

# HOT WIRE

THE JOURNAL OF WOMEN'S MUSIC AND CULTURE

**CRIS WILLIAMSON**



**WOMONSONG's 10th ANNIVERSARY  
INSTITUTE FOR THE MUSICAL ARTS  
NATIONAL WOMEN'S MUSIC FEST  
BLACK WOMEN COMPOSERS  
WHAT IS WOMEN'S MUSIC?**

**REDWOOD RECORDS  
JUNE MILLINGTON  
ALICE DIMICELE  
CRŪZ DEVON**

**VIDEO/FILMFEST  
THAT DISNEY "MAGIC"  
MAINE WOMEN'S RADIO  
MIDI: BEYOND THE BASICS  
WOMEN'S CULTURE IN OHIO  
ALISON BECHDEL CARTOONS  
INDEPENDENT WOMEN BLUES  
4th ANNUAL READERS' CHOICE AWARDS**

**STEREO RECORDING INSIDE**

Wendy Rilling

**VOLUME 5, NUMBER 3 SEPTEMBER 1989**

**\$5.00**



# FROM THE EDITOR'S DESK

## HAPPY BIRTHDAY TO US

Yep, this issue marks the end of five full action-packed years of publication. A special thanks to all of the writers, photographers, artists, and volunteers who have contributed zillions of hours worth of high-quality work so that all of us may enjoy a quality publication. *HOT WIRE* continues to be made in someone's basement by a totally volunteer staff, heavily subsidized by \$\$ donations from the staff and our "fairy godmother" investors. To all those people in the world who wish feminism and lesbian pride would go away—including those who actively try to suppress it—we say just give it up: *HOT WIRE* and the woman-loving music & culture it represents are here to stay.

## THE 'HOT WIRE' EDITORIAL PHILOSOPHY

*HOT WIRE* specializes in woman-identified music and culture, primarily the performing arts, literature, and film. We strongly believe in the power of the arts to affect social change, and enjoy documenting the combination of "creativity" and "politics/philosophy." We are committed to covering female artists and women's groups who prioritize lesbian and/or feminist content and ideals in their creative products and events. We enjoy helping to create and strengthen the international community of those who love women's creativity.

## REGARDING FAIRY GODMOTHERS AND 'HOT WIRE' FINANCES

Please take time to look at the Fairy Godmothers section of the masthead (located next to the table of contents). These women are investing a lot of their hard-earned money to help guarantee that *HOT WIRE* will not go belly up or have to cut back on size, quality, or frequency. Approximately 100 women each tithing \$5 or more per month would ease our financial pain considerably. (If interested, we will "bill" you three times per year, or you could pay in one lump sum.) We can't emphasize enough how grateful we are to those of you who believe in women's culture enough to tithe to *HOT WIRE*. And a special thanks to all of you who donate a dollar here and there. Every bit *really* makes a difference.

## AND INTRODUCING....

As we end our fifth year, a new column makes its debut. There has been continual demand for discussion in the magazine of that eternally-debated topic: "What is Women's Music?" Acknowledging that there is no one right answer, this column will feature essays written from the personal viewpoints of various women who have histories of deep involvement in women's music.



Lynn Shiscalchi

**Kate's so popular, they've named an Indiana county after her.**

## THAT GIFT-GIVING SEASON IS RIGHT AROUND THE CORNER

And what a splendid time to give out *HOT WIRE* gift subscriptions. Isn't there at least one person you know who would appreciate receiving *HOT WIRE* all year, courtesy of you? We mail enclosed with the first issue either one of our standard printed "gift sub" announcements or else a card that you've sent us. In addition to gift subscriptions, we also have *HOT WIRE* shirts (see ad somewhere in this issue) and notecards available.

## ON VACATION

"Access," the column presenting viewpoints and information about issues of accessibility within the women's music and culture network; "The Tenth Muse" (Sappho) by Jorjet Harper; The "Re:Inking" column, which deals with women's writing, including publishing ventures and individual women writers; and "Live! From Canada" by Connie Kuhns.

## READERS' CHOICE AWARDS

The 1988 selections are on page 27. Awards for outstanding contributions to women's music & culture in previous years: (1986) Martha Wheelock/Kay Weaver and Ladyslipper; (1987) Alix Dobkin and Ladyslipper; (1988) Robin Tyler and Ladyslipper. These awards are determined solely on the basis of write-in nominations and votes; the readers do the nominating and selecting, not the magazine staff. Plaques are being mailed directly to this year's recipients of the *HOT WIRE Readers' Choice Awards*.

## ON THE COVER

Women's music pioneer Cris Williamson was one of the founders of Olivia Records, and she has toured and recorded extensively. Her record *The Changer and the Changed* is the bestselling women's music album of all time. Her latest is *Country Blessed*, done in partnership with Teresa Trull.

## LESBIAN SONGS

I was recently asked to compile a list of my ten favorite specifically lesbian songs. Try as I might, I couldn't even narrow it down to a dozen. So here we have:

### A Very Queer Dozen Favorite Lesbian Songs

1. "Leaping (Lesbians)": Sue Fink/Joelyn Grippio
2. "Amazon ABC": Alix Dobkin
3. "Imagine My Surprise": Holly Near
4. "Rosalie": Teresa Trull (written by B. Hayes)
5. "Sweet Woman": Cris Williamson
6. "Ode To A Gym Teacher": Meg Christian
7. "Surprise (I'm a Lesbian)": Paula Walowitz
8. "Hollywood Haircut": Judy Reagan
9. "Womanly Way": Linda Tillery
10. "Mademoiselle": Lucie Blue Tremblay
11. "Sistership": Faith Nolan
12. "Older Women": Lynn Lavner
13. "Woman-Loving Women": Teresa Trull
14. "The Lesbian Power Authority": Alix Dobkin
15. "Amazon Nation": Maxine Feldman
16. "I Love Women": Heather Bishop

I also get a kick out of BETTY's rendition of "I'm a Girl Watcher" as they do it at women's music festivals, and Heather Bishop's version of "Seduced."

## EYES CONTEST

In the January 1989 issue we had a contest to see who could quickly and accurately identify sixteen women based on seeing only their eyes. Merle Bicknell of Cambridge, Massachusetts was first, and won a year's subscription plus a *HOT WIRE* T-shirt. Cathy Andrews of Lansing, Michigan was a close second, and will receive a year's subscription. (Who said being a record distributor of women's music isn't lucrative?) Answers from one to sixteen were: Kate Clinton, Robin Flower, Phranc, Willie Tyson, Holly Near, Hunter Davis, Mae West, Linda Tillery, Margie Adam, Lucie Blue Tremblay, Cathy Fink, Deidre McCalla, Kay Weaver, "Dykes to Watch Out For" leading lady Mo, Karen Mackay, and—for extra credit—Heather Bishop wearing glasses. The most-often submitted erroneous guess was readers mistaking Cathy Fink for Alix Dobkin.

## INDEXING

We're still looking for good indexing software that can be used on our Macintosh system. This is the fifteenth issue we've put out, and it's insane to try to manually index five years' worth of articles. Please write to Lynn c/o *HOT WIRE* with suggestions.

**Toni Armstrong, Jr.**  
Publisher/Managing Editor



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# CRIS

interviewed by Toni Armstrong, Jr.

*Born Mary Cristine Williamson in Deadwood, South Dakota, this Aquarian has the distinction of having created the #1 best selling women's music album of all time: 'The Changer and the Changed.' She helped start Olivia Records, and her albums include 'Cris Williamson'; 'Strange Paradise'; 'Blue Rider'; 'Lumiere'; 'Portrait'; 'Meg & Cris at Carnegie Hall'; 'Prairie Fire'; 'Snow Angel'; 'Wolf Moon'; and the recent duet album with Teresa Trull entitled 'Country Blessed.'*

**BY NOW EVERYONE IS AWARE OF YOUR NEW ALBUM COUNTRY BLESSED. YOU LIKE COUNTRY MUSIC; WHAT TOOK SO MANY YEARS TO DO A RECORD LIKE THIS?**

I have been wanting to do a country album for a long time, for a variety of reasons. One, hoping always to get more airplay. I just think we should be on every face, every facet, that exists of music—and women do get a lot of airplay on country stations. I love it; when I drive I listen to country music a lot. When I was making *Changer*, to and fro from the sessions I listened almost exclusively to country music. The other tunes I've recorded in the past just surfaced first; they're like the children I had, they're the books I wrote. When I was working on Hunter Davis's album [*Torn*] with Teresa, I suggested we do a country album. She yanked me into another room, and our faces were like inches from each other, and we both were real excited because we knew we had struck an idea that seemed to be full of promise and merit for us—and both of us were looking for the next step.

**WHAT WAS IT LIKE WORKING WITH TERESA?**

Oh, heaven. She's wonderful. We've worked together before—not as producer and artist, but as co-artists when we toured together [with Tret Fure and Barbara Higbie]. That was probably my fa-

vorite show with a bunch of other people; we always had a good time, every night doing the same songs over and over. I would always go out and hear their music, and it wasn't just me backstage waiting to go on—I was interested in what they were doing. I love Teresa's musicality, she's a great singer. She always sort of goes *aww pshaw* when I tell her that, but I feel that way. I also think she's real smart, and an excellent producer.

**IN THE LAST ISSUE OF HOT WIRE, TERESA ALSO EXPRESSED GREAT ADMIRATION FOR YOU, AND SAID THAT THE RECORD WAS A SPECIAL EXPERIENCE FOR HER.**

It's special for both of us. We like each other so much, and we're such good friends. The pictures you see of us on the cover—they are who we are; we have deep affection for one another. I'm as interested in her career as I am in mine, and wish her the very best. Teresa's been so respectful of me—she's so respectful of her players and the people she works with. Like you always see people biting on a gold coin in the old movies, to see if it's true. Teresa is that way; you can bite on her like that and boy, she just rings true. And she's tough, too—you have to be tough to be a producer. She'd make me give her one more vocal sometimes, and I'd just think, "I can't do this." I had the flu, but still—you have to do it, the time is booked. Also, she's so multi-faceted. She reads, she's intelligent.

**NOT TO MENTION HORSES, HER OTHER CAREER.**

Yeah, which interests me—and is she ever good at it. She's brilliant at what she does. And that leads me to think that there isn't anything she can't do. She gives me that same sense, that I can do certain things, so I rise to the occasion. I wouldn't want her to be disappointed either. I like it when she jumps up and down in the control room. That's what I'm going for, not just a polite, "That was pretty good." I want her to kick over the

chair. I'm a person who likes that kind of affection, rowdy, big old bear hugs—I mean from people I know.

**BUT NOT FROM EVERY FAN YOU HAPPEN TO RUN INTO ON THE STREET.**

Not from the people I don't know who come up and do that when I haven't invited them to do so. But I like it from people that I genuinely am close to. You know, you discover as you drink it up how starved you've been for it. And how we must also be like that for other people—we must also give them that kind of nourishment.

**IT MUST BE ESPECIALLY HARD FOR PEOPLE IN YOUR POSITION BECAUSE SO MUCH OF YOUR BUSINESS IS BASED ON CREATING A PERSONA WHICH PEOPLE PAY FOR. THEN THEY'RE RELATING TO THAT PERSONA; I IMAGINE IT'S DIFFICULT TO KNOW WHO'S WANTING TO BE YOUR FRIEND JUST BECAUSE YOU'RE THE CRIS WILLIAMSON AND WHO IS SINCERE.**

That's right. But I can generally tell; my instincts are pretty well honed that way. I can read people real fast and I read them right a lot of times. I might not immediately like them, or there's something in them that I don't trust. Or I don't have time to know them; I just don't have time simply to be kind to everybody. For example, it's real hard signing records and stuff after you've already given a hundred and fifty percent. And then people want more. For me it's an exercise to be more at ease around people. I'm pretty shy. People scare me, they do very strange things. I'm easily spooked—I'm just that kind of critter. And in that regard Teresa's always read me right—I trust people who work with animals. She can read a spooky horse when she sees one, and no way would she come running up and fling herself on you if she didn't know you.

**WHAT KIND OF ATTENTION DO YOU LIKE FROM FANS?**

Careful. Read me, pay attention to what I'm saying. I'll tell you right along how I like to be treated. You know how I've worked with audiences for years to get them to not shout at me, to not jump up in the middle and seize the energy. I'm always undone by things people do that I would never do. I would just *never* jump up and shout at an artist.



## DEMANDING DIFFERENT SONGS?

Yes, or "We liked you better when you were a feminist." The things people have yelled—your jaw just drops. It's like walking a tightrope every night, never knowing who's going to choose to throw something at you on purpose, to knock you off the wire. Sometimes they're just little moments, but they stick with me and they puzzle me so. It's not the smooth moments you notice, it's the bumps that you remember. The times when you're in the middle of something and somebody yells down in the front row, "Cris, Cris, Cris!"...You know, I'm on-stage, I'm talking, I'm doing my work. I just am aghast. I get real severe with them sometimes—that's the kind of teacher I am. I would have been that kind of mother; I *was* that kind of babysitter. Don't interrupt me. Use your eyes, your head—you know, this is dangerous work up here. Very delicate stuff. I like people to

went on. But you remember the not-so-smooth moments, and do get a little gun-shy after having it shot off at you time and again.

## ESPECIALLY BECAUSE NO MATTER WHAT YOU DO, SOME PEOPLE WILL LOVE IT AND OTHERS WILL BE CRITICAL AND FEEL UNSATISFIED.

You can't please everybody. And so then you struggle to not have that be your business. I want people to be pleased, but that's not the reason I do it. I please me first. I write for me, to feel better, to express myself, to make something pretty. And it goes out like a child, it toddles into the world. And then people say, "Well, I don't know why it's dressed like that." Or like when the same person who yelled "Cris, Cris" during a concert later wrote me a letter saying how she still likes my music, but she doesn't like *me* anymore.

the envelope that it had no full return address. I sent it to whatever it was she had put on there, but it came back. So it went into File 13—but I did respond. People don't realize a lot of times that what they're doing is trying to get attention for themselves. I understand that. Some people work in offices, some people work in hospitals, some people work on cars—I work on stage. That's my area of work, of expertise. And I'll do my job really well, but it's real tough when you have to do it to meet demands. Like people struggling over who's boss. And I say, "Well, yes, you did pay money. But you paid money to see me do what I do best. Now just let me do it. And then later, if you're terribly disappointed, you can write to me and we'll discuss it if I have time and energy, and if you're not too mean."

## AND IF YOU PROMISE TO GO TO BED AT EIGHT.

That's exactly right. I *am* a little strict that way. But it's all because in my mind, if some sense of order isn't maintained...my music's that way—it's written, it's structured. I like a concert structure. You come in, you sit down, the lights go down, you watch something that happens. And if you come out, even though it's a structured situation, we will have been liberated, we will have felt as if we floated for a while, or flew or something where we defied gravity. Where I didn't hold you down just because I want to. The reason I make you do these things, as our parents used to say, is because I love you, because it's for your own good, it's because I have a sense of style and design and I need to test it out up there. And with each audience it's different. You never know. Like taking a play, having a different audience every night; people don't always laugh in the same spot. It can throw you off. There's different kinds of rowdy, though—I come from Wyoming where we whoop when we like things, and I like that a lot. It's just good fun. It doesn't mean any harm. There's a difference if people mean harm. The one thing you don't want to be without is your sense of humor, and there are times when I *am* without it. I can't seem to conjure it up, I can't seem to laugh when people do really dreadful things. If I can, then I'm saved. People wouldn't believe how many times I weep over what people do, over what they say—so unkind. And we have no defense. Just switch, just once, if in your mind you could imagine you be-



Irene Young

Cris with Teresa: "We like each other so much, and we're such good friends. The pictures you see of us on the cover—they are who we are; we have deep affection for one another."

be aware, polite, but have a good time. I like when I can feel people really listening carefully. I like when I hear weeping, such as lately after "Mother, Mother." In Hawaii they didn't clap at all, they were just so stunned. It was unbelievable. That's happened to me maybe twice in my life. We all held the moment, probably for a full minute. I didn't move, I just sat there too, feeling it until it kind of flowed and moved around us and receded, and we all breathed, and then I

## DID YOU YELL AT HER TO BE QUIET IN YOUR BEST BABYSITTER VOICE?

That's right. Strict, glasses down on nose looking over the top of them. Actually, I didn't yell. I said, "Excuse me, do you mind?"

## AND THEN THIS WOMAN WROTE YOU A LETTER?

Yes, but coward that she was, she neglected to put her address on it. I did write her, but then I noticed as I put it in



ing on stage and somebody saying that to you, then you wouldn't do it.

#### WHICH ASPECTS OF BEING FAMOUS DO YOU LIKE?

I like that I extend into lives and those lives change, and there are people who are grateful that I got there. I also like having the ability to carry on, to do the next step--to not have to sweat where the next pay is coming from, like I used to have to all the time. It allows me to give more. Not necessarily take more time for myself, because I haven't stopped working since *Changer and the Changed*. I think I took one year off once to write *Lumiere*, and that was just about it, except maybe one other year when I stayed in one place in the Bay Area. Other than that, I'm working all the time.

#### SO WHEN YOU SAY IT ENABLES YOU TO GIVE MORE...?

It allows me to have a little bit more sense of security so that when I am doing concerts or traveling, I can give more to things that I care about in this world. By having a little bit more money I can give to Greenpeace, for example. Right off the top of what I make, I tithe to the world. I believe in it.

#### HOW DO YOU HANDLE BEING SO EASILY RECOGNIZABLE IN PUBLIC?

When you are recognized and people handle it well, then it's really nice being famous. If I'm in a museum somewhere, with thousands and thousands of people, and somebody comes up and says, "I loved your concert," and they then just go away--it's so sweet, I feel like a painting. Like a pretty painting, no more, no less. Somebody whispers something pretty at you, then they go on their way.

#### THEY DON'T ASK MORE OF YOU.

They *don't* ask more of me. We're not dispensing machines--you know, feed me, feed me. They read me right. And I know it's a lot to ask, but I also try to do it with people. I think it's important that people learn to do that better in the world, to read each other; don't push buttons and then say, "Oh does that hurt? Really?"

#### YOU'VE WRITTEN ABOUT BEING A TARGET.

That's right. Fame is a weird thing. I don't enjoy being stared at while I'm try-

ing to eat my lunch by people pretending not to be staring. I don't have anonymity. I like being able to come and go like the wind, but it's a double-edged sword. I admit I sometimes do like to be recognized, but the other part of it is, it just hangs on a little too long sometimes. You can't simply eat your lunch because people are staring at you, or staring because you happen to be downtown somewhere shopping. That's what John Lennon loved about New York: he could go there and be famous, but still walk like a person. And yet, of course, that's what took him. No protection. And why did that guy kill him? Because he loved him. "Twisted love," we wrote about it quite early. And it's a shock when you discover it, that side of fame. But that's the choice you make. You want to feel like a human being, because it's important that you do for your work. It's easy to feel like an object--you're objectified, and all of what we studied in the women's movement. I don't belong to anybody, you know; I'm on my own road here. I give what I give to the women's movement because they were at my door and they said, "You," and I said, "Okay, all right"; I looked around and there wasn't anybody there, just this line of women around the block, pointing at me.

#### YOU'VE BEEN FORCED OUT AS A LESBIAN OVER THE PAST FIFTEEN YEARS WHETHER YOU WANTED TO BE OUT OR NOT.

No one knows if I am or not.

#### THE ASSUMPTION ALWAYS IS THAT YOU ARE, AND THE LABEL IS ALWAYS THERE. WHAT'S THAT BEEN LIKE?

Not easy for me, because it has nothing to do with my music, whether people think it or not. As I've said many times, my music is not gender music. I don't think music is, unless you specifically design it that way. I think Meg really did, and then she didn't. But for me I'm talking about life--I'm talking about my life, my privacy. To me, I don't care *who* you love in this world--it's *that* you love. It wasn't all-important to me that everyone look alike and all women love women, just that you find somebody to love in this life. I always felt that way, and I still do. I think some women are definitely lesbians and that's their religion--that's what changed them, that's what moved them. It is not what has moved

me most in my life. Who I am and who I love, and how that is, is a part of my life, but it's not the heart and center of it. It's not separate from me either. It always felt like it was separating too much.

#### BY BEING LABELED?

Yeah, by focusing on one part of something, a part which was supposed to say all, and it *doesn't* say all. Women's music doesn't say all that I am, that my music is, but then I don't know what would. I don't know how to describe it. It's tough, because it's not the way I want to focus. So it's disconcerting when others insist on making assumptions about your life. Yet if anybody needs me to defend them, I'll be there. If lesbians are being tromped on because they're lesbians, I'll be there. And I'll also be there for my Native American friends, for anybody who says "help." It's just that the women, and they turned out mostly to be lesbians...it's just interesting to me. As I said, it's not what I set out to do in my life. But that's how it's turned out, so one must make of it what one will, and make it a thing to be worn proudly. And, I was thinking about how we as performers can do that--and it's important that we do acknowledge it. In my shows I never have talked really about lesbians, though.

#### BUT WHEN YOU DO SONGS LIKE "SWEET WOMAN"...

Yes, but I don't do that by saying, "This is a song I wrote..." That was a letter to me. See, that's what I say--people don't pay attention. It was written to me, and I set it to music; I passed it on to other people. I set it free in the world to be more than just personal. And that's what I'm interested in. I'm not so interested in people's personal lives.

#### DO YOU STILL FEEL THAT WOMEN GET MAD AT YOU, OR HAVE UN-REALISTIC EXPECTATIONS?

Moreso a long time ago--not so much anymore. The very things they wanted me for are also the very things that made them crazy, made them mad at me. They liked you because you were a star, meaning bright, meaning shiny. And because I polished myself up, that's why. Also because I have some innate brightness I think. Little children who love my work--that feels so good. To them you might be famous, but they don't drool all over you; you're not any different from them or their dog that they love, or their



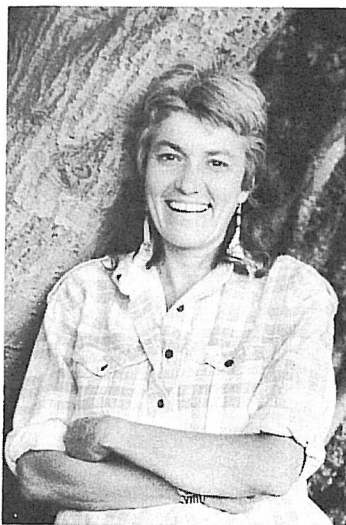
best toy or doll. No more, no less. We *ooh* and *aah* at a sunrise. It happens every day, but sometimes it's spectacular. I like to be *oohed* and *aahed* over like that too, but not worshipped.

**YOU'VE WRITTEN SOME GREAT SONGS ABOUT OTHER WOMEN MUSICIANS YOU ADMIRE. EVERY TIME YOU DO ANOTHER ONE, I IMAGINE A WHOLE ALBUM OF THESE APPRECIATIVE SONGS.**

Actually, I had thought about that once. It would be like a gallery of pictures of my favorite people. Because that's what I try to paint, a picture of them that is true—not just for me, but for lots of people. I watch other performers a lot; I like studying the lives of other artists. People like Edith Piaf, who suffered genuinely. And I don't have to do that, partially because I can read about how it was for her. Nina Simone is so smoky and moody; gosh, I listened to her when I was sixteen, when I was working as a live-in babysitter-companion, in Wyoming. Ella Fitzgerald is probably my favorite. Listening



Irene Young



Irene Young

to her...she just astounds me. I was listening to a CD of her singing Gershwin, which is something I grew up with. It can't be done enough—those are classics.

**GERSHWIN BLESSED--YOU'LL DO A DUET ALBUM WITH LINDA RONSTADT.**

The rumors are flying even as we speak. I also admire Laura Nyro—she's a genius. Joni Mitchell—I can't understand how she didn't get a Grammy. I just think they deserve so much more credit than they're given in the industry.

**IT'S WONDERFUL THAT LAURA WAS BOOKED TO PLAY AT MICHIGAN THIS YEAR.**

I think so, too. I hope that she'll enjoy herself. I hope that people will put on their clothes for her! That's why I like to go on at night. If people only knew what we saw from the stage.

**WHICH WOMEN PERFORMERS DO YOU FEEL PUT TOGETHER A REALLY GOOD LIVE SHOW?**

I love Teresa's, of course, and I love to work with Holly Near. We get to do Broadway things, singing real loud, face to face, and that's lots of fun. I also think she is tremendous ethically. When Holly says she'll do something, she'll do it. She doesn't just talk about Nicaragua, she goes to Nicaragua. When she sings about it you can believe her. I really respect her a lot. Ferron knocks me out; she's a great writer. Bonnie Raitt is just the greatest—she's so sexy, so good. Her politics are good, and can she ever throw back her head and laugh! I love her show, I love

her work—always trying to get better, to be a better human being. And when she lost her record deal she just went back to her guitar and went right back to work. That's courage, that's what I like to see. Another one is Kate Clinton, of course—she's very funny. She's another English teacher, like me. I taught in Denver for about a minute. Actually, I went back and played the high school where I had taught.

**HOT WIRE PHOTOGRAPHER MARCY J. HOCHBERG HAS A SISTER WHO**

**HAD LYNN LAVNER AS AN ENGLISH TEACHER, AND LINDA MOAKES WAS ONE. IT'S FUNNY, THINKING OF YOU ALL IN THE CLASSROOMS.**

Isn't it? Your English teachers are unforgettable. Kate was an English teacher for a long time. So she's performed forever, for tough audiences. Nothing tougher than teaching.

**HOW DO YOU GET REVITALIZED?**

When I'm home, I take time for myself. I sit and do nothing if I can. I always read, though. I like historical novels and mysteries, also non-fiction, like *Letters from Viet Nam* and books on AIDS. I like biographies a lot, and history—I just read volume one of the civil war. I read lots of magazines, and watch a lot of television. Roseanne Barr's show is great. It's real, right down to the furniture. Wonderful kids. Those two sweet, big people just hugging each other. I love it. I also like *Wiseguy*, which is shot in Vancouver so it's got a different look to it. I like old movies a lot when I can find them. And I like sports.

**YOU LIKE TO PLAY OR WATCH?**

I like to watch. I like baseball and basketball, and I got into a little bit of football last time. Teresa likes sports a lot. I watch horse racing, and ESPN's fun because you can watch sports you'd never otherwise watch. I like that kind of endeavor—I think it's similar to what we do. Even if you are paid a million dollars, you still have to go out and hit the little ball. A lot of what we performers do is very physical, like lifting and carrying the cases—you have to be real strong and have tremendous endurance on the road. For relaxation, I also like to fish in the summer. I have some land, and I like to work on that. I'm going to build a house, so I'm studying up how to do that. I made sure before I was forty I had a little piece of land to save in this world, to keep nice, and learn how to do things, to garden and build and be self-sufficient. Clean my crick, I like to do that. I like to ride horses when I can, but I don't have much time to do it. I've got the horse pasture, and I've got the saddle; the horse is the next thing. I'm on the road to my dreams. They're really getting closer all the time. I think for me that will help me be a better person.

**DO YOU SEE A TIME WHEN YOU'LL BE ABLE TO WORK LESS?**

Yes, but that's a double edged sword



too, because I get a little rusty when I stop—and I worry because I have to polish up all over again. But I need some time off. I need to write more things, just sit still and let the stuff rise up like it wants to.

#### DO YOU THINK YOU'LL BE ABLE TO DO THAT AFTER THE COUNTRY BLESSED TOURING?

I really hope so. I've been teaching every summer at Omega Institute, a holistic institute in upstate New York. They have everything from the Zen of tennis to meditation. I teach a class called "Live Dream." It's basically how to dream yourself up--what did you want to do when you were a kid, and what do you do now, and are you happy, and what would you rather do? I've taught songwriting, and this year I'm teaching shy people how to sing. It's two days, about twelve hours a day. I work all summer on it; I take it real seriously. The first workshop was about seventy people, and the next one I cut down to thirty because I just couldn't pay attention to everybody in the way that I wanted to, and I limit it to thirty now. I feel I'm passing on some of my skills. I try to stretch out in those ways, do different things that interest me. I'm still learning all along, too. But it gives me a good structure in which to do so. A good set of bones on which to hang the skin, you know. And my shape keeps changing a little bit, that's why I said it was "changer *and* the changed." I take some comfort in knowing that we are progressing. Olivia [Records] is, too.

#### IT SEEMS LIKE IT'S BEEN A PRETTY GOOD YEAR FOR THE COMPANY.

Yeah, it was pretty skin of the teeth there for awhile. Judy [Dlugacz] and I sat looking at each other over the desk, saying, "Well, if she don't fly this year, let's you and me go out in the backyard and give her a decent burial. We can't let her be kicked around no more." So we agreed to do that and she...

#### ...PHOENIX-LIKE...

...Phoenix-like, she rose to the occasion.

#### DID YOU HAVE A GOOD TIME ON THIS FIFTEENTH ANNIVERSARY TOUR?

I really did. I loved all the artists so much. You know, I never get a chance to hear them, because we all work the same weekends. And at the festivals, who has

time to sit and listen. You can't. You just try to find a nice place to sit down somewhere and not get filthy. So it was really splendid for all of us.

#### HOW WAS IT PERFORMING AT CARNEGIE HALL AGAIN?

I think we all had a real good time, and it was even better for me this time than last time [at Olivia's tenth anniversary]. I got to enjoy it more; it wasn't all on my shoulders. For the first one it was sort of up to Tret and me to get the band together, to get the tunes, to get Meg [Christian] comfortable with the band, all



Irene Young

**Meg Christian and Cris Williamson were the headliners at Olivia Records' 10th Anniversary concerts at Carnegie Hall (November 1982).**

that stuff. Really intricate and involved. It took a whole year--plus I had made *Blue Rider*, which kind of got shoved in the background, and that was real hard because I happen to love that album. Everything was superceded by this massive project. And then two shows back to back--who could enjoy it? It was a big rush, and I knew everyone was having a good time, but it was like being on a bucking horse and you can see the arena, and people are screaming and cheering all around you, but you're just holding on for dear life, to get done with the night--and your mom's there besides. But this year, I just enjoyed myself--I was determined to do so, and I did. Traveling with everybody...we really had a great time. It felt like a family, which is what we needed to feel to make this a reality at Olivia. Everyone was strengthened by it.

#### WHAT YOU'RE DOING FOR YOUR AUDIENCES IS NEW GROUND FOR MANY OF THEM, BUT FOR YOU, THE THRILL OF BREAKING THE PATH WAS TEN OR FIFTEEN YEARS AGO.

It's important to feel the path is going somewhere, that we're not just hacking and clearing all the time. And sure enough, people are walking down the path; and sure enough, the path has gone around a bend now. And we don't know where it's going, but it is going somewhere, sure enough. There wasn't a sign that said "Drop Off...Dead End."

#### RIGHT, OUR WHOLE STORY RELEGATED TO BEING JUST A MINOR FOOTNOTE IN HISTORY. YOU'VE WATCHED IT ALL UNFOLD FROM THE BEGINNING. WHAT DO YOU THINK ARE THE BEST ASPECTS OF WOMEN'S MUSIC AS IT HAS DEVELOPED?

A tiny subject! The best of it is that we *have* a subject, that it's reality. We can sit and talk about it. We're not talking about it in the future, we're talking about it years ago--we can remember years ago. It's actually happened, and it's continuing to happen. Within the [Olivia] company, the best is this feeling of family and of *continuance*. Many storms have battered us, but still we cling with our roots--which tend to be pretty strong. And we're rooted in good things--good ethics and well-meaning business. We haven't done everything well because we're still stumbling in the dark; when you make something up, you do the best you can. Now we know better, but pioneering ventures are very dangerous. How do you know? It looks on the map like you go to Oregon and you go from here to there, but what it really means is that you have to take the wagon apart and load it by hand, bit by bit, and reassemble it when you get off the cliff. And there've been a lot of cliff-hangers--and there'll be more, I'm sure.

#### WHAT'S BEEN SURPRISING TO YOU?

I guess me in this. I didn't know where I was going fifteen years ago, but I didn't see me being...

*continued on page 59*

**ABOUT THE WRITER:** Toni Armstrong Jr. has a fulltime career in special education as well as in women's music and culture. Interests include movies, vampire novels, current world events, neurophysiology, pinball, and the occasional nap.

# SOAPBOX

## Inquiring WimMinds Want to Know



**Yes, it's the same Melissa who has played at women's music festivals.**

A few years back, 1985 to be exact, my lover and I attended the Southern Women's Music Festival and saw a dynamic rock & roll singer named "Melissa." Robin Tyler said she had a contract with a major record company and to be on the lookout. We never saw this woman on the circuit again. Could it be Melissa Etheridge? We saw her on a late night show and could've sworn! I'm well aware the women's music circuit has spawned some heavy-duty talent.

*Robyn Weissman, Baltimore, Maryland*

*Your eyes are not deceiving you. Melissa played in '85 and '86; she has been at the Southern and West Coast Women's Music & Comedy Festivals. And did you see Tracy Chapman at either the National Festival or at Michigan? (You probably saw them both on the Grammy Award Show.) 'HOT WIRE' had pictures of Tracy and Melissa as part of the festival coverage in the November 1986/Lucie Blue issue.*

Which women have been on the covers of *HOT WIRE* since the beginning? How many are women of color? How many are musicians? I don't have all the back issues and several are out of print now.

*Judy A. Carlson, Baltimore, Maryland*  
Our "cover girls," in order of appearance: Kate Clinton (November 1984), Linda Tillery (March 1985), June & Jean Millington (July 1985), Alix Dobkin (November 1985), Kay Gardner (March 1986), Ferron (July 1986), Lucie Blue Tremblay (November 1986), 'Desert Hearts' Patricia Charbonneau (March 1987), Alison Bechdel (July 1987), The Washington Sisters (November 1987), Robin Tyler (March 1988), Deidre McCalla (July 1988), Audre Lorde (January 1989), Teresa Trull (May 1989), and Cris Williamson (September 1989). Of our fifteen issues, five of the covers have featured women of color; ten have featured musicians.

What ever happened to Meg Christian? I've been away from women's music for several years, though I went to the early festivals in Champaign. I no longer see her name on any current festival publicity, and she wasn't part of that Olivia concert at Carnegie Hall.

*Pat Schembechler, Joliet, Illinois*  
Meg left Olivia Records and women's music in 1984 to pursue full-time involvement with Syda Yoga. She has since traveled to ashrams in many parts of the world, studying Indian music and writing. In 1986, she released a tape, available through Ladyslipper, entitled 'The Fire of My Love: Songs for Gurumayi Chidvilasandra.' Read more details in the January 1989 issue of 'HOT WIRE.'

Do you know where I can send a fan letter to Patricia Charbonneau? Do you have any more issues with her on the cover?

*Felice Meisler, Florissant, Missouri*  
Fans of the movie 'Desert Hearts' can write to the stars Patricia Charbonneau, Helen Shaver, and Audra Lindley--as well as director Donna Deitch--c/o Desert Hearts/Samuel Goldwyn Co., 10203 Santa Monica Blvd., Los Angeles, CA 90067. We are sold out of the issue with her on the cover, but reprints are available of articles from all out-of-print issues.

Dear Women's Music Community,

Currently a concert called *From Women's Voices: For Therese* is in the works in Cincinnati to celebrate Therese Edell's 40th birthday. Performers doing compositions by Therese will include the women of MUSE: Cincinnati's Women's Choir combined with the Atlanta Feminist Women's Chorus (over 100 voices strong), plus guest artists Sue Fink and Kay Gardner. We invite you to join us in honoring the rich and powerful music of one of women's music's beloved founders. We need your financial support and we want you to attend our concert extraordinaire. Tentatively two performances are scheduled for March 10, 1990. For more info, contact Kate & Co., 5449 Hamilton Ave. #11, Cincinnati, OH 45224. (513) 541-3358.

*Catherine Roma, Cincinnati, Ohio*

Here we sit on this airplane, on our way home from the 15th National Women's Music Festival, discussing our performance Saturday night, talking about the wonderful variety and excellence of the performances that happened on the three festival stages. In talking, we both expressed our feelings of gratitude/gratefulness (okay, relief) that, here we are--Robin & Libby--coming at the audience with a *brand new* musical sound, and Robin with a *brand new* musical partner, yet we were so warmly received by the audience, crew, and production staff. We thank you, dear audience and fans, for your continued support, and we wholeheartedly thank the staff and crew of the NWMF for their professionalism, and for believing in change, and for supporting the music we live and breathe.

*Robin Flower and Libby McLaren*

Teresa Trull (May 1989) is an amazing woman. I am sometimes living on another planet, I think, because even after all these years it surprised me to learn that she has another job besides music. Even after years of (peripheral) involvement in women's music, I still fantasize that our biggest "stars" have lives that revolve totally around music and being celebrities. I appreciated Teresa's candidness in discussing her life, work, and feelings.

*Marianna Holsen, Brooklyn, New York*

The way Teresa Trull talked about working with Cris Williamson really made me feel good. Part of the feminist dream is to be able to work together supportively with other women. They are two of my all-time favorite performers, and having them work together is a dream come true for me.

*S. Purcell, Columbus, Ohio*  
*continued on page 58*



# HOTLINE

By Joy Rosenblatt

## NEWS

Barbara Grier of Naiad Press donated her life-long accumulation of **LESBIAN PERIODICALS** to the June L. Mazer Lesbian Collection in Los Angeles, says *Lesbian News*. It represents more than forty years of collecting—part personal, part as Naiad's publisher. The periodicals are reportedly in excellent condition.

International Women's Day was the official opening date for **JUDITH'S ROOM**, New York City's new feminist bookstore, reports *Feminist Bookstore News*. The opening party was April 2 at its location between 10th & Charles, two blocks west of A Different Light Bookstore. Judith's: 681 Washington St., New York City, NY 10014. (212) 727-7330.

**ROADWORK**—the organizers of the Sisterfire Festival and producers of other events such as Sweet Honey In The Rock concerts—are laboring under a \$30,000 debt. In order to reduce it, they are closing their long-time headquarters and will no longer have full-time staff. They are seeking contributions to help reduce their debt. Roadwork, 1475 Harvard St. NW, Washington, D.C. 20009. (202) 234-9308.

According to the *AWMAC Newsletter*, the first National LEAF (Women's Legal Education and Action Fund) Roadshow played Toronto, Halifax, Calgary, and Vancouver. Produced by Ruth Dworin of Womynly Way Productions last February, the **LEAF ROADSHOW TOUR** featured Connie Kaldor, Lillian Allen, Buffy Sainte-Marie, Four the Moment, and Katari Taiko. Margaret Atwood, Gloria Steinem, and Lily Tomlin made special appearances. The show had capacity crowds in the 2,500-seat houses.

**LAMBDA ALUMNI OF UCLA**, the long-awaited lesbian/gay alumni association, is now a reality according to *Lesbian News*. Formed with support from the UCLA Alumni Association, the organization plans to be active in education, social and cultural events, career networking, and will put out a monthly newsletter. Kathy (213) 390-6140 or Corinne (213) 839-4408.

**ISIS BARTER NETWORK**, a lesbian barter company, is building a network to utilize womynmade products and services, reports *Sinister Wisdom*. Isis Barter Network, 113 E. Whitman St., Yellow Springs, OH 45387.

The show *Chronicle*—which airs nightly on WCVG-TV (Channel 5) in the Boston area—used Alix Dobkin's "**SOME BOYS**" song in conjunction with a segment about the New



Toni Armstrong Jr.

**Kay Gardner received the 1989 Jane Schliesman Award for Outstanding Contributions to Women's Music.**

Bedford serial killings of multiple women last spring.

The new Human Rights Campaign Fund mailgram "Action Hotlines" can increase the volume of **MAIL TO CONGRESS** and influence vital AIDS and civil rights legislation, advises *Lesbian News*. The two new toll-free mailgram hotlines now in operation let lesbian/gay constituents send hard-hitting messages on important issues instantaneously to their Congresspeople. To send a mailgram (at a \$4.50 charge to your phone bill), call 1-800-257-4900 and ask for operator 9184 for AIDS or operator 9188 for lesbian/gay rights messages. The operator will read three fifty-word messages on Congressional issues identified by HRCF as targets for grassroots pressure.

## GATHERINGS

The **FIRST CHINESE CONFERENCE ON WOMEN'S ISSUES**, "Holding Up Half the Sky," has been scheduled to be held June 26-30, 1990 in Beijing. The All-China Women's Federation and Global Interactions, Inc. are jointly sponsoring the event, which will focus on education/training, employment/career advancement, family/childcare, and health/well-being. Jerrie Ueberle, Global Interactions Inc., P.O. Box 23244, Phoenix AZ 85063. (602) 272-3438.

The First Annual **GULF COAST WOMEN'S FESTIVAL** was held March 24-26 near Gulfport, Mississippi. Therese Edell opened the concerts with a twenty-minute set. For info on the 1990 festival: Wanda and Brenda Henson, Southern Wild Sisters Unlimited, 250 Cowan Rd., Gulfport, MS 39507. (601) 896-6453.

**SISTERFIRE** was held as a one-day event this year at the Duke Ellington School for the Performing Arts in northwest Washington D.C., reports *off our backs*. Performers included Sweet Honey In The Rock, Toshi Reagon, and Barbara Higbie.

"Feminist Transformations," the eleventh Annual Conference of the **NATIONAL WOMEN'S STUDIES ASSOCIATION**, was held at Towson State University June 14-18. It included more than 250 sessions on feminist theory and practice, according to the *National*

*NOW Times*. The writer series featured June Jordan, Hattie Gossett, Melanie Kaye/Kantrowitz, Cherry Muhanju, and Shirley Geoklin Lim. A film series featured *Anou Banou* and the American premiere of three films from the Canadian Film Board.

The **GAY & LESBIAN ASSOCIATION OF CHORUSES (GALA)** held their third Annual Festival at the University of Washington campus/Seattle over the July 4th weekend, according to *DWC-Choruspendence*. It had more than 2,000 singers from forty-five choruses and an entire week of concerts. **GALA IV** is planned for Denver in 1992.

The Communities of Women Art Show of Portland, Oregon held their 5th Annual **LESBIAN ART MOVEMENT SHOW** on June 18. Artists from Oregon, Washington, Montana, and Hawaii were invited to show their work. This year's emphasis was on photography, and the exhibit also showed ceramics, paintings, drawings, furniture art and wearable art. **COWAS**, P.O. Box 12061, Portland, OR 97212. (503) 281-5386.

Olivia Records is sponsoring a **WOMEN-ONLY CRUISE**. The five day/four night Bahamas excursion—with an anticipated attendance of more than 700 women—will leave Miami on February 19 and will spend two days on a private island reserved exclusively for the cruise. There will also be stops at Nassau and Little Stirrup Cay. Olivia Records: (415) 655-0364.

The **LESBIAN FESTIVAL OF AUSTRALIA** will be held in late January 1990 in Melbourne, says *Of a Like Mind*. L.F.A., P.O. Box 02, North Carlton, Victoria, 3054 Australia.

The **ASIAN PACIFIC LESBIAN CONFERENCE** was held in September and included formal presentations, workshops, concerts, dinners, a dance, and cultural events. It was open only to Asian Pacific lesbians and Asian Pacific-identified women. Midwest Asian Dykes (**MAD**) helped to finalize the program.



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MAD c/o Fong Hermes, 906 E. Johnson St., Madison WI 53708. (608) 251-9555.

The Covenant of the Goddess announced its fourteenth Annual Festival, MERRYMEET '89, scheduled for Labor Day weekend near Kalamazoo, Michigan. Lady Pythias/Merry-meet, P.O. Box 25, Kent, OH 44240.

There's a new festival scheduled to make its debut over the Labor Day Weekend: The EAST COAST LESBIANS' FESTIVAL. The first annual ECLF will be located in the Berkshires; performers include Ova, Lucie Blue Tremblay, The Washington Sisters, June & Jean Millington, DEUCE, Pat Parker, Nydia Mata, Evelyn Datl & Harpbeat, Jane's Aire, Lillian Allen, Mary Gemini, and others. ECLF c/o Lin Daniels, ESM Telegraph Agency #274, 132 Montague St., Brooklyn, NY 11201. (718) 643-3284.

June 1989 marked the 20th ANNIVERSARY OF THE STONEWALL RIOTS and the start of the New York Gay Liberation Front. Two reunions were held for the people who were involved in GLF-NY. In San Francisco, there was a reunion party and public forum on Memorial Day weekend. In New York, there was a reunion party and march contingent during Gay Pride weekend June 24-25. The Gay Pride celebration in New York on June 24 also included a special reunion concert of LAVENDER JANE, the groundbreaking lesbian band from the '70s.

## PUBLICATIONS

Fifteen young German women, aged fourteen through twenty-one, have been publishing a magazine called *THE LITTLE WITCH* (*Die Kleine Hexe*) since 1981, states *Connexions*. The girls say they formed it because they were "fed up with having to justify why we wanted to talk and to write about girl-specific issues in mixed school groups and papers. We spontaneously decided to form a girls-only group at our school." In 1982, *Die Kleine Hexe* won first prize in a youth magazine contest. The group has also produced a film called *Girl Power*, which won a national student film festival award.

The national gay/lesbian magazine *Out/Look* wants to publish the ART OF CHILDREN from and about gay and lesbian families. Send to: Family Art, *Out/Look*, P.O. Box 460430, San Francisco, CA 94146-0430.

Louise Rafkin is collecting writings and interviews with CHILDREN OF LESBIANS for a book entitled *Different Kids*, to be published by Cleis Press. She is interested in children of many ages (including adult children) and from differing backgrounds in the hopes of illuminating issues that affect both children and lesbian mothers. SASE to: L. Rafkin, Cleis Press, P.O. Box 14686, San Francisco, CA 94114.

To encourage and reward outstanding scholar-

ship and other writing in WOMEN'S STUDIES--which Crossroad Continuum recognizes as vitally important to literature and the arts, to psychological and sociological thought, and to spirituality and religious studies--Crossroad is offering a \$5,000 advance and publication in the fall of 1989, reports *Feminist Bookstore News*. Completed manuscripts to: Crossroad Continuum, Women's Studies Awards, 370 Lexington Ave., New York, NY 10017.

*GALLERIA*, a new publication about women and art, welcomes entries from women writers and artists. *Galleria* c/o Caffyn Kelley, P.O. Box 2901 Panorama Drive No., Vancouver, British Columbia, Canada V7G 2A4.

Alyson Publications is planning an anthology of SHORT FICTION BY LESBIANS, especially by writers who: have not been widely published; are from minority groups; and don't live in major metropolitan areas. Stories to: Tina Portillo, Alyson Publications, 40 Plimpton St., Boston, MA 02118.

Contributions for an anthology of LESBIAN/GAY ASIAN AMERICAN EXPERIENCE in prose and poetry are being sought for eventual publication. SASE to: ASUC Store, P.O. Box 322, Bancroft Way and Telegraph Ave., Berkeley, CA 94720-1111.

*Sinister Wisdom* says that twice a year Seal Press will publish the work of two LESBIAN SHORT STORY WRITERS in a single volume. Stories with SASE to: Barbara Wilson, Seal Press, 3131 Western Ave. #410, Seattle, WA 98121.

LESBIAN FICTION manuscripts are wanted by a new lesbian press. Send first five chapters, one page autobiography, and short synopsis with SASE to: Rising Tide Press, 5 Kivy St., Huntington Station, NY 11746. (516) 427-1289.

Wry Crips, the differently-abled women's reader theater, is soliciting poetry, essays, skits, and songs for a script on ENVIRONMENTAL ILLNESS. SASE to: Naja Sorella, 2146 Sacramento #8, Berkeley, CA 94702. (415) 548-1549.

A founding member of the group JEWISH LESBIAN DAUGHTERS OF HOLOCAUST SURVIVORS (JLDHS), the international networking and support group, seeks submissions for an anthology. Collection will include short stories, poetry, photos, b/w art/graphics, all focused around life as JLDHS. P.O. Box 6194, Boston, MA 02114.

*Lesbian News* informs us that *AEGIS: Magazine on Ending Violence Against Women* has officially closed down. Back issues are still available from the FAAR Collective, P.O. Box 21033, Washington, DC 20009.

The Gay Rights Chapter of the American Civil Liberties Union of Northern California is sponsoring a NON-FICTION WRITING CONTEST; seeking manuscripts which explore/

celebrate the diversity and richness of lesbian and gay families, "both of origin and of choice." Judges include Judy Grahm and Barbara Smith. Two winners will each receive a \$500 prize and three runners-up will each receive \$100. SASE to: Gay Rights Chapter, ACLU of Northern California, 1663 Mission St. #406, San Francisco, CA 94103. (415) 621-3900.

Irene Reti of Her Books announces they are seeking contributions for an anthology on LESBIAN TEACHERS to be edited by Anza Stein and Sarah-Hope Parmeter. Her Books, P.O. Box 7467, Santa Cruz, CA 95060.

The Gay & Lesbian Military Freedom Project--sponsored by the National Gay & Lesbian Task Force, NOW, Women's Equity Action League, and the ACLU Gay & Lesbian Rights Project--wants written works against HOMOPHOBIC MILITARY POLICIES and practices. They are currently seeking testimonies and firsthand accounts by lesbians/gay men who are veterans or who are currently serving in the armed forces. NGLTF, 1517 U St. NW, Washington, D.C. (202) 332-6483.

Stories are being sought for *Severed Ties: Lesbians Losing Friends, Losing Families*, an anthology on DISOWNED LESBIANS and the effects of the fear of being disowned. *Severed Ties*, P.O. Box 332, Portsmouth, NH 03801.

Dell Richards is collecting LESBIAN TRIVIA for *Lesbian Lists*, to be published this fall (Alyson Publications). Ideas, information, and lists are welcomed. Dell Richards, Alyson Publications, P.O. Box 163120, Sacramento, CA 95816.

Stories, poems, journal entries, essays and artwork on all aspects of MENOPAUSE are sought for an anthology to be published Spring 1992. Deadline is March 1990. Submissions with SASE to: Dena Taylor, P.O. Box 334, Capitola, CA 95010.

Bergamot Books is looking for manuscripts by women dealing with OUTDOOR AND WILDERNESS EXPERIENCES and/or nature themes. Bergamot Books, P.O. Box 7413, Minneapolis, MN 55407.

Superman has a new partner in the battle against the forces of evil: an aggressive LESBIAN POLICE CAPTAIN, reports *Lesbian Connection*. The character was introduced more than a year ago and was recently featured without Superman in Action Comics 600, where she resists a blackmail attempt by Lex Luthor and a seduction by the villain's beau-

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**ABOUT THE WRITER:** Long-time women's music activist Joy Rosenblatt is one of the concert producers at Mountain Moving Coffeehouse in Chicago; producer of the stereo sound sheets in 'HOT WIRE'; and has an extensive collection of women's music recordings.



# THE AUDIO ANGLE

## MIDI: BEYOND THE BASICS

By Edie Herrold

*This is the second of two articles intended to de-mystify the aspect of music technology known as Musical Instrument Digital Interface, or MIDI. Part one appeared in the May 1989 issue of 'HOT WIRE.'*

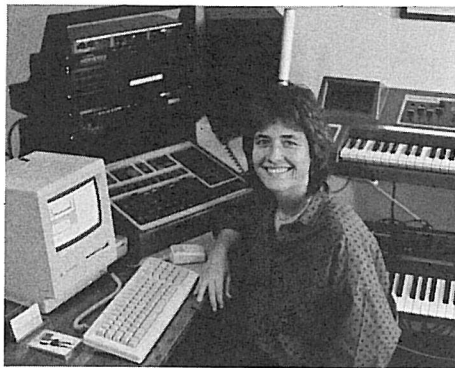
You're a songwriter or composer, with a head full of musical ideas, just waiting to be heard. Or you're an arranger, wondering which countermelody or which combination of timbres will work best to breathe fresh air into your current project. It used to be that unless you had friends who were willing to play through your ideas for free, or unless you had the money to hire a rehearsal band or orchestra, most of your musical ideas remained in your head until it was time to "lay them on the line" in a performance or recording.

Not so anymore. In these days of MIDI technology, with some careful investments you can put together a home studio which will allow you to hear all your ideas, and which may open you to new methods of creating.

In the last issue, this column dealt with the basics of MIDI. This time, we'll continue in the effort to demystify MIDI by helping to answer the following questions: What are some of the more intricate uses of MIDI? How can music recorded using MIDI be humanized? How do you begin to sort through the advantages and disadvantages of various MIDI instruments? And what can you do when your MIDI system seems to be receiving "data from hell"?

Aside from linking two or more synthesizers together, or recording basic music tracks in a sequencer, what can be

**THE AUDIO ANGLE discusses information about recording, live sound engineering, and the mysteries of the recording studio.**



**Edie Herrold: "In these days of MIDI technology, with some careful investments you can put together a home studio which will allow you to hear all your ideas."**

done with a MIDI system? First of all, most sequencers can send "patch change commands." (A "patch" is synth sound, or timbre.) Let's say you're working on an arrangement of a vocal tune, and your sequencer has been programmed to play the percussion parts on a drum machine, the bass part on one synth, and the piano part on another. You still have one synth left, yet what you really want is a lush string pad behind the verses, brass punches during the chorus, and an unusual "synthy" sound to play the melodic figure during the instrumental interlude.

No problem! Depending on your personal preference and the capabilities of your sequencer, you may record the note information for the strings, brass, and melody all on one track, and insert "patch change commands" between the sections. Or you may record all the note information on one track and the patch change information on another track, setting the patch change track to transmit MIDI data on the same channel as the note information, so that it reaches the same synthesizer as the notes. Another option is to use one track for the strings, including the patch number, another for

the brass sound and its patch number, and a third for the "synthy" melody and its patch number. All three of these tracks would then be set to transmit on the same MIDI channel. Any one of these methods will achieve your goal of causing a single synthesizer to automatically change from producing a string sound to a brass sound to a "synthy" sound, exactly when you want it to change.

The trick here is in figuring out which patch change number corresponds to which patch in a given synthesizer. In some synths, patch number "Internal 1" corresponds to patch change number "0," and Internal 2 to patch change number "1," whereas in others, "Internal 1" would correspond to patch change number "1." You just have to experiment a little to figure this out. You must also make sure that your controlling instrument—the one you are using to enter data into the sequencer—is set to transmit patch changes, and that the receiving synth is set to receive them.

While we're on the subject of patches, there is another whole realm of MIDI magic to discuss: patch editors and librarians. If you are familiar with today's synthesizers, you know that it is possible to alter the sounds made in the factory, if you can make your way through the maze of numbered buttons, and decipher the information provided in a one or two line "LED window." With patch editor software running on a personal computer, the process of editing or creating sounds becomes much easier, since you can see—on the computer screen—graphic representations of the elements of the sound which you are editing. Your newly edited or created sound can then be transmitted to the synthesizer for playback.

Once you have built up a collection of customized sounds, in addition to sounds you may have purchased or traded for, it is very useful to catalog them for easy access by using a patch librarian. Li-



brarian software allows you to transmit banks of sounds from your synth's internal memory and cartridges (or cassette storage) to your computer, organize them in any way, and send your newly-organized banks back to the synth.

Librarian and editing software can also be useful in conjunction with another type of MIDI equipment, the MIDI-programmable digital effects unit. Banks of custom reverbs, choruses, delays, etc. can be designed and organized in your computer and transmitted to your effects unit. You might then assign a track in your sequencer to control the effects unit, allowing you, for example, to affect the reverb on your snare drum, changing from a tight, crisp snare drum sound during a verse to a huge, open snare during the chorus.

Another tool which has developed as a result of MIDI technology is the multitimbral synthesizer. As the name implies, a multitimbral synth is capable of producing more than one timbre (patch) at a time. Some multitimbral synths, when controlled by a sequencer, can simultaneously play up to eight independent parts, each receiving MIDI data on a separate MIDI channel. Or, two or more sounds can be combined within a multitimbral synth to play one part, resulting in a more interestingly-textured sound.

Most MIDI systems include a drum machine, although in some cases drum sounds are generated by a sampler or synthesizer. Some drum machines have touch-sensitive pads, which allow for dynamic variation, depending on how hard a pad is hit. If your drum machine is not touch-sensitive, MIDI can "come to the rescue." By running a MIDI cable from "MIDI out" on a synth or keyboard controller to "MIDI in" on your drum machine, and setting controller and drum machine to respond to the same MIDI channel, you can now "trigger" drum sounds from your keyboard. (Check your drum machine manual to see which keys correspond to which drum sounds.) The "velocity sensitivity" (dynamic variation) of your keyboard will now allow you to control the dynamics of your drum sounds, which should result in much more realistic and interesting drum parts.

If your sequencer has enough memory to record drum parts as well as all your other parts, and if it has the ability to "slide tracks," you can make your drum parts even more realistic. Listen to a live drummer play a variety of

"grooves," and notice how the various drums fit in relation to the beat. In a driving rock groove, for example, the snare drum is often hit slightly ahead of the beat, while the kick (bass drum) and hi-hat are directly on the beat. On the other hand, in a laid-back R&B groove, the snare might be hit slightly after the beat. It is possible to achieve this sort of "realism" in a sequenced drum part, if you record each drum on a track of its own and then "slide" an entire track either ahead or behind the beat. [Sequencers vary in "resolution"—the number of parts into which each beat is divided]. In the sequencing software I use, Mark of the Unicorn's Performer, each quarter note is divided into 480 "ticks," and sliding a snare part by about 10 ticks often achieves the desired result.]

This whole topic of making sequenced music sound more "human" is an interesting one. Of course, there are instances when a rigid, machine-like feel is desired, but when it isn't, sequenced music can sound sterile. One way to avoid this sterility is to be selective in terms of which tracks you "quantize" (rhythm correct), and which tracks are left "unquantized." You might, for example, quantize the snare drum, the kick, and the bass line, but leave the hi-hat, piano, strings, and melody untouched. Again, it is possible to experiment to determine which combination is most effective.

Also important, especially when simulating the sound of actual acoustic instruments, is an understanding of how these instruments are played and used in "live" situations. The study of orchestration is very helpful, whether through a class, a book or workbook, or extensive listening and score study. Common sense dictates some "rules" as well. For example, a flute player needs to breathe once in a while, so a flute line played on a synthesizer or sampler should have adequate "breathing space" in order to sound realistic. Chords are voiced differently on a guitar than on a piano, and this should be reflected in programming "guitar" parts. Vibes players commonly use four mallets when playing chords, so five- or six-note chords would be impossible in "real life."

By now we've touched on many of the capabilities of MIDI. Perhaps you're interested to the point of wanting to set up a MIDI studio of your own, but where do you start? I know that when I was first exploring the possibilities of MIDI, it all seemed overwhelming. There was so

much to learn, and so many products and possible studio set-ups. Now there are even more.

There is also an abundance of information on the subject, and some school music programs even offer classes in making music with MIDI. Read music trade magazines, including product reviews. Go to music stores and ask questions. Invest in a book or two on the subject. Do whatever you can to become informed. Then take careful inventory of your needs and goals. Try to make decisions which will allow for expanding your studio capabilities as technology advances. Things to consider include: whether you will use your MIDI equipment entirely in a studio, primarily in live performance, or in some combination; whether you will use your equipment for composing and "preproduction" or for "finished products"; and the obvious—how much money you have.

Even on a limited budget, if you make careful decisions, you can buy equipment that will still be usable as you upgrade. MIDI equipment should have as complete MIDI implementation as possible. Ideally it should be able to receive and transmit on all sixteen MIDI channels, and it should be able to transmit and/or receive velocity information. Patch changes should be able to be recognized (and either accepted or ignored), as should instrument controllers (volume, portamento time, filter cutoff, etc.).

Once you start working with MIDI, you will probably soon encounter what I referred to at the beginning of this article as "data from hell." There you are, at the height of creativity, totally absorbed in creating a piece of music which expresses your innermost feelings, when ZAP! Notes get stuck, or that wonderful string line seems to have disappeared, or all the notes you've programmed are being played on your drum machine as well as on the instruments you intended them for. Many sequencers have an "All Note Off" message that you can send to all your synths at once to stop the racket. Check that string line to see if perhaps a patch change was programmed, changing it to a patch with very low volume. Make

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# NOTEWORTHY WOMEN

## Price, Bonds, and Perry **THREE BLACK WOMEN COMPOSERS**

By Janna MacAuslan and Kristan Aspen

It is not surprising that sources about black women composers are scarce. The attention paid to women composers in general is not great, and for minority women it is even smaller. But with a little digging it is possible to uncover the stories of several important black American women composers.

At the turn of the century the United States was full of turbulence and change. Race riots were common; the Ku Klux Klan was preaching racial hatred and white supremacy. In response, the NAACP and Urban League were formed. On the heels of this activism followed a

by age eleven, and she began to receive royalties from published works by the time she was sixteen. In 1903, she enrolled in the New England Conservatory, where she studied composition with George Chadwick and Frederick S. Converse, members of the New England School of Composition, which stressed American style with a highly developed German precision. She graduated with honors in 1906.

Returning to Arkansas, she taught music in the town of Cotton Plant. By 1908 she was teaching at Clark College in Atlanta, then at Shorter College in North

black woman composer. The work received glowing critical acclaim, leading to subsequent performances in New York and Detroit.

She composed fifteen other symphonic works, as well as chamber pieces, vocal music, and works for solo organ and piano. She also arranged numerous spirituals for choir and solo voice. Her publishers included Handy Brothers, C.F. Summy, Gamby Hinged Music, Carl Fisher, G. Schirmer, Affiliated Musicians, Galaxy, and Theodore Presser. Unfortunately some of the music is now out of print.

**The range and variety in the music of these three black women composers serves to remind us of the rich diversity which classical women's music offers.**

cultural movement called the Harlem Renaissance, in which black artists started speaking out against second class citizenship. Many composers and performers turned to Afro-American themes and idioms for inspiration.

### **FLORENCE PRICE**

Into this cultural movement was born Florence Price (nee Smith) in Little Rock, Arkansas in 1888. Her parents were both professionals, a dentist and a school teacher. Receiving early musical training from her mother, Florence began performing in public at the age of four. Her first musical composition was published

Little Rock. In 1912 she married Thomas J. Price, an attorney from Little Rock; she continued to compose and teach while raising three children.

In 1927, due to increasing racial tension in Little Rock, the Price family moved to Chicago. There Florence studied at the University of Chicago, the American Conservatory, and Chicago Teachers' College. This was a particularly creative time for Price, and she composed prolifically during this period.

1932 marked a turning point in Price's career. She won the Wanamaker Prize for her *Symphony in E minor*, and it was performed by the Chicago Symphony Orchestra at the Century of Progress Exhibition, part of the 1933 Chicago World's Fair. This was the first time a major American symphony orchestra had performed a composition by a

*Black Women Composers: A Genesis* (by Mildred Green, Twayne Publishers, 1983) includes a large section on Price, and is where much of the information in this article was found. The University of Arkansas in Fayetteville has in their special collections some of Price's scores and a checklist of source materials by and about her. There is also a wonderful new recording by Los Angeles pianist Althea Waites, playing the piano music of Florence Price. It is on Cambria Records and is available from Ladyslipper Music.

### **MARGARET BONDS**

Margaret Bonds was born in Chicago in 1913. Like Price, her first music teacher was her mother, whose house was a gathering place for Langston Hughes, Countee Cullen, and other prominent artists of the day. Margaret

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



continued piano studies with Florence Price and with William Dawson. She graduated from Northwestern University in 1933 with a bachelors degree in music and within a year also finished her Master of Music degree.

Around this time, Bonds opened a school in Chicago for ballet, art, and music called the Allied Arts Academy. The school was not able to survive due to the economic pressures of the Depression. In 1939 she moved to New York City to study with Robert Starer at the Juilliard School. Taking advantage of opportunities in New York, Bonds also studied privately--piano with Henry Levine and composition with Roy Harris and Emerson Harper.

Many of her popular songs were published, including "Peach Tree Street" (for the movie *Gone With The Wind*), "Georgia," and "Spring Will Be So Sad." Some of her songs were recorded by Glenn Miller and Woody Hermann.

In 1940 Margaret married Lawrence Pichardson, who was a probation officer. They had a daughter, Djane, named for one of Margaret's piano teachers at Juilliard, Djane Herz.

When Margaret showed some of her compositions to the famous French teacher Nadia Boulanger, she liked them very much, especially "The Negro Speaks of Rivers" (based on a poem by Langston Hughes). However, Boulanger refused to take Bonds on as a student because she did not feel able to further develop Bonds' talent without stifling her creativity. She advised Margaret to continue composing as she had been and not to study with anyone, and especially not to study fugue. Boulanger was trying not to interfere with Bonds' unique style of blending European forms and black improvisation. Sometime later, Bonds acknowledged Boulanger's genius in giving her this advice.

Margaret Bonds' compositional style often incorporated into her work melodies from spirituals or original ones in a spiritual style. Her music tended to be very pianistic and was reportedly hard to play. When this was brought to her attention she refused to change, saying that to do so would compromise her principles as a composer. She wrote art songs, choral pieces, orchestral works, solos for piano, and popular songs. Leontyne Price often commissioned Bonds to write special spiritual arrangements for her, as did a number of other leading vocal artists.

After her move to New York, Bonds started the Margaret Bonds Chamber Society, which produced concerts of black musicians and composers' works. In addition to her work as a composer she was an active piano teacher and performer. Her community involvement included a commitment to improving the quality of music at her church.

She is one of the few women composers to have received recognition in her own lifetime. The list of awards and prizes goes on and on, including the National Association of Negro Musicians Scholarship, Wanamacher Award in composition, Julius Rosenwald Fellowship, Roy Harris Fellowship and ASCAP Awards (1964-66). In 1967 she received The Alumni medal from Northwestern University. She thought this particularly significant as a milestone toward meeting her life's goals. Vividly she remembered her experience as a student at Northwestern, being denied access to some of the facilities on campus because of her race. She was at that time (during the Depression) one of the few black students on campus. She felt that her work established the black idiom in the arts and she accepted the alumni prize from her alma mater as representing some progress in the unbiased acceptance of the black artist.

In 1967, Margaret Bonds moved to California to work in films. She also worked with the Inner City Cultural Center both as a teacher and as music director until she died suddenly in 1972.

## JULIA PERRY

Born in 1924, Julia Perry followed a generation of active black composers and her work represents a more avant-garde style. Her family moved from Lexington, Kentucky to Akron, Ohio when she was young. Her early musical training was on violin, piano, and voice. An influential childhood music teacher was Mable Todd, with whom she studied voice in Akron.

Perry attended Westminster Choir College in Princeton, New Jersey and received her Bachelor of Music degree at age twenty-three. She studied all aspects of music performance and compositions, but she especially loved conducting. A positive experience for her was directing a youth choir in Birmingham, Alabama the summer before her senior year. At the end of the summer the choir performed one of her compositions. The following

year she completed her Master of Music degree. Her Master's thesis was a cantata entitled "Chicago," based on the poetry of Carl Sandburg.

In 1948 Perry moved to New York City to study composition at the Juilliard School. In 1950 she became an opera coach and member of the Columbia Opera Workshop. Her cantata "Ruth" was performed the same year at Riverside Church.

In 1951 Perry went to the Tanglewood Music Festival to study composition with Luigi Dallapiccola, one of the major serialist composers of the twentieth century. The next year she won a Guggenheim Fellowship to study composition with Dallapiccola in Florence and with Nadia Boulanger in Paris. (Boulanger was one of the foremost teachers of the composers in the twentieth century. We will be writing about her soon in an upcoming column, so stay tuned.) Perry also won a Boulanger Gran Prix for her viola sonata during this time.

1955 brought Perry another Guggenheim to go to Europe and work again with Dallapiccola. During the summer in Italy she also studied conducting with several major Italian conductors. In 1957, Perry organized and conducted a series of concerts in European cities sponsored by the U.S. Information Agency. These received very favorable reviews.

On returning to the U.S., Perry taught and composed (at Florida A & M and Atlanta Colleges Center, among others) until she was forced into early retirement due to illness. In 1969 she received Honorable Mention in the ASCAP Awards to women composers for symphonic and concert music. Little is known of Julia Perry's last years; she returned to Akron, where she lived a secluded life and died in 1979.

Perry's music uses techniques ranging from the dissonant twelve tone and serial schools to traditional harmonies and structures. She composed a wide variety of types of compositions including works for chamber groups, symphonies, choral anthems, operas,

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*ABOUT THE WRITERS: Janna Mac-Auslan and Kristan Aspen make up the flute and guitar duo Musica Femina. They tour nationally, and recently released their newest recording, 'Returning the Muse to Music' on cassette and CD.*

# LÁADAN

## TEACHING LÁADAN TO CHILDREN

By Suzette Haden Elgin

The only way to become a native speaker of a language is by hearing and participating in conversation with a native speaker during that period of life when language acquisition is possible. (From birth to puberty, roughly speaking. From puberty on, the ability to acquire languages decays.)

This is impossible for Láadan, because there *are* no native speakers. But there is a natural language process that we can turn to: the process by which a language becomes first a pidgin and then--after being sifted by one or more generations of children--a creole. The parallel is not exact, but the differences are of interest only to specialists; it will serve our purposes here.

We can adapt the pidgin/creole process for teaching Láadan by introducing it a little at a time into ordinary conversation. (With the child's agreement, to the extent that that's possible, and during a specified "Láadan Time." Without such arrangements, however artificial they may seem, you are going to have a very confused child.) At first most words will be English (or the other native language being used), with only one or two Láadan words in an utterance; then the proportion of Láadan words is gradually increased; and finally the utterances are entirely in Láadan. (There is a

**Láadan: "The language of those who perceive," a language constructed to express the perceptions of women. It appears in the *Native Tongue* science fiction novel series by Suzette Haden Elgin. This column presents commentary and translation lessons. Teaching materials--grammar, dictionary, tapes, videos, etc.--are available through SF3, P.O. Box 1624, Madison, WI 53701-1624, if not at your local women's bookstore. To join the Láadan network, write for information directly to Suzette Haden Elgin, P.O. Box 1137, Huntsville, AR 72740.**

popular textbook series that proceeds like this, usually to be found in airports and in hotel gift shops. For example, see *Japanese in 10 Minutes a Day* by Kristine Kershul and Linda Syuama Azuma; Bilingual Books, Seattle 1986.) This is not the best--or even *one* of the best--ways to bring about language learning, but I think it's probably the only feasible alternative for an individual who wants to teach a child Láadan at this time.

The steps to be followed are outlined for you below, with a suggested vocabulary list at the end for your reference. For more details, see *A First Dictionary and Grammar of Láadan: Second Edition* by Diane Martin. I am assuming that you are familiar with the language; if not, you will need that book--and its accompanying cassette tape--even more.

### STEP ONE

#### Introduce, one at a time, the speech act morphemes.

The set of Láadan Speech Act morphemes includes: Bíi (statement), Báa (question), Bóo (request), Bó (command--for emergencies), Bé (promise), and Bée (warning). They are the first words in a Láadan sentence, and you can begin your teaching by using them as the first words in your English sentences. And they take this set of endings, to provide more information about the nature of the speech act: Ø, neutral; -d, anger; -th, pain; -li, love; -lan, celebration; -da, joke; -ya, fear; -de, narrative; -di, teaching; -du, poetry. Obviously there is a major difference between "Bíili I'll go with you" (said in love) and "Bíiya I'll go with you" (said in fear)--the endings make that difference explicit.

This addition to the child's grammar is not trivial. In English, people typically say things, and then--*if* they notice that there is a problem, and *if* they care--they explain their words. This results in such common linguistic pollution as the cruel statement followed by "HEY, I was ONLY

KIDding!" The Láadan Speech Act morphemes, with their endings, oblige speakers to state their intentions in advance.

And don't hesitate to add new endings if you find you need them. The poetry ending was added by Sharla Hardy, who now coordinates the Láadan Network; I hadn't thought of it.

### STEP TWO

#### Add, one at a time, the evidence morphemes.

Láadan sentences begin with a Speech Act morpheme and end with an evidence morpheme that tells the listener what evidence the speaker is using as a basis for what is being said. The set includes: wa, true because perceived by speaker, internally or externally; wi, self-evident; we, perceived in a dream; wáa, from a trusted source; waá, from a source *not* trusted and therefore perhaps false; wo, imagined or hypothetical; and wóo, total lack of knowledge about validity. When no such form ends a Láadan sentence, it means one of two things: (1) the speaker deliberately refuses to use one, which is a message in itself; (2) the utterance is part of a connected discourse and there has been no change from the last evidence morpheme used by the speaker.

As before, you and the child use ordinary English sentences, but now they are bracketed by Speech Act and evidence morphemes from Láadan.

### STEP THREE

#### Begin adding very basic Láadan vocabulary, a word or two at a time, without changing the English syntax.

See the vocabulary list that accompanies this article for my suggestions.

I would be the first to agree that my choices for vocabulary items are tailored to what I--a middle class Anglo woman living in a temperate area of the United States doing nothing very extraordinary--



assume I would talk about first with a child. Your choices might be *very* different, and mine are offered only as an example.

#### STEP FOUR

##### Begin adding Láadan syntax.

Here are the syntactic elements that I would consider most necessary to begin with.

1. *Word Order.* A Láadan sentence begins with a Speech Act morpheme, followed by a verb, followed by the negative (if there is one), followed by the various nominals. The Subject nominal comes before the Object; all others follow. In Láadan, the items called prepositions in English come at the end of the nominal instead of at the beginning--that is, where English says "under (the) tree," Láadan says "tree under."

2. *Auxiliaries,* to mark tense on the verbs. For Láadan the most basic ones are: ril (present); eril (past); aril (future); wil (optative--that is, desired hypothetical); rilrili--hypothetical as in story-telling.

3. *Case Marking.* All languages mark

their nominals for their *cases*--that is, for the relationship that they bear to the verb...as subject, object, location, source, etc. Most English case-marking is done with prepositions; Láadan uses case-marker *endings* (like the object marker "-m" on English "whom"). The most essential ones are: Ø, subject; -th, object; -de, source (from); -dim, goal (to); -da, beneficiary (for); -dan, instrument (with); -den, associate (together with); -the (neutral possessive). See the *Grammar* for details and additional forms.

4. *Adjectives.* In Láadan, as in many other languages, what English calls "adjectives" are just verbs. This means that you say simply "I tired" instead of "I am tired."

5. *Verb Prefixes.* Láadan marks the aspect of verbs (roughly, their duration and stage of completeness) with prefixes on the verb itself. The most basic are: na- (start to Verb); ná- (continue to Verb); ne- (repeat, Verb again); no- (finish Verbing); nó- (cease to Verb, stop Verbing.)

6. *Pronouns.* The most basic ones are the neutral set: le, I; lezh, we two or three; len, we many; ne/nezh/nen, you;

be/bezh/ben, she or he or it or they. Case markers are added to them as to any other nominal; "leth" means "me," "lezheth" means "us," etc.

7. *Plurals.* Láadan has no plural ending. To indicate that you're speaking of more than one, you put the plural prefix "me-" on the verb or a numeral after the noun or both.

8. *One Sound System Rule:* Whenever two vowels--neither one with a tone marker--would come together, they must be separated by "h"; whenever two consonant sounds would come together, they must be separated by "e." So, to add the object ending "th" to "rul" (cat), you must make it "ruleth." To add the plural prefix "me-" to "ada" (laugh), you must make it "mehada."

The language you speak structures the reality you perceive, to varying degrees that depend on many factors. I have no idea what effect it would have on a child's perception of reality to use Láadan from an early age. I would be very interested to hear what you find out about this as you go along.

## SUGGESTED VOCABULARY LIST

### VERBS

able	thad
ask	mime
attend (pay attention to)	hil
art	alehala
bad	rathal
beautiful	áya
believe (in)	edeláad
black	loyo
black and white	lóothi
blue	leyi
brown	leyan
busy	shóod
buy/sell	eb
<i>[buy/sell NOTE--here you add the case endings, -de (from) or -dim (to) to indicate which you mean]</i>	
caress	lámála
carry	wida
cause	nin
<i>[cause NOTE--here teach the Agent ending -á, for niná, "one who is responsible" and the Pejorative ending -lh, for ninálh, "one who is to blame"]</i>	
be colored	liri
come/go	sháad
correct	dóon
count	lamith
dance	amedara

do	shub
drink	rilin
eat	yod
enable	shóoban
<i>[enable NOTE--to remove barriers and provide encouragement along the way]</i>	
fill (up)	lob
find	redeb
fragrant	aba
gentle	lema
get	thel
give	ban
good	thal
green	liyen
have	thi
heavy	sho
help	den
high (or tall)	íthi
hungry	yida
hurt	úuya
important	oth
jump	oób
last or final	rush
laugh	ada
learn	bedi
be like	zhe
listen (to)	ma
<i>[listen NOTE--takes Speech Act endings]</i>	
love	a (neutral)

love for blood kin	am
love for kin of the heart	ashon
make	el
many	menedebe
move	mina
music	alehale
needlework	dathim
old	balin
open	u
orange	layun
perceive (externally)	láad
perceive (internally)	loláad
pick up	héedá
purple	lula
purr	rulelo
rain	lali
read	wéedan
red	laya
rejoice	lo
remember	dom

*continued on next page*

*ABOUT THE WRITER: Suzette Haden Elgin, a Doctor of Linguistics, has taught at the University of California, specializing in Native American languages. She has written numerous linguistic texts in addition to 'The Gentle Art of Self-Defense' series, and eleven science fiction/fantasy novels.*

continued from previous page

safe	yom
say	di
send	nori
share	edithi
sign (as for sign language)	lishid
[sign NOTE--takes Speech Act endings]	
sing	lalom
sit	wod
sleep	ina
slow	lóolo
small	hiya
strong	do
sweet (taste)	méehan
take	bel
teach	om
think	lith
thirsty	yada
touch	dama

[touch NOTE--takes Speech Act endings]

try-to-Verb	du- + verb
try-in-vain-to-Verb	dúu- + verb
understand	en
use	duth
want	néde
warm	owa
weary	óoha
wet	lili
white	líithi
work	hal
write	thod
yellow	léli

### NOUNS

bed	dahan
bird	babí
birthday	thade
blanket	owahúuzh
body	oba
book	áabe
bread	bal

butter	hob
cat	rul
cheese	ódon
child	háawith
circle	tham
clothing	bud
coat	habo
creature	mid
cup	ni
dish	bod
dog	lanemid
door	áath
drink	rana
earth	doni
Earth	Thera (loan word)
eating utensil	min
egg	máa
face	ona
family	onida
fire	óowa
fish	thili
floor	rabobosh
flower	mahina
food	ana
friend	lan
fruit	yu
furniture	mo
game	shida
gift	bini
glass (drinking)	hed
grandparent	hothul
grass	hesh
guest	thóo
hair	delith
hand	oma
harmony	sha
hill	hibo
home	beth
house	belid
insect	zhub
joy	thina
know (people)	an
know (other)	lothel
language	dan
light	ith
machine	zhob
magic	yahanesh
manners	shal
meal	anadal
milk	lal
money	lash
moon	óol
name	zha
neighbor	obeth
night	náal
noise	zhohh
nothing	radal
ocean	mela
paper	mel
parent	thul
person	with
picture	dadem

pillow	thom
place	hoth
planet	thamehal
plant	dale
river/creek	wili
room	shod
rug	ren
salt	maan
sand	sheshi
school	ulin
shelf	dob
sibling	hena
sickness	eeya
sky	thosh
snow	high
sound	zho
star	ash
stone	ud
store	wehe
story	dimoowa
sun	rosh
television	thele (loan word)
thing	dal
toilet	al
tool	ed
tooth	dash
town/city	miwith
toy	dínidin
tree	yáanin
truth	shadon
vegetable	meda
voice	dith
water	ili
weep	delishe
wind	yul
word	dáan

### OTHER WORDS

all/every	woho
and	i
and then	id
APOLOGY	hoda
because	bróo
but	izh
for-sure	hulehul
GREETING	Wil sha
<i>(literally, let there be harmony)</i>	
here	ru
if..then	bre...ébre
in/out	nil/ranil
LEAVETAKING	Aril
no, NEGATIVE	ra; or, e
PLEASE	Lu
such a.../what a... Wu...	
so/therefore	owáano
THANKS	áala
there	núu
this/that/these/those	hi
under	yil
up/down	raheb/heb
WELL...	Dóo...
yes	em
YOU'RE WELCOME	Oho ●

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# WHAT IS WOMEN'S MUSIC?

## An Endangered Species: WOMEN'S MUSIC BY, FOR, AND ABOUT WOMEN

By Toni Armstrong, Jr.

I write a column entitled "Lesbian Music HOTMIX" in *Outlines*, the lesbian/gay newsmagazine. Being a column, it is much more opinionated in tone than most of what appears in *HOT WIRE*; in these pages, my goal as an editor is to present information about who's doing what and why, rather than judge and evaluate.

In "HOTMIX," though, I regularly explore topics from a specifically lesbian-music perspective (rather than the more broad-based "women's music and culture" point of view). From the beginning of women's music, there has always been discussion regarding what women's music actually *is*, and in the past few years, whether or not it is being diluted by recent trends to include men and to prioritize mainstream exposure. Also from the beginning, there has rarely been agreement in response to the question, "What is women's music?"

One widely-quoted answer says, "It's music by, for, and about women." In the reality of today's world, having music that is exclusively "by, for, and about women" is a rarity. And in my opinion, if the entertainment product is *none* of those three things--i.e., not by women, for women or about women--I don't think it should be *labeled* "women's music."

The trends I have discussed over the years in my columns include increasing numbers of male musicians, technicians, producers, distributors, and other businesspeople; willingness to disassociate women's music from feminism and lesbianism; decline in support for "women only" events; the elimination of woman-identified content from lyrics and between-songs raps; and the increasing level of promotion (as "women's music")

**WHAT IS WOMEN'S MUSIC?** is a series of essays written by different women addressing this eternally-debated topic.



Toni Armstrong, Jr.

Can music without lyrics be "woman-identified"? (Pictured: DEUCE)

of musicians who have not a trace of woman-identification. (Tip of the hat to the comics, by the way--who have, with few exceptions, been consistently woman-identified.)

The discussion often comes back full circle to that pesky old question, "What *is* women's music anyway?" I am frequently asked to elaborate on my ideas, and this essay addresses the questions I have most often been asked.

### DOES EVERY PROJECT IN WOMEN'S MUSIC HAVE TO BE WOMEN-ONLY?

Of course not. It would be ideal to have a women's music industry that paid well and that could draw from a large pool of highly-qualified women technicians and musicians--but we're not there yet. "We" are less than twenty years old as an industry, and our founders did/do not come from the ruling class

politically or economically. Everything we have built has come through intense effort and sacrifice. As an industry we face incredible amounts of sexism, racism, classism, and homophobia--both from the outside world we're trying to change and from within our own selves.

In our projects, economic realities often dictate who gets hired, no matter what our political preferences may be. For example, at live events--even with 100 percent commitment to women on the part of the organizers--there may be services (like sound and lighting systems, or having the festival portajanes cleaned) that are obtainable *only* through men. The choice is simply not between women-only and mixed; the choice comes down to mixed or no event at all. Compromise is sometimes unavoidable.

Consider women's album budgets, which are notoriously austere. A mainstream album can easily cost \$100,000 and

upwards to make and promote; for us, scraping up \$20,000-\$30,000 is often the absolute best our artists can do. The album producer usually has no flexibility when it comes to keeping the expenses to the bone. So (women) musicians can't be flown in from other cities. The album producer can't train (women) musicians in how to do studio recording; she *must* hire efficient players who can go into the studio and not waste valuable time--consequently, this often means using men. Most cities simply don't have a pool of talented, highly-experienced women musicians (let alone technicians) available. And even if one happens to live in town, maybe she can't do the required style--or maybe she's too expensive, or already booked. (This is also a serious problem for bands doing live shows.) A painful fact that we idealists don't usually want to acknowledge is that sometimes choosing to use all women means choosing to have a musically inferior product that costs more. These are *not* easy choices, and we all need to keep the extenuating circumstances in mind when considering each other's work.

Even with all of this in mind, though, I *still* say women in charge of projects and events should make every attempt to hire women first, to give women the experience *if possible*. This principle was very evident in the early days of women's music, but I see less and less willingness to live by it now. Women will never be "experienced" until someone allows them to have the experience--an admittedly expensive proposition. The male-dominated mainstream industry has shown great reluctance to allow women in, though the feminist movement has made inroads over the last twenty years. *Finding and using women for every aspect of the project should be a consideration of high priority, even if in the end it's not possible to do.*

### **HOW CAN INSTRUMENTAL MUSIC, WITH NO LYRICS, EVER BE "WOMAN-IDENTIFIED"?**

This is a question that's been debated since the earliest days of women's music. Kay Gardner, among others, has for years been a vocal proponent of classical/instrumental music being recognized as a legitimate part of women's music. In the past fifteen-plus years of discussion, the question has been answered to *my* satisfaction.

First, women musicians have been a

rarity in mainstream music. Seeing an ensemble of hot women playing instruments without men involved is a powerful feminist statement--*especially* when it's being done for an audience that is primarily made up of women. [See "The Politics of Instrumental Music" by Ellen Seeling, July 1988 issue.] Second, there are opportunities to say things between tunes; Janna MacAuslan and Kristan Aspen (Musica Femina), for a blatant example, exclusively play music composed by women, which they educate their audiences about. Robin Flower usually makes a point of somehow including the lesbian aspect in her raps, and Adrienne Torf always seems to find an appropriate way to bring it up from the stage--even though her music is totally instrumental. There are an infinite number of ways, overt and subtle, to acknowledge that strong women are on the stage and in the audience--*that women are important and worthy of notice.*

Finally--and this is a crucial point--"women's music" is *more* than any individual concert, festival set, or recording project. Women's music is a national network/movement involving thousands of women, and there are countless ways to fit into and support it--even if the artist's act is "womyn-lite" content-wise. For example, Jean Fineberg and Ellen Seeling (DEUCE), Nydia "Liberty" Mata, Julie Homi--and numerous other less-famous musicians--provide exceptional musical back-up support for other performers at festivals, especially Michigan. Without this kind of dedication and generosity, the music itself would be far less exciting and professional. Kay Gardner focuses on women's spirituality/healing, does workshops for women, and writes for women's publications such as *HOT WIRE*. The women of Alive!, as well as other performers, have for years given workshops at festivals. Some performers share productions contacts with each other, or allow lesser-known acts to gain exposure by opening the show. *Even if there's not one word spoken in the performance set, there are many ways performers can cooperate and put forth effort to contribute to the bigger picture of "women's music."*

### **DOES EVERY ACT HAVE TO BE EXPLICITLY LESBIAN-IDENTIFIED IN ORDER TO BE CALLED "WOMEN'S MUSIC"?**

No, although no trace of homophobia should ever be acceptable, or be

rationalized away. "Woman-identified" is not synonymous with "lesbian," but *women* should be important in some way in the artist's act, or why bother calling it "women's music"? There are many women other than lovers to admire and celebrate through music. There are other women musicians (Betsy Lippitt's rousing "Sylvia," written about another violin-playing woman; Cris Williamson's tender tributes "Lodestar" to Judy Collins and "Texas Ruby Red" to Bonnie Raitt). There are siblings (Holly Near's "You've Got Me Flyin'"; Therese Edell's "Jennifer: Leah's Song"). There are mothers, daughters, and grandmothers (Meg Christian's "Song to My Mama"; "The Grandma Song" by Ruth Pelham; "A Mother Knows" by Alix Dobkin; Holly Near's "Nina"; "The Stanton Women's Choir" by Ginny Bales). There are goddesses (Paula Walowitz's "NeoPaganomics" and "She's Been Waiting"; Alive!'s "Yemaya, Sister of the Fishes"). Sweet Honey in the Rock manages to include mothers, daughters, sisters, *and* lovers in their song "Every Woman (Who's Ever Loved A Woman, Stand Up and Call Her Name)." There are friends, coworkers, aunts, women workers, historically important women... and women as a group. Even mainstream women manage to come up with strong statements--like Sister Sledge's "We Are Family," Laura Nyro's "Emmie," or the Annie Lennox/Aretha Franklin duet "Sisters Are Doin' It For Themselves." *Woman-loving--"being woman-identified"--means the artist is making a musical statement that women are worth singing about.*

Although I don't think "woman-identified" is necessarily synonymous with "lesbian-specific," I don't buy the stereotype that "women's music is so overtly lesbian-identified." Believing this stereotype without analyzing what happens on the stages promotes the thinking that we should somehow "tone it down" (or minimize the lesbian aspects) in order to gain a "wider audience." But the reality is, explicitly lesbian-identified material coming from the stage is very rare, even in women's music, despite the image to the contrary. To most of the world, the merest *hint* of lesbianism is regarded as a blatant flaunting of what should be kept private (lock that closet). Even in our own venues, all too few performers these days choose to identify themselves as lesbians from the stage, even if they are playing an event (like women's music festivals)



where the overwhelming majority of the organizers and participants are lesbians.

Actually, I would like to see a much higher number of well-written lesbian love songs by well-known artists. I agree with Chicago performer Betsy Godwin when she says, "I think there can never be enough love songs to women" (to which local musician Gayle Weiss counters, "I think there can never be enough hate songs to ex-lovers"). Also, women as *lesbians and feminists*--our politics, our identity, the unique situations we find ourselves in--are topics that have been surprisingly under-represented in song. I think "Leaping (Lesbians)," written by Sue Fink & Joelyn Grippo, should win some sort of all-time prize.

Finally, in considering what material to include in sets and what to say between songs, artists playing "women's music" gigs should remember that the majority of women in the audience and working behind the scenes have traditionally been--and usually still are--lesbians and/or feminists. To me, the context--where, when, why, who--of a performance is crucial. Would an artist come to an event promoted as a "children's festival" and have no material for or about children? *That most of the "women's music" crowd is feminist and/or lesbian should not be treated as though it were coincidental or insignificant.*

#### WHAT IF THE ARTIST DOESN'T FEEL THAT BEING FEMINIST-IDENTIFIED OR LESBIAN-IDENTIFIED IS PART OF HER ART?

Then I don't believe she should expect *women's music audiences* to support her art just because she's a female person. Considering the women's music circuit as "just one more set of gigs" is an insult and a rip-off to all of us who work countless hours to create a space *where lesbian and feminist content can exist*--to those of us who consider it our way to work for social change, who donate our hard-earned money and time because we believe in "the cause." For example, Mountain Moving Coffeehouse for Womyn and Children, located in Chicago, is now in its fifteenth continuous season of presenting weekly shows. There's *no way* the women of that collective would continue to volunteer the \$2,000-worth of labor necessary to keep the coffeehouse running each month if they didn't *strongly* believe in what they were doing. (I'm calculating

their labor hours at minimum wage rates.) Likewise for the staff of *HOT WIRE*, which is published in Chicago by more than sixty staffers and contributors nationwide and in Canada. People don't work this hard and *give* this much for something that is ultimately no more meaningful than commercial entertainment.

Mainstream entertainment offers an increasing number of strong women--which is good--but is by no means cured of its sexism and homophobia. Though women who've come through our network are making a few impressive inroads--playing large folk festivals such as Vancouver and Winnipeg, and we saw both Tracy and Melissa looking fine on the Grammy Awards this year--"women's music" is the *only* venue where the open celebration of women and lesbians is the expected norm, and where the audiences are comprised of lesbians and feminists. The mainstream world *insists* we maintain our invisibility; women's music is one of our strongest refusals to cooperate. If the performer doesn't prioritize our unique interests and needs, if she doesn't feel that it's even worth the effort of *including* a few songs or jokes at a "women's" event, why should we be expected to prioritize her art?

#### WHAT ABOUT WOMEN WHO ARE STRONG BUT WHO REJECT THE TERMS FEMINIST AND/OR LESBIAN?

Ah, "termophobia." Personally, I think women's music should never compromise on this issue. The struggle for women's rights and gay civil rights has always been an uphill battle. There has been severe repression of any sincere, non-exploitive, genuine feminism or lesbianism in the mainstream entertainment world. Women may be "strong" in the mainstream, but they sure don't come out strongly as feminists or lesbians, and the lyrics are at best gender non-specific. (I'd love to see this change soon, and maybe it will.) It has been very costly over the past fifteen years for us to carve out a little niche in the world of entertainment and culture that is "feminist" and/or "lesbian"--a place where the terms are *welcomed* rather than tolerated, distorted, or rejected. I see no possible gains in allowing mainstream pressure to make us hide our stripes. "Expansion" at the cost of "invisibility" isn't worth it.

#### ULTIMATELY, HOW DO YOU PERSONALLY DECIDE IF SOMETHING SHOULD BE LABELED "WOMEN'S MUSIC" OR NOT?

As the editor of *HOT WIRE* and a long-time activist in women's music, I am in constant contact with all kinds of music, comedy, writing, filmmaking, and other kinds of art made by women. There is an incredible and wonderful diversity, which I find breathtaking. Though it gets ignored by the mainstream media, we're very busy, creative little bees.

I personally see several important ways to maintain the integrity of women's music. Most women can't realistically do them all--but the fewer a woman does, the more I question her commitment to "women's music." These are the basic elements I consider.

1. Is there feminist and/or lesbian content in the act? Is there *any* woman-identified material in the act? I accept that acts may (unfortunately) have to compromise on what they perform in mainstream venues. To be fair, how many lesbians (who are not performers) are expected to be totally "out" at work, surrounded by homophobic straight people? We must give our performing sisters a break, and admit that since no one can make a living doing *only* the women's circuit, "our" musicians may have to compromise to succeed/survive in the wider entertainment world. But what excuse can there be for not doing woman-identified material at a *women's music festival*?

2. Does the musician or comic believe performance is a tool for social change? If so, to what extent does she prioritize women's and lesbian issues?

3. What does the performer say about women's music when she is interviewed by the mainstream media? Does she try to educate people about the positive aspects of women's music, or does she perpetuate misinformation? Does she try to minimize/deny her past or present connection with women's music? Is she guilty of "termophobia"? Instead of communicating the (negative)

*continued on page 57*

**ABOUT THE WRITER:** Toni Armstrong, Jr. is managing editor/publisher of 'HOT WIRE,' owner of Empty Closet Enterprises, and has a special place in her heart for the women bass players in women's music.

# What's round on the outside and hi in the middle?

## WOMEN'S CULTURE IN OHIO

By Catherine Roma

*What do the following women have in common:*

*Annie Oakley, Tracy Chapman, Eleanor Smeal, Robin Flower, Kay Gardner, Natalie Barney, and the Washington Sisters?*

Got you stumped? All are native Ohioans! Who would guess that the state sixth in population, thirty-fifth in land area, landlocked, and located midway between the East Coast and the Mississippi River has some of the longest-lived, flourishing and healthy women's music, cultural, and community organizations? In addition, we have a strong feminist First Lady, Dagmar Celeste. From the governor's mansion to the grassroots, Ohio is the heart of it all.

When I decided to write an article about women's music and culture in Ohio, little did I know of the longevity and boundless variety of Ohio's artistic opportunities. Necessarily this article cannot deal with the critical questions which beset us and which were discussed at length in conversations with women while gathering information for this article. Questions such as: How do we grow and change with integrity? How do we sustain and nurture our own communities, while opening ourselves to a more inclusive global vision? How do we understand mainstreaming, and the star system? Who do we look to for mentoring and models? How do we face our racism, guide our recovery, fight rampant materialism and reaganomics?

The article is an affirmation of the rich variety of cultural activities in our local communities. Here is a look at Ohio, especially Cincinnati, as a case study of Everywhere USA.<sup>1</sup>

The Queen City (Cincinnati)--so called in a poem by Longfellow--lies along the Ohio River. Women are long familiar with Therese Edell, "the voice" of the Michigan Womyn's Music Festival, whose album *From Women's Faces* has



Irene Young

Ohio's own: Betsy Lippitt, Teresa Boykin, Therese Edell

touched the lives of so many women since 1978. Therese Edell started singing the praises of Cincinnati from the stage of the Second National Women's Music Festival (at Champaign/Urbana) in 1977.

But, before Therese, there was *dinah*, a newsletter that reached into isolated locations throughout Ohio. Sandie Garsey, coordinator of the state Sexuality and Lesbian Task Force of NOW in Toledo, was *dinah's* first editor, and had never done any organizing. She reached out to women who were frightened and closeted. She was, for all anyone knew, the only out lesbian in the state of Ohio. As well as culling articles from *off our backs* and *Lesbian Connection*, *dinah* featured articles about women performers (Maxine Feldman, Alix Dobkin), lesbian mother custody issues, and satiric contributions by Garsey, such as "The Bionic Butch." *dinah* in Cincinnati became a code

name for lesbians. (Dinah is one of the forms of Diana, moon goddess, woman of wild things.) Two years later, the Lesbian Activities Bureau was created by Garsey and another Cincinnati woman named Wendy Winkler (Sequoia), and it became an oversoul for all matters "dinah." LAB--as a tax-exempt, non-profit group--was an umbrella for the Dinah Choir, and the Dinah softball team. *dinah* magazine continues today, with a readership which reaches across the country.

In 1979, Carolyn Virginia started Crazy Ladies Bookstore. This became a center for women in Cincinnati, and the bookstore enhanced some of the functions of *dinah*. Carolyn was sole proprietor until 1982, when several women bought the store and formed a collective. It has been run as a collective ever since, and under their recent manager Patty Callaghan (since 1985), the sales at the store



are soaring. Through the tenacious energy, commitment, and love of many women in the community, the bookstore recently bought and moved into their own building (see accompanying article). "Crazy Ladies Off Center," a fanciful name preferred by Patty for this magnificent women's building, hopes to rent out thirteen rooms as office spaces for women's groups, therapists, and lawyers. The fourth floor will provide studio space for artists and others. The first floor houses the store and the May Sarton Meeting Room. Plans are also underway for a coffeehouse.

Patty believes the store has grown in part because all women are welcome. In previous years, the community used to perceive Crazy Ladies as a "lesbian club," where straight women and closeted lesbians might not feel comfortable. The profile of the bookstore today is far-reaching and all-inclusive. Crazy Ladies also sees its role as activist, and continues to go out into the community, selling books at events and conferences, as well as sponsoring--through financial support and advertising--events like Take Back the Night, International Women's Day, and Pro-Choice Rallies. They have purchased WINGS (Women's International News Gathering Service) for the women-in-music radio show. July 1989 marked the tenth anniversary of Crazy Ladies, which is truly a thriving hub for the Cincinnati community.

The Ohio Lesbian Archives officially began in the fall of 1988, and functions as a part of LAB. These archives, in existence since 1978 in separate homes throughout the Cincinnati area, will now be housed at Crazy Ladies. The Archives collective, headed up by Phebe (Karen Beiser), will be responsible for the bulletin board at the bookstore and thereby catalogue all events announced there.

In 1977 a *Women in Music* show could be heard over the air hosted by Sam and Captain Amazon on WAIF radio, an entirely community-supported station. For those early risin' women, Captain Amazon could be heard playing women's music at 5 a.m. on *The Morning Show*. Two other programs on WAIF, *She Comes in Colors* and *Everywoman* were more specifically lesbian-oriented. In the early 1980s, Linda Kuntz (radio name Ms. Phoebe), a die-hard for non-commercial radio, already a regular at the station, found a Ladyslipper catalogue and started ordering music for herself. With

Captain Amazon's departure from Cincinnati, Ms. Phebe took over the Every-woman radio program. In the meantime, she has been joined by Carla Fultz who, on her way to bowling several years ago, had been hunting around on her radio for some decent music and heard a song about women loving women over the air-waves. Immediately, Carla went over to volunteer some hours at the station. As radio partners they like best to organize the show around themes, and interview women performers who come to the area. They say they are continually amazed at the amount of talent in Cincinnati, especially as presented at the coffeehouses by a local production company, the Mound of Venus.

The Mound of Venus produced primarily home-grown Queen City talent, including Betsy Lippitt; Chris Collier; The Grinders; MUSE, Cincinnati's Women's Choir; and occasionally national talent on the women's music circuit. Their main focus was to provide a venue for local talent, primarily for lesbian audiences. Two years ago, several women from Mound of Venus formed Kate and Company, with a main purpose of bringing women to Cincinnati from coast to coast.

The driving force behind Kate and Company is Estelle Riley, who works with four other community women. The company promotes the music, art, and culture of women and minorities. The group produces primarily women-only dances to provide capital for their concert events. Currently they are working on a women's art show which will draw artists from Ohio, Kentucky, and Indiana.

The number of women performers who are active in the Cincinnati area is inspiring. Therese Edell continues her high profile as a musician, emcee, and founding mother of women's music in Cincinnati. Transmusic, her computerized music service for musicians, keeps her busy. No stranger to business (Sea Friends Records, Edell Sound Co., and Sea Friends Sounds), it did not take long for Therese to convince Mary Spangler at Rehabilitation Services to make a substantial contribution for Edell's own business. Based on the recommendation letters and her proposal, which read like a short book (she says, "I am a task-oriented person"), Therese received \$12,000 for her computer and start-up materials. Always wanting to compose, Therese just completed her first commissioned work, *38:3 Sections, 8 Years*, for

flute and guitar for Musica Femina's new CD release. She also finished a mammoth copying job for Kay Gardner: *Viriditas*, for eight instruments in three movements, and twenty-one minutes in duration. There is no stopping Therese--hours after our interview, she flew to Gulfport, Mississippi for a first-time music festival, where she was "Visiting Professor." She sang, told lawyer jokes, and was a sound consultant.

Betsy Lippitt, no stranger to the pages of *HOT WIRE* or women's music, got her start in women's music playing with Therese Edell. Her recent album (*It's the Trucks That Cause the Shaking in my Room*) is a masterpiece in production and instrumentation, which shows her talent as a vocalist, songwriter, and instrumental performer (guitar and violin). Presently Betsy is a part-time music therapist at the Therapeutic Recreation Department of Psychiatry at Good Samaritan Hospital. She uses music as a tool to affect change in people's lives, to promote more self-awareness and self-expression, and she makes it all just plain fun. Betsy Lippitt continues to perform in the area.

In a Unitarian Church in Cincinnati, forty-six women gather weekly to rehearse, and comprise a grassroots community of women in song. MUSE, Cincinnati's Women's Choir was founded in January, 1984 by Catherine Roma. Part of the Sister Singers Network (a forty-plus member national organization), MUSE sings fifteen to twenty concerts a year, performing for benefits, rallies and demonstrations, and does a gala spring concert. Commissioning works by women composing today is a part of the group's philosophy, as well as singing music about the liberation struggles of women and all people. The group has done workshops with Bernice Johnson Reagon and Ethel Rain (co-director of the Ethnic Arts Institutes of New York). Last year MUSE performed at the National Women's Music Festival, and this year will go to Seattle to participate in the Gay and Lesbian Association of Choruses (GALA) Choral Festival with nine other women's choirs, as well as other mixed and gay men's choruses.

A new member of the Cincinnati  
*continued on next page*

*ABOUT THE WRITER: Catherine Roma has a doctorate in choral conducting. She is a passionate promoter of women's choirs and lover of choral music for women's voices.*

performing arts community is Jane Winslow, formerly from Bloomington, Indiana. While pursuing a bachelors in music, she veered off her straight opera career track when she heard a women's choir perform on the classical showcase at the Bloomington women's festival. A poet and singer, she says she never thought of putting the two together until she heard Kay Gardner. She started creating her own chants, and soon blossomed into a singer-songwriter, performing at Bloomington and Michigan.

No story of song in Cincinnati would be complete without mention of The Grinders, a group whose mission is to reach right out to the audience and make a direct connection. Their humor and love of performance is infectious. Mary Kroner describes the group as "a continuous work in progress." They've written and performed such songs as "Whiny White Girl Blues" and "The Cockroach Song" all over the Midwest, including at the National Women's Music Festival round robin, and in Pittsburgh, Lexington, and Indianapolis. (Other Grinders have included Mary Thomas, Marianne Puntteney, and Sharon Austin.) Mary Kroner, a performing artist in her own right, has been working on a clown play, a one-woman show, and loves dealing with the subliminal and symbolic representation of clowning. Her current fascination is the chemistry between audience and performer. Her most recent appearance was in *Closets*, a play she wrote and directed for *What's In A Name?*, a concert in support of the Names Project Quilt.

Women's Theatre of Cincinnati was founded in 1977, when they put up posters saying "we're writing a play about women" and fifteen women showed up and began to work. From that point until this day, they work with three premises: trust your colleagues, trust that you know everything you need to know, and trust the process that if you say what's at gut level on tape, you'll have forty scenes that will unfold with the group's honing and craft. They start on the object level and brain storm, name everything related to the subject and write it all down; they literally put their heads together, as they often lie down on the floor with their heads touching each other in the center of a circle. After each performance they engage the audience in conversation to learn about what worked and what didn't. Titles of plays include *Women's Voices* (Louise Neville, Alice Paul and

Margaret Sanger), *No Body's Perfect*, *My Bomb's Bigger than your Bomb*, and *Wild Cincinnati Women Don't Get the Blues* (for Bicentennial).

Another Cincinnati theater group, Intuition Mime, was created in 1980 by Clare Griffon and Cheryl Couch. On Midwestern tours, they performed two to three shows a day for seven months, and performed for more than 200,000 school children. Based on European clowning and mime, this duo was also behind *The Singing Lemon Sisters*, which still receives rave reviews and accolades from the women's community. With the addition of Bet Hopkins to the group, and Cheryl's eventual departure, Intuition Theatre continues to perform. Clare and Bet just returned from an eight-concert tour of the Soviet Union, and they are now working on a play around addiction and the roles people play around an addicted person.

Cincinnati's critically-acclaimed black women's theatre company--Amethyst--was founded in February. Amethyst was the brainchild of a group of women in *For Colored Girls*, which was staged at the Arts consortium. Two women instrumental in founding the company are Nyria Acosta and Sandra Watson. Productions include: *An Aftertaste of Sherry* directed by Patricia Barnwell, *Reminiscence* directed by Nyria Acosta, and *Boogie Woogie Booker T*. They have a faithful following that they say motivates them to give the very best community theater.

One of the most influential dancers in Cincinnati's women's community is Fanshin Shur, who has provided through dance a mechanism for women to open up and empower themselves artistically through movement.

In 1977, Myra Griffin (mother of Clare, mentioned above) and performer in the Women's Theatre Co., opened Myra's Dionysus, a restaurant with gourmet deli items and gyros. She compares having a restaurant to theater: you prepare, set the scene, open the door, the curtain goes up. Preparing fine food and creating good theater are both performances, to feed the mind, body, and spirit.

Slightly east and to the north of Cincinnati lies a village of 4,000 called Yellow Springs, known for its large lesbian community. *The Mother Jones Show* and the *Lesbian Leisure Hour* preceeded one of the earliest on-going shows, *Women in Music* (1978), at community-based radio station WYSO. DJ Pam Conine describes the program as a patchwork of women's music:

sometimes eclectic, often lesbian-identified, the show also emphasizes the spoken word to keep things current and interesting for listeners. Rotating DJs run the show, involving community women and Antioch College students; Pam has provided continuity since 1980.

The Joan Ruth Rose Library was founded in 1987. The core of the library comes from the collection of Joan Ruth Rose (1929-1986), a woman dear to many women in Yellow Springs. It includes books on Virginia Woolf, Bloomsbury, feminist and lesbian fiction and non-fiction, as well as science fiction and mysteries by women authors. The library provides a space for women's groups to meet, including a lesbian discussion group, therapy groups, and organizational meetings. Small concerts and receptions are also held there.

The Winds Cafe started as a collective in 1975, and has been woman-owned since 1982. It's known for its moderately-priced, professionally and lovingly prepared meals, and for Winter Dinner Specials which feature a regional theme, where they serve wine, food, and dessert from Tuscany, Provence, and the Pacific Northwest.

Residing in nearby Dayton is Julia Reichert, a feminist filmmaker who has directed and produced *Growing Up Female*, *Union Maids*, and *Seeing Red*. She has started County-Line Productions, and her current work-in-progress is a fiction piece whose central female character is an independent filmmaker. She is doing all of the fundraising, directing, and writing for what will be a feature-length movie filmed in the Dayton area.

Moving on to Ohio's capitol city of Columbus, we find the Women's Hall of Fame (where Tracy Chapman, Nikki Giovanni, Toni Morrison, Eleanor Smeal, and Gloria Steinem have been inducted), as well as Dagmar Celeste, Ohio's feminist First Lady. In the spring of 1988, Dagmar was the Keynote Speaker at the Association of Women's Music and Culture (AWMAC) Conference at the National Women's Music Festival.

"I believe there is an absolutely critical connection between women and peacemaking, between the power relations of everyday life, and the struggle for equality and justice in the world," she said in Bloomington, "and I believe that women's culture, especially our music, provides vital ways of recognizing and nourishing those connections...What

*continued on page 45*



# Dreams Come True for Cincinnati Bookstore

by Sequoia



Maureen Wood with role model.

Feminist dreams do come true. So say the women of Crazy Ladies Bookstore in Cincinnati.

In November 1988, seizing an opportunity they have been five years seeking, they bought a four-story corner building for \$30,000. The "fixer-upper" is located in the business district of Northside, where the ten-year-old bookstore has always been situated. It was half the price of other buildings that had become available.

In late August, when the Crazy Ladies Collective learned the building was for sale, they sent out a direct mail fundraising appeal. From across the country as well as locally, women responded with loans totaling \$22,000 and gifts totaling \$5,000. Adding \$3,000 from other fundraisers, the Collective paid cash for the building on November 7. Then, targeting the end of January, 1989 for moving, they set out to transform the first floor of the all-but-abandoned property.

Key organizer for the cleanup and renovation was Maureen Wood, longtime member of the collective, who brought ten years of renovation experience to the task. To accomplish what needed to be done, Wood mobilized volunteers from the women's community. More than eighty women responded, putting in more than 1,800 hours of work on evenings, holidays, and weekends. While several core workers had renovation experience, the vast majority did not.

"Because of the lack of experience, the training aspect became important," recounts Wood. "Many women were willing to do tedious tasks and stick with

them, and so they learned how to do basic home repair. Almost everyone who worked at plastering became excellent at it. The final product shows good, quality work."

Besides wall plastering, Wood directed massive cleanup, painting, floor resurfacing, carpentry, electrical and plumbing modification, and door and window replacement.

Early in January, realizing their rehabilitation funds were falling short, the Collective organized a concert. On January 15, in the partly renovated new location, they presented Betsy Lippitt, The Grinders, and Therese Edell as emcee. An additional \$2,500 was raised that night.

Finally came the move itself, accomplished in the early Sunday morning hours of January 29. At 7 a.m., a "human chain" of 150 people--mostly women--stretched across Hamilton Avenue from the old bookstore to the new, moving by hand every book, every shelf, every piece of furniture. By 8:30 a.m., the new bookstore was ready for business.

The new location has double the floor space of the old and six display windows instead of two. According to bookstore manager Patty Calaghan, business has been up twenty-five percent since the move.

The work continues. Early in April, the Collective received \$25,000 additional loan money to rehabilitate the second and third floors, as well as the building's exterior. Once completed, the complex will serve as a women's building--with meeting rooms, coffeehouse space, and offices for women's community groups and businesses. Even now, the first floor May Sarton room provides meeting space for sixty and is in use almost every night of the week.

In addition to the external changes, the Crazy Ladies Collective is reorganizing as a Board of Directors while applying for non-profit tax exempt status.

*A video documentary of the bookstore's metamorphosis is being developed so that other communities can learn from the Crazy Ladies experience. Crazy Ladies is located at 4112 Hamilton, Cincinnati, OH 45223. (513) 541-4198.*



Therese Edell performing as emcee at January 19 fundraiser.



The "human chain" moves Crazy Ladies.



Renovation in progress at the new Crazy Ladies.

# Snow White, Cinderella, and Bambi: THAT DISNEY "MAGIC"

By Jorjet Harper

Once upon a time--1956 or thereabouts--in a strange, faraway kingdom called New York City, a girl of seven or eight sat in the dark gloom of her parents' shabby tenement apartment. The room was lit only by the light of a television screen. The girl's parents were very poor, but like many people who lived in their kingdom, they had scraped and saved their money so they could afford to own a marvelous new invention that was sweeping the land: a magic box that beamed pictures and could transport them out of the misery of their dull lives--but only (here's the catch) for as long as they kept looking at it.

The girl sat on the sofa wearing a pair of black felt mouse ears on her head. Like children everywhere, on that small magical box she saw Tinkerbell the fairy flying around a floating castle, leaving a trail of luminous pixie dust. The holy ruler in the land of children's imaginations, Saint Walt Disney, was telling a generation of mesmerized munchkins that if they wished upon a star, their dreams would come true. It was a message they eagerly absorbed, and they were happy. Their parents were happy, too--Saint Disney and the television were the best babysitters they ever dreamed of.

It was not until ten years later that the curse of the mighty Disney came back to haunt parents across the land. These same children, now grown to young adulthood, vowed never to grow up, planted flowers in the barrels of rifles, chanted fairy tale slogans like "Give peace a chance," and chose to fly to Never Never Land rather than accept the harsh, unpleasant world of their elders.

Nobody lived happily ever after.

Maybe it's giving Walt Disney too much credit to attribute the rise of the hippies in the '60s to his influence--politically he was archconservative, after all. But it's quite true that Disney was treated as a saint by many parents. His genius was, and still is, widely touted. Disney drew on old folk tales for

many of his animated films. Of course, children have been listening to folk tales for hundreds, if not thousands of years. But no one has appropriated more children's imaginations in the United States than Walt Disney, whose fantasy industry grinds on today, and whose "classics" are still revived in theatres and shown on video around the world. His versions of old folk tales and adaptations of children's stories are the ones that have saturated our culture.

## SNOW WHITE

Disney had begun making cartoons in the 1920s. These were very popular as short warm-up openers for the main feature in movie theatres. But by the mid-1930s he was being edged out of movie houses as more theatres offered double features to attract customers. In order to compete with the major films on their own turf, he made a major cartoon--the first feature length cartoon in history. This was *Snow White and the Seven Dwarfs*, released in 1937. Disney and his brother had put up all they owned and borrowed as much as they could to finance it (it cost what was then an outrageously extravagant amount for a film, \$1.5 million--and this during the height of the Great Depression). Their gamble paid off big: *Snow White* was a smashing success (during its first three months in the theatres 20 million people flocked to see it) and this ensured the future of the Disney cartoon empire that was later to land him further choice territory on television, spreading his influence ever more deeply into the imaginations of young minds.

I saw *Snow White and the Seven Dwarfs* as a child in the late '50s, during one of its many moviehouse revivals. It appeared in theatres most recently in the summer of 1987, celebrating its 50th anniversary. Out of curiosity--and a need to sit in someplace air-conditioned for a few hours on a hot summer day--I went to see it again.

As a lesbian feminist, I'm used to looking at aspects of popular culture and being appalled by what I see. Nevertheless, *Snow White* was a bit much. The foremost thought in my mind, sitting in that theater packed with children and their mothers, was that for the mental health and safety of those kids the theatre should be evacuated immediately.

Even *The New York Times* found *Snow White's* 50th anniversary an event to take notice of. A few days after I saw the movie they published an editorial singing the praises of Saint Disney. "The Universe according to Walt Disney and his colleagues remains irresistible," said *The Times*. This is in an *editorial*, remember, in the same column as their editorials about revolutions, social upheaval, economic change. "In the world of *Snow White*, justice will out, goodness will triumph, love will prevail. To see the movie after a lifetime that would seem to indicate otherwise is to see the scales tip toward optimism again."

Funny: My experience was quite the opposite. I guess the boys at *The Times* and I have a slightly different view of the world situation.

*The Times* went on: "Look at those seven dwarfs, for instance, greeting both their going to work and their coming home with a 'Heigh ho, heigh ho!' At *Snow White* and her stubborn insistence that someday her prince will come. At the prince, combing the countryside for a face glimpsed only once. At the Wicked Stepmother, destroyed by innocence in the form of a posse of birds and bunnies and deer. Look at them and rejoice."

Rejoice at the idea of a passive, uncritical labor force? At a female child (we'll come back to her in a minute) who lives for the day a man of wealth and status will carry her off? At male class privilege that pursues whatever takes its fancy? And at an intelligent, powerful woman depicted as the essence of evil? Rejoice?

*The New York Times* concluded that



*Snow White* "can't be tarnished--either by time or cynicism."

Well, let's give it a try anyway. At the risk of blaspheming against St. Disney and the sacred *New York Times*, and of being branded "not young at heart," I think somebody ought to point out that the "universe according to Walt Disney" is a royal crock.

Not that *Snow White* isn't visually lovely at times. Disney and his "nine old men" (as his all-male team of top animators was called) were genuine pioneers in animation. The scenes in the dwarfs' diamond mine, ripples on the water in the woods, and the Queen's potion-making are, especially, quite visually engaging. Patriarchal culture excels in employing inventive technical expertise to promulgate heterosexist, racist, classist content.

Because it's the *content* of *Snow White* that stinks. First, the portrayals of the Wicked Queen and Snow White. The

looks and acts about seven. Clearly premenstrual, at any rate. But the handsome prince (also insipid but at least adult looking) is in love with her, and she with him. Does this seem like material for a kiddie cartoon or a kiddie porn movie?

And what is the queen so obsessively jealous about with this "fairest of them all" business? The magic mirror (which knows everything that goes on in the kingdom) judges Snow White to be "fairer" than the queen--meaning more beautiful. Snow White got her name, in fact, because her skin is said to be as "white as snow" though Disney has clearly depicted her with skin the hue of what used to be (and still is?) racistly called a "flesh-colored" crayon. In other words, she looks indisputably Caucasian. As for the Queen, maybe we're not so sure.

Disney takes Snow White's Caucasianity to extremes. Her nose is so small that she almost has none. Her profile is reminiscent of Lon Chaney, Sr. in the



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**Archetypes of "Beauty" and "Ugliness"? In the film, Snow White's jealous "Wicked Stepmother" exhorts her to eat a poisoned apple because she's "the fairest of them all."**

movie contrasts the clearly mature, graceful beauty of the queen with the brainless, insipid, goody-goody, puerile beauty of the "little princess," equating kindergarten bodies with romantic attraction and adult female sexuality with danger and evil. Of course, Disney wants children to identify with the heroine, but just *how old* is the "little princess"? She

Phantom of the Opera. And her thin upper lip appears to be immobilized in such a way that her upper teeth are constantly visible (the love-me-I'm-a-little-chipmunk look imitated by many girls ever since).

Is this somebody's idea of beauty? Apparently it is. But whose? And how many girls and women have bought into this?

The kids in the audience in 1987 were not much enthralled by Snow White. They were, though, visibly afraid of the Queen. ("Uh-oh" I heard several of them say, when the Queen turned herself into an old witch.) The Queen, if you are familiar with the story, is driven into a jealous rage because a mirror (whose opinion she takes seriously) says Snow White is better looking than she is. So the Queen transforms herself into an "ugly witch" (who, in the cartoon, looks quite a bit like a caricature of my real-life grandmother, by the way) in order to poison her rival. It's almost too obvious to mention how totally out-of-character it would be for *vanity* to motivate a beautiful woman to make herself deliberately old and wrinkled. The propaganda of the story is equally obvious--but wouldn't be to impressionable children. The stereotype of an old woman as ugly, as bad, as undesirable. The setup that the younger and whiter you look the prettier and the more "good" you are. Pitting women against each other so that a man can walk in and rescue one from the other (in a cameo appearance, I might add--the prince has no personality and plays no part in the drama except for his *deus ex machina* at the end).

Disney took his version of the Snow White story from the Grimm Brothers tale published in 1812. A still earlier published version written by Giambattista Bastia appeared in Italy in 1636. Typically, men who collected and published such folk tales and fairy tales got them from women--relatives, often servants--whose names they usually did not credit, and who had passed them down for generations. Many of these stories contained rape, child abuse, and abandonment as central elements. This is not to say that such stories were woman-positive--but that the kind of reality children were exposed to was reflected in the stories told to them.

In Disney's story, a veneer of romanticism and burlesque overlays his fundamental sexism. Disney made sure to put plenty of slapstick humor in--the stock in trade of early cartoons--in case the romantic stuff was too boring for the kids to sit through. And, at least when I saw

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*ABOUT THE WRITER: Jorjet Harper is arts and entertainment editor for 'Outlines,' the gay and lesbian news-journal based in Chicago. She writes fiction and nonfiction.*

the movie, the kids were most interested in the dwarfs. They came alive whenever the dwarfs appeared, and clapped and laughed whenever a dwarf bumped into something or otherwise got hurt. (Anyone interested in commenting on what this type of portrayal does for the image of disabled people—especially for people with achondroplasia, commonly known as dwarfism?) They also enjoyed the frequent appearances of a wide assortment of squirrels, chipmunks, bluebirds, skunks, little deer, rabbits, and other furry forms of cartoon animal life.

"Is it over yet?" one kid kept asking his mother as Snow White, victim of the Queen's poisoned apple, lay as if dead under a glass case with the dwarfs standing around sniffing. Here the Prince makes his second cameo appearance, shamefully ignoring all the grief-stricken dwarfs as if they were second-class citizens, which he probably thinks they are. He kisses Snow White, reviving her, and—without so much as a "thank you" to the faithful dwarfs—he carries her off sidesaddle on his horse.

A thorough analysis of all that's offensive about this movie's script, gestures, assumptions, and characterizations could go on for many pages. Merely to watch this female airhead singing "Some Day My Prince Will Come" as the dwarfs sigh and lower their eyelids dreamily is to bear witness to one of the deepest emotional cesspools of Western Civilization. But if you think *Snow White* expresses sentiments from a time past and is not much worth worrying about, consider that a new generation of children is being directly exposed to it via video, and that its 1987 rerelease took place in over sixty countries in ten languages. That "timeless" (as *The New York Times* rhapsodized) Disney "magic" is still with us, so that even today children of color in Third World countries are being taught—under the guise of a harmless kiddie show—that beauty and goodness belong to "the fairest of them all."

## BAMBI

Disney's second fully animated feature was *Bambi*. It was released in 1942, and was based on a 1935 novel by Felix Salten about the life of a deer in the forest. It's possible that more children have been traumatized by the death of Bambi's mother than by any other scene in a Disney movie.

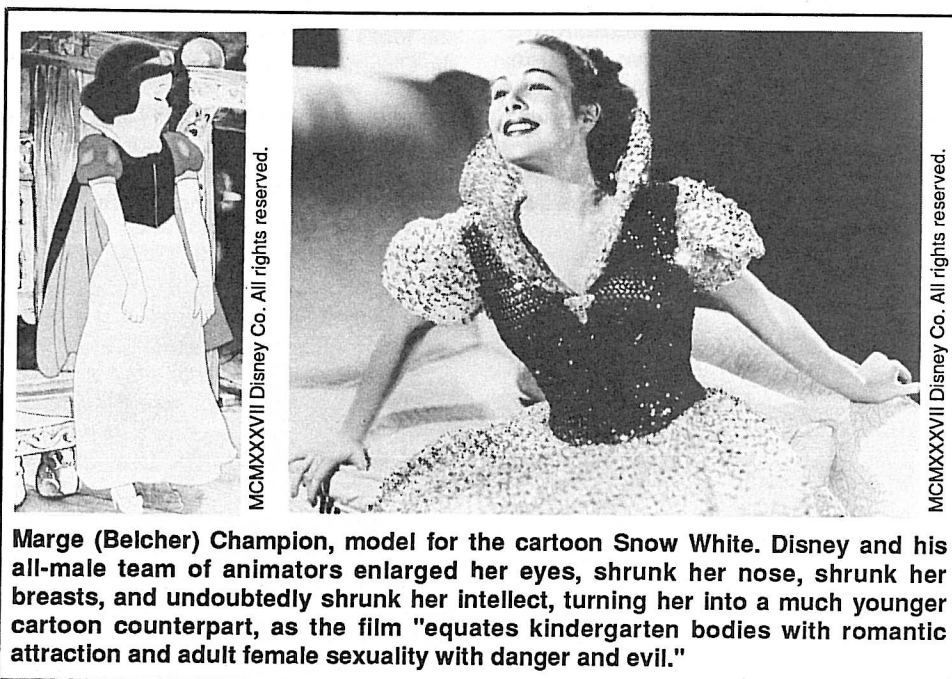
"I respect nature very much, and by watching and observing the habits of creatures of nature, man [sic] can learn a lot," Disney said on the release of the original film. He was so concerned with realism that his animators had to dissect a real deer at the studio to study its ligaments and musculature. "By the second night," recalled one artist, the carcass "began emitting a pungent odor."

And so it is with the movie *Bambi* today.

Despite Disney's pronouncements about learning a lot from nature, he was interested in the opposite: in imposing human values on animal behavior. In fact, the original novel dealt with predatory relationships among animals as much as

As a matter of fact, he depicts all the animal families with mothers watching over the babies, and with fathers nowhere to be found. Well, come to think of it, I know a lot of kids who could relate to that. But where is Mr. Quail, for instance? Perhaps he's busy at the office. This mysterious disappearance of all the daddy animals is never explained, but sex roles are nevertheless totally polarized. In the springtime when Thumper falls in love, we see him lying in his girlfriend's lap. She strokes him with her long polished fingernails, bats her long eyelashes, and appears to have a human bosom.

Bambi's father is around—he drops in like a visitation from god. At the movie's beginning, when all the wood-



**Marge (Belcher) Champion, model for the cartoon Snow White. Disney and his all-male team of animators enlarged her eyes, shrunk her nose, shrunk her breasts, and undoubtedly shrunk her intellect, turning her into a much younger cartoon counterpart, as the film "equates kindergarten bodies with romantic attraction and adult female sexuality with danger and evil."**

it did with their danger from human hunters. Disney transformed the story into his own anthropomorphic vision of sexuality and family life, making "nature" a paeon to patriarchy.

"Walt took out all the stuff from the book about survival of the fittest and animals killing each other," said Ollie Johnston, one of the supervising animators.

And what did Disney replace it with?

"Good morning, Mrs. Quail," says a bunny in an apron. "Good morning, Mrs. Rabbit." When Thumper, Bambi's rabbit friend, is unruly, his mother scolds: "What did your father tell you this morning?"

This is Disney's idea of respecting nature and observing the habits of its creatures.

land animals come to see Bambi, the newborn "prince" of the forest, a strong Christian theme comes into focus: Bambi's mother sits in a glen with her newborn like the Virgin Mary in a manger. Silhouetted high up on a ridge is the aloof, omnipotent father deer, like god looking down from heaven. (I'm not making this up; go see the film if you don't believe me.) That's all the support he gives. Even when Bambi and his mother are caught in a scary thunderstorm, his father doesn't join them. In fact, mother deer is in such awe of her mate that she wouldn't think to wonder that he's never around. It's not until the young bucks butt horns that the regal Prince of the Forest appears. "He's very brave and very wise," says Bambi's

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# REDWOOD RECORDS UPDATE

By Karen Hester and Toni Armstrong, Jr.



Redwood Cultural Work: Jo-Lynne Worley, Holly Near, and Joanie Shoemaker.

fortieth birthday on July 9 with a special dinner/concert party in the hills overlooking the Bay.

The non-profit arm of the label--Redwood Records Cultural and Educational Fund (RRCEF)--was established in 1983 to offer technical assistance and consulting in the fields of culture and education. The organization has lent its talents in the past towards bringing Ferron from Canada and Judy Small from Australia, as well as groups like the exiled Chilean group Inti-Illimani and other artists from outside of the U.S. to perform here.

Joanie Shoemaker, Jo-Lynne Worley, and Holly Near have recently decided to join the record company with RRCEF and create one non-profit entity. "As far as we know, a precedent has been set," says Jo-Lynne. "No other for-profit record label has opted to become a non-profit cultural organization. Our vision is to create change in the world." The owners say Redwood Cultural Work will continue to operate on the premise that people's lives are enriched, and potentially changed, by exposure to each other's cultures and traditions.

How will the non-profit decision affect women's music? RCW hopes it will allow the group to record and promote more artists, especially international artists who they may not have been able to record in the past due to economic restraints. "It will allow us to do more concert presenting," says Promotions Director Karen Hester, "both locally and nationally, both with Redwood and non-Redwood artists."

Recent Redwood releases of special interest to the fans of women's music include *Sky Dances*, Holly Near's fourteenth album; *Freedom to Love* by Canadian artist Faith Nolan; the debut album

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**ABOUT THE WRITERS:** Karen Hester is coordinator of promotion at Redwood Records; Toni Armstrong, Jr. is the managing editor of 'HOT WIRE.'

Redwood Records and the Redwood Records Cultural and Educational Fund recently joined into one non-profit organization called Redwood Cultural Work. According to Redwood, the company's main purpose has been to develop and promote progressive music. [See "Redwood Records: More Than Holly's Label," July 1986.]

Since 1972, the record company--founded by Holly Near--has produced and distributed records and presented concerts by dozens of artists who sing for peace, justice, feminism, and human rights. Starting as a mail-order business in the Near family home in Ukiah, California, the label grew steadily to include other progressive artists, the first of which was Sweet Honey in the Rock.

In 1980, Near created a partnership with Jo-Lynne Worley and Joanie Shoemaker to expand the label. With forty five releases, more than 1.5 million records have been sold in the United States, all from a company that set out to spread

ideals as much as to collect revenues. Redwood has established itself as a leader of alternative music with diverse social and political conscience. Redwood's cultural vision continues to be guided by the belief that music is a powerful force for cultural exchange and understanding.

"Music has power which affects all who hear it," says Holly, who has been working on writing her autobiography. "Redwood is here to bring music that gives both artists and audiences an opportunity to grow, to defy labels, and to come to some new recognition of themselves. In our experience, life *is* change. And if we can help some hearts to open through the universal language of music, then we've done what we set out to do sixteen years ago. Encourage diversity. Support experiment. Provoke thought. And nurture feeling. We are not content to leave our audiences unstirred. Redwood is a chance for personal and cultural growth." Holly celebrated her

# MANY WOMYN, MANY VOICES: WOMONSONG'S TENTH ANNIVERSARY

Reported by Shona



Kory Falbacher

Primary conductor Lynn Fendler leads the reunited members of Womonsong in the chorus's anthem in the *Many Womyn, Many Voices* concert.

*I want to hear a womonsong  
Sweet and clear,  
Deep and strong...*

As I purchased my ticket in the lobby of Madison's Barrymore Theatre, fathers herding children and women holding hands filed past me into *Many Womyn, Many Voices: A Womonsong Revue*. An elegant, white-haired grandmother sat in the front row, face aglow with anticipation and pleasure. The curtain rose and the women on stage launched into a chant/round of "What Are Little Girls Made Of?" by D.C.

Culbertson. While one section trilled the classic, sickly-sweet "Sugar and spice and everything nice," the next broke into, "Gloria Steinem, Susan B. Anthony, Janis Joplin..."

Womonsong's March 11 concert in honor of International Women's Month 1989 had begun.

Program notes describe the performance as "exploring some of the many forces acting on womyn's lives, honoring our differences and rejoicing in our connections." Divided into eight sections, the show touched upon history, work, social responsibility, culture,

sexuality, oppression, and "growing from reaction to strength." The evening--carefully balanced between humor and seriousness--included skits, seven poems, twenty-three songs, and two slide presentations woven together to create a rich tapestry of images and insights, celebrating the herstory that too often lies trapped beneath layers of "sugar and spice."

Among many highlights, a skit about Womonsong offered a glimpse of feminist process in action ("Okay, now we're voting on whether or not we should vote..."). Then, "Women's Work"



opened with a slide presentation-- pictures of Womonsong members on the job (at home, in offices, classrooms, construction sites, delivery rooms, and more) were projected on a skrim in front of the choir as they sang "What Does Your Mama Do?" by Si Kahn, with some changes in the words by Womonsong members. Later, disembodied voices reading Bernice Johnson Reagon's powerful "Are My Hands Clean?" from a blacked-out stage admonished us to keep in mind that our purchases can often contribute to the oppression of others.

"Oppression: From Reaction to Strength" built up to a second slide presentation, featuring images of women ranging from ancient Goddess statues to modern advertising sex kittens and back again, superimposed above the chorus as they sang "Roly Poly People" by Judy Small. Bringing the evening full circle, the final section "Together We Stand" celebrated the strengths and diversity of women. Genny Lim's poem "Wonder Woman," Betsy Rose's "Don't Shut My Sister Out" (arranged by Womonsong member Tamara Seeker), and Bernice Johnson Reagon's "Seven Principals" led to "Girls Just Want To Have Fun." The conductor invited all former members of Womonsong to join them, and old friends were greeted with open arms as more than 100 women packed the stage, singing the group's anthem "Womonsong" as an encore.

Conceived last year by Tess Meuer, *Many Womyn, Many Voices* stemmed from an idea that had been kicked around the chorus for several years. The show marked Womonsong's tenth anniversary as Madison's feminist choir. Currently, the choir has between sixty five and seventy five active members, making it one of the largest groups in the country. Encouraging women toward expression and self-confidence, the group focuses on individuals rather than issues, although social and political awareness grows naturally out of this nurturing environment. "We want to be accessible and available to all women who want to join us, who enjoy music and singing," says Lynn Fendler, who is celebrating her ninth year as member and primary conductor for the choir.

Reflecting the diversity of choir members, music varies greatly in subject matter and style. "One of the things about us is that our membership changes," explains Jade. "Membership used to be

open every six months; now it changes every week--any woman can join us at any time." Member Patty Donovan adds that the amount of serious music versus fun music is often an issue. "By 'serious' I mean tone, not style," she says. "We use lots of different styles of music; we'll rewrite '50s music, songs from musicals, Cole Porter Things that aren't necessarily feminist can be 'reclaimed.' That's great fun."

Words and their meanings are discussed at rehearsals. "Different words

## "Who is to say that studying lots of dead white German males makes someone qualified to conduct a women's chorus?"

have varying connotations for people," Lynn says. "Often at that point in a song people sing whatever they want to. So one person will hear one thing, and someone else another...musically, as an artist, I think that that's really neat and very political, very freeing. It also offers free choice--it doesn't impose one person's values on anyone else in the group."

No matter the tone or style, a shared criteria for song choices is that all the music must be positive for women: either by or about women. Occasionally, the choir performs songs by men, but they must be supportive of women and their struggles.

"It's not easy to get good music for a feminist chorus," Lynn points out. "Ten years ago, it was even worse--there was virtually nothing available. Now, we're a resource; other groups from Sistersingers [the network of feminist choirs] come to us because we have such a huge library of arrangements. A lot of the music we perform is written or arranged by Womonsong members. In *Many Women*, for example, four of the twenty three songs were written--and seven others arranged--by choir members."

Guest conducting is another opportunity open to any member who

wishes to try. This works at several levels; if members are uncomfortable about conducting in performance, they can teach or conduct at rehearsals or co-conduct. "I prefer the term 'conductor' to 'director,'" Lynn stresses. "It's a very important distinction for me. Using an electrical analogy, a conductor is grounded, and has no resistance. 'Director' implies someone 'controlling' the focus for the group. We recognize that there are many different styles of conducting. Women who make music make it their own way," she says. "Who is to say that studying lots of dead white German males makes someone qualified to conduct a women's chorus?"

To make the choir accessible to as many women as possible, dues are on a sliding scale and membership is open to all women, regardless of ability to pay. Bus fare for field trips and out-of-town concerts is subsidized from a fund in the treasury. Noting that the lack of childcare facilities could make participation difficult, a can is passed around each rehearsal to collect for a childcare fund. "Despite our size, Womonsong runs on a very small budget...all labor is voluntary," explains Lynn. "Everyone who comes to rehearsals contributes equally. Some offer support and love; there's also publicity, notetakers, facilitators and organizers. The other roles aren't as visible as conducting, but they're just as important. It's a cooperative effort."

Working together, Womonsong continues to honor members' differences while rejoicing in their connections. "We want to get bigger in our ideologies, in the diversity of women, and in what we envision we can be and do. A show with the scope of *Many Womyn* was a big stretch for us, but now we can say, 'What next?' It's spiritual food. Very nourishing. It's 're-creational' music in its best sense," says Conductor Fendler. "Then again, there are some members who don't like to perform. They come to rehearsals to sing and share, but don't perform, and that's okay too. Being a strong, fluid group with an emphasis on openness is, in itself, a powerful political statement." ●

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LOCAL WOMEN  
MUSICIANS**

# Women in the Director's Chair Eighth Annual Women's Film & Video Festival

By Annie Lee Leveritt and Ellen Meyers

The 1989 Women in the Director's Chair Festival took place March 8-12, 1989 at Chicago Filmmakers in Chicago. This year's festival screened ninety seven works produced and/or directed by women, with approximately fifteen of the mediamakers in attendance. The eighth annual festival took "Risk" as its theme.

Studio D--the Canadian Film Board's Women's Studio founded in 1974 as a part of the Canadian Film Board by Kathleen Shannon to give women a chance to pursue a career in quality filmmaking--was singled out for a special tribute by the festival programmers. Funded by the Canadian government, Studio D has enabled women filmmakers to produce more than eighty films on such topics as pornography (*Not A Love Story*), women's history (*Behind the Veil*), and nuclear war (*If You Love this Planet*). A number of Studio D's films were screened at this festival.

One of the festival's strongest works shown at the festival was Elena Featherstone's *Visions of the Spirit*. This documentary about writer Alice Walker begins with scenes and clips from the feature film *The Color Purple*, and its importance to those participating in its production. Walker talks about the strength of Black women and how this is reflected in her writings. Her characters start out at the worst place in their lives and struggle out and up. She feels everyone has a best and worst self, and a tragedy of life is that some people never strive to be their "best self." Her relationships with other women in her family are seen through interviews with her sister, mother, and daughter.

Walker speaks about her childhood in the field as a daughter of a sharecropper. Her hometown of Eatonon, Georgia celebrates itself as the birthplace of Joel Chandler Harris, the creator of *Uncle Remus*. Despite the fact that both Flannery O'Connor and Alice Walker are from the same town, there is no plaque honoring either of these women in the town center.

*Black Women of Brazil* (Silvana Af-

ram) speaks to the oppression Black women experience in Brazilian society today. Blacks came to Brazil from Africa as slaves; this work conveys the synthesis of African and Latin cultures into a unique Brazilian Black culture through samba dance sequences and religious rituals. A woman in the film says, "Black women are a race of force and dignity... it's up to us to change the world." Black women in Brazil have traditionally worked as laborers or domestics because of lack of access to education, money, and skills. There were strong statements from women who have broken out of this internalized racism as well as from those who feel trapped by it.

*Black Women Of Brazil* and *Visions of the Spirit*--both of which had strong feminist messages--appeared in the same program block with several other works. *Visions of the Spirit* might have been better re-scheduled at the program's end; it seemed that most of the audience came specifically to see it, and could not devote full attention to the rest of the program.

The program block including *Connection: An Ethiopian Tale* (Myrna Schloss) and *Some People* (Mary Easter) was one of the few blocks attended by a substantial audience of people of color.

*Indians, Outlaws and Angie Debo* (directed by Martha Sandlin) pays tribute to the Oklahoman herstorian Angie Debo, who exposed a statewide scam to defraud Native American Indians of their land. Armed with a Ph.D. in history in the 1930s, Debo could not get an academic job, so she landed work doing research on the history of the Native American Indians in Oklahoma. Traveling for the WPA to the National Archives in Washington, D.C. and working from other primary sources, she uncovered a widespread process by prominent state officials and public personnel against Native Americans following the discovery of oil on their land. During her lifetime she wrote several historical works about Native Americans in her state, though it is only her one novel that

is recognized in Oklahoma school curricula. Honored late in her life for her work, she presented a dynamic portrait of a woman who believed in her convictions and followed them despite adversity.

*Stripped Bare: A Look At Exotic Dancers* (Caitlin Manning) presented conflicting viewpoints by a number of women who work in the sex industry. Portions of the video dealt with lesbians and lesbian erotica in the sex industry.

"I am a lesbian stripper with an ear-ring and a tattoo," says one woman profiled--a woman who is also an MBA student who says this work gives her flexibility with a more-than-subsistence-level income. The tape also interviews an ex-sex industry worker and former prostitute who no longer works in the business. (She now does artwork as a form of therapy about her past and her experiences.) These two women presented a strong contrast to each other. Also interviewed are two prostitutes who are "old" at thirty, and several other sex industry workers including a lesbian couple.

Debbie, the owner of Blush Productions and of *On Our Backs* magazine, operates these businesses for lesbians. "I live and breathe to make sex beautiful," she says. There is a segment at a strip show for lesbians by lesbians and the members of the audience are asked their reaction to the show. This is countered with interviews of male customers outside strip shows and their reaction to the dancers. "Dancers are a commodity that is precious," says Debbie.

Other women in the sex industry speak of harsh and degrading conditions, and of working in the industry because of economic necessity instead of by choice. In the same program block as *Stripped Bare*, Sarah Wynter's *Prostitution: A Matter of Violence Against Women* was screened. The production's participants were from Whispers, the organization composed of former prostitutes and sex industry workers. This work presented interview after interview with women who were used and abused while working in the sex in-



dustry. Their pain becomes overwhelming for the viewer after awhile, even though their individual stories are important.

Three other works need mention. *Snakes and Ladders* (by Australians Trish Fitzsimmons and Mitzi Goldman) examines the Australian educational system and its systematic oppression of women. The work uses a "pop-up" book type of visuals for women's herstory in that country, intercut with archival footage and interviews with women. *Not A Jealous Bone* (Celia Condit) is an opera video about aging. Condit's use of music and images leads the viewer to re-examine her own views about aging. *Sentimental*

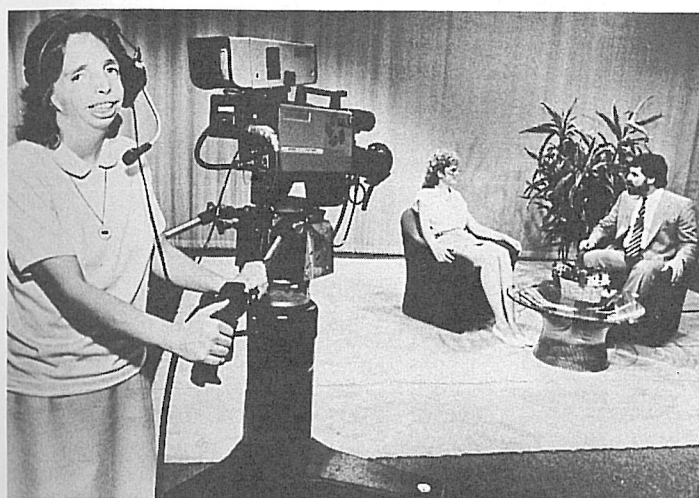
run video equipment and create their own videos.

*My Life Story* (by Barbara Jean Gregornik, a Project VITAL graduate) traces her life as a person living with Treacher-Collins Syndrome. Gregornik's video won a first prize at the 1988 Hometown USA Video Festival. *You've Got Me Working Day and Night* (by Sharon Conrad, another Project VITAL graduate) takes a humorous look at the events occurring in a day at Little City.

Well attended by an audience of differently abled people, the "Taking One's Life in One's Hands" series was a very effective programming decision by the festival committee.

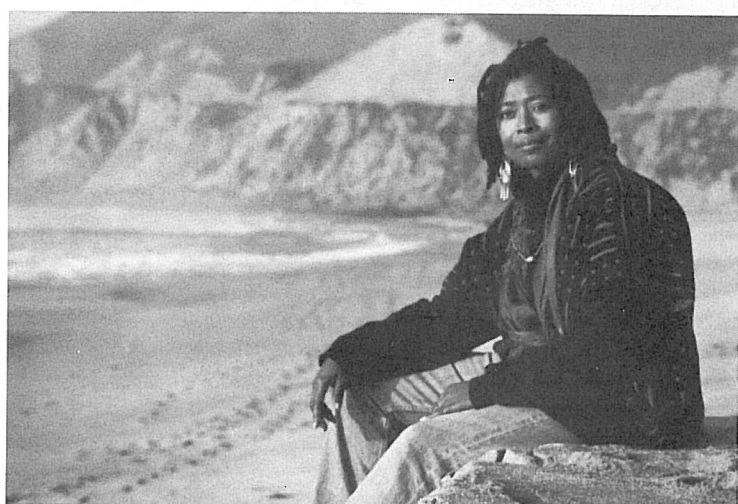
able record of one of photography's great artists.

Two blocks of lesbian works were programmed in the festival. They primarily consisted of experimental and narrative works. Two films that stood out were *Hazel's Photos* (Doreen Bartoni) and *Out in Suburbia* (Pam Walton). *Out in Suburbia* is a polished production that provides a good introductory look at issues that lesbians face in their lives. A young Black woman talks with her mother about coming out; a lesbian couple having twins talks about raising a family; a middle-aged lesbian talks about looking butch; and a popular teacher talks about her conflict between wanting



Little City Foundation

Award-winning videomaker Barb Gregornik, graduate of Project VITAL, made *My Life Story*.



Women Make Movies

In *Visions of the Spirit*, Alice Walker talks about the strength of Black women and how this is reflected in her writings.

*Women Need Not Apply* (Diane Garey and Lawrence Hott) traces the herstory of nursing through present day interviews with nurses and nursing pioneers, training clips, and archival materials. The content reflects how technology distances medical personnel from patient relationships and nurses from their professions.

"Taking One's Life in One's Hands," a program block made up of works by and about women with disabilities, included two works--*My Life Story* and *You've Got Me Working Day and Night*--made by residents of Little City in Palatine, Illinois. (Little City provides housing and training to a community of 300 children and adults with developmental disabilities.) One of Little City's training programs is Project VITAL (Video Induced Training and Learning), which teaches developmentally disabled people how to

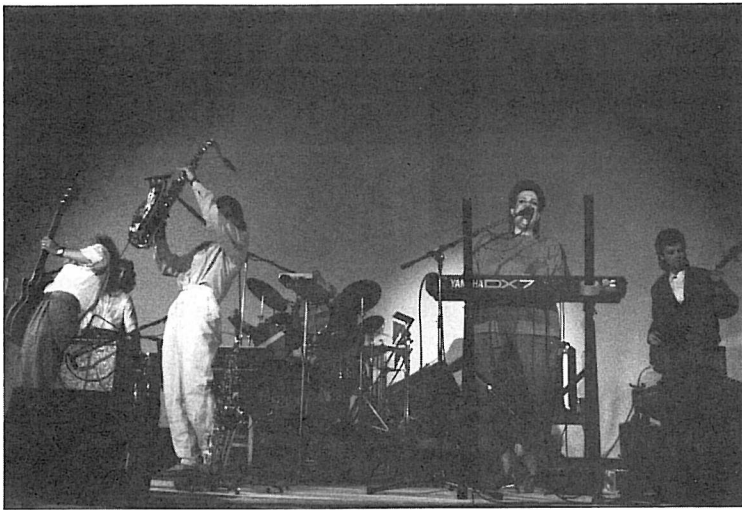
Two Academy Award nominated films were shown. *Family Gathering* (Lise Yasui) explores the effect of Japanese-American internment during World War II on three generations of the filmmaker's family. The film uses family home movies, archival footage, and contemporary interviews with family members to tell a poignant story of loss of dignity and broken lives. *Portrait of Imogen* (Meg Partridge) combines more than 200 images of renowned photographer Imogen Cunningham with a sound track of Cunningham reminiscing about the works and her career. (This film makes you feel as if you are sitting with Cunningham in her living room as you view her portfolio.) Director Partridge was Imogen Cunningham's granddaughter, and her access to the photographs and the recorded conversations with Cunningham at age 93 (shortly before her death) provide us with a valu-

to be an openly gay role model and wanting to keep her job. (Other issues are addressed as well.)

*Hazel's Photos* uses still photographs of turn of the century women, seemingly in drag, for its visuals. The contemporary women's voices on the soundtrack speculate about the pictured women. Are they lesbians or not?

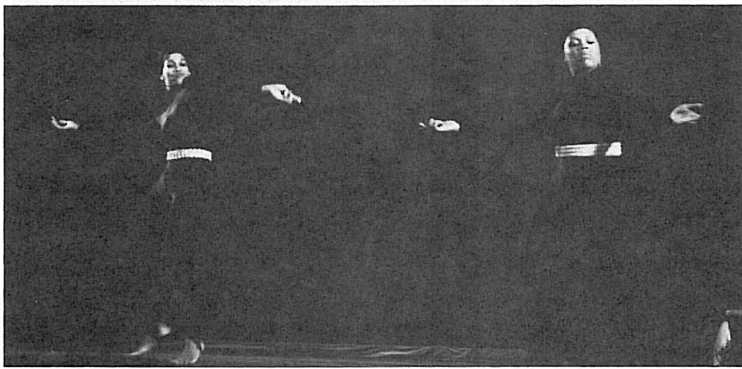
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**ABOUT THE WRITERS:** Annie Lee Leveritt has been on the 'HOT WIRE' staff since 1985. She has a B.A. in Mass Communications with an emphasis in film. She is particularly interested in the role media plays in social change. Ellen Meyers has an M.A. in Film & Video. She is a media consultant who is currently completing 'Walk With Me,' a documentary about four people with AIDS.



**Amethyst, Showcase and Dance band**

Marcy J. Hochberg



**Asma Feyjini & Roberta Stokes, dancers with Edwina Lee Tyler**

Marcy J. Hochberg



**ChaCha Linguine (alterego of Chuckie), with the '50s "rock & role" band The Fabulous Dyketones**

Marcy J. Hochberg



**Writer Merlin Stone, Spirituality Conference**

Toni Armstrong Jr.



**Writer Lee Lynch, Writers' Conference**

Toni Armstrong Jr.



**The socially relevant theater/dance/martial arts of The Dance Brigade**

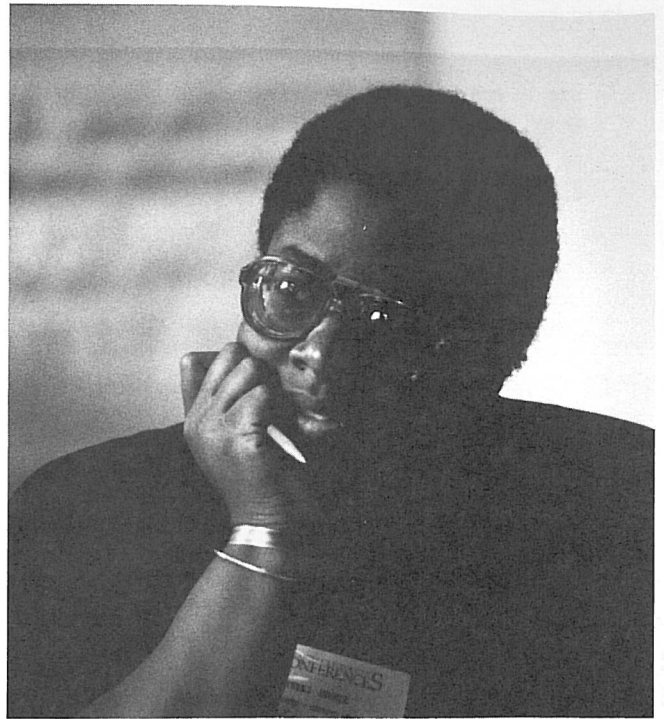
Marcy J. Hochberg





New duo: Libby McLaren and Robin Flower

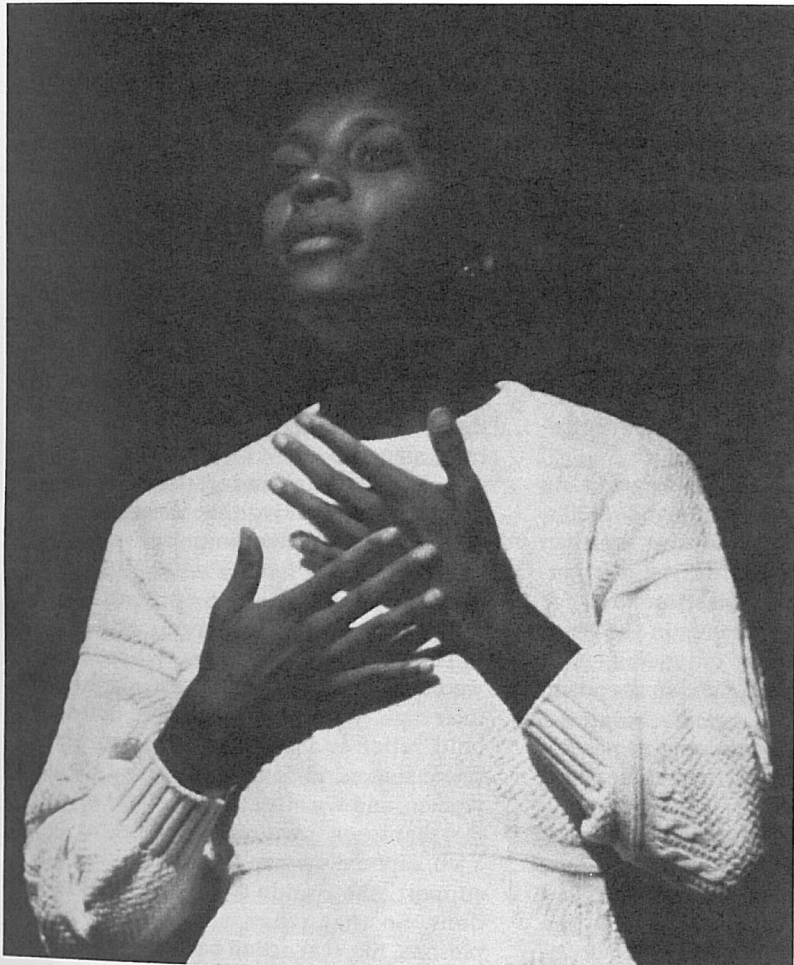
Toni Armstrong Jr.



Writer Terri Jewell, Writers' Conference

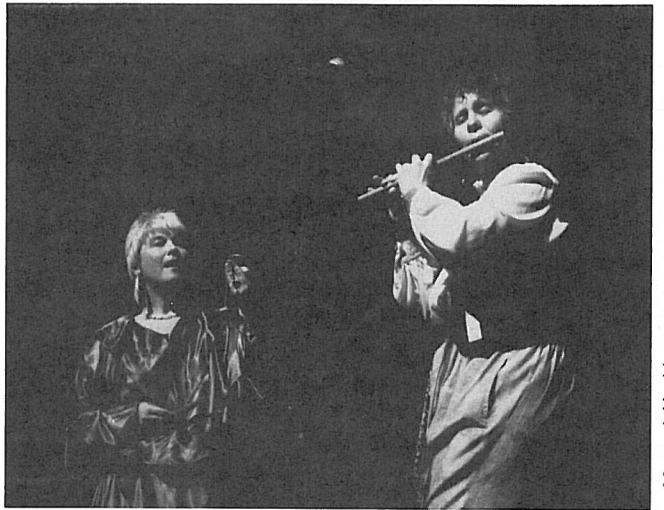
Toni Armstrong Jr.

# 1989 NATIONAL WOMEN'S MUSIC FESTIVAL



ASL interpreter Ariel Hall

Toni Armstrong Jr.



Z Budapest and Kay Gardner, opening the Night Stage

Marcy J. Hochberg



Writers, activists, and all-around heroines Del Martin and Phyllis Lyon, festival guest speakers

Toni Armstrong Jr.

# independent women's blues

# MEAN MOTHERS

By Rosetta Reitz

"Mean mother" at first sounds like a contradiction. But it isn't, if you understand its popular meaning. "She's a mean woman" is really a compliment, meaning this person is serious and will not put up with nonsense. She is not someone to trifle with or to take lightly. It is a positive view of an independent woman, granting her the regard she deserves as one who will not passively accept unjust or unkind treatment.

Mean women are to be celebrated for being forthright and honest—and for insisting upon their dignity. This stance has earned them many epithets however, including one used by some social scientists: *matriarch*. Matriarch is a dirty word in this culture, and its current meaning needs turning around to more accurately convey what the word originally meant—strong woman, a woman with authority who takes responsibility and nurtures those she loves and usually anyone else who comes into her orbit.

A strong woman learns how to live with adversity; she does not fall apart. Nor does she hide from strong words like "mean", "matriarch" or "Big Mama" but embraces them, as we do the sixteen strong women featured on the album *Mean Mothers, Independent Women's Blues Volume 1* (Rosetta Records, Women's Heritage Series, 1980.)

Many people think that the women who sang the blues were lamenting and moaning about lost love—but this is only partly true. That they sang of this sadness no one will deny, but they sang about many other things too.

The blues covers a wide spectrum of experience. It is a *form* of expression, a highly developed, sophisticated form for communicating feeling, many kinds of feeling. To reduce the women who sang the blues to only one aspect of their expression is to do them an injustice. Their lives were multifaceted and rich in spite of the historic stereotyping imposed on them.

The blues express the concerns of the people who sing them as well as

those who regularly listen to them. When Bessie Smith sang "Backwater Blues" in 1927, it was a statement of deep sorrow about floods, especially the worst flood in the history of the Mississippi River, which made over half a million people homeless. She also sang "Mean Old Bedbug Blues," a very real problem when you can't sleep for scratching. Helen Humes, also in 1927, sang "Garlic Blues" because her boyfriend reeked of the remedy for his cold. Victoria Spivey's "T. B. Blues" sold well because tuberculosis was common in the '20s and '30s. [Women's music audiences were fortunate to see Victoria Spivey perform live at the National Women's Music Festival/Champaign many years ago.] Georgia White sang "Toothache Blues," and Sippie Wallace's "Trouble Everywhere I Roam" was about her grief over her mother's death. There was every kind of blues for every kind of life experience. There were blues about trains and sex and food and natural disasters and death and prisons, blues about love and hate and sad times and happy times, and there were arrogant blues and submissive blues and blues about the absurdities of life. And there were independent women's blues. The album *Mean Mothers* focuses on the last because they have been neglected in favor of the victim-variety blues.

When the classic blues singers sang and recorded in the 1920's and 1930's, their songs were issued on what was then called "race" labels—that is, the distribution of those records was intended for black markets: record stores in the black communities of major cities and mail-order buyers who responded to the ads in black newspapers. It quickly became a big business. Some record companies decided to offer some of these blues to a wider public. Which songs do you think they chose? You guessed it. The sad, suffering "Daddy Won't You Please Come Home?" rather than "Trust No Man" and "I Can't Use You No More." Was the editing, stressing victimization, unconscious? Who knows?

The blues women had a commanding presence and a refreshing robustness. They were nurturers, taking the yeast of experience, kneading it into dough, molding it and letting it grow in their minds to bring the listener bread for sustenance, shaped by their sensibilities. Their rich use of the vernacular, sometimes with bravura, sometimes with fastidious precision, sometimes with baroque embellishments, sometimes as incantation, illustrated the eternal affirmation of their spirit.

Although the structure of the blues is formal, there is plenty of room for improvisation, so the same idea can be expressed in many different ways. The following classic Ma Rainey example is not on *Mean Mothers* because it is available elsewhere, but it is a strikingly poetic one (she wasn't called "Mother of the Blues" for nothing):

*If you don't like my ocean,  
Don't fish in my sea,  
Stay out of my valley,  
And let my mountain be.*

It was restated by Bessie Smith as:

*If you don't like my peaches,  
Don't shake my tree.*

Many years later Billie Holiday used these lines too, as did many of the classic blues singers.

It must be understood from a historical perspective that these women were not independent in most aspects of their lives. That is why when they *did* assert themselves, in their private lives, when they would or would not give affection (and to whom), when they would or would not accept a violation of their dignity, then we place those times in bold relief and admire their courage. These singers, remember, represent many women, and we must not lose sight of the fact that when a woman was working on a job, especially when she had children to support, she couldn't be very independent. So that when she was, in her personal life, that action becomes heroic.

It is the form this expression took



that makes these legendary blues so compelling. They were fashioned from women's everyday lives and were turned into art. When we listen to them, our own experience becomes reinforced, clarified, intensified. It awakens in us more dimensions, giving us a fuller, richer and more intimate sense of our own lives. The incisive metaphors cited above are the thoughts of proud women. Nowhere in American literature can we find poetry more gorgeous than these oral expressions from the black American culture. Emily Dickinson, Edna St. Vincent Millay, and Marianne Moore would have agreed, I am sure, that to match this richness would be difficult.



Billie Holiday

© Rosetta Records

The album begins with the frolicking "Good Time Mama," in which the humor in the music is as clear as it is in the lyrics. Comedy, irony, satire, mockery, and sarcasm are all elements in this music, along with its sadness. The intention is also fun, fooling around, outrageousness and hilarity.

To enter the world of these women is to touch the spirit of comedy in the tradition of folk, responses to life with its fantastic beliefs and its beliefs in fantasy. We cannot be sure, then, when Martha Copeland sings:

*Men what ain't holdin nothin,  
that's the men I just can't use.  
So boys, when you ain't got it,  
I ain't got no time to lose.*

that this statement is not her wish more than her reality.

See how freely she changes a classic line to suit her construction:

*I'm a good time mama,  
so monkey man let me be.  
You can't get my peaches,  
so don't try to shake my tree.*

Bessie Brown sings *It's so disgustin, to keep on trustin* because there "Ain't Much Good in the Best of Men Nowadays," and that was in 1926, more than fifty years ago.

Maggie Jones was one of the Big Mamas of the 1920s. Her "You Ain't Gonna Feed in My Pasture Now" is a typical independent blues song, letting the old love know he's been replaced.

Susie Edwards, from the popular wife-husband vaudeville team of Butterbeans & Susie, whose angry domestic quarrels on stage had an underlying tenderness, always ended up on top. She was a delightful singer, and this is an especially sensitive track because of the



Ida Cox

© Rosetta Records

one-string fiddle accompaniment.

Bernice Edwards accompanies herself on the piano here. She learned to play while growing up in the musical Thomas' household in Texas. Members of that family, which included Sippie Wallace, Hociel, Hersal and George Thomas, were all extraordinarily gifted. How many women do we know today who could say as plainly as Bernice does,

*You're a dirty mistreater,  
You don't mean one woman no good.*

If there was ever an independent statement, it's:

*I can do just what I wanna do.  
I have face to be a mistreater, baby,  
just like you.*

When Virginia Woolf tells women they learn from their mothers, she isn't speaking of physical mothers only but of spiritual ones as well. These mean mothers are an important part of America's heritage, and we have been robbed for too long of the knowledge of their

ability to confront their lives with unblinking candor. Contemporary women are trying to learn what these women knew more than fifty years ago—to try to live life without deception, of themselves or others. Existential confrontation? These women invented it.

Gladys Bentley's growl on "How Much Can I Stand?" is her own voice, not a trumpet, although she sounds like one. It is this human growling sound that trumpet players try to imitate. Here we have an early example of the female influence in the development of scat singing (using the voice as an instrument).

Mary Dixon carries the growl-scat further on the opening of "You Can't



Bessie Brown

© Rosetta Records

Sleep in My Bed." These wonderful sounds were a common style in the blues singing of the '20s in the honky-tonks and cabarets, but were not often recorded. If you think you're misunderstanding the words when you hear:

*You're too big to be cute  
and I don't think you are clean.  
You're the darndest lookin thing,  
that I have ever seen.*

you're not. She is saying precisely that! You are also hearing right when she sings

*You'd better be gone when my man  
comes in.*

*Stop shakin your tail  
'cause I don't know where you've been.*

This is humorous, but the fun is deadly

*There are numerous titles in the 'Women's Heritage Series' on Rosetta Records. For a full listing of titles, for information about the work of Rosetta Reitz, or for more information about specific women musicians of historical significance, write Rosetta Records, 115 W. 16th St., New York, NY 10011.*

serious. The blues songs, remember, tell us about the concerns of these women. Concerns that were supposed to remain hidden because they violated social codes. That is why the blues was called *devil's music* and was condemned in church services and forbidden in many homes. Monogamy was ignored in many of these songs. Mary Dixon sings about her health concerns. The social histories of the 1920s and 1930s ignored important information, like the way women dealt with birth control and the way people handled the common varieties of sexual infections as well as the very serious ones. Is it being "mean" or self-protective to reject a lover because his cleanliness is in question?

Bertha Idaho, never mentioned in the jazz histories, is a perfect example of the hundreds of women blues singers who sang marvelously but only cut a few records. The knowledge that there were so many fine singers is important in understanding how difficult it was to be outstanding among so many extraordinary voices. It makes us appreciate all of them more. Listen to how gracefully modulated Bertha's style is, clear and lyrical but nevertheless hearty.

We begin side B with the answer to the old question, *What do women want?* Rosa Henderson, outspoken about what she *doesn't* want ("Can't Be Bothered with No Sheik"), also tell us what she does want.

*I ain't no flapper, just a darn good gal.  
Don't want no sheik,  
just a real good pal.*

Pals are equals. Her accompaniment is James P. Johnson, the father of the stride piano style and Fats Waller's most important teacher. He is one of the key figures in the history of jazz. Rosa was a big star in the 1920s, and her first record was "I Ain't No Man's Slave" (1923). She ended her recording career in 1931 after having recorded more than 100 songs.

Harlem Hannah was the pseudonym of Peggy English, who was a popular New York cabaret artist in the 1920's. Her singing style is in the tradition of Ethel Waters. "Keep Your Nose Out of Mama's Business" or *you will get yourself in bad* speaks for itself.

Lil Armstrong's "Or Leave Me Alone" is included on the album as an illustration of an independent woman's blues arranged in a swing tempo. She was one of the most important women in the history of jazz; she was the piano

player in the germinal King Oliver's Creole Jazz Band and on most of the Louis Armstrong Hot 5 and Hot 7 records. She sang, played, arranged and composed, and was the leader of many of her own bands. Lil's "All Girl Band" of 1934 was a power-packed group which, unfortunately, didn't record. Here she orders her "friend" to *Go out and bring me some red roses, or leave me alone*. Independent indeed. Fantasy? Perhaps, but we are certain of the humor, and Lil continues defying the "feminine role" of submissiveness and passivity in love making, and takes the lead.

*When I ask you for huggin,  
And you know I like plenty huggin,  
Get busy, brother and hug me  
or leave me alone.*

Blue Lou Barker, a popular blues shouter of the 1930s, is introduced to us with a clarion call from Red Allen to listen to "I Don't Dig You Jack," as she tells us what her expectations are from a relationship:

*Just pay 50-50 and I'll do the same.*

These independent women expressed the kind of self-esteem many women are searching for today, so that when she sings:

*I'm too wise for you to jive,  
and you're too dumb to realize,*

she is a foremother speaking, giving courage to other women to help them articulate their feelings when they want to. That is among the reasons why these women were so popular. They mirrored their social reality by simplifying the cultural perplexities of their time--not reducing them, but clarifying them. The women's form of expression, through the blues, reveals a struggle many Americans are not aware of, and their exquisite assertions--shouted or whispered, always with eloquence--are a part of a rich heritage which can nourish the sensitive listener.

Rosetta Howard was a heavy-duty blues singer of the late 1930s. "Come Easy, Go Easy" is a relaxed pure blues. It is an example of one of many kinds of changes the blues form was to take. The orchestral background is important. Listen to the way Buster Bailey responds, answering her with his clarinet, and then Charlie Shavers with his trumpet. Lil Armstrong backs her alone on the piano past the middle of the track. It's just scrumptious.

Ida Cox was one of the super singers of the 1920s, a very big star, and is the woman who gave us "Wild Women

Don't Get the Blues" [made popular in women's music by Ginni Clemmens]. We have a particular gem in "One Hour Mama," which has never before been issued, perhaps because it may have been considered too rough. This is an ultra-sophisticated song from any point of view. Her All-Star Band of seasoned musicians back her and complement her in the best jazz tradition. She was forty-three and very independent when she wrote this, and had lived fully and seen plenty--how else could she be so straightforward and clear:

*I've always heard that haste makes waste,  
so I believe in takin my time.  
The highest mountain can't be raced,  
It's something you must slowly climb.*

*I want a slow and easy man;  
He needn't ever take the lead,  
Cause I work on that long time plan  
And I ain't lookin for no speed.*

*I'm a one hour mama,  
so no one minute papa  
Ain't the kind of man for me.  
Set your alarm clock papa,  
one hour that's proper,  
Then love me like I like to be.*

*I don't want no lame excuses,  
Bout my lovin bein so good,  
That you couldn't wait no longer  
Now I hope I'm understood.*

She continues in this vein for many choruses, then finally pushes it as far as it can go and never retreats:

*I may want love for one hour,  
then decide to make it two.  
Takes an hour before I get started,  
maybe three before I'm through.*

The biggest complaint women have is "Why Don't You Do Right?" (whatever that may be). For Lil Green in 1941, it's *get out of here and get me some money too*.

To close with a bang, Billie Holiday sings "Baby Get Lost." Some writers claim Billie was not a blues singer, but I say they are wrong. Everything Billie ever sang, even the most trite Tin Pan Alley tunes, were informed by the blues because she sang them. And when Billie chose to write songs, they were always blues. It's very simple, the way she puts it

*Don't want no trouble,  
I've got to be the boss,  
And if you can't play it my way,  
Well now, baby, get lost.*



# DYKES TO WATCH OUT FOR

By Alison Bechdel

**Sweet Sweet**  
© 1989 BY ALISON BECHDEL

LOIS TAKES A QUICK BREAK FROM THE BOOKSTORE...

GOOD COFFEE. HUH?

LOIS, I THINK YOU'RE A VERY ATTRACTIVE WOMAN AND I'D LIKE TO SLEEP WITH YOU.

GAH!

UH... FINE, OKAY.

7 O'CLOCK, DINNER AT MY NEW APARTMENT? HERE'S THE ADDRESS. I HOPE PIZZA'S OKAY. I MIGHT SET UP TO COOK YET.

UH... FINE, OKAY.

7 O'CLOCK. I'LL BE COUNTING THE HOURS. BYE. BYE.

UH... JEZANNA MENTIONED SOMETHING ABOUT YOU HAVING A HUSBAND AND TWO KIDS.

YES, JEROME AND I HAVE JUST SEPARATED. MY KIDS ARE 12 AND 18. JAMES IS STAYING WITH HIS FATHER AND AMELIA IS AWAY AT SCHOOL. SHE'S A LESBIAN TOO.

I'M JUST BEING HONEST, LOIS. I DON'T HAVE TIME FOR GAMES. SO HOW ABOUT FRIDAY NIGHT?

UH-HUH, RIGHT DANNO, EMMA... I SUPPOSELY FEEL LIKE I'M IN A PLAY. ARE YOU FOR REAL?

EVERY MOMENT IS PRECIOUS.

UM, JEEZ. EMMA... I'D LIKE TO SLEEP WITH YOU TOO... I'M JUST NOT USED TO WOMEN BEING SO DIRECT. I MEAN, THERE ARE CERTAIN FORMALITIES WE USUALLY GO THROUGH?

NO, BUT I'D LIKE TO.

ALIENT! YOU DON'T GUFF-FOOL AROUND, DO YOU?

I DIDN'T MEAN TO SHOCK YOU. IT'S JUST THAT I'VE SPENT SO MUCH OF MY LIFE DOING THINGS FOR OTHER PEOPLE... NOW THAT I KNOW WHAT I REALLY WANT, I DON'T WANT TO WASTE ANYTIME.

**AFTER the FACT**  
© 1989 BY ALISON BECHDEL

THAT WAS REALLY NICE, LOIS.

SO HAVE I CONVERTED YOU?

WELL... IF I HADN'T DECIDED TO CONVERT BEFORE I EVEN MET YOU, YOU JUST MIGHT HAVE.

YEAH? HOW CAN I HAVE A CIGARETTE?

NO, SMOKING IS A TERRIBLE HABIT.

LISTEN, YOU MAY BE OLDER THAN ME, BUT YOU'RE ABSOLUTELY RIGHT. I DON'T KNOW WHAT I WAS THINKING. HERE.

OH, SURE OF COURSE, WELL... I'LL BE GOING THEN.

COME HERE.

OH, SURE OF COURSE, WELL... I'LL BE GOING THEN.

OH? WELL, LISTEN... I HAVE A BIG DAY TOMORROW AND I NEED TO GET SOME SLEEP ALONE.

WELL... YEAH... BUT NOT AS MUCH AS EVERYONE THINKS. AND THIS TIME WAS DIFFERENT, NINJA.

YOU PROBABLY DO THIS ALL THE TIME.

UM... IT WAS REALLY NICE FOR ME TOO.

SUIT YOURSELF.

# as you like it LESBIAN PLAYS

Compiled by Claudia Allen

Are you tired of going to the theater and trying to figure out just how David Mamet relates to your life? Do you live in a city where Sam Shepard is chief prophet and no major theater would touch Jane Chambers' lesbian classic, *Last Summer at Bluefish Cove*? Do you wonder if somewhere out there a wide variety of lesbian plays do exist and are even being performed?

I do. I do wonder.

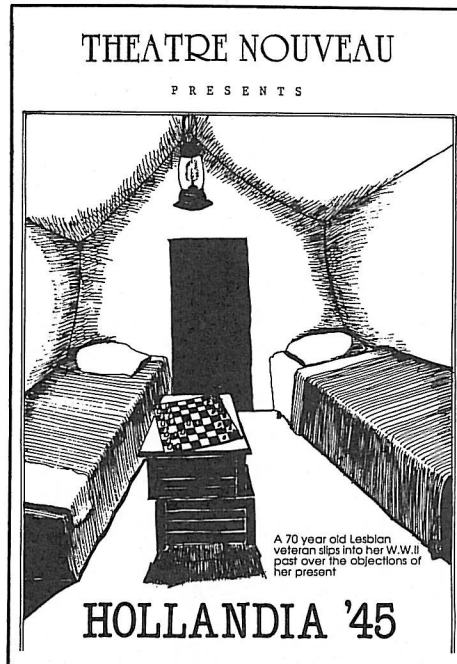
Finding and supporting lesbian plays is vital to our community and to our self image, because seeing ourselves on stage is an important way to validate our existence as lesbians. This article is a gathering place for some of these plays that speak to, reflect, and illuminate the lesbian condition.

## JANE: THE GRAND DAME

Nobody did it better than Jane Chambers. She was the grand dame of lesbian letters, and still is.

Jane Chambers began her career as a playwright and actress in New York City in the late 1950s. She wrote a number of plays and poetry, had a novel published, helped found Interart Theatre in Manhattan, and won the National Writer's Guild Award for writing the soap opera *Search for Tomorrow*. And she was out--firmly, frankly out as a lesbian and as a lesbian playwright. Her death to cancer at the age of 46 was a tremendous loss to the theater and to lesbian culture.

Jane Chambers' best-known, most frequently produced lesbian dramedy is *Last Summer at Bluefish Cove*. Down through the ages, all of the summer cottages in the Cove have been rented to card-carrying lesbians. This particular summer, the dykes of the Cove are aghast because the real estate agent has accidentally rented a cottage to Eva, a straight woman escaping a bad marriage. Of course, as things turn out, the real estate agent knew what she was doing. Eva falls in love with the star of the show--witty, charismatic, doomed Lil--and their romance is full of humor and sadness. And so is the play. (Available from JH



Rosanne Minerva 1988

Love can bloom in the darnedest places, even in Hollandia--a World War II hellhole in the Pacific where Kit met, loved, and lost Mary, the great love of her life. (*Hollandia '45* by Sarah Dreher; Boston production directed by Sandra Heffley, June 1988.)

Press.)

Another all-lesbian Chambers play is *A Late Snow*. The snow in question traps professorial Ellie in a cabin with four women: the pseudo-straight love of her college days, her alcoholic former lover, her current adoring younger woman lover, and the woman she wants. Naturally, there's a fair share of seduction and confusion, but beneath the contrivance of the situation we get a play about facing and shedding the garbage of past relationships, about overcoming our fears and beginning again. (Included in a 1979 Avon anthology, *Gay Plays; The First Collection*.)

First produced for The Glines as part of the Second Gay American Arts Festival, Chambers' *My Blue Heaven* is a comedy about Josie and Molly, a lesbian couple who left the city behind to live in

the country. One of their funniest encounters is with the representative of a Christian book company who wants to publish Molly's columns about her life with Jo--not realizing until he meets them that Jo isn't a good, upstanding, red-necked male. (Available from JH Press.)

Last year, Theatre Rhinoceros in San Francisco produced the world premiere of Jane Chambers' final play, *Kudzu* (with additional material by Martha Sheiness and Beth Allen). *Kudzu* is a vine planted in the South to contain erosion. Because it's so hard to control, it soon became more pest than help. "*Kudzu*," according to a character in this play, "is like kinfolk--with you the rest of your life." This is a play about marriage and family--lesbian marriage, lesbian family. Katy and Martha have been together for forty years, their love enduring like the kudzu that creeps over their house. Director Donna Davis thought kudzu was a terrific image for the lives of the women in this play, because it's "strong and beautiful, and also wildly out of control and deeply rooted." (Contact Theatre Rhinoceros, 2926 16th St., San Francisco, CA 94103 for information concerning this script.)

## SARAH: STILL FOND OF OTHER GIRLS

One of the most prolific women writing lesbian plays (and detective novels--notably, the Stoner McTavish series) is Massachusetts clinical psychologist Sarah Dreher. Dreher was once threatened with expulsion from a women's college for "being too fond of other girls"--and she still is.

Her prize-winning *8x10 Glossy* deals--as do many of Dreher's books and plays--with the dark heart of the American family. Two sisters try to work through all the pain and painful memories that have obscured their feelings for each other for so many years. Finally, by play's end, they know just how deeply they care about each other, and they're both able to get on with their lives. (Included in the collection, *Places Please: The First Anthology*.)



gy of *Lesbian Plays*, published by Aunt Lute Book Company. Also included in *Places Please* is another very painful, Dreher look at the American family and a mother who destroys in the guise of love: *Ruby Christmas*.)

In Dreher's *Backward, Turn Backward*, it's the father who terrorized his daughters in life and keeps on doing so in his prolonged dying. Comatose, he still manages to roam the house and mind of the (lesbian) daughter he abused until her seemingly less aggressive sister does "what had to be done" to rescue them all. (Available in *Lesbian Stages: Plays by Sarah Dreher*, published by New Victoria Publishers.)



Jane Chambers' most frequently-produced dramedy is *Last Summer at Bluefish Cove*. (Pictured: Chicago production, March 1988.)

A bitch of an ex-lover is the ghost haunting Meredith at her mountain tourist lodge in the dead of winter in Dreher's *Base Camp*. This is another trapped-by-the-snow-and-frozen-by-our-past play. (In *Lesbian Stages*.)

Another great love of her life returns in Dreher's *Alumnae News*. This play is based in Dreher's own college experience--though she's chosen to give us a happy ending, and we appreciate it. Just read the warning label and don't expect your college reunion to turn out like this. (In *Lesbian Stages*.)

Though love can bloom in the darnedest places, *Hollandia '45* flashes back and forth between Kit, a charmingly eccentric old woman trying to live in her past and her past, specifically *Hollandia*, a World War II hellhole in the Pacific,

where she met, loved, and lost Mary, the great love of her life. Though we know from the movies that most WACs in World War II fell in love with William Holden, this is the story of the women who didn't. (In *Lesbian Stages*.)

## CLAUDIA: LOVE, REUNIONS, AND SMALL TOWNS

I am a Chicago playwright. My work (lesbian-themed and otherwise) has been produced on both coasts, in Chicago, and on television. I can be reached through *HOT WIRE* for information about any of the following four plays.

place on a bench in smalltown Michigan. A man and a woman wait in the cold for a bus to come. The woman, a lesbian, can't place where she knows this man from. His eyes are so familiar--does he have a sister? (No, but he used to *be* one.) This play is about what shapes the huge decisions we make in our lives. Was Patty's need to become Peter completely self-contained, or did smalltown America's belligerent disdain for homosexuality taint this decision? Did she want to become a he for her/his own sake or to assuage society? This is a play that risks asking why a woman would do that to herself.

*Raincheck* also takes place in smalltown Michigan. Thema has left her fourth husband, because he drinks and shoots her cardoos full of holes and keeps his socks up with the rubber rings off Mason jar lids. Moving in with her grandmother and Grandma's senile sister, it's only natural that she starts running into Gwen, the county nurse--an old friend from high school who accidentally ended the friendship by trying to kiss her when they were sixteen. Gradually both women realize that they still care for each other, and this time it's Thema who pursues. Audiences have found this to be a funny, touching play about relationships, commitment, and lesbian love in smalltown America.

## REUNIONS, MORAL DILEMMAS, AND LOVING

Another reunion play is *Sisters* by Patricia Montley. An activist nun in conflict with her Mother Superior over her desire to pursue a gay ministry calls together a twenty-year reunion of nun classmates she suspects were the gay ten percent. Through flashbacks, flashaheds, and scenes in the present, feelings are exposed, fear rules, and she receives precious little support from her "sisters." There's no sex in this play, no kissing, but there are "almost" love scenes between our hero and the woman she loved. (For further info about this script or if you want queries forwarded to the author, contact the Portland Women's Theatre Company, 1728 Northeast 40th, Portland, OR 97213.)

One of the most sensual plays about being haunted by our pasts is *Cherrie*

*continued on page 56*

The one-act *Movie Queens* is glamorous escapism behind the false faces and into the world of lost loves. Two elderly actresses, preparing to go on in a play, flashback to their heyday as movie queens in 1930s Hollywood, and to their love affair which was ended by a trumped up marriage and an Oscar award. As the curtain is about to rise, the old women decide not to waste any more time.

A teen-age girl just realizing her lesbianism with a visiting grad student is one of several stories evolving on the porch of a smalltown roominghouse in my play *Roomers*. This is a funny yet tense play probing my own ambiguous feelings about small towns. It requires a racially mixed cast.

*Change* is a short play which takes

**ABOUT THE WRITER:** *Claudia Allen* says seeing her name in 'TV Guide' was a personal career high.

## DISNEY from page 26

mother reverently. Bambi is suitably impressed: "He looked at me," he tells her.

After Bambi's mother is shot by hunters (one of the movie's few touches of "realism" has to be the murder of a female), his father finally deigns to talk to him. "Your mother can't be with you anymore," says the deep-voiced Great Prince. He also finally, magnanimously, admits his paternity and takes some responsibility: "Come along, my son." Where's he been since Bambi was born? He couldn't help feed and teach him? He had more important things to do, like stand up on the ridge, looking majestic, showing off his antlers.

Bambi "falls in love," with his fawnhood playmate Faline (here Disney throws in all the stereotyped accoutrements: betrayal of male bonds, sleazy music, and stylized, cloying human gestures). He has to fight another male for her in a dramatically animated scene with clashing red and yellow shadows. We are made to understand that Faline is in danger of being forced to go with the other buck if Bambi loses.

Nobody in Disney's "natural" universe ever heard of an estrous cycle.

After Bambi "wins" her, she nudges and snuggles him, and they lie down together. Fade to a discreet G-rated "morning after." At the movie's end we see Faline back in the glen where Bambi was born, with her own twin babies. History repeats itself, the mysterious, clichéd cycle of nature--and again, daddy is not there. Instead, he and his father *both* look down their long noses at the females from the

high rocks. "Prince Bambi ought to be mighty proud," says one of the babies' admirers. He probably is--but he's now taken his place as an omnipotent, taciturn male, distant and unapproachable.

Male supremacy is presented as not only unquestionable and eternal, but desirable, and quite above all the mundane work of child-rearing. About the only good thing that can be said about this film is that it shows human hunters as the worst evil, and their carelessness as the worst danger, to animals.

## CINDERELLA

Disney repeated his winning *Snow White* formula--and made a fortune warping young girls' minds--with his 1949 cartoon version of *Cinderella*. The theme is similar, too: a lovely girl in distress who is at the mercy of a wicked stepmother. But here the protective dwarfs have metamorphosed into little singing mice who are (for a further dramatic complication) threatened by an evil cat just as Cinderella is threatened by her evil stepmother. The handsome prince is still the bland, handsome prince--in fact he could be the very same one.

Cinderella is probably the best known fairy tale in the world. According to historian Charles Panati, over 700 variations of it are known. It has been made the subject of opera and ballet. Disney based his animated film on a version published in France in 1697 by Charles Perrault. But the earliest written version of the Cinderella story comes from ninth century China--where the tale is believed to have originated--and its true subject is justification for the practice of footbinding.

Though it has gone through many permutations in its thousand year history, the basic story remains surprisingly intact. In the Chinese story recorded in 850 A.D., a stepmother mistreats her stepdaughter, whose name is Yeh-hsien, and forces her to wear rags. Yeh-hsien wishes upon the bones of a magic fish and is furnished with a beautiful dress so she can go to a festival, where she leaves behind a golden slipper. A rich merchant comes into possession of the slipper, and searches everywhere for the woman whose foot will fit into such a tiny shoe. At the end of the story the stepmother and her ugly, bigfooted daughter are buried under a hail of heavy stones.

An old Scottish version has three step-sisters, a magic calf instead of a fish, a satin slipper and a prince who declares he will marry whoever fits into the little slipper. In this version the stepmother actually cuts off the toes and heel of her eldest daughter to get the shoe to fit. In some versions the prince detects the ruse because he sees blood leaking from the slipper, and in others a bird tells him of the deception.

An Italian version has six nasty step-sisters and a magic tree that outfits the abused stepdaughter with a regal dress and a white horse so she can go to a festa. Perrault's eighteenth century French tale included the fairy godmother and a royal ball. His Cin-

derella sweeps cinders from the hearth--the dirtiest job in the house--and his version was the first in which the slipper was made of glass. Disney added the singing mice and an old king who was determined to play match-maker for his son.

Nevertheless the original idea persists: the woman with the smallest feet wins love, desired by the most eligible man. Seen in the light of history the tale is far from innocent--it is sinister and grotesque.

Here we are again once-upon-a-timed to a faraway land with a tiny kingdom. A widowed gentleman lives in a stately chateau (perhaps this is France? One of the mice is named Jacques and speaks with a French accent) with his daughter Cinderella. Even though he gives her everything she wants (P.S. he's rich), he feels she needs a mother's care, and so he marries a woman of a "good family" who has two daughters Cinderella's age. It is "upon the untimely death of this gentleman" that the "true nature" of the stepmother is revealed: "cold, cruel, and bitterly jealous of Cinderella's grace and beauty." Where have we heard that before?

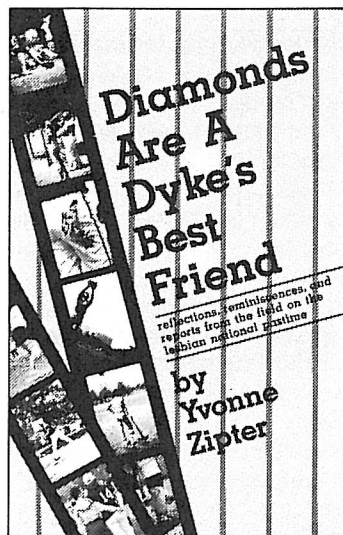
Disney's sexual polarization among the animals reaches new heights in *Cinderella* as the female birds wear babushkas and the male birds wear vests. Female mice wear dresses with wide skirts and bonnets, males wear pants. At one point a male mouse exuberantly puts his arm around another male mouse, who gives him a suspicious look. Was that gesture meant for the kiddies? Lesbianism, of course, is not even hinted at, though the fairy godmother would make a nice older femme. Instead we see female rivalry at its worst, in the spoiled, petulant, untalented, gawky stepsisters.

It is in the scene where the page tries the glass slipper on the stepsisters that the connection to Chinese footbinding becomes apparent. With the first sister, the page tries pounding her foot to get it in. The second sister gets her heel and toe in, but the middle of her foot pops out like a spring. Both are furious--and desperate--to make the little shoe fit. When Cinderella's foot proves to be a *lot smaller* than anyone else's in the kingdom, she immediately marries the illogical prince (if you found your vanished girlfriend's shoe, would you agree to marry whoever fits it?). They live, of course, "happily ever after."

Cinderella's wicked stepmother is said to be jealous, but no motive of vanity comes across; she's just totally wicked and mean, and had consigned Cinderella to housework drudgery out of sheer maliciousness. A friend of mine recalls that while she loved the cheerful, funny little mice and birds when she saw *Cinderella* as a child, she became afraid of her own stepmother (her parents, divorced, had both remarried) as a direct result of the movie. *Snow White* reinforced this fear. Together the two films solidify the idea that women who have power embody irrational evil--explicitly, in *Snow White*, as the ugly witch. It follows

*continued on next page*

**Read it between innings  
and during the off-season!**



Available for \$11.70 (including shipping) from Firebrand Books, 141 The Commons, Ithaca, NY 14850



that women should not be allowed have power.

That's the propaganda. In reality, as women we are all in the position of Cinderella—we live in a world where women do over half the work, make ten percent of what men do, and own only one percent of the world's property. We are, as a group, kept poor, kept hidden or locked away in a tiny tower of the spacious house that rightfully belongs to us. Denied the full control of their own destiny, girl children will continue to keep waiting for a prince or a fairy godmother, and, in adulthood, continue to internalize the lie that their own sex is the source of evil in the world.

Mary Daly comments on the origin of the Cinderella story in the practice of footbinding in *Gyn/Ecology*. She also sees a connection between the Cinderella story, stepmothers, and witches—but it's one that stands the "universe" of Walt Disney on its head: "The Uprising of Cinderellas from the cinders/ashes of our mothers is the righteous Renaissance," she says. "In our rising together, Hags affirm the true identity of our foremothers who were burned as witches during the alleged 'renaissance.' We affirm the reality hidden by the 'wicked stepmother' image—the reality of the women of *Wicce*, whose fire still burns in every Haggard heart."

We need to tell our own stories, and make new ones for future generations based on our visions of what that future could be. ●

## MIDI from page 11

sure your drum machine is programmed to receive on only one MIDI channel. And if all else fails, turn things off and back on again.

As a preventive measure, you can program a MIDI data filter, which will keep unnecessary information out of the data stream transmitted to a particular synth. This can prevent so-called MIDI delays (timing discrepancies caused by MIDI data arriving at its destination at the wrong time), as well as MIDI choke (an overload of information, resulting in stuck notes or other "clogs").

There is so much more to say, but it's beyond the scope of a two-article introductory series. If you're still with me by now, you hopefully are intrigued by the world of MIDI, and well on your way to becoming a "MIDI maniac." (Just don't expect *all* your friends to find MIDI as fascinating as you do.)

And consider this...fifteen years ago, I was a folksinger, playing acoustic guitar and avoiding music played on electric instruments; ten years ago I was on my way to becoming a "traditional jazz snob"; five years ago I was still wary of computers and suspicious of friends who were beginning to acquire them. By now (I hope), I've mellowed a bit and enjoy eclectic tastes. But the point is, if I can adapt, so can you! ●

## JULIA from page 13

art songs, and arrangements of spirituals. One of her most beautiful and moving pieces is her "Stabat Mater," written in 1951 and dedicated to her mother. It is available on record performed by mezzo soprana Makiko Asakura, with the Japan Philharmonic Symphony Orchestra conducted by William Strickland (Composers Recordings, Inc. CRI-133).

Perry's "A Short Piece for Orchestra" was performed in February 1988 by the Bay Area Women's Philharmonic. Florence Price's Symphony in E Minor was also performed. This orchestra, by the way, deserves continuing commendation for bringing to our attention—and to the attention of other orchestras—the works of black women composers.

According to music scholar Mildred Green, there are common elements of musical inventiveness that unite the works of Price, Bonds, and Perry. All show influences of jazz and blues, rock and gospel music, integrated into European musical tradition. Spirituals are an inspirational basis for many of the works by these three composers, reflecting their intention to embrace the idioms of black folk music. However, these composers did not limit their work to religious or folk styles. The range and variety in the music of these three black American women composers serves to remind us of the rich diversity which classical women's music offers. Our movement is larger than that which first meets the eye. ●

# AWMAC

▼ The Association of Women's Music & Culture

## OCTOBER CONFERENCE POSTPONED UNTIL SPRING OF 1990

The 1989 Conference scheduled for October in Albuquerque has been postponed to the Spring of 1990. Being the first year away from a festival, we realized we needed a little more time and more people power to pull together the kind of conference we want have.

We're looking for people who would like to work on the 1990 conference. The site we're considering is the San Francisco Bay Area, but you don't need to live out west to be involved!

Please write to AWMAC, 2124 Kittredge St. #104, Berkeley, CA 94704, or call 904/681-6222 for membership and conference information.

**DEDICATED TO THE ADVANCEMENT OF THE  
WOMEN'S MUSIC AND CULTURE NETWORK.**

**AN ORGANIZATION FOR ALL OF US**

# SINGING FOR MOTHER EARTH

By Alice Di Micele

Being an independent professional musician these days is a whole lot more than playing music. In fact, it's many jobs. I am certainly overworked, but proud to tell people that I'm a manager, writer, musician, booking agent, record company executive, and saleswoman all rolled into one.

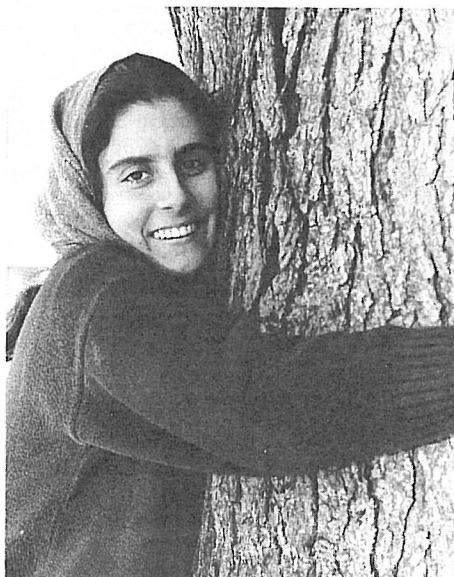
Of course, I'd like to hire someone else to do these various tasks so I could spend more time playing music, hiking, and resuming the social life I left behind upon entering this profession. Hiring someone means having enough money to pay her, but unfortunately my young career is not bearing such fruits as of yet.

Actually it is pretty amazing that after only a year in the business I'm supporting myself fully with my music. I must admit that some folks might consider my existence in a small cabin with a dirt floor and only cold running water to be less than supporting myself fully, but I'm not starving.

So why do I do it?

I love music. That's the bottom line. Music just bubbles out of me the way water bubbles out of a spring. Through music, I release my anxieties, fears, joys, love—and yes, that emotion so taboo for women, anger. When I sing I feel good; I enjoy making other folks feel good too. I just admit, I also enjoy watching other people squirm in their pants when I sing about controversial issues.

When I was a little girl I had this picture of an owl in my green room. I loved that owl staring at me all the time. I loved that dark green paneling, too. That was in Linden, New Jersey, an industrial suburb of New York City. Today, here I sit in little Williams, Oregon living my dream of being around tall trees and animals, only to discover that at this very moment men with chainsaws are busy hacking away at the last few acres of paradise on Earth, and that the Spotted Owl faces extinction in the face of clearcut logging. I waited all those years until I could move to the woods, and I got here only in time to spend more time defending the



forest than enjoying it.

I was immediately moved to do something about the destruction.

So I sing about it. Music is a window into the hearts of people, and people's hearts need to be open or we may just blow ourselves off the face of the planet. Perhaps Mother Earth will turn off gravity for five or ten seconds one day and we'll all learn to fly to the moon. Maybe the hole in the ozone will create a vacuum that sucks us out of the Earth's atmosphere. In any case, we've got to do something.

For me, music is my something to do. Sometimes I feel it's a great contribution and sometimes I think I should study environmental law or spend my time standing in front of bulldozers protesting the building of logging roads. But I always come back to my music.

I am not alone. There are many women in the Northwest singing for Mother Earth. Cecelia Ostrow, Pam Dougherty, Windsong, Joanne Rand, Annie Ocean, and Kat Burger are but a few of these strong women. Our musical styles are different, but we have a common thread among us: we all sing in celebration and protection of Mother Earth.

Certainly I recognize that many women have paved the way for me in this field of conscious women's music. I have been influenced and empowered by the music of many women who sing for positive change. I've also been supported by the many women in my life who have shared love with me when I needed it most: my mother, my two blood sisters, friends and lovers, the women who support my music by buying albums and coming to concerts, and Mother Earth herself who makes life itself possible.

The same force that rapes women is raping the Earth. The patriarchy must be destroyed before it destroys everything. That's where women's music and culture fits in. We create a safe space for women to grow in and love in, and we simultaneously dismantle patriarchal rule. To nurture women's strength—and to teach our children to think for themselves and make their own choices—is to plant the seeds of a balanced world.

In order to be whole women we need wilderness. Whether or not women experience wilderness in the physical sense is unimportant; we need wilderness because it is our connection to our ancient grandmothers. It is our connection to the deepest aspect of being free women. Some people would like to get their greedy hands on the last remaining wilderness, to tame Mother Earth in the same way they would like to tame women.

If we allow them to destroy the last wild places on Earth, we allow them to destroy the last wild places in ourselves.

I sing for Mother Earth because she sings to me. In the wind, in the trees, in the rain and snow, in the rivers and creeks, she sings. I hear her mourning

*continued on page 59*

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**ABOUT THE WRITER:** *Alice Di Micele has been on two soundsheets: "Wise Old Woman" from 'Make a Change' (May 1989), and in this issue, "Woke Up Cryin'", from 'It's a Miracle'.*



# ON STAGE AND OFF

## FOR THE NOVICE BE OR NOT BE/THERE IS NO TRY

By Crüz Devon

*"I want to be a performer more than anything...how do I go about becoming one?"*

In my fifteen years as a performer--and my six years as a professional performing folk artist--this is a question I am frequently asked. And from what I've seen, there is an enormous wealth of un-directed and misdirected amateurs just dying to get out there and grab a piece of that big action. Except they do not have the faintest idea of how to go about it.

There is also a whole spectrum of semiprofessional performers who want to extend themselves beyond an occasional open mic or nightclub gig. Some of them have tapes, some don't. They all have big plans and small bank accounts. So how do they take that step up?

Every business has a product or service to be sold. If one is a performer, then that product is one's self. The most common detriment I have found among amateur and semiprofessional performers alike is a lack of working knowledge of the "other" part of their trade: sales and marketing of their product or themselves. Somebody's got to do it. If you don't have a manager or an agent, or you can't afford one, then you can do it yourself.

Determination and self-education can work wonders if applied correctly. The process of educating oneself on how to use the tools of a particular trade would seem the practical alternative to taking numerous stabs in the dark, or waiting to be "found." Most libraries have a healthy section dedicated to the mainstream aspects of music or other performing arts, as well as business. Trade magazines are invaluable for information. *HOT WIRE* back issues offer articles about many different facets of performing, production, and promotion

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

### WOMEN'S MUSIC BUSINESS ARTICLES

Many back issues of *HOT WIRE* have included "how to" articles regarding many aspects of the women's music industry.

For lists of what's available, send a self-addressed stamped envelope and request "back issues/reprints info."

*HOT WIRE*, 5210 N. Wayne,  
Chicago, IL 60640

specific to the women's music scene. University and community school night classes and workshops can be helpful also. Finally, performers who are doing what you want to be doing can be helpful (but don't be a pest). Usually they can at least point you in the right direction.

My own struggle up the performing ladder inspired me to believe there should be another option to spending hours in a library or classroom trying to learn how to get produced. The music business has been in existence ever since the first cave woman hit a hollow log with a stick in a succession of beats and declared, "Now that's percussion!" But 30,000 years later we apparently still haven't come up with an organized and cost effective route between Point A (I want to be a performer) and Point B (where do I sign).

Necessity being the Mother of invention, I pursued the idea of an intermediary recording company, and thus "gave birth" to Sounds of the Heart Productions. I see my company as a cost effective alternative bridge between the points of wanting to be and becoming a prepared performer.

The deciding factor of whether you get a gig or part--or even an audition--can hinge on something as simple as your "packaging" or professional attitude. This fact of business is often neglected or over-

looked by amateurs and novices. And this is where a company such as Sounds of the Heart Productions can be of help. An intermediary recording company takes existing "raw" talent, refines her intentions or goals, creates a plan to reach the desired goal, and produces a package to initiate a suitable introduction to the process.

It is not a managing, promotional, or talent scouting agent, but with your participation and ideas, it can help you direct yourself in a professional and competitive manner, which is so important in this first-impressions business.

The way of becoming a professional performer is a mindset just as much as it is a practiced discipline. One of the main differences between a professional and amateur is that the professional *knows* she is a performer. She is no longer *aspiring to be* a performer; she has made the quantum leap of belief about herself and about her art. Be or be not. Do or do not. There is no "try." When one believes one *is* a performer, then that is exactly what one becomes.

Once new performers have learned to believe in themselves, direction becomes a simple matter of steps to be accomplished. There are some questions new performers should ask themselves to help define what they want to do and where they want to go with their career. Not in the least should be: "Just how badly do I want to be a performer, and how much am I willing to give up in order to pursue this career?" Don't kid yourself, there will be many, many sacrifices all the way along the road. Some practical questions to consider are:

- \*\*\*Do I want to perform live? How often and in what kind of atmosphere?
- \*\*\*What kind of audience should I target?
- \*\*\*Can I make enough money with just performing or will I need to keep an

*continued on page 58*

**REDWOOD** from page 27

*Altazor*, a quartet comprised of Lichi Fuentes, Vanessa Whang, Dulce Arquelles, and Jacqueline Rago; and Peggy Seeger's album *Familiar Faces*, which was created out of her experience of interviewing different women. The company plans to add several titles from Redwood's back catalog in compact disc format.

*Note by Note: A Concert Production Guide* will be published. This step-by-step manual is a resource for people who want to produce concerts in their communities.

Redwood Cultural Work will present a day long festival in Oakland, called Music That Rocks the Boat: Redwood '89--A Festival of Progressive Music and Culture. It will be held on Saturday, September 23, and confirmed performers include Holly Near, Ferron, and Faith Nolan, as well as others. Redwood also plans to showcase international performers with Bay Area musicians on a cross-country tour.

Joanie, who is now general manager of Redwood Cultural Work, says the goals of the new non-profit group include commitment to providing an "exciting forum for international cultural exchange by producing local and national concerts that offer a musical channel for articulate and progressive artists in the 1990s."

An hour-long interview with Joanie, Holly, and Jo-Lynne (interspersed with music), produced by Penny Rosenwasser from KPFA, will be available to radio stations.

Individuals may make tax-deductible donations or receive free catalogs by writing to Redwood. Production offices for Redwood Records (the production and distribution arm of RCW) continue to be located at 6400 Hollis Street #8, Emeryville, CA 94608. The Redwood Cultural Work office is located at 600 Grand Ave. #309, Oakland, CA 94610. To place a mail order, call 1-800-888-SONG. ●



Irene Young

New Redwood artists: Altazor.

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## OHIO from page 22

better way to open the flood gates within us, than our own music?"

Dagmar has hosted women's music circuit performances at the governor's mansion, and has provided a house on Kelly Island (Lake Erie) for a gathering of women in the music recording profession. She has heard the music of many women musicians through Oven Productions in Cleveland.

When asked to name her favorite performers, Dagmar Celeste picked The Washington Sisters. Well-known to *HOT WIRE* readers, Sharon and Sandra Washington live in Columbus. Both hold jobs outside of the music profession, and pour the rest of their energy into singing and composition. Sharon's first exposure to women's music was Therese Edell's LP *From Women's Faces*, which she heard in the spring of her senior year in high school. From an early age, the Washington Sisters were avid listeners, and performed together at family reunions, school recitals, and at Girl Scout Camp. Sandra, writing music all along on her own, for herself, says she never dreamed she would one day be corralled by her sister to open for Haresuite (a local women's band) in December of 1983. The rest is history, as they were propelled into the women's music circuit immediately, appearing at the New England Women's Musical Retreat (NEWMR) on the Day Stage in 1984.

Columbus has a bookstore called Fan the Flames, which was started in 1974 in the basement of a woman's house. Although in the last six years they have found a more permanent location, in the early years they existed by going to women's events around the city, at the university, and those produced by the Women's Music Union, and at Calico's (a coffee-house). There are presently five women in the collective, and because of their new centralized location, they are a hub for the women's community in Columbus.

Columbus also has one of the state's veteran production companies. The Women's Music Union, started fourteen years ago after the first Michigan Womyn's Music Festival, brings women's music and culture to Columbus, as well as featuring and promoting local women performers. At one time these women produced one concert every three months. Recently, they've regrouped and taken on the name Music Union Productions.

Moving further north and east to Cleveland, Oven Productions--the oldest women's production company in Ohio (started in 1975)--is alive and well. After attending the first National Women's Music Festival in Champaign/Urbana, several women went back to Cleveland and decided to bring Margie Adam for a living room concert. At that moment they decided to form a production company to empower women and to teach skills that weren't accessible in the mainstream. Working as a collective and by consensus, Oven's purpose has been to produce feminist culture in Cleveland. Their more than 100 cultural events have included music, films, theater, art, dance, poetry,

and crafts. They also produce an annual Variety Show, which has happened for the past fourteen years. Oven has decided to produce women-only musical spaces.

In order to accommodate women who were looking to move into the mainstream, Brynna Fish--one of Oven's Collective members--began Bluefish Productions. Bluefish wishes to merge markets, to give women who desire it a wider audience, to facilitate their desire to crossover. Bluefish also acts as a consultant for workshops, conferences, and mainstream promotions. Bluefish and Oven have a cooperative relationship, using each other's mailing lists, and Oven always has the right of first refusal to any women's music productions in Cleveland.

Brynna was first exposed to women's music when she "was dragged" to her first Oven Productions concert in a church (Therese Edell and Betsy Lippitt) in 1982. Immediately hooked, she asked how she might be of assistance to the women of Oven. (Her first job was to be a performer's friend and to provide a place to stay for Ferron.) The next year, Brynna became a member of the collective, and has been ever since. She became totally committed to the process as well as the product of production, and became absorbed in every aspect. She became an apprentice to women doing sound, and found herself involved in all aspects of the music industry. She currently handles bookings for several women's music performers.

Twelve years ago, a Growth Cooperative began in a home in Cleveland. In an effort to provide a space for alternative healing and consciousness-raising, the women's holistic health center is now housed in the Civic, an old synagogue, which has become a resource center. Women's groups meet at the Civic; there are massage rooms, space for counseling, a women's gym, a lending library, and the "What She Wants" calendar is produced there. A women's community fund gives money to the Women's Building Project to subsidize activities.

Another State of Mind is a woman-owned bookstore located on the west side of Cleveland. (Thus far, all activities mentioned are on the east side of the Cuyahoga River.) Another State is now nurturing west side women, and it has been the catalyst for other women-gatherings in Cleveland.

Finally, Ohio has its own little music festival on ten acres of land with a pond, and forty-to-sixty tent camping. It is a small intimate festival that features Ohio-homegrown talent, mostly from the Akron, Cleveland, and Columbus areas. And out of ten women on the board of the Association of Women's Music and Culture, two are from Ohio: Sharon Washington of Columbus and Brynna Fish of Cleveland.

Having taken this tour of the heartland, you can see that sisterhood is still blooming in Ohio, and it is powerful--and whereas the music and culture of the national women's network is important and inspirational, there is also a rich medley in our own backyards. The varied voices and colorful threads we weave

together tell our story; each piece of the patchwork is valuable and empowering.

There is room for every woman's song.

*This could be our revolution;  
To love what is plentiful  
as much as  
what's scarce.*

(From *We Alone* by Alice Walker)

<sup>1</sup>This article is meant to be a mere sampling of what's out there in the buckeye state; my apologies to those women and groups who are not included in this cultural travelogue. ●

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Toni Armstrong Jr.

If Teresa Trull and Laraine Newman had a child, wouldn't she look just like Bitsy Ziff? (And have you been watching Bitsy's band BETTY on the HBO 'Encyclopedia' show?)

# THE INSTITUTE FOR THE MUSICAL ARTS

By Laura Post

The time has come--amidst the diversifications and expansion within the women's cultural network--for a national teaching and performing arts organization to support women's participation in the music industry. The Institute for the Musical Arts, conceived and inspired by women's music pioneer June Millington, is such an organization.

Although the IMA is new, its history and beginnings span the past fifteen years. Full and equal access for women to comprehensive, professional training still does not exist. The founding of the IMA builds upon the pioneering work of feminists and other women to make the music industry more responsive, accessible, and supportive to women artists.

In the past fifteen years, women--in and out of the women's music network--have begun to address these inequities and to create viable structures and networks which encourage the development of women musicians. Within the feminist cultural network, women's music/cultural festivals are a critical part of the industry infrastructure. Several large festivals occur annually in such diverse locations as Michigan, Indiana, California, Georgia, New England, and Washington, D.C., and smaller festivals are growing and multiplying in Pennsylvania, New Mexico, and North Carolina. These gatherings provide access to women's culture for the hordes of women who flock to the festivals every year, as well as opportunities for women to learn and hone their skills in the technical and business aspects of production and performance.

Another supportive structure for women is Ladyslipper, based in North Carolina. Since 1976, the non-profit organization has compiled the world's most comprehensive catalog of records and tapes by women. In addition to distributing records, Ladyslipper also functions as a record label. Releases include *Tartans and Sagebrush* (Marie Rhines, 1980) and *A Rainbow Path* (Kay Gardner, 1984). Ladyslipper was an integral part of the

national Women's Independent Label Distributors (WILD) network, which has existed in the '70s and '80s to promote and distribute recordings by women on independent labels.

Parallel to the struggling women's mainstream rock tradition in which June Millington was initiated [see sidebar], there was women's music. It all began in 1971 with the first two lesbian-oriented recordings, both 45s: Maxine Feldman's *Angry Atthis* and Madeline Davis's *Stonewall Nation*. The idea of writing, producing, and taking women's music on tour caught on quickly; women's music albums began to appear and gain national attention within feminist and lesbian-feminist circles, beginning with Alix Dobkin/Kay Gardner's *Lavender Jane Loves Women* and Meg Christian's *I Know You Know*, both in 1974. Redwood Records was formed in 1972 by Holly Near as a fusion of her work with various political networks, and Holly has of course been a nationally-known part of women's music since the mid '70s. Women's music has roots in all geographical sectors of the U.S. and Canada, as hundreds of performers, concert producers, sign language interpreters, record distributors, business women, organizers, and others sweated together to give birth to the alternative music now known as "women's music."

By the 1980s, women's music was no longer automatically synonymous with folk, protest, or lesbian themes. It incorporated punk/new wave, rock, jazz, reggae, and other musical traditions in which the younger women musicians had developed. It was no coincidence that in the early '80s Olivia Records formed a subsidiary label, Second Wave, for such mainstream-flavored artists as Tret Fure and Dianne Davidson.

As the fledgling women's music industry expands, it is acknowledged that there is still a need for women-only space and for woman-designated resources. The feminist cultural network, however, is now in a position to expand beyond the boundaries as they were initially defined.

Women musicians who have become involved in other political movements act as bridges connecting different cultures and issues. They share some of the powerful energy of the women's community with the mainstream, and can begin to access the financial resources of the mainstream without compromising their identity or message.

## THE INSTITUTE

June Millington was the ideal person to conceive pragmatically of a national resource to empower women in the pursuit of music careers. A professional musician for twenty-five years, her career has arisen from the mainstream in a self-motivated struggle, yet has melded importantly with women's music. A setting which nurtures women's musical creativity while allowing them to maintain their own sense of personal and political integrity is something June has fought to find for herself.

In 1986, June began to put her ideas down on paper. Her vision was of a multicultural, non-profit national teaching and performing arts organization based in the San Francisco Bay Area. Its primary goal would be to support women--especially women of color--in pursuing careers in the music business. Through classes, apprenticeships, studio recording, and live performance experiences, she hoped that students would gain knowledge in the areas of songwriting/composing, music ethnology, performance techniques, stage lighting, artist management, marketing, voice/instrument development, recording/engineering, sound technology, video, entertainment/music law, and promotion.

As June continued to compose, tour, and produce her own music, she realized that women who have already established a track record of significant progress and experience within the music industry would also appreciate a support system composed of peers as well as of those who could benefit from their



# JUNE MILLINGTON

FOUNDER OF THE INSTITUTE  
FOR THE MUSICAL ARTS



Toni Armstrong Jr.

Known as one of the hottest female guitarists in the industry, June Millington began playing ukelele music as a child in her native Manila in the Philippines. She followed the sounds of the folk and rock crazes of the 1960s in California, where her family moved in 1961. In high school, having discovered acoustic and then electric guitar, June played in her first all-girl band--the Svelts--with her younger sister Jean.

Primarily a self-taught musician, June studied music for a year at the University of California at Davis, and continued to perform with women in another "girl band," Wild Honey--which evolved into Fanny, the first all-women's band to be signed with a major record label (June Millington/guitar, Jean Millington/bass, Alice de Buhr/drums, and Nickey Barclay/keyboards). Through four successful albums with Warner Brothers (*Fanny*, *Charity Ball*, *Fanny Hill*, and *Mother's Pride*) and extensive touring of the U.S. and Europe, Fanny served notice to the rock world that women could do more than simply sing--that women could also write and play rock and roll passionately. [See "Sisters" article about June and Jean, *HOT WIRE* July 1985.]

During the five years in the '70s when Fanny was active, there were only three other mainstream women's rock bands that made significant recordings: Bertha, Goldie and the Gingerbreads, and Deadly Nightshade. There were also a handful of notable women rock musicians not in women's bands, including Ramatam's guitarist April Lawton, and Tret Fure, who was then playing lead guitar with Spencer Davis.

"The '50s were definitely the dark ages for women musicians," says June

Millington now. "The '60s was the first time that we began to see the light at all. In the '70s we started to actually have role models. In the '80s it's really accepted, totally over-ground....It's chic to be a woman musician now."

The years in Los Angeles with Fanny proved fertile for June's musical development, but in 1973--for personal and professional reasons--June left the band and Hollywood for the countryside near Woodstock, New York to concentrate on her songwriting and her spiritual development.

In 1975, June was asked to play on Cris Williamson's *The Changer and The Changed* (Olivia Records, 1975). The subsequent tour with Cris, June says, changed her life. "The experience of staying in women's homes all over the country showed me that the feminist movement was real, alive, in motion--and I was very much a part of it by virtue of being a woman who was trying to 'find myself.' It really shook me and filled me with pride."

Cris and June eventually collaborated on several projects, including production of *Strange Paradise* (Olivia Records, 1980) and the "science fantasy fable" children's album *Lumiere*. Working with Cris had a great impact on June's music, and she credits Cris with introducing her not only to the feminist cultural network but to the healing properties of music itself.

In 1977, June reunited with her sister Jean to record *Ladies On The Stage* (United Artists) and spent the following years producing albums, including for Mary Watkins' *Something Moving* (Olivia) and Holly Near's *Fire in the Rain* (Redwood).

In 1981, June started her own label, Fabulous Records, and initiated her solo career with the release of *Heartsong*. On the 1983 album release tour for her second solo release, *Running*, June was again joined by her sister Jean. Currently, June has been promoting her newest release on Fabulous Records, *One World, One Heart* (1988) as part of her "Turning Forty" tour.

Despite the apparent and continued successes of June Millington's musical endeavors, she says she recognized that until the last decade women musicians and performers had very few avenues open to them, and virtually no precedent for quality training and sustenance within the music industry.

Thus, the inspiration for the Institute for the Musical Arts.

acquired expertise. Also, providing educational programs in an encouraging and non-competitive environment would help to increase the potential for high-quality, professional performances, and would help to build more appreciative and respectful audiences.

Initially, the Institute for the Musical Arts was to provide a coordinated series of skill-related workshops, centered in the Bay Area, with the hope of national expansion. The IMA was to be governed by a multi-racial group of individuals with a strong commitment and sense of responsibility toward the Institute's vision and goals. Funding was to be obtained through private contributions, corporate grants, membership fees, and donated services. The ultimate fiscal success of the IMA would permit self-generation of revenue through services, projects, and sale of resource materials from the anticipated permanent facility of the Institute.

In two short years, the IMA has gone from being a vague idea in June Millington's head to becoming a firmly-founded educational and resource organization providing direct services to more than 300 individuals in the Bay Area. With limited resources and a predominantly volunteer staff, the IMA has obtained its non-profit status; attracted upward of 3,000 people to fundraising events; received two resource development grants; had permanent office space donated to it; developed a pool of forty-five artists, technicians, and music business professionals willing to teach classes and workshops; compiled a mailing list of more than 2,000; received commitments in several major North American cities to sponsor IMA mini-institutes; and sponsored a workshop series and a mini-institute in the Bay Area.

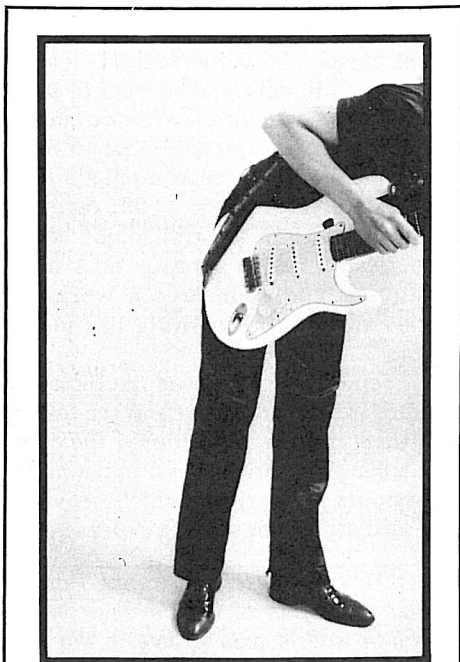
September, 1986 was the historical start of IMA. During that and the following three months, June toured the country, talking with friends and initiating the grassroots networking which provided the seed money for starting expenses. The

*ABOUT THE WRITER: Laura Post is proud to be part of the development of the IMA and is glad to live in the Bay Area during this process. She thanks June Millington and Ann Hackler for their help and for materials used in preparing this article. Thanks also to Chris Van Veghten for info on the early history of women's music.*

beginning of 1987 was spent approaching people to get involved with IMA. During this time the impressive founding Board of Directors was formed, including Roma Baran, Angela Y. Davis, Ann Hackler, and June. The equally expert Board of Advisors--which now includes Gloria I. Joseph, record producer Leslie Ann Jones, Audre Lorde, photographer Irene Young, and performers Bonnie Raitt, Linda Tillery, Mary Watkins, Teresa Trull, and Cris Williamson--was developed. The San Francisco Women's Building accepted IMA as a sponsored project until May 1987 when incorporation was finalized.

Through the summer of 1987, benefits and private donations had raised \$2,000 and a grant of \$500 from the Golden Gate Business Association had been received. As the list of volunteers grew, the presence of the IMA in the Bay Area solidified. In the fall of 1987, \$350 was received in response to an 1,150-person mailing.

November marked the relocation of the IMA office to Oakland, which had been operating from June's home in Davis, California. Founding IMA board member Ann Hackler stepped in as part-time paid executive director in January 1988, following the receipt of a grant from the San Francisco Women's Foundation.



**I R E N E Y O U N G  
P H O T O G R A P H E R**

**4 1 5 . 6 5 4 . 3 8 4 6**

The IMA's first workshop series, during weekends from March to May, is a good example of how IMA will work. The series attracted more than 100 people. The first workshop, "Live Concert Production," was led by Ginny Berson, one of the co-founders of Olivia Records, long-time producer of artists such as Mary Watkins and Cris Williamson, and Acoustic Stage manager at the Michigan Womyn's Music Festival for the past four years.

Tam Martin and Sandra Washington taught the essentials of booking concert tours through lecture, role-playing, and lively question-and-answer sessions. Tam is a former booking agent with Olivia Records and is currently working through her own agency, Beachfront Booking. Sandra Washington (of Washington Sisters fame) is a performer who books her own tours. A *HOT WIRE* reprint, "Tour Booking and Promotion" [November 1984], was distributed to supplement the copious notes that the many in attendance took home.

The final workshop in the series, "Demystifying the Recording Process" by June, included a lecture in the IMA office space followed by a demonstration of techniques at a local state-of-the-art recording studio. Forty-four pages of handouts, including technical diagrams and definitions of basic terminology, were provided at nominal cost, and participants were treated to hearing the unfinished music from June's then-upcoming album *One World, One Heart*. The cost of each of the first two workshops was \$15 and the last \$39, with pre-registration for all three workshops discounted at \$40.

Through April and May, the old-fashioned housewarming tradition welcomed the IMA to the Bay Area as several volunteers helped with scraping and painting the new office. In mid-June, the Association of Women's Music and Culture (AWMAC) conference allowed June Millington to formally introduce IMA to AWMAC through her keynote speech and to screen the promotional video that had been developed from footage of all the workshops, the housepainting, and statements of purpose.

During early August, IMA's first mini-institute, at a local resort area, provided the forum for nine weekend workshops, including "Finding Your Voice" (Rhiannon); "Drums and Bass in the Band" (Barbara Borden); guitar instruction (Mimi Fox); comedy with Karen Wil-

liams; business management; studio recording; "Keyboards in the Band" (Julie Homi); and instruction in live videotaping. Workshops costs ranged from \$15 to \$30; sessions were an hour to an hour and a half in length.

Following the workshops--which had been open to all regardless of previous training or experience--the advanced students in all instrument categories joined forces, first for a jam, then for a concert the next day.

"Those of us involved in organizing the IMA stood enraptured as the IMA 'vision' unfolded before us," says Ann Hackler. "The buzz words of 'networking,' 'empowerment,' and 'role models' all took form on stage as prominent women musicians passed on their knowledge to, supported the work of, and shared the stage with student performers. All the while, the participants in the video workshop were capturing the event on tape."

Later in August, June performed at the Michigan Womyn's Music Festival and connected with women there, promoting the idea of an annual networking series on the herstory of women in music, including contributions from performers, technicians, and audience members. At that time, a revised IMA purpose fact sheet was distributed, including the current goals.

The Institute for the Musical Arts is an idea come to fruition; its appeal and potential have been tested and passed. The foundation of a national organization to empower women pursuing careers in music has been laid, and the building upon that foundation has begun. Future plans include mini-institutes in locations around the country, looking at sites for sale or lease to house the school, developing the curriculum for year-round teaching, and setting up internships, classrooms, and a studio.

Further progress in realizing the vision that is the IMA will depend on solicitation of ideas, resources, and skills from those people committed to that vision. The development of a private donor pool, entailing multiple mailings in the near future, is the next step. To this end, a computer with a letter-quality printer is on the IMA wish list. (Contributions are tax-deductible.) T-shirts bearing the IMA logo are available for \$20 and are free to donors of \$60 or more. ●

To join the IMA mailing list, or for more information: Institute for the Musical Arts, 2021 E. 24th Street, Oakland, CA 94606. (415) 261-0224.



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# T R A N S M U S I C

## HOTLINE from page 9

tiful secretary.

Spinsters/Aunt Lute Press, after three years of being turned down for NEA GRANTS (reportedly because of the strength of their lesbian titles), finally received NEA funds to publish *Reclaiming Medusa* and *Singing Softly/Cantando Bajito*, according to *Feminist Bookstore News*. Also, a substantial grant from the Chicago Resource Center assisted with the publishing of *WHY CAN'T SHARON KOWALSKI COME HOME?*, and they received eight TV movie rights bids for it. They sold to Schmiechen and Haugland (*The Life and Times of Harvey Milk*), and Robert Greenwald Productions (*The Burning Bed*) for \$50,000 plus a consulting fee of \$25,000 to Karen Thompson, which will go into a trust fund for Sharon Kowalski. Also, in an effort to find more quality lesbian fiction, Spinsters/Aunt Lute is running a yearly \$2,000 PRIZE CONTEST for lesbian fiction. It is scheduled to start in January '90, and the winning title will be published in January '91. Submission deadline is January 1, 1990. Spinsters/Aunt Lute, P.O. Box 410687, San Francisco, CA 94141.

Alyson Publications is seeking new manuscripts for its line of LESBIAN AND GAY TEENAGER books, especially fiction for and about lesbian teens. Cover letter plus synopsis to: Alyson Publications, 40 Plimpton St., Boston, MA 02118.

Rumor has it that Naiad Press will publish Katherine V. Forrest's *KATE DELAFIELD MYSTERIES* in cloth editions in the fall of 1989, starting with *The Beverly Malibu*, according to *Feminist Bookstore News*. Katherine will also be editing up to eight books a year; in addition to her own writing, she'll be supervising a group of three editors as well as doing line editing and proofreading.

The spring *AWMAC Newsletter* features articles entitled "Silences: The Effect of Homophobia on Women's Music" by Noelle Hanrahan, and "Networks: Connecting Our Communities" by Alix Dobkin. Subscriptions to the "TRADE NEWSLETTER" OF THE WOMEN'S MUSIC INDUSTRY are \$10/year. Association of Women's Music and Culture, 2124 Kittredge St. #104, Berkeley, CA 94704.

The deadline for submissions for an anthology of *EROTIC LESBIAN POETRY* has been extended to September 30, 1989. SASE to: Sidewalk Revolution Press, P.O. Box 9062, Pittsburgh, PA 15224.

The Feminist Press has bought the rights to June Arnold's long out of print lesbian classic *SISTER GIN*, reports *Feminist Bookstore News*.

*MATRIX WOMEN'S NEWSMAGAZINE*, after a year-long break to reorganize, is scheduled to resume publication in September. They are seeking submissions of writing and artwork.

SASE to: Matrix, P.O. Box 3138, Santa Cruz, CA 95063. (408) 429-1238.

*LESBIANLINE* is a free publication put out by Clothespin Fever Press to inform the community about the lesbian publishing world, says *Lesbian News*. It contains information about books, libraries, and lesbian publishers in short newsletter format. Send four twenty-five cent stamps for a year's subscription to: *LesbianLine*, 5529 N. Figueroa, Los Angeles, CA 90042.

SPINSTERS BOOKS & WEBBERY in Lawrence, Kansas is closing due to burnout and exhaustion, reports *Feminist Bookstore News*.

## MOVIES, VIDEOS, TV

The producers of ABC-TV's *HEARTBEAT* were reportedly receiving as many as 1,800 weekly letters from right-wing Christian fundamentalists, insisting that the lesbian character of the nurse practitioner (played by Gail Stickland) be removed from the show, or demanding cancellation of the show. According to *Lesbian News*, a nationwide write-in campaign resulted in pro-lesbian mail finally eclipsing anti-lesbian mail. The show was cancelled anyway, but the producers claim it was due to the competition of being up against *L.A. Law* and had nothing to do with the lesbian character.

The film option for *MURDER AT THE NIGHTWOOD BAR* has gone to Tsi Nan Fu Productions (Tim Hunter of *River's Edge*) for, according to Naiad Press, a spectacular amount of money, reports *Feminist Bookstore News*. Naiad says that Hunter feels the time is right for a major lesbian production.

*THROWING OUR WEIGHT AROUND: A Video About Fat Women's Lives*, an independent production by Sandy Dwyer, is seeking funds to help complete the film, according to *New Directions for Women*. A twenty-minute rough version is available for fund-raising parties. SASE to: Boston Area Fat Liberation, P.O. Box 1836, Jamaica Plain, MA 02130.

## HONORS

The spring *AWMAC Newsletter* listed what the TOP SELLING WOMEN'S MUSIC ALBUMS were last winter, as reported by four distributors (Manhattan Muse, Horizon, Ladyslipper, and Midwest Music). Titles mentioned by at least two of the four companies included *City Down* (Casselberry-DuPrée); *Changer and the Changed* (Cris Williamson); *Breaking All The Rules* (Dianne Davidson); *Shadows on a Dime* (Ferron); *Don't Hold Back* (Holly Near); *Sweet Honey in the Rock Live at Carnegie Hall*; *Wolf Moon* (Cris Williamson); *Conditions Critical* (Lillian Allen); and *Tracy Chapman*.

The National Women's Music Festival gives out two awards annually. This year, AUDRE LORDE was selected to receive the 1989 Jeanine Rae Award for the Advancement of Women's Culture, and KAY GARDNER re-

ceived the 1989 Jane Schliesman Award for Outstanding Contributions to Women's Music.

MINNIE BRUCE PRATT won the prestigious Lamont Prize for Poetry for her latest collection, *Crime Against Nature* (Firebrand Books). The prize, according to *Outlines*, is awarded annually by the Academy of American Poets. This year's ceremony was held May 16 at the Guggenheim Museum in New York, where she received her award of \$1,000.

The 1989 British Phonographic Industry Awards ceremony (similar to the Grammys) selected ANNIE LENNOX as Best British Female Artist.

*Feminist Bookstore News* reports several honors: *AIDS: THE WOMEN*, (edited by Ines Rieder and Patricia Ruppelt, Cleis Press), was the recipient of the Words Project for AIDS Book Award. LESLEA NEWMAN (*A Letter to Harvey Milk, Good Enough to Eat, Love Me Like You Mean It*) was selected to receive a \$9,500 award in the poetry category of the Massachusetts Artist Fellowship Program. Plus, Vicki McConnell's novel *DOUBLE DAUGHTER* (Naiad Press) was nominated for the Best Books for Young Adults List. DINAH LEFAKANE was awarded Women In Publishing's New Venture Award for setting up *Serita sa Sechaba*, a publishing project for women's writings and children's books in Soweto, South Africa. Also, Joan Nestle's *A RESTRICTED COUNTRY* was the co-recipient of the American Library Association's Gay Book Award. Finally, *POLITICS OF THE HEART* (Firebrand Books') lesbian parenting anthology edited by Sandra Pollack & Jeanne Vaughn received the 1988 Susan Koppelman Award for Popular Culture given by the Women's Caucus of the Popular Culture/American Culture Association.

*Forbes* magazine's forty top earners for 1988 included only five women: OPRAH WINFREY, age 34 (\$25 million), MADONNA, age 30 (\$20 million), JANE FONDA, age 50 (\$18 million), WHITNEY HOUSTON, age 25 (\$6 million), and TINA TURNER, age 48 (\$4 million).

At The Third Annual American Comedy Awards: the Lifetime Achievement Award went to KATHARINE HEPBURN. Best Supporting Female/TV: RHEA PERLMAN; Best Supporting Female/Movie: JOAN CUSACK; Best Female Comedy Club Stand-Up Comic: PAULA POUNDSTONE; Funniest Actress in Movies: BETTE MIDLER; Funniest Stand-Up Female Comic and Funniest Female TV Performer/Leading Role: ROSEANNE BARR.

The Corinne Guntzel Memorial Fund of the Elizabeth Cady Stanton Foundation has a new award program for projects and research in *WOMEN'S HISTORY*, says *Sinister Wisdom*. For info on 1990 grants: Harlene Gilbert, Elizabeth Cady Stanton Foundation, P.O. Box 603, Seneca Falls, NY 13148.

Alyson Publications and A Different Light



Bookstore (San Francisco) are co-sponsoring a "By The Bay Area" **FIRST NOVEL COMPETITION**, with a \$2,500 prize. Open either to fiction set in the San Francisco Bay Area or written by residents of the area; limited to first time novelists. Manuscripts must be received before February 1, 1990. SASE to: By the Bay Area/A Different Light Bookstore, 489 Castro St., San Francisco, CA 94114.

The winning composition of The Denver Women's Chorus's First Choral Music Competition is "From A Woman Sung" by **JANIS B. KINDRED**, associate professor of music theory and composition at Stetson University in Deland, Florida. First prize was \$1,000 and a travel stipend of \$500 to hear the music performed. Honorable mention went to "Flamingos and Bears" by **PATSY ROGERS** of Suffolk, New York. The chorus is seeking submissions for its Second Choral Music Competition For Women by women composers. The work should be a theme of celebration of aging and older women. Deadline: August 31, 1989; entry fee, \$10. SASE to: Denver Women's Chorus, P.O. Box 2638, Denver, CO 80202. (303) 331-2543.

Joining **ARETHA FRANKLIN** and **DIONNE WARWICK** in *Rolling Stone's* Hall of Fame is blues singer **BESSIE SMITH**, reports *Sojourner*.

**JENNIFER CAPRIATI**, the seventh grader who is an occasional tennis partner of **MARTINA NAVRATILOVA**, was named Junior Player of the Year by *Tennis Magazine*. She wants to turn pro, but the Women's International Tennis Association requires her to be fourteen years old.

In *Rolling Stone's* 1988 Reader's Picks: **TRACY CHAPMAN** was named Artist of the Year, Best Album, Best Single, and Best Female Singer (along with Whitney Houston, Anita Baker, Joan Jett and Pat Benetar), Best New Female Singer (along with Edie Brickell, Sinéad O'Connor, Debbie Gibson, and Taylor Dayne), and Best Songwriter. **K.D. LANG** was one of the Best Country Artists, and **ANITA BAKER** was one of the Best R&B artists. In *Rolling Stone's* Critics' Picks, Tracy received Best Artist of the Year, Best Album, Best Single, Best Female Singer (in a tie with k.d. lang), and Best New Female Singer.

The National Society of Film Critics gave their Best Actress Award to **JUDY DAVIS** (*High Tide*), and **MERCEDES RUHL** (*Married to the Mob*) was named Best Supporting Actress.

## ANNIVERSARIES

As the National Film Board of Canada enters its fifteenth year, **STUDIO D**--the NFB's award-winning women's film production unit in Montreal--also marks its fifteenth year, according to *Communiqu'ELLES*. One of their most renowned films was the Academy Award winning *If You Love This Planet* featuring Helen Caldicott.

**NEW DIRECTIONS FOR WOMEN** newspaper began publishing in 1972 and entered its eighteenth year this fall, with a readership of 55,000.

**WOMEN OF POWER** magazine celebrated its fifth year in print with its Winter 1989 issue.

The **TORONTO WOMEN'S BOOKSTORE**--which opened in the spring of 1973--celebrated its sixteenth year this spring.

Boston-area anniversaries: **STUDIO RED TOP**, the resource center for jazz women, is entering its eleventh year. One of their events last spring was a concert with Wannetta Jackson singing her highly-acclaimed tribute to the music of Aretha Franklin along with a twelve piece band. **NEW WORDS BOOKSTORE**, run by a six-woman collective, celebrated its fifteenth anniversary last April by throwing a birthday party with food and live music, reports *Sojourner*, and **9 TO 5**, an organization for women office workers, also celebrated its fifteenth anniversary in April. Founded by ten women office workers in Boston who were fed up with the inequities and the discrimination towards women in the workforce, they grew into a national organization headquartered in Cleveland, Ohio with members in more than forty states.

## WOMEN

Comedienne **GILDA RADNER**, one of the original cast members of *Saturday Night Live*, died of ovarian cancer on May 20 at the age of forty-two. "The zest for life and laughter that made her *Saturday Night Live's* leading funny lady gave her the strength to face cancer with remarkable courage, humor, and dignity," said *People* magazine in its June 5 issue, which features Gilda's life story and photos of her characters, including Candy Slice, Lisa Loopner, Judy Miller, and Roseanne Roseannadanna. "My life had made me funny, and cancer wasn't going to change that," she wrote in her new book *It's Always Something*. "Cancer, I decided, needed a comedienne to come in there and lighten it up."

**LINDA TILLERY**, **VICKIE RANDALL**, **RACHEL BAGBY**, and **RHIANNON** have been working with the voice ensemble Voicestra, organized by Bobby McFerrin. They will begin touring with him in early 1990, according to the spring *AWMAC Newsletter*.

**P.D. JAMES**, writer of eleven mystery novels, says in the May issue of *VIS à VIS* that she finds time yearly to reread all of Jane Austen's works. "Emma is a wonderful detective story," she says, "and the clues to the real relationship are most cleverly planted. I think if Jane Austen were writing today she might very well be our greatest mystery novelist." Three of P.D.'s titles--*Cover Her Face*, *The Black Tower*, and *Shroud for a Nightingale*--have been on public TV's *Mystery* series.

**PAM MARTIN**, formerly of Atlanta and recently of Minneapolis, died on May 16 from

peritonitis as a result of complications of a non-malignant tumor. She was known as a producer of women's music, a staunch founding foremother in the fight against fat oppression, a separatist, a member of ALFA house, and as a contributor to the newsletter *Atalanta*. Pam was cremated, and her ashes scattered in Montana where she grew up.

The Women in the Arts (WIA) board that runs the National Women's Music Festival elected three new board members this spring. They are **CHRISTINA SPRINGER**, **ESTHER FULLER**, and **CAROLYN VANDEWIELE**.

Bassist **LYNN KELLER** (who has played with Kristin Lems, Terry Garthwaite, Linda Tillery, Mary Watkins, and Jubilee) is currently living in Los Angeles and performing with Sue Fink. Last October she toured Tokyo with Freda ("Band of Gold") Payne.

In an interview/review of Dianne Davidson's album *Breaking All The Rules* by Noelle Hanrahan (April *Sojourner*), the story behind the name of Dianne's publishing company--**GUSSIE'S TUNES**--was revealed. Dianne was in New York working on a play based on the life of Mary Baker Eddy (the founder of the Christian Science Church), when she heard a story speculating that Mary and Augusta Stetson (one of the early proponents of the Christian Science movement, whom Eddy called "Gussie") had a lesbian relationship.

Lesbian playwright Carolyn Gage (*The Second Coming of Joan of Arc*) is **LOOKING FOR A COMPOSER** for a lesbian musical about the early life of Babe Diedriksen. Carolyn Gage, 2238 SE Madison #12, Portland, OR 97214.

When Commander **DEBORAH GERNES**, thirty-nine, joined the U.S. Navy fifteen years ago, women were rarely allowed aboard ship. Now it looks as though Deborah will be the first Navy woman to command one, according to *The Lesbian News*. Due to receive a post in 1991, she downplayed her historic role saying, "I expect to have other women follow right behind me."

**HOLLY NEAR** has signed a contract with Morrow Publishing Company for her autobiography. [See "Redwood Records Update" article in this issue of *HOT WIRE*.]

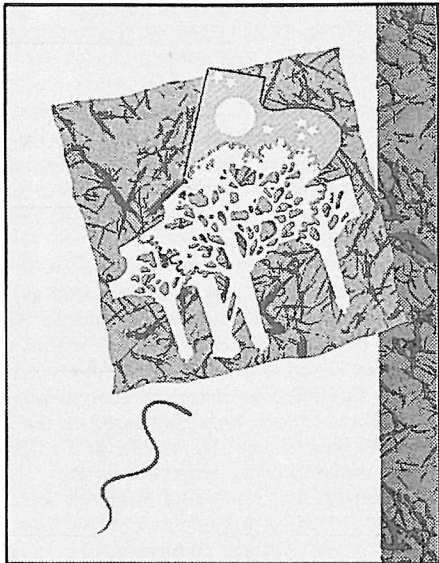
Even the boys acknowledge it: In the May 1989 issue of the *Playboy* magazine column "Playboy After Hours," it was predicted that Chicago-based lesbian playwright **CLAUDIA ALLEN** will soon be bursting into prominence on the national theatrical scene.

Did you catch **LOUISE RAFKIN** on Geraldo Rivera's show on relationships between lesbians and their mothers?

**JEAN FINEBERG & ELLEN SEELING**  
*continued on page 57*

## The Fourth Annual READERS' CHOICE AWARDS

In the January 1989 issue we asked our readers to nominate women who have made outstanding contributions to the women's music and culture network. In the May 1989 issue we printed the names and accomplishments of every nominee submitted by the readers, asking readers to write in their votes. Plaques will be given to this year's Readers' Choice Award winners.



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## FAVORITES

This survey of favorites is included each year for fun and to give us a closer look at the tastes of our readers (so we know who and what you are most interested in seeing in the next year's issues). Readers were encouraged to make selections based completely on the basis of their personal favorites; this is in no way intended to be a list of "bests." (Last year's results can be found in the July 1988 issue.)

**VOCALIST:** Cris Williamson, Teresa Trull, Holly Near, Heather Bishop, Linda Tillery.

**GROUP/BAND:** Sweet Honey in the Rock, Casselberry-DuPrée, Deuce, Robin Flower's Band, Alive!

**SONGWRITER:** Cris Williamson, Ferron, Holly Near, Teresa Trull, Alix Dobkin/Meg Christian.

**BASSIST:** Carrie Barton, Toshi Reagon, Joy Julks, Jan Martinelli, Diane Lindsay.

**PERCUSSIONIST:** Edwina Lee Tyler, Nydia Mata, Carolyn Brandy, Annette Aguilar, Nurudafina Pili Abena.

**DRUMMER:** Cam Davis, Bonnie Johnson, Linda Geiger, Bernice Brooks/Barbara Borden, Jake Lampert.

**ELECTRIC GUITARIST:** Nina Gerber, Sherry Shute, Tret Fure, Toshi Reagon, Bonnie Raitt.

**ACOUSTIC GUITARIST:** Meg Christian, Nina Gerber, Nancy Vogl, Robin Flower, Deidre McCalla/Lucie Blue Tremblay.

**KEYBOARDIST:** Adrienne Torf, Julie Homi, Barbara Higbie, Cris Williamson, Libby McLaren/Margie

Adam/Mary Watkins.

**INSTRUMENTALIST:** Robin Flower, Jean Fineberg/Ellen Seeling/DEUCE, Barbara Higbie, Kay Gardner, Laurie Lewis.

**WIND INSTRUMENTALIST:** Kay Gardner, Jean Fineberg, Ellen Seeling, Michelle Isam, Jane Ira Bloom.

**COMIC/COMEDIENNE:** Kate Clinton, Lily Tomlin, Robin Tyler, Roseanne Barr, Whoopi Goldberg.

**EMCEE:** Kate Clinton, Therese Edell, Alix Dobkin, Sue Fink, Maxine Feldman/The Washington Sisters.

**NEW PERFORMER:** Dianne Davidson, Tracy Chapman, Melissa Etheridge, BETTY, Jennifer Berezan.

**ALL-TIME FAVORITE PERFORMER:** Cris Williamson, Holly Near, Meg Christian, Teresa Trull/Alix Dobkin, Linda Tillery.

**CURRENT SONG (last two years):** "Fast Car"--Tracy Chapman; "Rosalie"--Teresa Trull; "These Women"--Alix Dobkin; "If You Love A Hippopotamus"--Heather Bishop; "Marie"--Laura Berkson/"Burning Times"--Jennifer Berezan.

**ALL-TIME FAVORITE SONG:** "Waterfall"--Cris Williamson; "Sweet Woman"--Cris Williamson; "The Woman in Your Life"--Alix Dobkin; "Still Ain't Satisfied"--Bonnie Lockhart/"Singing For Our Lives"--Holly Near; "Seven Day Kiss"--Sweet Honey/"Middle Aged Body With Teenage Emotions"--Judy Fjell.

**CURRENT ALBUM (last two years):** *Country Blessed*--Cris Williamson & Teresa Trull; *Tracy Chapman; These Women/Never Been Better*--Alix Dobkin; *Lucie Blue Tremblay; Melissa Etheridge*.

**ALL-TIME FAVORITE ALBUM:** *Changer and the Changed*--Cris Williamson; *Lifeline*--Holly Near & Ronnie Gilbert; *Blue Rider*--Cris Williamson/DEUCE--Jean Fineberg & Ellen Seeling; *Imagine My Surprise*--Holly Near/Meg & Cris at Carnegie Hall; *Testimony--Ferron/More Than Friends*--Robin Flower.

**LIVE SOUND ENGINEER:** Myrna Johnson, Boden Sandstrom, Beth Berklee, Shelly Jennings, Margot McFederies.

**RECORDING ENGINEER:** Karen Kane, Leslie Ann Jones, Tret Fure.

**ALBUM COVER:** *Babies With Glasses*--Robin Flower; *Country Blessed*--Cris Williamson & Teresa Trull; *Sweet Honey Live at Carnegie*; *Wolf Moon*--Cris Williamson; *DEUCE*.

**FICTION BOOK:** *The Color Purple*--Alice Walker; *Rubyfruit Jungle*--Rita Mae Brown; *Mists of Avalon*--Marian Zimmer Bradley; *Beloved*--Toni Morrison; *Patient & Sarah*--Isabel Miller/*Curious Wine*--Katherine V. Forrest.

**NON-FICTION BOOK:** *Lesbian Ethics*--Sarah Lucia Hoagland; *Lesbian Sex*--JoAnn Loulan; *For The Record*--photos by Irene Young; *Gaia's Guide*; *A Restricted Country*--Joan Nestle.

**PERIODICAL:** *HOT WIRE*; *Lesbian Connection*; *Common Lives-Lesbian Lives*; *off our backs*; *Sojourner/Sinister Wisdom*.

**AUTHOR:** Alice Walker, Katherine V. Forrest, Toni Morrison, Rita Mae Brown, Audre Lorde.

**CARTOONIST:** Alison Bechdel, Nicole Hollander, Lynda Barry, Kris Kovick, Mary Wings.

**PHOTOGRAPHER:** Irene Young, Joan E. Biren (JEB), Toni Armstrong Jr., Tee Corinne, Marcy J. Hochberg/Vada Vernée.

**MOVIE/FILM:** *Desert Hearts*; *I Heard the Mermaids Singing*; *Beaches*; *Aliens/Shame*; *Olivia Records' 15th Anniversary Video*.

**TV STAR:** Sharon Gless (*Cagney & Lacey*), Roseanne Barr, Gail Strickland (*HeartBeats*), Candice Bergen (*Murphy Brown*), Tyne Daly (*Cagney & Lacey*)/Nancy McKeon (*Facts of Life*).

**FILM STAR:** Whoopi Goldberg/Sigourney Weaver, Bette Midler, Cher, Patricia Charbonneau, Meryl Streep/Jodie Foster.

**FILM DIRECTOR:** Donna Deitch, Michelle Parkerson, Lizzie Borden, Penny Marshall, Martha Wheelock/Ellen Meyers.

**MAINSTREAM PERFORMER:** k.d. lang, Melissa Etheridge, Tracy Chapman, Lily Tomlin, Whoopi Goldberg.

**OTHER (write-in) FAVES:** "Live Tape": *The Dyketones Live From P-Town*; "Bookstore": Food For Thought/Amherst, Mass.; "Funniest Songwriter": Christine Lavin; "Favorite Self-Help": JoAnn Loulan; "Poet": Pat Parker; "Athlete": Martina; "Artist": Georgia O'Keefe; "Mainstream LP": *Bonnie Hayes*; "Best Folk": Cathy Fink; "Best All-Around": Sue Fink; "Album Producer": Teresa Trull (numerous write-ins); "Lighting Engineer Extraordinaire": Jane Smith from Toronto; "My Favorite People": Therese Edell, Teresa Boykin, Betsy Lippitt; "Most Handsome & Sincere": Nancy Vogl; "Who I Miss The Most": Meg Christian.



# FREESTYLE

## Women's Radio on the Air in Maine WOMEN'S WINDOWS

By Kay Gardner

A couple of years ago I got another one of my wild ideas. "I'm going to have a radio show! I'll call it *Women's Windows*, and I'll play just women's music--after all, there's a wealth of it now." Thinking that perhaps I could get the state's public radio station to run it, I made a tape on my home equipment.

But two things stopped me from pursuing the idea further: I hated my amateurish demo tape, and I realized it would be a three-hour round trip for me to commute to the radio station if *Women's Windows* were to be accepted for broadcast.

Another wild idea shelved.

But, as I've learned over and over again in this lifetime, once an idea is strongly conceptualized and visualized, it has every possibility of being manifested in one form or another--sometimes whether you want it or not.

Mid-May '88. My lover's birthday party. Thirteen local feminists in attendance. Talk about the new community radio station which has just gone on the air in nearby Blue Hill (a half-hour from my home).

"I've thought about doing a radio show," I announce, and share my *Women's Windows* idea. "I mean, there's absolutely nothing with women's music and ideas being broadcast in this state as far as I know.

"I'll help you in any way I can," says writer and master's student Catherine Reid. "You know, like doing your footwork and things like that." (Little did she know what she was getting into!)

"Okay," I say, "you can be the producer. Now, how are we going to get this idea accepted by the station? Does coastal Maine have a large enough wom-

en's community to support it?"

"I don't know," says Sydney, "but I'm on the station's Board of Directors. And, guess what! Deborah is the President of the Board."

Fate. *Women's Windows'* time had come.

WERU-FM is a community radio station, run almost entirely by volunteers. It is located in a rebuilt three-story hen house (in fact, the very hen house where Wise Women Enterprises/Urana Records recorded Casse Culver's album, *Three Gypsies* in 1976.) The building is owned by Noel Paul Stookey, better known as "Paul" of Peter, Paul and Mary. It is well known that Noel is a born-again Christian who now tours internationally with his upbeat, New Age Christian message music. He and his cohorts dreamed up the radio station. In early media about WERU, a Christian focus was mentioned. How would they take a program featuring women's music played by lesbians, one of whom is a witch?

Before anyone is allowed to participate at WERU, and probably other community radio stations, s/he must take a course in broadcasting, including the technical stuff (like ohms and amps and frequency modulation), FCC rules and regulations, and hands-on experience. The course qualifies the volunteer for an FCC license, which you must have before you may operate the board (the controls). I understand that in the old days there was a test you had to pass, but these days you just have to have taken the course, though it may be different for different classes of stations.

So Catherine and I took the course, and afterwards, our teacher (Jim Campbell, who as it turned out had engineered for an interview I'd done in Philadelphia more than ten years ago) was very supportive, and invited us to produce *Women's Windows* as a short feature every

Wednesday on his morning magazine show.

It was pretty scary to jump in so quickly, but we put together weekly features on such things as "Woman as Genius" including Gertrude Stein's words--as spoken by actress Pat Carroll--about her love affair with a woman she'd met in med school, and Sappho's *Prayer to Aphrodite*, a love poem about a young woman. Another show was about the Michigan Womyn's Music Festival. I had interviewed the producers Lisa and Boo, and had their comments along with music by artists who'd appeared on each of the three stages (Edwina Lee Tyler, Lichi Fuentes, and Sharon Isbin). "Black Women Artists" was another show, with readings from Luisa Teish's book *Jambalaya* and music by Nina Simone. Sometimes we did the show live, and sometimes we taped it in advance with Catherine at the board and me at the mike.

After four months of getting up at the crack of dawn to drive over to the studio to do fifteen minutes on the air, we were getting frustrated. We wanted at least an hour of *Women's Windows* so that we could "say" much more. It was time to move *Women's Windows* out of its safe niche into its own time slot. For this we had to make a sample tape showing that we knew how to read announcements and do a correct station identification (strictly by FCC rules), as well as operate the turntables, the reel-to-reel tape deck, the cassette deck, and the CD player.

Our sample tape had to be passed by the program committee. Just to be absolutely sure that we weren't going to be given a run-around by the predominantly male committee, we'd figured out that only 1/20th of the on-air voices were women's voices. If WERU was to truly be a station representing our local community, we'd have to have more women

*continued on next page*

**FREESTYLE: The musings and experiences of Kay Gardner, who has been deeply involved in women's music and culture since 1973.**

## FREESTYLE from page 53

broadcasters on the air.

By mid-October *Women's Windows* was given its time slot: 7-8 p.m. on Monday evenings. (Today at WERU, Monday evening shows from 6-10 p.m. are hosted by women; several other women have their own shows; and two of the five staff members are women. Not 50/50 by any means, but we're moving along rapidly.)

Catherine continued to be the techie and I the "mouth," though the division of labor was pretty equal. I usually pulled together the music and Catherine the readings, since she knows women's literature much better than I. She would speak on the air too, more and more as we went along and she got comfortable with it. This development was also important because I, being a touring musician, couldn't always be available for live shows, and sometimes couldn't get to the studio to tape enough shows in advance to cover the times I might be gone. The more comfortable Catherine became on the air, the better for the continuity of the show.

Both Catherine and I invested our own money to buy recordings which weren't available from the labels or distributors, though our library of women's music and women's spoken word tapes was increased many-fold by Olivia Records, Redwood Records, Leonarda Records, Horizon/Goldenrod Distribution, and Ladyslipper Records. After having written many letters requesting promos, what a treat it was to get boxes of records in the mail. If there were duplicates, we saved them to give away as premiums during fund-raising weeks.

Our most adventurous program to date was our Halloween show, an original radio play by Robin Fré and C.W. Child, *The Halloween Visit: Is Elsa Really a Witch?* For this we had to work with actresses, a script, a series of sound effects, and a lot of different spooky and witchy music cues. It was only the third hour-long show we had done, though we did do it on tape, and it was much too ambitious for such radio fledglings--but we carried it off! I have to admit, though, that I was rather paranoid about airing it. It was definitely pro-witch, and WERU was thought to be a Christian radio station--but the station manager and everyone else loved it. In fact, it was one of just two shows the station entered in a national broadcasting competition. I then

realized that WERU is not going to be focused on Christian broadcasting (though it does have such a show for an hour on Sunday mornings); it is truly a community radio station representing the views and tastes of all listeners. (If you want a cassette copy of the tape, write to me at the address below for information.)

Another of our shows, "World Peace Begins at Home"--a powerful program about child abuse and incest featuring music, readings, and an interview with local incest workshop leader Karin Spitfire--was chosen to be aired in Boston on International Women's Day by the Boston Women's Community Radio Broadcasters.

We find it easiest to choose a theme for each show and program our readings and music around the subject. Some of our other shows have been: "Women's Views on Central America" with poetry and music; "Did Jesus Have a Baby Sister: It's all Relative" with music by Dory Previn, Janet Jackson, Fanny Mendelssohn, Alice Coltrane, Peggy and Ruth Crawford Seeger, and others; "Woman as Hero"; "Grandmothers"; "Just Strings," all women's instrumentals on plucked, strummed, struck and/or bowed strings; and "Women as Muse."

Producing and hosting *Women's Windows* has been a challenge, a joy, and a lot of work. It seems to us to be the next step in getting women's work out to the public. Early in the '70's we activist women realized that the media was our best approach to reaching women everywhere. We succeeded beyond our wildest dreams through our women's record industry. Now, a whole new avenue is open to us. Every state in this country has a myriad of community radio stations, volunteer-run and volunteer-programmed. Community radio is not only a creative outlet, it is a great opportunity to get alternative ideas out to the public.

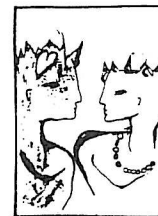
Catherine and I are now working to syndicate *Women's Windows* for broadcast on community and public radio stations nationwide. This requires getting companies to underwrite (sponsor) our expenses, the satellite time for beaming the program to participating stations, and for paying us for our work. Once we have our grant monies, we'll send information out to all of the possible stations in the country. Maybe, if all goes well, your local station will be one which airs *Women's Windows*. If you wish to make this a probability, we suggest you get involved with

your local community radio station in some capacity, on-the-air or off-the-air. As I see it, it's the most powerful and possible political media work of the '90's.

Here's the dream: women's programming, local and syndicated, from all over the country aired on listener-sponsored radio stations throughout the U.S. (why not the world?) every day (why not every hour?). And remember, conceptualizing and visualizing a dream can bring it to manifestation. Blessings and power to us all!

For more information about 'Women's Windows,' write c/o The Hen House, Blue Hill Falls, Maine 04615. ●

**ABOUT THE WRITER:** Kay Gardner is a composer/performer, broadcaster, priestess, and writer (she has just completed her book 'Music as Medicine: A Holistic Music Theory'). Her seventh album has just been released on cassette and CD by Ladyslipper Records.



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# FREESTYLE

## MINSTREL MEMORIES, CONTINUED

### A letter from Jeriann Hilderley

Recently it has come to my attention that my name and picture have appeared in two of your issues, along with personal references, in journal excerpts written by one of your columnists, Kay Gardner. I have only seen the excerpt in Vol. 5 No. 1, January 1989. Since I know you aren't a PR agent nor a gossip sheet, I'm sure you will respond to this letter with professional concern.

Though Kay appears to be honoring her "muse" during this period, Jeriann Hilderley, in fact she has committed the unethical act of printing highly personal material with references to me without my permission. Further, her account of this period is filled with inaccuracies, distortion and omissions. Also, some of the tendency toward self-absorption might have been decreased if the events were shown within some herstorical perspective, illustrating that we were not unique musician-travelers within the grapevine of the women's communities at this time.

For the record, let me list a few of the errors which paint an unreal picture of me and my experiences:

1) Kay met my ex-husband, to whom I was no longer married but related to as a friend, before we toured New England together. This fact was not glibly dropped in her lap on our tour after my earache healed. (I am glad, however, for Kay's memory of my earache, demonstrating that she sometimes saw me, her scary and primal muse, as a real person who could be attacked by simple germs.) The manipulation of this information cannot help but be seen as an attempt by her to villainize the other (me), possibly to win approval.

2) "The Man I Turned into a Dog" was also someone I had done street theater with in the '60s, at which time we were actively involved in improvisational theater. I was certainly angry that he broke my drum in the throes of an after-concert improvisation session with the

audience, and hope he learned something about respect. But in all fairness to accurate reportage, this person was acting out his carelessness with me in a spontaneous-type exercise typical of those I and others helped develop in the context of political-grassroots street theater.

3) Her short-hand style in these journal excerpts does a further injustice to the reality of the other that is perhaps more relevant to the concerns of your journal. This comes when she describes my style as a musician. Her compelling need to quickly sum up my musical approach as someone playing repeated chords ("Jeriann's music was very chant-like, rarely moving or modulating from key to key, and she almost always played in minor modes") fits in with her recurring, fixed image of me as a scary, primal, simple musician. Such an image stands in stark, monochromatic contrast to the image she draws of herself--that of a complex, academic, classical musician. She fails to state that during that summer of performances I played and sang solo several of my song compositions which were in a variety of keys, major to minor, with some songs moving intricately from key to key. I tried to accommodate her beginning skills in improvisation by repeating chord patterns so that we could both play together at least during part of the evening's program.

The writing also reveals an inaccurate interpretation of the complexity of chant, in which seeming repetition (which she infers as being simplicity) is in actuality a probing of deeper and more subtle tone changes within closer modalities. Unfortunately, many musicians trained primarily in a western structure of obvious chordal changes fail to hear or comprehend the subtleties of musical structures working within closer-knit modulations.

That journal-type writing tends to focus on immediate responses and feel-

ings of the writer (here we can be the hero!) is well known. In this style of writing, the world and experiences are sketchily portayed without the deeper and more thoughtful considerations which can evolve in a fictional or essay-type format. This is why it is incomprehensible to me that your publication would indulge in printing highly subjective and generalized material without the consent of the other person(s) involved.

There is no doubt in my mind that Kay felt she was performing a supportive act by publishing this account of becoming a conscious, woman-identified composer and musician. She must be commended for adding a great deal to the area of women's music. However, I couldn't help but ask myself the question--if she had toured New England with Audre Lorde or Adrienne Rich, well-known spokeswomen for women's ethics and rights, would she (or your magazine) have dared to print these personal accounts without asking consent of those involved?

The lack of consciousness and sensitivity in portraying others as shown in this account and the violation of the right to privacy by failing to ask my permission in printing a photograph and highly personal material is unacceptable ethically. I look forward to your magazine establishing a policy in the future which will not allow this to happen. I hope the printing of this letter will help us all work towards the goal of honoring, preserving and protecting each other's rights and complexities.

*Sincerely,  
Jeriann Hilderley*

#### **Kay Gardner responds:**

In writing memoirs, one presents events according to one's own particular perceptions. It is obvious that shared events will be interpreted differently by

*continued on page 59*

## LESBIAN PLAYS from page 39

Moraga's *Giving Up The Ghost*. According to Moraga, *Giving Up The Ghost* is "ground-breaking in that portraying the Chicana as actually desiring is taboo in Chicano theatre—she is traditionally the acquiescing object of Desire...*Giving Up The Ghost* .is about what we are all trying to do—to love and be loved. And the key word here is 'trying,' that somehow, in spite of past betrayals and disappointments, we can love again. So here are two women with their ghosts (one of which is seen in the flesh) daring to let the other one in, to penetrate and be penetrated by the other." (Contact Theatre Rhino in San Francisco.)

There are far too few scripts available about women of color, so Eve Powell's *Going to Seed* is also a welcome sight. The daughter of a black family gives them the chance to meet their favorite radio personality—because she's become her lover. This is a comedy about three generations of black women and those ties that bind. (Contact Theatre Rhino.)

Introducing that special someone to Mom and Pop is one of the many scenarios acted out in silly, sometimes serious, sometimes musical fashion by two lesbians in *Dos Lesbos* by Terry Baum and Carolyn Myers. This is a show with lots of lively repartee and a cast of two—fun and economical to produce. (Included in the *Places Please* anthology.)

A much more austere and very touching one woman piece by Terry Baum is *Immediate Family*, about a middle-aged dyke talking to her comatose lover in a hospital where her true place as her longtime lover's immediate family will never be recognized and honored. Finally, during visiting hours rigidly enforced by the hospital (after all, she's not family), Virginia finds the strength to do for her lover what no one in her "immediate family" cares enough to do; she frees them both from endless pain by "pulling the plug." (In *Places Please*.)

Two very '80s lovers argue about whether they should stay together in Leslea Newman's funny, trendy *After All We've Been Through*. (Leslea Newman c/o Write From The Heart, 50 Hawley, Northampton, MA 01060.)

And more friends and lovers "process" in Amy Rubin's lesbian big chill, *This Child's Family*. Every Thanksgiving a group of lesbians gather. This year we've got a woman who's pregnant by artificial insemination (please, no turkey baster remarks) and a couple trying to decide whether to break up (a staple for any lesbian holiday meal). (Contact Amy Rubin c/o the Portland Women's Theatre Company.)

### SATIRE, HUMOR, AND SOCIAL COMMENTARY

We're all very sincere when we write our lesbian opuses, so that, of course, makes us ripe for satire as in the musical, *Pulp and Circumstance* by Adele Prandini, Sue Zemel, and Jan Cole. This full-scale sendup of (and tribute to) the gals who wrote those dime-store pot-boilers of the '50s and the chicks who read them manages to capture both the earnestness

and the camp of the pulp world of Ann Bannon and her kind. (Contact Theatre Rhino.)

Sarah Dreher satirizes gothic romances with her *This Brooding Sky* (in *Lesbian Stages*) while Sandra DeHelen and Kate Kasten help rescue Nancy Drew from the closet (wasn't she always tied up in one? and did she ever go to the bathroom?) in *The Clue in the Old Birdbath*. DeHelen and Kasten also dabble in horror with *Stake Through the Heart of the Heart*, a play about lesbians fighting urban renewal only to find the urban renewers are vampires. (Contact Sandra DeHelen c/o the Portland Women's Theatre Company.)

*In Search of The Hammer* (by Cappy Kotz and Phrin Prickett) is a lesbian musical comedy in which feminist archaeologist Mary Ferrite has discovered The Hammer on a dig—but Reagan claims it for the patriarchy. The Three Mustbequeers and Constance Diehard are at the Sleazy Gal bar and can't agree on the best way to get The Hammer back—individual heroics or collective action? Amusing satire on many aspects of lesbian life and culture in this play and its sequel, *The Return of the Hammer*. A cassette tape of both productions as performed by Seattle's Front Room Theatre Guild is available. (Contact Friends of the Hammer, 5545 26th SW, Seattle, WA 98106.)

Of course one of the most famous satires (with one of the most subtle titles) is Holly Hughes's wild and silly lesbian sendup of soap operas. (Available in *Out Front*, the gay anthology from Grove Press.)

Soap operas may be all the mythology I need, but I know there's a market out there for common woman poet Judy Grahn's *The Queen of Swords*. According to Theatre Rhino, this play "recreates ancient lesbian mythology by telling the story of a contemporary woman who makes an amazing journey to the Underworld, where she discovers her true self in a passionate and deadly confrontation with The Goddess. Grahn has pictured the Underworld as an underground lesbian bar. Here, Helen meets the Queen of Swords, is seduced and then made to struggle for her life, dies and is reborn." No, Dorothy, you're not in Kansas anymore. (Contact the author through Theatre Rhino.)

Finally, Yvonne Zipter has adapted her book about lesbians and softball—*Diamonds Are A Dyke's Best Friend* (Firebrand Press, 1988)—into a one-act play entitled *Diamonds Are A Dyke's Best Friend: A Play in Seven Innings*. Five character actresses plus the narrator and one "card-carrying dyke" bring to life first-person accounts and opinions from the book. (Available through Yvonne Zipter c/o *Outlines*, 1300 W. Belmont, Chicago, IL 60657.)

From Jane Chambers' cottage on Bluefish Cove to Judy Grahn's Underworld there's a whole world of lesbian theater being produced by fine companies like Theatre Rhinoceros and the Portland Women's Theatre Company. And there are fine women out there working 9-to-5 jobs at something else so they can afford to spend their evenings writing these plays for

## FILMFEST from page 31

Saturday's panel discussion, "The Exhibition and Distribution of Women's Media," sparked a lively discussion between panel members and the audience. Panelist Barbara Scharres (Director of the Film Center of the Art Institute of Chicago) raised the point that as a programmer of films at the Center she would like to see women's work mainstreamed into general programming. She says she feels that separate women's film and video festivals ghettoize women's work. Another panelist, Peg Case (one of the organizers of the well-attended International Festival of Films by Women Directors in Seattle) responded by commenting that she fears separate women's film and video festivals marginalize women's work. Both panelists felt that women need to be seen as filmmakers or videomakers, and that women-only festivals are detrimental in the long run to women who make films and videos.

Several audience members responded by supporting the need for spaces like WIDC festival which specifically encourages women film and videomakers and provides a space for celebrating women's self-expression.

Once again this year, the festival was a commendable all-volunteer effort by Women in the Director's Chair's board and committee members. No awards were given, though the organization does do programming referrals. In a festival that recognizes that women are economically at a disadvantage, awards or honoraria should be given to validate the work done by women mediamakers. Unfortunately, funding has been inconsistent and problematic for the WIDC organization, so awards have not been possible.

This festival is an important one that contributes to and reflects women's culture. It is vital that festival programmers keep the importance of this festival in mind, since it is a forum for both viewing works and connecting with other women in media. Special recognition of woman-made media is vital to its very existence and its importance to women's culture.

*Women In The Director's Chair* is a membership organization based in Chicago. The group is committed to presenting films and videos produced or directed by women who reflect a diversity of cultures and experiences. For more information about the organization or the films mentioned in the preceding article, contact WIDC at 3435 N. Sheffield Ave., Suite #3, Chicago, IL 60657 (312) 281-4988. ●

our enjoyment. I'm proud to be a member of the club and hope it keeps growing.

I'd be glad to write a companion piece within the coming year detailing any major plays I missed or plays by other "self-bound" women like myself. Just send me a copy or some information c/o *HOT WIRE* and if there's enough material I'll do another article to help us all know what's out there, so we can nudge someone to do these plays in our towns—or do them ourselves. ●



## HOTLINE from page 51

(DEUCE) were among the participants in Studio Red Top's Globe Jazz Festival last June in Boston.

"I would rather have people think I'm tough than think I'm a wimp," says KIRSTIE ALLEY (*Cheers*) in *TV Entertainment Monthly*. "In Hollywood, a man who's tough is a good businessman. A woman who's tough, she's a bitch..[I don't like to be thought of as a bitch], but it's almost a compliment, because if you don't have tenacity in this town you don't survive. One of the lessons I've learned is that the entertainment business is male chauvinist."

NANCY KINSEY of St. Petersburg, Florida has what must be the most unique bookstore in our community, says the *Feminist Bookstore News*: one on wheels, a turquoise Volkswagon van. Nancy calls her business On The Move, A Mobile Bookstore. On The Move, P.O. Box 2985, St. Petersburg, FL 33731. (813) 823-3643.

LIZ MAREK, thirty, died December 21, 1988 in the terrorist crash of Pan Am Flight 103 in Scotland, as she was returning home for the holidays from vacation. Liz was one of the founding members of the Cherry Cokes, a Los Angeles '50s-'60s rock & roll group. She had been a member of the Los Angeles Women's Community Chorus, a marcher on the Great Peace March across the U.S., an actress, a peace activist, a concert producer, and a director.

## GROUPS

HERSIZE, a weight prejudice action group, was recently started in Toronto, according to *Of A Like Mind*. They are concerned with increasing the public's awareness of the ways in which our culture's obsession with thinness oppresses women. They sponsor writing campaigns against fat-oppressive media messages and develop educational materials/public speaking events. Mary Dahonick R.N., 223 Concord Ave., Toronto, Ontario, Canada M6H 2P4. (416) 769-2722 or (416) 535-4653

LAMBDA RISING BOOK REPORT is the gay/lesbian book review journal published by Lambda Rising Bookstore. It is also the sponsor of the Lambda Literary Awards (the "Lammies"), which were held last June. The Lammies are expected to be an annual literary event, with nominations due by February 15, 1990 for next year's awards. Lambda Rising Bookstore, 1625 Connecticut Ave. NW, Washington, D.C. (202) 462-6969. ●



## WOMEN'S MUSIC from page 19

idea, "Oh, I'm not *just* in women's music, I have a *much* broader appeal than *that*," does she promote the more positive "I'm involved with women's music, which is a great thing, and I'll tell you about the *other* groups who like me, *too*?"

4. Feminism attempts to be more than a single-issue political belief system. All forms of oppression (racism, classism, anti-Semitism, able-bodiedism, etc. etc.) are relevant to the underlying philosophical structure of the women's music network. To what extent is there an awareness of these issues in the act? To what extent is there an awareness of these issues in the business deals that are happening? Racism, for example, should never be acceptable—not even as a "joke."

5. How many of the people involved in the project/production—musicians, technicians, and businesspeople—are women? What attempts were made to prioritize the involvement of women?

6. In what ways does the performer participate in the national women's music network? Does she cooperate with other women or just concentrate competitively on her own career? Does she consider herself part of the national women's music "us," or is women's music just another set of gigs for her? Does she actively try to be an ambassadorial bridge-builder between women's music and other communities that are important to her?

7. In what ways does the performer show acknowledgement of/respect for the fact that the women's music audience nationwide is primarily—almost exclusively—lesbian and/or feminist?

*The more evidence I see of a performer's commitment to the above principles, the more I am willing to label it "women's music."* I've seen acts at festivals and concerts who come out negative on every point except #5—and I suspect that, given the choice, these performers would have been just as happy to work with men if the festival would have allowed it. And when I see acts that meet almost none of the above criteria, *but who are still being promoted as "women's music,"* I find myself wishing I'd paid my money to see Janet Jackson, k.d. lang, or Paula Abdul instead. At least then I would get elaborate choreography, a great light show—and no disappointed expectations.

*Significant portions of this essay have appeared in my 'Outlines' column, and are reprinted with permission (because the editor Tracy Baim is one swell gal and always accommodates my whims and desires). ●*

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## CRŪZ from page 43

outside job? Are there other ways I can supplement my income?

**\*\*Should I make a recording or video of my work for sales purposes? If I do, will I need a license to sell my work?**

Having answered these questions, the new performer now has a direction and a sense of dedication, but still needs an introduction. Time for the magic "press pack." Press packs usually contain a write-up or bio; a photo; a list or old flyers of previous gigs; and a few press clippings topped off with a short cover letter of intention and a cover or an envelope. These packs are only an introduction, not your whole life story. Keep them short, friendly, and to the point. Try to emphasize your most influential high points. Be creative but simple. Also, keep in mind the average attention span, because that is all the time you can really count on.

There is a lot of work involved in being a performer that the general public rarely considers. New performers are sometimes just as unaware of the lesser-known but very important nuances of dealing with the public and members or promoters within their discipline. This knowledge and ability to deal with the different kinds of individuals one will meet along the glittery path of performing marks one as a professional.

*Sounds of the Heart Productions as an intermediary recording company helps new performers shape themselves from raw talent into viable, competent professionals. Group seminars and individual consultations are available. Sounds of the Heart, P.O. Box 1434, Springfield, MO 65801-1434. (417) 864-0336.*

Hear Crüz Devon on the soundsheet in this issue. ●

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## SOAPBOX LETTERS from 7

Teresa Trull is a true original as well as a gifted performer. I just hope the women's community appreciates the fact that we won the jackpot when she made her first record [*The Ways a Woman Can Be*] in our community.

*Norma Stein, Concord, California*

It's about time you featured Teresa Trull on your cover. Now how about Melissa Etheridge? She was great at the women's festivals a few years ago.

*Cathi Jasper, Fremont, California*

Now that Teresa is doing shows with Cris, I can stop praying for Barbara Higbie to come back.

*C. M., Jamaica Plain, Massachusetts*

Here's my Readers' Choice survey back. I really had to look through my records, tapes, and books this time around. You realize how many years women's culture has been going when you have to pick and choose. It's getting harder every year to narrow it down, but I like thinking about it. Thanks for the chance every year. I am especially curious to see which mainstream women the *HOT WIRE* readers like this year, since so many women are popular this year.

*Maggie Petrucelli, Providence, Rhode Island*

What great photos you ran with the articles about percussionists (May 1989). They really captured the spirit of each performer. I have seen them all perform, and they are so exciting. I would encourage all fans to pay more attention to percussionists, drummers, and all back-up musicians. That's where a lot of the real musical excitement comes from, not just the singing stars.

*Ann Franklin, Omaha, Nebraska*

*Ellen Seeling, who wrote "The Politics of Instrumental Music" (July 1988), will heartily second the sentiments expressed in Ann's letter.*

I love it when you cover specific films like *Aliens* and *Shame*. I first heard about *One Fine Day*, *Novembermoon*, and believe it or not *Desert Hearts* through your articles. (It's hard to believe there was a time when I didn't know about *Desert Hearts*.) I make an attempt to watch for or find films that you describe, so thanks. (By the way, you can ask video rental stores to order these titles if they don't already have them in stock.)

*Jennifer R., Greenville, South Carolina*  
And bookstores--like *Women & Children First* (Chicago)--are beginning to add video rentals to their already-impressive list of services. You could suggest to your favorite booksellers that they make appropriate titles available to the community through rentals.

I'm full of admiration for *HOT WIRE* and moved by the May issue to finally get off my ass and tell you so. Truly, all the issues are packed so full of fascinating material, but for me this one really zings home with the mind-jolting Marge Piercy lecture, the Mother/Daughter pieces, the letter from the woman in Champaign, the percussionists, the Canadian and European articles--where do I stop.

It seems that *HOT WIRE* is one publication where all kinds of women/womyn/wimmin in all our diversity can expect to find a journalistic home, at least, where we can live together and raise each other. That feels very much like *HOPE* to me, and for that I thank all of those who labor to put out *HOT WIRE*.

*Ronnie Gilbert, Berkeley, California*

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## MOTHER EARTH from page 42

song when I pass a clearcut on the road. She cries out with every fallen tree. Each time someone dumps toxic waste into her river veins, she moans in pain. She sings her joy as the spring flowers begin to bloom.

The reason I sing for people is because I know music is healing. I know that music reaches deeper than the mind. My career goals are not to make a celebrity out of myself for money or fame. My goal is to in some way empower people, especially women, to do something to protect Mother Earth.

As we create our women's music and culture, it is my hope that we remember that if Mother Earth is destroyed we can forget about women, music, and the good things in life. ●

## FREESTYLE from page 55

each participant. This is a risk taken when doing autobiographical writing.

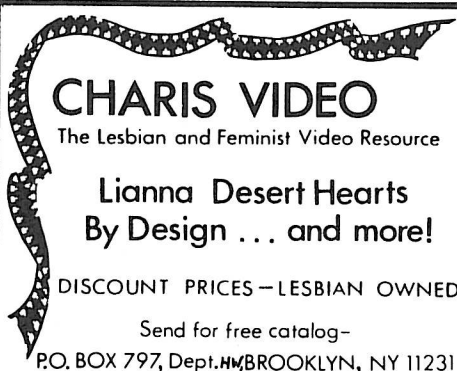
When I wrote of Jeriann's music being simple, I was not inferring that it is *simplistic*. I am well aware that there is much more depth in chant-like repetition than immediately meets the ear (or psyche). It was Jeriann's approach to music that helped me *escape* the "complex, academic, classical" style of composition I'd learned in school!

Jeriann Hilderley is probably the most unique and creative woman I've ever met. Because I have nothing but respect for her and her art, I'm sorry that my column on our travels together has offended her, and I apologize for whatever dismay or displeasure she may be suffering as a result of my writing. ●

## CRIS from page 6

THE CRIS WILLIAMSON, THE LEGEND.

"Cris Williamson: women's music pioneer." No, I just saw me playing my music and performing, but it didn't have a setting, it didn't have a structure around it. So that has been surprising to me, but very pleasurable—mostly because we have made a difference. People tell us so. People write and tell us how they've wept, and how we've touched 'neir lives, and how they can't get through a day without us, and thank-you, thank-you, thank-you. All right, then we've done our work well. If I was gone tomorrow, then you could all say, "She did her work well, and we weren't surprised because we saw it in her." So that's been wonderful for me. In a way I'm not surprised, though, because there was a great need for it. But I didn't know this was what fate had in store for me. And I know I'm not done yet, mind you. ●



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**NEW WORDS BOOKSTORE.** 186 Hampshire St., Cambridge, MA 02139. (617) 876-5310. *Boston's women's bookstore features extensive selection of multicultural music, books, and journals.*

**OLD WIVES TALES.** 1009 Valencia St., San Francisco, CA 94110. (415) 821-4675. *Feminist/women's.*

**OSCAR WILDE MEMORIAL BOOKSHOP.** 15 Christopher St., New York, NY 10014. (212) 255-8097. *The world's first gay/lesbian storefront--since 1967.*

**PANDORA WOMYN'S BOOKSTORE.** 226 W. Lovell, Kalamazoo, MI 49007. (616) 388-5656. *Womyn's books/crafts/community info.*

**RED & BLACK BOOKS.** 430 15th Ave. E., Seattle, WA 98112. (206) 322-7323. *Feminist/alternative.*

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**JAMIE ANDERSON.** PO Box 42282, Tucson, AZ 85733-2282 (602) 325-7828. *Lesbian feminist singer/songwriter; contemporary folk, blues, country and comedy.*

**HEATHER BISHOP.** Mother of Pearl Records, Woodmore, Manitoba, Canada R0A 2M0. Booker: Joan Miller (204) 427-2605. *Contemporary, feminist-lesbian, folk, blues, children's.*

**ALICE DI MICELE.** PO Box 281, Williams, OR 97544. (503) 846-6055. *Strong woman songs for mama earth, dismantling the patriarchy. Tape: 'Make A Change,' \$11.25. Write for bookings. Have guitar, will travel.*

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**LYNN LAVNER.** 480 E. 17th St., Brooklyn, NY 11226. Manager Ardis Sperber (718) 284-4473. *Lynn, at the piano, regales with lavender songs and comedy.*

**BETSY LIPPITT.** PO Box 20222, Cincinnati, OH 45220. (513) 221-5918. *Bookings--Nina Dryer (513) 542-9170. Concerts, workshops, including music in healing.*

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**KAY WEAVER.** Booking agent: Martha Wheelock, Ishtar Films/Circe Records, 6253 Hollywood Blvd. #623, Hollywood, CA 90028. (213) 461-1560. *Singer/songwriter; performs nationwide with her famous films and two record albums.*

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#### PERIODICALS

**BITCH: The Women's Rock Mag With Bite.** c/o San Jose Face #164, 478 W. Hamilton, Campbell, CA 95008. *Opposing, clashing viewpoints aired, from heavy metal head-bangers to New Age Wiccans. \$15/12 issues.*

**THE BLUE BITCH.** PO Box 12412, Columbus, OH 43212. *Lesbian/feminist literary, social, political commentary. \$7/yr, \$2/sample.*

**BROADSHEET.** 228 Dominion Rd. Box 56-147, Auckland 3, New Zealand. Phone 608-535. *New Zealand's feminist magazine and bookshop. Ten 40-48 page issues per year-regular music section.*

**COMMON LIVES/LESBIAN LIVES.** PO Box 1553, Iowa City, IA 52244. *We print the work of lesbians who have been kept silent.*

**FEMINIST BOOKSTORE NEWS.** PO Box 882554, San Francisco, CA 94188. (415) 626-1556. *Trade publication for women's bookstores. FBN's 'Writing Wanted' column is sheer inspiration for writers. Easily worth the*

*price of the magazine. \$50/6 issues; \$5/sample.*

**FEMINIST TEACHER.** Ballantine Hall 447, Indiana University, Bloomington, IN 47405. *Multidisciplinary magazine committed to combatting sexism, racism, other forms of oppression in the classroom. 3x/year; \$12/year, \$4/sample.*

**GOLDEN THREADS.** PO Box 2416, Quincy, MA 02169. *A contact quarterly for lesbians over 50. Nationwide, confidential, reliable. Quarterly; \$5/sample.*

**HOT WIRE: The Journal of Women's Music & Culture.** 5210 N. Wayne, Chicago, IL 60640. (312) 769-9009. *Only publication devoted to national woman-identified music & culture scene. Music, writing, film, dance, comedy. Many photos. 3x/year; \$14/year, \$6/sample.*

**HURRICANE ALICE.** 207 Lind Hall/207 Church St. SE, Minneapolis, MN 55455. *Feminist review of literature/arts/culture featuring essay/reviews/art/ fiction. Quarterly; \$9/year.*

**LADYSLIPPER CATALOG.** PO Box 3124, Durham, NC 27705. *Comprehensive annual catalog of records/tapes/CDs/videos by women; free but stamps appreciated.*

**LESBIAN CONTRADICTION: A Journal of Irreverent Feminism.** 584 Castro St. #263, San Francisco, CA 94114. *Commentary, analysis, humor, reviews, cartoons by women who agree to disagree. Quarterly; \$6/year, \$1.50/sample.*

**THE LESBIAN NEWS** c/o Pat Sampson, 1025 Coronado, Long Beach, CA 90804. *A digest of information from Southern California and beyond. Monthly; \$12/year.*

**OF A LIKE MIND.** PO Box 6021, Madison, WI 53716. *A leading international network and newspaper of women's spirituality. Quarterly; \$13-33 (sliding scale)/year, \$3/sample.*

**OUTLINES.** Editor Tracy Baim, 1300 W. Belmont, Chicago, IL 60657. (312) 871-7610. *Free in Chicago; \$30/year by mail. Lesbian/gay news monthly; extensive women's music & culture coverage.*

**SISTERSHIP.** PO Box 1027, Crows Nest, NSW 2065 Australia 61, 046 26 6740. *Maritime magazine for women w/professional-recreational interests. \$30/6 issues.*

**THE WISHING WELL.** PO Box G, Santee, CA 92071. *Established 1974; women who love women write/meet. Confidential, supportive. Quarterly; \$70 membership 6-9 months; \$5/sample.*

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**RSVP & COMPANY.** 3324 N. Broadway, Chicago, IL 60614. (312) 975-1102. *Restaurant specializing in seafood, continental desserts; lunch/brunch/ dinner.*

**SEA GNOMES HOME.** PO Box 33, Stonington, ME 04681. (207) 367-5076. *Women's rooming house on the Maine coast; open June-September.*

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**CHARLENE'S.** 940 Elysian Fields Ave., New Orleans, LA 70117. (604) 946-9328. *New Orleans' oldest gay women's bar. Occasionally bands, DJ.*

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**THE BIG MAMA STORIES** by Shay Youngblood. Firebrand, 141 The Commons, Ithaca, NY 14850. *Black girlchild being raised by a community of women.* \$8.95.

**BUFFALO GALS AND OTHER ANIMAL PRESENCES** by Ursula K. LeGuin, Plume/New American Library, 1633 Broadway, New York, NY 10019. *Collection; one novella, 10 stories, 18 poems: magical, fascinating, terrifying.*

**DON'T: A Woman's Word** by Elly Danica. Cleis Press, PO Box 14684, San Francisco, CA 94114. *A personal chronicle of childhood incest and adult recovery.* \$8.95.

**DOUBLE DAUGHTER** by Vickie P. McConnell, Naiad Press, PO Box 10543, Tallahassee, FL 32302. *Detective Nyla Wade searches for the truth behind attacks against lesbian teachers.*

**DREAMS AND WHAT THEY MEAN TO YOU** by Migene Gonzalez-Wippler. Llewellyn, PO Box 64383-288, St. Paul, MN 55164-0383. *Explores the nature of sleep, dreams, the human mind/consciousness--analyzes dreams.*

**FOR LESBIANS ONLY/A SEPARATIST ANTHOLOGY** edited by Sarah Lucia Hoagland & Julia Penelope. Onlywomen Press, 30 Mt. Pleasant, London, WC1X OAP. *Political fervour, autobiographical insight, theoretical analyses, philosophical treatises, short stories, poetry. 70+ contributors.*

**THE GODDESS BOOK OF DAYS** by Diane Stein, 1988. Llewellyn, PO Box 64383, St. Paul, MN 55164-0383. 1-800-THE-MOON. *A perpetual datebook honoring Goddesses and the women they represent.*

**GOING OUT OF OUR MINDS: The Metaphysics of Liberation** by Sonia Johnson. Crossing Press, PO Box 640, Trumansburg, NY 14886. *Advocates a controversial and unprecedented direction for the women's movement.* \$10.95.

**IGNITING THE SHE/VOLUTION** by Sonia

Johnson. Wildfire Books, PO Box 10286, Albuquerque, NM 87184. *Original feminist theory at its sparkling and incendiary best.* \$10.95.

**INN PLACES 1989**, Ferrari Publications, PO Box 37887, Phoenix, AZ 85069. (602) 863-2408. *USA and worldwide gay accommodations--specialized guide to romantic places.*

**LESBIAN BEDTIME STORIES** by Terry Woodrow. Tough Dove Books, PO Box 528, Little River, CA 95456. *Warm, sexy, humorous, hopeful, w/the ring of truth throughout.* \$10.95.

**LESBIAN ETHICS/TOWARD NEW VALUE** by Sarah Lucia Hoagland. ILS, Box 60242, Palo Alto, CA 94306. *Uses lesbian experience as a starting point for redefining ethics.*

**LETTERS FROM A WAR ZONE** by Andrea Dworkin. Sacher & Warburg Ltd., Michelin House, 81 Fulham Rd., London SW3-6RB. *Collection of writings spanning 1976-1987.*

**LETTING IN THE NIGHT** by Joan Lindau. Firebrand, 141 The Commons, Ithaca NY 14850. *Love story about a resumed relationship during a terminal illness.* \$8.95.

**METAMORPHOSIS** by Judith McDaniel. Firebrand, 141 The Commons, Ithaca, NY 14850. *Traveling the road to recovery, moving from addictions and alienation to greater self-empowerment.*

**MIND OVER MEDIA: Essays on Film & Television** by Jennifer Stone. Cayuse Press, PO Box 9086, Berkeley, CA 94709. *Jennifer Stone was a critic for 'The Berkeley Monthly' and 'Plexus.'*

**MY STORY'S ON! ORDINARY WOMEN/ EXTRAORDINARY LIVES** by Paula Ross. Common Differences Press, PO Box 6504, Albany, CA 94706-0504. *Anthology of stories about a variety of women's lives.*

**OUT HERE FLYING** by Jan Hardy. Sidewalk Revolution Press, PO Box 9062, Pittsburgh, PA 15224. *Entertaining, softly erotic lesbian poetry even non-poetry lovers will love!*

**PALMASCOPE** by Linda Domin. Llewellyn, PO Box 64383, St. Paul, MN 55164-0383. *A self-*

*guided thru the hand, teaching palmistry.*  
**PLACES OF INTEREST TO WOMEN**. Ferrari Publications, PO Box 35575, Phoenix, AZ 85069. *Women's travel guide. Organizations, businesses, services. USA and several other countries.*

**PLACES OF INTEREST 1989**. Ferrari Publications, PO Box 35575, Phoenix, AZ 85069. *Atlas of gay travel. 300 pp, includes coupons.*

**PORNOGRAPHY & CIVIL RIGHTS: A New Day For Women's Equality** by Andrea Dworkin & Catharine A. MacKinnon, from Organizing Against Pornography, 734 East Lake St. #300 West, Minneapolis, MN 55407. \$5/U.S. *"The ordinance does not take 'rights' away from anyone...it takes the power to hurt women away from pornographers."*

**THE SILVER BRANCH** by Patricia Kennealy. New American Library, 1633 Broadway, New York, NY 10019. *Battles in space meshed w/ the magic and poetry of Celtic legends.*

**STROKING THE PYTHON: Women's Psychic Lives** by Diane Stein. Llewellyn, PO Box 64385, St. Paul, MN 55164-0383. *Women's psychic recollections of different phenomena and instructions.*

**WOMAN PLUS WOMAN** by Dolores Klaich. Naiad Press, PO Box 10543, Tallahassee, FL 32302. *The lives & loves of distinguished lesbians, including Sappho, Colette, Renee Vivien, Natalie Barney, Romaine Brooks, Radclyffe Hall, Gertrude Stein.*

## PERSONALS

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## SERVICES

**BEYOND RAINBOWS**. Cathy Lee Jones, RD #1 Box 145P Crisman Rd., Sweet Valley, PA 18656. Contact club for women. *Free information/application. Send SASE.*

**FINANCE YOUR DREAM with mail order plan**. Joanne Stato, 11 Philadelphia Ave., Takoma Park, MD 20912.

**GRAPHIC SERVICES FROM A TO Z**. Lambda Publications (publishers of *Outlines* lesbian/gay newsmagazine), 1300 W. Belmont, Chicago, IL 60657. (312) 871-7610. *Using advanced desktop publishing, we can meet your artistic and graphic needs, including posters, menus, flyers, brochures, letterheads, newsletters, ads, resumes, and more.*

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## VIDEOS

**GOING FARTHER OUT OF OUR MINDS: Sonia Speaks.** Sonia Johnson Speeches on Tapes, PO Box 10286, Albuquerque, NM 87184. From 1989; 90 minutes; \$29.95.

**MANGAWHAI WOMEN'S FESTIVAL 1987.** Liz De Fiore, PO Box 32067, Devonport, Auckland, New Zealand. 24 minutes; documentary following 5 organizers from conception of the festival thru performance.

## EVENTS

**CAMPFEST.** RR3 Box 185, Franklinville, NJ 08322. (609) 694-2037. The comfortable wimmin's music festival. Every Memorial Day Weekend.

## RECORDINGS

**AFRICVILLE.** Faith Nolan, 1986. MWIC Records, PO Box 690 Station P, Toronto, Ontario, Canada M45-2Y4. First release by black, lesbian, political Canadian.

**AVALON: Solo Flute Meditations.** Kay Gardner, Ladyslipper, PO Box 3124, Durham, NC 27705. 7 pieces, each channelled at a different holy site in what once was Avalon.

**BREAKING ALL THE RULES.** Dianne Davidson, Olivia Records, 4400 Market, Oakland, CA 94608. Newest Olivia artist.

**A CIRCLE IS CAST.** Libana, Ladyslipper, PO Box 3124, Durham, NC 27705. 1986; Boston-based feminist chorus. Honors spirit & spirituality of women. Songbook available.

**COMING TO YOU LIVE.** Marianne Kreitlow, Living Song Records, 945 Main St., PO Box 807, Worcester, MA 01610. Evocative and imagistic gutsy blues & love songs w/depth and integrity.

**DRUM DRAMA.** Edwina Lee Tyler, Percussion Piquant, Inc., 2 Ellen St., Ringwood NJ 07456. Intensely dramatic, meditative; African drums and percussion.

**EDGES OF THE HEART.** Tret Fure, Olivia Records, 4400 Market, Oakland, CA 94608. Tret's second release on Olivia (1986).

**FIGHT LIKE THE DANCER.** Nancy Vogl, 1986. Olivia Records, 4400 Market, Oakland, CA 94608.

**FINE LINES.** Alison Farrell, PO Box 847, New Haven, CT 06504. 11 songs, 10 original. Hear soundsheet recording of 'Stop Being So Nice' in July 1988 'HOT WIRE.'

**FLYING ON YOUR OWN.** Rita MacNeil, Redwood, 6400 Hollis #8, Emeryville, CA 94608. Canadian Juno winner; her songs affirm her belief in hope, love, humanity.

**FROM HOUSEWIFE TO HERETIC: Sonia Speaks.** Sonia Johnson Speeches on Tape, PO Box 10286, Albuquerque, NM 87184. 60-minute cassette, \$9.95.

**GOING FARTHER OUT OF OUR MINDS: Sonia Speaks.** Sonia Johnson Speeches on Tape, PO Box 10286, Albuquerque, NM 87184. 90-minute cassette, \$9.95.

**GREY SABBATH.** Catherine Madsen, Wormwood Productions, PO Box 6167, East Lansing, MI 48826.

**HEARTROOM.** Marianne Kreitlow, Good Com-

pany, PO Box 429, Newton Center, MA 02159. Synthesizer, piano, guitar, flute, vocals, percussion, zither, Celtic harp.

**HOME FRONT.** Judy Small, Redwood, 6400 Hollis #8, Emeryville, CA 94608.

**I CAN BE STRONG.** Aleta Quillen c/o Women Against Rape, PO Box 211, Media, PA 19063. Songs, written during counseling for sexual assault, to tell my story and give hope to other victims.

**I DON'T KNOW IF THEY LET THE COWGIRLS IN.** Lana Puckett & Kim Person. Cimarron/Rainbird Records, 607 Piney Pt. Rd., Yorktown, VA 23692. Songs of contemporary country, pop/easy listening music, "foot stomping" bluegrass.

**IN MY TWO HANDS.** Betsy Rose, Parallax Music, PO Box 7355, Berkeley, CA 94707. Lively hymns, chants, country-eastern ballads. Live recording with guitarist Nina Gerber.

**IN SEARCH OF THE HAMMER/RETURN OF THE HAMMER** by Cappy Kotz, lyrics by Phrin Prickett. Friends of the Hammer, 5445 26th Ave SW, Seattle, WA 98106. Two lesbian musicals performed by lesbian-feminist theater group Front Room Theater Guild.

**IN LOVE AND LIGHT.** Judy Stock, 406 Olivier St., New Orleans, LA 70114. (504) 366-6853. If you like your music light, yet full of life, you'll enjoy the musical offerings of Judy Stock.

**IN THE EYE OF THE STORM.** Jennifer Berezan, Edge of Wonder Records, 5825 Telegraph Ave. #103, Oakland, CA 94609. Songs that awaken & renew our social consciousness, spiritual power, commitment to political change.

**LOST & FOUND.** Gayle Marie, Icebergg Records, 207 E. Buffalo #501, Milwaukee, WI 53202. Contains songs recorded in the studio as well as some live selections.

**MESSAGES: MUSIC FOR LESBIANS.** D.A. Clarke, HerBooks, PO Box 7467, Santa Cruz, CA 95061. "If you are a lesbian, I'd like you to know that I intended 'Messages' and created it, from the beginning, with love, for you."

**MOVEMENT FOR THE ANCESTORS/MUSIC OF THE SEA.** Batya Weinbaum, PO Box 101, Worcester, VT 05682. Piano & harp from nature.

**ODYSSEY.** Julia Haines, A. Howl Records, 53

W. Willow Grove, Philadelphia, PA 19118. Original song improvisations, arrangements of traditional Celtic & African songs.

**READY TO MOVE.** Martie van der Voort, Monady Music, PO Box 42352, Tucson, AZ 85733. Includes "Breakin' My Addiction To You," "Mother-Lovin' Tune," "Menstrual Rag," "Street Music," "No Secret Anymore."

**REPAIRS & ALTERATIONS.** Felicity Buirski, Run River Records, 1202 Turquoise Trail, Cerillos, NM 87010. Songs that illustrate a woman on a voyage of inner discovery.

**RETURNING THE MUSE TO MUSIC.** Musica Femina, PO Box 15121, Portland, OR 97215. Flute/guitar duo; \$10 cassette/\$15 CD, plus \$1 postage. Available summer '89.

**SING WE ALL NOEL.** Rebecca Hayden, Long Ago & Far Away, Rt 4 Box 192e, Huntsville, AR 72740.

**SISTERSHIP.** Faith Nolan, MWIC Records, PO Box 690 Station P, Toronto, Ontario, Canada M45-2Y4. 1987 release by black, lesbian, political Canadian.

**SNEAK PREVIEW.** Sam Weis, PO Box 20211, Seattle, WA 98102. Four tunes.

**SONGS YOU CAN SEE.** Peggy Lipschulz & Becky Armstrong, 1122 Seward, Evanston, IL 60202. Contemporary songs plus full-color live drawing.

**TELLING THE TRUTH: Sonia Speaks.** Sonia Johnson Speeches on Tape, PO Box 10286, Albuquerque, NM 87184. 60-minute cassette.

**TO EACH ONE OF US.** Karen Beth, Stardance Recordings, PO Box 371, Bearsville, NY 12409. Songs of the heart & spirit, blending folk and New Age.

**TRAVELING HOME.** Cathy Winter, Flying Fish, 1304 W. Schubert, Chicago, IL 60614.

**VERSE-ABILITY.** Helen Hooke, Montana Blake, PO Box 888, Hoboken, NJ 07030-0888. Hooke, of Deadly Nightshade fame, on lead vocals, guitar, and violin.

**WALK THAT EDGE.** Heather Bishop, Mother of Pearl, Woodmore, Manitoba, Canada R0A 2M0. Simple down-home flavor; contemporary folk sound w/country & rock influences.

**WOLF MOON.** Cris Williamson, Olivia Records, 4400 Market, Oakland, CA 94608. 1987 release.

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# SOUNDSHEETS

By Joy Rosenblatt

## SISTER HEATHENSPINSTER'S CALENDAR DAYS

Written by: Therese Edell  
Performed by: Therese Edell & Betsy Lippitt  
Recorded by: Teresa Boykin

Transmusic  
1641 Rockford Place  
Cincinnati, OH 45223

For more than twenty-five years, Therese Edell, a radical feminist, has lived with music as her primary focus. To encourage a life based on conscious and caring personal relationships, she combines songwriting and instrumental music composition with public appearances. Her LP *From Women's Faces* (Sea Friends Records, 1978), years of touring, and annual emceeing at the Michigan festival have brought national recognition in the women's music community. Therese wrote "Sister Heathenspinster" during one of those long drives on tour. [See Transmusic ad on page 49 of this issue.]



THERESE EDELL



Amy Frenzel

## ALICE DI MICELE WOKE UP CRYIN'

Performed/written by: Alice Di Micele  
From: *It's A Miracle*

Alice Di Micele  
P.O. Box 281  
Williams, OR 97544

"Woke Up Cryin'" is on Alice Di Micele's second album, *It's A Miracle*, available on cassette and CD. It is the story of a young woman who was raped and became pregnant. She remembers the man's face and the faces of the so-called "Right to Life" protesters who bombarded her at the abortion clinic. "I sing this song because women are raped every day, and every day women are harassed at abortion clinics. There are people working very hard to take away women's right to choose abortion," says Alice. "I sing this song to remind us to continue building a safe world for all women." [Read the article by Alice on page 42.]

Irene Young



Irene Young

CRIS WILLIAMSON/TERESA TRULL

## SEEKING ABSOLUTION

Performed/written by: Crüz Devon  
From: *CRÜZ*  
Sounds of the Heart Productions  
P.O. Box 1434  
Springfield, MO 65801-1434  
(417) 864-0336

*CRÜZ*, the latest release from Crüz Devon, was independently produced by Sounds of the Heart Productions, Springfield, Missouri. Powerfully moving vocals backed with an intricate twelve-string guitar melody renders "Seeking Absolution" not just a recording, but a memorable experience. *CRÜZ* is a compelling collection of ten original compositions including "Seeking Absolution" and "Vices." [Read the article by Crüz on page 43.]



CRÜZ DEVON

## COUNTRY BLESSED

Written by: T. Trull, C. Williamson, and P. Davis  
Performed by: Cris Williamson & Teresa Trull (vocals); Paul Davis (guitars); Nick Milo (keyboards); Kevin Hayes (drums); Benny Rietveld (bass).

From: *Country Blessed*  
Second Wave Records  
4400 Market St.  
Oakland, CA 94608  
(415) 655-0364

"Country Blessed" is the title cut from the exciting new album combining the writing and performing talents of two of the most popular artists in women's music: Cris Williamson and Teresa Trull. For further details on the making of the album, which includes beautiful photos by Irene Young, read the interviews with Teresa (May 1989) and Cris (page 2 of this issue). *Country Blessed* is available in cassette, CD, and LP formats.



# National Women's Music Festival

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For More Information:

NWMF, P.O.Box 5217, Bloomington, IN 47407-5217  
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- Washington Sisters

"Do you know what's round  
on both ends and hi in the middle?"

From "Ohio Heart" Annie Dinerman

This issue of *HOT WIRE* features a special "cultural travelogue" through the women's communities of Ohio.