Lesbians are a special force in the world, and that our potential for changing the way things are for the better is tremendous. I feel lucky and blessed to be a Lesbian. It is a gift that has been given to me and it carries with it responsibilities and opportunities.

I connect with other Lesbians who try to love ourselves as best we can, and work for an end to patriarchy and new and better beginnings. As we talk, fight, sing, dance, touch, write, etc., we spin new webs of understanding: Lesbian Culture. It ain't the Wanderground; we oppress, violate, and misunderstand each other along the way. We make mistakes and we always will.

Lesbian Culture is an interrupted tradition. Documentation of past Lesbian lives and cultural creations is very limited, and certainly few of us were handed down Lesbian Lore by our mothers. Few of us even have a sense of what Lesbians are doing outside of the particular external patriarchal culture or nation we live in. So we listen to a diversity of Lesbian stories and herstories, and to our own hearts, then start creating our lives and cultures.

Since 1982 J Haggard and I have been running Radical Rose Recordings, a Lesbian cassette company. Our purpose is to document the sounds of a

*MULLING IT OVER is a forum for discussion of connections between art and politics. In each column, someone prominent in women's music and culture discusses her personal politics as they influence her art.*



diverse bunch of Dykes, to preserve them in our tape archives, and to distribute some of them far and wide at a reasonable cost. This is my major Lesbian Cultural work at this time.

I am also a singer and a writer of songs, essays, letters, and poems. I've come up with certain guiding principles over the years for my creative work. I figure I only have so much time in this life, I need to direct my work so it does the most good and gives the most satisfaction. These principles are about what Lesbian Culture is, rather than what it is not. It is much easier to name those things which Lesbian Culture isn't. Lesbian Culture is not pornography, cannot be made by males, and strives hard not to be oppressive or to make assumptions based on certain privileges the Lesbian or Lesbians who created it may have. In short, Lesbian Culture does not violate, injure, or objectify any woman.

## SPINSTER'S PRINCIPLES OF LESBIAN CULTURE

(1) HONESTY. Each of us has something important to say. I want to hear more and more of our/my own special stories. Not what we're supposed to think and feel, but our own truth.

*You open your mouth to speak  
and the words don't come  
Where did they go, where did  
they go?*

*Still you are trying, you have  
something to say  
Ev'ry day I will say it aloud,  
I have something to say.*

from "Something to Say"  
©1979 Naomi  
Littlebear Morena

(2) LESBIAN IDENTIFICATION. We've all heard that "the personal is political." For me that means that I'm a radical Lesbian in every room of the house and in every facet of my cultural work. It would feel deceitful and self-hating to me to step onto stage or put pen to paper and omit my Lesbian identity. Saying our truths -- including "that L word" -- out loud creates a space free of self-hate and shame for us. The more we do it, the bigger the space.

Two business cards from artisans at past Michigan Womyn's Music Festivals illustrate my point. One reads:

ANNA CONDA  
*I am a Lesbian. I have taken  
the name of a hugging snake.*

I believe all womyn are the Goddess incarnate, each must look to herself for truth and strength. I borrow all images of womyn as timeless reflections of past and future selves.

Another simply reads:

RAELYN GALLINA  
Lesbian Metalsmith  
and  
Fantasy Jeweler

(3) LESBIAN AFFIRMING,  
WOMON LOVING

Love is nourishment we all need to become strong witches and warriors. If we don't give it to ourselves and each other, no one else will. Loving Lesbians doesn't mean that we pretend everything is sweetness and light between us, but honoring, respecting, and valuing each other as Lesbians, even when we're pissed off or hurt.

I love to meet a Lesbian  
With fresh ideas in mind

Who isn't spouting thoughtless words

I've heard a thousand times  
Then I don't mind if we disagree

'Cause we're building our community  
With beauty, strength, and consciousness  
With loving, Lesbians be blessed!

from "My Lesbian Wars"  
©1976 Alix Dobkin

(4) LIFE LOVING, EARTH LOVING

I have the hardest time fulfilling this principle. I don't want Lesbian Freedom to be just a vision of a future utopia. I want it now. It would be easy to write endlessly about how men fuck us over, and it's important to recognize this fact. However, that would be continuing to portray wimmin exclusively as victims. We can only create something new if we take the focus off the boys and

the fembots and get started!

If we put ourselves in the position of not having to react to them, we will have the energies, knowledge and time to take care of and learn from each other as Dykes who have gathered with different perspectives.

album notes  
A Lesbian Portrait  
©1975 Linda Shear

As I write this, the words and works of dozens of Lesbians dance through my body. Together we push the death culture out and away. I feel more alive than I have in weeks. Lesbian Culture is a permanent lover to me. Sometimes we're far apart and other times, like today, she strokes me and I warm to her intimate touch. ●

ABOUT THE AUTHOR:

Sidney Spinster is a Dyke Separatist Homeopath Witch, and an all-around great gal. Her tape, Dyke Pioneers: Lesbian Songs by Sidney Spinster, is available to wimmin only from Radical Rose Recordings.



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# The Do-It-Yourself Agent: Contracts

by Kay Gardner

"Why should I need a contract?" you may ask. "Aren't we alternative-music people trustworthy? After all, we've decided against going into mainstream commercial music, which we know is a cut-throat business. Can't we make verbal contracts?"

Yes, you can in some rare cases. I rarely bother with contracts for gigs with sponsors I've known and worked with since my beginning days, such as women's coffeehouses or women's restaurants which pay standard percentages to all artists and whose reputations with artists has been honest and aboveboard. I also don't use them for performances in my home area where I'm working with colleagues I know well. But as soon as I've got a gig with a new sponsor or a distant production company, I want and need a contract.

Verbal agreements can be forgotten or misunderstood. A written contract has all the agreed-upon items right there in front of you (and your producer) in plain language that can't be misinterpreted. If you are set for a tour and are dealing with several sponsors, it would be too easy to forget the details of individual agreements. With a contract in your hand, you can review exactly what is expected of you and what is expected of your producer.

It is time to formalize your arrangements in written form after you have verbally agreed with a sponsor or producer on your concert or workshop dates, your fee, and travel details.



Your contract need not be a complicated ten-page document in legalese (a language lawyers use to confuse us); it should be as brief as possible and type-written, reiterating in plain language what you've agreed upon. There should be two copies, one for you and one for your sponsor. Fill out both contracts and sign them. Send them both to the producer asking her to sign your copy and return it to you.

I never count on a concert until I have a signed contract sent back from my sponsor. When I receive the agreement, which in my case often comes back with my requested travel advance, that's when I pay for my travel arrangements (though I often make reservations before I get the contract so as to be sure I can get there should the gig be confirmed). It is then that I send out press kits and promotional materials.

Just what should a contract say? You might begin with Fig.1 and then further itemize your needs. For example:

1. your fee and travel expenses and when they are to be paid
2. your room and board requirements
3. your needs regarding the production
  - a. type of performance space
  - b. piano or instrument needs
  - c. furniture needs for the stage
  - d. sound needs
  - e. lighting needs
  - f. security needs
  - g. etc.

You may wish to continue the list with numbered paragraphs regarding photo taking or taping of your concert; your desires regarding alcoholic beverages and whether they are served during your concert; how sales of your recordings are handled; child care; costs and organization of publicity (standard practice is that the Artist supplies the Producer with press materials and photos four to eight weeks before the concert, and the Producer pays for posters or flyers); and finally a couple of items to cover the butts of both parties (Fig. 2).

Often the producer, especially festival producers, will have a contract for you to sign. If it covers your needs, sign it. If some of your needs aren't covered, discuss them with your producer and add them to the end of the contract under the heading "ADDENDA." Be sure that both you and the producer sign again at the end of your additions.

### FIGURE 1

AGREED this \_\_\_\_\_ day of \_\_\_\_\_ 198\_\_ by (your name), hereinafter referred to as "Artist" of (your address) and (producer's name), hereinafter referred to as "Producer" of (producer's address and telephone number):

1. Producer hereby agrees to produce Artist in concert and/or workshop, and Artist agrees to perform said engagement(s) according to the following terms:

Date(s) \_\_\_\_\_

Time(s) \_\_\_\_\_

Place(s) \_\_\_\_\_

Length(s) of event(s) \_\_\_\_\_

### FIGURE 2

This agreement is subject to change only in the event of circumstances beyond the reasonable control of either Producer or Artist (e.g. accident, serious illness, natural disaster, acts of public authorities), or with the written consent of both parties.

If any item, provision, covenant, or condition in the Agreement is held by a Court of competent jurisdiction to be invalid, void or unenforceable, the rest of the Agreement shall remain in full force and effect and shall in no way be affected, impaired or invalidated.

SIGNED: \_\_\_\_\_  
(Artist)

SIGNED: \_\_\_\_\_  
(Producer)

Date: \_\_\_\_\_

Date: \_\_\_\_\_

In all my years of performing I've only come across dead-beat producers twice. Both times there were written contracts. In one case the producer didn't make his expenses, paid me part of my fee, and never came through with the rest. It would have cost me more to sue than what he owed me, so I had to chalk up the loss to experience. (I was able to take it off my income taxes as a bad debt, so all was not totally lost!)

In the other case, a woman produced an overly ambitious festival for which I was promised a fee large enough to cover hiring several additional mu-

sicians. I should have known there was trouble when my travel advance check bounced (an oversight, she assured me) but, being naive (and guilty of bounced checks at times myself), I went anyway. The attendance was poor, and the producer kept changing her clothes every few hours to avoid being recognized. When I realized what was happening, I cornered her partner before I was to go on and demanded half my fee cash in advance, so at the least the musicians I'd hired would get paid. She handed me the money, and I paid the musicians, but I got nothing and was out several hundred dollars!

Most of us festival participants were ripped off by this woman, but were unable to collect because she declared bankruptcy and left town (probably stopping every few miles to change clothes).

Fortunately, these cases are very rare and one need not get cynical or paranoid. If a producer has a spotty reputation and you learn of it in advance, simply insist on being paid in cash. Make a point to be there, or have a friend there, while door receipts are being counted.

One of the best parts of being your own agent is that you deal directly with your producers, establishing a relationship before you visit. This makes the gig much more relaxed and friendly for both you and your sponsor. Often, over the years, a Producer/Artist relationship can grow into a warm personal friendship, renewed each time you return to her community.

TO BE CONTINUED..Next time: Production notes and putting a press kit together. ●

List of resources for being your own agent on page 60

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# Bridge Building and Border Crossing

by Betsy Rose

I don't know where it started, this tendency of mine to live in a patchwork world of passions and activities. Growing up, I fell in love repeatedly with new instruments, various sports, academic studies (I went through four majors in my liberal arts career, ending up in that glorious catch-all, English Lit). I envied those single-minded classmates who specialized early and excelled. Me, I was "well-rounded" and there were days when "well-rounded" looked pretty threadbare compared to "renowned" or "famous."

So now, when I attempt to nail down an identity for public print, some cumbersome monikers emerge: "singer/activist," "songwriter/educator," "playing contemporary progressive acoustic music"...An editor's nightmare! Behind these words is a long career in folk and political music, which interfaced, but never fully blended with, the women's cultural movement of the last 15 years. My first songs, plunked out on Dad's old attic guitar, were of civil rights, world peace, and (I was a serious 12 year old) the meaning of it all. I wrote all through high school, documenting passions and disappointments. I only later realized much had to do with my experience as a woman.

In the mid seventies, I began working with Cathy Winter, and our tours spanned two worlds. In the folk club/college coffee-house circuit, we were seen as

*ON STAGE AND OFF addresses issues of interest to musicians and performers.*



Betsy Rose: "My tours still span many worlds."

eccentric but likeable women who actually played electric bass and shunned love songs. In the fledgling women's music circuit of church basement-bookstore ambiance, our unstated sexual preference made us slightly suspect, but our humor and clear affirmation of women's power and pride generally won audiences over. We were bridge builders, cautiously welcome in many worlds, the odd guest at dinner.

Basically, I like it that way. Today, my work includes such diverse audiences and settings that there's little chance for boredom or complacency. I limit my touring to three or four 2-week trips a year, plus many long weekends. I like being home, feeling connected to a community and my own sense of place and rootedness. My writing needs this. So I've developed a parallel career as an artist-in-residence in schools,

working with K-12 students on songwriting, improvisation, and social issues in music. I get to be outside agitator, using songs to generate discussion in classrooms on racism, sex roles, fears of nuclear war, world peace, etc. Wonderful student writing has been generated: a song by 4th-6th graders on the killing of baby harp seals; a group of 8th graders singing "All the world's a rainbow, people of many colors, learning from each other's ways of life, all living peacefully"; a high school class studying future scenarios, writing for an imaginary future generation the ballad of how they freed the world from weapons.

My tours still span many worlds, including disarmament groups, Central American Solidarity and Sanctuary Committees, and the women's/lesbian production network, plus a host of coalitions bringing together diverse groups and causes. Depending on the sponsor, some audiences are quite homogeneous: 98% women/lesbian, or firmly folk/mainstream, or "old left." But I see more and more overlap among these groups, as the challenges we face in the world unite us beyond our differences. My favorite audiences are as patchwork as my music, often landing in adjacent seats people who have avoided each other for years! The highlight of a recent tour was my return to my old Oregon elementary school for a community concert. As I sang "Glad To Be A Woman," I looked out at faces of children, their parents (many

Susan Fleischman



my age, all lured by the "local graduate makes good" headlines, not by my politics), old friends of my parents, the school principal, and the dozen or so local lesbians. I was in a bit of a cold sweat before the concert, but as I heard all these voices united in the chorus ("Glad for the children to take my place, Glad for the will to survive"), I learned again an old lesson, that sometimes the shortest distance between two points of

view is not a straight line, but a bridge, an arc of music and poetry.

I like building bridges, and I grow from the challenge of singing my songs to young, old, "radical," "conservative," men, women, the rainbow. By staying out of niches, I've had to learn something very valuable: the human universals that lie beneath seemingly divided groups. So my hope in humanity is constantly renewed, and when I get

feeling drained or discouraged, a healthy dose of kindergarteners writing about "good" witches, or a shy teenager singing of her/his childhood dreams, restores my perspective and good humor. ●


**ABOUT THE AUTHOR:**

*Betsy Rose is a nationally recognized singer-songwriter-activist from the Boston area. Her recent appearances include the 1983 Martin Luther King march on Washington, the 1984 Iowa Peace Chitauqua, the Tenth National Women's Music Festival, and a 13-city tour. Betsy's most recent recording is Live From the Very Front Row.*

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## BEHIND THE SCENES

by Lucy Diamond



Susan Wilson © 1982

Ivy Young on the right.

In celebration of women artists, Roadwork presents the Sisterfire festival to the world. One woman who helps to ensure the success of this annual June event is IVY YOUNG. Ivy was the general coordinator in 1984 and is again coordinating the event for 1985. She joined the Roadwork family in 1982, working primarily as a production person for other concert events Roadwork was presenting to the Washington, DC community.

Ivy, born in 1947 in Washington, DC, entered the VISTA program in 1967 and spent two years in Chicago. She returned to DC in 1969 and had jobs with the Post Office and Intelligence Document Agency conducting a research project

studying the FBI and Third World women's groups. In 1976 she became involved in Sophie's Parlor Media Collective, which produces women's music and public affairs programs for radio. It is one of the oldest women's radio collectives in the country, and is still operating today.

Ivy is currently a singing member of the group "In Process A Cappella Workshop" which began in 1980. Currently there are 15 members. For the first four years, Sweet Honey in the Rock performed with the group. "In Process..." performs at community and political gatherings and was asked by the Black United Front to record a South African song.

Ivy sees a number of women artists, who use their work politically, making significant contributions to popular culture. These women artists are speak-

ing about issues that affect this country and the people in it through a format that is "accessible, well understood, and something people can really relate to." She believes that the people who present events have a big responsibility. When producers decide who and what is to be presented, she questions whether they "choose someone who will produce revenue or who will produce thought."

The future of the women's music network must "open up." Within the feminist culture circuit we still have the issue of race. In order to deal with this dynamic, the network must be open to minority women and to issues that more directly affect working-class women. The reality of this country is not a "sea of white faces," though the audiences we draw at the present time might make it seem that way. To help correct this situation, Ivy suggests we strike out in three directions. "Be careful in what you choose to present, make serious efforts to work in coalition, and begin serious outreach to other communities. The network will petrify and die if it does not open, broaden, and change." We can remain where we are or "move out and grow."

What do you do if you live in Mt. Pleasant, MI and must drive to Boston, MA in order to attend a women's music concert? If you are LISA VOGL, and you're making the long

*BEHIND THE SCENES profiles the "unsung" women in the women's music network. Each column traces the career and development of women who are instrumental in building the network.*

drive home in 1975, you conceive the idea of having a women's music festival in Michigan.

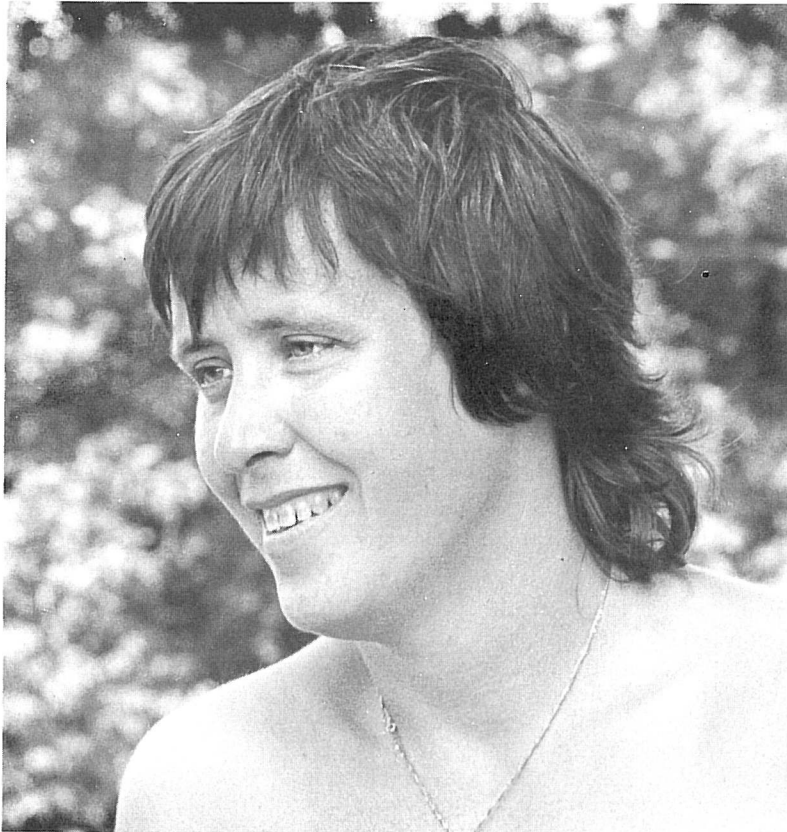
"We had no idea what we were doing," Lisa admits about that first Michigan Women's Music Festival. Along with Mary

was the executive producer for Sally Piano's album Tattoos as well as for Robin Flower's 1981 LP Green Sneakers.

Of all her activities, it is the Michigan Festival that continues to provide her with the most incredible learning experi-

festival, and then leaving the land as we found it when we're done."

Lisa believes the Michigan Festival was one of the instrumental events that helped to develop what we now consider to be the women's music network. When the festival began, the network was in a "period when we started realizing that each of us, doing what we were doing, was in fact creating a network. The Michigan Festival has always provided the largest and most diverse gathering of womyn who are part of the network in so many different ways." In 1984, Lisa and Barbara Price became partners in the production of the Michigan Festival. As the August festival approaches, no one doubts that its tenth-year celebration will be as exciting as the day the idea was first conceived. ●



© JEB 1985

Lisa Vogl

Kindig and Kristie Vogl, the primary organizers at the time, "we learned how to do what we needed to do by simply doing it." Lisa has been producing "Michigan" (which has really turned into a four-day community of women in a country setting) ever since.

Even though producing the festival is a full-time, year-round job for Lisa, she has been involved with other aspects of the women's music network. In 1977 she booked the Midwest and East Coast tour for the band BeBe K'Roche, and traveled with them as assistant road manager. Lisa has booked tours for Sally Piano, Alive!, and The Harp Band. In 1979 she

ences. Putting on a yearly music festival for thousands of participants takes an enormous amount of organization. She must be knowledgeable about everything from concert production to the price of corn and oranges in August. There seems to exist an almost magical essence about making the Michigan Festival happen. The process of creating the event each time must meet the unique needs of that particular year. Producing the festival deals with many of the same technical, financial, and production aspects as any other event. The unique part is "starting each year with bare land, putting all the pieces together to do the

---

**ABOUT THE AUTHOR:**

*Lucy Diamond has been involved in the women's music network since 1974. She has done concert production, booking, and record distribution.*





INTERVIEW from page 6

women's image, but it was a lot better than hearing the Commodores sing "she's a brick house" and Linda Ronstadt tell us "love has no pride." It gave me hope. I really clung to Laura Nyro songs because they dealt with a lot of emotions that women feel. To me, if I can get songs on the radio that have positive things to say, that's a real accomplishment. Plus, I enjoy it. I'm an R & B artist at heart. I love R & B. This past year (in '84) we had two songs on Love For Love Whispers LP which went gold. That got us a lot of attention in the industry. Ray and I are hoping to capitalize on that.

**HOT WIRE:** You have a band that performs these songs?

**TT:** It's called Rhythmus 21 and it's opened at the jazz festivals for people like Stanley Clarke, Earl Klugh, and Dave Sanborn. We have a 10-piece band with Vicki Randle on vocals, myself, two other fine vocalists from the Bay Area, and steel drums.

**HOT WIRE:** Where do you see women's music going?

**TT:** Women's music started out as a grassroots movement. The main type of musical identification with it then was "solo folk artist," or maybe the artist with piano up there singing by herself. That was really practical, it worked well. People felt a very intimate connection with the artist. But in my mind it's unrealistic to stay like that if you want to include all women. Barbara and I feel that music should be for everybody. We're talking about changing an image of women to the world, not to just women who already feel like it's changed. It's really important to include all kinds of cultural influences. I think that is starting to happen in women's music, and that's a really good thing.

**BH:** The audiences are starting to open up. More men are coming to the concerts, so it's not only women as an audience for women's music. It's becoming all kinds of alternative music. We play folk festivals in Canada a lot which have music from all over the face of the earth...

**TT:** They have dancers from Laos, bands from El Salvador; it almost feels like an image of the way the world one day should be, where all those people are cross-culturizing...

**BH:** Yes, celebrating their differences and sharing everything. What we've learned from being in the women's music environment can be transferred so easily to those environments. You really see the strength the women's music scene has created. It's such a wonderful thing. The whole social movement of feminism and women supporting each other and being open about lesbianism and sexual differences and all of that. I've heard people say, "Oh, women's music is dying," but it's not. It's just transforming. It is something that was nurtured

and it grew. It has given everyone a lot of strength. We're just going out and adding that strength to a whole ocean of strength that is trying to change the earth into something positive rather than a war zone.

**TT:** I think it's almost dangerous to hang onto a particular concept of women's music. Just like in a relationship, it's hard to hang on to an image of what it should be. Look at the women's movement: it's changed so much out of necessity.

**HOT WIRE:** A major concern for many hardcore fans is that "going mainstream" will mean eliminating the feminist and lesbian content and imagery that women's music as we know it was built on.

**TT:** People may see it as a dilution, and in some cases it is. But audiences have changed from the early times when women's music was being formed. The days are long gone when women would go to see any performer who was identified as being "women's music." Personally, I can't believe any lesbian in the audience at my shows wouldn't know I'm a lesbian, and politics come out through other things like eecceing. I certainly don't avoid being identified as a lesbian, and I want to be seen as a total woman with many dimensions. What's really important to us is to make women, and the strong image of women, a universal concept. A concept for everybody. It can not just exist as a separate unit from

the rest of the world because it won't accomplish anything by itself. It needs to be a majority of people. It's very important that women's music also make that step. I know that we, as musicians, want very much to play to anybody. Some of the most rewarding experiences we have are when people who have to be there (janitors, waitresses, the sound technicians) come up to us and say, "Hey, that was a really great show!" I mean, I know we change people's ideas. We've been told that before the show, these people thought that it would be nothing because it was "just" women. Next time they are around all women, their attitudes will be more positive. It may seem like a small accomplishment, but these things have a way of growing.

**BH:** And pervading.

**HOT WIRE:** Final comments?

**BH:** We really feel love from the women's community and we want to extend it back. Our philosophy is focusing on our strengths, the love in our lives, our friends, and the fact that the women's community exists. People do have similar goals and aspirations. Realizing that kind of strength will help us to overcome whatever obstacles we encounter.

## AGENT RESOURCES

**The Performing Artist's Handbook** by Janice Papolos, Writer's Digest Books, Cincinnati, 1984. This excellent book is geared toward performers of classical music, but has much information about publicity, self-promotion, demo tapes (both audio and visual) and press kit preparation. A must!

**This Business of Music** by Sidney Shemel and M. William Krasilovsky, Billboard Publishers, Inc., New York, 1964. Definitely a mainstream approach, but if you're aiming toward that market, this book offers much, especially on contracts.

**Making a Show of It** by Ginny Berson, Redwood Records (Box 996, Ukiah, CA 95482), 1980. This guide to concert production gives an excellent background to anyone in women's music.

**Women's Music Plus** by Toni Armstrong, Chicago, 1985. A comprehensive guide to concert producers, coffeehouses, festivals, publications, etc. ad inf. Another must!

**"Hey, Rube! Gig List"** Hey, Rube! P.O. Box 9693, Minneapolis, MN 55440. A catalog of 2000 potential sponsors available only to members of Hey, Rube!, a national organization for folk and people's music.

**HOT WIRE: A Journal of Women's Music and Culture** Vol. One, No. One, November 1984. "Tour Booking and Promotion" by P. Rosenwasser, J. Davey, S. Gaynes, and T. Wood.

## A RAINBOW PATH

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The culmination of Kay Gardner's eight-year research into the healing properties of music.

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Box 33, Stonington, ME  
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"...destined to become a classic masterpiece!"

**DUOS** cont. from page 31  
band the Village People and lately Boy George). Women's music, on the other hand, is anti-homophobic. It welcomes expressions of women bonding with each other in any capacity. Festival and concert-going audiences enjoy seeing women who are androgynous, feminine, and all the variations in between. A primary concern of performers who want to be successful with women's music audiences is how to be woman-identified enough in the performance -- quite the opposite of the mainstream situation. Lesbian couples are taken for granted in women's music the same way heterosexual couples are accepted in the straight music scene. Part of the appeal for feminists is that there is virtually nothing outside of women's music that validates women making a point of relating to each other in positive ways. And there are definitely no openly lesbian couples singing "our love is solid as a rock" love duets on the radio or on MTV.

As women's music moves steadily into the mainstream, hopefully some of the numerous duos we now enjoy will become widely known. Yesterday on prime-time TV: Sonny & Cher. Tomorrow: Bonnie & Cher.

The **Ladyslipper catalog** is, as advertised, the most comprehensive catalog in the world of recordings by women. Most of what women have recorded together can be found in these pages. There are 22 albums by duos listed in the "women's music/feminist music" category, including three by **Cathy Winter & Betsy Rose**, one of the most widely-travelled duos of the early women's music scene.

Throughout the rest of the catalog, there is an interesting selection. Some recordings are of the Casselberry & Dupree variety: two women musicians specifically billing themselves as a duo. These include folks acts like **Hazel & Alice**, the **McGarrigles**, the Cajun-influenced **Delta Sisters**, and the New Age players **Ruth Barrett & Cynthia Smith**, and **Windharp**. In jazz, this one: **Alberta Hunter** did an album in 1961 with **Lovie Austin**, called *Chicago: The Living Legends*. **The Aviva Duo** (Meri-

## Support Your Local Women's Bookstore!

**EDITOR'S NOTE:** As we were going to press (after the article was written and pasted up), the new Eurythmics album was released, and the Annie Lennox-Aretha Franklin duet ("Sisters Are Doin' It For Themselves") began to get airplay.

*Now this is a song to celebrate  
The conscious liberation of the female state!  
Mothers, daughters and their daughters too  
Woman to woman we're singin' with you  
The "inferior sex" got a new exterior  
We got doctors, lawyers, politicians too.  
Everybody - take a look around  
Can you see, can you see,  
There's a woman right next to you.*

*Sisters are doin' it for themselves  
Standin' on their own two feet  
And ringin' on their own bells  
Sisters are doin' it for themselves. ●*

da Sachs & Shirley Steinberg) do traditional Jewish songs in Hebrew and Yiddish. **Las Hermanas Mendoza: Juanita y Maria** was recorded from 1945-1952 featuring two singing sisters. And **The First Women Duets: Texas Border Music Volume 17**, which was recorded between 1930-1955, is comprised of duets by Mexican-American women. It's described as being representative of the rich cultural "Tex-Mex" style that evolved in the 1920s. Often beginning their careers as girls (when social disapproval of women performing in public was most lenient), many of these duets went on to establish themselves in the entertainment world. Extensive liner notes in Spanish (with English translations) come with the album.

Some of the recordings were not strictly musical duos. In the classical category, women in search of "duos" will find *The Art of the Coloratura*, with world-famous sopranos **Maria Callas**

**DEUCE** cont. from page 25  
rather "just be a band, not a record company," but at least this way they'll retain the same degree of control over the record that they've had over the band.

The last thing I asked them was, is the music Deuce plays "women's music"?

"That depends on your definition," said Fineberg. "If women's music is created and directed by women, then it is. If someone requires that the political content be feminist, then (insofar as it's possible with instrumental music) it is." Obviously, any definition that excludes male participation altogether would exclude Deuce. But then, would it become women's music when they play with an all-woman band, as at Michigan? From the look of the audiences at their New York gigs, women are ready to claim them, but then maybe it's just the music -- which for Seeling and Fineberg is the bottom line as well as the front line. ●

**MILLINGTONS** from page 23  
have always had. Clear priorities, just like a balance of power, are necessary ingredients of harmonious collaboration. Their magic, which is life-long, just keeps going on. ●

and **Joan Sutherland**. They did not perform any of it together: the LP has selections from their early careers. In the New Age category, **Hallie Inglehart and Georgia Kelly** collaborate on the meditation tape *Womanspirit* with harp music and spoken meditation. Science fiction fans will be interested in *Dragonsongs*, on which **Anne McCaffrey** does narratives from her books *Dragonsong* and *Dragonsinger*, with music by **Joanne Forman**.

Ladyslipper, P.O. Box 3124, Durham, NC 27705, (919) 683-1570. The Ladyslipper catalog is available on tape for blind or physically disabled women for \$2 from Womyn's Braille Press, P.O. Box 8475, Minneapolis, MN 55408.

# “What’s Promotion Got To Do With It?”

by Denise Notzon

Sung to the tune of “It Won’t Take Long,” Ferron, *Shadows on A Dime*

They said some women would be publicists  
To promote the ones who sing  
And some women would be comedians  
And other low paid things  
False love as the reviews come out  
Would move some to feel their fame  
And quotes would be their power  
And other foolish things

But you who dream of megabucks  
Must not yourselves be fooled  
Before you reach big stardom  
The publicity you must do  
If the art remains low profile  
Then the artist will not gain  
It’ll link you to a destiny  
Whereby no one knows your name

CHORUS  
And it won’t take long  
It won’t take too long at all  
It won’t take long  
And you may say  
“What does P.R. have to do with me?”  
And I say, “Just your career — that’s all.”

Sloppy promo and forgotten deadlines  
These will speed artistic death  
But if publicity is professionally done  
Then the media you’ll impress  
With informative and interesting bios  
And a sweet voice on the phone  
You’ll increase the chance that you’ll be heard  
More than five miles from your home

CHORUS  
And it won’t take long  
It won’t take too long at all  
It won’t take long  
And you may say  
“What does this have to do with art?”  
And I say “Just making it known, that’s all.”

And we’ll tell you it’s expensive  
An investment in your career  
You’ve paid your dues in other ways  
Now you’ll have to pay them here

CHORUS  
And it won’t take long  
It won’t take too long at all  
And it won’t take long  
And you may say “I don’t want to deal with this!”  
And I say “Don’t you want to see your work that  
strong?”

We are publicists writing releases  
We are promoters making calls  
We are organized and efficient  
Though we bang our heads on walls

We are creators of an image  
We are making many tries  
To get entertainment critics  
Out to see your shows at night  
We are words so gently spoken  
To an editor who is rude  
We are put on hold — forgotten  
But we will not come unglued



# STEPPIN' OUT

by Claudia Shane

ABYSS. c/o Connie Platteborze, 7885 X Y Ave. W., Schoolcraft, MI 49087. (616) 679-4255. July-Dec.: Midwest.

ALIVE! P.O. Box 911, Fairfax, CA 94930 (415) 456-2732.

ANN BANNON. 400 Munroe #9, Sacramento, CA 95825.

KAREN BETH. P.O. Box 371, Bearsville, NY 12402. (914) 679-8049.

CASSELBERRY & DUPREE. 284 Eastern Parkway #2E, Brooklyn, NY 11225.

GINNI CLEMMENS. 3721 N. Greenview #2, Chicago, IL 60613. (312) 935-2298.

KATE CLINTON. P.O. Box 93, Cazenovia NY 13035. (315) 655-3308. July: Vancouver Folk Festival. August: Michigan Festival. Aug/Sept.: NEWMR. Fall: National tour celebrating release of Kate's third album.

HUNTER DAVIS. P.O. Box 7715, Berkeley, CA 94707. (415) 527-4894. Aug.: Michigan festival with Julie Homi. Sept.: East Coast. Oct.: Midwest.

ALIX DOBKIN. 5173 Clint Finger, Saugerties, NY 12477. (914) 246-8822.

THE FABULOUS DYKETONES. P.O. Box 12333, Portland, OR 97212. (503) 249-0422.

FERRON. c/o Roadwork West, P.O. Box 3505 S. Berk. Station, Berkeley, CA 94703. (415) 549-1075.

DEBBIE FIER. CommuniCadence, 1450 Sixth, Berkeley, CA 94710. (415) 527-7545.

CATHY FINK. P.O. Box 5778, Takoma Park, MD 20912. (301) 270-3873.

JANE FINNIGAN QUINTET. c/o Alexandra Swaney, P.O. Box 42, Basin, MT 59631. (406) 225-3770.

ROBIN FLOWER & BAND. 644 Chetwood, Oakland, CA 94618.

SUSAN FREUNDLICH. c/o Susie Gaynes 1944 Rippleton Crossroads, Cazenovia, NY 13035. (315) 655-3308. Aug.: Michigan festival, The Omega Institute (residency). Sept.: NY. Fall: national touring, solo show and collaborative work.

TRET FURE. Second Wave Records, 4400 Market, Oakland, CA 94608. (415) 655-0364.

GAL (AKA JANICE PERRY). Bedbug Inn Ferrisburgh, VT 05456. (802) 877-3223.

KAY GARDNER. P.O. Box 33, Stonington, ME 04681. (207) 367-5076. Aug.:



Michigan festival, Omega Institute for Holistic Studies. Sept.: Europe. Oct.: Kenya and Indonesia. Nov.: Australia. Dec.: Japan.

RONNIE GILBERT. Redwood Records, 476 MacArthur, Oakland, CA 94609. (415) 428-9191.

SUSAN GRAETZ. P.O. Box 6411, Ithaca, NY 14850. (607) 272-7579.

JORIET HARPER. 2465 N. Clark, Chicago, IL 60614. (312) 929-1326. Summer-Fall: Midwest.

BARBARA HIGBIE. Roadwork West, P.O. Box 3505, S. Berk. Sta., Berkeley, CA 94703. (415) 549-1075.

JULIE HOMI. P.O. Box 7715, Berkeley, CA 94707. (415) 527-4894.

HOLY WAR. 444 W. 54th, New York, NY 10019. (212) 586-6663.

KATHARINE KAY. c/o Julie Blake, Rt. 2, Box 107, Guilford, IN 47022. (812) 487-2623/2642.

KRISTIN LEMS. P.O. Box 2267, Champaign, IL 61820. (217) 348-3015/ 367-2784.

DIANE LINDSAY & SUE FINK. Ivyknot Bookings, 2801 Ocean Park #66, Santa Monica, CA 90405. (213) 391-8878.

KAREN MACKAY. P.O. Box 3174, Madison, WI 53704. (608) 838-4809.

MAKE IT MIME. 6465 Evergreen #202, Portage, IN 46368. (219) 763-3741.

GAYLE MARIE. c/o Doodle Smith, P.O. Box 755, Corvallis, OR 97339. (503) 753-1409.

JUNE & JEAN MILLINGTON. Fabulous Records, 4246 Hollis, Emeryville, CA 94608. (415) 428-2342.

MUSICA FEMINA. 1236 SE 34th, Portland, OR 97214. (503) 233-1206.

HOLLY NEAR. Redwood Records, 476 MacArthur, Oakland, CA 94609. (415) 428-9191.

PARTY LINE DANCE BAND. c/o Alix Dobkin, 3175 Clint Finger, Saugerties, NY 12477. (914) 246-8822.

REEL WORLD STRING BAND. P.O. Box 1972, Lexington, KY 40593. (606) 259-1002.

TOSHI REAGON. Roadwork West, P.O. Box 3505 S. Berk. Sta., Berkeley, CA 94703. (415) 549-1075.

BETSY ROSE. P.O. Box 79, Cambridge, MA 02238. (617) 576-1066.

JUDY SLOAN. P.O. Box 1867, New Haven, CT 06508. (203) 397-2187.

SOJOURNER. c/o Shanta Nurullah, 8500 S. Vernon, Chicago, IL 60619. (312) 994-3302.

SWEET HONEY IN THE ROCK. Roadwork East, 1475 Harvard NW, Washington, DC 20009. (202) 234-9308.

SWINGSHIFT. 2138 McKinley #1D, Berkeley, CA 94703. (415) 845-5095. Sept.-Oct.: Midwest and Northwest.

LINDA TILLERY. P.O. Box 3336, Berkeley, CA 94703. (415) 549-1075.

ADRIENNE TORF & JUNE JORDAN. 123 Seventh #162, Brooklyn, NY 11215. (718) 783-6920.

TERESA TRULL. Roadwork West, P.O. Box 3505 S. Berk. Sta., Berkeley, CA 94703. (415) 549-1075.

ROBIN TYLER. 13514 Hart, Van Nuys, CA 91405. (818) 904-9495.

WASHINGTON SISTERS. P.O. Box 142092 Columbus, OH 43214. (614) 263-3840.

CRIS WILLIAMSON. Olivia Records, 4400 Market, Oakland, CA 94608. (415) 655-0364.

BETH YORK. 519 S. Candler, Decatur, GA 30030. (404) 377-1863. September: NEWMR and Georgia. Fall: South.

## How to submit info for STEPPIN' OUT

### Deadlines

For November issue: August 15 (spans November-April).

### Include:

- Name of artist, address, phone number people should contact for bookings.
- Tour schedule or prospective tour schedule. List month and geographical region. Example: October: Southeast.
- Black & White photos, preferably performance shots, are often used for "filler" shots. Include photo credit.

Send to: **HOT WIRE**,  
1321 Rosedale, Chicago, IL 60660

# SOUNDSHEETS

by Marilyn K. Wilson  
and Toni L. Armstrong

## KAREN MACKAY



### "ANNIE OAKLEY RIDES AGAIN"

Written by: Karen Mackay  
Performed by: Karen Mackay  
(banjo, vocals).

West Virginia Woman Records  
P.O. Box 3174  
Madison, WI 53704

This is an excerpt from the title track of Karen's second album. See the article on page 14 of this issue of HOT WIRE for more information about Karen's musical traditions and how this LP came into being.

### "DON'T RUN ME AROUND"

Written by: Pat Fischer

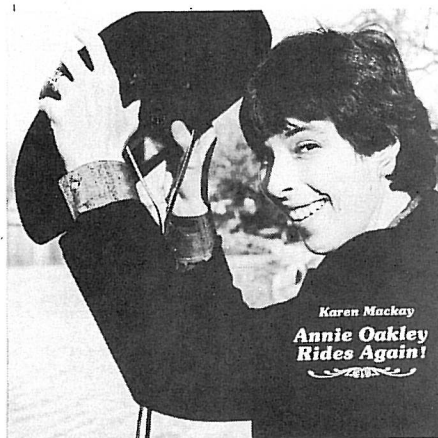
### "YOU'RE MY LOVE"

Written by: Penny Lorio

Both performed by: Abyss  
Pat Fischer (lead vocals, bass guitar), Penny Lorio (keyboards), and Nancy Rogers (drums).

Abyss c/o Pat Fischer  
741 N. Prairie  
Kalamazoo, MI 49007

These two songs will be on Abyss's second album, which is to be released at a later date. Read more about Abyss in the "women's music & rock" article in this issue of HOT WIRE.



### "COMING INTO MY YEARS"

Written by: Betsy Rose  
Performed by: Betsy Rose

Betsy Rose  
Paper Crane Records  
P.O. Box 79  
Cambridge, MA 02238

This song is from the album Live From the Very Front Row. Betsy writes about performing for a wide variety of audiences in this issue's "On Stage And Off" column, page 54.

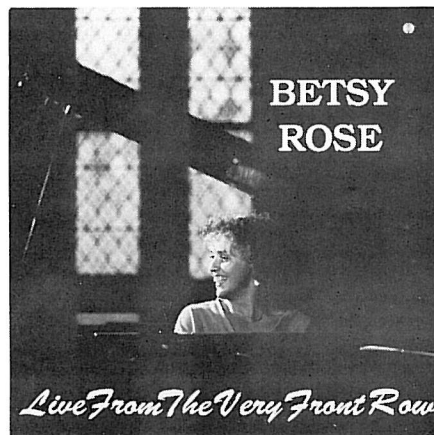


## HOLY WAR

"TOUCH MY LOVE" excerpt  
Written by: The HOLY WAR  
Performed by: The HOLY WAR  
Hope Fisher (bass, vocals), Eve Washington (guitar, vocals), and Deona Wellman (drums, vocals).

The HOLY WAR  
444 W. 54th  
New York, NY 10019

The HOLY WAR is currently recording and working on a video. Read more about them in the article about rock and women's music (page 40, this issue of HOT WIRE).



## SOUNDSHEETS

Carefully remove the soundsheet. Do not bend. Place the soundsheet on turntable, set speed at 33 1/3 rpm. A coin placed on the label where indicated prevents slipping. If your turntable has a ridged mat, placing the soundsheet on top of an LP may be advisable for maximum performance. Material is recorded on both sides in stereo.

**NOTE:** The separation bands are "play through" — unlike those on the March-issue recording which locked (requiring a manual re-set to play the next cut).

Questions and comments about soundsheets? Contact Marilyn Wilson c/o HOT WIRE. Recording specifications and costs will be mailed upon request.



## CLASSIFIEDS

**JAZZ WOMEN** postcards: Bessie Smith, Billie Holiday, The International Sweethearts of Rhythm, others. Send SASE for sample sheet. 50¢ each. Rosetta Records, 115 W. 16th, New York, NY 10011.



**Studio Red Top, Inc.**

A nonprofit, tax exempt resource center, organized to promote appreciation of jazz music, and to improve employment opportunities for women musicians.

To be placed on our mailing list, write:  
**Studio Red Top, Inc.**  
**P.O. Box 6004**  
**Boston, MA 02209**

For more information, call 617/492-8436.

Studio Red Top, Inc. is funded in part by grants from the Massachusetts Council on the Arts & Humanities, a state agency, and Boston Arts Lottery Council. Donations are welcomed and are tax-deductible.



**WOMYN ONLY.** Chicago's own Mountain Moving Coffeehouse, open Saturdays 7:30-11:00 p.m. Performers are encouraged to send demo tapes and bio info for possible bookings. Contact: Joy Rosenblatt, 828 W. Leland, Chicago, IL 60640. (312) 769-6889. Send SASE for reply.

**PAID MY DUES** back issues now available through HOT WIRE. Original Milwaukee and well as Chicago volumes. Send SASE for complete price list for these collectors' items. Paid My Dues c/o HOT WIRE, 1321 Rosedale, Chicago, IL 60660.

**WANTED:** Performers (in music, dance, mime, theater) who do shows for kids. Send promo & recordings to Dino Sierp, P.O. Box 2907, Indianapolis, IN 46206 for future resources and possible bookings.

**WEBS INVIOATE:** Lesbian Fantasy & Science Fiction Journal now seeking written submissions and graphics. P.O. Box 11469, Oakland, CA 94611. Sample \$5.

**PERIODICALS.** Annotated Guide to women's periodicals. \$12/2 issues. Annotated Guide, Box E-94, Earlham College, Richmond, IN 47374.

**EXPERIENCED** tour booker and manager. Mainstream, university, grassroots, and women's community. (415) 644-1459.

**CATHY FINK's** new children's album: "A delight and fun for the whole family" - Ms. Send \$8.50 post paid to Community Music, P.O. Box 5778, Takoma Park, MD 20912.

*cont. from inside front cover*

**HOT WIRE NEWS.** All of it is good! We have added several wonderful staffers and writers. There has been a substantial increase in mail from women all over. The financial situation is improving, and we are slowly but surely increasing the number of subscribers.

**NEEDED.** We are always looking for good quality black & white photos of performers in action. We also need to hear about what's going on in your community. We welcome feedback from readers about what they like about HOT WIRE and what they would like to see in future issues.

### Inquiring Minds Want To Know...

Please write and give us feedback on any or all of these:

#### *About You*

In what way(s) are you involved with women's music?

How old are you?

Are you a HOT WIRE subscriber?

What's your favorite thing about women's music?

What do you think the current trends/controversies in women's music are?

#### *You & HOT WIRE*

What do you like most about HOT WIRE?

- News
- Politics
- Interviews
- Soundsheets
- Artist coverage
- Festival coverage
- "How to" articles
- Women's music history

Other: \_\_\_\_\_

Who would you like to see interviewed/written about in HOT WIRE?

What else should we include in HOT WIRE?

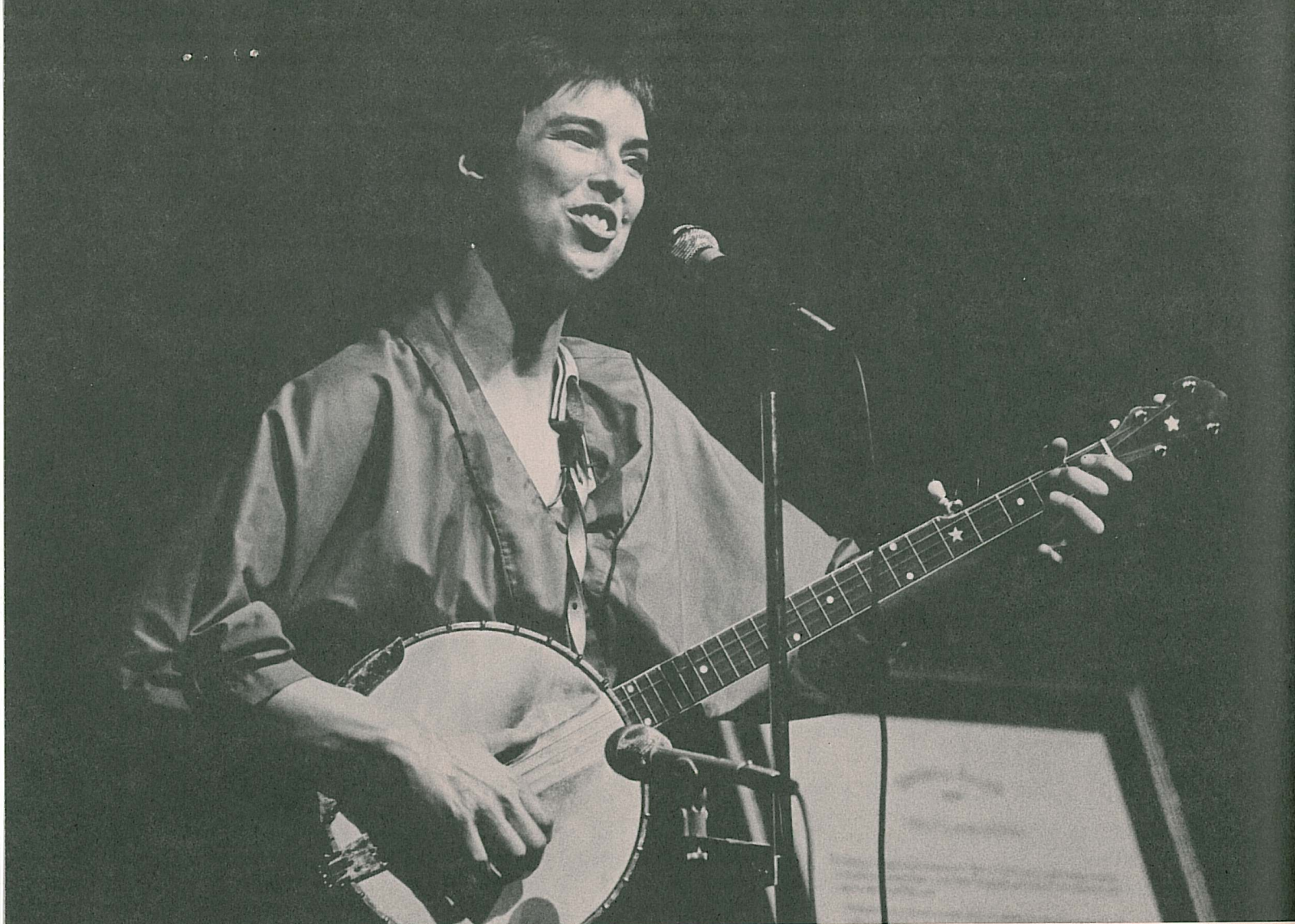
How did you hear about the magazine?

*Write to us at:  
HOT WIRE, 1321 Rosedale,  
Chicago, IL 60660.*



*"I just love women who keep up with women's music and culture."*





**Karen Mackay: Sometimes it's a real scary thing, this business of choosing to put all your resources behind a dream and goin' for broke. That's the Annie Oakley spirit in a nutshell. See page 14.**