

HOT WIRE

THE JOURNAL OF WOMEN'S MUSIC AND CULTURE



HEALING & THE ARTS

INTERVIEW

KAY GARDNER

MUSIC THERAPY

BETH YORK

HUMOR & HEALING

LINDA MOAKES

ROADWORK

ONE FINE DAY

DESERT HEARTS

DEIDRE McCALLA

LÁADAN

LESBIAN NUNS

SAPPHO

FESTIVALS

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COMPUTER MUSIC

VOICES IN THE STUDIO

WOMEN CONDUCTORS

OVERCOMING STAGE FRIGHT

Darci Vanderhoff

VOLUME TWO, NUMBER TWO, MARCH 1986

\$5.00

To the readers:

SOUNDSHEETS

The soundsheets feature is temporarily on vacation. We hope to have another one in the July issue. These stereo floppy-disk recordings have been popular with readers; we've received much positive feedback, including several letters from women who are using the soundsheets on women's radio programs. Artists who are interested in having their work featured on a soundsheet should write to us for all the details.

Past issues have featured Mary Watkins ("Comin' Home"), Sandra and Sharon Washington ("Where There is Love"), The Jane Finnigan Quintet ("Tia's Song"), The Debbie Saunders Band ("Turn Me Loose") [March 1985]; Betsy Rose ("Coming Into My Years"), Abyss ("Don't Run Me Around"), Karen Mackay ("Annie Oakley Rides Again"), Holy War ("Touch My Love") [July 1985]; Debbie Fier ("The Journey"), Beth York ("Time and Again"), Software ("Trust in Me"), Linda Hirschhorn ("Circle Chant"), and Anne Hills ("A Shadow Crossing the Land").

PLEASE NOTE

In the July 1985 issue, the photo of Susan Freundlich on page 43 and the photo of Dino Sierp and Kate Clinton on page 63 should both be credited to Vada Vernee.

SPECIAL THANKS

To WINDY CITY TIMES for letting us use their typesetting equipment...to all the readers who have written encouraging letters which we haven't had time to answer personally...and to reader Sandy Gray for financial and moral support.

SHUTTERBUGS

We are always in need of good quality black and white photos, especially from festivals. If you are a photographer, won't you keep us in mind?

YOU SEEM TO LIKE...

We have consistently received letters from readers referring to Paid My Dues: Journal of Women and Music (last issue, 1980). The letters ask if we're familiar with PMD, inquire about ordering back issues of PMD, and express some version of the sentiment "I'm glad someone is finally putting out a quality publication that is devoted to women's music." Letters frequently comment on the focus of HOT WIRE (the "women's music" network as the cultural arm of the feminist/lesbian feminist political movement).

The other hot topic in the mail lately has been the article "Láadan: A Language for Women" by Suzette Haden Elgin (November 1985 issue). That article has generated more reader comment and excitement (the letters have—without exception—been positive) than any other single article we have published. Consequently, we will be featuring Láadan regularly beginning with this issue.

Toni L. Armstrong

ATTENTION MOBILE WOMEN

OUR SUBSCRIBERS MOVE TO NEW LOCATIONS AT AN INCREDIBLE RATE. IF WE ARE NOT NOTIFIED IN WRITING OF ADDRESS CHANGES PRIOR TO OUR MAILING OF THE MAGAZINES, THERE IS NO WAY WE CAN GUARANTEE DELIVERY.

SOMETIMES MAGAZINES ARE RETURNED TO US, AND SUBSCRIBERS CAN GET THEM RE-MAILED (BY US) FOR A POSTAGE & HANDLING FEE. MORE OFTEN, THE MAGAZINES ARE LOST FOREVER.

'HOT WIRE' WILL NOT ASSUME RESPONSIBILITY FOR LOST MAGAZINES IF WE WERE NOT NOTIFIED OF ADDRESS CHANGES IN ADVANCE.

THANKS FOR YOUR
COOPERATION!

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.

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Chicago, IL 60660



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

"Not all speed is movement...ain't no such animal as an instant guerilla."

Toni Cade Bambara (1937-)
Am. writer and activist

"Since when was genius found respectable?"

Elizabeth Barrett Browning (1806-1861)
English poet

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and Culture

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KAY GARDNER

An interview with Toni L. Armstrong

KAY GARDNER is best known within women's music as an instrumentalist and proponent of the healing properties of music. She is also a composer whose music is beginning to be used in films and on TV. She travels the country during the fall and spring doing concerts and giving lectures and workshops about music and healing. She spends the summer and winter months at her seacoast home in Maine.

HOT WIRE: Your music is being used in some films. How did this come about, and how does it work to have your music used in other media?

KAY GARDNER: In December of 1984 a film crew from Australia came to this country to film the rituals and celebrations of pagan groups for a theatrical movie called The Occult Experience. They also filmed groups in England, Ireland, and Australia. They wanted to present an unbiased look at some of the practices of these circles, including groups organized by Z Budapest of California, Selena Fox in Wisconsin, and Margot Adler in New York. I happened to be in California when they filmed Z's ritual, and I participated in it. It was strange to be doing this while being filmed, but the director and producer were sympathetic to the religions.

While they were setting up the camera and lights—a process which took about two hours—Z put A Rainbow Path on the cassette player. The guy in charge called me the following June to ask if he could use about six minutes of the music, and how much I would charge per minute.

Unless you have an agent—and I don't—a musician doesn't know these things. So, I called ASCAP (American Society of Composers, Authors and Publishers)—of which I'm a member—and asked them. I figured they would know since

they monitor their members' music on radio and TV, and pay royalties for such airplay. They gave me a runaround, like, "If you don't know, honey, you aren't worth telling."

They told me to call the Harry Fox Agency, which licenses the mechanical rights of recordings used in film and TV—it's like a middle man between the publisher and the filmmaker. Well, they wouldn't tell me unless my publishing company, Sea Gnomes Music, was represented by them. It isn't.

Then I called Meet the Composer, Inc. in New York City. This funding organization has often given non-profit sponsors grants to bring me to their communities. They sent me to another licensing company, American Mechanical Rights Association, which represents composers of classical music.

They gave me the answer.

HW: How much money is involved when a film uses your music?

KG: An "unknown" composer, which I am to the established music world, gets \$500 per minute for films distributed worldwide.

I called Australia back and told the guy. He almost fainted, saying that in Australia they just couldn't compete with American prices. That made sense, so I told him to make an offer. He ended up giving me \$250 per minute. So, for six minutes I got what seemed to me a huge check. It was almost like back pay for all the years I put into composing A Rainbow Path at no pay.

Later a filmmaker from England called. She was doing a documentary called Invisible Women and wanted to use six minutes of A Rainbow Path. I asked for \$250 per minute, but she said because it was a women's film to be used mostly on English TV that she wasn't given much of a budget. Since it was a women's project,

I charged \$100 per minute, which still seems like a lot to me since the work was done long ago.

I guess it's just hard for me, having worked for so little in women's music over the past 10 years, to trust that the outside world finds my work of value, literally.

A woman filmmaker in New Zealand wanted to use some of Moods and Rituals for an art film called One Hundred Women, a ritual filmed on a beach. Since she wasn't distributing it anywhere but in New Zealand—and because she is an artist doing her work on little or no income—I didn't charge her anything. I could certainly identify with her situation.

It depends upon what the circumstances are as to whether I charge or not, and definitely has to do with whether the filmmaker has access to patriarchal money sources. I may pursue this more—it's a really good way to supplement my income.

HW: Is it the same for TV?

KG: This fall one of my favorite shows, the science series "Nova," called and asked to use some Moods and Rituals music on their November 12th program. I was touring in England and Scotland at the time, so my partner Robin took the call. She had been through the negotiations with the filmmakers, so she asked, "Is there any money in it?"

Evidently public TV doesn't have to pay for usage rights like the commercial stations do, but they assured Robin that there would be an honorarium and mention in the credits. She told them to go ahead.

The honorarium was \$150, and no royalties are collected from ASCAP or BMI for airplay on public TV or radio.

HW: Lately you're working more on "functional" applications for

your music. In what directions are you heading?

KG: A woman who is an airline hostess came up to me during my teaching at Omega Institute (a summer holistic school in New York) and asked me if I knew of a way to camouflage the low vibrations she was forced to listen to incessantly. I gave her suggestions.



Onnig Melkonian

Eight years old, Freeport, NY

She said that airline passengers were so stressed-out and jittery these days, and I asked her whether any airlines had listening channels of relaxation music. She didn't think so, and I began thinking of another money-making scheme.

I chose 10 airlines, called their 800 numbers for the right addresses, and sent out a letter offering to provide them with a program that would relax their passengers and their in-flight crews (not those in the cockpit!). I offered to send them a sample tape. All but two airlines answered. Two requested the tape and the others referred me to the companies that did their programming for them, one of which is "Music in the Air" of Hollywood.

This project took me five eight-hour days of calling, writing, choosing tapes of stress-free music, buying high-quality tapes, and actually recording the program complete with voice-over introduction by yours truly.

So far nobody has ordered it, but I did write to the Hollywood company with questions, like how you get permission from the labels, and whether royalties have to be paid, etc. They wrote back, and I did learn some things even if the idea hasn't "paid off" for me yet.

This activity may have been of some value in another field, though. Recently I got a letter

from The Yale School of Medicine's Department of Anesthesiology asking me for everything I know about "relaxation-hypnotic" music for them to use in conjunction with anesthesia during surgical procedures.

HW: How have your music and healing theories been received by the traditional medical establishment so far?

KG: I told Yale that I know too much to write in a letter, and asked if they would like to sponsor one of my lectures or workshops. I told them that I have a tape which takes the listener from alertness to the meditative state and back again.

I did my introductory music and healing workshop at the Michigan State University School of Human Medicine in November. There were about 20 students in attendance, which the organizer said was a lot for an event given by an outsider. The students—who

by school policy are 50 percent women and 50 percent men—were very receptive to my theories.

I find that my work in music and healing is much more accepted by people in the healing professions than it is by those in the arts. Music schools never sponsor me—they are uptight about my looking at music as a functional art rather than purely as aesthetics. Anyway, at this point music is moving into medical situations quite quickly.

HW: How so?

KG: Music is used in cardiac wards to help regulate irregular heartbeat. Patients in some hospitals are given the choice of using more pain-killing medication or listening to melodic tapes instead. In Germany, students of anesthesiology are given a music course; in France anesthesiologists and anesthesiologists play music before, during, and after surgery to enhance the effects of the anesthesia. They've found that less drug is needed if the right music is playing.

I've been thinking about writing a work specifically for the relief of pain. Getting the letter from Yale may be the impetus I need to get going on fundraising so that I may take the time to do the research and compose the piece. A Rainbow Path is an introductory work, a generalized look at how music may be used in healing. Now I must move to more specific uses of music. So, perhaps a new piece entitled "Once More Anesthesia" (Anesthesia means "without feeling"... joke?).

HW: In 1980 you founded Healing Through the Arts, Inc. What is the purpose of this organization?

KG: It is a non-profit, tax-exempt organization devoted to discovering through research and experiential workshops how the arts—in all forms—relate to the healing process. Half of my artist royalties from A Rainbow Path have been set aside for HTA. Gina Halpern's A Rainbow Path mandalas will be on sale, and some of the proceeds from them will go to HTA. These funds will seed such activities as grants for those

researching the arts and their healing properties, and for producing HTA festivals and pageants and circuses.

When we began, we spent most of our time raising money for A Rainbow Path. We also published a small journal, The Rose Window, for two years. Last year we sent reprints from newspapers and magazines to our members, articles having to do with healing and the arts. Anyone interested can write to HTA, P.O. Box 399, Stonington, ME 04681.

HW: Since the beginning of women's music as we know it, you have been a champion of classical music being considered an integral part of the network. How has that view been received over the years?

KG: It's a constant fight as a so-called classical performer to get the attention of the festival pro-

ducers and audiences. I fought the

years the festival will collapse. The classical women have to look at themselves and why their music is so intimidating to most audiences. I mean, who wants to hear classical music played by women dressed in black with serious faces? Dress up a little, have a stage set, add a dancer or some lights. Look like you're enjoying yourself. Enjoy yourself, and the audiences will enjoy you, too.

As for producers, whether or not classical music has a large audience or not is not the point. The point is that classical women are terribly oppressed in their world. They deserve to be heard and seen at our musical festivals, not shut out because they are not understood. How do you get understood unless you have exposure? Classical music has to have innovative marketing for it to "sell." The New England Women's Symphony and the Bay Area Women's Philharmonic have played to

can peoples into our country, or our music would be totally boring.

I'm interested in exploring a new music theory, one based upon healing, unity of peoples, peace, and womanstrength. This requires synthesizing the commonalities of women's music and healing music from many different cultures, and redefining the musical language. New scales, new harmonies, new ways of performing...

HW: When you speak of new harmonies, new scales, and redefining the musical language—what is the basis for your ideas?

KG: Right now in this Western society we are only using about 65 scales in our musical language. In South India there are over 5,000 different scales. How narrow we are in our hearing. What potential is wasted!

In my research, over the past 10 years, I have found several

“I'm interested in exploring a new music theory, one based on healing.”

ducers and audiences. I fought the battle for 10 years, and many of those years as a lone voice in the wilderness. Classical music should be an equal part of the festival activities. It should be on the main stage right along with the pop acts.

This is going to require some give-and-take on both sides. The producers are going to have to respect classical musicians, and the musicians are going to have to redefine their presentations in order to make them more palatable to those who think they don't like classical music.

Right now there's a classical women's music network which has grown up out of the frustration of dealing with this problem at the National Festival. They are arguing, I understand, about whether they can play men's music if it's an all-woman ensemble, or if they can have men as players if the music is by women.

I say, NO, NO, NO. No men. Come on, girls, you can play men's music anywhere. The National Festival is women playing women's music. Period. Change that and believe me, within a few

sell-out houses. Maybe the Bloomington festival should book them [BAWP].

HW: You have consistently put forth the idea that women's music needs a new musical language as well as a new lyrical sensibility.

KG: I don't want to address the subject of "how can instrumental music—i.e., music without lyrics—be women's music?" I've been tooting that horn to empty ears for years. I will say that just as women need a new language to express ourselves (see Mary Daly's writings, and Suzette Haden Elgin's "Laadan" in the November issue of HOT WIRE), so do women musicians who are committed to a change toward women in power need a new musical language.

We are still using a language forced down our throats by the Roman Church centuries ago. We are still using tunings related to a musical system invented 300 years ago (equal-temperament); we're still stuck in harmonic sequences dictated by Western European teachings. Thank goodness for the influx of Asian and Afri-

woman-identified scales from both Greek and Hindu cultures. The ones I tend to use are the Lydian and Lesbian (Mixolydian) modes (or scales), and the Saraswati Raga (a raga, too, is a scale). These scales were invented by women, and speak to women and to men who aren't afraid of their female sensibilities.

This is probably why so many say that my music is evocative, haunting, etc. An ancient "memory" has been stirred just by listening to these women's scales.

We are still stuck in harmonies dictated to us by the Roman Church centuries ago, and by a harmony system invented 300 years ago, as I said before. We are limited by the equal-tempered scale, which came to use when the piano was invented. It's a technocratic scale, not the one we hear in Nature. The natural scale is much more interesting. Fortunately, with the invention of the synthesizer and computer-generated sound, we may more accurately approach the natural scales. They aren't that difficult to program.

New instruments may be in-

vented to new tunings. These instruments will challenge us to listen in new ways. They will also evoke new responses.

Other composers—like Laurie Anderson, Laurie Spiegel, and Pauline Oliveros—are using electronic instruments to define a truly new music. In order to make changes in the world, the vibrations of the world must change. How can they change if we're stuck in the same musical language?

We women must be much more adventurous in our musical expression. We must invent a new woman-identified music theory!

HW: What do you think of the current women's music and culture scene?

KG: We in women's music have gotten very complacent. We're not activist enough. We rely on proven formulas too much. We're afraid of innovation.

Women's music has changed a lot since the early days. We all have become a lot more professional—performers, producers, record labels, all of us. I mean, we really know what we're doing now. We're good business women, not just political workers with unrealistic and idealistic expectations of ourselves and others.

It's been an incredible growth process over these past dozen years. In the process, though, we have lost a lot of the "joi de vivre" and enthusiasm we had at the beginning when there were only a few of us going out there with our music and our political messages. This is kind of sad to me, but inevitable.

I'm also disappointed in the watered down lyrics and pop mentality that pervades our industry. Women's music is extremely diverse, and yet we still go for the commercial appeal—just like the boys do. Sometimes I feel like we are still playing their games, even though we started our own industry so we wouldn't have to do it any more.

I think we have to celebrate our differences rather than trying to assimilate, or trying to get that Top-40 hit. For example, and I've said this before, Motown Records didn't compromise their art to please the current music

scene. They didn't assimilate. They offered something new, stuck with it, and now everyone is imitating them.

Why can't we have confidence enough in our expression to do this? I'd like to see a lot more experimental music going on at festivals. I know you need "big names" to draw an audience, but this shouldn't be at the expense of women who are defining a new women's culture through what might seem to be avant garde expression.



Marcy J. Hochberg

"It is a constant fight as a so-called classical performer to get the attention of festival producers and audiences."

I think the Michigan Womyn's Music Festival has begun something which may encourage this. They have added the acoustic stage. We gave a midnight concert this year that was a combination of poetry and improvisational music. It was very well-received. It was 32° out, and yet a thousand women stayed and are still talking about the performance. We need much more of this—much, much more!

HW: What aspects of today's women's music and culture scene excite you or make you feel optimistic?

KG: I'm really glad that the black performers are coming to the forefront now. For too long it's been a middle-class white feminist phenomenon. I'm terrifically

inspired by Mary Watkins' music, and by the magical performances of Edwina Lee Tyler and A Piece of the World. I'm also glad that musicians who are primarily instrumentalists—like Beth York and Adrienne Torf—are getting heard and are getting gigs. This is progress. Now, where are the Asian women? Let's hear more from Hispanic women. I want to see women's music include all women from all global cultures.

I love that women's comedy has recently evolved from self-deprecating expression to positive, strength-affirming humor. This is new.

Olivia's naming their new label Second Wave is timely. This is what is happening as the "old guard" has moved aside to let the "new guard" have its say.

HW: You are always involved in research of some kind. What new things are you studying?

KG: It's true, I've always been a scholar. Learning new things excites me. Right now I'm studying crystals and geometry. I'm not quite sure how these studies will apply to my work, but I know that it'll come together at some point. It's really fascinating to study the forms which occur when music is played. Chladni experimented by putting metal filings or sand on top of flat metal plates. By drawing a bow across the edge of the plate—depending upon the tone produced—the sand took on specific forms, almost like mandalas.

There is an aspect of mathematics called sacred geometry. It is ancient, but related to physical laws, so it's new at the same time. I'm very interested in how knowledge of this sacred geometry, and its relationship to music, can help the healing process. More on this as I learn more.

HW: What are some of your goals for the future?

KG: I have one major goal: to do work that will make a difference in the world. I'm an Aquarian and therefore am multi-faceted, so I see myself doing many different things. I love teaching, love turning folks on to their own poten-



Darci Vanderhoof

Madonna, eat your heart out

tial. I love sharing information with people, and knowing that many will make good use of it.

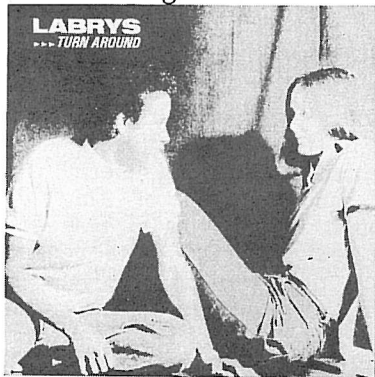
It's as much of a high to me as performing is. Of course I'm still planning to perform and record as a solo artist, as a conductor, and as part of my group, The Sunwomyn Ensemble.

I'm planning a series of cassette tapes of flute music channeled at women's holy places throughout the world, such as the Temple of Aphrodite at Delphi, or the Cave of the Sybil near Naples, Italy. This project will require hooking up with a women's mysteries tour guide—as well as getting funding from many sources.

And I'll continue composing. Performance pieces, as well as healing works for specific uses (such as anesthesia), will be on my agenda.

Personal goal: I want to pitch my tipi in a wilderness clearing, camp, and go kayaking with my sweetie.

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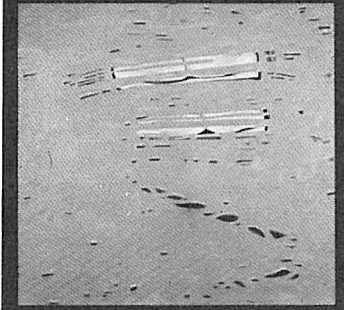
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HOTLINE

By JOY ROSENBLATT

GATHERINGS

San Francisco was the site of the 6th ANNUAL WINTER ARTS & CRAFTS FAIR held Dec. 7, 8, 14, and 15, 1985, to raise money for further work and renovation on the S.F. Women's Building. There were more than 100 merchants, and entertainment included the Robin Flower Band, Silvia Kohan, Gwen Avery, Mojo, Judy Fjell, and others.

Chicago hosted the only other winter festival on Nov. 30, 1985. The 4th ANNUAL MIDWINTER MINIFEST featured Kay Gardner, Paula Walowitz, Lori Noelle, and Make It Mime.

Denver was the site of the 7th NATIONAL CONFERENCE OF LESBIAN & GAY BANDS OF AMERICA. More than 60 women and men representing 15 cities participated.

Israel will be the site of the 1st INTERNATIONAL WOMEN'S MUSIC FESTIVAL, to be held in Beer-Sheva on June 23-28, 1986. Some of the confirmed performers will be Casselberry-Dupree, Sue Fink, Beth York, and Joanna Cazden. Contact: Liora Moriel, P.O. Box 3391, Beer-Sheva 84130, Israel.

Madison, WI was the site of the 2nd WOMEN'S CHORAL FEST where 11 choirs from all over the U.S. participated. Forte reported that only seven choirs were represented at the first festival, held last year in Kansas City.

HOTLINE announces upcoming events in women's music and culture, presents capsule reports of past happenings, and passes on various tidbits of information.



Fashion statement: Monaco's Princess Stephanie: "She shouldn't wear those tight black leather pants, leather jackets, and other clothes that hide her femininity," says the December Star.

Santa Cruz, CA will hold the 3rd NATIONAL FESTIVAL OF WOMEN'S THEATER in 1986. Works written and directed by women, with casts in which at least half of the actors are women, are being solicited by the organizers. Write by May. National Festival of Women's Theater, P.O. Box 1222, Santa Cruz, CA 95061.

In December the board of directors of the WOMEN'S JAZZ FESTIVAL voted to cancel the 1986 fest and to take the steps necessary to dissolve the organization. Info: Mary Hodges, Women's Jazz Festival, P.O. Box 22321, Kansas City, MO 64113.

Atlanta will be the site of the 4th INTERNATIONAL CONGRESS OF WOMEN AND MUSIC. Located at Georgia State University on May 20-23, 1986, the Congress will feature works of women composers, a series of programs and workshops, concerts, tours, and other activities. Contact: Ruth McDonald, GSU Archives of Music, Atlanta, GA 30303.

NEWS

ROSEMARY CURB & NANCY MANAHAN, editors of Lesbian Nuns, were evicted from their hotel in Ireland after appearing on a local talk show, according to the Windy City Times. The event made front-page news in all the papers, and put the books in store windows that would not ordinarily have carried them. Irish Customs officials seized 15,000 copies, but reversed the decision and released them the next day.

Olivia Records president JUDY DLUGACZ, in an effort to capture the impact of women's music on history, has begun a musical, written, and pictorial history of Olivia that will consist of a two-record album, a collection of photographs, and a book documenting the company's history, according to Forte. Potential contributors contact: Olivia Records, 4400 Market St., Oakland, CA 94608.

Women in the mainstream NEW YORK MUSIC INDUSTRY have organized a new group called Women In Music. The first press release states their purposes as: helping women in the development and advancement of their careers, facilitated through a network of women; to eliminate discriminatory practices in hiring, salaries, and promotion; to channel the power of the record business to disseminate and improve a positive image of women; and to improve the under-representation of women in the music industry. Alix Dobkin and Beverly Carpenter attended early meetings. Contact: Women in Music, c/o the Raleigh Group, 250 W. 57th St., New York, NY 10019.

HERIZON, the social club in upstate New York, celebrated its tenth year of continuous operation as a women-only space collectively run by its members. They would like to communicate with ex-members, who are asked to send a SASE: Herizon, P.O. Box 1082, Binghamton, NY 13902.

The 3rd NATIONAL LESBIAN SLIDE SHOW & COMPETITION has announced winners for best slides in two categories. 1st place in lesbian sexuality went to: TEE CORINNE of Sunny Valley, OR. 1st prize in action: CRISTINA BIAGGI of Palisades, NY. \$400 in cash prizes were awarded to finalists in the contest.

DISNEYLAND has dropped its ban against same sex dancing after unsuccessfully fighting a lawsuit, reports Au Courant. Disneyland maintains it dropped the ban only because teenage girls repeatedly asked to dance together, and that their policy change was unrelated to a judge's ruling allowing same-sex dancing.

A new MIDWEST PRODUCERS ALLIANCE has been formed to promote women's music and culture in the Midwestern states. Members now include Dino Sierp, Indianapolis, IN; Jackie Pinkston, Bloomington, IN; Joy Rosenblatt, Chicago, IL; Liz Carlin, Madison, WI. Contact: Dino Sierp, P.O. Box 2907, Indianapolis, IN 46206.

THE BAY AREA WOMEN'S PHILHARMONIC in San Francisco is the only orchestra dedicated to promoting women composers, conductors, and performers, reports the American Women Composers News/Forum. Since 1981 the Philharmonic has performed the works of 57 historical and contemporary women composers. Nan Washburn, research and artistic director, has been rediscovering the works of women since 1975, and—partially because of the impact of her academic research on the subject—women composers are becoming a "hot field."

SISTAH BOOM, the women's percussion ensemble from the San Francisco Bay Area founded in 1981 by Carolyn Brandy, has recently initiated workshops to unlearn racism and has placed a moratorium on white membership while actively seeking women of color to join us.

WOMEN

SHIRLEY CHISHOLM was in the Bay Area recently to help celebrate the tenth anniversary of the Commission on the Status of Women, according to Plexus. The first black woman elected to Congress announced that her political career may be underway again in 1988.

ELLA FITZGERALD and (posthumously) MARY LOU WILLIAMS were inducted into the Jazz Hall of Fame in September 1985.

LADYSLIPPER is celebrating its tenth year in business, and co-director LAURIE FUCHS is likewise marking her tenth year of working in women's music. The new catalog now includes videos, such as One Fine Day, Bette Midler's Divine Madness, Lily Tomlin Special #1, Tina Turner's Private Dancer, and Lianna.

The National Festival's MUSIC INDUSTRY CONFERENCE coordinator (Denise Notzon) has resigned due to a career change that she says will not allow her to devote the necessary time and energy. Direct all inquiries to: Dino Sierp, P.O. Box 2907, Indianapolis, IN 46206.

DOLLY PARTON is buying a Tennessee amusement park, which she plans to name either Dollywood or Dollywood, reports Bitch.

SISTER PAT O'DONNELL was fired from her job at Picture Rocks Retreat near Tucson, AZ following the publication of her article in Lesbian Nuns, reports Plexus. She had discussed the piece with her director prior to publication, but apparently pressure was placed on him to dismiss her after the book came out. Her Dominican community was not involved in this decision.

MOVIES

Screen rights to SOUTHERN DISCOMFORT were purchased by Margot Kidder, along with a screenplay treatment from Rita MAE BROWN, stated People. So far no major Hollywood studio has agreed to make it. Kidder will be looking at independents next.

LESBIAN NUNS: BREAKING SILENCE TV movie rights have been sold to ABC-TV by Naiad Press. Editors Curb and Manahan are in contract negotiations with ABC as consultants. See Re:Inking column in this issue of HOT WIRE for more about the status of this ground-breaking book.

PUBLICATIONS

OTHERVIEWS, published by Aradia in Grand Rapids, MI announced its last edition was December 1985 due to a shortage of funds and energy. They hope it might be revitalized at some future time. Subscription refunds: P.O. Box 7516, Grand Rapids, MI 49510.

BITCH is a new monthly newsletter first published in August 1985. It is self-described as "the women's rock newsletter with bite." It presents info on any female rockers big or obscure, tries to cover things that aren't seen elsewhere, and gives useful info for women musicians. Contact: San Jose Face, 478 W. Hamilton #164, Campbell, CA 95008.

GAY NEWS, Britain's leading lesbian and gay newspaper, has gone bankrupt following a disastrous change in ownership, staff problems, and a failed attempt by the staff to buy the paper, according to the Windy City Times.

BEV CARPENTER/INSURANCE:

A few months ago I sent out a list of recommendations for growth of the women's music industry to a number of producers, distributors, performers, and other women involved with the network. These recommendations outlined my personal ideas for some behind-the-scenes additions and changes to our mode of operation.

The letters and cards I received in response were very interesting. The one most outstandingly positive response was in my suggestion that health insurance be available to participants in our industry. Medical and dental insurance might be obtained by forming a group entitling us to purchase coverage at lower-than-usual costs.

I have reviewed and interviewed three different providers of this type of coverage, and now it is of the utmost importance that women interested in such insurance contact me as soon as possible.

At this point, we are looking at an average monthly premium of \$85 which would cover hospital/surgical and major medical (office visits, prescription medications) with an average deductible of \$250 per subscriber per year. This varies depending on many factors, which is why I need input as soon as possible. We as a group will need to make the final decision on which of the plans and carriers we will contact.

This project is progressing, so remember that by the time you read this I will have collected more information than was available to me at press time.

Interested parties contact: **Beverly Carpenter**, P.O. Box 225, San Mateo, CA 94404.

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.

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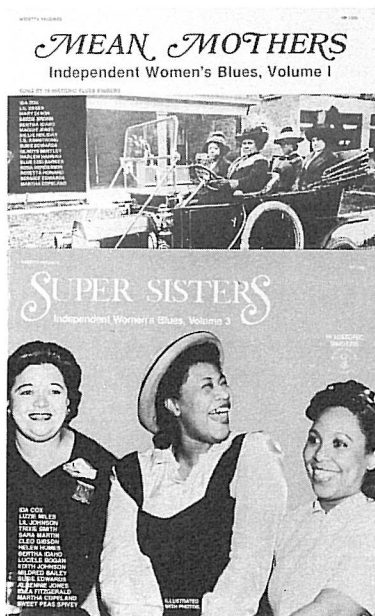
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THE AUDIO ANGLE

Playing with Voices in the Studio

By Karen Kane

Hi. Karen Kane here with a new, ongoing column about studio recording. Please feel free to write to me with your questions for the next issue and thereafter. I've been a recording engineer/producer in the Boston area for the past 11 years and have engineered and/or produced over 50 albums. I was lucky enough to learn this skill the best way there is—hands on. Being a studio manager in New York and Boston studios starting in 1969 gave me the opportunity to be near the equipment all the time. When my interest in engineering finally became obsessive, I quit my position as studio manager, took a cut in pay, and became an apprentice engineer. Eighteen months later, I was a full engineer and have been going strong ever since.

PLAYING WITH VOICES

One of the most important things about how well a record is received is the quality of the vocal. The vocal is usually what the listening audience tunes in to right away. Most good songs would not be that good without quality vocals, and great vocals can enhance some mediocre songs. Recording vocals and "playing" with the sound of it in the studio can certainly enhance it, but you have to be careful because in some cases you can alter it too much, taking away from the original concept. Remember, the recording engineer can only do so much. You can't put something in that wasn't in the original recording;

THE AUDIO ANGLE discusses information about recording, the mysteries of the recording studio, and answers technical questions submitted by HOT WIRE readers.



Barb O'Heaney

you can only enhance the sound that is already there.

People often ask me: how can a person be singing the lead vocal and all of the back-up vocals as well? Recording in a 24 track studio is like having 24 separate tape machines running at once, in sync. Only it's on one big tape machine that holds 24 tracks on a 2-inch reel of tape (at \$150 per reel!).

The basic rhythm tracks (piano, drums, bass, guitar) can be done on one day and then on another day you can start putting in other instruments. For example, if the rhythm tracks are on tracks 1-6, then the string synthesizer and the saxophone could go on tracks 7 and 8. This process is called "overdubbing," dubbing in alongside already existing tracks. When you get to the point of putting vocals in, the artist will sing the lead vocal listening to the already existing instrumental tracks through headphones. After the lead vocal is finished, the engineer will switch to a new track and the artist can now sing a back-up vocal part, hearing in the headphones the lead vocal that was just recorded. You could do this endlessly until you run out of tracks.

"OOMPH"

Another question I am asked is, how much "oomph" can be put

into a voice? I then ask them: are they asking about performance "oomph" or the quality of the vocal sound itself (is the voice thin, harsh, dull, or distant)? It is the artist who must give "oomph" to a vocal performance. It's in the style, energy, phrasing, and interpretation, things that electronics cannot change or bring out. However, the engineer can add sound quality "oomph" in several different ways. Equalization and special effects like reverb, double tracking, digital delay, and the Aphex Aural Exciter provide this option.

Equalization, which plays with the treble, mid-range, and bass (like the tone controls on your stereo) can brighten up a dull vocal or add depth and warmth to a vocal track that is harsh or thin. Overusing equalization can seem artificial, so it is best to get the proper tone at the time of the recording.

REVERB

Reverb is probably the most common effect used in recording. If you stood in a church or gymnasium and sang or shouted, you would notice your voice ringing off the walls. That is the idea behind reverb units, to artificially create these sounds—everything from being in a large concert hall to a small church. A variety of room sounds and programs are available.

Reverb is most likely on every record that you hear, particularly on the vocal, whether you notice it or not. You can be fairly subtle with it or very obvious. Reverb effects are usually used on the instrumental tracks as well. It gives a consistency to all the tracks, an environment in which they all live. An example of obvious reverb is on Sue Fink's Big

Promise album. On the song "The End is Near," you'll notice the reverb get louder every time she sings, "You think I'm crazy 'cause I mumble to myself." The reverb increase begins on the second and third repeating line. Also in that same song, on the chorus, when she sings, "The world's about to blow." On the word "blow," you'll notice a deliberate increase of reverb.

Double tracking is simply recording a lead vocal or back-up vocal twice. Having it on two separate tracks. It can create a thickness that will emphasize certain lines in a song. Some people might use the double track for the entire lead vocal, creating a special effect. On Cris Williamson's Blue Rider album there are a few uses of the double track. On "Peter Pan" and "Surrender Dorothy," it sounds like the entire lead vocal is doubled. On the song "Night Patrol," listen to the line "Coming to steal the time"; it is double tracked both times it is sung. If you don't have enough tracks to do doubling, a single lead vocal can be put into a digital delay unit and the effect of double tracking can be achieved electronically. However, in my opinion, a real double track is better than this electronically produced one.

A digital delay is a piece of equipment that can create a "discrete repeat" (an exact duplication at a later point in time), also called echo or slapback. Short delays create one kind of effect and longer delays create another. Did you ever notice when listening to a song that the vocal has a slight repeat to it, especially after the "s" or "t" words? It's usually subtle and mixed in the background. This effect created by the digital delay unit adds a width to the vocal sound that you could not get otherwise. Ann Wilson of the group Heart almost always uses digital delay on her voice. Good examples are the songs "Dog and Butterfly" and "Tell It Like It Is." On Sue Fink's song "Big Promise," the digital delay on her vocal is very obvious. Another obvious delay effect is on her song "Love Won't Let Go." Here the delay is shorter, which creates two voices fairly close together. The Aphex Aural Exciter was in-

vented by accident. Someone wired something the wrong way and then discovered that it created an unusual "presence" to a vocal (or any other) track—a clarity to the tone that makes it stand out. You can't really tell if Aphex is on a vocal or not from listening to the final product. Aphex has become quite an item in the recording industry.

All of the effects I have mentioned, except double tracking, are almost always added in during the mixdown process, after all the recording is done. That way, you have all the options open to you. If you record a track with an effect on it, you can't undo it in the mixing process. Mixing, for those of you that don't know, is taking all those 24 separate tracks that you recorded and creating the "perfect" balance. That mix is what goes onto a record.

Finally, the artist must be completely comfortable in order to deliver a good vocal. It's very difficult to put out a lot of energy standing in front of a microphone instead of singing to a live audience. A well-balanced headphone mix to sing with is important, as well as something as simple as the right lighting. A good rapport with all the people working together is essential.

In the 50 albums that I've made, I've seen some extremely creative electronic magic happen, but all in all it's still the music—the music has to be good. You can't make it something that it isn't. ●

Karen Kane
329 Highland Avenue
Somerville, MA 02144
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ABOUT THE AUTHOR: *Karen Kane has produced/engineered over 50 albums. She currently resides in Massachusetts.*

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NOTEWORTHY WOMEN

Women Conductors

By Janna MacAuslan & Kristan Aspen

"A woman doesn't have enough upper arm strength to conduct."

"All the men were highly disgusted because she was allowed to conduct herself."

"The audience doesn't want to see a woman on the podium."

"A woman conductor? Why—her slip would show all the time."

These statements and other similar absurdities faced women conductors in the late 19th and early 20th Centuries. The prejudice against women conductors came from all directions: from the audiences not used to seeing a woman in a position of power, from the orchestra members who often doubted her musical abilities, from symphony boards and managers who feared financial loss if ticket subscribers were unhappy.

Few women have broken through the barriers obstructing the path to the podium, but throughout history there have been some who, through incredible skill and perseverance, have had a measure of success and notoriety in this highly prestigious career.

According to an article by Catherine Contos, "In 1661 Samuel Pepys recorded in his diary having seen a woman 'with a rod in her hand keeping time to the musique while it plays'." ("Brava Maestra!", *Musical America*, 1971.) She was conducting at the Globe theatre in Greenwich.

This was the practice of conducting in earlier times, rather than "modern" baton. Contos records in the same article that in 1739 a Frenchman visiting Venice

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



Early Antonia Brico

noted "a pretty nun in white habit, with a bunch of pomegranate blossoms over her ear, conducting the orchestra and beating time with all the grace and precision imaginable."

The first reference found by this writer to women conducting in America was when an all-woman orchestra, the Vienna Ladies Orchestra, toured the U.S. in 1871-73. Their conductor and founder was Josephine Weinlick. After this tour, many women in America started forming all-women orchestras. Caroline B. Nichols founded one of the most successful and long surviving—the Fadette Lady Orchestra of Boston. This organization lasted from 1888 to 1920.

According to an article about Nichols and the Fadette Lady Orchestra in Carol Neuls-Bates' recent book *Women in Music* (Harper and Row), Nichols had a definite goal in mind for starting a women's orchestra:

There are 20-30 women's orchestras of a professional character in the U.S. today, and while none of them has gained the fame that has come to the Fadettes they are all managing to make a good living for their members. . .if young women are going to earn their living, why not put them at something that will be refined, elevated in its influences, and artistic in its development? Don't you think the violin is better than the typewriter?'

It is important to realize that the reason so many all-women orchestras were appearing is that women were barred from playing in traditionally male orchestras. And the thought of a woman conducting one of these all-male orchestras was practically unthinkable. It was acceptable for a woman to guest conduct a major orchestra occasionally, as a novelty, but not to land a permanent position. This pattern can be traced in the careers of Ethel Leginska, Antonia Brico, and Emma Steiner.

ETHEL LEGINSKA

Ethel Leginska was born Ethel Liggins in England in 1886. She was trained as a concert pianist at the Hoch Conservatory in Frankfurt. She apparently ran away to Vienna to study with another teacher. Her piano debut with an orchestra was made in London in 1902, when she was 16 years old. During her career as a pianist she married composer Roy Emerson Whithorne, and when they divorced six years later, there was a huge custody fight over her young son. The judge awarded custody to the parents

of her ex-husband, because he expressed doubt that Ethel could earn enough as a concert artist to support both herself and her son.

She later claimed that the only way a woman could succeed in the concert artist field in America was to dress and act like a man. She refused to wear the "acceptable" garb of bare shouldered evening gowns, choosing instead white silk shirts with collar and cuffs, black velvet jackets, and long black silk skirts. She also had her hair done like Liszt, or Paderewski. She had a flair for promoting herself and creating controversy.

Leginski appeared as a pianist for a number of years to successful reviews. In 1919 she announced that she would retire to study composition and to teach. For a while she studied composition with Ernest Bloch.

In 1924, Leginska started yet another career, that of conductor. She is said to have conducted the Paris Conservatory Orchestra, the London Symphony, the Berlin Philharmonic, and the Munich Konzertverein Orchester. In 1925 she traveled back to the U.S., where she conducted the New York Symphony Orchestra, the People's Orchestra of Boston, and the L.A. Symphony—all as a guest conductor.

In order to have a permanent conducting job Leginska, in 1926, founded an orchestra called the Boston Philharmonic. All of the players in this group were men except the harpist and the pianist. Traditionally these were considered female instruments. This organization lasted only one year.

Within 12 months she organized the Boston Women's Symphony Orchestra. This orchestra had about 65 members and often played works by women composers. It lasted four years, and performed over 200 concerts.

Leginska subsequently tried to organize a women's orchestra in New York in 1932. It was called the National Women's Symphony, and gave a well-received program at Carnegie Hall, but it soon disbanded. After this, Leginska's conducting dates became few and far between—again, back to guest conducting. She moved to Los Angeles in 1939, where she taught

piano until the 1950s. She died in L.A. in 1970, at age 83.

ANTONIA BRICO

Much has been written about Antonia Brico in recent years, due in part to the excellent film about her made by folksinger Judy Collins. It is called Antonia: A Portrait of the Woman.

Unlike Leginska, Brico started her career in music as a conductor. She was the first American to graduate from the prestigious conducting school at the Berlin State Academy of Music in 1929. Her teachers were Karl Muck, Wilhelm Furtwaengler, and Bruno Walter. She made her conducting debut with the Berlin Philharmonic. In the U.S. she conducted the Musicians Symphony Orchestra at the Metropolitan Opera in New York twice, but a third concert was denied her because a singer (John Charles Thomas) refused to work under a woman.

Brico continued to guest conduct for the next few years, but in 1935 she organized the New York Women's Symphony. This orchestra had 88 players and got excellent reviews. It was founded, in part, to prove to the world that women could indeed excel at music. By 1938, Brico felt she had proven her point. She changed the orchestra's name to the Brico Symphony, and hired 10 male players. Unfortunately, this group was short-lived, and soon Antonia Brico was without an orchestra again. From 1938-1942 Brico did some guest conducting, taught a masterclass at Golden Gate College in San Francisco, and received an honorary Doctorate from Mills College in Oakland. She also put together an orchestra for the New York World's Fair.

Moving to Denver in 1942, she taught piano and continued to guest conduct. After World War II, she took a five-month tour of Europe, as a pianist and a conductor, but still no permanent conducting job appeared. Orchestra managers would not hire a woman, even as well-known and respected as Dr. Brico. They maintained that the audience was not ready to see a woman on the podium. Many orchestral musicians automatically started rehearsals

under Antonia Brico grumbling and doubting her skill as a conductor. Many of them also apologized after the rehearsal. Dr. Brico still resides in Denver, where she conducts the amateur Brico Symphony Orchestra. In 1978 she was honored guest and conductor at the National Women's Music Festival in Champaign, IL.

EMMA STEINER

Emma Steiner is mostly remembered as a composer and conductor of opera. She was born in Baltimore in 1852, a musically precocious child. She began composing at age seven and by 11 had written one and one-half acts for an opera entitled Aminaide. The score was destroyed by fire in 1902, but apparently it had been good enough for the director of the Peabody Conservatory to produce one scene from it at Peabody.

Steiner composed waltzes and popular songs, which may have attracted the attention of some opera producers. She held several positions, both as singer and as assistant musical director for more than one touring light opera company in the Chicago area. In the 1880s and 1890s she conducted Gilbert and Sullivan operas, which were all the rage. Her own opera, Fleurette, was produced in San Francisco in 1889 and in New York in 1891. She conducted it herself, and received excellent reviews.

In 1896 Steiner contracted pneumonia. Although she recovered her physician suggested "complete rest" when she fell ill again within four years. Steiner seems to have taken this to mean a change of scenery. She took off for Alaska, where she became the first white woman to explore the tin

continued to page 63

ABOUT THE AUTHOR: *Janna MacAuslan and Kristan Aspen make up the guitar and flute 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.*

LÁADAN

LESSON #1

Wohíya Wodedide Shósho Bethu

By Suzette Haden Elgin

Wohíya Wodedide Shósho Bethu

Bíide eril wod i alehale Shósho wo. Eril aba i owa sháal; eril tháa déela betho; loláad Shósho thena wo. "Bíi ril thi le shath wa," eril di be. "Wu sháal!" eril di Shósho. "Radiídin ra; hathalehal sháal hi wa!"

LINGUISTS' TRANSLATION

First line: Laadan.

Second line: morpheme-by-morpheme, all in upper case.

Third line: "free" translation...this is how we do it.

1. Bíide/ eril/ wod/ i/ alehale/ Shósho/ wo.
2. DECLARATIVE +/ PAST/ SIT/ AND/ MUSIC/ MAGIC GRANNY/ PERCEIVED-HYPOTHETICALLY NARRATIVE.
3. This is a story I'm telling you, that I made up myself, about once when Magic Granny was sitting and music-ing.

1. Eril/ aba/ i/ owa/ sháal;/ eril/ tháa/ déela/ betho;
2. PAST/ FRAGRANT/ AND/ WARM/ DAY;/ PAST/ THRIVE/ GARDEN/ HER-OF
3. The day was fragrant and warm; her garden was thriving;

1. loláad/ Shósho/ thena/ wo.
2. PERCEIVE-/ MAGIC GRANNY/ JOY-FOR-GOOD-REASONS/ PERCEIVED-HYPOTHETICALLY INTERNALLY.
3. Magic Granny was very happy, and with good reason.

1. "Bíi/ ril/ thi/ le/ shath/ wa," eril/ di/ be.
2. DECLARATIVE/ PAST/ HAVE/ I/ HARMONY+OBJECT/ MY-OWN-PERCEPTIONS/ PAST/ SAY/ SHE.
3. "To my way of perceiving things, all's right with my world," she said.

1. "Wu/ sháal!"/ eril/ di/ Shósho./ "Radiídin/ ra;/ hathalehal/ sháal/ hi/ wa!"
2. SUCH-A/ DAY!/ PAST/ SAY/ MAGIC GRANNY./ NON-HOLIDAY/ NO;/ TIME-GOOD-VERY/ DAY/ THIS/ MY-OWN-PERCEPTIONS.
3. "Such a day!" said Magic Granny. "This is no non-holiday—this is a fandangous day!"

LÁADAN: "the language of those who perceive," a language constructed to express the perceptions of women. This column presents translation-lessons for those interested in learning to use the language. Suzette Haden Elgin welcomes correspondence from women interested in the further development of Láadan. Route 4, Box 192-E, Huntsville, AR 72740.

NOTES

The title means "A Little Story About Magic Granny." English has no verb "to music," but Láadan does; that word "non-holiday" has no English equivalent, but means an alleged holiday when you have to work

A DOZEN NEW WORDS TO ADD TO YOUR DICTIONARY

MAHANAL: desiringly, lustfully (not a negative term)

RAWIHI: emotionlessness (not a complimentary term)

HULEHUL: for-sure (an emphatic—the strong positive)

HATHEHATH: forever, time everlasting

RAHED: gadget, useless non-tool

URAHU: gate

DONIDANÁ: lovingkindnesser, one who channels lovingkindness

RAHIL: to non-attend, withhold attention (if with negative intent, *rahilh*)

RAHIB: non-crime (a terrible thing one does because it *must* be done, but for which there can be no blame because there is no choice; never an accident)

RALÁADÁ: non-perceiver, one who fails to perceive

RALÁADÁLH: non-perceiver, but done deliberately

SHADON: truth

so hard that it's worse than a working day. "Fandangous" is a better word for "superb."

ABOUT THE AUTHOR: Suzette Haden Elgin is a Doctor of Linguistics. She has taught at the University of California, specializing in Native American languages. She has written numerous linguistic texts in addition to ten major SF and Fantasy novels (including the just-completed sequel to 'Native Tongue').

What I want to do here is change keys. I'm going to give you almost the same story, but with a slightly different vocabulary. You do the translation.

Wohíya Wodedide Shósho Bethu

Bíide eril wod i delishe Shósho wo. Eril líithin i modi sháal; eril nótháa déela betho; loláad Shósho shama wo. "Bíi ril thi ra le shath wa," eril di be. "Wu sháal!" eril di Shósho. "Radiídinelh hulehul; harathalehal sháal hi wa!"

VOCABULARY

delishe: TO WEEP
líithin: GRAY
modi: UGLY
nótháa: CEASE TO THRIVE
shama: GRIEF FOR GOOD REASONS, WITH NO ONE TO BLAME, AND NOTHING TO BE DONE ABOUT IT
ra: NEGATIVE, NO
radiídinelh: NON-HOLIDAY + PEJORATIVE
hulehul: FOR-SURE
harathalehal: VERY BAD, SAID OF TIME

NOTES

The word "diíidin" ("HOLIDAY") appears in the beginner's grammar and dictionary book as "díidin," with the tone marker over the first i; this is a typographical error, and it matters...one of these days I will get time to do an errata sheet for that book, and I am hurrying; but I can't get to it just yet.

To the readers:

I've been getting letter after letter from HOT WIRE readers asking the same question: "What can I do to help?" I can't answer them all personally right now, as I am finishing the sequel to Native Tongue, although I am working at it. Meanwhile, here is a "needs list."

1. We need somebody to put together an **errata list** for the grammar and dictionary published by SF3, FAST—before lots of women learn the errors. There are so many typos in the book, and it's not really SF3's fault. They proofread it over and over, but it wasn't like proofreading English; many of the errors are very obvious to linguists, but they're not obvious to lay readers, and will be a source of trouble. It's

* * *
THE NEXT ISSUE OF HOT WIRE WILL PRESENT A NEW LESSON IN LÁADAN FOR READERS TO TRANSLATE. MEANWHILE, YOU CAN ADDRESS ALL CORRESPONDENCE ABOUT LÁADAN IN GENERAL OR ABOUT THIS LESSON IN PARTICULAR TO SUZETTE HADEN ELGIN.

LÁADAN LESSONS

Recommended materials:

A First Dictionary and Grammar of Láadan by Suzette Haden Elgin. This reference book is available from SF3, P.O. Box 1624, Madison, WI 53701 if you cannot obtain it from your local women's bookstore. \$8 plus \$1.50 postage and handling.

Grammar tape to accompany the dictionary/grammar reference book. \$3 includes postage and handling. From Suzette Haden Elgin, Route 4 Box 192-E, Huntsville, AR 72740.

Láadan: A Language for Women, article about the development of the language, in HOT WIRE, Nov. 1985 issue.

natural for dialects of a language to develop, and for some of them to have differences that result from clerical (scribal!) error. But to have this happen at this stage of Láadan doesn't seem like a good idea to me.

2. We need somebody (maybe lots of somebodies) to do a **reverse dictionary** that is, Láadan to English. Not because there's so much to read in the language and you need to be able to look it up, but because otherwise the whole morphology gets lost. If you look at the word "gate - urahu," it's just a sequence of sounds that has to be learned; however, it's composed of "u" which means "open" and "rahu" which means "not open." The emphatic "for sure - hulehul" is the marker for "extreme degree or extent" redup-

licated. Láadan has been carefully designed to have a transparent morphology, so that words can be figured out from their parts. Perhaps all languages start that way, and then it gets lost over the centuries. In the learning of a language, this sort of information allows the learner to set up a cross-category scheme in the mind, so that learning isn't just arbitrary memorization. If there were a Láadan-English dictionary, the word for gate would appear in the same section as the word for open, and the relationship between them would be obvious; without such a dictionary it gets lost. Except for the Core Vocabulary (100 essential "root" items that I did first), almost all of the Láadan vocabulary is built up from parts in this way...it's what linguists call a polysynthetic language. I can look at a word and know what it really means—thus, I know in what way it is intended to express the perceptions of women about that word and about what it stands for in this world. But if I am run over by a truck tomorrow, that will all be lost, and the words will look just as arbitrary as numerals. I know that "daletham" ("berry") is made of "dal-thing" and "tham-circle" because the berry is round, and because the berry vine makes circles and wreaths naturally as it grows. AND SO ON...Without the morphology (the pieces and the parts), at least 50 percent of what constitutes the "expression of feminist perceptions" is opaque to women using the language. That's a dreadful waste; there were reasons, woman-reasons, for my choices of word-shapes. I think that it would be Duck Soup for a reverse dictionary to be prepared with a computer; but that means the time to enter all the morphemes and write the program that sorts and alphabetizes them. It's awful that I didn't have the equipment when I began, to do it as I went along—but I didn't. And the more time goes by, the bigger the task gets. I now have enough new vocabulary to do a large supplement to the dictionary—actually, to do another one the same size as the first; so the job has doubled itself, and it's not done yet.

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THE TENTH MUSE

Sappho of Lesbos

By Jorjet Harper

This is the first of a series of articles on Sappho of Lesbos: her life, her work, her loves, her historical influence, the controversies surrounding her, and how her work was lost and some of it rediscovered.

*You may forget but
Let me tell you
this: someone in
some future time
will think of us.*

Sappho, circa 600 B.C.

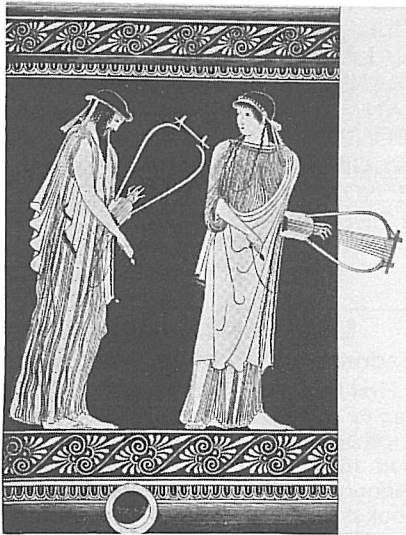
The poet Sappho of Lesbos was acclaimed and honored throughout ancient Greece and Rome, yet today almost all her work has been lost or deliberately destroyed, and details of her life remain largely a mystery.

We do know that she was so revered by the Greeks that it appears her verses were common knowledge, quoted in ancient times much the way Shakespeare is quoted today. She was so well regarded that 600 years after her death, Imperial Rome was minting coins in her honor.

Sappho was praised by the philosopher Plato, who called her "the tenth Muse." Socrates reportedly spoke of her as "Sappho the Beautiful," and the Greek geographer Strabo, living in the time of Julius Caesar, described her as "miraculous."

Their high regard for Sappho's genius is especially important because they had access to the full body of her work—lost to us today—from which to make their

THE TENTH MUSE: Who was Sappho of Lesbos, praised by Plato as "the Tenth Muse"? This column explores the facts, speculations, and controversies surrounding the world's first famous Lesbian.



A Greek vase painting representing the Lesbian poets Sappho and Alcaeus.

judgments.

Even in modern times, when only 600 verses (many of them mere fragments) have survived of the 12,000 Sappho wrote during her lifetime, poets and scholars have acknowledged her genius. The English poet Swinburne considered Sappho "beyond all question and comparison the very greatest poet that ever lived."

So who was this fascinating woman and poetic genius? What can reasonably be deduced about her life from the few historical details that remain and the few poems that have survived the 26 centuries since she lived?

The one fact on which all scholars and historians are agreed is that Sappho was a native of Lesbos.

Lesbos is a roughly triangular island located in the Aegean Sea off the western coast of modern Turkey. Rugged, subject to periodic earthquakes, but fertile, Lesbos has been an important com-

mercial trading island since the earliest historical times. Remarkably, the city of Mytilene is still Lesbos's commercial center today, as it has been through the centuries. There is some dispute as to whether Sappho was born in Mytilene or in a smaller town, Eresus, but most believe Mytilene to be her native home.

612 B.C. is the date usually given for her birth, but this is not certain—and she may have died around the year 558, but there is even less agreement on this. How she died—like so much else about Sappho—has been the subject of some highly imaginative legends (which we will discuss in a future column).

Whatever the specific year of Sappho's birth, Lesbos in the 6th century B.C. was inhabited by Aeolian Greeks, was at the height of its political and cultural power, and was known for its tradition of great lyric poets. Sappho was to become not only the greatest poetic artist of this tradition, but "the greatest poetess of Greece." Not surprisingly, it appears that during this high point of "Lesbian culture" women enjoyed many privileges and much more liberty than is characteristic of other periods and places in Greek society.

The evidence for Sappho's absorbing emotional and erotic interest in women is clearly apparent in the poetry that remains. Through her poems we know much more of Sappho and her feelings for some of the women she knew—Anactoria, Atthis, Gongyla, Hero, Timas, Gyriuno, Andromeda, Dica, and others—than we would ever be likely to learn from the record-keeping of even the most careful, sympathetic male historian.

HER ORIGINS

Mary Barnard, a modern translator of Sappho's work, comments, "Sappho was 'early' if you consider Periclean Athens the peak toward which Greek civilization was tending, but this of course is a point of view which could never have occurred to her. She was riding the crest of her own wave; her world seemed as modern to her as ours does to us, and just as troubled."

It is believed that Sappho was from an aristocratic Lesbian family, and that her father died while she was young, during a war against Athens. Historians have collected no less than eight possible names for Sappho's father. The one taken as most likely is also the longest and most unwieldy, Scamandronymus.

About her mother there is much less doubt: her name was Cleis, and Sappho named her own daughter Cleis after her. No mention is made in any of the surviving poems of her father, but we have several which mention Cleis. It is also fairly certain that she had three brothers.

Tradition has it that in appearance Sappho was small of build, had dark skin and black hair. Ovid, who lived 500 years after Sappho's death, claims she thought herself ugly, and quotes her as saying, "If nature has unkindly refused me beauty, my genius makes up for this lack...I am small in stature but my name can fill the whole world." Horace called her "masculine Sappho," although Athenaeus, who lived in the first century A.D., even later than Ovid, claims she was "a most womanly woman." Certainly all these writers were basing their conjectures partly on contemporary stereotypes of beauty and possibly also on their own romantic notions—in a fiercely misogynistic, male-dominated society—of what a female genius would or would not look like.

Raymond de Becker, author of *The Other Face of Love*, claims that as a young woman Sappho was not interested in men, but "was, however, loved by Alcaeus, a poet like herself, all of whose advances she repulsed, and whose homosexual liaisons were notorious." The poet Alcaeus was

definitely Sappho's contemporary and thus may have influenced her work. There is, however, no real evidence that Sappho and Alcaeus ever met each other. This doesn't stop de Becker from becoming quite speculative, even fanciful, in his analysis: "It looks as though a certain degree of rivalry separated the two artists who, after having been attracted to each other at first, tried to assert themselves by each taking refuge in homosexuality." More cautious scholars have suggested that she and Alcaeus "may have exchanged verses."

BANISHED FROM LESBOS

To understand Sappho's life, particularly her early life, one must take the surviving references to her—often brief—from diverse sources and try to make sense of them by piecing them together.

The historian Eusebius noted that Sappho "flourished" in the 'second year of the 46th Olympiad,' which would be the year 595 B.C. This would mean that Sappho was already a poet of some reputation on her native island of Lesbos by the age of 17. The Parian Chronicle says that her banishment from Lesbos took place "during the rule of the elder Kritias at Athens and the rule of the Gamori in Syracuse." This may be Greek to us, but it not only confirms the fact that she was banished, but sets the time frame for her banishment between 605 and 591. Pittakos became Tyrant of Lesbos, and it is believed that it was at the beginning of his reign that Sappho was forced to leave her home. She would have been 21 years old.

The Greek word tyrannos originally meant simply a Master or a Lord. Tyrants were often installed in power in ancient Greece as the result of revolts against aristocratic oligarchies, that is, rule by a number of powerful families. Ironically, when these families were overthrown, the Tyrant who replaced them would consolidate his power and govern as an absolute, hereditary monarch—who might often become a tyrant in the modern sense: an oppressive, all-powerful ruler.

It appears that Pittakos came to power because of his leadership

in the war between Lesbos and Athens in which Sappho's father is thought to have died. Pittakos was only half Lesbian by birth, but proved himself an able general, and when, afterwards, he was proclaimed Tyrant in Mytilene, he banished members of the former ruling aristocratic families that had opposed his appointment. Sappho was sent, either by her own choice or by Pittakos' command, across the sea to Sicily.

How deeply Sappho may have been involved in a "plot" against Pittakos has been the subject of much debate. Some authors have imagined her to be a kind of guerilla fighter, hiding out in the mountains of Lesbos for a time. There is some justification for this rather romantic view, since she may have first been banished only as far as Pyrrha, a city set high in the mountains in the central region of Lesbos itself. Some ancient sources refer to her trip to Sicily as her "second banishment." All that we can say for certain is that her surviving poetry reflects little concern for politics, but a profound interest in personal relationships.

MARRIAGE

It is during her exile in Sicily that Sappho is supposed to have gotten married. According to legend, the lucky hubby was a very rich merchant from the island of Andros (about half-way between Lesbos and Corinth). Imaginative authors have had a field day in this area, too, wondering if Sappho perhaps met him on the ship to Sicily (moonlight cruise across the Aegean...) and how huge an "estate" or "villa" she may have presided over in Sicily as the wife of a wealthy man.

The existence of this reputed husband (whose name is usually given as Kerkolas) does explain how Sappho came by her daughter Cleis, and how she was able to

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ABOUT THE AUTHOR: Jorjet Harper writes fiction and nonfiction. She is a regular contributor to the 'Windy City Times,' a Chicago newspaper. She is also the National Coordinator of the Feminist Writers Guild.

WOMEN'S ROCK & ROLL

Let's Be Reasonable

By Susan Lowell & Marg Herder

We hear everybody complaining that the women's music business is losing money, audiences are shrinking, and that—worst of all—there are no resources to spend on new talent, no money to get the new acts. Where does that leave women like us, rockers who are relatively new to the scene?

Women's music can and will develop, combining its life-supporting "female" attributes with the practicality and acceptability of modern rock music (i.e., gentleness with a beat). If this idea would be understood—and if there would be less resistance to committing financial, promotional, and audience support to the groups that are developing this concept—the industry as a whole could benefit.

The women's music industry is hard put to support the increasing costs of doing this type of music [See "Women's Bands" (March 1985) and "Rock and Women's Music" (July 1985) in HOT WIRE], and rock acts simply cannot support themselves working exclusively within women's music. We are forced to look to the mainstream music industry for at least a percentage of our income, by playing in "straight bars" or marketing our recordings to a broader-based audience.

Working in the mainstream industry is no picnic. Because of the image of women that rock music (and specifically rock videos) has presented to the buying public, a female musician is usually expected to be some kind of sexual prop. Her musical talents matter much less than does her physical appearance. Bruce Springsteen, for example, can get away with wearing jeans and a T-shirt in concert, whereas virtually no women musicians are allowed the same freedom of dress. An all-

female singing group that works in the Indianapolis area was recently advertised on a club marquee as "three great pairs." Do the "pairs" have something to do with the music? The women's music industry allows female rock & rollers the freedom to be taken seriously as artists first. This is probably why several acts have chosen to pursue their careers in this field, even if there's no money in it yet.

MONEY

Rock & rollers: expect sacrifices. Establish credit or find financial backing early. (If you want to play synthesizers, sell your car too). Walk the mainstream tightrope all you can stand, take the money and run to get the best deal on the most versatile equipment. It takes two things besides talent (code name: hard work) to get the job done: good equipment and good prod-

ucts. Good equipment is the first investment to make. Quality hardware increases the musical potential of a rock artist.

Inferior equipment is the number one component of inferior sound, so you're best off if you go for the quality. If you're buying electronics, know from the start that tomorrow there will be a more versatile machine at half the price. Call some of the big stores that advertise in the industry magazines. And buy from a dealer near you—no matter how tempting the deal from far away, problems that come up with the equipment can be better handled close to home.

SOFTWARE, as an all-female synthesized light-rock band that plays original music, is in a situation not far removed from that of the majority of acts involved with rock in women's music. Marg Herder plays synthesizers and guitars, and sings. Her instruments alone have cost over \$10,000 in



Marg watching levels on Fostex four-track cassette recorder as Susan works with Yamaha DX 21.

three years. Dianne Steinmetz's drum set and percussion instruments have cost her over \$5,000. Tammy Decker's guitars and basses run a minimum of \$300 each, plus another \$500 for her amp and some effects boxes. The minimum PA necessary just for rehearsals took a couple of thousand dollars to put together. And we can't just throw this stuff in the back of a Toyota and go—we need a truck or van. It's difficult acquiring all of these expensive necessities and maintaining a decent standard of living, especially since like most rock artists we are young. We have only about eight years tops in the job world.

Usually rock & roll bands offer two products: live performances and recordings. As of now there are few chances within women's music for making money by performing live. Locally, there may be women's coffeehouses or clubs, but the standard pay is a percentage of the door (to split three, four, five, or six ways). Performing at the women's music festi-

minute musical product. Top studios can charge more than \$100 per hour for recording and mix-down time. An artist is lucky if she can limit her time in the studio to two hours per minute of finished product. This can only be accomplished with proper preparation and a lot of luck—you never can know when all this technology will decide to take a spontaneous vacation. Such sophisticated equipment is sensitive, and frequently doesn't work properly. The more complex the musical arrangements are, the more difficult it is to keep recording costs at a reasonable level.

SAVING MONEY

Since recording time is so expensive, it's crucial to record only those songs that have already been completely arranged and practiced. Of course, spontaneity and improvisation are two of the most enjoyable aspects of being a musician, but no artist should book studio time without a clear

and patterns. Not all songs are cut out for drum machine use, but most can be adapted quite easily.

When recording *Future Is Now*, SOFTWARE's newest cassette release [hear a cut from it, "Trust in Me," on the Nov. 1985 soundsheet in *HOT WIRE*], Dianne Steinmetz pre-programmed the rhythms into the drum machine, brought it into the studio, plugged it directly into the mixing board, and was able to cut down the time she would have normally spent on the rhythm parts by well more than half. Once the effects and equalization were determined, she just turned the drum machine on and one take was sufficient.

Finally, consider releasing your product on cassette only. Toshi Reagon and SOFTWARE are among the women's rock acts that have released music in this format. The difference in cost between a release on cassette and the same music on a vinyl disk can be thousands. The difference can be spent on promotion.

“Know from the start that tomorrow there will be a more versatile machine at half the price.”

vals is one of the best ways to get the widespread exposure artists need to succeed outside of their hometowns. But competition is fierce for the handful of 20- to 40-minute sets available on the day stages and showcases. Often more than 100 acts apply for these spots. A band going on tour (especially before they have established a following) is prohibitively expensive. Most producers simply cannot afford to pay bands anything approaching reasonable compensation and travel expenses.

So realistically speaking, at this time the only product available to rock & roll acts from which they can hope to make a profit is recordings.

Recording is, of course, expensive. Be aware that it's not too difficult to spend tens of thousands of dollars recording one 45-

idea of what is to be accomplished and how. Knowing which parts are played by whom, using which instruments and audio effects, is the first step in efficiently using this highly valuable time. This way, you can spend as much time as you need, and really allow yourself to experiment and be creative during the final mix-down. The overall quality of the final product is determined by the final mix-down.

Another way to conserve money in the studio is to use drum machines. Setting up a drum kit, getting the proper effects, playing consistently—all take a great deal of time. A drum machine weighs about three pounds and is so much more convenient. These machines require no less creativity than playing real drums, because it still involves figuring out parts

Cassettes are sturdier and easier to ship. Cassette players are available in more situations than record players. Call it an album if you have to, but put it on tape.

The rock & rollers will have to give over much of their energy, thought, and money in this initial phase of development within women's music. It is a tough industry for rock, and artists are without benefit of precedence or patterns for success. But the women's music industry has made

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ABOUT THE AUTHOR: Susan Lowell and Marg Herder are members of SOFTWARE. Hear "Trust in Me" from their 'Future is Now' cassette on the November 1985 soundsheet in *HOT WIRE*.

Computers, Synthesizers, and You

By NANCY A. NORMAN

Does your restless mind create music which will never be heard because you can't perform it or write it out?

Human nature being what it is, our restless creative minds have always striven beyond what exists. This creative energy is what has enabled us to move beyond making music by hitting hollowed logs to being able to produce the varied and complex music available today. A trip to hear a symphony will convince you of that.

Once again the restlessness is moving us beyond the confines of what has become defined as traditional musical instruments and traditional music-making techniques. Since musical instruments have historically evolved as tools which expand our range of expression through sound, the time has come and the technology has been developed which will enable this generation of music makers to write a new chapter in the history of music making. These new tools are primarily electronic in nature, and include analog synthesizers, digital synthesizers, computers, and other sound-processing devices.

But, why electronics?

First, consider the fact that the highest tone on a piano has a frequency of 4186 Hertz (Hz). Yet, we can hear sounds up to 20,000 Hz! Also, for instruments with fixed pitches—like the piano—there is a whole range of sounds that exists "between the cracks." For example, the frequencies of two adjacent notes on the piano are: A=440 Hz and A#=466.14 Hz. That is quite a bit of sound that could be used. Are we never to use these sounds in a musical context because our traditional instruments are not tuned to produce them? In addition, each instrument has a history of how it is supposed to be played. "Correct" instrument technique requires years of practice to ac-

quire.

If you have had an early start, the physical abilities, the opportunities, and the drive to study a musical instrument—in addition to the ability to use the instrument in a musically expressive way—then you are in luck. But what about the individual whose restless mind creates music which will never be heard because she cannot perform it or write it out? Or the individual who missed out on an early start because her family could not afford to buy an instrument or pay for lessons? Or the one who had had first experiences with music and felt too intimidated to try again? Are they doomed to the music makers' Never Never Land because the requirements of making music by traditional means necessarily eliminate a whole range of music and musical people?

Since the technology is here, why not put it to use in our continuing search for new and different sounds to enrich our music? Why not use it to enable non-musicians to explore music making and to aid musicians in reaching the outer ranges of their musical imaginations?

ELECTRONICS IN MUSIC

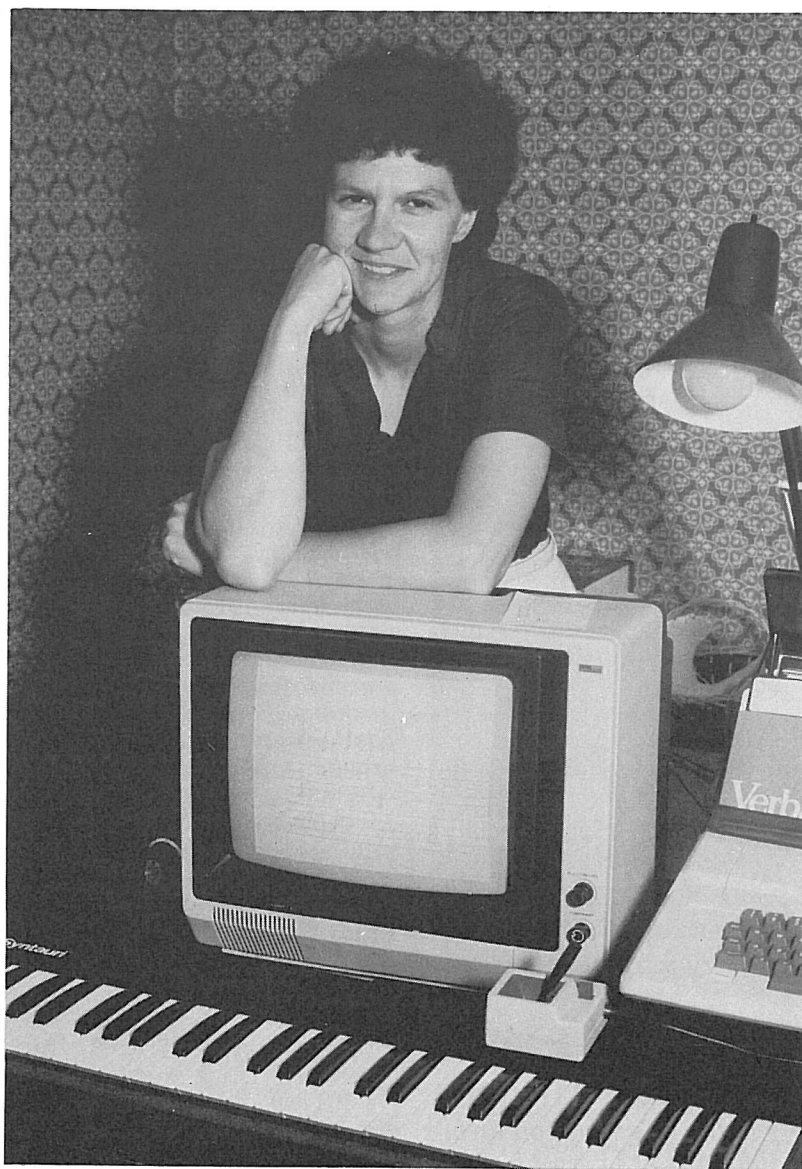
Using electronic means to produce a sound is not unfamiliar to you. Scan the song sheet from Cris Williamson's Strange Paradise album and you'll see that Cris and June Millington used a variety of electronic instruments to produce the music. The records of all your favorite artists are produced electronically, and you create a sound environment in your home when you play their records and tapes on your electronic sound reproducing equipment (i.e., your stereo system). The sound stage at the

last concert or music festival you attended is a complex array of electronic sound processing tools which creates a large-scale sound environment for your listening pleasure.

A synthesizer contains small scale versions of some of these same tools. A primary difference is that prior to the last few years, the original sound sources for the recordings or the concert were primarily mechanical in nature (drums, guitar, piano), with perhaps some electric guitars or organs to add a little spice. Now, however, the sound sources are increasingly electronic. This is especially true if you are a fan of technopop à la the Pointer Sisters or Sue Fink. An electronic sound source such as the synthesizer opens up the possibility of producing any sound imaginable, and puts that power under your individual control.

So, specifically, what is a synthesizer? It's an electronic instrument consisting of several types of sound-producing (oscillators, noise generators) and sound-processing units (filters, envelope generators, amplifiers). Synthesizers produce and modify sounds by processing electrical signals. The electrical signal is converted to sound in the same way that the signal from your turntable is converted to sound—via an amplifier and speaker.

The synthesizer has been brought to us by the collaboration of music-minded scientists and technology-minded music makers. The use of electricity to produce music began at the turn of the century. A 200-ton "electric music plant," known as the Telharmonium, was invented around 1906 by Thaddeus Cahill. At 200 tons, it was a bit unwieldy to take on gigs, so it was designed to broad-



trast, Susan Ciani utilizes a Synclavier, Prophet V and Polymoog, and other electronic devices as the "meat and potatoes" of her Seven Waves album.

The popular synthesizers of today are primarily keyboard instruments. Keyboard performers such as Janet Small of Alive!, Adrienne Torf, Diane Lindsay, and Barbara Higbie are incorporating synthesizers into their performances. Listen to Barbara's "Heaven's Lament" on Unexpected and try to distinguish the synthesizer sounds. There are three instruments on that song, and each enters the music in serial order: piano, Irish harp, synthesizer (experiment with the treble and bass tone controls on your receiver while listening).

Other less popular types of synthesizers are also available: guitar synths, wind synths, percussion synths, and their predecessor the modular analog synthesizer. Wendy Carlos (formerly Walter) used a modular analog synthesizer and the cut-and-paste method of tape composition to produce her immortal Switched on Bach.

YOU CAN DO IT

Many factors which may have prevented or discouraged you from making music are increasingly becoming irrelevant when utilizing a computer. Synthesizers really aren't as scary as you may think—especially if made "user friendly"

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"It opens up the possibility of producing any sound imaginable and puts that power under your individual control."

cast over telephone lines.

Advances in technology have come fast and furious since then, and a variety of instruments and techniques have come and gone. Modern day synthesizers did not come into popular use until the 1970s. By that time, advances in electronic and digital technology, practical designs, and reasonable prices fueled a demand for electronic instruments, which caused a virtual explosion in the variety of the synthesizers available to-

day.

Compared to the histories of other instruments, the synthesizer is in its infancy (or maybe preschool age) and is still developing both its physical appearance and its capabilities.

Synthesizers can be used to produce sound for sound effects or for musical purposes. Beth York uses a Poly 6 on her Transformations album to produce sound effects and musical "spice" which she blends into her music. In con-

ABOUT THE AUTHOR: Nancy A. Norman is a recovering corporate climber who spends her "spare time" as a freelance computer instructor, aspiring composer, and writer. Her studio—Music With Computers—is an experiential environment and learning center for creative computing and music making.

MUSIC THERAPY

The Practice & The Vision

By BETH YORK



Vada Vernee

"My work has always included guided imagery through music."

Since my appearance on the women's music scene three years ago, many people have asked me about my background as a music therapist. "What do you do, sing to the patients, or what?"

I heard about music therapy from my high school choral director, the same year—1967—that I started doing volunteer work for Project Head Start in the summers. As a teacher's aide and a budding folk singer, I started bringing my guitar into the classroom. That's where I got hooked into the idea of working with "special populations" with music.

Music seemed to be survival for many of these kids. Witness the empowerment of this wonderful street song:

*Little Sally Walker
Sitting in the corner,
Rise, Sally, rise,
Wipe your weary eyes,*

*Fly to the east,
Fly to the west,
Fly to the one who you love
the best!*

The children taught me and I listened to their stories, and found common ground. In 1968, I began my degree program in music therapy at the University of Georgia.

Music therapy as a clinical practice began in VA hospitals when volunteers entertained veterans of World Wars I and II. Professionals recognized that music had therapeutic effects on individuals suffering from depression—music increased sociability and seemed to evoke deep feelings in the participants.

In 1950, the National Association of Music Therapy was established to set up research programs, establish training standards, and develop core curriculum

at the college level. Throughout the country, music therapy degrees are offered at both the undergraduate and graduate levels. They include—along with extensive study in music, psychology, sociology, and anthropology—a six-month internship in a clinical setting under the guidance of a Registered Music Therapist.

My internship was at Porterville State Hospital in California, working with severely developmentally disabled adults and children.

In 1974 I accepted a position with the Edmonton Public Schools in Alberta, Canada. There I began a music therapy program in a public school for physically disabled and emotionally disturbed children. Through an instrumental music program, private lessons, and music listening as a reward, we worked on goals of improving eye-hand coordination, increasing self esteem, and encouraging maximum mobility. We developed performance groups and played for the governor.

THE THERAPY

I had students write songs and perform them. The kids adapted traditional ballads like "Mary Hamilton." Ballads have choruses that repeat through the song, and the kids wrote lyrics to fit themselves. Writing a song about yourself and hearing it sung can do a lot towards increasing your self esteem.

I took that a step further and had them perform the songs for each other after they'd gone through the creative process of writing. The idea was to project the song, to help the children learn to share the music. I did that until they got comfortable with what they were doing. It was great fun for most of them, even though some of them suffered from a great lack of confidence.

The next phase was to plan a program and do a performance. Playing for the governor was the result of this long process.

The performances were wonderful. In addition to the solo singers, one show had a boys' quartet that was written by one of the kids. It was about growing up on a farm in Alberta. The kids, all juvenile delinquent types,

were in their teens and already had a long string of problems with the law. And there they were, all dressed up like farm kids, really acting out this kid's story.

We had also had instrumental performances by some of the physically disabled children. Instruments can be adapted. I used drums a lot with kids who had cerebral palsy, to develop eye-hand coordination. You draw a big circle in the middle of the drum, and have the kids aim the drumstick toward the center of the drum. Many children with CP have a lot of spasticity in their movements, so it's not an easy thing for them to do. We frequently adapted mallets. If the student doesn't have grasping ability, you can use elasticized bands. The kid can then use lateral movement without worrying about holding onto the mallet.

We used the autoharp because it's a simple chordal instrument. This was pre-high-tech, before the availability of wonderful instruments like the little Casio keyboards which are used now.

The kids acted out stories with musical accompaniment. "Creating environmental sound" is a good technique. Somebody would bring in her favorite fairy tale, and we would identify all the sounds. We said, "Okay, the story is about a little girl walking through a forest—what kinds of sounds do you hear in a forest?" We got all these terrific animal sounds, and the wind, and so forth. This might be a class that would last seven sessions.

Music therapists usually work in a hospital setting, although some have branched out into private practice. My work at the Georgia Mental Health Institute in Atlanta included consultation with a treatment team made up of nursing staff, a staff psychologist, a social worker, and a unit psychiatrist. Plans are drawn up with the identified client and the team that includes music therapy as a part of treatment. As an assessment tool, music experiences can determine communication skills, degree of social interaction, and identify thought and mood disorders often associated with mental illness.

The big difference between music therapy and any other mu-

sic group or class is in the intent, not necessarily in the activities involved. The intent of music therapy is to help a client/child/person achieve a therapeutic goal through the use of music. For instance, part of the physical therapy for a kid with cerebral palsy might be to develop more lateral movement in the use of her right arm.

I worked with a lot of schizophrenics. If I was assessing someone with this disability, one thing I looked at was attention span—how long a person could attend to an activity. Specifically in music, I looked for what their communication skills were and what their memory was like. If someone is brain damaged, there tends to be a memory loss. To remember the words of a song may be part of the treatment to increase that person's memory. Many people who are schizophrenic can't do

The intent of music therapy is to help the client/person achieve a therapeutic goal through the use of music.

tasks in sequence. I taught sequencing through playing the guitar: put your hands on the instrument and strum this way. A schizophrenic person may not be able to do simple tasks, especially when they first come into therapy.

Another thing I did a lot in assessment was to ask people what kinds of songs they grew up with, what kinds of music. Many of these people had very negative experiences and memories of growing up. If I could find something positive, that helped me to know where to go in treatment. It also helped me in taking information back to the treatment team. It was good to be able to say, "In this area, this person shows some promise."

TRANSFORMATIONS

It was out of these experiences that my album *Transformations* was born. Group members were encouraged, through the use of psychodynamic techniques, poetry, and music to express their experiences as art. By identifying feelings through the use of improvised music, clients often wrote about what they heard. One young woman, after listening to what became Section II of *Transformations*, wrote:

*casual comfort
somewhat composed
lyrical yet intense expressions
coming on strongly soft
dancing light on thin air
to fall down gently on cloud cover
to be aware of pitfalls,
flare-ups
circles of despair. . .*

My work has always included guided imagery through music, pioneered by Helen Bonny at the Center for Consciousness and Music. "Music," says Ms. Bonny, "stimulates vivid mental imagery, symbols, and feelings arising from a deeper, conscious self."

Numerous research studies have been conducted on the effects of sedative music on heart rate and blood pressure in heart patients, both in the operating room and on the coronary care unit. Empirical studies of the effects of music on learning of the multiply handicapped—and the relearning done by brain-damaged patients—is in abundant supply. Not to mention the effects of music in the workplace. Hans Jenny has studied the effects of vibration on inanimate objects such as sand and metal shavings, and found—through stunning photographs—that vibration not only changes form

continued to page 11

ABOUT THE AUTHOR: *Beth York has just ended her practice of music therapy in its traditional sense. She is writing a chamber piece for woodwind quintet, and working on two independent studies at the University of Georgia in composition and piano improvisation.*

WARNING HUMOR MAY BE HAZARDOUS TO YOUR ILLNESS

By Linda Moakes

Healing with humor is no joke.

There are numerous psychological and physiological benefits of laughter. The chart from my workshop, Hilarity Balancing 101, outlines some general principles. Research indicates that laughter is a factor in reducing stress and pain, promoting longevity, exercising the cardiovascular system (yes, laughing is aerobic), enhancing creativity, increasing self-esteem and productivity, managing conflict, and generally enhancing emotional and physical health. The ramifications of these concepts are enormous, and the research has just begun.

Physiologically, laughter is aerobic. When the involuntary nervous system is stimulated to laugh, all the neural circuits reverberate, stomach muscles contract and expand, heart and respiration rates accelerate, faces contort, jaws vibrate, and violent gusts of air (up to 70 mph) blast attractively out of our mouths. People who laugh know what Jane Fonda means when she says, "Make it burn!" Laughter is an aerobic workout for most organs in the body—"inner jogging," you might say.

Laughter is also chemical. It stimulates the endocrine system, and the pituitary gland releases endorphins. Endorphins—which are chemically related to morphine and opium—act on the body to reduce pain and produce euphoria. Laughing also releases catecholamines (epinephrine, dopamine), which enhance alertness and stimulate/elevate moods.

Laughter has many specific therapeutic effects. Research indicates that laughter reduces stress and anxiety. It enhances creativity by stimulating the right hemisphere of the brain. Prestigious scientists and physicians like Nor-



man Cousins suggest that laughter can interrupt what has been called the "panic cycle" of an illness. He asserts, "In blocking panic, [laughter] prevents constriction of blood vessels and negative biochemical changes...Humor can play an important role in medical treatment."

HEALING VS. DIVISIVE HUMOR

While research and discussion continues on the health benefits and effects of humor, the next issue to explore involves the question "Is all humor healing?"

Humor seems to be perceived either as a weapon or as a gift. Our intent makes the difference. An emergency room nurse may need to laugh at very different things than a frustrated parent or a well-dressed cabaret audience.

If the intent of a joke is to be "right" or to be more powerful

than a chosen victim, it does not heal. The cruelty or offensiveness is easily recognized as thinly-disguised rage or self-hatred. This corresponds to the one definition of sarcasm—"to tear flesh." Divisive humor is similar to a doctor cutting someone in the interest of doing "first aid."

One typical model is:

Q: Why don't ___ go on strike?
A. No one would notice the difference.

You can fill in the blank with your least favorite sexual orientation, sex, culture, race, religion, etc. The essential elements are judgment, continuing negative stereotypes, and victimization. Many humorists inflict tension or pain on a chosen victim, then cleverly release that tension by using a witty punchline. Such humor is divisive and the antithesis of healing.

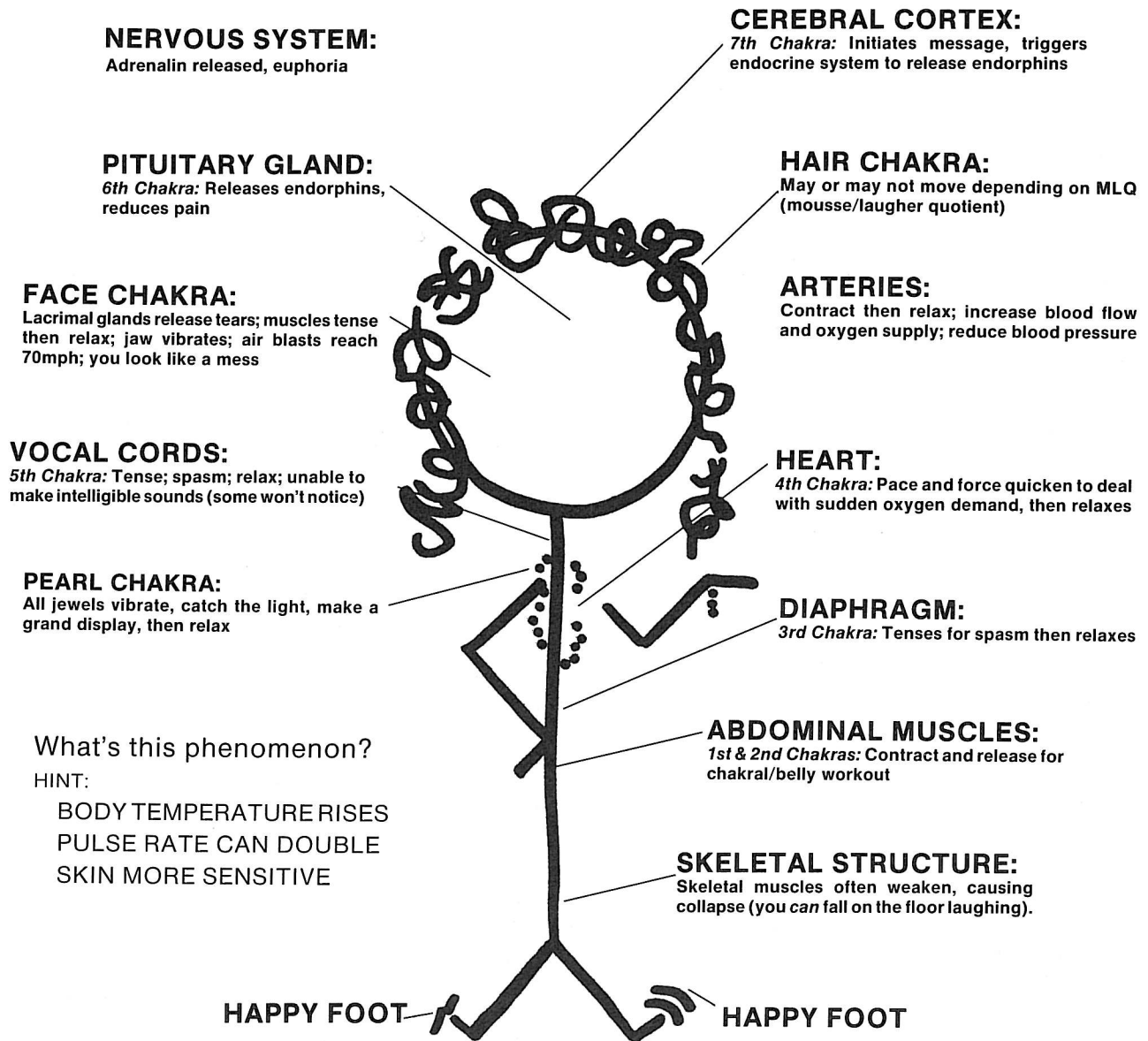
Most people know how it feels to be judged, stereotyped, or dismissed. Most of us know oppression intimately and we don't like it. We can, however, find our connection and laugh together and feel our love.

It is not the content but the intent of humor that is significant (though the content can be harmful through ignorance). Humor that heals promotes wholeness and wellness. In metaphysical terms, when we work from our heart we work from a centered place of profound and radical truth. When we are balanced and moving easily through the world, we are not judgmental. Judgment of others occurs in direct proportion to self-judgment and to low self-esteem. This creates stress, which is a co-factor in most disease.

Laughter reduces stress. We can laugh and we can consciously

BRILLIANT ANATOMICAL INFORMATION ON THE EFFECTS OF LAUGHTER IN THE HUMANOID*

Linda Moakes/Endorphin Therapist



What's this phenomenon?

HINT:

BODY TEMPERATURE RISES
PULSE RATE CAN DOUBLE
SKIN MORE SENSITIVE

FINAL EXAM:
LAUGHING IS: _____

*Info was stolen directly from many sources who will receive credit on their Karma Kredit Kard.

strive for wellness.

While the victim/illness motif in humor is quite popular, we can and do laugh more heartily and with more positive effects from a center of wholeness. We are all brilliant, funny people who know what we like and know why we laugh. We can choose health.

HUMOR IN YOUR LIFE

The participants of Hilarity Balancing 101 have, as part of the workshop, focused on ways to bring more humor into their lives. Some practical techniques for enhancing the quantity and quality of humor in your life could include:

- *call in well, then stay home from work
- *attend a conference on healing with humor
- *start a bulletin board of jokes at work
- *subscribe to a funny journal, and buy a subscription for your employer
- *watch more/less TV
- *go to/avoid comedy clubs
- *look for unintentional humor
- *write a song parody
- *attend 12-Step meetings
- *spend more time with people who make you laugh
- *what are your brilliant ideas?

HB101 explores the relationship between healing and humor within a metaphysical context. Even people who don't live in California can and do discuss chakras (energy centers in the body). In lecture, small groups, diads, and large-group brainstorming, participants are encouraged to share their experiences with humor. Since every group brings a different body of anecdotes, observations, theories, and biased opinions, each workshop is unique. HB101 focuses on historical, medical, and moral issues surrounding healing with humor. Participants are encouraged to take humor seriously.

There is an Hawaiian legend about a group of ancient women who live inside a volcano. Their job is to laugh—and through that laughter they hold the universe together. They heal the world with laughter.

Women who laugh, and the women comedienne who intentionally generate laughter, continue this tradition of balance and planetary transformation. To hear someone say, "You make me laugh!" is an enormous honor. To hear ourselves laugh is a gift of self-love—and of healing. ●

RESOURCES

The Happy Project, 110 Spring St., Saratoga Springs, NY 12866. Workshops, speakers, networking; publication: *Laughing Matters*

Institute for the Advancement of Human Behavior, P.O. Box 7226, Stanford, CA 94305. Workshop: "The Healing Power of Laughter and Play"

Nurses for Laughter, Oregon Health Services University, 3181 SW Sam Jackson Park Rd., Portland, OR 97201. Network. Publication: PRN: *Playfulness, Revelry, Nonsense*

Thalia: Studies in Literary Humor, c/o English Dept., University of Ottawa, Ottawa, Canada K1N 6N5

Whole Mirth Catalog, 1034 Page St., San Francisco, CA 94117

Brain-Mind Bulletin, P.O. Box 42211, Los Angeles, CA 90042

Journal of Irreproducible Results, P.O. Box 234, Chicago Hts., IL 60411

ABOUT THE AUTHOR: Linda Moakes' comedy career began when she was a high school speech teacher. She has performed at the West Coast and National festivals, in addition to regularly performing in comedy clubs.



Kay Gardner in concert

3/14-16	Watertown, MA * Music & Healing Intensive —Interface (617) 964-0500
3/15	Watertown, MA * Concert /Interface (617) 964-0500
4/14-28	Atlanta, GA * Music & Healing Workshops and Concerts w/Beth York *7 Stages (404) 284 8041
5/2-4	Seattle, WA * Music & Healing Workshops & Concert (206) 325-4135
5/9-11	Bandon-by-the-Sea, OR Music & Healing Intensive (503) 347-9389
5/16-18	Juneau, AK * Music & Healing Intensive & Concert
5/21	Ketchikan, AK * Concert/KRBD-FM
5/23-26	Napa Valley, CA * Music & Healing Intensive Willow (415) 841-4833
6/5-8	Portland, ME * Music & Healing Workshop & Concert (207) 774-6396 Feminist Spiritual Community Women & Power Conference



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and strength.**

**Kate Clinton says:
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as big as Manitoba.
Her songs have the heart
to match her voice."**

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HOT WIRE FIRST ANNUAL READERS' CHOICE AWARD

Each year at the Music Industry Conference (held at the National Women's Music Festival), awards of various types are given to women who work in the women's music and culture business. Starting in 1986, HOT WIRE will present an award to the individual woman or women's organization who has made an outstanding contribution to women's music and culture during 1985. Recognition, appreciation, and pats on the back are few and far between for everyone committed to developing the network, though the hours are endless and the financial rewards are yet to come.

In the November 1985 issue of HOT WIRE, readers were asked to submit nominations (25 words or less) specifying their nominees' contributions. There were no predetermined categories, and all nominations received appear here.

The award will be presented in Bloomington to the woman or organization below that receives the most votes from HOT WIRE readers. All nominees will receive recognition from HOT WIRE. The point is not competition, but appreciation for those who have contributed to women's music and culture in some especially outstanding way.

SUE FINK

...for popularizing technopop and synthesizers within the context of women's music.

LADYSLIPPER

...for maintaining the most comprehensive catalog of recordings, videotapes, books, and other resources by women.

MOUNTAIN MOVING COFFEEHOUSE (CHICAGO)

...for 11 years of continuous operation as women-only space, providing at least 50 music and cultural events per year.

HOLLY NEAR

...for proving that politics and entertainment do mix, and for showing that performers do not have to choose between drawing large audiences and staying true to what they believe.

ROADWORK

...for being strong role models of how to operate a multi-cultural, multi-racial organization of women devoted to coalition building.

TO VOTE: Send your vote to HOT WIRE AWARD, 1417 Thome, Chicago, IL 60660. We must receive all votes no later than May 1, 1986. Please vote only once.

DINO SIERP

...for four years of developing and producing the Performer Showcase and the Music Industry Conference at the National Women's Music Festival.

LINDA TILLERY

...for the album Secrets, featuring the title song which received medium and high rotation airplay on radio stations nationwide.

KAY WEAVER & MARTHA WHELOCK

...for the women's history music video/film One Fine Day, which has been widely shown to great acclaim in and out of women's music circles.

THE WOMEN'S MUSIC ARCHIVES

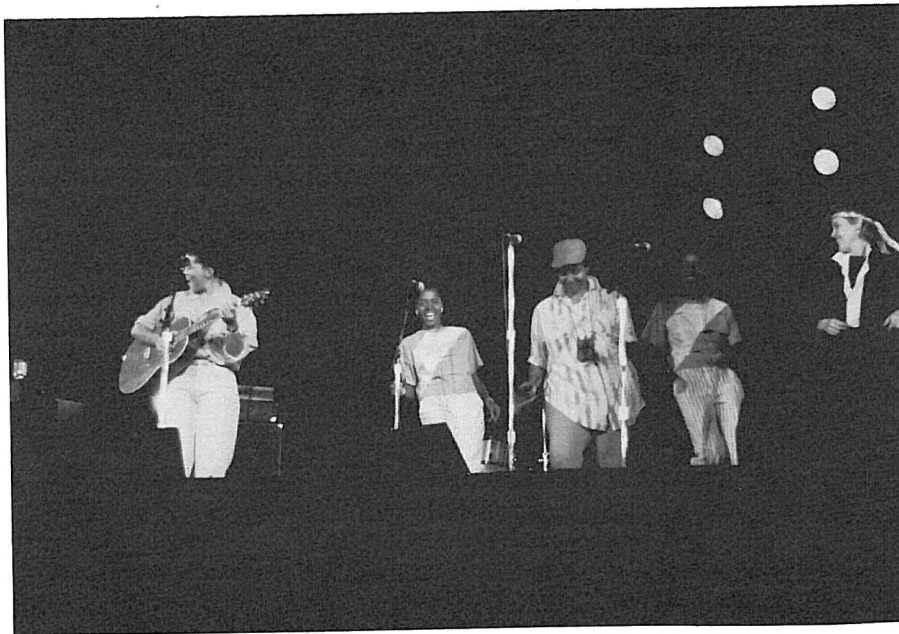
...for the preservation and documentation of our women's music heritage, by carefully collecting recordings, publications, and other materials which relate to women's music since the early 1970s.

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Moving Into The Mainstream

Deidre McCalla's *Don't Doubt It*

By Toni L. Armstrong



Deidre, Linda, and the Washingtons at NEWMR '85

"Overnight sensation" Deidre McCalla has been in the women's music scene since the mid 1970s. 1985 was the year her music came to the attention of the mainstream music world as well as the national women's music audience. How did it happen?

1985 was the first year of the New York Music Awards. These awards, similar to the Grammys, were the brainchild of Folk City's Robbie Woliver, and are scheduled for presentation in March of 1986.

Musicians who are New York-identified—and who made their first professional impression in the New York City metropolitan area—are eligible for nomination. The winners are determined by a com-

bination of committee vote and popular "fan" vote. A committee made up of industry professionals votes to select winners in the 30-plus categories, and experts are chosen to vote on specialty categories like ethnic music. The general public votes by casting ballots in record stores and in the newspaper.

It's a significant step forward—as well as a great thrill—that one of "our" musicians has been nominated in two categories. Deidre McCalla's *Don't Doubt It* (on Olivia Records) has been nominated for Best Album on an Independent Label and Best Song from an Independent Album ("This Part of the World," written by Ilene Weiss). Other women artists nominated in various categories include Cyndi Lauper, Whitney Houston, Suzanne Vega, and the Roches.

The roadblocks to getting our

music and messages through established mainstream channels have been well documented. These difficulties, in combination with the lack of opportunities to work in most jobs within the industry, acted as prime motivators leading to the creation of what has grown into the present-day women's music and culture industry.

It's been a steep uphill climb to persuade the mainstream industry to respect—or even to notice—our artists, products, and businesses. Part of the overall significance of Deidre's nomination is that it is tangible proof that slowly but surely women's music is moving into the mainstream. It is beginning to be taken seriously by the wide world outside the women's community.

"It's important that this nomination is coming out of New York City, which is supposedly the center of entertainment," Deidre says. "The critics tend to summarily dismiss products from the women's music network. We hope that—being responsible people—they will at least listen to my album. Even if they don't vote for it, even if they hate it, at least they have to hear that quality music is coming out of the women's network. They may at least listen to the next album they get, be it from me or anyone else. The hardest thing is to get people in the overall industry to take our music seriously."

Women's music is beginning to appear in the mainstream press, but it's a mixed bag. Some articles praise the artist but insult the network ("It's probably a sign of progress, in a perverse way, that some singers can now be called 'women's musicians' in the same way others are called 'black musicians' or 'Latin musicians' or whatever. Only trouble

Cary Chapin

is, the result is often the same: a singer is put into an artistic pigeonhole...Which, in a growing number of cases, is a shame. Take Deidre McCalla...although she's definitely a feminist, records for a label which was launched to give women musicians a voice, and has been active in women's music events, what she plays is by no means just gender philosophy with a beat." NY Daily News, May 10, 1980). Others, while not putting down women's music as a phenomenon, perpetuate negative stereotypes ("Don't Doubt It...is proof, as if further proof were needed, that 'women's' music isn't the insular, solemn genre many people still think it is." Sentinel USA, April 11, 1985). The Boston Globe summed up the stereotype that lingers: "The term 'women's music' may, alas, never outgrow its own initial misconceptions. True, when the first flurry of feminist broadside balladeers appeared on the music scene more than a decade back, there were an inordinate number of young white women with pianos and folk guitars, heavy-handedly crooning out their politics..." (May 7, 1985). Whether or not we, as the pioneers of this new genre, remember it happening that way is immaterial at this point; the mainstream press will continue to report on our circuit the way they see it.

"Because of the stereotype that has been imposed on women's music," Deidre says, "people avoid it based on what they think it is. For the most part they go, 'Well, the quality isn't very good, the production isn't very good, and it's just songs about hating men.' I really have to strain to find one album out of the hundreds that bothers to write songs about hating men. It's the male perception. There's Alix Dobkin, but even so—not really. It's still not true. Alix basically doesn't waste her time. She definitely calls a spade a spade, and points out the wrongs that have been done, but as for the virulent hatred the men think is present in the music—it's just not there.

"Rather than have any knowledge of what lesbians are singing about—since it is a primarily lesbian industry—we're dismissed as 'just man-hating dykes.' You find

out that the last time they listened was in 1976. Give me a break."

MAKING THE ALBUM

Around the time of the Cris Williamson-Meg Christian extravaganza at Carnegie Hall in November of 1982, Deidre decided it was time to begin the long process of making a record. She had been in the music business for nine years, traveling the country, and had released an album called Fur Coats and Blue Jeans in 1973. Roulette Records shelved the project soon after completion, and the album went nowhere.

"It finally dawned on me that enough women had taken the initiative to make albums themselves. I could die waiting for a

“...it's even more apparent when I'm playing a pizza parlor or a cocktail lounge—the chord I seem to strike in people is most often struck in women.”

record executive to knock on my door.

"The hardest thing was learning how to ask for money. I decided in November, and it took me until March of 1983 to get a fund-raising letter out. It was hard to say to people I didn't know, 'I need a whole lot of money. Give it to me—I'm worth it.'

"About 1,000 letters went out to solicit the \$14,000 I needed to do the record. I developed a mailing list in New York over the years of playing there, Mountain Moving Coffeehouse in Chicago let me use their mailing list, and Hurricane Productions in Milwaukee also sent out a mailing. I got about a 15-20 percent return.

"Approximately \$2,300 was contributed, not counting loans (which did not come out of that

venture). It cost \$14,000, and I should have budgeted an additional \$7,000 for promotion. But if I would have thought about raising \$21,000, I would have said forget it.

"The last thing I wanted to do was become a record company. At that point Olivia had always been a silent friend of the project. Irene Young [the photographer] had done a lot of work for them. When I was doing my homework on getting an album done, Judy Dlugacz was there to answer questions. They were very noncommittal, never saying that Olivia had any interest. At best, it was 'maybe we'll distribute it.' When I hired Teresa Trull in April of 1984 to produce it, Judy became actively interested in the project. It was apparent at that point that Don't Doubt It was going to be a serious project."

MARKETING THE ALBUM

At this point in women's music, we have a small-scale version of the incredibly fierce competition that exists in the mainstream music industry. Dozens of acts vie for the limited number of concert sets at the nine major women's music festivals (National, Michigan, West Coast, Southern, New England, Campfest, Sisterfire, Kansas City Jazz, and Canada). The days of "it's women's music so I'll automatically go and check it out" are long gone.

It is difficult enough to get a hit record now within the women's music circuit; recognition in the wider entertainment world is even harder to come by.

Marketing strategies play an important role in promoting an LP. The sexist, exploitative ways mainstream record companies frequently have marketed women artists brings up the hackles of many a feminist. One major plus that musicians get when working with independent labels is more say-so over the marketing strategies. Attempts are made in women's music to market the product as the object rather than the artist as the object.

Still, business reality dictates that some sort of conventional marketing strategies are required to reach audiences of any size, from the lesbian separatist com-

munities to the broad-based MTV rock scene.

How has Don't Doubt It been marketed? Olivia handles performance bookings and distribution of the records and tapes.

"When you say 'Olivia,' people think it's a big company. I have to remind them that about four people work there, and most of the promotion work—like radio tracking—falls on Tam Martin. She does a terrific job, considering how many jobs she has to do for everyone," says Deidre, adding that she wishes lottery money had been available to pour into promotion of the album.

The New York Music Award nomination indicates that Olivia has been promoting the album. But had more money and personnel been available, there are more things that could have been done to make the album do even better than it did.

"Given the response I've had to the album, particularly in the first six months when it was still a new item," Deidre says, "if I had lottery money I would have chosen to do a single and some tracking.

"Tracking is sending out either the single or the album with a letter asking the radio station to please play it. Then you call the station's music director. You explain, 'This is so-and-so from Olivia Records. Did you get our product? Have you had a chance to listen to it? No? Well, can you at least listen to it and tell us what you think?'

"CMI [Creative Music Index] is an industry tip sheet. It's for alternative stations—college stations, listener-sponsored and commercial stations who are inclined to play music that's not from a major record company. WNEW in New York and WXRT in Chicago, for example, list with CMI.

"I would have liked to have seen those types of stations approached, because I have gotten good radio response from commercial stations. But the way that most stations heard about Don't Doubt It is through concert promoters or distributors who worked with those stations.

"Now I feel it's too late to do extensive tracking. If you approach a station with an album that's been out a year...well, radio

stations like to think that they're ahead of the times, not a year behind."

BUILDING THE AUDIENCE

Development of an audience is crucial; promotion dollars are limited and must be carefully and intentionally spent reaching the people most likely to become an artist's "following." Who is Deidre's audience?

"I have played everything from cocktail lounges and pizza parlors to college coffeehouses and big concerts. Always, wherever I play—and it's even more apparent when I'm playing a pizza parlor or a cocktail lounge—the chord I seem to strike in people is most often struck in women. Whether or not they know I'm a lesbian, it's always the women in the audience that I get the strongest response from.

**"It was hard to say
to people I didn't
know: I need a
whole lot of money.
Give it to me,
I'm worth it."**

"I have always been a feminist and as a lesbian I've worked in the growing women's music circuit. As more and more women's coffeehouses were flourishing in the mid- to late-1970s, I always wanted to play there and be a part of what was happening. At the same time, I was playing the cocktail lounges and pizza parlors.

"But now, being part of Olivia, I'm with a company that is part of the history of women's music. A lot of times people come to my shows now knowing nothing else about me except that I'm on Olivia. There are certain expectations of quality and content. They expect that even if it isn't outwardly lesbian-identified—as a lot of people complain that most of women's music isn't—at the very least it won't be lesbian-offensive. A lot of times you go to a concert in the mainstream and

they start to get on the edge of making gay jokes and gay references. My defenses go up. So I think when the audience comes to hear an Olivia artist—and possibly a Redwood, Icebergg, or Lady-slipper artist, or someone who has been produced by a women's production company—there's a certain expectation. That's what's building the audience now."

Deidre has had support from the folk music community, especially New York's Folk City which has also booked Ferron, June Millington, Teresa Trull & Barbara Higbie, the Harp Band, Gayle Marie, Julie Homi, and Cris Williamson, among many others. Folk City recently had a week-long celebration of their 25th anniversary and was featured in Rolling Stone.

Folk music as a genre enjoyed popularity until its wane in the mid-1970s. It appears to be reviving, despite the recent rise in the popularity of technopop both in mainstream music and in women's music.

Deidre played in the "Two Nights of Rising Stars" show. During the anniversary week, there were four shows—12 acts each show. Deidre says, "It was a who's who of who's working the village scene right now. It was great. The 25th anniversary concert was wonderful. There were over 8,000 people there. Folk City got the pier performance space for a really low rent because no one expected the show to sell out. They thought, 'Folk music. Nobody is going to come out for that,' but people came out of the woodwork.

"There's supposed to be a new folk scene rising. I don't think it's really gone anywhere—it's a matter of what the industry plans to focus on. So now that they've run the gamut of everything else, they are starting to look around and say, 'What's going to be big next?'

"People seem to be coming back to music that speaks to the heart more than it speaks to amazing people with technological prowess. My shows are going extremely well. I don't feel the lack of having a band with me now. Maybe people are tired of having a whole lot of instrumentation—perhaps in some ways it takes

away from their experience of the performer."

"There is a wider range of people being exposed to women's music now, so there is beginning to be enough [audiences] for all of us. There are people willing to listen to me or to Ferron who wouldn't be able to stand five minutes of Linda Tillery; there are people who could listen to Linda with her wonderful band with the rhythm section and the synthesizers, who would hear my album and go 'Huh?' But we can all survive as long as the market is broad enough and constantly expanding."

What channels are opening up now that were inaccessible in the earlier years of women's music?

Deidre feels that overground media exposure is key.

"A few years ago, nobody would have gotten a four-star review in Rolling Stone magazine as Ferron [with Shadows on a Dime] did. If Don't Doubt It had not been as well done—which I'm not sure it would have been a few years ago—I don't think it would have been of a quality that Folk City would have wanted to present it for consideration to the music awards committees.

"People are starting to see dollar signs. Kate [Clinton] has been selling out shows in regular nightclubs. The Carnegie Hall people were wondering when Olivia did the concert, 'Meg and Cris? Who are these women who want to do this concert?' And it sold out both shows. When you start making that kind of impression you have to be taken seriously.

"The powers-that-be media-wise are helping expand our audience," she continues. "Susan Wilson did a story for The Boston Globe about Bloomington, and I have personally gotten plenty in print around the album.

"It was a trip to see a preview in the [New York] Daily News with a picture and everything before my concert at Folk City. My parents heard from relatives that they hadn't seen in years.

"Ferron has gotten exposure in The New York Times, I'm not devaluing the coverage we get in the women's presses," she emphasizes, "but the circulation that mainstream papers have widens who we reach."

This is important not just in terms of pulling in paying crowds for the performers. It also helps to get the word out to women who might not otherwise have a clue that women's music exists.

"For a lot of women who are in the closet," Deidre says, "it gives a certain safety and legitimacy. They can say at work, 'Oh, I'm going because I saw it in The Times.' As we reach out to those women who are afraid, that's where the market is growing."



Marcy Hochberg

BLACK WOMEN

For years a chronic complaint in our industry has been that the circuit is predominantly a white lesbian-feminist phenomenon. The majority of the touring and recording performers have been white, as have been the distributors, record label owners, and concert and festival producers. Producers, with rare exceptions [Editor's note: see "Roadwork" article in this issue HOT WIRE], have not been able to bring in audiences for the black performers like Deidre, Linda, Mary Watkins, and Sweet Honey In The Rock. Production companies run by black women did not spring up to meet this need. Why?

continued to page 62

ABOUT THE AUTHOR: *Toni L. Armstrong teaches special education in a high school and is obtaining her second Masters degree in addition to publishing HOT WIRE. She is happy to report that her Type-A lifestyle is somewhat in remission.*

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July 1985 (Millingtons cover; only a few copies)

November 1985 (Alix Dobkin cover; copies without soundsheets only)

March 1986 (Kay Gardner cover)



OVA

OVA...five years and three recordings later OVA, the Two-Woman Band, returns to the States. They're planning a tour here in Fall 1986 and need producers!

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Sharon Farmer

Sharon Farmer, Kathy Anderson, Evelyn Harris, Amy Horowitz, Urvashi Vaid, Lucy DeBardelaben, Connie Chmura in Roadwork office

ROADWORK

Putting Women's Culture on the Road

By Rena Yount

Over three quarters of a million people have attended concerts booked by Roadwork; thousands come to their annual Sisterfire festival. But Roadwork itself remains largely invisible. It is one of the background structures, part of the web of brave and hearty organizations that have been booking and promoting women musicians—and dancers, comedians, poets, and other performers—since the mid 70's. Roadwork has a particularly strong commitment to supporting women artists from many backgrounds. Their goal is to "build a movement that reflects us all."

At the same time, Roadwork has felt the financial and organizational strains that are all too

familiar to women in alternative cultural organizations. Now almost eight years old, and with a lot of solid work to its credit, Roadwork is wrestling with the next stage of growth, and seeking to create a more stable organizational base.

Roadwork began on the back porch of a house in Washington, DC in 1977. There Amy Horowitz was spending hours every day doing booking for Sweet Honey In The Rock, Holly Near, and the Wallflower Order Dance Collective. She and others spent hours in late-night conversations as the idea of Roadwork took shape.

"It took about a year to work up the courage to actually name it and begin," Amy says. In Au-

gust of 1978, Roadwork was incorporated. The board members were Amy, Bernice Reagon and Evelyn Harris (both of Sweet Honey), and Konda Mason.

From the first, Roadwork was conceived as a multi-racial, multi-cultural coalition of women. That was a scary thing to attempt, Amy says. Most coalitions are formed between separate organizations, to work on some common concern. Building a multi-cultural women's organization was challenging because "it meant that we had to look inside at our own inabilities, our own shortcomings, our own race and class issues. There was a sense of stripping down to a very vulnerable state, and that's a frightening thing."

"It takes patience," Evelyn Harris adds. "You have to listen a lot, you have to listen for a long time. There's no formula around for this organization. We're making up the map as we go along."

Like most women's cultural organizations, Roadwork started with big dreams and few resources. The dream was to promote many kinds of artists; to be a resource center; to discover and promote women's culture from other countries as well—all while building an organization of women sharing responsibility across lines of race, class, and culture. In the meantime, Amy and Konda, the first two staff members, wrestled with the nitty-gritty: finding money to pay the phone bill, getting a logo designed, fundraising, finding an office. The office turned out to be in a boiler room, where they stayed for two and a half years before moving to their current rented rowhouse.

Support and encouragement for the new organization came from many women. Amy had gained booking experience through working with Holly Near and Redwood Records on the West Coast, and Redwood partially underwrote her early booking work in DC. The Women's Law Coalition drew up the incorporation papers; Woman-sound provided high-quality sound work; volunteers like writer Michele Parkerson and photographer Sharon Farmer stayed out all night putting up posters. Printer Tina Lunson was called on late one afternoon to print Roadwork's first concert program—for that very night—and got it done in time. Roadwork was born in the midst of a creative ferment, the mid 70's feminist upsurge of women venturing into new fields, attempting things they had not done before, and urging each other along at the same time.

Konda Mason took on the organization's first major project: the Varied Voices of Black Women tour. Roadwork conceived, raised money for, and produced this tour of 11 cities, providing a forum for Linda Tillery, Pat Parker, Gwen Avery, and Mary Watkins. It was an exciting expression of the dream from the back porch—to encourage cultural sharing that

might not have happened otherwise.

And what of those all-too-familiar problems of alternative cultural organizations? Essentially they are very simple, of course: too much work, too little money.

"The economic struggles have been ferocious," Amy says. The result is a kind of necessary self-exploitation, in which women work enormously long hours for almost nothing. "It's been a real bind. We've had to take on all this work to marginally exist economically. If we didn't produce this many concerts, we wouldn't be able to bring in enough money to pay the person who's producing them. But if we did do this many concerts, the person was going to be exhausted."

Roadwork has set high standards in their work. Their concern for quality, their respect for the artists they present, shows in a hundred details, from finely designed brochures to their practices of checking decisions with the artist all along the way. But all this means endless labor, and though it is a labor of love it can still come to feel like being on a treadmill: running full speed just to keep up. The rewarding aspects of the work, the shared vision, give people energy. But

energy can't carry you forever. Rent money and a little sleep have their place too.

Like other women's organizations, Roadwork has experienced a high turnover rate. There are currently two full-time staff people: Amy Horowitz and Lucy DeBardelaban. There are three part-timers: Evelyn Harris, Wendy Mel-echen, and Connie Chmura. Of these, two have been with Roadwork from the start: Evelyn as a board member and now staff; Amy as staff and director. But many other women have come and gone. Sometimes they left for positive reasons, taking their experience on to work in other places. But often, Roadwork has seen women leave for the same reasons of burnout that we have seen happen in many places. One of Roadwork's current goals is to change their work-patterns enough that turnover can be cut down.

Meanwhile, caught along with the rest of us between the vision and recalcitrant daily reality, Roadwork has accomplished a great deal. They have booked hundreds of concerts—over 100 tours. They have worked with well-known women's musicians such as Holly Near, Meg Christian, Linda Tillery, Cris Williamson, and Teresa Trull. They have brought unfami-



Sharon Farmer

Sisterfire: a major expression of Roadwork's commitment to building coalitions, especially among women.

liar artists to their audiences, as in their tour on Women in Jamaica. While music remains the mainstay of Roadwork's bookings, they have also promoted other women artists, including the Mischief Mime Theater Company, Spiderwoman Theater Company, poet June Jordan, and the Iris Feminist Film Collective.

One of the centerpieces of Roadwork's work has been booking Sweet Honey In The Rock, a group whose powerful voices and striking style have gained them admirers in both the women's community and the black community. Sweet Honey provided a core for Roadwork's booking work to evolve around. Beyond that, they offered an encouraging example of a durable cultural organization. The group is now 12 years old and still going strong. Twenty-one black women have passed through it over the years, yet something stable remains. They have created a unique a cappella sound, a rich tapestry of voices that is always unmistakably Sweet Honey.

"Watching the building of that institution has given us courage, inspiration, and tools," Amy says. "It's been a reservoir of experiences from which many of Roadwork's principles have been drawn."

Another centerpiece for Roadwork has been Sisterfire, an annual two-day festival of women's culture held near Washington, DC. Sisterfire is a major expression of Roadwork's commitment to building coalitions, both among women and between the women's movement and other progressive movements. While the audience is predominantly women, attendance is open to men as well. Performers address women's issues, and also such issues as South Africa, Nicaragua, the environment, or nuclear war. There are lesbian and straight artists. Black performers are strongly represented, and there is an ongoing effort to include women from a range of backgrounds such as Latin American, Asian American, rural, poor, and working class.

Building a multi-cultural festival is a long process. Still, with older women as well as young on stage, with signing [for the hearing impaired] on every stage and a strong commitment to accessi-

bility, with unexpected surprises that crop up every year—an Appalachian storyteller, perhaps, or a Yiddish singer—Sisterfire is a rare experience in diversity.

The Roadwork staff has a clear position on the importance of coalitions—both within the women's community and beyond it—and the complementary importance of having a "home base."

Amy says, "It's important for various groups to have safe spaces where it's pretty homogenous and there's a lot in common. You can relax there. You can affirm who you are, and that's a deepening experience. It's like going home."



Evelyn Harris, Sisterfire '84

"Also, it's important to have spaces where we move out of that safety, into a space that challenges us, where the voices are more different. That doesn't always feel good. But out of that challenge and communication can grow a broad-based movement. That begins, for us, with coalitions among women, but ultimately it's about all people."

Sisterfire is "not as safe a space as some of the festivals. People are stretched. Aside from the issue of having men present, there's a cultural stretching going on for women. They're going to hear things they may not be familiar with, that aren't always comfortable and don't always make sense to them."

It is true that while Sisterfire always has a high and festive energy, a sense of celebration, there are also uneasy or jarring moments. There are the complex reactions (defensive, supportive, sorry, wary) of white women hearing Native American women sing, "Did God really tell you to kill my grandmother that way?" There is startled laughter from straight women and men at the outrageous lesbian humor of Kate Clinton. There is the perplexity of anti-church feminists who hear black women singing powerful political lyrics one minute and traditional gospel the next.

Sisterfire brings together 70 or 80 performers, strong women who speak from their widely different cultural roots. Those women have not reached consensus on everything yet. Being exposed to them is an exhilarating, informative, and sometimes edgy experience.

On the issue of women-only space, Evelyn Harris says, "I did not know much about the women's community before working with Roadwork. As I got acquainted with it, I admired the fact that there is a sense of family. But at the same time, as a black woman I found it difficult when men and boy children were excluded. That's not where I was coming from in my culture. There is a need for those who live with and love women to know women's experiences too, to know what it takes to support a woman. Also I found that in woman-only spaces women still need a lot of work on how they deal with each other."

Still, Evelyn has come to respect the need for woman-only spaces, a view that Amy strongly seconds. "It would be a sad day if Michigan didn't exist. All of the women's festivals are good, are important. We need spaces alone, and spaces for reaching out and for sharing. These approaches should work together."

So Roadwork's emphasis on coalitions and their commitment to being a multi-cultural organization comes from two places. One is pride in the richness of women's many heritages, and the desire to preserve and share that. The other is the conviction that building cross-cultural coalitions among

women is the key to building a community where women deal well with each other, and from which they can move out to change the way the world is run.

As Roadwork considers its future development, a major goal is building a more stable organizational base. There are not many role models. By and large, alternative organizations are sustained on a shoestring by sheer dedication, and are destroyed periodically by burnout.

"One thing we've recognized in our own situation," Amy says, "is that we have to operate more like a business. That means developing our internal structures, from filing systems all the way to the board. It also means setting manageable tasks for people, biting off less so that it's chewable."

It's no secret that alternative institutions are often inefficient. Partly that's due to high turnover, lack of money for equipment, and the pressures that keep everyone dealing with immediate needs while underlying systems suffer. There has also been distrust of business and management methods, which were not created, after all, by people devoted to feminist values. How do you translate your vision into a viable business without losing the vision?

Roadwork plans to take about a year to retrench and focus on their internal functioning. They have made the decision to close their West Coast office [Editor's note: Penny Rosenwasser continues to do booking and tour planning work]; they will be booking fewer concerts and so will be somewhat less visible for the next year.

One key to this year's work will be computerizing. The donation of mini-computer has provided a major chance to streamline operations and get eight years' worth of information into more useable form. There will also be time spent on fundraising and expanding Roadwork's policy-making board.

"If you see your cultural work as a lifetime's work, there are cycles," Amy says. "We see this part of the cycle as a positive thing." Roadwork has built up enough reserve in terms of resources and reputation that they can afford to take some time to reorganize and proceed on a more solid basis.

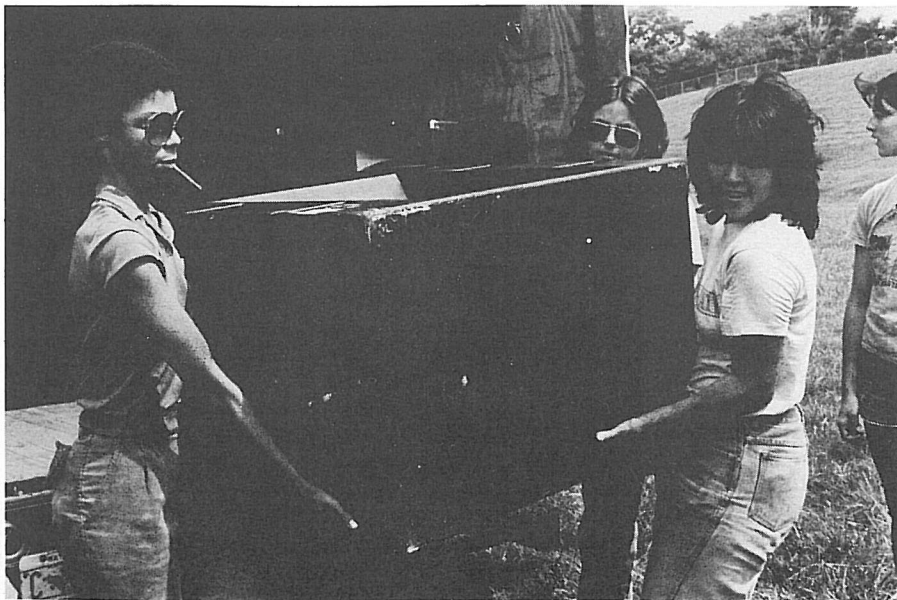
Roadwork has always served as a resource and networking center as well as a booking agency; but the long-term hope is to make Roadwork a major resource, research, and information center on many aspects of women's culture. Amy would like to see Roadwork publishing pamphlets, helping

women develop a theoretical base. Evelyn wants to see an international focus, in time.

"There's a community that extends all over the world, of people who care about creating a sane and humane society. I'd like for people all over the world to know eventually that Roadwork is someplace you can go for resources, because they've been gathering information on women's culture for 25 or 30 years."

That may seem like a long shot for a full-time staff of two, three part-timers, and a mini-computer. On the other hand, neither Roadwork's problems nor their dreams exist in a vacuum. Maybe, as Evelyn says, "there's no limit to what can be done in a women's alternative network." ●

ABOUT THE AUTHOR: *Rena Yount is a freelance writer in Washington, DC. She is a member of the women's poetry group Stone Soup, and recently published her first fiction.*



Sharon Farmer

Sisterfire volunteers: alternative organizations are sustained on a shoestring by sheer dedication.

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WEST COAST WOMEN'S MUSIC & COMEDY FESTIVAL

By Ellen Elias

It all seems very California: suntanned blondes emerge from packed cars to see why we—an endless line of tired travelers—are not moving. We are perched on the edge of a mountain chasm awaiting entrance to Camp Towanga in the Yosemite area.

I'm stiff, too, so I stretch my legs and walk ahead a mile or so to see what the delay is. I can tell this isn't Michigan. Where else but the West Coast Women's Music and Comedy Festival do you see women arriving in their Mercedes?

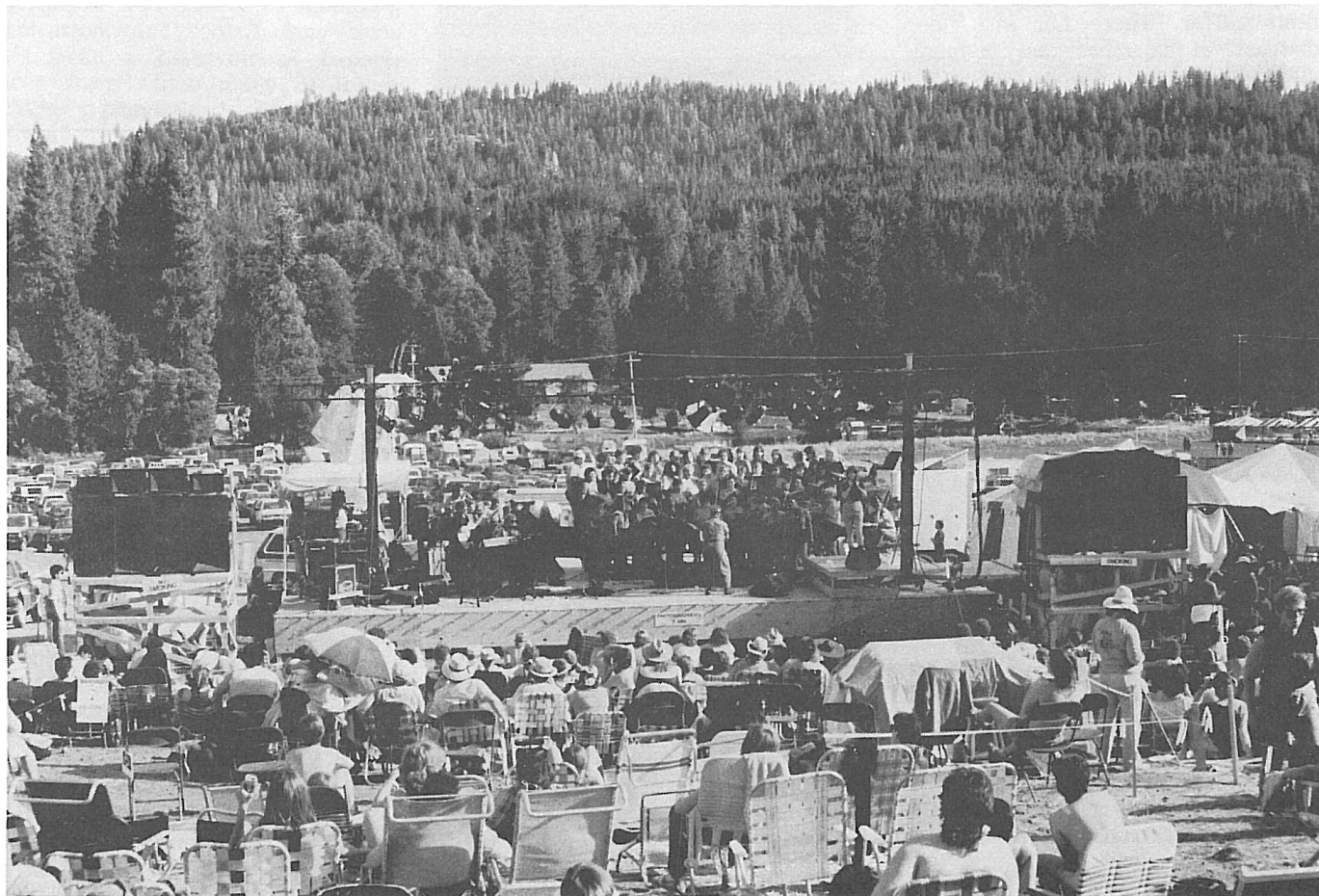
I'm newly arrived in California. After years on the East Coast and in the Midwest, I am still a social observer here. In our long line there are the Berkeley Birkenstockers, the stylish Southern Californians, the hardcore vegetarians (they'll like the food here), and the hardcore leather queens (they'll bring their own). We are crystal planters and flannel shirt wearers. We are exotic and ordinary, and probably 95 percent lesbian.

I'm not new to the festival scene. With three Michigans, a

Bloomington, and a Georgia under my belt before this Labor Day event, I have some perspective. I know that each festival has its own tone, its own crises.

The Yosemite festival is small by Michigan standards: 2,800 women and children. Judging by the activity at the day stage, I'd say about 800 of those are aspiring performers. Count me in.

Partner Susie Ciancimino and I, as Sweet Surrender, are seeing this festival in a light as performers on the day stage. We sent in our tape and are scheduled



Los Angeles Women's Community Chorus, Yosemite 1985

Deborah Jenkins

to perform in the 9:30 a.m. slot. My no-audience fears evaporate as I realize that they're all still in line for breakfast, and the line winds around our stage. We get a great reception. We spend the next three days watching the other day stage performances.

We're not the only ones. There is always an audience here, and it's almost always appreciative. Women hunger for our own culture—isn't that why we go to festivals?—and as audiences go, we

sues confronting us. She also feels it's important for women to meet face-to-face those who have had significant impact on our world and ideas.

"I've always invited speakers like Flo Kennedy, Gloria Steinem, and Sonia Johnson," impressive and insightful activists, says Tyler. She feels giving women the chance and the choice to discuss certain issues is important. At Yosemite this year sponsored workshops included Elaine Anderson of Leather

As producers, she, Lisa Ulrich-Marsh, and Pat Harrison are in powerful positions. They choose which issues and speakers are important. They are, after all, doing the work of organizing the event. And one can hear, in Tyler's choices, the good intentions.

She seems eager to embrace the appellation "controversial"—seeking others and issues of her kind ("If it's controversial, we'll sponsor it"). She describes the more than 500 evaluations returned this year as "95 percent positive reaction to opening the dialogue."

Tyler wants vegetarians and meat-eaters, sober dykes and beer drinkers, to be able to live together in harmony for the four days of the event. Allowing each other our differences is, for Tyler, the essence of feminism.

"From the beginning I wanted to do a festival that was feminist, and that means choices," she says. While Tyler doesn't personally agree with all points of view presented in the workshops she sponsors, it's her mission to provide a place for women to express their diversity to each other. And that she accomplished in Yosemite, 1985.

FINALLY, WE PACK UP

After attending more workshops, more workshifts, and more concerts, we know it's coming to an end. Fortunately, these festivals have a delightful way of seeming long. That's good. Once again, I wish I wouldn't have to go back to a world where women wear shirts and keep appointment calendars.

Finally, we pack up. The line of cars winds around mountains and into towns. We get our last licks in at an ice cream shop near Oakdale, smiling at carloads of women taking their first rest stops. We await re-entry, and think about return. ●

ABOUT THE AUTHOR: Ellen Elias performs as a member of the music and comedy duo Sweet Surrender, is general manager of a modern dance company, and writes about the arts and women's culture whenever she gets the chance.



Deborah Jenkins

Barbara Higbie and Teresa Trull were two of the performers featured at the West Coast Women's Music & Comedy Festival.

are very supportive. Even when the performers aren't quite so good.

This festival has the usual special sections for disabled, hearing impaired, chem free, etc. Do we take these sections for granted by now, I wonder? I notice lots of women smoking where they shouldn't and sitting in places that they don't belong. Change may come with time, but it takes work to create new habits, I note to myself.

EMPHASIS: DISCUSSION

Women can choose from the usual collection of diverse workshops (more than 50 of them), but with a difference. Certain sessions were given special recognition by being labeled "Festival Sponsored."

The idea, according to Robin Tyler, is to provide a place where women can discuss the urgent is-

and Lace discussing the politics of sexuality, ACLU and lesbian activist Susan McGrievy on the legal rights of unwed sperm, and Ginny Foat on the experiences that led to the book Never Guilty, Never Free.

Tyler recognizes that many women attend festivals with simply culture and other women on their minds. In her role as producer she strongly resists force-feeding women with ideas, activities, or food. Her voice is that of one badly burned on the stake of political correctness, which she lampoons frequently in her comedy.

At the same time, Tyler has her own political aims.

"If women come out of the festival re-energized and re-politicized, or politicized for the first time, then I've accomplished my goal."

NEWMR 1985

Doin' the Day Stage

By Cindee Grace

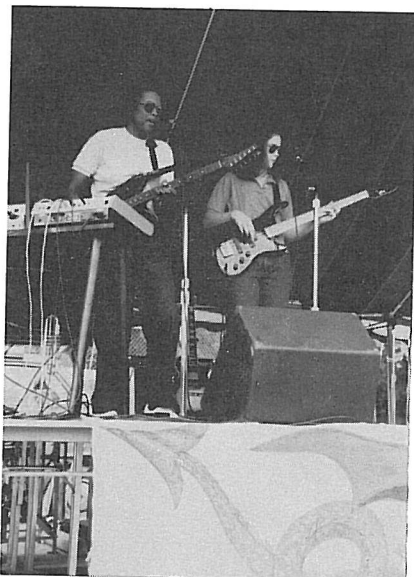
Susan and I arrived at the New England Women's Musical Retreat site during a rainstorm, sheltered by ponchos, umbrellas and other means of protecting ourselves and our instruments. Kim Kimber, the NEWMR Day Stage coordinator, greeted us enthusiastically and answered our questions about sleeping quarters, food, and security. By the end of the first afternoon of NEWMR, the entire site had been transformed into a huge, muddy, grassy sponge! Workers and attendees had noticeably dampened spirits, as well as belongings, by the time Night Stage performances were scheduled.

So began our first performance as a duo outside of our home state of Colorado.

Night Stage performances were held in the dining hall rather than outside because of the inclement weather. Susan and I took in the excellent performances of Alix Dobkin and Casselberry-DuPree. Afterwards, with the rest of the camp, we attempted to stay warm and dry during the rainy night.

Ours was the opening act for Saturday's Day Stage and the first scheduled for a sound check. Ariel Hall, our sign language interpreter, introduced herself and thanked me for organizing my interpreting materials clearly. Weeks ago, I had sent her not only our lyrics and set list but also an explanation of the puns. For instance, in our song "Hundredth Monkey", I sing "I want you to feel incomplete with your yup, yup, yuppie life." The "yups" are drawn out to be a stupid-sounding "yep" as I nod my head. To a hearing-impaired audience, humor is not evident unless the interpreter knows ahead of time about any plays on words.

The stage and sound crews, though forced to battle the ele-



Irene Scheibner

Labrys (Elena Jordan and Pat Lyons), one of the NEWMR Day Stage acts.

ments, were peaceful with human beings. Their cordial attitudes impressed me. The greatest difficulty for our sound check was out-of-tune instruments. Armed with her blow-dryer, piano tuner Jane Purtzer spent hours drying the insides of the acoustic piano. My guitar, like the piano, responded to the continuing humidity by slipping out of tune. I had loosened the guitar strings for our airline flight and had left them loose until the sound check. In the dry weather of Colorado, the strings would have "remembered" their tuned length within a few minutes. Luckily, by the time we performed—a few hours after the sound check—they held the tuning.

At 1 p.m., Day Stage began. Our audience sat several yards away from the stage itself. Their faces expressed, understandably, a chilly mood. Despite their phys-

ical and emotional distance, Susan and I convinced them to warm their bodies and hearts by cheering and clapping loudly, before we played a note. We opened our set with "Source-Heiress" (an invocation song) and followed it with "Pre-Enlightenment Blues", a rowdy number.

On the last note of "Pre-Enlightenment Blues", Susan and I heard a strange instrument join the piano's final bass note. The generator for all Day Stage electricity had groaned to a halt! After a few minutes of silence, we knew it was time to send in the clown—our emcee Nancy Buckwalter. For nearly an hour, Nancy yelled across Day Stage field, embarrassing warmth out of the audience with her masturbation jokes. Kate Clinton joined the rescue effort while we waited for the new generator to be installed.

Finally, with the new generator noisily clunking out electricity, Susan and I continued our set. We could hardly hear ourselves onstage or through the monitors; the roar of the generator backstage even came through the microphones to some extent. Unknowingly, I began to yell-sing some of the remaining songs. The audience heard us, even if Susan and I could not!

The rest of our set inspired laughter and applause from the audience, responses that Susan and I largely missed due to the generator's din. On "Hundredth Monkey" I threw plastic bananas inscribed "you're the 100th monkey" to the audience. [NOTE: The hundredth monkey image is an important allegory for the U.S. peace movement. Based on a scientist's observations of monkeys living on the island of Koshima near Japan, it reflects how small changes can become universal ones, how one

individual's decision may be the catalyst needed for great change, and how quickly evolution of thought can happen]. Our finale "Prayer" featured Susan throwing an inflatable globe of Earth to the audience. Fortunately, the wind was with us and helped these props reach the first row. Barely hearing the applause at the end of our set, Susan and I assumed we had bombed. Depressed, we dragged ourselves to our sleeping quarters where I had ample room to mope before Saturday Night Stage began.

We didn't dare listen to the recording made of us from the mixing board located in the middle of the audience. We thought it would confirm our worst fears. Finally, at breakfast the next morning, I gathered up courage and listened to it. To my surprise, I heard laughter, applause, and appreciative comments. I informally polled my oatmeal-munching sisters and found that the women who had caught our act liked it. Without the recording and human feedback, Susan and I might not have learned that our worst performance ever was actually fine.

Many women's music artists get their first "big break" by performing on the Day Stage of a women's music festival. From our experience, here are some tips for HOT WIRE readers that may make entry to and getting through Day Stage performing easier.

1. Organize and clarify your material so that the sign language interpreter, mixing engineer, and stage crew can more easily support your performance.

2. Prepare for changing weather. Consider any costume changes, instrument protection, and other accommodations you might need to make.

3. Have someone pass out flyers about your albums, concerts, and/or booking information during your performance.

continued to page 61

ABOUT THE AUTHOR: *Cindee Grace and Susan Kay perform feminist spirituality-oriented music, comedy, and magic. Cindee has released an album, 'Songs of the Goddess.'*

TALKING WITH NEWMR DAY STAGE COORDINATOR

KIM KIMBER

CINDEE: What first got you interested in being Day Stage coordinator?

KIM: Chris Pattee, the founding mother of NEWMR, came up with the idea. I was familiar with a number of performers because I'd been involved in the Women's Music Archives [see HOT WIRE, Nov. 1985], so she and I decided that my area should be Day Stage.

CG: What do you like most and least about being Day Stage coordinator?

KK: I love being "Mother." I think of myself as the Day Stage Mother. I take care of all my "kids." And I love being able to expose new people. I get bored with the same performers over and over again. I'm firmly convinced that Day Stage is the place to be! [What do I like] least? Wet weather and recalcitrant generators!

CG: How many applications did you get for Day Stage this year?

KK: In the vicinity of 70.

CG: How did you and the committee decide who would play?

KK: Personal preference was obviously a factor. But what I looked for was variety. I didn't want to have all "G.W.G."—girl with guitar. And variety in the kind of music. We tried to have a spread of geographical areas, even though we call ourselves the "New England" Women's Musical Retreat.

Each of us picked our nine top choices individually and without anyone else having input. Then we compared notes. Those who were unanimously chosen were obviously going to go on. For the past few years, the first six or seven seem to just fall into place and we only have to haggle over the last two or three.

We look for balance. One of our policies is that we try to have at least one-third of our acts include women of color. We have had a problem getting these women to submit materials.

CG: Do you have any advice for prospective Day Stage performers?

KK: They need to contact the Day Stage coordinator and say they want to be on the mailing list for audition sheets.

CG: Once someone is accepted for Day Stage, do you have any requests of them to make your job easier?

KK: Not on Day Stage. Day Stage performers are wonderful! Night Stage has the problem with them getting their materials in on time.

CG: How does someone get from Day Stage to Night Stage at NEWMR?

KK: Well, if I had my way, next year the theme of NEWMR would be "New Faces." In the past, when we first started out, we did need some of the "big names" to draw attendees. But I'm convinced that that's not the case any longer. I really feel women come to the festivals because they want to see new things. They can see the big names that go on concert tour through all the major cities. But they can't get to see these other artists that are just as talented. So, I would like to see the theme for the next year be all new faces. Forget the big names!

How do they get from this stage to that stage? It's just a matter of whether the planning committee decides it would be a musically and racially balanced line-up for Night Stage. A big consideration is transportation costs, because we do pay transportation for Night Stage. We just couldn't afford to fly everybody in from the West Coast.

HOT SNOW

Valaida Snow: Queen of the Trumpet

By Rosetta Reitz

"She plays like a man," they said about Valaida Snow when she stood up and blew her horn. Think what it took to be a woman among men, standing on a stage, playing a trumpet...Plenty. And Valaida had what it took and more—much more.

When Valaida stepped out in front to play, she asserted her right to do so even though jazz has traditionally been defined as a male pursuit, particularly playing trumpet. But Valaida was a master of the horn and had self-confidence. She was a superb jazz singer, a talented dancer, and could play every instrument in an orchestra well.

Valaida Snow's life was like that of a mythological hero in quest of the Golden Fleece. Her odyssey, her search for her inner self, took her to distant lands (China, 1926; Russia, 1929; India, 1937). She suffered near-death (reduced to 74 pounds in a German internment camp in 1941), and was reborn to blow her sure and sensuous high C's on the trumpet.

In the 1920s, Valaida could write down music while it was being played—an uncommon ability. The musicians loved her, for she was an easy person, generous and full of fun. She wrote out their musical ideas when they asked her to, and was an excellent arranger.

Moreover, Valaida wrote lyrics, conducted, and acted as producer when called upon. Her pitch was perfect and she could—on only one hearing—accurately reproduce musical notes. It is no wonder that she spoke seven languages.

What a foremother, what an inspiration! Our ancestral history as Americans is studded with brilliant women whom we must retrieve from obscurity. The know-

ledge of their contributions, their struggle and survival give us courage and sustenance.

In the more than 1,000 jazz books I looked at for Valaida Snow, I found her in only a handful. She, like Ida Cox and the others in my Women's Heritage record series, must be acknowledged and placed, must be written with definition into the story of jazz. These women are the female heritage we claim with pride as we repossess our history.

1905-1929

On June 2, 1905 Valaida Snow entered this world in Chattanooga, TN. She had three sisters, Lavaida, Alvaida, and Hattie, who were professional singers, as well



Talking to an aspiring Sarah Vaughan

as a brother, Arthur Bush. The primary reasons for Valaida's success were her loving and encouraging mother and the fact that she was born into a musical household. Her father was a performer and her mother had been trained at Howard University. She taught her daughter how to play cello, bass, violin, guitar, banjo, mandolin, harp, accordion, clari-

net, saxophone, and trumpet. At the age of four, Valaida was already performing. Mary Lou Williams said, "She was a great show-woman who could walk out and grab the audience."

At 15, Valaida was making short work trips, and by the time she was 18, she was traveling all over the U.S. as a singer, dancer, and trumpet player. During a long stay in Barron Wilkins' Harlem cabaret in 1922, she achieved national recognition. The next year she was featured in the black musical Ramblin Round with Blanche Calloway and Esther Bigeou. Later in 1923, Will Mastin featured her in his Follow Me revue with the comedian Billy Higgins.

Early in 1924, Valaida was one of the main attractions in Sissie and Blake's In Bamville, which was retitled The Chocolate Dandies when it came to Broadway. Josephine Baker and Elizabeth Welch were also part of that huge cast.

She went to England in 1926 as a cast member of Blackbirds, which opened at the London Pavillion and starred the great Florence Mills, whose part Valaida understudied. In August of that year she traveled to Shanghai with Jack Carter's band to work at the Plaza Hotel.

Versatile Valaida created an act for herself after she returned to the U.S. that broke up the house. After playing the trumpet and singing, she did a specialty dance number. Seven pairs of shoes were placed in a row at the front of the stage and she did a dance in each pair for one chorus. The dances and shoes to match were: soft-shoe, adagio shoes, tap shoes, Dutch clogs, Chinese straw sandals, Turkish slippers, and Russian boots. When

Louis Armstrong saw the show one night, he continued clapping after others had stopped, and remarked, "Boy, I never saw anything that great."

Our venturesome hero was off to Europe again in 1929. She was in the Paris cast of Lew Leslie's Blackbirds. Then she joined the show Liza, which toured Russia, Germany, and the Near East.

1931-1942

In 1931, back in New York, Valaida had an important part in the hit musical Rhapsody in Black (starring Ethel Waters, who wrote in her autobiography: "I discovered that Lew Leslie had built his show around Valaida Snow. Valaida was also directing the stage band.").

Our spirited hero arranged some spunky numbers for herself. One of them consisted of heralding clarion calls on her trumpet while standing on a huge drum, and then dancing on it.

In 1933 she worked at The Grand Terrace in Chicago, producing and arranging the show as well as performing. Although it was during the Great Depression, Valaida was doing well and sported a Mercedes with a chauffeur.

When the Blackbirds of 1934 revue opened at the London Coliseum in August, the leading lady was Valaida. She remained there, starring again in the revue in 1935, as well as cutting several records.

She returned to California, and appeared in two films: Take It From Me and Irresistible You.

Valaida was back at The Grand Terrace in 1936. When she left in May to go on to the Apollo Theater in New York, she was followed by Billie Holiday.

Our traveler was back in London in the fall where she recorded more sides until mid-1937. Sometime in 1936 she found the time to appear in a French mystery film starring Erich von Stroheim called L'alibi. She also worked in a classy club in Paris, sharing the bill with Maurice Chevalier.

Off she was again, to Shanghai (where there was an international set who loved and supported jazz) and also to Hong Kong, Peking, Burma, Rangoon, Turkey, Tokyo, Bombay, and Cairo.

From her discography we know

she cut more records in 1939 in Stockholm and in Copenhagen until October 1940. After that, the irony of ironies befell her. Valaida, who had seized life, who had tried relentlessly to place it under her own control, who had struggled against enormous odds to try to free herself from the Jim Crow and anti-female prejudices, was dropped by the fates into the darkest hole of imprisonment.



With the Count Basie Band in 1947

Valaida Snow was scooped up in Copenhagen by the Nazis for being non-Aryan, and was sent to Wester-Faengle internment camp where she remained for more than 18 months. Everything was taken from her: \$7,000 in traveler's checks, all her jewelry and expensive clothes, and the gold trumpet that had been awarded her by Queen Wilhelmina of the Netherlands after a command performance.

Valaida, a free spirit, became a slave in bondage. One day, when a child was being severely beaten, Valaida fell out of line and covered the little girl with her body. The lashes fell on Valaida and split her head open, causing blood to gush. For the rest of her life she had a long scar underneath her hair, which she had to comb carefully in order to hide.

The Copenhagen police chief was a jazz buff. He knew Valaida and arranged for her release as an exchange prisoner. She returned to New York at the close of 1942, sick and broken. Old friends did not recognize her. She went to a rest home for a couple of weeks. In an article she wrote,

entitled "I Came Back From the Dead," she described the regular lashings the prisoners got and how for months the only food they were given was a single potato, three times a day.

1943-1956

In 1943, when her health returned, she resumed her career. She began working with a road tour, fronting the Sunset Royal Orchestra, but because of her innate passion for independence, she left and worked as a single. She limited her traveling to the U.S. and Canada, and recorded in Los Angeles, New York, and Chicago.

In May of 1956 she took on a strenuous engagement at the Palace Theater in New York, performing three vigorous shows daily. After the last show of the week, Valaida suffered a stroke caused by a cerebral hemorrhage. She died 21 days later, on May 30, in Kings County Hospital. She was buried on her birthday in Brooklyn's Evergreen Cemetery.

The obituary that appeared in the July 7, 1956 English jazz publication, Melody Maker, was most respectful and laudatory as they expressed their deep sorrow, yet the headline across the page was "The Lady with the Unfeminine Vibrato."

Rosetta Records has released an album called HOT SNOW, a collection of songs which illustrates Valaida Snow's numerous dimensions, her wide range of talent as a singer and as a trumpet player. She recorded 50 songs, but most of them were cut in Europe. The records she made in the U.S. were on small labels that have vanished.

The album includes the important song "Some of These Days," a hot song that is as good today as it was over 70 years ago when it was written (in 1910). It is significant because it represents the history of American popular mu-

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ABOUT THE AUTHOR: Rosetta Reitz owns Rosetta Records, which has released numerous albums in the Women's Heritage series. She is based in New York City.

FINALLY, GOOD NEWS AT THE MOVIES:

One Fine Day and Desert Hearts

By TRACY BAIM

with contributions from T.L. Armstrong

There is something to be said for affirmation on film. To see positive lesbian images on the big screen or on video reinforces a legitimacy to our lives, and in 1985 there were two particular high notes on the film scene.

ONE FINE DAY

The first—and certainly not the last—time I saw Kay Weaver's *One Fine Day* was among thousands of women on the land at the 1985 Michigan Womyn's Music Festival. The strength of spirit which arose from that showing was something which comes along very rarely in our lives.

One Fine Day is a 5½-minute music video/film about our sisters before us, who struggled for their own lives and the lives of women born for years to come. The images of these women are flashed non-stop throughout, one after another offering a strength and hope for struggle and change.

Circe Records (Kay Weaver and Martha Wheelock, the producers/directors) combined with Ishtar films to produce this short movie, which celebrates "the American woman, past and present." Sung to the tune of Weaver's "One Fine Day," the lyrics and film begin in the 1800s with recognition of Emily Dickinson, with images flashed of Dickinson, Margaret Fuller, Louisa May Alcott, Harriet Beecher Stowe, and others. It is a "panopoly of American herstory" from the 19th century to the present day.

The chorus of the song further strengthens the bonds which often seem separated by the generations:

*And my road is a little easier
'cause she was here
I see a little clearer
Through the darkness called fear
Sister take my hand
It's with you I take my stand
And we'll be all we can
One fine day*



Kay Weaver: "And we'll be all we can, one fine day."

Sojourner Truth, Marie Curie, and other images are shown of women who, while un-named, made significant contributions to the past, and consequently to the future.

The film moves into the late 19th and early 20th centuries with photos of Willa Cather, women working on the prairie, Native American women, and others. Soon arrives Harriet Tubman and Calamity Jane, Gertrude Stein with Alice B. Toklas, and inevitably the cheering of the crowds gains intensity as each familiar image appears. Women who have seen

the film in several settings report that the wild applause and yelling are at their most frenzied during the shots of Amelia Earhart, Billie Jean King, Shirley Chisholm, and Martina Navratilova.

In all, as this incomplete list shows, this film—in just under six minutes—provides a mini-herstory which should make any feminist stand up and applaud. It offers a strength to continue a struggle far from won.

It is obviously extremely well-researched as well as professionally produced. Also, it does not have "lesbian" stamped all across its frames, though it features and glorifies many prominent lesbians. These qualities combine to make it extremely popular in a variety of settings. In addition to the women's music festivals, *One Fine Day's* screenings have been sponsored by: The National Education Association, The Girl Scouts (in Utah), Princeton University, U.S. Dept. of the Interior, Coors Beer Inc., Grade-school students at the Twin Oaks Community in Virginia, St. Joseph's Hospital in Parkersburg, WV (for the elderly and terminally ill), Old Dominion (Catholic) College, California Dept. of Education, NW Regional Educational Library (Oregon), National Women's Political Caucus, N.O.W. (National as well as many state chapters), The Anchorage (Alaska) School District, University of Michigan History Dept., Massachusetts Dept. of Education, New York City Public Schools, Bureau of Jewish Education, International Women's Tribune Center (United Nations), Federal Aviation Agency, and Women in Fire Suppression (women firefighters). It is perfect for women's studies showings, women's history events, and independent screenings of all types.

One Fine Day

Cast in order of appearance

VERSE I:

- 1) Julia Ward Howe: "Battle Hymn of the Republic"
- 2) Louisa May Alcott, novelist
- 3) Lucy Stone, orator, early feminist
- 4) Margaret Fuller, philosopher
- 5) Harriet Beecher Stowe, novelist
- 6) New England painter
- 7) Alice Wright, sculptor
- 8) Emily Dickinson, poet

CHORUS:

- 1) Sojourner Truth, emancipator
- 2) Rowena Owen, Oregon painter
- 3) New England pianist
- 4) Maria Mitchell, astronomer
- 5) Marie Curie, physicist
- 6) Harriet Hosmer, sculptor
- 7) Subject with her portrait
- 8) Chansonetta Emmons, photographer
- 9) Woman photographer on the beach

VERSE II:

- 1) Wagon crossing prairie
- 2) Pioneer with prairie schooner
- 3) South Dakota woman and sod house
- 4) Four Nebraska sisters
- 5) Pioneer mother at Grand Canyon
- 6) Mother & children in garden
- 7) Lone prairie woman
- 8) Hattie Tom, Apache
- 9) Old Hopi woman
- 10) Navajo weaver
- 11) Willa Cather, writer
- 12) Cather on railroad car

CHORUS:

- 1) California cattle ranchers
- 2) Montana cattle brander
- 3) Calamity Jane, frontierswoman
- 4) Harriet Tubman, emancipator
- 5) Two rural classrooms
- 6) North Dakota quilting party
- 7) Women at wash tubs
- 8) Natalie Barney & Romaine Brooks, writer & artist
- 9) Gertrude Stein & Alice B. Toklas, writers
- 10) Helen Keller & Annie Sullivan
- 11) Marian Anderson, contralto
- 12) Georgia O'Keefe, painter
- 13) Frances Benjamin Johnston, photographer
- 14) Four women wading in Lake Michigan

VERSE III:

- 1) Series of women at work, early 1900s, photos by F.B. Johnston, Lewis Hine
- 2) Women immigrants and their families, Jacob Riis
- 3) Emma Goldman

CHORUS:

- 1) Emmaline Pankhurst, English suffragist
- 2) Women distributing *The Birth Control Review*
- 3) Susan B. Anthony & Elizabeth Cady Stanton, suffrage leaders
- 4) Jeanette Rankin, first woman in Congress, & Carrie Chapman Catt, suffrage leader
- 5) Carrie Chapman Catt
- 6) Various suffrage marches in New York and Washington, DC 1909-1917

Stock footage:

- 1) American suffragists on way to prison
- 2) Amelia Earhart, pilot

Color footage:

- 1) Space shuttle and Dr. Sally Ride, astronaut
- 2) Diana Ross, singer
- 3) Sarah Caldwell, conductor
- 4) Billie Jean King
- 5) Dolly Parton, singer
- 6) Dolly Parton, Lily Tomlin, and Jane Fonda in *Nine to Five*
- 7) Margaret Mead, anthropologist
- 8) Present day women's marches
- 9) Golda Meir, Israeli premier
- 10) Alice Paul, suffragist
- 11) Scenes from women's lives
- 12) Betty Friedan, feminist writer-organizer, founder of N.O.W.
- 13) Gloria Steinem, feminist writer, founder of *Ms.* magazine
- 14) Shirley Chisholm, Congresswoman
- 15) Greta Weitz, marathon runner
- 16) Martina Navratilova, tennis champion
- 17) Kay Weaver, singer-composer
- 18) Harlem Dance Company
- 19) Two women dancing in senior citizen's home
- 20) Mary Van Ness at piano
- 21) Gloria Irizarry, actress w/sign
- 22) Seneca Falls, NY: women's peace encampment
- 23) Bella Abzug, Congresswoman and writer
- 24) Anti-nuclear weapons protest, Seneca Falls, NY
- 25) Geraldine Ferraro, 1984 Vice Presidential candidate
- 26) The Democratic National Convention
- 27) Women's Peace Encampment, Greenham, England

DESERT HEARTS

When *Desert Hearts* was first screened at the International Film Festival in Chicago, the reaction from the predominantly-female audience was one of great relief.

Finally, a film about lesbians—and by a woman—which ends with hope and treats lesbianism as a very normal part of the characters' lives.

Desert Hearts follows the lives of two women, 35-year-old New Yorker Vivian Bell (Helen Shaver) who is seeking a divorce in Reno, and free-loving, free-wheeling 25-year-old Nevada native Cay Rivers (Patricia Charbonneau), who obviously caught the hearts of many viewers. (Catch the car scene when she first appears on screen.)

While Rivers is confident in her own lifestyle/sexuality, she is unsure about where her life is headed. She is used to taking the easy way out—for example, working in a casino rather than pursuing her artistic talents. She has lived all her life under the watchful eyes of Frances (Audra Lindley), a woman her late father was involved with for 10 years. The relationship between Frances and Cay is a strong part of this film.

Vivian, an English professor, has endured a marriage where the only passion seemed focused toward their respective careers.

When the two women first meet, at Frances's home where Vivian is staying, there is a definite chemistry at work. But Vivian, while not at all afraid of Cay's obvious lesbianism, is deeply buried in the traditions of heterosexuality.

Director Donna Deitch has done a wonderful job with *Desert Hearts*, which is based on the Jane Rule novel *Desert of the Heart*. The photography is beautiful and the scenes of 1950s Nevada, along with the music of the 1950s, brings the film to life.

Deitch has not shied away from serious love scenes, nor has she exploited the love of two women. She has created love scenes which are mutual, natural, and real. To avoid an "X" rating, she has to stop above the waist, but the love scenes are still among the most complete love scenes between two women yet to come out of the mainstream (non-porn) cinema industry. There is not just sex here, and it does not dominate the film; there is much love.

Natalie Cooper, with some help from Deitch, wrote the humorous

and sensitive screenplay. Local Reno citizens, many of them unemployed, were used in the film, and the entire movie was shot in just one month's time.

Deitch financed the movie entirely on her own. For almost three years, she traveled around the nation selling stocks in increments of \$15,000 to finance the film. In this way, she has sole control over the project.

Once she finished the film, she was ready for a distributor. Samuel Goldwyn won the bid, and Deitch said she did not have to compromise any part of the film when looking for a distributor.

"This sort of film was not going to come out of the [major] studios," Deitch said in an interview last November. "If it was going to, it probably would have happened by now.

"One of the benefits of raising the money myself was that I had complete control over the picture. There was nobody above me. The downside was that if I ran over budget or ran out of money—which didn't happen—I wouldn't have anybody to pick up the pieces."

With Desert Hearts there should be no pieces to pick up. In fact, this is a ground-breaking American lesbian film. It recog-

continued to page 59

ABOUT THE AUTHOR: Tracy Baim is managing editor of the Chicago-based gay & lesbian weekly newspaper *Windy City Times*.



Professor Vivian Bell (Helen Shaver) is seeking a Reno divorce, but she unexpectedly finds romance with artist/casino worker Cay Rivvers (Patricia Charbonneau).



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Overcoming Stage Fright

By Jorjet Harper

"There's nothing natural about standing in front of thousands of people and singing," Holly Near once commented. Whether it's an audience of three or three thousand, when all eyes in a room are on you, when hot lights are glaring in your face, it's natural to feel nervous. Learning to be at ease onstage, and learning to put an audience at ease, is something that requires skill. It's something that comes more "naturally" the more you are able to do it. But stage fright can be a tricky business. Some people never have much trouble with it, some people have a little, and some have it bad. And the negative feedback of repeated stage fright experiences can add to the fear, making you afraid of how afraid you'll be.

I consider myself a survivor of stage fright—or, to use the more genteel phrase, of "performance anxiety." That doesn't mean I don't get feelings of anxiety before or during a performance. But I feel like a survivor because at least I can function onstage. I can do a whole show now without seeming to be afraid at all. People often tell me, "Oh, but you looked so relaxed up there!" It surprises me to hear that, because inside it's still sometimes touch and go suppressing the fear that I'm going to forget the next line of whatever song I'm singing. But five years ago the very thought of standing up on a stage made my heart pound with fear.

NOTE: This article originally appeared in *HOT WIRE* Vol. 1 No. 1, Nov. 1984, which is out of print indefinitely. Due to popular demand, we will be reprinting selected articles from that volume in future issues.

THE FIGHT OR FLIGHT RESPONSE

Natalie Rogers, of the department of psychiatry at Cornell Medical College, divides the common symptoms of stage fright into three categories: physical, mental, and emotional. Physical symptoms include rapid heartbeat, trembling knees, quivering voice, tightness in the throat, faintness, stomach nervousness, uncontrolled gasping for air, teary eyes, and even a runny nose.

The symptoms that affect mental processes include loss of memory; repetition of phrases, words, or messages; general disorganization; and thought blockages that can cause you to have no idea of what you intended to say.

Emotional symptoms, which can themselves be caused by the physical and psychological effects, include feelings of terror, a sense of being overwhelmed or of having lost control, helplessness, embarrassment, panic, shame, and humiliation.

Any of this sound familiar?

We could probably add a host of more individual quirks brought about by stage fright, too. Facial tics, unpredictable aches and pains, unpleasant mental associations, and the certainty that your zipper is open, your underwear—or lack of it—is showing, your pants are about to fall down...In short, the fear that somehow you are going to make a fool of yourself in front of others.

Rogers, a behavioral psychotherapist and former actress, specializes in training people for public speaking. She has theorized that stage fright is triggered by feelings of separation from a group; the audience is together, "out there," while you are alone, with high visibility, "on trial." The

speaker or performer must have something to say, must prove herself, and has no choice but to continue, even if no one is paying attention.

"It will seem to you, although not to the audience," says Rogers, "that every movement you make, every gesture, every slip of the tongue, is magnified a hundred times in size and importance." And if someone you want to impress is in the audience, "you have all the more reason to feel like a duck in a shooting gallery."

Kato Havas, who made her debut at seven and performed at Carnegie Hall for the first time at 17, believes that stage fright is "nothing more than the fear of not being able to control one's actions in front of other people." For someone with the symptoms, of course, this can become a vicious cycle. Havas, a violinist and teacher, has been leading master classes for many years, and her book, Stage Fright: Its Causes and Cures, deals with the specific ways stage fright manifests itself in violin players: fear of not being loud enough, of not being fast enough, of being out of tune, fear of trembling fingers, and the fear of "not being good enough." The generalized fight or flight reaction tends to localize in these concrete fears, and her method of helping students overcome them is to attack each one of these fears separately as they arise. Havas claims that the most widespread fear of all among violinists is the fear of actually dropping the violin on the floor.

As anyone who's suffered from stage fright knows, the mere thought of performing can bring on symptoms. Stage fright operates by the well-known "fight or flight" reaction. Performing is a high-stress situation, particularly

for the beginner, and the brain's thoughts affect the body. While you are really not in any physical danger (unless you've picked a very nasty crowd to perform for), you perceive that something is threatening. This stress, or even the anticipation of it, stimulates the hypothalamus, a part of the cerebrum, and this in turn triggers the sympathetic nervous system. Once the reaction begins, it happens quite reflexively. Your body starts pumping out the chemicals that are appropriate for danger situations. The nerves of the sympathetic nervous system secrete noradrenalin to the heart, the smooth muscles, and the glands. The adrenal medulla starts to secrete adrenalin into the bloodstream. So your heart rate goes up, your blood pressure rises, and your body is in an abnormal state of excitement. There you are, ready to stand and fight a raging tiger or turn and run for your life—only it's just a nice crowd of people out to enjoy some live entertainment.

BUILDING COURAGE SLOWLY

As a child I was ready to sing at the slightest invitation. In grade school I always sang solos at assemblies and performed in class plays, and during my high school years I sang in front of audiences of several thousand people with no more than a slight twinge of fear. But while I was in college, for reasons that are still unclear to me, I became increasingly self-conscious. I became deeply afraid of stepping up onto a stage. This was compounded by two particularly harrowing experiences on stage. I grew so demoralized by stage fright that for years I was unable to sing or play guitar or piano if I thought any-

one—anyone at all—was within earshot. I envied performers who looked as though it was the simplest thing on earth to get up there and "just" play. Every once in awhile I'd try performing, but even among close friends my panic level was very high. The less I could bring myself to perform, the more the phenomenon occurred.

When I began writing my own songs several years ago, however, I had a new impetus to try to get over my stage fright. After all, the world would be no worse off for not having heard my personal rendition of "House of the Rising Sun," but if I didn't perform my own songs, nobody would ever hear them.

I tried doing one or two jittery, timid Open Mic performances, and felt like a bug under the lens of a dissecting microscope. All I wanted to do was disappear off that stage. The turning point for me came when I took a class in performance skills given by singer/songwriter Jo Mapes. Jo dealt with stage fright a great deal in the course, giving us simulated audience-performer situations. One particularly gruelling exercise was to have us choose a song we felt very deeply about, and then each person would have to sing the song they chose all the way through, alone onstage, while the rest of the class pretended to be an unappreciative, even heckling, audience. After each of us had gotten through this exercise in turn, we all felt surprisingly strong, toughened by this simulated "combat" experience. We had made it through one of our stage fright nightmare scenarios in a conscious game.

In Jo's class I met someone else who was interested in going to Open Mics, and the two of us

began making the rounds regularly together, helping each other lessen the fear. We didn't perform together, but we gave each other moral support before each performance, and tactful critiques afterward. In this way I worked on my stage fright, going to at least one, but sometimes two or three, Open Mics a week, week after week, for well over a year.

When I began this regimen, I needed to take two aspirin tablets 45 minutes before going onstage to keep my temperature from going through the roof, even in the most non-threatening environments, places where there would be no audience at all but my friend and the bored bartender. My worst fear was that I would forget the lyrics of my songs or lose my place on the guitar. Once or twice I was so scared that I did forget. I was shocked afterward to find that some people didn't even notice. Sometimes I practiced at home with a lamp shining in my eyes, to get used to the glare so it wouldn't spook me when I was actually onstage.

Personally, I feel that Open Mics, as tedious as they sometimes are, are wonderful skill-building places. Half the audience is waiting for their own turn onstage, so they sympathize, they want you to reciprocate their politeness when it's their turn in the spotlight. Yet you do have a real audience, not just other "student" performers. The cards are stacked in your favor, and no one is expecting top entertainment.

It's when you begin longing for more than 15 minutes onstage that you are just about ready to graduate from the Open Mic scene. I went on to do full sets, paid gigs in programs with professional performers, and now entire evenings of my own shows



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Early in 1984 I opened for Adrienne Rich, reading a section of the novel I've been writing. The house was packed. I felt such great anticipation that I couldn't really tell if my jumping heart-beat was stage fright or just the rhythm of my excitement, of the thrill of what I was doing. And the audience's appreciation and applause served to strengthen my conviction that it's been well worth the time I've put in struggling to learn to enjoy myself while onstage.

"IF ONLY I'D..."

From my own experience and from talking to many other performers who have suffered from stage fright, I've formulated some simple rules I've found useful for fighting off the fear. They may work for you, or you may have to adjust them to fit your own particular situation.

- (1) Always practice well.
- (2) Perform material that you believe in.
- (3) Give yourself the time you need before a show to prepare yourself for going on.
- (4) Don't dwell on your errors while onstage.
- (5) Avoid negative experiences when you can.

There are some performers who do better under stress, but I'd be willing to bet that the majority of performers have experienced that recurring regret, "If only I'd played onstage as well as I did in my living room!" The best favor you can do for yourself is to give yourself more than an adequate amount of time to rehearse, because you need to know the music to a far greater degree for performing than you do in order to play it well under non-stress conditions. You don't want to be razzing yourself right before a performance for not being totally prepared technically.

If you don't want to practice, maybe you should take a hard look at your material. If you don't believe in the material you are performing, if it doesn't excite you or interest you much, you can't expect an audience to get involved in it either. When

the audience is listless or restless, you get more nervous.

Some people use yoga, deep breathing exercises, or other physical relaxation techniques before performing. Some give themselves pep talks, tell themselves that the way they act onstage is going to change the lives of their listeners. Others need to tell themselves that this particular performance is insignificant, that whether they do well or badly doesn't matter in the cosmic scheme of things. Whatever you've found that helps you prepare yourself mentally and physically, and minimizes your nervousness, use it. Make sure you give yourself the time and space you need to do that before you go on. It's an important part of your preparation, just as rehearsal is, particularly for those of us with stage fright problems. Tune out the preshow hubbub, forget about what the lighting tech is shouting to the sound crew. Your job is to perform your best, and whatever psychological and physical techniques suit your pre-show workup, that's part of the job. If you can relax enough to just bop up there onstage at a moment's notice, that's great. But when you need preparation time, take it.

"HOW AM I DOING NOW, FOLKS?"

All performers, no matter where they perform, want to be good, want to create moments of magic onstage, want the audience to be enthralled by their talents. We hope for this, but when we expect it and it doesn't happen, we can really lose our equilibrium.

We tend to judge our own performances much more harshly than we would judge someone else's. And when you're too sensitive to your own goofs, you make it harder for yourself to recover from each slight mistake. If you are constantly evaluating yourself as you go along, reassessing the situation, you are probably not doing your best, because you can't concentrate wholeheartedly on your music, acting, whatever. The seasoned performer is capable of doing a complicated emotional juggling act—letting go of the

things that don't go well while maintaining the courage to relate spontaneously to the audience and to the material. The "How'm I doin' now?" mind frame can be lethal for the beginner, a judgmental game your mind can play on itself, triggering spurts of panic. So during a show, try to recover from mistakes, forget them as best you can, and move on.

There's plenty of time after a performance for evaluation. If you like, have a friend in the audience deliberately take note of any glaring mistakes for you, so you don't feel obligated to make a mental note of them yourself at a time when it will distract you even further. It's also good if you can find a friend or two who will discuss with you, honestly but sensitively, their impressions of your overall control, the ebb and flow of your set, and what parts the audience reacted especially well or badly to. When you think of what you're doing as a learning experience, this can help dampen your fear of the situation. Group performers often discuss these things as a matter of course. You can also make it a habit to tape your performances. Then listen, and congratulate yourself that you have actually gotten up there and done this brave thing. Evaluate your performances, but don't beat yourself over the head for any mistakes you hear on the tape.

Take the time to study your own thoughts and feelings as you watch others perform. When you are in the audience, how exacting are you, how forgiving of minor flubs? Are you generous and grateful toward a performer who moves you with her music? Most audiences are looking for the highlights of a show, not the low points.

The more you become accustomed to performing, the more it becomes a habit and not an abnormal, unique situation. So use every opportunity you can to perform, learn to work up the courage to do it despite your fears except in situations that you can be fairly certain in advance are going to be negative ones.

I've never been dragged off a stage—not yet anyway—but there have been times I'd have been

grateful to get the hook. Once a drunk came up and blew smoke in my face. Once some customers in the bar I was playing in got in a fistfight while I was onstage. I still have tapes of old performances in which the shouting and sounds of glass breaking are audible above my desperately cheerful alto. At the time I was already strong enough to keep my head—fortified by Jo Mapes's exercises. But if it had been during my very early attempts, I might have been devastated.

So to risk stating the obvious, it's a good rule of thumb to avoid hostile audiences. Every performer will encounter audiences from time to time that are indifferent

USING BETA BLOCKERS

Because it is based on so many nebulous factors and not always controllable physical triggers, stage fright can recur even in performers who have, for the most part, conquered it. Some musicians never get over stage fright at all, but learn to live with it as a part—an unpleasant part—of their performing lives. I spoke with one woman at the National Women's Music Festival who said she'd been performing professionally for almost 25 years and had never significantly conquered her performance anxiety. But she had, unlike others I've talked to, rid herself of it.

beta blockers when you perform: "You still have the sense that you are onstage and that something horrible could happen," but you don't have the physical symptoms. Clearly, if your hands don't shake when you play your instrument, this could go a long way toward keeping your mind at ease, too.

But if you decide your stage fright is extreme enough to warrant the use of chemical means to overcome it, use care and caution. Propranolol is not recommended for individuals with lung conditions such as bronchial asthma, chronic bronchitis, or emphysema, or for people with diabetes.

YOUR PANTS ARE ABOUT TO FALL DOWN...IT'S THE FEAR THAT YOU ARE GOING TO MAKE A FOOL OF YOURSELF IN FRONT OF PEOPLE

or even hostile. But to feel gradually more secure onstage, you want little challenges, not big disasters. It's dangerous to your psyche to expose yourself to an audience that you can safely bet doesn't like the kind of music you perform. Performers with established reputations can gamble on giving an audience a sound they aren't expecting, but even for them there's a certain amount of risk. Bookers know better than to bring in Jean Ritchie, the mountain dulcimer player, for example, as a warmup act for a heavy metal band, or to book a rock group that plays top-40 hits in a folk venue. A rowdy cowboy audience expecting Nashville country music is not going to react well to you if your repertoire is old English ballads with 17 verses and no chorus—even if you do have a voice like Betsy Lippitt.

You have to learn to assess venues and know when it's best for you not to play as well as when you should give it a try. Ask yourself, is this courage or foolhardiness? Don't walk into a guaranteed bad situation on the theory that you should be strong enough to play under any circumstances. It will only feed into your stage fright when you bomb.

How? With a prescription drug called Inderal. She takes the drug an hour or so before each performance, and her stage fright goes away.

I found this very intriguing, and did some research. Inderal, I discovered, is a brand name for a chemical compound called propranolol hydrochloride, a chemical that is a member of a class of drugs known as beta-adrenergic blocking agents, or just "beta blockers." Quite simply, what beta blockers do is block certain receptor sites on the membranes of cells, sites that would otherwise bind with the adrenalin which is released as part of the "fight or flight" response. In this way the beta blocker prevents the adrenalin from affecting the tissues. So propranolol decreases the heart rate, cardiac output, and blood pressure. In fact, the drug is widely used in the treatment of hypertension, certain cardiac conditions, and for migraine headaches, easing the constriction of blood vessels.

Dr. Alice Brandfonbrener, a staff physician at Northwestern University and Director of Student Health at the Aspen Music Festival, describes the effect of using

CHANNELLING YOUR ENERGY

Early in her career, Chicago singer and guitarist Tricia Alexander used hypnosis to rid herself of stage fright. She went to a hypnotist to cure her smoking habit, but before the treatment began the hypnotist asked her if there was anything else she'd like to have suggested while she was under. Tricia told her about the stage fright.

"So under hypnosis she gave me the suggestion about not smoking, and she also gave me this wonderful thing about channelling the nervous energy of my stage fright into actual vocal and instrumental power."

The suggestion to stop smoking didn't work, but the one to channel her stage fright did. "I came out of the hypnosis singing. I went out to dinner with a friend

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ABOUT THE AUTHOR: Jorjet Harper writes fiction and nonfiction. She is a regular contributor to the 'Windy City Times,' a Chicago newspaper. She is also the National Coordinator of the Feminist Writers Guild.

MULLING IT OVER

MERGING IDENTITIES

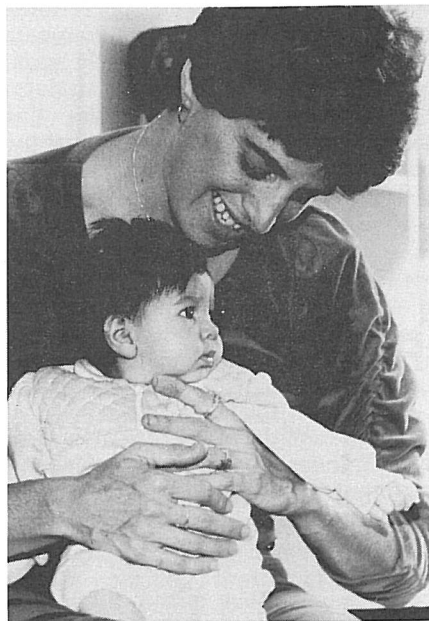
By Linda Hirschhorn

It used to seem like there were several people living inside of me, so many that we hardly even got together on weekends. There was the me that sang folk songs in dark coffeehouses: sad ballads that I had just started writing or picked off Joan Baez and Judy Collins albums. Then there was the me in political organizations: canvassing, answering phones, cheering at rallies. On weekends there was the me teaching music in Hebrew schools and entertaining at Jewish weddings. For hobbies I was a member of various professional symphony choruses and did some occasional improvisational theater.

In between I made a living working as a counselor in a progressive counseling agency, and gave private voice lessons to people who thought they were tone deaf. No wonder I felt so unfocused and undirected!

One day, listening to music at a large demonstration for Nicaragua, a friend turned to me and said, "We should be up on that stage doing political music too!" and suddenly something made a lot of sense as I saw the possibility of merging my political work with my music and my need to perform.

The early months of political songwriting were as awkward and as schlocky as my early love ballads. I constantly confronted the challenge of writing political music which was not preachy, rhetorical, or obvious, a challenge which has become only slightly easier with time. I sought to cre-



"Should I stay in the closet about the Jewish music I was writing?"

ate poetry that could touch emotions and lead to a more significant level of understanding and motivation. This search forced me to plumb my own feelings and give more definition to my viewpoints. It meant trying to express how world-wide issues were important in a personal way.

This led me to the writing of women's songs. By this I don't only mean that I as a woman was writing songs, but that I became specifically interested in many women's stories and situations in the world today and in other historical periods. I learned and wrote about many different women: from the traditional patriarchal society of Belau trying to protect their nuclear-free Pacific islands, to the women of Argentina marching every week in the central plaza of Buenos Aires demanding the whereabouts of their

disappeared family members (los desaparecidos); from the immigrant women textile workers in the early part of this century, to women heroines like Emma Goldman, Karen Silkwood, and El Salvador's Commandante Anna Maria.

As a woman singer of women's stories, I had to deal with the question of who would be my audience. If it were exclusively women, then at times I would be addressing people who were already conscious of the issues I raised. Yet, if I were to include men, I might disrupt the intimate feeling we have in an all-women's gathering. I felt that there was time for both. But it is not always without its conflicts: women have resented the inclusion of men; men have assumed the irrelevancy of women's music.

There can be a different kind of problem in trying to integrate political organizing and performing. I came to be so familiar as a fellow organizer that even those committee people who knew and enjoyed my music did not consider me as a performer when it came time to put together a cultural program: "real performers" don't go to committee meetings, they are hard to get and must be cajoled. Trying to overcome this attitude can be a pretty humiliating experience.

As an organizer/performer I became sensitive to the question of the appropriate balance between political speeches and cultural presentations at rallies and other events. I've been bored by too many speeches which are often too long, or too short to have significant content where a song, a dance, or a poem could have inspired me or educated me more on the same point. It's probably not my experience alone that I became more politically involved

MULLING IT OVER is a forum for discussion of connections between art and politics. Each guest columnist discusses her personal politics as they influence her art.

as a result of good experiences with political culture. Were my will to rule, rallies would be wall-to-wall cultural events interrupted very occasionally by a short speech.

As time went on, I began to do more organizing on behalf of musicians and cultural workers. In May 1982, I helped organize the Freedom Song Network, a large group of people that provides musicians for countless rallies and picket lines. In the course of three years, hundreds of musicians have had far more opportunities to perform than they would have otherwise. We have met regularly to give support and criticism for the songwriting members, and have provided for the community a source of inspiring political music. As an organization, we have progressed towards such goals as bringing an awareness of the reasons to incorporate more cultural programming at rallies, and of inculcating in political organizers a better understanding of the particular needs of musicians. Some of these needs have to do with providing an adequate sound system, or having our work respected by not asking a singer to cut a three-verse song down to two.

The multi-racial and multi-cultural aspect of the Freedom Song Network reflected the pride that people took in their heritage and the value they placed in sharing it with others. Should I then stay in the closet about the Jewish music I was writing? Much of my musical influence derives from the semi-orthodox Jewish family in which I was raised.

As I became more politically active, I began to write songs that contained both Hebrew and English verses, and which reflected Jewish feminist consciousness. Some of these songs included the story of Ruth and Naomi (a biblical love story of two women, of Jew and non-Jew, of mother and daughter), and Sabbath songs that drew on feminine evocations of deity. In one song, I drew on mystical images of the Sabbath queen/bride, an image portraying the deity as a merging of feminine and masculine, and the Sabbath as a marriage celebration of these two spirits.

As I took my Jewish repertoire out of the closet, I found that assumptions were made about my relationship to the state of Israel. Some people in the politically progressive audience dismissed my music, assuming as a result of my using Hebrew that I must support the policies of that state. Among some in the Jewish audience, people assumed that since I was politically active—known for having been arrested at several demonstrations including at the local Israeli consulate protesting the massacres at Sabra and Shatilla Refugee camps—I must be a self-hating Jew seeking the destruction of the state of Israel.

One song I have written from inside this predicament is a song about the biblical women, Sarah and Hagar, wives of Abraham, the respective mothers of Isaac and Ishmael. (Ishmael is recognized by the Quran as the founder of the Arab nations; Isaac is one of the Hebrew patriarchs of the Torah.) In the song the two mothers acknowledge each other's oppression, and from the perspective of 3,000 years of their offspring's history they realize the need for mutual recognition between today's Israelis and Palestinians lest both peoples be annihilated.

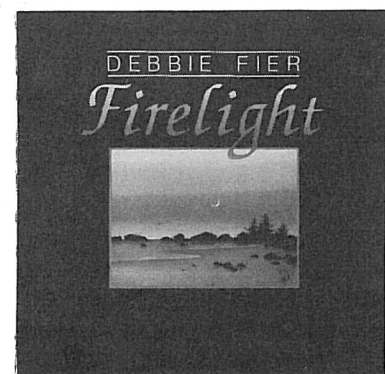
It has been getting easier to integrate my activism, my political music, and my Jewish music, as progressive Jewish communities have emerged in the [California] Bay Area. For example, at Berkeley's Kehilla Community Synagogue, conscious attempts are being made to revise patriarchal liturgy and to emphasize the human justice traditions of our heritage. Other politically progressive currents are beginning to course through even the mainstream Jewish community locally. Synagogues are declaring sanctuary; rabbis are getting arrested supporting South African divestment.

Finally, with the local emergence of this progressive Jewish trend, I have been given the chance to fulfill an old childhood dream of mine: performing as a cantor. When I was a child, I was exiled to the women's section in the balcony from where I envied my brothers' singing at their bar mitzvahs—there is no equivalent ceremony for girls in the orthodox tradition—nonetheless, the cantor's

daughter and I would bellow out from our seats on high and pretty much dominate the singing.

The greatest dimension to my growth in life is the birth of my daughter, Talia, three months old at this writing [November 1985], and the newest challenge of all: to lead my life as mother and performing musician in a political context which reflects my heritage and personal style. ●

ABOUT THE AUTHOR: Linda Hirschhorn is a singer/songwriter from the Bay Area. Hear "Circle Chant" from her 'Skies Ablaze' album on the November 1985 sound-sheet in *HOT WIRE*.



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RE:INKING

MORE THAN A CONTROVERSY

LESBIAN NUNS: A BRIEF HISTORY

By Midge Stocker

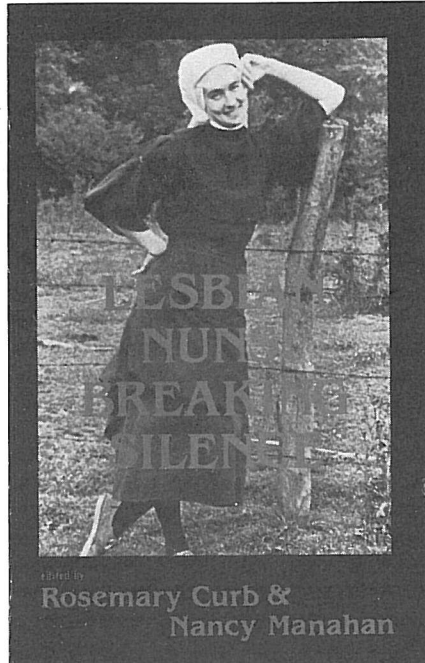
The controversy of the year 1985 was undoubtedly the sale to 'Forum' magazine of portions of the book 'Lesbian Nuns: Breaking Silence.' As the feminist papers filled their pages with heated debate, many significant and interesting events went unnoticed. Here are some aspects of the story you may have missed.

It all started in 1981 at the National Women's Studies Association conference. There Rosemary Curb and Nancy Manahan were introduced to one another by Margaret Cruikshank. They became inspired by the idea that they might be able to collect an anthology of autobiographical writings by lesbian former nuns, and they were encouraged in this idea both by Cruikshank and by Barbara Grier. As publisher at Naiad Press, Grier offered to publish such a book were Curb and Manahan able to produce it.

The creation of the book was itself very exciting. The editors placed ads in feminist periodicals across the country asking for responses from lesbians who had been nuns. They received many letters—not only from former nuns but also from women who were still in Catholic orders.

The editors eventually chose for publication the stories of 49 women. Some of the stories were completely written by the women themselves, and in other cases were heavily edited for publication by Curb and Manahan. This had become a very personal book for a lot of women. Most had been through painful spiritual

RE:INKING articles deal with women's writing as a cultural phenomenon, including individual writers, women's publishing ventures, and the growing Women-In-Print movement.



quests and emotional upheaval in the process of acknowledging themselves as lesbian and then either leaving their orders (in some cases by choice; in other cases not) or remaining and restructuring some part of their understanding of themselves in the Church. In this book, they were making public their experience.

And then arose the question of how public they were making it. Curb and Manahan had signed a contract with Naiad in the summer of 1983. The manuscript was given to Naiad in July of 1984, and scheduled for publication at the end of March 1985.

Naiad is a publisher primarily of lesbian fiction. Naiad is small compared to most commercial publishers, but very large as feminist and/or lesbian publishers go. It does about 15 percent of its sales by direct mail, the rest

through gay and/or women's bookstores. Previous best sellers in Naiad's terms were Outlander, Curious Wine, and Faultline, all of which are still under 40,000 for a total print run. Grier anticipated from the outset that Lesbian Nuns would be successful—but she had no idea how successful.

By January 1985, it was clear that Lesbian Nuns was unlike anything Naiad had previously dealt with. Grier, apparently strongly encouraged by editors Curb and Manahan, scheduled an extensive and ever-expanding national tour for the editors to promote the book. The book was reviewed in the Forecasts section of Publishers Weekly in early April; that review was quickly followed by large orders for the book from the nationwide bookstore chains B. Dalton and Waldenbooks.

Grier was approached by many magazines for first serial rights to portions of the book. She sold—\$50 for three stories from Philadelphia Gay News, \$350 for one story from Ms., and \$2,000 for four stories from Forum—or gave away rights to 19 portions of the book.

The sale of the rights to Forum, a subsidiary of Penthouse, was remarkable enough that it (as well as the sale of rights to Ms.) was announced in the February 15, 1985, issue of Publishers Weekly.

The intensity of the debate in the feminist community over the sale of serial rights to Forum has been perhaps best reflected by the glut of letters to the editor and related op-ed articles in feminist, lesbian, and gay periodicals around the country throughout the spring and summer and into the fall of 1985. The major arguments revolved around two points: (1) that it is morally rep-

rehearsable for a feminist publisher to sell anything to a pornographer and (2) that the contributors (who have no legal relationship to the publisher whatsoever, as far as I can tell, and whose legal relationship with the editors seems to be the root of the problem) whose pieces were sold were never asked for their permission. The arguments about these issues became directly linked to how well or how poorly the contributors were being compensated for their work—work which is ultimately going to bring large revenues to Naiad Press.

Eventually the sale to Forum aroused so much controversy in the feminist community that, for example, some women were proposing a boycott of Naiad Press by way of censure, and one woman wrote a letter to Ms. protesting that magazine's inclusion of Naiad on a list of feminist publishers given in the October issue. It should be noted that Curb, even at her angriest, opposed a boycott of Naiad, and acknowledged the historical importance of Naiad as a publisher of lesbian materials. [Editor's note: for those interested in the specific details of the controversy, including reprints of letters from Curb and Manahan, see feminist periodicals such as off our backs and Lesbian Connection, spring through fall issues, 1985.]

Serial rights were only the beginning. Naiad sold North American mass market paperback rights to Warner Books (\$65,000). The press sold rights for British and Irish editions to Columbus Books (\$20,000), Australian and New Zealand editions to Bantam/Australia (\$15,000), Italian edition to Tullio Pironti (\$10,000), Spanish edition to Seix Barral (\$4,000), German quality paperback and mass market paperback editions to Droemer (\$3,500 and \$1,500), and Dutch edition to A.W. Bruna (\$2,500). And it sold rights to ABC-TV for a made-for-TV movie (\$25,000 in advance; \$50,000 more on start of production).

Three of the four pieces bought by Forum were excerpted for the May 1985 issue of that publication, which meant that the issue was brought to a head at the American Bookseller Association convention in San Francisco, the Women in Print conference

in Berkeley, and the National Women's Studies Association convention in Seattle in May-June.

Near the end of May, there was what Curb describes as "the movie contract meeting in L.A." The next day, during the ABA in San Francisco, Curb, Manahan, Grier, and Donna McBride (Grier's partner at Naiad) met with a feminist lawyer who mediated the disagreement between editors and publisher, and drew up a new agreement. In that agreement, Naiad gave the editors a veto over certain rights and altered its royalty schedule to give the editors a larger portion of the proceeds from the book. An important thing to remember about the figures reported here is that the subsidiary rights money, however substantial it sounds, does not include the royalties that the editors will earn for all the years the book remains in print;

**THE SUM TOTAL OF
THE ADVANCES TO
BE PAID
SURROUNDING THE
SUBSIDIARY
RIGHTS TO THIS
BOOK COME TO
\$198,900.**

with Naiad Press—unlike with many publishers—that means a long time. Naiad has kept nearly all of its books in print, something practically unheard of among large mainstream publishers, and very difficult for small, alternative publishers.

By the middle of June, Curb and Manahan had made 33 joint public appearances promoting the book in bookstores, on campuses, and on television. Curb had made another 22 appearances by herself, as well as doing 24 radio interviews, 16 in-person newspaper interviews, and 45-50 phone interviews. Television appearances included Donahue, The Sally Jessy Raphael Show, A.M. Chicago, A.M. San Francisco, Hour Magazine (except in Boston, Philadelphia, Pittsburgh, and San Francisco), Sonya and Kelly & Company (USA Cable Network). Curb and Manahan were invited to appear

on People Are Talking, a television show in Boston on the Westinghouse-owned station WBZ-TV, then disinvited—at least partly as a result of pressure from the Roman Catholic church in Boston, and after a March 17 feature story headlined "Nuns Speak Out on Love, Sex in Forthcoming Book" appeared in The Boston Globe. The television stations across the country that did not carry the Hour Magazine program that included the lesbian nuns were also owned by Westinghouse.

By September, when Curb and Manahan (along with Wendy Sequoia, one of the contributors) were in Europe talking about the book, they said that they had made over 90 public appearances (in about seven months). They traveled to England and Ireland where they appeared at dozens of places, including all the feminist and gay bookstores.

In London they spoke to one group of women who were quite upset, like their U.S. counterparts, about the Forum sale. In Ireland, they were thrown out of their hotel (the hotel manager's daughter being convent-educated), they appeared on Saturday night on the popular TV Late Late Show, and they made front-page news in the papers for about a week. Moreover, copies of the book being brought into Ireland were held up in customs (though quickly released and then readily available in paperback at local newsstands). Manahan also traveled with her lover to Australia and New Zealand.

As of September 23, 1985 (according to a letter from Donna McBride in the November 1985 issue of off our backs), the "sum total of advances [to be paid over about two years] surrounding the subsidiary rights to this book came to \$198,900."

As of the middle of November 1985, more than 550 articles about or reviews of Lesbian Nuns have appeared in newspapers,

continued to page 62

ABOUT THE AUTHOR: *Midge Stocker, editor of the Feminist Writers Guild Chicago newsletter, is a recovering Southerner who makes her living as a freelance editor and writer.*

BEHIND THE SCENES

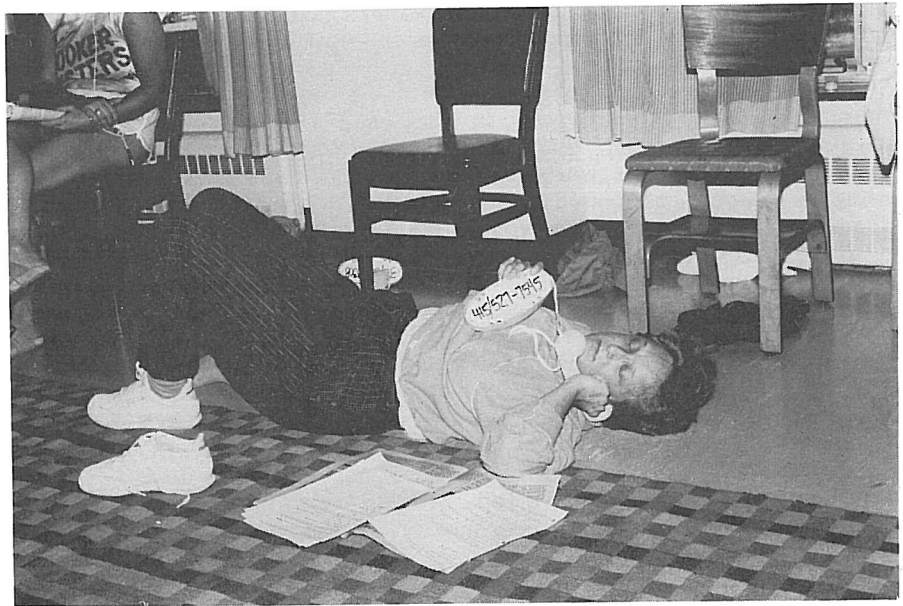
By Lucy Diamond

Once upon a time, in a land called Decatur, Michigan, lived a child who was encouraged by her step-father to stop being an "allowance freeloader" and to start working for her college future. So in 1967—at the age of nine—she bought and started running a popcorn concession in the diner at her parents' auction. She continued her popcorn enterprise until the age of 17, when she branched out into the world of hamburger waitress. Since that time, she has had a wide variety of jobs, including factory work, building cabinets in RV's, and selling knives at Sears. She was a Kelly girl, a school district secretary in Alaska, and an English tutor. Once a cook at a dude ranch in Wyoming, she is best known to us as DENISE NOTZON, entrepreneur—the driving force behind CommuniCadence Publicity and Promotion.

Denise describes herself as a publicist, specializing in publicity for music and the performing arts. Her clients include organizations and festivals. She has worked with Margie Adam, Kate Clinton, Debbie Fier, Sue Fink, Diane Lindsay, Windham Hill Records (For Silvia Kohan), Goldenrod Distribution, Ladyslipper Records, Redwood Records, and the Michigan Womyn's Music Festival.

In 1979—when Denise "wasn't too political"—a male friend invited her to a Margie Adam concert. She declined the invitation, thinking it was just another liberal tangent of his. Then her life began to change.

BEHIND THE SCENES profiles the "unsung" women who keep the women's music network running: producers, distributors, technicians, bookers, back-up musicians, organizers, and dedicated workers of all kinds.



Susan Wilson

Denise in the 'Not Ready for Small Percentages Players' skit at the 1985 Music Industry Conference.

Denise was a journalism major at Michigan State University, where she received her B.A. in 1980. She worked on the school newspaper, The State News, and became increasingly disillusioned about the way the press treated issues concerning women and gay people.

While looking for another job, a friend referred her to Terry Grant at Goldenrod Distribution, located in Lansing, MI. [See HOT WIRE, Nov. 1985]. Before long, Denise was promotion director. She really had no idea what that would involve, but she was confident in her ability to write. She was soon preparing press releases and media copy for new releases, as well as developing promotion in new territories with Terry Grant. They would go into new towns and get records in new stores. Sometimes the job would be to promote an individual rec-

ord, and other times women's music itself needed promotion. She developed her skills of getting things from the point of being unknown to gaining some measure of recognition in the media. Denise credits Terry Grant with teaching her a lot about running a business.

They worked together until 1983, when she and Margie Adam put their heads together at the Michigan festival. The outcome of that meeting was manifested three months later when Denise moved to California and became promotion director for Margie's Here is a Love Song album tour. Again Denise charged ahead, not certain what working for a label meant, but putting her best forward with positive results. She considers Margie in many ways her mentor in the network, and their meeting at the festival an experience that changed her life.

CommuniCadence, located in Berkeley, is evidence of Denise's commitment to building her business in the Bay Area and becoming more competitive and more mainstream. She is expanding, and hopes to someday have a staff of two or three. Denise maintains her strong commitment to the artistic and political integrity of women's music. She feels that women's music includes a broad spectrum of art and artists, and is reaching a larger audience all the time. Her fantasy for our network includes credibility and recognition by such publications as Billboard, and to someday find our artists acknowledged in the mainstream without having to deny their roots or the term "women's music."

THERESE EDELL

What THERESE EDELL likes most about the women's music network is "being in it," and she has felt that way since she performed at the Second Michigan Womyn's Music Festival in 1977. In 1985, Therese could be found hard at work with the sound crew at the Showcase stage at the National festival in Bloomington.

ments and occasionally emceeding the main stage. These activities are only a small sampling of Therese's contributions to our network.

It was at the Second National Women's Music Festival in Champaign, IL that Therese first discovered this network. Her friend Annie Dinerman [Editor's note: Annie is the writer of such songs as Therese's "Moonflower" and Meg Christian's hit "Face the Music"] was performing at the festival and encouraged Therese to go.

By the end of that festival, she felt enthusiastic about this new family she had found, and determined to make her own contribution.

In March of 1977 some important changes happened in Therese's life. She met her partner Teresa Boykin, and decided to record the album From Women's Faces, on her own Sea Friends label.

The album came out in May of 1978. Therese was on tour, and she met her finished product in Montana. This album, she feels, finally gave her "credibility" in the women's music network. [Ed. note: The test pressings of this album—as well as copies of The-

HOT WIRE, Nov. 1985)].

Therese was born in South Gate, CA on March 12, 1950. When she was three weeks old, her family moved to Sharon, PA, where she lived in the same house for 18 years. She moved to Cincinnati, OH in 1968, where she has lived ever since.

In 1974 she graduated with a bachelor's degree from the University of Cincinnati College of Music, where she majored in education with a music concentration in bassoon.

Therese began performing in kindergarten, as she sang to the girls in the bathroom line. She began to play the accordion at age six. From ages 10 to 16 she played saxophone, baritone horn, cello, bassoon, piano, and guitar. During this time she performed for organizations like the Masons, the Knights of Columbus, and the American Business Women's Organization. In college she did coffeehouse gigs playing her guitar.

Therese doesn't do much performing these days. She has multiple sclerosis, which has affected her walking and energy level. She can no longer play the guitar.

Today she is a writer, works with her Apple computer, guides people through vocal experiences, and teaches music theory. She has had a number of exciting past professions, including word processing, typesetting, and proofreading. She has written articles about women's music. Her latest challenge is the H and R Block Tax Course.

But women's music has been in Therese's life for a long time, and she has been in the lives of many women who have enjoyed her music and "the voice" of the Michigan Festival. When you ask Therese what keeps her in the network, she says, "never leaving it." You can bet every year you will see Therese in Bloomington helping to create great sound, and in Michigan emceeding and joining in with her friends on stage. ●



Marcy J. Hochberg

Therese at Michigan '85 getting a private dose of Kate's jokes.

Therese is known as "the voice" of the Michigan Womyn's Music Festival, where she is heard nightly doing voice-over announce-

ments and occasionally emceeding the main stage. These activities are only a small sampling of Therese's contributions to our network. [Ed. note: The test pressings of this album—as well as copies of The-

ABOUT THE AUTHOR: Lucy Diamond, aka Linda Dederman, has been involved with women's music since 1974. She has done concert production, artist management, booking, and record distribution.

FREESTYLE

Early East Coast Women's Music and The Squirrel

By Kay Gardner

You may think that women's music recordings are West Coast phenomena, but the women's music recording industry has its roots firmly planted in East Coast soil—or, more accurately, cement—for it had its beginnings in the cities of New York and Washington, DC. Even now women's independent labels are found all over the country—Woodstock, Atlanta, Chicago, Cincinnati, Minneapolis, Boston, Madison, Durham, New York City, and Stonington, Maine.

THE EARLY DAYS

The very first recording of lesbian songs was Maxine Feldman's classic 45, "Angry Atthis," produced by Robin Tyler and recorded in Los Angeles in 1968.

1972 was a very significant year. That was the year that Virgo Rising, an LP compilation of traditional folksongs with their lyrics changed to reflect feminist sensibilities, was recorded in Colorado and was made nationally available in women's bookstores. Mountain Moving Day, featuring the New Haven and Chicago Women's Liberation Rock Bands, was also released in 1972. It is still carried by Ladyslipper. And although it did not receive national distribution, A Few Loving Women (featuring such artists as Jeriann Hilderley (Jeritree) and Margaret Sloan singing her classic "I'd Like To Make Love With You" [later recorded by Teresa Trull on Olivia Records]) was the first lesbian LP. It was put out by The Lesbian Liberation Organization in New York City.

The year 1973 marks the birth of the women's recording industry. It was then that three still-



Casse Culver, E. Shirley Watt, and Joan Gibson during the 'Three Gypsies' project.

existing labels were founded. Women's Wax Works, a label begun by Alix Dobkin and me, was founded in New York City. Women's Wax Works produced the first LP entirely produced, engineered, financed, and performed by lesbians. This album, Lavender Jane Loves Women, is still selling steadily here in the U.S. and in Europe, where it's the number one selling women's music album.

Simultaneously, in Washington, DC, Olivia Records was beginning. They recorded Meg Christian and Cris Williamson on a landmark 45 with the intention of using the proceeds to establish a national women's recording company. Also, Marnie Hall began Leonarda Records in New York City. This label was—and still is—the only record company offering high-quality recordings of women's classical music.

The next year, 1974, brought out Olivia's first LP: Meg Christian's I Know You Know, recorded and mixed for the most part in Washington, DC. This was the only LP Olivia produced on the East Coast, for soon afterwards the entire company moved to Los Angeles.

1974 also marked Willie Ty-

son's debut women's music album, Full Count, recorded in Washington, DC on her own Lima Bean Records label.

Thanks to the Olivia Record collective, a national distribution network was organized, and soon these early women's music recordings were being sold in women's bookstores everywhere!

My record Moonscircles (on Urana Records, a label founded by engineer Marilyn Ries and me) and Cris Williamson's The Changer and the Changed (Olivia Records) were out in time for the 1975 holiday season. These two albums, with their musical messages of healing and rebirth, quickly became classics along with the 1973 and 1974 releases.

The women's music ball was rolling! 1976 brought us Casse Culver's Three Gypsies (Urana), Jade and Sarsaparilla (Submaureen), and Alix Dobkin's Living With Lesbians (Women's Wax Works) from East Coast labels. Margie Adam's Songwriter (Pleides) came from the West Coast, as did the album that introduced Holly Near to the women's music audiences, You Can Know All I Am (Redwood Records).

Another East Coast label active in the 1970s was the now defunct Galaxia Records, which produced the Boston lesbian dance band Lilith, Maxine Feldman's Closet Sale, and Women's Orchestral Works with the New England Women's Symphony.

Rosetta Records, founded in New York City by Rosetta Reitz, began offering jazz and blues recordings in the late 1970s. These recordings are remixed from old radio broadcasts and feature such famous artists as Ma Rainey, Bessie Smith, Billie Holiday, and the International Sweethearts of Rhythm [featured in the March 1985

FREESTYLE: the musings of Kay Gardner.

issue of HOT WIRE].

As time goes on, it is easy to remember performers who recorded their contributions to early women's music. But there were many women whose behind-the-scenes contributions were not in a form where their names would be familiar a decade or two later. It is to one of these women that this column is devoted.

PUTTING YOUR MONEY WHERE YOUR MOUTH IS

E. Shirley Watt—better known to her friends as Squirrel—was a financial angel and friend to early women's music. She passed away in February of 1985.

I was raising money for my first solo album, Mooncircles, in 1975. I took a handful of fundraising brochures to pass out at the first Boston Women's Music Festival. There I was introduced to Shirley and Joan Gibson, her

companion of 12 years. They were extremely preoccupied, having just learned that their specially equipped van—which they needed for getting around in their wheelchairs—had been stolen. I didn't get to present them with my fundraising spiel, but I did hand them a brochure.

About a month later Joanie called and asked how much money I needed. I told her, and within a week she had sent a check for the entire amount!

It was difficult for Shirley and Joanie to be away from home for long periods of time. To thank our angels personally, Marilyn Ries—engineer and my business partner in Wise Women Enterprises—decided to drive up to Stonington, ME from New York City. The business and personal relationship which grew out of this first meeting lasted through the production of several women's

music albums, and beyond.

We were incredibly naive about how to run a record business in those days. We had an idealistic political commitment and little business experience, and we knew we wanted to continue making women's records. My pet project was a children's record. Marilyn wanted to record Casse Culver, who had been the first lesbian-feminist performer to tour nationally. With Shirley and Joanie on our new board of directors, we decided to go with Casse's project, Three Gypsies.

Shirley was financing the entire project, and it seemed fair that she and Joanie participate in the recording process. We decided to try to find a studio in Maine. Fortunately, we found a studio belonging to Noel Paul Stookey ("Paul" of Peter, Paul, and Mary) in a town only a half hour's drive from Stonington.

A convocation of dykes soon descended upon Stonington. Shirley, a great lover of lesbians, was in seventh heaven, while the young Stonington fishermen were totally confused..."All these beautiful women are in town, and none of them will even look at us!"

We all stayed at Birch Bend, a lovely six-bedroom chalet in the woods five minutes from the granite ledges of the ocean's shore—Shirley's summer "cottage." Both Joanie and Shirley came to Birch Bend for rehearsals and parties. When they also came to the sessions in the studio on the third floor of a converted barn, stronger women carried each of them piggyback up and down three flights every day. Consciousness of wheelchair accessibility was quickly raised.

Making Three Gypsies was a working vacation, with excursions to the studio and the harbor islands. We shared lobster dinners, clam digging, extemporaneous music-making, and lots and lots of laughter.

Fundraising for recordings is a very time-consuming and tedious task. I learned how from Alix Dobkin, whom I watched asking every woman she knew at every possible opportunity. Later, when raising money for my own solo albums, I used this fundraising procedure:



1985 JEB



I begin by sending a letter to everyone I know, every working member of my immediate and distant family, and strangers at women's gatherings. I find handwritten letters are more effective than typewritten. In this letter I lay out my plan, my budget, and my repayment process. Donations are preferred over loans, of course, but they are usually \$10 or less.

I announce from the stage that I am raising money, and am able to get most of my funding in this way. Also, friends and I organize fundraising parties to which women whom we know have money are cordially invited. At these parties, tapes of my music are played, flyers are passed out, and I give a presentation of why my music is unique and why it should be supported. This was embarrassing at first but necessary; if I couldn't "sell" my own work to anyone, then why would they want to invest?

Once a woman decides to help, we sign a note defining the terms of repayment and interest (usually 10% simple interest). Repayment is based upon a percentage of quarterly sales returns.

Another good fundraising technique is to take advance orders. This means a bit of book work, but usually brings in a reasonable amount of seed money. Considering that albums can cost from \$10,000 to 10 times that amount to produce, fundraising skills are extremely valuable to an artist in this industry, at least until her work is popular enough to woo a label into taking the financial risk of producing her.

Special mention must be made of the behind-the-scenes angels who have supported women's music throughout these years. Women who have independent financial means, as well as women who work, have reached into their jeans pockets or bank accounts to make women's music come to vinyl. A woman who owned some health food stores in Florida gave \$7,000 toward the production of one of our Urana recordings. A medical doctor in Louisiana gave \$5,000. And Squirrel gave as much as \$72,000 for the production of two Urana recordings.

Without the help of these women, the unsung heras of the women's music industry, no labels (especially in the early days) could survive.

SQUIRRELLY

I can't finish this column without giving readers a sample of Shirley's outrageous personality. Shirley was basically a hermit who preferred animals to people. In her early days she trained thoroughbred horses, and at the 1952 Olympics in Stockholm she was the only woman on the American equestrian team. When her physical condition deteriorated due to multiple sclerosis, she had to give up riding and horse breeding. When I met her she had a small menagerie: two cats, one dog, and a skunk.

She smoked cigars, read lesbian pornography, had a cynical dry wit, and delighted in local gossip. One of her favorite pastimes was sitting with her large ship's telescope focused on the Stonington harbor. With a printed yacht registry by her side, she kept tabs on exactly who was sailing into town, and was especially eager to see if Jackie O's yacht was approaching. She dreamed that one day she would be able to train her telescope on any of the small islands in the harbor and see nude women cavorting on the shores—a latter day Maine Lesbos.

As I think about all Shirley did for women's music and lesbian culture, I think of the women whose projects she totally or partially financed. This list does not include everyone, because Shirley wasn't the kind of person to blow her own horn about helping. But Maxine Feldman, Robin Flower, Casse Culver, Mary Wings, the Boston Daughters of Bilitis, Gina Halpern, Susan Abod, Willie Tyson, and myself are some of the women whose projects I know she supported.

My most vibrant memory of Shirley's outrageousness was when she came to my 1976 concert at the University of Maine in Orono. Sponsored by the Wilde-Stein club, the campus gay organization, the concert had an audience comprised of gay and straight students plus

a smattering of music school faculty members. Joanie and Shirley's van pulled up to the door of the building, and the van's wheelchair lift hummed down to the walkway with a most unusual audience member aboard. It was Shirley, dressed in a lavender blouse, many necklaces with women's symbols and labyris pendants, and a full-length lavender satin skirt which continuously got caught in her wheels. She caused quite a stir as she rolled up to the very front row, her skirts demurely tucked around her legs. Though looking rather frail, Shirley passed the pre-concert time quietly by lighting up and smoking a huge, smelly cigar.

Oh Squirrel, you were certainly quite a character! If you're in Dyke Heaven, I hope you're happy. Thanks for really putting your money where your mouth was, and thanks for being truly queer. ●

ABOUT THE AUTHOR: *Kay Gardner, M.Mus., has extensive recording and performing credits. She has been deeply involved in women's music since 1973, including the New England Women's Symphony, Urana/Even Keel Records, and WiseWomen Enterprises. She is a teacher of the healing properties of music.*

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FILMS from p. 44

nizes us without having one character commit suicide (Shirley MacLaine in The Children's Hour), get murdered (Sandy Dennis in The Fox), choose a male lover in the end (both The Fox and Personal Best end this way), or end up loverless (in Lianna, the professor returns to her long-time love in another city, leaving Lian-

na heartbroken). Desert Hearts affirms us and all the while creates a love story which a wide variety of viewers can understand and relate to.

* * *

With both One Fine Day and Desert Hearts available for viewing, there is a definite promise for change through film. Whether it's Cay Rivvers and Vivian Bell riding off on a train together or

Geraldine Ferraro and Sally Ride proving that any work is women's work, the message is the same: women are making their own definitions of who they are—with humor, pride, love, sensitivity, and courage.

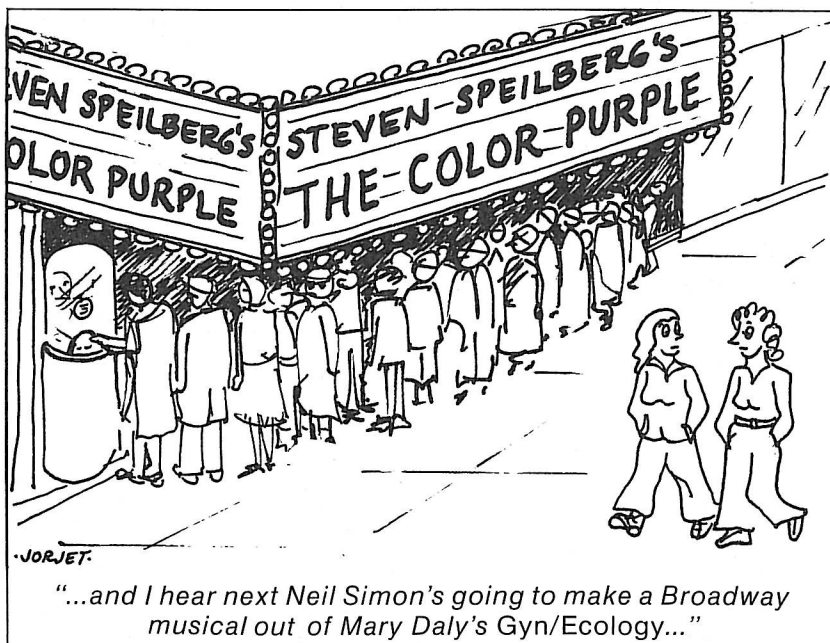
It is now the hope that these films reach women and young girls across the nation, to give them the courage to be who they are, and to be who they want to be.

LÁADAN from p. 15

3. I want very much to have a **Láadan calendar** and an "engagement" calendar, with the Láadan months and proper graphics. But I can neither draw nor calligraph, and all my attempts at doing this have been unusable. There needs to be notepaper, and greeting cards. All of it is beyond me, because I have the graphics talent of a toenail. I wish I knew some women artists who'd be interested in such a project, and would work with me on it. Ditto for music, where things aren't quite so bad—I do write music, do my own composition and leadsheets, can play instruments and perform, and so on—but would love to see the activity go beyond me.

Women interested in any of these projects, please contact me.

Suzette Haden Elgin



VALAIDA from p. 41

sic-written by a black man and made famous by a white woman. Sophie Tucker was Valaida's good friend, and recording her signature song was an artistic salute.

Ah, Valaida lives!

Festival Coverage

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SAPPHO from p. 17

return to Lesbos such a rich woman—rich enough to start her own "school" for young women. Strangely enough, however—maybe not so strangely—this husband is never referred to again after this period of exile. One can't help but wonder if the story of her marriage is just one more attempt to attach Sappho to men (male writers in the Victorian Age were especially eager to do this) and downplay her interest in women. No husband of Sappho,

named Kerkolas or otherwise, is ever mentioned in her poems, though, to be fair, Sappho did write many verses that celebrated marriage (more about this, too, in future columns).

Sappho's banishment is thought to have lasted about five years, which would have made her 26 upon her return to Lesbos. Historian Arthur Weigall speculates that it was "possibly because Pitakos was now so firmly established there as Tyrant, and had won the affections of the people at large, that no danger of a ris-

ing was to be feared," so Sappho and others were permitted to return home.

Back once more on Lesbos, Sappho's most fertile period as a poet began and her fame spread. Her reputation became so well established that she attracted girls and young women from all over the Greek world to join her on Lesbos. Was Sappho a teacher, or a priestess? And who were the women who were her pupils? ●

In the next issue of 'HOT WIRE' we'll continue to explore the life and work of "the Tenth Muse."

STAGE FRIGHT from p. 49

before my show that night and I was singing in the restaurant. I was singing to the waitress. I was rarin' to go. I just wanted to sing!"

The suggestion lasted about nine months. "I remember the first performance I did when it wore off," says Tricia. "I was getting ready to go onstage and it was that same old nervous feeling. But I hadn't felt it for nine or ten months, and I had been relaxed and working steady then for so long that it was easy to recall the good feeling and headset myself back into that state of mind."

The "fight or flight" response is reflexive, but it is one designed to boost your energy, to help you make a strenuous effort at something. Whether or not hypnosis, yoga, deep breathing, or some other type of mental suggestion helps you allay your initial fear trigger, if you can channel that energy into your performance, if

you can direct that extra oomph your body is putting out into your music—that's a source of power. The adrenalin pumping in your veins is the same stuff you feel when you experience the exuberance of giving a great, zingy, powerful show, the same excitement as the excitement of accomplishment. If the goal of overcoming stage fright is to enjoy yourself onstage to the fullest, so the audience will get the most out of your performance, you already have the energy throbbing in you to give them the best you have, without reservation.

Kato Havas, who has seen thousands of cases of stage fright in her years of teaching, says, "If all our energies were channelled into giving people, through the medium of music, a deeper understanding of their own potential as part of the wonderful mysteries that the universe contains, we would not only do justice to ourselves as musicians, but stage fright would be banished from the

face of the earth forever."

It's not something one learns to do overnight. But it can be done, and some of the greatest live performers you can see have learned how to train themselves to channel that energy into positive performance power. We'll never know how many great musicians are out there in the world yearning to share their talents with others but afraid to perform anywhere outside their attics. But the performers who are up there onstage are the ones who didn't give up trying.

* * * *

AUTHOR'S NOTE: The subject of stage fright interests me very much, and I'd like to begin compiling more information about it, possibly for a future book. Whether you are an active performer or not, if you've had some personal experience with stage fright, I'd appreciate hearing what it was or is, and how you dealt with or continue to deal with it. Write to me c/o HOT WIRE. ●

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ROCK & ROLL from p. 19

enormous strides. Publications such as HOT WIRE and events like the Music Industry Conference at the National festival help by opening discussion between industry participants so they can work together and benefit from each other's knowledge. Equally important, though, are the sales of the product and the support of audiences for live performances. Distributors, promoters, publicists, and bookers have a lot of influence in this area. They must realize new music is a prime opportunity for development of the potential that lies in the women's music industry.

Perhaps the talent and ability of female musicians and businesswomen might temper a mainstream industry that in the past has valued women—with rare exceptions—for visual impact only. While working toward this goal, artists must do everything possible to be good. We must practice, grow, keep costs to a minimum,

and continue developing resources for support.

When all these ingredients come together, we'll put women's music in the forefront of the music industry, and blow the boys away. ●

MUSIC THERAPY from p. 23

(the metal shavings "dance" and the sand forms mandalas), but that the vibration is actually creating new form continuously!

Now, if ordered vibration—that is, music—can enhance the lives of disturbed individuals in our health care settings, and if we accept and allow music to facilitate healing within ourselves, just think of the implications for creating planetary peace. This is the intent of many of us who have chosen to compose and perform music of the "New Age." And what an incredible challenge we have as performers to create sounds that speak to the greatest yearnings of humankind.

This is the greatest music therapy. ●



Cary Chapin

"I'm convinced," says Kim Kimber about NEWMR crowds, "women come because they want to see *new things*."

NEWMR from p. 39

4. Record your performance from the middle of the audience. Bring your own battery-operated tape recorder and tape.

5. Poll festival attendees and Day Stage "family" so that you can improve future performances. ●

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DEIDRE from p. 31

"Perhaps," Deidre speculates, "there are not enough black women artists to support doing it on a continued basis. Perhaps no music moves them—except maybe Linda or Sweet Honey—to exist on a continuing basis. There are some black student unions and Third World women's coalitions that get together and bring me in, but they wouldn't do that for everyone. Also, to a large extent it's a matter of privilege. There's a larger pool of white women who are able to give their services in that way than there are of black women, who perhaps don't have energy for production and the music business due to matters of economics.

"Linda Tillery," Deidre says, "has presented the challenge to the distributors and concert producers. In Bloomington [at the NWMF M.I.C.] she said, 'FIND my audience.' There are black women, black lesbians out there who will respond with the same love and enthusiasm as their white counterparts have to Meg and Cris. And Linda wants them found. The audience for Casselberry-Dupree also needs to be found, though they may have even a stronger stronghold within the whole women's music circuit. And Toshi—her music is rock-soul, which is another type.

"The black audience in the circuit definitely needs outreach, and more black women need to be brought in. This was debated up and down the walls at Bloomington. I don't have answers myself. Linda and Redwood sent Secrets to the black-oriented radio stations. That's where they went because that's where Linda's audience will be listening.

"I do not have—musically—the same audience that Linda Tillery does. I grew up listening to Motown, but my guitar learning was the folk scene in the 1960s and 1970s. I have a lot of support from black women, though not in the same way that Linda does. I think the vast majority of black women are more akin to the music that Linda does. But if we, as a network, keep expanding, we will all have our audiences."

NOT DOUBTING

Keeping inspired and confident in spite of all the business, artistic, economic, and political complexities is a challenge. Anyone who has made a long-term commitment to a performing career must find ways to stay enthusiastic and self-assured.

Deidre remembers incidents and other individuals to keep her encouraged. "Irene Young comes to mind, for her work as a photographer. The album is due to her prodding, and her telling me for many years to hang in there, saying for a long time before I heard it, 'Deidre, you can do an album yourself.'

"Other people who in their own work—be they nurses or potters or whatever—have encouraged me. I always pull back and remember that these are people I love, who love me. I look at their work and am inspired and in awe of it, and I have to give credit to what they tell me about my own work. It's kept me going, the people around me who are artists. I say, they must see something in me, and I should probably hang in there with this.

"In the late 1970s I was asked to be on a lesbian poets panel for the Modern Language Association convention for English teachers with Adrienne Rich. I thought they had to be kidding. 'I can't get up there and do my songs on a panel with Adrienne Rich. This is a joke.' Julia Penelope, the separatist writer, said, 'No, you belong there, I want you to be there.' I said I would do it, but I felt terribly outclassed, that a tremendous mistake was being made.

"But it all went fine. Everyone got up and read some of their work. Afterwards, Adrienne Rich said, 'You are an extremely good lyricist.' That simple statement meant a lot coming from her, because I have learned so much from—and been influenced by—her work. It still reassures me to this day [to remember the incident].

"Finally, I think of the fact that Teresa Trull produced Don't Doubt It. And I reassure myself: if Teresa wants to do it, it must be worthwhile." ●

LESBIAN NUNS from p. 53

magazines, and journals around the country, including not only papers like off our backs, New Directions for Women, and Gay Community News, but also in such well-known publications as U.S.A. Today, the Washington Post, Publishers Weekly, and Newsweek. There are 75,000 copies of Naiad editions in print, and the Warner Books mass market edition is scheduled to appear on the streets in April 1986.

Thus the book was made public, much to the amazement and concern of its authors, though also clearly according to the lifelong aims of the publisher—bringing the issue of self-censorship in the feminist community to a frothy boil. ●

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CONDUCTORS from p. 13

fields north of Nome. For the next 10 years she prospected, mined, and traveled around Alaska carrying all her own gear and tools—probably NOT what the doctor had in mind.

On returning to New York, Steiner was a frequent lecturer, complete with slides, on Alaska. She continued to conduct and present programs of her own works. She also took on a new project. Together with her friend Margaret MacDonald she organized a Home for Aged and Infirm Musicians. The proceeds from her "golden jubilee" concert at the Metropolitan Opera were donated to this cause. By 1929, when she died, Emma Steiner had conducted over 6,000 performances of more than 50 operas and operettas, and she

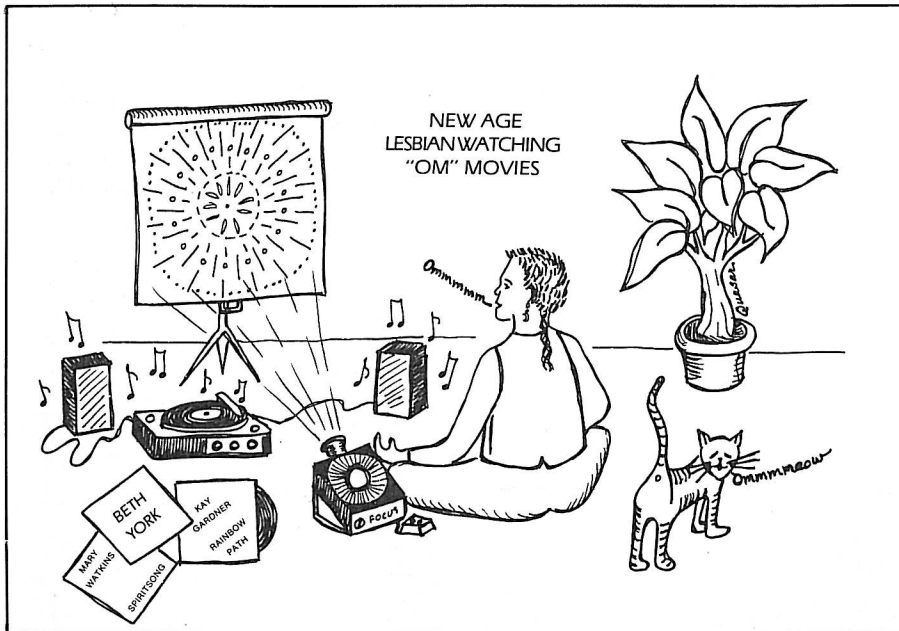
had written over 400 compositions, according to Christine Ammer in *Unsung* (Greenwood Press).

Due to the extreme prejudice against women conductors in the late 19th and early 20th Centuries, all three of these women had sporadic or abridged careers on the podium. Have the conditions changed for women today? There are still no women conducting major European or U.S. orchestras. Most women in conducting are with low-budget community orchestras, or are university professors who teach classes as well as conduct the university symphony, also usually at low pay. There may be more women with experience conducting, but jobs are still hard to secure. Last year women conductors gathered for the first known symposium focusing on their situations, achieve-

ments, and needs, at the University of Oregon.

A second conference is planned for spring 1986. For more information contact Marsha Mabrey, West Coast Women Conductor/Composer Symposium, School of Music, University of Oregon, Eugene, OR 97403. Mabry is on the faculty of the School of Music and conducts the university orchestra.

While women's orchestras were sometimes founded to prove a point, they did fulfill the real needs of female players. At the present time, the Bay Area Women's Philharmonic continues to meet those needs and to present fine orchestral works by women composers, under the musical direction of Elizabeth Min. A future article will be devoted to women's orchestras. ●



[Editor's note: See "Making Music With Computers," Nancy Norman, Nov. 1984; "Technopop and Women's Music," Sue Fink, Nov. 1985.]

orchestrated composition as you create it, computer usage enables you to modify your work until it is just right, and then save it on a disk.

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This is the brave new world of sound, synthesizers, and computers. Now what about you? Not just the strong and the brave need apply. If you are willing to put in the time (computers are very patient machines), and are willing to bet on your musical ear and brain power, then the rewards can be tremendously satisfying. What is you did miss out on the chance to make music by traditional means? Is the past going to prevent you from future possibilities? ●

COMPUTER MUSIC from 21

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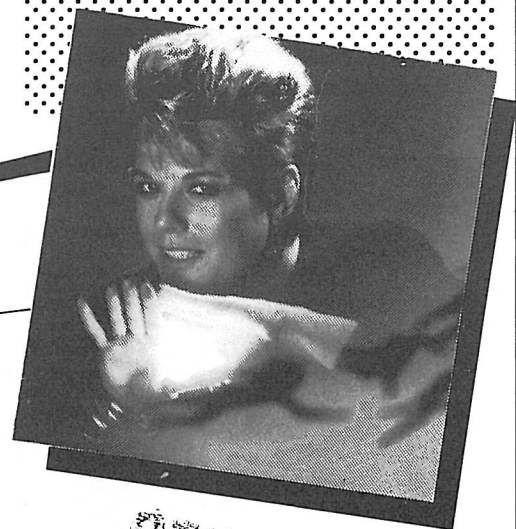
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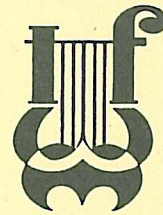
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