

# HOT WIRE

THE JOURNAL OF WOMEN'S MUSIC AND CULTURE

 **JOANN LOULAN**

## FESTIVALS

MICHIGAN  
WIMINFEST  
EAST COAST  
GULF COAST  
MANY PHOTOS

ON STAGE: WES  
MELISSA ETHERIDGE  
WASHINGTON D.C.

ANTONIA BRICO  
ETHEL WATERS  
THERESE ELL

MANUFACTURING CDs  
ALIX DOBSON & PHRANC  
THE BOYFANGER SISTERS

JIMIE JOHNSON: HUMOR  
ALISON RECHDEL CARTOONS  
WOMEN'S MUSIC AESTHETIC?

STEREO RECORDING INSIDE

Susan Wilson

VOLUME 6, NUMBER 1 JANUARY 1990

\$5



# FROM THE EDITOR'S DESK

## THE 'HOT WIRE' EDITORIAL PHILOSOPHY

*HOT WIRE* specializes in woman-identified music and culture, primarily the performing arts, literature, and film/video. 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 and female creativity.

## READERS' CHOICE AWARDS

It's time again for the annual 'HOT WIRE Readers' Choice Awards' nominations. Each year awards are given to recognize women for outstanding achievements/contributions in the area of women's music and culture. The awards are determined solely on the basis of write-in nominations and votes; the readers do the nominating and selecting, not the magazine staff. It is time now for readers to send up to 50 words nominating women in two categories: Individual and Organization. These must be received by February 20 for inclusion in the May issue. Send to 'HOT WIRE Readers' Choice.'

## WHAT IS WOMEN'S MUSIC?

This new column—which made its debut in the September '89 issue—inspired a lot of mail. Readers are obviously interested in pursuing this topic in a thoughtful, non-confrontive manner. On page 14, Sappho scholar Jorjet Harper ponders the question from a different angle in her "Tenth Muse" column.

## AND INTRODUCING...

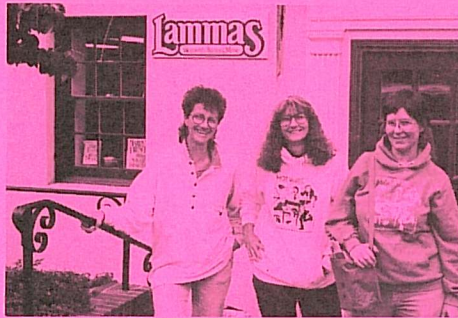
As we begin our sixth year, we bring you another regular column, called "Confabulation" (a word defined by Webster as "familiar talk; easy, unrestrained, unceremonious conversation"). These articles—really edited transcripts—will provide readers with an opportunity to eavesdrop while prominent women chat about topics of mutual interest, beginning in this issue with Alix Dobkin and Phranc. (See page 16.)

## FROM THE RED INK DEPARTMENT

Please take time to look at the Fairy Godmother section of the masthead (located next to the table of contents). These women are investing their hard-earned money to help guarantee that *HOT WIRE* will not go belly up or



'HOT WIRE' staff writer Pat Parker died last June, and her presence will be sorely missed in this world. There is an excellent article about her life and her passing by Judy Grahn and Willyce Kim in the August-September issue of 'Mama Bears News & Notes' (6536 Telegraph Ave., Oakland, CA 94609).



This issue's cultural travelogue features the women's communities of Washington, D.C. (Pictured: Author/'HOT WIRE' founding mother Yvonne Zipter, Toni Armstrong Jr., and Chris Crosby.)



'HOT WIRE' staffer Sylvia Stallings won a T-shirt in the "Famous Bettys" contest at Michigan '89 by correctly answering a Betty Trivia question. This confirms our suspicion that she really does know something about everything.

have to cut back on size, quality, or frequency. Our goal is to have approximately 100 women tithing \$5 (more if they can, of course) per month—which will ease our financial burden considerably. (If you're interested, we will "bill" you three times a 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 special thanks to all of you who donate an extra dollar here and there—every bit really makes a difference. Send SASE to 'HOT WIRE Fairy Godmother Program' for further details.

## SYMPATHY TO....

All our friends and readers last year who suffered from the effects of Hurricane Hugo in the Southeast/Virgin Islands and "The Pretty Big One" earthquake in the California Bay Area.

## KEEPING UP WITH THE GOSSIP

Actually, we like keeping up with the gossip and the news. We exchange subscriptions with many publications, but we want to receive a maximum number of women's periodicals. We very much appreciate it when readers send us copies of papers, newsletters, and magazines from local areas. Please don't assume we know about every publication that's out there, even if it's been around for awhile. We also love to receive articles from your local papers and magazines on women of interest to *HOT WIRE* readers, including anyone associated with women's music and culture (reviews, interviews, etc.) and/or women in the mainstream who might be of interest. Send clips to 'HOT WIRE Files.'

## INDEXING

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

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

## ON THE COVER

Lesbian Sexpert JoAnn Loulan is an author and therapist, well-known in the lesbian feminist community as an entertaining and informative lecturer and workshop leader. She is also a mother, an adult child of an alcoholic, and a Leo who was raised Catholic in the Midwest. She came out as a lesbian in 1974 and has been counseling lesbians since 1977.



**PUBLISHER & MANAGING EDITOR**

Toni Armstrong Jr.

**PRODUCTION**Annie Lee Leveritt Chris Crosby  
Jean Durkin Elizabeth Brizard  
Kathryn Davis Laurel Wathan**SOUNDSHEETS & ADVERTISING**

Joy Rosenblatt

**PROOFREADING**Dawn Eng Micki Leventhal MZ  
Anne Dreibelbis Sara Wolfersberger**OFFICE MANAGER**

Shona Dudley

**BOOKSTORE ACCOUNTS**

Deb Murphy Deb Dettman Ginny Newsom

**COMPUTER DEPARTMENT**Lynn Siniscalchi Toni Armstrong Jr. C.J. Knox  
Eileen Lynx Cathy Milner Barb Sanderson  
Susan Waller Lori Weiner Sara Wolfersberger**'HOT WIRE' STAFF**Tracy Baim Sonya Calles Cindy Dobbs  
Joan Eichler Grace Fasano Betsy Godwin  
Brenda Goldstein Mary Hufnagl Eileen Lynx  
Sandy McNabb Janet Meyer Dawn Popelka  
Therese Quinn Starla Sholl Sylvia Stallings**STAFF WRITERS**Claudia Allen Toni Armstrong Jr. Kristan Aspen  
Suzette Haden Elgin Kay Gardner Gerri Gribi  
Jorjet Harper Terri Jewell Karen Kane  
Connie Kuhns Janna MacAuslan Laura Post  
Rosetta Reitz Catherine Roma Joy Rosenblatt  
Nancy Seeger Sequoia Judith Sloan  
Paula Walowitz**STAFF ARTISTS****& PHOTOGRAPHERS**Toni Armstrong Jr. Alison Bechdel Jill Cruse  
Sharon Farmer Diane Germain Marcy J. Hochberg  
Joan E. Biren (JEB) Kris Kovick Nancy Seeger  
Vada Vernée Susan Wilson Irene Young**FAIRY GODMOTHERS****(FINANCIAL SPONSORS)**Toni Armstrong Jr. Toni Armstrong Sr. Lois Barleman  
Sharon L. Branford Sue Brown Grace Ercolino  
Marie C. Erwin JoAnne Fritz Elena Jordan  
Annie Lee Leveritt Claudia Lou-Irwin Pat Lyons  
Judith A. Marino Mary McGrath Sally Neely  
Marlene Powers Professional Women's Network  
Kathleen Rockhill Janet Soule Alexis Wallis**PRINTING & SPECIAL EQUIPMENT**C&D Print Shop, Chicago  
'Outlines' newsmothly, Chicago**FOUNDING MOTHERS (1984)**Toni Armstrong Jr. Ann Morris  
Michele Gautreaux Yvonne Zipter

**HOT WIRE** (ISSN 0747-8887) is published in January, May, and September by Empty Closet Enterprises, 5210 N. Wayne, Chicago, IL 60640. (312) 769-9009. All material is **COPYRIGHTED**; do not reproduce without written permission. **SUBSCRIPTIONS:** U.S.--\$15/yr. **SURFACE** mail to countries outside of U.S.--\$18/yr. **AIR MAIL** rates: Africa/Asia/Australia: \$30/yr. Europe/So. America: \$26/yr. Central America: \$22/yr. **BACK ISSUES** are \$6 postpaid. **U.S. FUNDS ONLY.**

# HOT WIRE: THE JOURNAL OF WOMEN'S MUSIC & CULTURE

VOLUME 6, NUMBER 1, JANUARY 1990

## FEATURES

- 2 **JoAnn Loulan** interviewed by Toni Armstrong Jr.  
20 **Ethel Waters: Quintessential Singer of American Songs**  
by Rosetta Reitz  
24 **Melissa Etheridge: The One That Got Away**  
by Toni Armstrong Jr.  
40 **The Washington D.C. Women's Community**  
by Rena Yount and Nancy Seeger  
43 **Minnie Bruce Pratt Wins the Lamont Prize for Poetry**  
by Yvonne Zipter

## FESTIVALS

- 28 **The First East Coast Lesbians' Festival** by Jorjet Harper  
32 **The Michigan Festival Concert Band** by Kay Creech  
34 **1989 Festival Photos**  
36 **Report From Albuquerque: Wimifest '89** by Paula Walowitz  
38 **The First Gulf Coast Women's Festival** by Brenda Henson

## DEPARTMENTS

- 6 **Soapbox** Letters to the Editor  
8 **Hotline** by Joy Rosenblatt  
10 **The Audio Angle** by Karen Kane  
"CD Manufacturing for the Independent Artist"  
12 **Noteworthy Women** by Janna MacAuslan & Kristan Aspen  
"The Boulanger Sisters"  
14 **The Tenth Muse** by Jorjet Harper  
"Towards a Lesbian Aesthetic"  
16 **Confabulation** "Hi Phranc. This is Alix Calling."  
46 **Mulling It Over** by Jamie Anderson  
"Humor in Women's Music"  
48 **Access** by Sequoia  
"Therese Edell: Composer and Desktop Publisher"  
50 Alison Bechdel's **"Dykes to Watch Out For"** cartoons  
51 **On Stage and Off** by Wes  
"Making a Difference"  
52 **Freestyle** by Kay Gardner  
"Maestra Brico Remembered"  
64 **Classified Ads**  
68 **Stereo Soundsheets:** "Best Girl" by Monica Grant, "Something About Her" by Jane Howard, "If You Listen To Your Heart" by Wes, "Wedding Song" by Jamie Anderson



## EDUCATION AS ENTERTAINMENT

# LESBIAN SEXPERT JOANN LOULAN

Interviewed by Toni Armstrong Jr.

*JoAnn Loulan is a nationally known psychotherapist, sex educator, author, and researcher specializing in the concerns of lesbians. She is a licensed Marriage, Family and Child Counselor and sex therapist with a private practice. Teaching credits include human sexuality courses to health professionals at the U.C. San Francisco Medical School in the Department of Psychiatry.*

*She has written three books so far: 'Period,' 'Lesbian Sex,' and 'Lesbian Passion: Loving Ourselves and Each Other,' which was nominated by the American Library Association as one of the top five gay books of 1987. She was honored with the 1988 National Gay & Lesbian Health Foundation Award for Community Service and Ongoing Commitment to Lesbian and Gay Health.*

*JoAnn's lesbian community workshops—"Reclaiming Lesbian Sex With A Passion"—are day-long safe forums for lesbians to explore their sexuality and relationships. She also does training seminars entitled "Psychotherapy With Lesbian Clients" for mental health professionals, and has a humorous presentation called "An Evening of Provocative Humor and Lesbian Sex Education." TV appearances have included 'Donahue' and 'The Oprah Winfrey Show.'*

### JOANN, WHERE DID YOU GROW UP? WHAT'S YOUR BACKGROUND LIKE?

I grew up in Bath, Ohio—a suburb of Akron. It's an isolated upper middle-class kind of country town—people had horses and there were no sidewalks, that kind of thing. I went to Revere High and was quite the school rah-rah girl. I was on every committee, in all the school plays, the head of organizations—I was one of the officers, always. I grew up in an alcoholic family, so I'm sure it was my salvation for feeling pretty deprived at home. I was never coordinated enough to be a cheerleader, but if I had been coordinated enough, I would have been one. I was that kind of kid.

### OR AT LEAST DATED ONE.

Yeah, I would have loved to have dated a cheerleader! You know, from

growing up in that home, I had to please everybody. So I was on the honor roll, but I was also in detention every day.

### WHAT DID YOU GET IN TROUBLE FOR?

I was constantly talking, of course, and I was always running the halls—I wasn't "serious" about school. I was always instigating things and getting other kids in trouble along with me, but I was also on the honor roll and in advanced classes and all that. They didn't know what to do with me. They couldn't say, "You're not working to your potential," or "You're not doing this or that or the other thing," because I was doing everything. They would call detention in both junior high and high school, and I was on the list every day of my life in both schools. There was this constant conflict because I had to get straight A's, but I also couldn't act like I was smart. I think that was partly the sexist stuff of "girls can't be smart," but for me it was more that I wanted to be in with the kids that had more fun, with the kids who were cutting up and getting in trouble.

### BEING SIMULTANEOUSLY BRIGHT AND OUTRAGEOUS. SO NOW YOU DO ALL THIS FOR A LIVING.

Exactly, now I get to do it for a living. I was certainly an over-achiever in all ways, but the primary place I was trying to over-achieve was being popular with my peer group. It was the same in college. I went to Northwestern from 1966-1970. I got a degree in sociology and political science. I started off in theater, but it all seemed so trivial to me that I moved to political science. It was a sign of the times, you know—the only socially conscious thing you could do was to be in political science, or sociology, or one of the helping professions. But I did manage to go ahead and get these degrees without losing my status in my particular peer group, which became the hippies and the dropouts.

### SO HOW, WHEN, AND WHERE DID YOU COME OUT AS A LESBIAN?

I was married to a man for a while; we got divorced and I took a class. That's the classic upper-middle-class white girl story in my opinion. I thought about being a lesbian. I felt like it sounded like a good idea. I was in graduate school to become a therapist, and I took this class on sexuality at Lone Mountain College in San Francisco—it's now defunct. It was a private Catholic graduate school from the 1800's. But what appealed to me was that you could design your own program, which is why I went there.

I took a six month course run by this group called San Francisco Sex Information. They ran a sex information line, an anonymous phone line, that actually still exists. We used to get calls from all over the world. But before you could get on the phones, you had to take this six month course on human sexuality, which was really quite intense. Then you volunteered on the phones for six months. So it was a year long ordeal. Anyway, there was a whole day on lesbianism and gay men, and Tee Corinne and Pat Califia—both of them quite well-known now for their writings—were two of the teachers. This was in '75. I just said to myself, "That's what I am, I'm a lesbian. The end."

So I didn't date men ever again, and it took me another six months or so before I asked a woman out. What I did—this is so perfect—I took another course at San Francisco State, taught by these two totally radical separatist lesbians, and it totally blew my mind out. That was the next step. So I started getting to know what lesbians looked like. This was all just incredible. When I look back at this process it was a total riot. I owned a store at the time, a clothing store, and I was going to graduate school. Across the street was this restaurant, and this woman started working there that I was sure must be a lesbian—she looked like the lesbians that took this class. And I had a house, I had kicked my husband out, I was divorced,



so I had this spare bedroom, and I went over to her and said, "I'm a lesbian." Now mind you I hadn't been with anyone or anything, but I had decided that I was a lesbian. "I'm a lesbian and I'm looking for a lesbian roommate—do you know anybody that needs a room?" And *she* did. So she moved in. It turned out we were both coming out, only she at this point was involved with a woman and I wasn't, so then I begged her—I was like the little sister—I begged her to take me with her, with her gang. She had just gotten together with this woman and I was constantly pestering them and asking them if I could come with them everywhere. I met my first lover that way—they introduced me to this woman, and I'm sure they were so grateful that she finally took me off their hands.

I had also started to take these courses at U. C. Medical School in San Francisco and was starting to teach in their human sexuality educational division. So I was in this other community that talked about sex and sex practices all the time, and it had become a topic like, "What fruit did you buy at the market?" So I was always asking things, and I'm sure they were totally blown out: "And then what do you do, then what do you do?" Oh god, JoAnn, get a life! I'm sure they were so *grateful* when I got this woman lover. I remember the first night I asked her to come and stay the night at my house; she tells this great story about how I turned around to her as we were walking in my front door and said, "Well, are you multiply orgasmic?"

**YOU'RE PERCEIVED TO BE THIS MAJOR EXPERT ON LESBIAN SEX. DO WOMEN HAVE EXPECTATIONS AROUND "PERFORMANCE STUFF" WHEN YOU GO OUT ON DATES?**

That certainly has happened to me, people saying, "Well, I don't want to go out with you because I can't possibly go out with JoAnn Loulan, sex expert," you know, but the interesting thing is that I really haven't dated that many women even as a lesbian. I'm an Ohio kind of a gal. I'm much more likely to date somebody for a long time and either decide to not be involved with them or to get into a committed relationship. I'm in one now and that's much more my style. But certainly when I've been out there dating, there have been a lot of comments like that—even when I've had a lover, people have said to me, "Boy, am I glad I'm not your lover," or "You must be pretty incredible in bed."



**"I was always instigating things and getting other kids in trouble along with me, but I was also on the honor roll and in advanced classes and all that. They didn't know what to do with me." [Pictured: JoAnn Loulan on the day of her First Holy Communion.]**



Susan Wilson

**HOW DO YOU HANDLE THIS?**

My line for these comments is: "Those who can, do—and those who can't, teach." I try and level myself down. I don't think I'm any less scared; I don't think I'm any more of an expert when it comes to *my* life. I think all of us get pretty scared when it comes down to actually having sex, and that many of us—myself included—our self-esteem and self-worth gets tied up into sex. Now I certainly spend a lot of my time trying to educate lesbians, and trying to create a forum for lesbians so that we don't have to do that, but I do also understand the realities. I don't think that I'm any different in that I was sure raised in this sexist, heterosexist, woman-hating culture—so I wouldn't be telling the truth if I said that my sex life has always been smooth, that it's always been easy for me and no big deal, and why doesn't everybody just get it together. That's not how I feel; it's a really tender subject for me. In fact, this is a big reason I got into this in the first place.

In the sex education field where I came from, especially at the medical school, I saw how lesbianism was marginalized, and how our sexuality was not understood no matter what—and that's really why I turned to our community to work with lesbians, because I was thinking, "Nobody's doing anything, either individually or just focusing on our community." Of course a lot of women were sort of moving toward that at the same time I was—like Tee Corinne, like Pat Califia. Whether people like their stuff or not, whether they're controversial or not, what's really important here is the contribution that a lot of lesbians have made to the work on lesbian sexuality, on lesbian self-esteem around sex practices and sex fantasies and activities. There were several of us here in San Francisco that were starting that, and there were also the authors of *The Joy of Lesbian Sex*. Joan Nestle was certainly writing essays about our sexuality and our eroticism; her book *A Restricted Country* is such wonderful erotic literature. Certainly in the last ten years there has been lots generated from all over the country. Lots of different novels now, and poetry—S. Diane Bogus, and Cheryl Clarke. There are lots and lots of lesbians out there now who are doing eroticized literature, which is really a wonderful thing. And now Tigress Productions is doing lesbian owned, operated, acted in, directed, and financed erotic videotapes. There's *Lesbian Bedtime Stories*, a series of erotic tapes



by lesbians, for lesbians. What's evolved over the years is more and more awareness about lesbian sexuality which, of course, I think is a thrill. And for lesbians to be doing it for each other and with each other is, I think, the real excitement of it all.

#### WHAT DO YOU THINK ABOUT THE CONTROVERSIES THAT PERIODICALLY BREAK OUT IN THE LESBIAN COMMUNITIES REGARDING THE S/M ISSUE?

It's interesting because S/M comes in and out of fashion, and it certainly appears to be in fashion right now. I know there's a lot of concern about whether S/M is becoming the predominant sexual activity of especially the younger lesbians, because one of the fashions of younger lesbians is dressing in leather and spikes and that kind of thing. It unnerves a lot of lesbians who are in my age group—not that women in my age group aren't into S/M, but there's fear that S/M is on the rise again, and that lesbians who have been into S/M for a while are trying to seduce younger lesbians into joining S/M sexual activities without these young lesbians having exposure to other sorts of lesbian sex. My stance has always been that if it's between two consenting adults, we need to back off, that it's their business. I am aware that there's the viewpoint that we need to educate the lesbian community about the violence aspect, that S/M is ritualized sexual violence against women.

#### IT WAS A CONTROVERSIAL ISSUE AT SOME OF THE MUSIC FESTIVALS AGAIN LAST SUMMER.

I think that one more time we're finding some issue to divide ourselves. And of all times in our history I think it's *crucial* that we make dialogue, not division. I travel around the country all the time, and we're in trouble. If women think that the big issue is going to be S/M in the lesbian community, they better think again, because the real issue is going to be locking us up for being lesbians by the straight community. We're all lesbians after all, and we need to learn how to work *together*. It's always been my concern that the lesbian community uses tactics to drum each other apart, to separate each other. The more we keep setting up the "good" lesbians against the "bad" lesbians, the less energy we're going to have to fight the fight that we're *really* going to have to do. I also think that horizontal

hatred continues to perpetuate lesbian low self-esteem and lesbians not working together; what ends up happening is this fractured community about who's more self-righteous than who. I don't think it does anything—it doesn't stop women from doing S/M. That's going to drive away especially the young women who will look at women with this self-righteous attitude...and the young ones will react with *Fuck you, I can do anything I want. Watch this*. I think that in some ways there's a generational gap. In some ways younger lesbians are much more tolerant than lesbians in our age group. Lesbians who have sex with men—I hear young lesbians talk about that all the time. Not necessarily that *they* are doing it, but that they know other lesbians who are and it doesn't bum them out, it doesn't freak them out. It's like they know lesbians who are into S/M "and, like, so big deal; I'm not, you are, who cares." Lesbians need to focus their energy on working together on important issues that confront our community.

#### WHAT WOULD YOU LIKE TO SEE AS THE MAIN AGENDA FOR LESBIAN-FEMINISTS IN THE '90s?

I want to tie it in a little bit to the S/M thing. My concern regarding the S/M stuff has to do with how much S/M is about getting stoned. It's like if they want to do that kind of sex, that's up to them. My actual concern is the adrenaline high that it creates, and how women get stoned on it, which I think is part of our problem around sex anyway. I think we marry somebody that we get emotionally stoned with.

#### CAN YOU EXPLAIN WHAT YOU MEAN BY THE "ADRENALINE HIGH"?

The pleasure/pain principle that S/M operates under is pushing people to the edge of their pleasure so it's just right on the edge of pain—and sometimes over, directly into pain, but that it's still defined as pleasure. A lot of what that's about is building up the adrenaline in your body, because your body sends out endorphins and adrenaline to deal with the shock to the tissue, to the skin, to the nervous system, to the muscles, etc. That's what happens, physiologically speaking. And that that's what gets us stoned. We have this natural morphine, and we have this adrenaline, so it's like taking speed and downers at the same time.

Getting back to what I would like to see as the main agenda—probably the

second most influential thing in my life is dealing with recovery, for myself and in the lesbian community. I grew up in an alcoholic home—as did a great percentage of people in the United States, either alcoholic or drug addicted homes. There certainly has become a movement around the United States in the lesbian community for getting into recovery. It's sort of starting to happen in Canada, too—but slower, not with the same fervor that's happening in the United States. I see women struggling to get off of alcohol and other drugs. I see women working on the issues around all kinds of addictive processes. We could talk about food, sexual behavior, love addiction—that's one that people are talking about a lot now. The other one that I always include is self-mutilation: people cutting on themselves, burning themselves, hitting themselves, bulimia/anorexia. All of these, no matter how they're stimulated, end up in what I was talking about before: endorphins and adrenaline in different dosages. And it gets us stoned. I think many of us will do anything to get stoned.

In co-dependence it's the same thing—we get ourselves *all* worked up about our lover, our friend, our kids, our work, our money, our blah blah blah. I personally have to continuously work on trying not to run my lover's life. I have a seven-and-a-half-year-old son, and I find I have to work a lot at where the boundary is between being a mom (teaching him things and being directive, giving him guidance) and where it is that I'm trying to run his life and work on his friendships *for* him instead of letting him do it himself. It's often a hard line for me to draw because of my tendency to want to get out of myself and into somebody else—so I don't have to feel my own emptiness and my own despair, whatever. Important for us, to look how our self-esteem, our sexuality and recovery are sort of interwoven.

One of the scary things about getting into recovery is that there you are, by yourself—you're kind of standing there just presenting yourself to yourself, to the world, to a lover, to a friend, to your children, to your neighbors—and I think it's a very scary thing to do. And that's part of the appeal of drugs, compulsive sexual behavior, alcohol, food, self-mutilation, anorexia/bulimia...we don't have to be just raw with ourselves. That certainly shows up in sexuality. During recovery it's often terrifying for women to be sexual because of the fact that they're



stripped, they're just bare, they're having to deal with those feelings of how scary it is to be that vulnerable with someone. So as I travel around the U.S., I certainly see this as one of the *major* concerns of the communities that I travel into. One of the major topics of discussion is *how should we do it*. You know, the controversy over Twelve-Step/not Twelve-Step—but I'm not concerned so much about the method as I am about us getting clean and sober, about us really being willing to look at our lives. One of the things about dividing, fracturing the community is that being involved in controversy and *being right* is another stoner. We can get into yelling, screaming matches with each other, we can gossip about each other, we can put each other down...

...ANYTHING BUT "BE".

Anything but "be"—*exactly*. The work I'm focusing on more and more is women in recovery, and how we can

here to create crack, to destroy the oppressed. It's as simple as that in my opinion.

It's no accident that women consume more of the anti-anxiety drugs than men, that we take most of the Xanax, most of the Valium—we take most of the other trade-name drugs that are anti-anxiety drugs. They're drugging women, they're drugging lesbians, they're drugging gay men, they're drugging people of color, they're drugging poor people—and it's to keep us shut up. What do you think happened to the hippies? They gave us all drugs and we said, "Wow, man, okay, we'll go home." And that's exactly what we did. They destroyed a movement by passing around pot to all of us, and LSD, and we all thought it was groovy—but in retrospect, I really think it was a deliberate and concerted effort on the part of the government to shut us up. And they were *quite* successful. So I see that as one of the major areas...

shelter, to not alienate the funders of these programs. It's about time that lesbians said, "No, we're going to be lesbians. And we're going to show our sexuality outright; we're going to show that we're lesbians, we're going to talk about being lesbians." I want NOW to have a contingent in every gay march in the United States. We show up in their marches. I wish we had a button that said *Another lesbian marching for straight women's rights*. I have yet to see straight women's feminist organizations fund lesbian rights legislation. And I've yet to see them volunteer for our organizations, to see them march in our marches.

I believe that lesbians are at a very crucial point in our history, and that we have a particular kind of numerical clout—both in dollars and in bodies—with straight feminists that we need to levy. We need to use it, we need to say, "We will do this if you will do that." I'm *not* saying don't show up for pro-choice

## *I really believe that the government has a particular stake in keeping lesbians addicted to drugs and alcohol.*

heal from a ravaged past. Also, I'm still a child of the '60s—and I really believe that the government has a particular stake in keeping lesbians addicted to drugs and alcohol. I don't ever kid myself for one moment about the reality that oppressed groups have a higher incidence of drug and alcohol abuse—there is a real reason for that. There's a *reason* for crack having been introduced into the Black and Hispanic communities: it's cheap, it's devastating, it's permanently brain damaging, and it's going to create a whole generation of Black and Hispanic kids that the police force and the political powers-that-be can point to and say, "Look, we didn't strip these people of all their rights—they've got permanent brain damage, and we can prove it." Yeah, they can prove it because they created crack to do just that. So I have a lot of strong feelings about the way that the war on drugs is now being seen. Now that the Russians are no longer seen as a threat, the war on drugs is *the* threat. And yet they keep uncovering constantly the government's role in getting drugs into this country. We've got a vested interest in keeping cocaine coming

...WHERE LESBIANS NEED TO RESIST.

Yes, we need to resist. It's a political action in my opinion. The other place that I think is really crucial is that we're now going to start being involved in the ten-to maybe twenty-year struggle for women's reproductive rights. This is an absolutely crucial struggle, and I think that lesbians need to negotiate their power. If we're going to march for straight women's rights, I want straight women to march for lesbian rights. They're having the National Lesbian Conference in Atlanta in 1991, and I think that every single lesbian group that's planning for this ought to go to their local NOW chapter and ask for money. I think that if NOW sent around a query about who's in their ranks, they would find at least twenty-five to thirty percent are lesbians—and that's a conservative estimate. We give them our money, we run their battered women's shelters, we run their rape crisis centers, we run their women's foundations—and we're asked to not display our lesbianism, we're asked not to talk about it, we're asked to not alienate the residents of the battered women's

marches—I think we absolutely have to, but I also say I think it's very, very important that we remember that we have *our own* agenda that is crucial and is serious.

I've been talking around the country, saying we are the wives of every movement. We've been the wives of the AIDS movement, which most people would agree with, but long before the AIDS crisis we were the wives of the straight feminist movement. I think that it's time now that we became visible, we became vocal.

**WHAT WOULD YOU LIKE TO SEE HAPPEN WITHIN THE WOMEN'S MUSIC AND CULTURE SUBCULTURE?**

Of course what I love the festivals  
*continued on page 61*

**ABOUT THE WRITER:** *Toni Armstrong Jr. is a photographer, musician, special educator, and long-time women's culture activist. Like JoAnn, she was an A student with a long 'rap sheet' of conduct-related offenses throughout her formal schooling. At long last, however, her mother is finally happy with the peer group Toni Jr. has selected.*



# SOAPBOX

Dear Friends,

I am writing this letter because I realize my responses in two articles [*Washington Blade*, June 1989, and *HOT WIRE*, September 1989] have caused concern and confusion among some of my listeners and supporters. I realized my responses were reactive and not at all what I wanted to say. I never meant to deny being a lesbian, how absurd that would be! But I did react to being asked, and that needs further explanation.

Truthfully, I was surprised by my own response. After all these years and hundreds of interviews, I have only recently been asked about being a lesbian. Because I have always worked hard to maintain some privacy I had a kneejerk reaction to being asked about my personal life. In retrospect it was certainly not the best way to handle my discomfort.

Many artists have been faced with the issue of privacy. Many do not disclose their lifestyles to the press for fear that they'll be labeled and then their music will be discounted by the general media for the general public. I too have had to deal with that issue, but from a different perspective. As someone who is so prominent in the women's community and whose work has been so lovingly received, I have always been out there on the limb, identified as a lesbian whether I have been asked or not. In a world that has been unwilling to accept women loving women as a viable lifestyle, we see very few artists who are willing to speak about it. I, therefore, understand why there was such real concern about my statements.

I have always wanted to write music about the human condition for all people. I believe it will be because of women that I will be able to realize my dream.

It was a puzzle to me after fifteen years of singing to lesbians, defending lesbians, and being a lesbian that I found myself responding so defensively. I can only say that I have learned a great deal from this experience and that I hope that revealing my own process will be helpful to other artists who may be having similar experiences.



Wendy Filling

**Cris Williamson: "Truthfully, I was surprised by my own response."**

So, for those who are wondering what all this means, I am a lesbian and I remain proud...

*Cris Williamson*

I applaud Toni Armstrong Jr.'s strong stance in her article about what women's music is and is not ("Women's Music By, For and About Women," September 1989). I agree wholeheartedly with her definitions of women's music.

While I support any music that women choose to perform and record, I do think it's important to be mindful of what we call "women's music." The point of women's music is not only to celebrate ourselves as women, but to give opportunities to women to record, produce, and perform music. In the early days of women's music, quality was sometimes sacrificed in order to give women the experiences needed to build expertise. Women's music has come a long way, and the quality of the music and the recordings has grown considerably. Now we have the expertise within the women's community to do work that is as good as or better than "mainstream" music. We no longer have to compromise. We can have both a commitment to working with women and a commitment to quality.

I recently co-produced Jamie Anderson's album *Closer to Home*. We were dedicated to producing a high quality re-

ording AND to using women musicians (preferably lesbians) whenever we could. Now, Tucson is *not* the women's music and culture mecca of the world by any means—but we were able to work with almost all women musicians. It seems to me that if a concerted effort is made, skilled women musicians can be found. While we at Tsunami Records were not willing to compromise quality for gender, we made an all-out effort to find competent musicians for the project, and we found many talented women here in the wild Southwest.

Thanks to *HOT WIRE* for tackling a "hot topic" and for providing a framework for further discussion.

*Dakota (aka Susan Snedaker) Tucson*

Enclosed you will find my parody of Shel Silverstein's *The Giving Tree*, a children's story with an introduction that announces it as "a tender story, touched with sadness, aglow with consolation." In fact, the story is a chilling parable of patriarchal sadism and female masochism. Unfortunately, few women see the story as the celebration of female mutilation and male parasitism that it is, and in homes and schools everywhere, children are repeatedly blasted with its sick message.

## **A WOMAN'S RESPONSE TO SHEL SILVERSTEIN'S *THE GIVING TREE*: THE LIVING TREE**

Once there was a huge tree  
and she loved *herself*, as well as others.  
And every day a male would come  
and he would annoy her.  
This male wanted to suck the sap  
from the tree,  
and this infuriated and disgusted her.

One day the tiny male  
came to the tree and said,  
"I want to take your leaves  
and your apples and  
pretend that they are mine.  
I want to cut your limbs  
off so I can make money  
by selling your parts.  
I want to cut you down and then  
sit my butt on your dead stump.  
And I want you to love and crave  
all of these things that  
I will do to you."



The tree chuckled for quite awhile  
before she answered,  
but finally she replied,  
"Of course I will not do  
any of these things! I want you to  
discover how to use your own limbs,  
your own energy to live,  
Little Parasite.  
Maybe then you will be able to give,  
and will recognize the evil  
of your demands."

The small male spat on the tree  
and said, "Bitch."  
But the tree didn't even notice.  
She was busy enjoying life.  
And she was very, very happy.

The Beginning.

*Natalie Isaacs, Virginia City, Nevada*

I enjoyed very much Connie Kuhns's article "Canadian Women's Music Festivals" (May 1989). However, I was disappointed that the festival we organize each year in November—Crossing Cultures—was not mentioned in the article. I was also somewhat surprised, as Connie attended the 1987 festival.

Crossing Cultures is a weekend festival of music, dance, theater, and comedy, comprised of evening performances and daytime participatory workshops. It has gone through several name changes, but the basic structure of the festival has remained the same since 1985. The goals of the festival include providing a variety of different performance styles, in order to give performers and audience exposure to different art forms, to showcase material that is artistically innovative, and to feature performers from a variety of cultural backgrounds. Artists who have appeared at past festivals include Lillian Allen, Lucie Blue Tremblay, Katari Taiko, Four the Moment, Suzanne Bird, Itah Sadu, and Louise Rose. Workshop topics have included: "Honey and Vinegar: How to Challenge your Audience without Losing Them," "Holding Two Ropes: Art and Politics," "UnLearning Racism in Cultural Work," "Accessibility of Culture," and "So You Want To Be a Performer!"

This year's festival, co-produced with the Association for Native Development in the Performing and Visual Arts, was held November 17-19, 1989. Featured performers included Pura Fé, an amazing vocal and percussion group from New York City, and Chamel No. 6, a women's Latin-African-jazz-funk percussion band

from Montreal. Workshop topics included "Crossing Cultures vs. Cultural Imperialism: What is the Line Between Influence and Appropriation," "Who Gets Hired: Stereotyping and Racism in the Entertainment Industry," and "Deaf Culture."

Thanks for this opportunity to let your readers know about another Canadian women's music and culture festival. For more information, contact Womynly Way Productions, 427 Bloor St. West, Toronto, Ontario, Canada M5S 1X7.

*Ruth Dworin, Toronto*

I've got a new definition of PMS: Post Michigan Syndrome!!

*Joanne L. Swanson, Chicago*

Congratulations on turning out a consistently interesting magazine. I look forward to each issue of *HOT WIRE* with the same excited anticipation I used to feel before each new Fanny album back in the early '70s. In the September issue I especially enjoyed the Cris interview, the "What is Women's Music?" essay, and the spotlight on women's culture in Ohio. (And the map on the back cover was great.)

There was, however, one glaring omission in the list of women born in the Buckeye State: Akron's own Chrissie Hynde. The lead singer, songwriter, and electric guitarist with The Pretenders has been prominent in mainstream music for more than ten years. She has a great image and strong stage presence that all women can relate to. Her intelligent, relevant lyrics and guitar-driven tunes have made her one of my all-time rock heroes. I could go on and on...but I think I'll spare you for now. Thanks again for your dedication and hard work.

*Sherry Shute, Los Angeles*

I was truly delighted with the treatment you gave my article "Dreams Come True for Cincinnati Bookstore" [September 1989]. However, two of the photographs [Therese Edell, and two workers] that were attributed to me were actually furnished by Deb Winters, a Cincinnati photographer and feminist who has contributed a great deal to the transformation of Crazy Ladies Bookstore.

*Sequoia, Cincinnati* ●

## Inquiring WimMinds Want To Know

Two questions from readers for Karen Beth: "What is the instrument you are playing in the May '89 issue?" (Mandy Hills, Northampton, Mass.), and "Why did you take up the accordion, and is it hard to play?" (Willow Helens, Scarsdale, New York).

*The instrument pictured with Karen on page 28 of the May issue is a lap harp—actually a mutated autoharp. "By taking the bars off, I took it out of its cage and set it free," she says. Regarding the accordion, Karen says she plays it because she loves the sound of it and also the way it feels to play it. "The physical part isn't difficult, but you need to do some body building in order to work the bellows," she advises. "It's simple to play if you know the piano keyboard, and is moderately easy to learn." Watch for an accordion-related article by Karen in an upcoming issue.*

I am what I guess you would call a womyn-identified woman who is mostly into rock music. There is really not that much rock especially the harder stuff, in women's music—I understand about how expensive it is to tour with bands and so forth. I really want to encourage the festival producers to seek out and help promote women's rock bands, since that's the only place we realistically can expect to see them. I would love to be able to support women's rock bands since I know that's the style of music I plan to keep listening to. Mainstream women rockers seem to always use all boy musicians, which ain't the same thrill. Anyway, I do have a question: I heard that there was some publication all about women and rock. Do you know it?

*Laurie Bennett, Indianapolis*

*You must mean 'Bitch: The Women's Rock Mag With Bite.' Actually, we think of them as our sister publication. Write them c/o San Jose Face #164, 478 W. Hamilton, Campbell CA 95008.*

The September 1989 "Noteworthy Women" column about Black women composers stirred a lot of interest among 'HOT WIRE' readers. Janna MacAuslan and Kristan Aspen have sent a list of resources for those interested in pursuing further info in this area. Janna says most of their sources are from Mildred Denby Green's book *Black Women Composers: A Genesis*, which contains an extensive list. We don't have room to print the reading list and discography in this issue, but they will appear next time. If you need them sooner, send a stamped self-addressed envelope and request a copy of the "Black Women in Music Resources."



# HOTLINE

By Joy Rosenblatt

## ANNIVERSARIES

We will celebrate our sixth birthday a little early this year. The annual *HOT WIRE* ANNIVERSARY BASH will include a fundraising party at Mountain Moving Coffeehouse in Chicago on March 31 featuring cartoonist Alison Bechdel and her *Dykes To Watch Out For* slideshow. On the morning of April 1 we will finish up the party with a brunch for staff members and our girlfriends at a local restaurant. Staffers, subscribers, and women supporters are invited to the festivities. *HOT WIRE*, 5210 N. Wayne, Chicago, IL 60640. (312) 769-9009.

*off our backs* will celebrate its twentieth anniversary with the February 1990 issue, which will focus on "The Feminist Movement Then and Now."

The WOMEN'S INTERNATIONAL LEAGUE FOR PEACE AND FREEDOM celebrated its seventy-fifth anniversary last June at Lake Mendota in Madison, Wisconsin. Entertainment included HOLLY NEAR and special guest JUNE JORDAN.

## GATHERINGS

The second annual GULF COAST WOMEN'S MUSIC FESTIVAL will be held Easter weekend for four days. GCWF, 250 Cowan Rd., Gulfport, MS 39507. (601) 896-6453 or (601) 896-3196.

The annual gatherings for BLACK LESBIANS sponsored by the NIA Collective continue. Workshops and entertainment are featured. The second annual gathering was held in November, 1989. (415) 531-2682.

WISCON—the world's largest FEMINIST SCIENCE FICTION/FANTASY CONVENTION, now in its fourteenth year—is scheduled for March 9-11, 1990 in Madison. Writer/musician Emma Bull is one of the guests of honor. The convention—held at a Holiday Inn—is open to women, children, and men, and features workshops, films, an art show and auction, a masquerade/costume contest, and a merchants' "Huckster Room." WISCON 14, P.O. Box 1624, Madison, WI 53701-1624.

**HOTLINE presents capsule reports of past happenings, announces upcoming events, and passes on various tidbits of information.**



**Marla B. Brodsky in 'S.W.O.N. Songs: Shipbuilding Women of the Navy.' The equity show premiered in Boston last spring, and internationally at the Theater Festival in Moscow, where the cast and crew were guests of the Soviet government. "I was the only 'L' in the all-women cast," says Marla BB.**

The first NATIONAL LESBIAN CONFERENCE will be held April 24-28, 1991 in Atlanta. Regional planning committees are helping to raise funds for the \$500,000 needed to finance the conference. This conference has been in the works for the past two years, with grassroots involvement from a wide variety of geographical locations. NLC, P.O. Box 3057, Albany, NY 12203.

The Sixth INTERNATIONAL CONGRESS ON WOMEN IN MUSIC is scheduled to take place in New York City on March 8-11, 1990. It will include: International Women's Day concert; tenth anniversary party; New York women composers concert; paper presentations; panel discussions; networking luncheon; reports from around the world; Julia Smith memorial concert; publishers' displays. ICWM, P.O. Box 12164, La Crescenta, CA 91224-0864.

The next NATIONAL CONFERENCE ON WOMEN AND THE LAW will be held in

Detroit on March 22-25, 1990. 21st NCWL, University of Michigan Law School, Hutchins Hall, Ann Arbor, MI 48109. (313) 998-7974.

The first annual NATIONAL WOMEN'S RECOVERY ROUND-UP will be held April 13-15, 1990 in Houston. It is a Twelve-Step conference for all programs. NWRR, P.O. Box 980131, Houston, TX 77008. (713) 868-3919.

WOMEN'S MYSTERIES is a year-long program of deep training in the intuitive and healing arts for women. It is the creative endeavor of Ione, Pauline Oliveros, Melchia Crowne, and Linda Montano. They hold four intensive weekend retreats and culminate in a fourteen-day initiation journey to the temples of upper and lower Egypt. Women's Mysteries, 156 Hunter St., Kingston, NY 12401. (914) 339-5776 or (212) 619-5726.

The Fourth INTERNATIONAL FEMINIST BOOKFAIR will be held in Barcelona, Spain during the week of June 19-23, 1990. Previous Fairs have been held in London (1984), Oslo (1986), and Montreal (1988); publishers, booksellers, literary agents, librarians, and all other persons professionally active in publishing are welcome. María José Aubet, IV IFB, Casa Elizalde, Valencia 302, 08009 Barcelona, Spain.

The Feminist Institute, Inc. sponsored the ninth annual IRIS GLEN FEMINIST CAMP last August 18-27 in Annapolis. IGFC, P.O. Box 265, Edgewater, MD 21037.

The third annual KEY WEST WOMEN'S WEEK was held September 11-17 and featured an entire week of activities for women. Entertainment included Judith Sloan, the Sensible Pumps, and Cathy Grier. There was also a block party and street fair. Key West Business Guild Women's Week, P.O. Box 1208, Key West, FL 33041. (305) 296-2211.

The first annual EAST COAST LESBIANS' FESTIVAL was held over Labor Day Weekend on private campgrounds in western Massachusetts. The 1990 festival will probably be during a different weekend, possibly July 4, and most likely will be at a different site. ECLF c/o Lin Daniels, ESM Telegraph Agency, Box 274, 132 Montague St., Brooklyn, NY 11201. (718) 643-3284.

The NEWMR Planning Committee decided not to hold a retreat in 1989 for many reasons, including the fact that they did not have a site by the April deadline. There were also questions and issues raised by a group of workers



about the structure of NEWMR, and with the possible addition of eight new planners, it was felt that there was not enough time to deal with the issues and plan a festival. Hopes remain for a 1990 festival. NEWMR c/o Kim Kimber, 208 Wildflower, Fairfield, CT 06430.

**DANCING WITH PELE**, a special week-long retreat in Hawaii with Starhawk and Luisah Teish, will occur March 19-24, 1990 at Kalani Honuo. Per person costs range from \$856-895 and include round trip airfare from San Francisco. SASE to Harmony Network, P.O. Box 9725, Berkeley, CA 94709. (415) 528-9433.

Performance Studies International is presenting the **NEW PATHWAYS FOR PERFORMANCE STUDIES CONFERENCE** October 3-7, 1990 in New York City and is looking for performers and scholars to examine: How are gender differences constructed and deconstructed in performance? What ideologies flow hidden beneath an academic conference? Submit proposals of any sort by February 1 to Participant Committee/Performance Studies International, 721 Broadway 6th Fl., New York, NY 10003. (212) 998-1623.

The seventh **NATIONAL LESBIAN PHYSICIANS' CONFERENCE** is scheduled for May 31-June 3, 1990 in Provincetown. Women in Medicine, 312 Orchard St., Millis, MA 02054.

Annual **GATHERINGS OF AMERICAN INDIAN GAYS & LESBIANS: AIGL**, P.O. Box 10229, Minneapolis, MN 55458. (612) 649-1699 or (612) 870-4848.

Sister Singers Network brought together eleven women's choruses from nine states in the fifth **NATIONAL WOMEN'S CHORAL FESTIVAL** on October 21, 1989 at the Folly Theater in Kansas City. Sister Singers c/o Catherine Roma, 4260 Langland St., Cincinnati, OH 45223. (513) 542-0088.

**THE MILLETT FARM**, located just outside Poughkeepsie, is an eighty-five acre wildlife preserve with 26,000 evergreen trees, forty acres of wild woods and streams, and a swimming pond. Bought in 1970 by Kate Millett shortly after publishing *Sexual Politics*, it's also a women's art colony for ten to fifteen women each summer, says *Lesbian Connection*. The farm is open to all women and most, but not all, are lesbian. Kate Millett, 295 Bowery, New York, NY 10003.

## NEWS

The National Committee to **FREE SHARON KOWALSKI**, having achieved its primary goals, is now closing its doors. On June 12, Sharon was moved to an extended care facility near Minneapolis that provides rehabilitation and works toward less structured care for brain-injured persons. Donald Kowalski has resigned as legal guardian for his daughter, according to the *Lesbian News*. A court ruling last January removed Sharon from the nursing home her father placed her in where she had

received no physical therapy or rehabilitation, and placed her in a rehabilitative environment, mandated physical therapy, and allowed visits and therapy session participation by her lover, **KAREN THOMPSON**, which had previously been forbidden by Donald Kowalski. Since the move and reunion with her lover Karen, Sharon has shown significant physical and emotional improvement. Five months after the court-ordered move to a rehabilitation facility, she was moved to a facility less than one hour from their home in St. Cloud, reported *Sojourner*. With the medical evaluation complete, Judge Campbell met informally with the doctors, Karen Thompson and her lawyer, and the parents' lawyer. Donald Kowalski sent a letter to Judge Campbell resigning his guardianship but so far no additional legal action has been taken in the case. The judge has indicated he will not appoint Karen as guardian. Sharon may receive cards, etc. at Trevilla, 3130 Grimes Ave. M., Robbinsdale, MN 55422.

**NATIONAL COMING OUT DAY** is celebrated each year on October 11 to commemorate the 1987 March on Washington for Lesbian and Gay Rights. 1989 coverage included *The Oprah Winfrey Show*, National Public Radio, *USA Today*, and many local mainstream newspapers. It was highlighted by many local communities planning specific activities.

Campaign for **WOMEN IN THE ARTS** is a group of women artists based in Liverpool, formed to pressure for a greater presentation of works by women artists in the Merseyside region, and also to publish the results of research. The group is preparing to approach the Liverpool Philharmonic to encourage them to present more works by women composers, according to the *International Congress of Women in Music Newsletter*. Sally Morris, Campaign for Women in the Arts, Great Georges Project/The Blackie, Great George St. Liverpool 1, England.

A bill which would end **DISCRIMINATION AGAINST LESBIANS/GAY MEN IMMIGRATING TO OR VISITING THE U.S.** was introduced into the House of Representatives by Congressman Barney Frank (D-MA) in 1989. HR1280 would remove the current "sexual deviation" exclusion used to block homosexuals from applying for citizenship or entering the U.S. The fate of the bill was unknown at press time.

In late May, the Parliament of Denmark passed legislation which **LEGALIZED MARRIAGE** between same sex couples, reported *Outlines*. The legislation also granted such bonded couples all the social security, insurance, employment, tax, pension, and other benefits granted to heterosexual married couples. The only exclusion was in the right to adopt children.

**BOOKSTORE NEWS:** Two long-time women's bookstores closed recently due to conflicts within their local communities, disclosed *Hag Rag*. San Francisco's **A WOMAN'S PLACE** closed after sixteen years of business, reported-

ly due to difficulties that started in '82 with business disagreements that split the collectively-run store. Prolonged conflict, legal fees, and loss of business forced its closing. **WOMONFYRE BOOKS** of Northampton, Massachusetts closed down after eleven years, reportedly due to a controversy over selling *On Our Backs* and other sexually explicit works on S/M. A new women's bookstore, **LUNARIA**, which does not carry S/M publications, has opened. According to *Feminist Bookstore News*, **WOMEN'S PLACE BOOKSHOP** in Wellington, New Zealand has restructured to be a mail order service and women's book club. A **DIFFERENT DRUMMER**—the longest surviving alternative bookstore in Orange County, California—has been sold to three women. **NEW WORDS** (Boston) has built a wheelchair ramp—designed by Donna Cohen of the Boston Center for Independent Living and built by Smokey Eule of Women's Woodwork Construction Co. New Words is also installing a line for a TTY (deaf phone) machine. They seek funds to make the basement area accessible.

The Lesbian and Gay Community Services Center—located at 208 W. 13th St. in Manhattan—announced the founding of the first **NATIONAL MUSEUM OF LESBIAN AND GAY HISTORY** in the U.S., said the *Lesbian News*.

The history of the **LESBIAN/GAY MOVEMENT IN THE BAY AREA** will be made available to scholars worldwide and preserved in a major microfilming project now underway at UC Berkeley, related the *Lesbian News*. Funded by the nine campus UC libraries, this project will create preservation-quality microfilm of three decades of Bay Area lesbian and gay journals and newsletters. Pat Kreitz, General Reference Service, 208 Main Library, UC Berkeley, CA 94720. (415) 642-7600.

The Universal Fellowship of Metropolitan Community Churches has announced that their eighteen-year-old Samaritan College will become a fully accredited university. The first school—the School of Human Services—is now being developed, with the **LESBIAN STUDIES DEPARTMENT** being its first section. Samaritan University, 5930 Comey Ave., Los Angeles, CA 90034.

From the so-called "We're Now in the Post-Feminist Era" Department: *Feminist Bookstore News*, edited and published by Carol Seajay, noted that this has been the "largest, strongest season ever" for **FEMINIST PUBLISHERS**. *FBN's* listed books from nearly forty feminist publishers. *FBN*, P.O. Box 882554, San Francisco, CA 94188. (415) 626-1556.

San Francisco Mayor Art Agnos has signed into law precedent-setting **LEGISLATION ENDING OFFICIAL DISCRIMINATION BASED ON MARITAL STATUS**, according to the *Lesbian News*. This is the first law in the country to permit official registration of

*continued on page 26*



# THE AUDIO ANGLE

## CD MANUFACTURING FOR THE INDEPENDENT ARTIST

By Karen Kane

Last spring I engineered a new Kay Gardner album for Ladyslipper Records (*Garden Of Ecstasy*), to be released on CD and cassette only. Last winter I produced an album titled *Mystic Soul* for the New England duo Wheeler and Carol on their own independent label (Spirit Song Records) which is also released on CD and cassette only.

The trend is clear.

Many of the album projects I have been doing these days will never be released on vinyl. According to *Rolling Stone*, sales of compact discs during 1988-89 soared past those of vinyl albums for the first time as the music business racked up its first batch of million-selling CDs. "If the public buys vinyl, we'll make it available," says the senior vice-president of sales at Warner Bros. "But if CDs cannibalize the LP further, LPs will disappear."

More evidence that the end is near for vinyl is the fact that major retail record outlets are beginning to sell in CD and cassette format only. More than a dozen Music Plus outlets in Southern California, for example, have permanently removed from their shelves all vinyl LPs. In the Music Plus chain, LP sales had dropped to only three percent of the overall business.

Also becoming more and more available are cassette singles and the new three inch CD singles (which replace the 45rpm record). Sony recently unveiled a new three inch CD player which can also play the standard size CDs. Cost of this new player is expected to be about \$360. Through the use of an adaptor that fits around the three inch CD, anyone who already owns a standard size CD player will be able to play these new singles.

Many of the musicians that I have worked with over the last couple of years

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



Toni Armstrong Jr.

**Karen Kane: "If you're certain that you are going to manufacture CDs, you'll want to consider the option that gives you an extra edge in quality: going digital all the way."**

have asked me about CD production. "What does it cost to manufacture my own CD? Do I have to do anything different while I'm in the studio knowing that I will be manufacturing CDs later on?" I have sensed an assumption that CD manufacturing was out of reach financially for any independent artist.

As a matter of fact, CDs will not cost you much more than LPs, and the return will be much greater. Over the last two years, manufacturing costs for the CD have dropped almost fifty percent, while retail prices have remained the same.

### RECORDING DIGITAL ALL THE WAY

While you are in the studio, you do not have to do anything different in order to make CDs later on. CDs can be made from any format master tape found in most studios. So whether you record eight, sixteen, or twenty-four track, the music will always end up on some kind of stereo two track format. You will record on either analog multi-track and mix down to analog or digital stereo, or you will record on digital multi-track and mix down to digital stereo. [For more information on multi-track recording and mixing, see "The Audio Angle: Playing

With Voices In The Studio," March 1986 *HOT WIRE*. For more information on analog vs. digital, see "The Audio Angle: Compact Discs," November 1986 issue.]

If you're certain that you are going to manufacture CDs, you'll want to consider the option that gives you an extra edge in quality: "going digital all the way." Reviewers of CD products tend to evaluate sound quality equal with performance quality. Digital is the cleanest, most noiseless audio reproduction available, having absolutely no tape hiss at all. "Going digital all the way" means that the multi-track machine on which you record (usually twenty-four or thirty-two tracks) is a digital one, and the mixing format you use is digital as well. Aside from the quality advantage, marketing an all-digital CD can impress a potential CD buyer, who can know from a simple three letter code on the package whether each step in the recording process was analog or digital. Each of the three letters represents the three stages in album production: initial recording, mixing, and mastering (mastering is the prep work done before the actual CDs are made. There is also a mastering process for cassette duplication and vinyl). For example, an album recorded on a sixteen track analog machine, mixed down to a digital DAT machine, and mastered digitally for CD would read ADD (Analog-Digital-Digital) on the CD package. Because digital multi-track machines are so expensive (around 125K plus), recording time at these studios is around \$150-250 per hour. Unfortunately, this could make "going digital all the way" less of an option for the average independent artist.

### CHOOSING YOUR MIXING FORMAT

Assuming that your multi-track is analog, there are several options for mixing formats. Whether or not you are making CDs, mixing to a digital format is the



next best thing to "going digital all the way." There are a few different versions of digital mixing, all fairly similar in quality.

The format that was first introduced is called the PCM-F1. It uses an independent analog-to-digital converter (which converts the multi-track analog signal into a digital code and stores that information onto a video cassette via a VCR—VHS or Beta). Some studios use a 3/4" video machine as the storage medium, finding the cheaper VHS and Beta machines not as reliable. The arrival of the DAT (digital audio tape) machine improved upon the F-1 format by eliminating the need for an external video storage medium such as a VHS or Beta VCR. [For more information on DAT, see "The Audio Angle: Move Over LPs And Cassettes, Here Comes Digital Audio Tape," July 1988 *HOT WIRE*.] Everything needed for the analog-to-digital conversion—along with its own tape storage medium—is in the machine itself.

Because you cannot physically cut video or DAT tape, mixing in the F-1 or DAT domain means spending some money in a digital editing facility, putting the album in the correct song sequence, and making sure that all the volumes are matched. Tape costs for mixing to F-1 or DAT are low; a studio DAT tape (depending, of course, on what studio and in which city) will run anywhere from \$15-\$45 for an hour's worth of tape. A VHS, Beta, or 3/4" video tape used with the F-1 format runs about \$20-\$50 for two hours. Costs for a digital editing facility run about \$100/hour, and you can expect to take three or four hours to complete the job. There will be some worktapes involved costing about \$80. Comparing these editing costs to what you will pay for the best quality in the analog tape format, the cost differential is fairly minimal. There *are* reel-to-reel digital mixing machines that you can edit with a razor blade, but they are expensive and not very available for that reason. They are also not that easy to edit on, so if you mix to one of these machines, make a copy onto an F-1 or DAT tape and do your editing at the digital editing room.

If the studio you are working in does not have digital mixing available, here are some of the choices they may have in the analog world. There are two options in the professional reel-to-reel format: 1/4" and 1/2". A rule of thumb with analog: the wider the tape/the faster the tape speed, the better the quality. This is true of multi-track analog as well, not just for stereo mixdown machines. All 1/2"

machines have a choice of three speeds: 7-1/2, 15, or 30 inches per second (ips). Some of the more expensive 1/4" machines also have all three speeds, but several models of 1/4" have only 7-1/2 and 15 ips. Bear in mind the rule of thumb, 1/2" 30 ips has the best audio quality. Tape costs for 1/2" are about \$60 per reel; at 30 ips you only get 15 minutes, so you'll need three or four of them. Often during the mixing process, you end up using more tape than the actual album length, because you might try different versions of the same song and keep them all until you've decided which you like best. If you're working with an extremely low budget, you can mix to 1/4" 15 or 30 ips and save quite a bit on tape costs. The quality is not quite as good as 1/2", but certainly professional enough. One convenience of using analog is that you can easily cut it with a razor blade, making album sequencing simple, and eliminating the need for any digital editing facility.

As I mentioned before, the difference financially between using the best quality analog tape and the digital mixing/editing process is fairly minimal. So if both formats are available, which do you choose?

As the digital mixing process became popular, a controversy arose concerning which sounded better. Some claim that digital is far better for *all* types of music, while others claim that for certain types of music (mostly rock) digital was "too clean." The choice should come from comparison-mix to both formats. Listen to the differences.

## MAKING THE DISC

To manufacture your own CDs, the first step in the process is CD mastering. If your master tape is an analog one, it will most likely be in the correct song sequence already, and therefore will only need a straight transfer to the digital format. At this time, level adjustments are made so that the songs are well matched in volume. The amount of silent spaces between songs is now decided. In the case of a digital master, sequencing will have to happen first before level adjustments and spaces. Your master will end up on a 3/4" videotape processed through a Sony PCM 1610 or 1630 digital format (which is the standard for the CD plants to work with). When the 1610/30 is finished, a digital safety copy (a "clone") is made before sending the master to the CD plant. The CD mastering

facility will store your safety copy for you or you can take it home and keep it in a safe place. CD mastering costs are a one-time charge, so you will not have to do this process again when you reorder CDs.

Three/four hours transfer, editing and CD formatting:	\$400
(deduct one hour if master tape is analog)	
3/4" worktape and master:	\$ 80
<u>Safety copy (time and tape):</u>	<u>\$125</u>
<b>Total:</b>	<b>\$605</b>

The actual manufacturing of CDs is an extremely technical/non-musical process. According to an article in the February 1988 issue of *Electronic Musician*, "It all begins with glass mastering (not to be confused with tape mastering). This is the most critical part of the entire replication process and requires ultra-clean work rooms. As the master tape is played back on the 1610/30, the digital information flows to a laser cutting machine which exposes tiny pits on the surface of a large glass disc. After the glass disc is sprayed with nickel, an electro-metalization process creates metal parts which are used in the injection molding process. Once the discs come out of the injection molding, they are sprayed with aluminum and covered with a protective plastic surface."

Partly because of a price war, CD prices have been changing over the last two years—so what I quote here could be different very soon.

Glass mastering (one time charge):	\$1,000
1,000 discs w/one or two color labels.	\$1,600
<u>1,000 CD jewel boxes:</u>	<u>\$ 300</u>
<b>Total:</b>	<b>\$2,900</b>

Artwork for a CD involves the disc label, a booklet, and an inlay card for the back. Having watched printing delays hold up the release of albums, I suggest planning the artwork *before* the album is finished. The packaging for a CD involves a plastic "blisterpack" or a 6x12 inch cardboard box. 1,000 blisterpacks with jewel box insertion will run about \$350, or insertion of jewel box into cardboard box (1,000) will be about \$400.

Assuming you will be printing artwork onto a cardboard box, here are some approximate artwork and printing charges.

*continued on page 63*

---

**ABOUT THE WRITER:** *Karen Kane has been in the studio business since 1970. She was the first successful independent recording engineer in the Boston area, male or female. She has engineered and/or produced more than 85 albums.*



# NOTEWORTHY WOMEN

## THE BOULANGER SISTERS

By Janna MacAuslan & Kristan Aspen

"A woman composer is like a dog walking on its hind legs, a freak of nature, unnatural, and as a steady sight, unwelcome." These are the published words of one of the most influential musicians in France in the early 1900s, Camille Saint-Saens. He was a distinguished member of the jury for the Priz de Rome composition competition, the coveted prize all young composers had to strive for in order to be taken seriously in their chosen field. And the Boulanger sisters—first Nadia, then Lili—had both the audacity to enter and the genius to win!

Who were these fantastic sisters who took the Paris music scene by storm? They were born into a musical family. Their grandparents were musicians—Grandfather, a cellist with the King's Royal Chapel, and Grandmother, a singer of some fame with the Opera-Comique. Their son was a composer who later in life received an honor he had sought for years—a professorship at the Paris Conservatory. Subsequent to his appointment, while traveling in Russia, he met Raissa Myszchetsky, a woman many years his junior who claimed to be the daughter of a Russian prince. She moved to Paris to study with Ernest Boulanger in his singing class at the Conservatoire. By the end of the third semester there she married her singing professor. In 1885 the couple had their first child, a girl who died in infancy. A little over a year later, Juliette Nadia Boulanger was born in the couple's apartment in Montmartre, a right bank suburb of Paris. Before she was one year old, the family moved from rue Maubeuge to a bigger apartment on rue La Bruyère. It was here that Nadia's sister Lili was born, their father died, and Nadia lived through her student days.

---

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

### RECORDS & READINGS: THE BOULANGER SISTERS

*Nadia Boulanger: A Life In Music*

by Leonie Rosenstiel  
(WW Norton, 1982)

"*Nadia Boulanger's Lessons* "

*The Atlantic Monthly*,  
March 1983 p. 78-85.

"*Clarières dans le Ciel*"

Lili Boulanger, composer;  
K Ciesinski, soprano  
(Leonarda Records, vinyl LP)

"*Faust et Helene*"

"*Pour les Funerailles d'un Soldat*"  
(Varese/Sarabande, vinyl LP)

Montmartre in the early 1900s was considered to be a seedy district, with its prostitutes, taverns, and gay bars.

"Montmartre was the cheapest pleasure center in Paris," said Leonie Rosenstiel, Nadia's primary biographer. "Female transvestites and lesbians congregated there, for this was one of the few quarters where it was not considered shocking for two women to dance together."

The Boulangers were striving for the respectability that a professor at the Conservatoire should have, even though their neighborhood was somewhat of an unusual one for the young family. While Nadia was a small child, her father was still active in the musical world of Paris. Often intellectuals and artists filtered through the Boulanger home, people such as composers Charles Gounod and Raul Pugno, as well as actors, musicians, and writers. Such was the setting for the early intellectual development of Nadia Boulanger.

Because of the age difference between her mother and father it was clear that someone would have to become the family breadwinner after Ernest's death. Nadia, being the oldest child, became

aware at an early age that she would most likely be this person. Unlike most young women of her class and time, she was not ever told that she should marry and have a family of her own. Her upbringing was quite strict, with an intense focus on studying and a presumed interest in music.

When Nadia was five, Lili was born. Upon seeing her tiny sister for the first time, Nadia recalls having "walked into my mother's room a carefree child and [having] left it an adult."

In 1893-94 Nadia's father developed bronchial trouble, a condition he believed was brought on by long hours in the damp, dark conservatory halls. He applied for a pension from the Conservatoire. At first this request was denied, but in 1895 he was officially retired from teaching there. He never completely regained his health—which meant, as far as Nadia was concerned, that her lessons with him were over. In 1898 when Nadia began her studies at the Paris Conservatory, she was twelve years old and the youngest pupil in her class.

Lili had developed pneumonia as a child and was constantly in ill health. Because of her weakened condition, she also was very susceptible to other illnesses, and later developed intestinal tuberculosis (today called Crohn's Disease), which was ultimately the cause of her early death.

Because of her irregular health, Lili's formal music instruction was interrupted frequently. Nevertheless, her great talent was evident early. She learned in a few months what others, including Nadia, took several years to master. She audited Nadia's Conservatory classes, and it is clear that Nadia was her first music teacher.

When Nadia was twelve, their father died suddenly, and she began to feel great pressure to finish her education in order to support the family. Lili was too young, and their mother had no train-

ing in any profession, even though she had studied music in her youth. Under French law, because she was a woman, Mme. Boulanger could not have complete charge of her own financial affairs. She also did not have complete custody of her own children, but shared custody with a man stipulated in her husband's will, William Bouwens van der Boijen. This family was good friends with the Boulangers, and while Lili was being taken to various spas in an attempt to cure her, Nadia was often left with them.

Nadia applied herself heartily to her lessons, and by 1904—when she was a mere sixteen years old—she had won all the prizes the Conservatoire had to offer: in organ, accompanying at the piano, and fugue. Also in 1904 the Boulanger family moved from rue Ballu to a more spacious apartment, where Nadia would live the rest of her life. It was to become the gathering place for thousands of music students from all over the world. But in 1904, Nadia Boulanger—having finished her education at the Conservatoire—began to teach music in the family's new apartment. Her first American student was Marion Bauer, who was also her first English teacher. It was at this same time that Nadia's performing career was launched to great acclaim, and she began working with a family friend, the composer Raul Pugno.

In 1906, Nadia decided to enter the composition competition known as the Prix de Rome. She was the first female musician to have the courage to enter it. On this first attempt she was bitterly disappointed when she was eliminated from the final round. She tried again in 1908, this time winning second prize—which did not allow her to study in Rome, but did pay a cash prize.

Her decision to enter this competition was met with all sorts of criticism from leading French males, including family friend Camille Saint-Saens. The competition was very strenuous. Contestants were locked into their studios by day and into their bedrooms at night. In the first round, the contestants were to write a vocal fugue, the theme of which was to be taken by dictation, with no mistakes. Nadia decided that the given theme was too angular to be appropriate for voices, so she wrote an instrumental fugue instead. This outrageous affront to the rules leaked to the press, who reported opinions divided into two camps: those who said she should be disqualified, and those who thought that since women had not been part of the competition before

that Nadia might really not know, as she claimed, that the regulation required a *vocal* fugue at this stage of the competition. France's Minister of Public Instruction decided that Nadia's work should be judged on its own merits and that she should be allowed to continue in the competition. She was now up to the finals! Saint-Saens was mortified, because he had been among the camp claiming she should be disqualified.

The press had quite a heyday with the young composer. According to Marie Selem from the *Lyon-Depeche*, Nadia was "beautiful, with a strong and willful nature and the soul of a consummate musician."

Nadia, not content to win the second prize, vowed to win the first next year. She was now a celebrity whether or not she ever got to Rome. She was besieged for interviews from both the straight press and the feminist press (who saw her victory as a victory for all women, hailing her as the "new woman").

From 1909-1924 Nadia taught as an assistant in the harmony class at the Paris Conservatory. She also taught at a school called *Femina Musica*, which had been started by two magazines with those names (*Femina* and *Musica*, that is.) She also collaborated with Pugno, and the two performed together on duo pianos. They composed and played together to the extent that there was gossip that she was his mistress.

In 1909, Nadia again entered the Prix de Rome and again the top prize eluded her. Rather than give the prize to her, the jury decided not to award a first place that year. There was certainly a lot of political intrigue going on among the jury; some of Nadia's family allies were absent due to ill health or other commitments. After this experience Nadia never again tried for the Grand Prix. But a few years later, sixteen year old Lili Boulanger came out with the astonishing statement that she would try for the Grand Prix de Rome, despite her ill health and spotty musical education.

Lili took the entrance exam to the Paris Conservatory and started classes there in 1912. In the same year she also entered the Prix de Rome, but had to withdraw due to ill health. The following year she entered again—and was awarded the Grand Prix de Rome!

In 1914 Nadia went to Russia with Pugno to launch a career as a pianist. This trip ended in disaster when Pugno took ill and suddenly died. The artists had put up their own insurance money, guaran-

teeing that the agreed-upon concerts would take place. Now there was not even enough money left to return Pugno's body to Paris. After writing a wealthy student and friend for the money, Nadia returned, mourning the loss of her friend and mentor.

Lili and their mother were in Italy, where Lili was studying under the terms of her Grand Prix award, when World War I broke out. They had to return to Paris, and it was not until January 1915 that they were told they could go to Italy again. Lili declined at this time because she was active in a charity organization for orphans and families of drafted musicians. She did return to Rome in 1916 to complete the time left of her award, but by June of that year her ill health forced her to leave off working. She was then taken to the family home, Gardenville, to rest. Here her last two compositions were dictated to Nadia and to a family friend, Miki Pire. She died in March of 1918. She was only twenty-five years old.

Despite her short life, Lili Boulanger composed more than fifty pieces including large scale works—a cantata, music for chorus and orchestra, and orchestral pieces, as well as smaller instrumental works and songs. Her best known composition is her cantata, *Faust et Helene*, for which she was awarded the Grand Prix de Rome.

Nadia was, needless to say, devastated by her sister's death even though they all knew it was inevitable. She and their mother went into deep mourning that lasted for years. Nadia continued to work all of her life for performances and recordings of her sister's music. Maintaining interest in Lili's work among the people of the music world was not an easy task. Despite her triumphant Grand Prix, there was deepset prejudice against her because she was a woman. When Walter Damrosch gave the American premiere of Lili's *Faust et Helene*, the influential critic James Gibbons Huneker wrote, "Women composers are at best whistling hens."

After World War I, Nadia displayed some interest in trying to revive her career as an organist, perhaps in America. Instead she became a teacher at a newly

*continued on page 62*

---

**ABOUT THE WRITERS:** *Janna MacAuslan and Kristan Aspen make up the flute and guitar duo Musica Femina. They tour nationally and record music by women composers. Musica Femina, P. O. Box 15121, Portland, OR 97215.*



# THE TENTH MUSE

## Is there such a thing as true "women's music"? TOWARDS A LESBIAN AESTHETIC

By Jorjet Harper

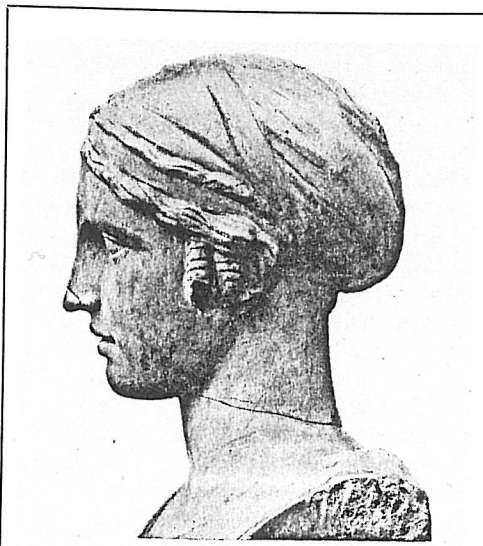
If you ask a hundred lesbians what "lesbian culture" is, you're likely to get a hundred and one different answers. Over the past fifteen years, women's music festivals have established themselves not only as a means for presenting musical performances, but for providing a kind of cultural conduit that has now taken definite form. Through festivals and other events on a more local level, lesbians have been building a cultural matrix that is recognizable from festival to festival, city to city. Individual lesbians may embrace this culture or be unable to relate to aspects of it, but it has emerged as something self-defined by lesbians for lesbians—and it continues to evolve.

The dictionary definition of culture is "the customary beliefs, social forms, and material traits of a racial, religious, or social group." Surely the word culture is appropriate to apply to our "social group" and its distinctive—if often conflicting—"customary beliefs, social forms, and material traits." These are apparent in our history and our gatherings.

Lesbian poet and essayist Judy Grahn makes a strong case in her book *Another Mother Tongue* for the existence throughout history of a gay and lesbian culture. She argues that "Gay people have a culture, that it cuts across class, race, gender and even national and tribal categories," that "Gay people have functions in society that involve, in fact require, Gay attributes," and that "Gay people are central to their societies, even when they occupy a despised or underground position."

While lesbians don't constitute a "social group" in the same way a geographically centralized tribe or established ethnic group (as we usually think

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



**"There is something that resonates in us when we feel a lesbian sensibility emanating from art. Lesbians—even lesbians who aren't out to themselves yet—often gravitate toward works by lesbians that have no explicit content and which they do not realize were created by lesbians. For example, lesbians have been quick to recognize the lesbian focus of Sappho despite many absurd arguments by academics and homophobes that she was not 'really' a lesbian."**

of when we think of "culture") does, we have a cultural tradition just the same. When you think about it, there must have been some point in each of their histories when every ethnic group became conscious of its differences from other groups and began to identify as a distinct entity linguistically, socially, and artistically.

Lesbian culture is happening in a slightly different order: as outsiders from mainstream sexual and emotional patterns, we've often felt distinct and different. Since culture comes out of community, before lesbians had a sense of our

numbers and came out of isolation, the possibilities for an identifiable culture were limited. Now, to some extent, ours is a culture that we are building consciously, choosing to put our energy into, purposely creating in ways we hope will endure *visibly* for the future.

So at this stage in the evolution of lesbian consciousness we have the beginnings of a recognizable lesbian culture. Yet there is nothing one can point to as a single unifying structure or style underlying the *artistic* products of lesbian culture. We can certainly say that lesbian culture is part of a "movement"—a political movement grounded in lesbian-feminism—but not an artistic "movement" in the traditional sense of the term. (That is, lesbian music, art, and literature do not constitute artistic movements in the same way that, say, Surrealism, Abstract Expressionism, Cubism, Romanticism, or The Blues have been distinct stylistic forms of expression.)

Instead, lesbian culture is characteristically diverse, consciously attempting to be inclusionary rather than exclusive—which is the antithesis of any kind of set form or predictable pattern. Lesbians come from every kind of circumstance, with interests, cultural backgrounds, and other groups they may identify with besides "lesbian," and with a variety of talents, styles, and voices. Many lesbians recognize—even if at this point it is only an ideal goal—that a true lesbian cultural movement should be a global cultural movement, since lesbians exist in every culture in the world.

Nevertheless, the question has been asked repeatedly in recent years: Is there such a thing as a "lesbian aesthetic"? In other words, is there some kind of *artistic sensibility* or artistic expression that is recognizably lesbian?

What on earth has Sappho got to do with this question? (You knew I'd get around to Sappho in this column eventually, right?) Sappho is the first clear les-

bian voice that has come down to us in history—or in herstory. If there is something that can be identified as a lesbian aesthetic, it might be possible to find it in her work.

The word *aesthetics*, in fact, comes from the Greek: *aesthetikos*, meaning "of sense perception." Aesthetics is a branch of philosophy dealing with the nature of beauty, art, and taste, and with the creation and appreciation of beauty.

When we speak of aesthetics we have to distinguish it from the subject matter of a work. The content of any kind of artistic work can be a message that is openly political, blatantly or subtly pro- or anti- anything. Aesthetics, instead, refers to the underlying sensibility out of which the final work of art emerges.

Some feminists have argued for the existence of a "feminist aesthetic," notably in a collection of essays edited by Gisela Ecker called *Feminist Aesthetics* (Beacon Press). While this book makes some interesting points, it focuses on reacting to patriarchy, centering its discussion around the difficulties of women artists to create in an artistic world where creativity has been defined by men. It deals mostly with content rather than aesthetic considerations. Certainly all women have difficulty creating anything except babies in a world where creativity has been usurped as the exclusive territory of men. In some cases, the essays in *Feminist Aesthetics* use the word "feminist" when they mean "lesbian," or "matriarchal" when they mean "lesbian," or "woman" when they mean "lesbian." I think we may now be at a point in radical lesbian-feminist consciousness and culture where we can begin to see the kernels of *lesbian* creative energy emerging in more concrete ways than in earlier eras.

But after we've already admitted that lesbians come from all kinds of circumstances and cultures—cultures that certainly would not be in agreement as to what is considered beautiful and what is not—how could we possibly think that there could be a specifically lesbian aesthetic?

### FINDING THE 'LESBIANLIKE'

One good reason is because we've been able to experience something "lesbianlike" in some art itself. However nebulous or "intuitive" this quality may seem at this point, it appears to be real. Lesbians have been very quick to recognize the lesbian focus of Sappho, for example, despite many absurd arguments

by academics and homophobes that she was not "really" a lesbian. Lesbian musicians like Kay Gardner have asserted that some scales and harmonic patterns *sound like* the product of women's perceptions, including the Mixolydian scale, which Sappho invented (and which Gardner has renamed the Lesbian scale). Lesbians—even lesbians who aren't yet out to themselves—often gravitate toward works by lesbians *that have no explicit lesbian content and which they do not realize were created by lesbians*. And no matter who Georgia O'Keefe slept with, many lesbians say that her art is obviously lesbian—stylistically as well as in subject matter—though this isn't very obvious at all to most straight people. There is something that resonates in us when we feel a lesbian sensibility emanating from art. It may be a mysterious phenomenon, but that doesn't make it a figment of our imaginations—it happens all the time.

### LARGER CIRCLES

A soon-to-be-published book from Routledge entitled *Constraints of Desire* by openly-gay classics scholar Jack Winkler of Stanford University contains a strongly feminist, highly enlightening essay called "Double Consciousness in Sappho's Lyrics." Winkler argues that one characteristic of Sappho's poems is that they contain multiple identifications with the characters in them, revealing a "double consciousness" and a "many-mindedness."

"Such many-mindedness is intrinsic to the situation of Greek women understanding men's culture, as it is to any silenced group within a culture which acknowledges its presence but not its authentic voice," says Winkler. "This leads to an interesting reversal of the standard (and oppressive) stricture on women's literature that it represents only a small and limited area of the larger world. Such a view portrays women's consciousness according to the social contrast of public/private, as if women's literature occupied but a small circle somewhere inside the larger circle of men's literature, just as women are restricted [literally, in

*continued on page 59*

**ABOUT THE WRITER:** *Jorjet Harper, writer of fiction and non-fiction, is also a musician, photographer, and artist. Among other jobs, she is arts & entertainment editor for 'Outlines,' the Chicago gay/lesbian newsjournal. She has been with 'HOT WIRE' since its first issue.*

New Release

# MUSICA FEMINA

FLUTE GUITAR DUO



"Returning  
the Muse  
to Music"

P.O. Box 15121  
Portland, OR 97215

Cassette: \$10.00  
Compact Disc: \$15.00  
plus \$1 postage & handling

Music by:  
Clark, Edell, MacAuslan,  
Leonarda, Walker, plus more.



# CONFABULATION

## HI, PHRANC. THIS IS ALIX CALLING.

When she was seventeen years old, Susie Gottlieb—who calls herself the "basic all-American Jewish Lesbian folksinger"—cut off her hair and renamed herself PHRANC. She has since begun carving her niche in mainstream music with her albums 'Folksinger' (Rhino Records) and 'I Enjoy Being a Girl' (Island Records).

International Lesbian culture activist ALIX DOBKIN's albums include 'XX Alix,' 'Living With Lesbians,' 'These Women/Never Been Better,' and an upcoming recording done live in Australia. Her 1974 LP 'Lavender Jane Loves Women' (with Kay Gardner) was the first blatantly Lesbian album.

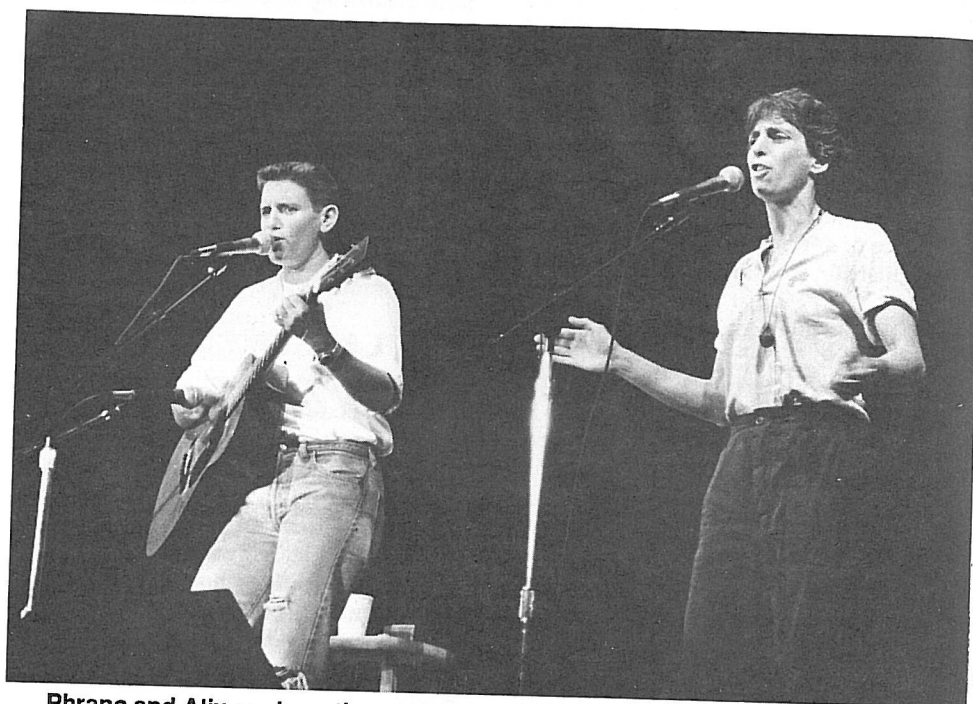
**ALIX:** Hi Phranc, this is Alix calling. You're in L.A. in your cozy little apartment, and I'm here in Woodstock in my sweet nice room. You just had quite a trek, didn't you?

**PHRANC:** Yes, I just came back from my support tour over in the U.K., mainly in England and Scotland. We opened and closed the tour at the Edinburgh festival.

**A:** Did you have good weather?

**P:** Yeah it was perfect—in the 70s. It was really exciting because the festival and the fringe festival were all going on at that time, so the city was just jammed with everybody. When I did the show the first night, when we opened the festival, I didn't have a terrific night on stage, but

**CONFABULATION** gives 'HOT WIRE' readers the opportunity to eavesdrop while prominent women chat about topics of mutual interest.



Phranc and Alix are long-time pals and mutual admirers of each other's work. (Pictured: performing together at the 1987 Michigan Womyn's Music Festival.)

people came backstage. A Lesbian came back from Israel and said that there is a woman there who calls herself the "Pollyannaphranc."

**A:** No kidding! Based on you?

**P:** I think so. That's what I got from the woman who came and talked to me afterwards; she asked me if I was ever going to go to Israel. Also, a young man came back from France who got my record there. So it was very international in Edinburgh. People come from all over to attend. This festival is theater, arts, comedy, music, film—everything.

**A:** Well, that's great. So welcome back to the USA.

**P:** Thank you, glad to be home.

**A:** Yeah, for a few minutes. When you say

"support tour," you're talking about your latest release *I Enjoy Being a Girl*?

**P:** Overseas, the support act is the opening act. I didn't get to do my own tour this time; I had to go over and support another Island act, Gavin Friday, who does a cabaret. It was Gavin, Morris on piano, Julia on cello, and Sarah on bass clarinet, tin whistles and bass guitar. It was a good foursome to be with, and there were two really wonderful women. It was hell, but we made it fun. The frustration was not getting to do any women-only shows this time around.

**A:** Like you did last time.

**P:** What I like to do when I go over there—and what I've done previously—is to do the regular gigs but also do women-only shows or gay and Lesbian shows

right in the tour with everything else, right on the advertising.

A: I get such a kick out of that because you know it's such a no-no here in this country, especially for women and women's music. So to have you do it as a mainstream artist, of course, gives me a thrill.

P: I kind of have to fight for it now. It was easier to do it before. But I told them, next time when I come over, that is the way it is going to be! Because that's the only thing that really keeps me going. It's wonderful to have the women's shows or the gay and Lesbian shows mixed in with the regular straight gigs, which most of the time go very well—but it's just nice to get recharged.

A: Yeah, we need it. So you look up Lesbians whenever you can, whenever you travel?

P: Well, usually one or two come backstage, and if I know of any in the town I usually give them a ring. Just a few of them came this time because the tour was so poorly advertised. It was very, very frustrating because Lesbians came to almost every show and said, "If we had only known you were here." They said, "Alix was here and *hundreds* of women came, and they all went crazy. You should have played where she played. We didn't know you were coming; what is this all about?" I had to explain to them that I really didn't have a choice this time. I had to play ball with the boys.

A: See, that's the thing. I think there's some kind of mystique about the mainstream, and I think some women perhaps don't understand some of the sacrifices that you have to make.

P: I get my way most of the time. I don't believe in compromise. My label accepts me and loves me just the way I am, which is *wonderful*—in the straight world, to be on a major label, and they know I'm out as a Lesbian. When interviewers have talked to Island, the label people say, "It's just part of her. There's no Jewish Lesbian folk singer bin in the record store. The reason it's important is because it's part of Phranc." That was a quote from the *L.A. Times*, from the head of promotions at Island. So that's exciting. The frustrating thing is that I do still have to play the game a bit. In order to get my record worked, and to have stuff happen over-

seas, I had to go over and do it. And the message that I got, even though I knew that this wasn't an ideal tour for me—it wasn't the best situation, I did not want to go—was that if I didn't go over there, they weren't going to work my record. So I went over and laid a foundation. It was like starting from scratch again. It's a little frustrating to go play towns for fifteen to forty people, when on my own I've played for 204. But now I've laid a base there. And the women in London were fantastic. I headlined one show there, and I went out and leafleted all the women's clubs and bars myself until 2 a.m. with a wonderful friend of mine. And it paid off, because the women knew I was in town. I went out of my way to go reach them, and they came. So the show in London was fabulous, because it was 400 dykes. That was just *wonderful*; it made me feel great.

A: Well, you're my idea of what women's music ought to be, even though you're not with a women's label. It's an attitude lacking in a lot of women in the industry. What I'd like to hear from you is your take on the differences between how you're treated and the expectations that your audiences/producers have of you in the women's music industry and in the mainstream. What experiences have you had with the women's/Lesbians' music business?

P: Well, I don't have a whole lot of experience, but I have early experience. I grew up mid '70s in the Lesbian community in Los Angeles. It was around the time when Olivia Records was just starting. I remember the days when, you know, there was "The Fabulous Four": Margie [Adam], Meg [Christian], Cris [Williamson], and Holly [Near]. And then I went to an event [in 1975] called Lesbian History Exploration, where I saw Alix Dobkin. Changed my life. It was so wonderful to know there was someone out there saying the word "Lesbian." And that's what I wanted to be when I grew up. I was seventeen at the time. It was very wonderful—meeting you, Alix...

A: Well, the Exploration was wonderful!

P:...you're a tremendous inspiration. But there was so much going on right then, with women's music, women's concerts. And that was the environment I grew up in as a young Lesbian-feminist. It was *just* beginning. The first single on Olivia came out around that time. And *Lavender Jane Loves Women* was out then, but I don't

think you had another record out.

A: Nope.

P: And that was *it!* And then the Meg Christian and Cris Williamson albums came out. So this was in that early, early time. I used to hang out in the hallway of the Women's Building in downtown L.A. and play my guitar, and I'd play it at the coffeehouse in the Women's Building—the old women's building, before it moved to Spring Street. And, you know, that's what I wanted to be—I wanted to be in women's music.

A: Did you get any encouragement?

P: A little bit—not a whole lot. I was seen as being very young, and not taken very seriously. But it didn't really dampen my inspiration. I just went on my way. At the time I was very politically involved in the women's community—*The Lesbian Tide* and *Sister*, which were Lesbian-feminist magazines. I was a young Lesbian separatist—very radical west side of Los Angeles and then moved downtown and became involved with the Women's Building and feminist art.

A: So why didn't we see you in women's music during the late '70s?

P: Well, I became very disenchanted with the women's community. It was wonderful to sit in these rooms and be political and discuss issues and be "out." The frustration for me was it never seemed to get out of the room. If the personal is political—which I was taught as a young Lesbian-feminist—then I take my politics with me wherever I go. You don't need to be in a group to be political. When I walk down the street, just being out as a Lesbian—being me—is political. I was spending more time arguing with other women in rooms about politics than getting the actual message—and changing attitudes and raising consciousness—out in the big world. It just seemed very isolated.

I went up to San Francisco to see what was happening in the women's community up there. I went to see a woman artist, whose phone number a friend had given me. She wasn't in, but a friend of hers was, and these punk rockers lived across the street, and I met them quite by accident. It was the first time I had met people that were my age that were really—excited! They were incredibly crea-



tive, energetic; they were really *angry*. I identified with all of their feelings. It was a very, very exciting, creative time in music up there because you didn't have to know how to do anything. If you wanted it bad enough, all you had to do was pick up and try. I found the women's community up there to be, well, not incredibly warm. I felt much more comfortable with these new people I had just met. It was a very different time in my life. I had come from being a separatist for three years, isolated in the women's community in Los Angeles, and I went up there and moved into a house with three men and two women, something I thought I would never do!

A: Taught you about saying "never." And the rest is history.

P: And the rest is history. I couldn't work up in San Francisco, so I came back down to L.A., and all I wanted to do when I got to L.A. was be in a band. I didn't care—I just wanted to be in a band more than anything. So I'd get dressed up every night and go out until someone asked me to be in a band—and finally they did!

A: And that's when you played with Catholic Discipline...

P: Nervous Gender, Catholic Discipline, Castration Squad—which we don't tell the straight press, that I was in Castration Squad.

A: How come? They might get a little squeamish...?

P: Because they don't think it would look really good for me, the nice Jewish Lesbian, to be in a "Castration Squad."

A: Right. Better Olivia Newton-John should say it.

P: Right.

A: When you were growing up, what kind of music did you listen to?

P: Well, I listened to what my parents had in the house, and I had a couple of records that were for me. I had Pete Seeger, Marsha Berman, *South Pacific*, Peter, Paul & Mary, *The Sound of Music* with Mary Martin, Judy Garland...

A: Did you know that Judy Garland's

wake was held on the same day that the Stonewall riots began?

P: No, I had no idea—that's incredible. Let's see, what else? When I was sixteen, I guess, someone gave me Janis Ian's first record. And that was a big turning point for me, because nobody around me that I was going to school with listened to any of this stuff. I mean, I'd just sit in my room and play these records over and over again. When I got Janis Ian's record, the one with "Society's Child" on it, it just blew me away.

A: You know Janis Ian was in *HOT WIRE* [November 1987]—there was an article about her songwriting.

P: I have so much respect for her. She's such an inspiration to me. You know, I don't know the words to one Beatles song—very unhip. I never liked the Rolling Stones. I just never liked anything. I didn't even really listen to Dylan until I was twenty. But there was Alan Sherman.

A: He's your greatest—

P: He's my—yeah, second only to you Alix.

A: By the way, I meant to ask you: when you list your influences, you know, in all these mainstream articles—like I have this *People* article that came out in August...

P: Well, I always mention you as an influence. And I always spell your name. I try every time, you know. A lot of it is they think that people don't know who you are. But that's a main reason why I think they should put you in even more.

A: They also said when you changed your name in 1974 to Phranc, that you "chose the nickname at a summer camp." But it happened at the Lesbian History Exploration. "Summer camp!" Interesting how mainstream does that.

P: Well, it was a Lesbian summer camp.

A: That's why we have to do articles in *HOT WIRE*..

P: Exactly—to tell them the real scoop.

A: Do you see yourself in an historical tradition, in a musical context? Obviously you're a folk singer—

P: In a way, because I write story songs, which is what folk music is to me. I've always loved listening to folk music because I love hearing stories. I learn a lot from listening to folk music, stuff that maybe I wouldn't sit down and read, I wouldn't go to the library to look up. I can hear a story on a record or from another person singing it that relays an incredible amount of information. The story songs I write are very topical. This last record, *I Enjoy Being a Girl*, is not as topical as *Folk-singer* was, but I think the music goes from being topical to historical. When it's not exactly topical anymore, well, that story still happened.

A: Topical can be very educational. In fact, to me that's the best kind of education, specific stories. What would you like to be remembered for? What do you consider your biggest contribution?

P: My biggest contribution, I think, is being out as a Lesbian in the mainstream world—as a positive, successful, fairly happy person functioning as a Lesbian folksinger out in the big world. Because when I was growing up...there were two women who were out as Lesbians when I was sixteen, when I felt like I was the only person in the world who was a Lesbian. Before I found the women's community, there was only Jill Johnston and Alix Dobkin. And like, that was it for me. Young people deserve to be able to grow up and be whoever they are—whether they are heterosexual or gay or Lesbian—and know that they can be happy and have successful, productive lives. And I think the only way that that's going to happen is if more and more gays and Lesbians come out of the closet, whatever their line of work. Just let the world see that we're here. Then young people can look out and see they can grow up and be who they are. It's a major frustration for me that more Lesbians in particular aren't out in the entertainment business. I feel very lonely. My message is heavy.

A: I feel the same way, Phranc. And it's not just the mainstream; there are women who don't come out in women's music.

P: I know. I don't understand that...

*continued on page 60*



# OLIVIA RECORDS' FIRST 7 NIGHT WOMEN'S CARIBBEAN CRUISE

## HALLOWEEN WEEK OCT. 28-NOV. 4, 1990

From \$795 to \$1695. ❖ \$250 deposit will hold your place.  
Call now! Space is limited.

**Miami, Nassau/Blue Lagoon, San Juan, St. John & St. Thomas**

Join us for 7 glorious days and nights of sun, beautiful beaches, exquisite food, incredible music and the company of over 800 women from all over the world. Don't forget to bring your most outrageous costume for our Halloween party to end all parties!

*Just as the weather is turning cold and grim at home, you'll be enjoying the warmth of the Caribbean sun with women from all over the world. Bask on the sparkling beaches, swim and snorkel in the crystal blue waters and experience the enchanting evenings aboard our very own paradise voyage. It's a vacation dream come true!*

Aboard the newly refurbished Dolphin Sea Breeze, we will explore the wonders of the Caribbean with stops at Nassau/Blue Lagoon, for a day on our very own private island, San Juan, St. John and St. Thomas, before returning to Miami.

### 7 Night Caribbean Cruise Halloween Week Oct. 28- Nov. 4, 1990

1. Deluxe, large outside with double bed	\$1,695
2. Deluxe, large outside with two lower beds	\$1,595
3. Large, outside with double bed	\$1,545
4. Large, outside with two lower beds	\$1,445
5. Inside, with double bed	\$1,395
6. Inside, with two lower beds	\$1,295
7. Inside, bottom two decks, double bed	\$1,195
8. Inside, bottom two decks, two lower beds	\$1,095
9. Outside, upper and lower beds	\$ 895
10. Inside, upper and lower beds	\$ 795

*Suites:* Extra large suites with sitting areas are available on a very limited basis. Ask Olivia's representative for details when calling for your reservation.

*All rates are per person based upon double occupancy.  
Single occupancy - 100% surcharge.*

An immediate \$250 deposit per person is all that is necessary to reserve a berth on our ship. In order to plan our cruises we must commit to the cruise lines well in advance of our sailing date. For this to happen, we need your response as soon as possible. Reservations and accommodations are on a first-come basis. **Because of the anticipated response, we urge you to make your reservations as soon as possible.**

**Additional Fees**  
Port Tax - \$40  
Gratuities - \$55  
Rates do not include alcoholic beverages, soft drinks, transfers, or airfares.

**Payment schedule**  
\$250 deposit to reserve  
1st of following month 25%  
1st of second month 25%  
1st of third month 25%  
1st of fourth month Balance due

#### Cancellation Policy

Any cruise may be cancelled by the cruise line or Olivia Records if circumstances so demand. Should such occur, a full refund will be made.

Passenger cancellation will be accepted only if a replacement reservation is available.

Cancellation Fees Per Person \$250.

Olivia recommends passengers protect themselves against penalty fees by purchasing cancellation and travel insurance.



**YES! I want to share the adventure. Here is my \$250 deposit (per person).**

Name \_\_\_\_\_

Name (2nd person) \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

phone (\_\_\_\_) \_\_\_\_\_ day (\_\_\_\_) \_\_\_\_\_ evening

I would like \_\_\_\_\_ reservation(s)

1st choice \$ \_\_\_\_\_ 2nd choice \$ \_\_\_\_\_ 3rd choice \$ \_\_\_\_\_

Dining: Table Seating Preference:  Main  Late  
 Smoking  Non-smoking

#### Payment

I prefer the following payment plan:

Full payment.  
(Special bonus: \$40.00 per person discount)

Check Installment Plan. Checks are due at 4 monthly intervals as indicated above.

Please make checks payable to:

Olivia Records Inc.,  
4400 Market Street,  
Oakland, CA 94608.

For reservations and information call toll-free 1-800-631-6277 or 1-415-655-0364 in CA Mon.-Fri. 10am-5pm PST or Fax # 1-415-655-4334.  
Olivia Records, Inc. 4400 Market Street, Oakland, CA 94608



# QUINTESSENTIAL SINGER OF AMERICAN SONG

# ETHEL WATERS

By Rosetta Reitz



© Rosetta Records

**By the 1930s: elegant, successful, respected, talented, famous, rich.**

Ethel Waters swung before the word was used to describe music. She was the quintessential singer of American popular song, bringing a new dimension to it by incorporating the music that came before her, the music of her contemporaries both Black and white, and by projecting the Afro-American influence of the Swing Era.

Because she was born in an integrated neighborhood in the North, Ethel Waters didn't sound like the Southern blues queens even though she sang the same songs and used the same patterns. Her delivery was original; her extraordinary memory and ear served her well as she filtered various styles through her own sensibility.

She influenced her sources as well as countless future singers. The great gospel singer Mahalia Jackson said, "Ella [Fitzgerald], Billie [Holiday], Sarah [Vaughn]—they all come from Ethel Waters." Some writers claim Ethel Waters was not a jazz singer, but I think they are wrong. Her versatility makes their pigeonholes meaningless. Her timing, inflections, and phrasing are jazz. She was pivotal in shaping the way the sound evolved.

In 1921, for example, when she was touring the Black theater circuit with her Jazz Masters to promote the first Black owned record company (Black Swan), she was accompanied by pianist Fletcher Henderson, who became an important Big Band innovator and later an arranger for Benny Goodman. She trained him to give her what she wanted. In her autobiography, *His Eye is on the Sparrow* (1951), she says:

"I kept having arguments with Fletcher Henderson about the way he was playing my accompaniments...On that tour Fletcher wouldn't give me what I call 'the damn-it-all-to-hell bass,' that chump-chump stuff that real jazz needs. All during the tour I kept nagging at him...When we got to Chicago I got some piano rolls that Jimmy Johnson has made and pounded out each passage to Henderson. To prove to me he could do it, Fletch began to practice...Even today, almost thirty years later [in 1949, when he

again accompanied her on a tour], I practically have to insult him to get him to play my accompaniments the way I want...The funny part is that lately Fletcher Henderson, from playing the music I make him imitate, is once again becoming identified and well known for this sort of music instead of his own."

In the 1920s, the only decade during which women had power musically, it was the classic blues queens who called the tune in every way. The musicians had to play *their* way, and there were plenty of them eager for the opportunity to be recorded and earn a regular salary. But it was more than that: there was also pride in backing big stars who were so popularly adored. Until 1927 while the women reigned, 278 Black women recorded on the race labels; they were seventy-six percent of the blues record production.

Ethel Waters was born October 31, 1896. Her birth was the result of the rape at knife point of twelve-year-old Louise Anderson by John Waters in a back alley shanty in Chester, Pennsylvania. Louise abdicated the role of mother to her own, Sally Anderson, who Ethel called "Mom."

Her autobiography opens dramatically: "I never was a child. I never was coddled, or liked, or understood by my family."

Sally Anderson did domestic work and was hardly ever at home. Ethel lived variously with two aunts, an uncle, and other family members. "I was shuttled about among relatives, boarded out, continually being moved around to Camden, Chester, and Philadelphia homes," said Ethel. "I didn't know much about color then. There was no racial prejudice at all in that big melting pot running over with vice and crime, violence, poverty, and corruption. I never was made to feel like an outcast on Clifton Street [in Philadelphia]. All of us—whites, Blacks, and yellows—were outcasts there together." The slum population was a mixture of Polish, Italian, Jewish, Black, and Chinese people.

"The teachers in the North Chester school were nice to me," Ethel recalled. "They were surprised at how well I could count and read. My elephant memory and gift of mimicry astonished them. I was best in my class in elocution. Each day our teacher would tell us a story and ask for a volunteer to repeat it." Big Ethel's hand would always be the first to shoot up. "I'd tell the story back to the teacher as though I'd been memorizing it for a week."

It was this magnificent ear—and the

awareness that there was authority in language—that gave Ethel Waters an edge which she used to empower her life. Deep inside her, she internalized this knowledge and was able to use it to achieve strength, meaning, freedom—and later, affluence. As a child, her use of language was also a mode of rebelliousness. Her use of expletive could rival that of any grownup and made her a leader among the urchins who stole food for survival. She was a hellion; she could devastate them with her mouth and back it up with her fists.

At the age of thirteen Ethel married Merritt Purnsley. She was in the sixth grade and afraid of him. After they were married, he beat her and she ran away a few times, then left him for good in less than a year. She went to work as a chambermaid in the Harrod Apartments in Philadelphia. One night in 1917 at Jack's



© Rosetta Records



© Rosetta Records

In *Rhapsody in Black* (1931), Ethel is still carrying the persona—if not the name—of "Sweet Mama Stringbean." In 1939, she starred in *Mamba's Daughters*. "It was the most thrilling and important experience of my life as a performer," she said. "I was the first colored woman, the first actress of my race, ever to be starred on Broadway in a dramatic play."

Rathskeller, during an amateur competition, Ethel got up and sang. Some professionals, Braxton and Nugent, asked her to join their troupe in Baltimore. She became one of the "Hill Sisters," and sang St. Louis Blues. "They called me 'Sweet Mama Stringbean' because I was so scrawny and tall."

In 1917, \$10 seemed like a lot of money, until she discovered they were cheating her out of \$15 more and half of the coins that were thrown onto the stage.

The two Hill Sisters and Ethel kept the act and went out on their own. When they hit Cincinnati, they couldn't find work but heard of some in Lexington with a carnival: Bob White's Greater Shows. They joined up and had to sleep in barns, and they rode open freight cars as far as Chicago.

"I liked being in the carnival," Ethel said. "The roustabouts and the concessionaires were the kind of people I'd grown up with—rough, tough, full of larceny toward strangers, but sentimental, and loyal to their friends and co-workers." After six weeks, however, they quit and went South. In Atlanta, while Ethel was working at 91 Decatur Street, Bessie Smith was booked there, too.

"When she came to Atlanta she'd heard a good deal about my low, sweet, and then new way of singing blues. Bessie's shouting brought worship

lot on my shaking, though I never shimied vulgarly and only to express myself." Ethel could shout and growl, too, and she did sometimes, though her voice wasn't really thick enough. She created her own style, which made her more accessible to white audiences and contributed to her success.

The South was the wrong place for Ethel in 1918. When a white store clerk in Atlanta said, "I see you're one of those fresh Yankee niggers," she wanted to haul off and punch him, but she didn't because Maggie Hill was Southern and scared and shaking. Her experience there left an indelible impression.

In Birmingham, Ethel suffered a serious leg injury in a car accident. She had been working as a Hill Sister for a year, and wanted to get back home to Philadelphia so she could let her leg heal without the perpetual travel. She took a job bussing dishes at Horn and Hardart's Automat, where she got less than a dollar a day with one hot meal thrown in.

A musician friend got her a job in Barney Gordon's saloon for \$15 a week. Her stormy love affair with a handsome junkie came to an end when he was drafted (World War I) and Ethel was offered a week at the Lincoln Theater in Harlem. From there she began life in the big city. Edmond's Cellar at 132nd Street and Fifth Avenue in Harlem was—by her description—"a low-class dump," but it was her working home for a few years. The entertainers were paid \$2 a night and their share of the kitty. Luckily, Lou Hensley, the piano player there, urged Ethel to sing the popular ballads. Her enunciation was fastidious while she caressed the vowels.

Fanny Brice's big sensation downtown was "Rose of Washington Square," which Ethel put into her repertory along with Mamie Smith's "You're Mine," which she kept for more than forty years.

Harlem was graduate school for Ethel Waters. Whenever she could, she'd spend an afternoon in the peanut gallery of B.F. Keith's Alhambra, where she saw both popular white singers and Black acts. 125th Street was still white; other theaters on the street didn't permit Blacks in at all.

Edmond's Cellar closed during the hot (pre-air conditioning) summer months. Ethel worked in Atlantic City, as did many others, which exposed her to more performers to learn from.

One of her ambitions was to be an actress. Her first acting job was touring in a Blackface comedy, *Hello 1919!* (Yes, she

wherever she worked. She was getting \$50 to \$75 dollars a week, big money for our kind of vaudeville. The money thrown to her brought this to a couple of hundred dollars a week...Bessie was in a pretty good position to dictate to the managers. She had me put on my act for her and said I was a long goody. But she also told the men who ran Number 91 that she didn't want anyone else on the bill to sing the blues," Ethel recalled.

"I agreed to this. I could depend a



wore burnt cork on her face.) The show was stranded in Akron, Ohio, so it was back to Edmond's—but in the time she was away, something new had happened in Harlem between 130th and 140th Street. A multitude of new cabarets popped up like mushrooms after a rain-fall, and they all used singers. It presaged the huge popularity of women blues singers on record that was to come, and Ethel was to be right in the middle of it.

In March 1921 she was the fifth Black woman to record. She cut a couple of tunes for a small label, but a month later she was recording for the new Black Swan company. Her first record remained her biggest hit during the three years they were in business: "Oh Daddy" and "Down Home Blues."

In 1923, Ethel engaged Pearl Wright as her pianist. Pearl appears on most of the recordings until 1929. Ethel admired her refinement, and they became close friends. Pearl was a former school teacher who knew how to swing the music, so Ethel worked out the songs with her (even if someone else might play them in performance).

"I can't read music, never have," said Ethel. "But I have almost absolute pitch. My music is all queer little things that come into my head. I feel these little trills and things deep inside of me, and I sing them that way." Pearl understood those "queer little things" and could execute them on the keyboard. They worked together with an uncanny understanding. "I never had to tell her what I wanted. She understood my every mood and musical desire. A clue to this instinctive cooperation lies in Pearl being a singer herself. An accompanist who can sing knows the effects you seek, and you can feel understanding and help coming out through her fingers, through the piano, to you."

Having Pearl made life easier, so she could travel in the South again. Adding to her self-esteem then was the first time she was addressed as "Miss Waters." It was in Nashville, by the owner of the Bijou, where she was working. "Mr. Starr was a young soft-spoken Southerner and a Jew. I will never forget him...He treated me as though I were already a star," Ethel said.

Fellow performer Earl Dancer convinced Ethel to try out on the "white time," the Keith Circuit. He arranged an act for both of them, and they hit, getting \$350 for the week, piano player included. The Chicago reviews were fantastic. One critic called her "the ebony Nora Bayes."

Ethel loved that. When she herself described Nora Bayes, she said, "She had elegance, dignity, class." Their salary kept mounting up to \$750 a week when the Orpheum circuit (also white) took them over, and by 1928 they were up to \$1250.

Periodically, Ethel would come back to New York when she wanted to get off the road. In the summer of 1924, she replaced Florence Mills at the Plantation Club at Broadway and 50th Street and was a sensation with her first original song hit "Dinah." (Again, she and Pearl had figured out a genuinely distinctive arrangement.) When Ethel was asked to go to Paris, she turned it down because she was making more money in the United States. Josephine Baker went instead.

*Africana* was her first Broadway musical. It was a smoothed-out version of the best of the road-show acts. No longer on a regular circuit, she was big enough to be playing the better clubs in the biggest cities.



Ethel looks on while Rufus (Sammy Davis Jr. at age seven) is being sworn in as President during the making of an all-Black political satire in 1933.

There were more musicals in 1929 than any year since. Warner's was planning a giant, *On With the Show*, and engaged Harry Akst (who had written "Dinah") to do the music. He gave Ethel the lead sheet for the biggest number to work on with Pearl. They came up with an exquisite version of "Am I Blue?" which still stands as a jewel today. But filmmaking in 1929 was so racist that to sing that song, Ethel had to stand in a cotton field with a kerchief on her head wearing an organdy ruffled dress and

high heels with satin bows, regarded back then as "your everyday cotton-picking outfit."

Pearl took time off for an operation and more time to rest. Ethel, recently married to Eddie Matthews (who was traveling with her), had been making a lot of records for Columbia. They took a trip to Europe because Ethel needed rest, especially for her throat which had been giving her trouble. After plenty of rest on the Continent, with an occasional performance, Ethel was booked into the Palladium in London. She did the first show and afterwards couldn't speak. England's greatest throat specialist performed what was then a new operation: the removal of a polyp from her left vocal cord. It was successful and even allowed her to sing in a higher pitch.

Ethel loved being back in New York, doing vaudeville and recording. The musical she was in, *Blackbirds* (1930) didn't do well. The next one—*Rhapsody In Black* (1931)—fared better financially. It co-starred Valaida Snow, who had been her buddy in Europe. [See: "Hot Snow: Valaida Snow, Queen of the Trumpet," March 1986 *HOT WIRE*.] The songs written for Ethel, arranged by Pearl, brought fine reviews from the critics, fine enough to get her billed in the Paramount Theater (white) at \$2,500 a week (and this was during the Great Depression). She had fun in 1933 making a Vitaphone film short, *Rufus Jones for President*, an all-Black political satire.

The next move was obvious. The Cotton Club wanted her. Harold Arlen had written a new number. When it was shown to her she said, "Let me take the lead sheet home—I'll work on it with Pearl." Together they came up with the most elegant solutions to their biggest artistic challenge. "I sang 'Stormy Weather' from the depths of the private hell in which I was being crushed and suffocated," she said. (The marriage had gone sour.) Irving Berlin came up to hear her sing that song and it changed her life. She was offered a role on Broadway in *As Thousands Cheer*, which opened in September 1933.

Ethel was the first Black woman in an all-white show on Broadway. It was a smash hit. For a month, she doubled in a nearby nightclub at \$2,500 a week, in

*continued on page 56*

**ABOUT THE WRITER:** Rosetta Reitz is a jazz historian who retrieves lost women's music on her own label, Rosetta Records.



Jorjet Harper

## PHOTO CAPTION CONTEST

Make up an entertaining caption to this photo and send it in by February 10, 1990. Whoever pens the caption that tickles the staff and our friends the most will win either a subscription or a 'HOT WIRE' T-shirt. All would-be captions will be printed in the May 1990 issue.

*Send to: Caption Contest, 'HOT WIRE,' 5210 N. Wayne, Chicago, IL 60660*

# AWMAC

▼ The Association of Women's Music & Culture

## INTO THE '90s!

### 1990 CONFERENCE IN SAN FRANCISCO MARCH 1-4

Mark your calendars for a very special event in the City by the Bay! We have secured the Holiday Inn - Golden Gate in the heart of downtown San Francisco as the site for our 1990 conference. The hotel is an excellent facility, just blocks away from the Great American Music Hall, the site of our major evening showcases.

This conferences will have more workshops on a wider variety of topics than ever before as well as performer showcases, caucuses, a trade show area, banquet, dances and all that San Francisco has to offer!

Write to AWMAC, 2124 Kittredge St. #104, Berkeley, CA 94704 for membership and conference information.

**DEDICATED TO THE ADVANCEMENT OF THE  
WOMEN'S MUSIC AND CULTURE NETWORK.  
AN ORGANIZATION FOR ALL OF US**



**THE ONE THAT GOT AWAY:**

**HOW  
MELISSA  
ETHERIDGE  
DID NOT GET  
HER START  
IN WOMEN'S  
MUSIC**

By Toni Armstrong Jr.

"Hey, isn't that the same Melissa I saw at the [West Coast or Southern] Women's Music and Comedy Festival?" has become a commonly-heard question at *HOT WIRE*.

And indeed, she is one and the same.

Melissa Etheridge—well on her way to becoming a rock superstar by the end of 1989—played the West Coast Festival Night Stage three times (1984-86) and Southern once (1986). "A friend of a friend brought Robin Tyler to hear me. She heard a good rocking set and asked me if I played at women's music festivals," Melissa told me last October while she was in town for her five sold-out nights at the Park West nightclub. "I didn't know what a women's music festival was—I had no idea."

Whether or not getting a professional start in the women's music industry would have been the best way to go will be a matter for eternal debate, but the question remains: why didn't anyone in women's music—other than Robin Tyler and the attendees at her two festivals—hear more about Melissa before her hit songs were played on the radio, before she made her steamy appearance on last year's Grammy Awards show?

Women's music is now a minor footnote in the skyrocketing career of this new Island Records rocker. Surprisingly enough, it was our network which was uninterested in her rather than the other way around.

"When I first got to Los Angeles in 1982, I had a demo tape that I had made in Kansas City and a book that told you how to send demos out," she says. "I sent tapes everywhere—to all the labels, managers, agencies, little record companies. And I sent one to Olivia Records. I only got a reply from a few, but one of them was Olivia, who said they weren't looking for material at the time. I was turned down by everybody—but I realized that being one out of a hundred tapes on someone's desk—being a tape and not a person—well, I didn't have a real good chance. So, I took to what I had done all along: performing, playing solo in lounges, hotels,

restaurants—anywhere—doing mostly other people's material." She was playing in a club when Robin Tyler met her.

"Robin always gave me good times at night to play [at the festivals]," Melissa says. "I put a band together just for this, to do forty-five minutes worth of material, and played mostly original stuff. Now I know there were other women's music people there at these festivals, but I was never approached by any company to record. I didn't have a recording contract when I played there—I had nothing to sell. No one had ever heard of Melissa Etheridge. Also," she adds, "I didn't play the kind of music that was being played in the women's music scene. I played like the way I do, very upfront rock & roll—I guess that didn't set well with some of the real hard political groups. I got mixed reactions, though most were favorable. There were those who did not appreciate what I was doing."

She says although her exposure at the women's festivals did not lead to any further professional developments, it was a good thing at the time. "That was the largest crowd I'd ever played for up to that point. It was a great experience for me—one of the biggest breaks I'd had," she says. "But I played the festivals I did only because I knew Robin Tyler—I never played Michigan, for example. Then Robin brought me down to the Southern Festival, which was the best time I had. It's a smaller festival, very nice. I played in front of Holly Near, which was neat, and she's a good friend now. She was just so nice—she was very busy, and I remem-

ber her saying to me, 'I just had to stop and listen to you.' She was so cool. But," says the 5'3" rocker, "no one approached me [to offer business deals], so I really stayed basically outside of the women's music scene."

Melissa worked the club scene around Los Angeles for five years before her now-legendary break came. Chris Blackwell, founder of Island Records, heard her at the Que Sera Sera in Long Beach and signed her after hearing her play for only twenty minutes in 1986. Island released the album *Melissa Etheridge* in 1988, and the powerful *Brave and Crazy* follow-up in 1989. Both albums are expected to go platinum by 1990.

Her debut album took a month to record, but both Melissa and Chris Blackwell were dissatisfied with the results. The heavy production and use of synthesizers had resulted in too many layers of sound, which neutralized the strong solo persona for which she is becoming famous. She re-recorded the album in less than a week, and it steadily spun off hits. "Like The Way I Do" and "Similar Features" both received extensive AOR radio airplay, along with "Bring Me Some Water," which earned her the Grammy nomination in 1989 for Best Female Rock Vocalist.

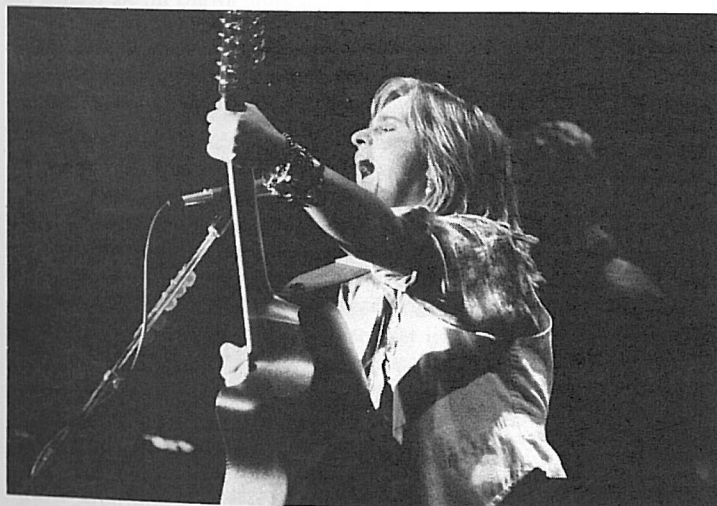
By the end of 1989, she was consistently selling out five nights of shows in towns like Toronto, Chicago, New York, and Los Angeles. She has appeared on David Letterman's show several times; her videos get airplay on VH-1 and MTV; and she has received coverage in publica-

tions as diverse as *Rolling Stone*, *People*, *Cosmopolitan*, *Musician*, *Spin*, *Outlines*, and *HOT WIRE*. Articles which lump together the strong women musicians who have emerged in the last couple of years—most notably Tracy Chapman, k.d. lang, Michelle Shocked, and Phranc—inevitably include Melissa, the most rocking person ever to hail from Leavenworth, Kansas. Media coverage as of the end of 1989 was growing in geometric proportions.

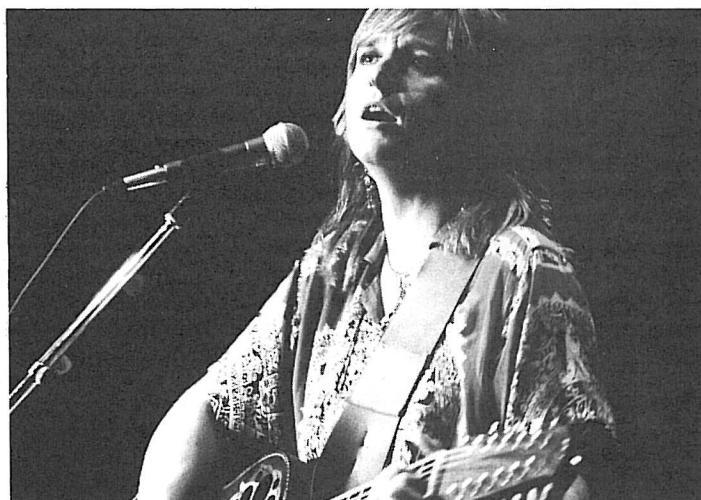
"Even though I was not a part of women's music, even though I didn't go that route," says Melissa, "I definitely would have to say that it being there—and those women doing what they were doing—helped me to do what I'm doing today. I saw that there were women making music that they really wanted to make, and doing it *as themselves*. So why should I change myself just to fit into mainstream? I can be me and go for the brass ring," she says. "I can do that because I saw that others were doing it."

*A more extensive interview with Melissa will appear in the May 1990 issue of 'HOT WIRE.'* ●

**ABOUT THE WRITER:** Toni Armstrong Jr. has been involved in the women's music industry for fifteen years, as a publisher, editor, writer, concert producer, musician, organizer, financial supporter, photographer, and avid fan. She has assigned herself the life-long job of making sure that future generations of females never have to know a world without easily findable woman-identified music and culture.



Toni Armstrong Jr.



Toni Armstrong Jr.

**Melissa Etheridge: "Why should I change myself just to fit into the mainstream? I can be me and go for the brass ring."**



## HOTLINE from page 9

domestic partnerships at the County Clerk's office in a process similar to that used in applications for marriage licences.

A committee is trying to develop a **GAY AND LESBIAN DAY AT THE NEW YORK PUBLIC LIBRARY**. According to *Feminist Bookstore News*, the event would feature gay and lesbian books as well as readings, lectures, performances, personal appearances, and signings by writers. Letters of support sought for the project from gay writers, publishers, and editors. Funding is sought from private and public grant sources. Tim Barrus c/o Knights Press, P.O. Box 454, Pound Ridge, NY 10576.

### WOMEN

Black lesbian feminist poet **PAT PARKER** died on June 17, 1989 of breast cancer. Our *HOT WIRE* sister (staff writer since 1987) lived in the San Francisco Bay area with her lover and two children. Born January 20, 1944 in Houston, Pat was the youngest of eight. She wrote since childhood, from making greeting cards to becoming the first female editor of her high school newspaper. In her writing as in her life she insisted on all her voices: Black, female, lesbian, mother of two adopted children, softball player and coach, medical administrator, lover of women. In the '70s, she became the first contemporary lesbian poet to write and read openly about her life. A fund is being set up for her two children; contributions can be made to Andrea Cannan, Women's Institute for Mental Health, Valencia St. # 222, San Francisco, CA 94103.

Despite five best-selling books, a petition signed by 300 members of the American Academy of Religion, letters of recommendation from major scholars in her field, and an international reputation as a major scholar and brilliant writer and theorist in her field, **MARY DALY** has again been denied a full professorship by Boston College, stated *off our backs*. The committee at the Jesuit institution declared her academic record "undistinguished in every area."

Three Israeli pop singers, **YARDENA ARAZI**, **OFRA HAZA**, and **SI HI-MAN**, have broken through the ban of any mention of Israeli entertainers in the Arab media, reported *Sing Out*. Hi-man, who has received the greatest favorable publicity, is renowned for her protest songs and political statements against the occupation of the territories. Her song "Shooting and Crying" made headlines not only in the West, but also in the Arab world.

**PHRANC**, the folksinger with that marvelous flat-top (formerly of Rhino Records) signed a major recording contract with Island Records. Island—highly respected within the mainstream music world—was bought in 1989 by Polygram Records.

**BARBARA CLEMENTINE HARRIS** was the first woman to be elected bishop in the 450-

year history of the Anglican Communion when the Episcopal House of Bishops met in Philadelphia the last week in September, according to *New Directions for Women*. She will be the 834th bishop of the Episcopal Church.

The first captain of the U.S. Corps of Cadets at West Point is twenty-one-year-old **KRISTIN BAKER**, the first woman to win the Academy's highest honor. The new commander of the long gray line—a self-styled army brat—hadn't planned on a military career, but changed her mind after seeing her dad's alma mater: the West Point Military Academy. "Leadership," says Capt. Baker, "doesn't depend on gender."

**LINDA HASSELSTROM** and Barn Owl Books have settled out of court in a copyright infringement case against Harlequin Enterprises Ltd. of Ontario, Canada and romance author **PARRIS AFTON BONDS**. Bonds' novel *That McKenna Woman* included many instances of overt plagiarism taken from Hasselstrom's 1987 *Windbreak: A Woman Rancher on the Northern Plains*. A detailed report on the case was published in the September/October 1989 issue of *Feminist Bookstore News*.

**FROM THE TABLOID DEPARTMENT:** Reporting on and speculating about celebrities and lesbianism was big in the 1989 rags like *The Enquirer*. Stories that made it to the *HOT WIRE* office included "At Last! Lost Memoirs of 'Lucy' Co-Star: **ETHEL** [Mertz] Tells All—Even Truth About Rumors She and **LUCY** [Ball] Were Lesbian Lovers" (they weren't); "The Untold Story Finally Revealed: **MARILYN MONROE**'s Stormy Ten-Year Affair With Another Woman" (Soviet-born teacher **NATASHA LYTESS**); and possibly our favorite: "**ROSEANNE** (Barr) Delighted as Her Lesbian Sister Marries Another Woman...She's Even Urging 'Em to Have a Baby!" In the Fall 1989 issue of *Outlook*, columnist Boze Hadleigh wrote about a personal interview he conducted with actor Paul Lynde, in which Lynde stated, "**AGNES MOOREHEAD** was a lesbian... Everybody's heard about **DEBBIE** [Reynolds] and her 'close friend' Agnes Moorehead." He also went on to state that Eddie Fisher—Debbie's first husband—had announced his intention to include the story in his memoirs until Reynolds threatened a lawsuit.

Canadian rocker/blues guitarist **SHERRY SHUTE** was awarded a Canada Council grant to study music for a year at the Guitar Institute of Technology in California. She will be living in Los Angeles at least until September 1990, and is playing in a new band with **CHAR PRIOLO** and **BRENDA LYONS** (formerly of Dyketones fame). Brenda relocated to the L.A. area last fall to pursue a solo career, managed by Peter Asher.

**AMANDA BLAKE**, the actress who played saloon-owner Kitty Russell on TV's *Gunsmoke* for nineteen years, died of cancer at age sixty in a Sacramento hospital this past summer. She was known as an animal rights activist and advocate for the homeless.

**VICTORIA BRUCKER**, a twelve-year-old from San Pedro, California was the first girl from the U.S. to play in the Little League World Series, reported *Matrix*. Brucker, who plays first base and occasionally pitches, had nine home runs last season.

**ETHEL MAY PUNCHON**, 106—described as the world's oldest practicing lesbian—died last April in Melbourne, Australia, said *Hag Rag*. She was a famous character in her country and was chosen by the Queensland government to be its roving ambassador to promote their World Expo '88 last year. She had attended the 1888 Expo as a child of five.

**MARGARET PORTER** died May 30, 1989 in Oceanside, California of a massive stroke, one month after her seventy eighth birthday. She was the co-translator of Renee Vivien in the book *Muse of the Violets* (Naiad Press).

**FROM THE AREN'T THEY TOLERANT DEPARTMENT:** "Chicago's country music folks have a little advice for k.d. lang, one of the hottest—and most unusual—female singers on the country music scene, who is a bit miffed about the lack of airplay given her songs: take a powder and slip into something more feminine...I think the lady has a complex," said the [male] owner of country station WAUR. "She's got to face the fact that if she's going to be the Boy George of the country music scene, she's going to get some snippy comments." The caption the article ran with her photo said: "k.d. lang—Lady With a Complex?" (from the *Chicago Tribune*, Sept. 12, 1989, printed around the time of k.d.'s sold out Park West show.)

### HONORS

**LILLIAN ALLEN**'s *Conditions Critical* won the award for Best Reggae Album at the 1989 Canadian Juno Awards (their equivalent of our Grammys). Her first album (*Revolutionary Tea Party*) won the same award in '86, related the *AWMAC Newsletter*. k.d. lang was awarded Best Female Country Vocalist and Best Female Vocalist, beating out **ANNE MURRAY** for the first and **RITA MacNEIL** for the latter.

National Gay Rights Advocates honored director **DONNA DEITCH** (*Desert Hearts*, *Women of Brewster Place*) and Assemblywoman **MAXINE WATERS** last November at the Beverly Hills Hotel with their seventh annual Women's Night Dinner and Dance.

*The Long Awaited*, a play by **CLAUDIA ALLEN**, has won a prestigious Jeff Award (Chicago's equivalent of the Tony) for Best New Work, sharing the honor with an adapta-

---

**ABOUT THE WRITER:** Long-time women's music activist Joy Rosenblatt produces concerts as well as 'HOT WIRE' soundsheets. She has an extensive collection of women's music recordings.

tion of John Steinbeck's *The Grapes of Wrath*.

**TRI-CABLE TONIGHT** out of Milwaukee is a monthly show that was started in November 1987. Filmed by the Milwaukee Gay/Lesbian Cable Network, the show won the first place award in the News/Volunteer Series category at the Hometown USA Video Festival this last July.

**BERNICE JOHNSON REAGON** (founder/director of Sweet Honey In The Rock) and **BYLLYE AVERY** (founder of the National Black Women's Health Project) were made MacArthur Fellows from the MacArthur Foundation of Chicago, announced *New Directions for Women*. The five-year awards range from \$30,000 to \$75,000 annually.

**TONI MORRISON** won the 1989 Frontrunner Award in the Arts from the Sara Lee Corporation, announced *Poets and Writers* magazine. The company will make a \$10,000 donation in Morrison's name to the Rosa Parks Sexual Violence Center, the non-profit women's organization chosen by Morrison to receive the donation.

**AUDRE LORDE** received the Before Columbus Foundation American Book Award for her work *A Burst of Light*, according to a report in *Feminist Bookstore News*. The book of essays received the award in Washington DC during the American Booksellers Association Convention last June.

**HISAYE YAMAMOTO's** *Seventeen Syllables And Other Stories* (Kitchen Table Women of Color Press) received the 1988 Award for Literature by the Association for Asian American Studies at their annual conference last June, said *Feminist Bookstore News*. It was also one of five finalists for the Benjamin Franklin Award for literature and an alternate selection of the Quality Paperback Book Club, making *Seventeen Syllables* the first title to be acquired by a major book club from an independent lesbian feminist press.

The Boston-based feminist newspaper *SOJOURNER* was a finalist for one of the 1989 Alternate Press Awards, said an announcement in *Atlanta*. *Sojourner* has been growing so fast that their growth has outstripped their funds. Send contributions to *Sojourner*, 380 Green St., Cambridge, MA 02139.

Winners of the Lammies (Lambda Literary Awards) were announced at a banquet last June at the Hyatt Regency in Washington, D.C. Among the awards given were Lesbian Fiction and Small Press: *TRASH* by Dorothy Allison (Firebrand Press); Editors' Choice: *WHY CAN'T SHARON COME HOME?* by Karen Thompson/J. Andrzejewski; Lesbian Non-Fiction: *LESBIAN ETHICS* by Sarah Hoagland (International Lesbian Studies Press); Lesbian First Novels: *BIRD EYES* by Madelyn Arnold (Seal Press); Lesbian Mystery/Science Fiction: *SKIP-TRACE* by Antoinette Azolokov (Banned Books);

and Lesbian and Gay Poetry: *LESBIAN AND GAY POETRY IN OUR OWN TIME* Joan Larkin/C. Morse (St. Martin's Press).

**GWENDOLYN BROOKS** of Chicago received the prestigious Frost Medal for Distinguished Achievement in Poetry last summer, according to *Poets and Writers*. Brooks is the author of more than fifteen books of poetry. The Frost Medal is awarded at the discretion of the Poetry Society of America's Board of Governors.

**JEANNIE POOL** received a citation from the California Federation of Music Clubs "in recognition of outstanding service and dedication in the field of music" last August at Federation Day at the Music Academy of the West, according to the *International Congress of Women in Music Newsletter*.



Marcy J. Hochberg

**Heather Bishop (from Woodmore, Manitoba) has been taking a vacation from touring and recording since last fall. We look forward to her return in a few months, refreshed and ready to walk that edge again.**

## STONEWALL REVISTED

The July/August 1989 *Lesbian Connection* reported receiving a letter from the Human Rights Campaign Fund which began: "Twenty years ago, the sight of a paddy wagon in front of a gay bar was no surprise. So when one pulled up outside the Stonewall Inn just before midnight June 27, 1969, most passersby considered it 'business as usual'...but it wasn't business as usual for long...A lot of the drag queens started jeering at the police, drawing a crowd...Then a lesbian was pulled out of the bar and pushed toward a patrol car...she did something that triggered three nights of rioting, rebellion, and ultimately, revolution. SHE RESISTED." *Lesbian Connection* goes on to relate that with the help of Anne Tracy, who works in Special Collections at Michigan State

University Library, the July 3, 1969 edition of the *Village Voice* (which had two journalists on the scene) reported, "The next person to come out was a dyke, and she put up a struggle—from car to door to car again. It was at that moment that the scene became explosive." Only one other source that *LC* could find (*Sexual Politics, Sexual Communities: The Making of a Homosexual Minority in the United States* by John D'Emilio) attributed the start of the riots on Christopher Street to that one lesbian who resisted. Meanwhile, the *San Francisco Examiner* ran a series called "Gay In America" in which an interviewed Stonewall veteran said he wanted to set the record "straight," that the riots started when a dyke dressed in a black leather men's suit was arrested by cops for cross-dressing. They shoved her; she said, "Hey, not so rough"; the cops hit her over the head with a nightstick; and the drag queens freaked. Finally, the July 3, 1989 *Newsweek* had an article on Stonewall that also reported it was a lesbian who first put up a struggle.

In celebration of the twentieth anniversary of Stonewall, producers Lin Daniels and Myriam Fougere sponsored a massive **LESBIAN CULTURE FLOAT** in the New York Gay & Lesbian Pride Parade in June 1989. They also produced a women's coffeehouse and several **LESBIAN PRIDE CONCERTS** which included performances by Judy Fjell, Lucie Blue Tremblay, Morgana, Alix Dobkin, Kay Gardner, Heather Bishop with Sherry Shute, Jane's Aire, and a special reunion of the band Lavender Jane.

## FILM, VIDEO, THEATER, TV

**ENGLAND'S FIRST GAY TV SHOW** reportedly won a large share of the viewing audience when it debuted in 1989, according to *Lesbian Connection*. The premiere program of *Out On Tuesday*, an hour-long magazine-style show, included interviews with *Desert Hearts* director Donna Deitch, *Torch Song Trilogy* playwright/film star Harvey Fierstein, and actress Lonette McKee (*Women of Brewster Place*).

Long-time video collaborators **SORREL HAYS** and **MARILYN RIES** (*Love In Space, Touch of Touch, C.D., The Ritual of Civil Disobedience*) are now working on an opera, *THE GLASS WOMAN*, directed by **NANCY RHODES** at the Ubee Repertory Theater in New York. It is based on the life of Anna Safely Houston, an eccentric bag lady who amassed a multi-million dollar glass collection which today comprises most of the Houston Museum's glass collection. They are in need of funding and donations, which are tax deductible. Sorrel Hays, 697 West End Ave PH.B, New York, NY 10025.

A video entitled **WHY WOMEN'S FUNDS** (produced/directed by **TAMI GOLD** and **BIENVENIDA MATIAS**, coordinated by **NANCY MEYER**) portrays the women's funding movement nationwide, according to *New Directions For Women*. It was undertaken so that the women's funding movement and women's

*continued on page 54*



It's a widely known fact that virtually all the organizers—and the overwhelming majority of participants—of women's music festivals are lesbians. But in 1989 Lin Daniels and Myriam Fougere made it explicit, by founding the First Annual East Coast Lesbians' Festival, where a thousand lesbians—800 registrants and 200 workers—gathered Labor Day Weekend at a private camp in West Stockbridge, Massachusetts to take in the late-summer sunshine and celebrate their lesbian identity openly with other lesbians.

Maxine Feldman set the tone of this first East Coast Lesbians' Festival at the opening of the nightstage: "At last," she shouted to the high-spirited audience, "we have a festival that has the courage to come out of the closet and call itself a *lesbian* festival!" A familiar emcee at women's music festivals for many years, Feldman "came out" with the first women's music recording when she made the single "Angry Atthis" in 1972.

"We believe that to a very large degree, womyn's culture is lesbian culture," said organizers Daniels and Fougere. "We thought it was high time to call a celebration of that culture by its proper name." Echoing an old joke of Alix Dobkin's, they added, "Of course, we welcome all womyn as participants, and we sincerely hope that if you are not a

the price of registration was roughly equal to the fee for the rugged Michigan fest. Gorgeous lake, nice swimming pool, clay tennis courts. There were cabins with bunk beds for those who, like me, didn't want to camp out. Campers had their pick of large, cleared areas—close by or in more secluded spots—in which to pitch their tents. There were buildings that participants could go into, like a dining hall and theater. There was electricity and running water. Flush toilets and hot showers for everybody. All this, and nothing but lesbians as far as the eye could see. It was almost as good as being transported back to girl scout camp. (Better. I didn't have to make my bed with hospital corners every morning.)

The weather was beautiful and sunny each day of the festival. Not so the nights: Friday night it rained intermittently; Saturday and Sunday night the sky was clear and full of stars, but very cold.

The workers were friendlier, the craftswomen more cheerful than I've seen at other festivals. All the workers I spoke with said the festival went very smoothly from an organizational standpoint. "It's been a breeze," said Karen Kane, the festival's production manager; Marla Brodsky, in charge of security, agreed. "Most of these women have had a lot of

music—that a woman who is herself deaf signed from the stage.

The food—vegetarian, of course—started out great, and as the weekend wore on become less so, but it was never bad. Barbecued chicken, hamburgers, and hotdogs were on sale outside the dining hall (dubbed "The Cauldron") for, as one disdainful vegetarian put it, "the flesh eaters."

There were dozens of daytime workshops. Video and slide shows were held throughout the day and early evening, and a late night movie series featured films by Jan Oxenberg, Lizzie Borden, and Barbara Hammer. A political tent, lesbians of color tent, deaf tent, separatist tent, Triple-A ("All About Accessibility") tent, writers tent, and lesbian art gallery were all located in the central camp area, close to the crafts area and stage.

For a comparatively small festival, the musical lineup was excellent, and I was amazed that the organizers were able to put the talent together with only three months notice. On opening night the rain stopped just in time for an energetic set by the Washington Sisters with Melanie Monsur. Lucie Blue Tremblay followed, with songs from her new album *Tendresse*. The well-known jazz duo DEUCE featuring Ellen Seeling and Jean Fineberg

# THE FIRST ANNUAL EAST COAST LESBIANS' FESTIVAL

Reported by Jorjet Harper

lesbian, you will come out very soon. We only want what's best for you."

Daniels, who has produced many women's music events in New York, said she decided to put together the Lesbians' Festival after plans were cancelled for this year's New England Women's Music Festival last spring. Daniels had been an organizer for NEWMR, which is run by a collective and has been plagued over the years with problems in finding sites for the festival.

The Lesbians' Festival was full of amenities and "creature comforts," though

experience organizing at the Michigan Festival," said Kane, "so they know what they're doing."

Deaf lesbians attended in large proportions. There were seventeen interpreters, and two of the Day Stage performances were by deaf artists, which were interpreted for the hearing. British duo Ova's sets were signed for the hearing impaired by actress Janice Cole, who appeared in the Broadway production of *Children of a Lesser God*. It was the first time in the history of women's music—and likely most any kind of

closed out the evening.

Saturday's music featured the irrepressible self-styled "technopop witch" Sue Fink, Evelyn Datl and Harpbeat, and Toronto-based dub poet Lillian Allen. Her breath visible from the cold as she stalked the stage, Allen had the audience electrified, up dancing to the reggae and chanting along with her strident political lyrics: "We—we are the subversives! We—we are the underground!" Her band included sister Canadians Elaine Stef (guitar) and Rachel

*continued on page 30*

# Accessibility, male children heated issues at Lesbian Fest

by Jorjet Harper

A group of disabled lesbians and several able-bodied supporters blockaded the public road leading to the East Coast Lesbians' Festival held at a hilly 200-acre private camp in West Stockbridge, Massachusetts. Protesting lack of accessibility for disabled lesbians at the festival, they attempted to turn back lesbians who were just arriving, and called for women already at the festival to demand their money back and leave.

"You women here are continuing to create inaccessible culture," said Mary Frances Platt, one of the disabled protestors. "Go home. It's your responsibility to create accessible culture."

The protest had begun as an "informational picket." Later the protestors formed the roadblock, on the public road leading to the festival gate. They moved aside each time a local resident wanted to go through. The roadblock escalated into confrontation when local police arrived to investigate complaints by local residents who had been stopped and questioned at the roadblock.

Festival organizers and the camp director had to negotiate with the police—who threatened to arrest the disabled lesbians—to settle the problem. Police agreed to give everyone an hour to come to some kind of settlement, and in the meantime the protestors were permitted to remain at the side of the road as long as traffic was not blocked. The dispute was complicated by the fact that the majority of the disabled protestors were not registered attendees at the festival, and dispute raged about whether or not they should be let in without tickets, and whether or not the festival would allow them in under the circumstances.

At a tense roadside "town meeting" as the police waited nearby, the protestors addressed a crowd of more than 100 women. They complained that ramping of camp buildings for wheelchair access was not adequate, that hydraulic lift shuttle trucks equipped for wheelchair use were not equipped to handle scooters, and in general that the land was inaccessible because it was too hilly.

"Able-bodied women are not dealing with the fact that we are lesbians who are being excluded because we can't be here—the land isn't safe," said Bonny Louison, speaking from her wheelchair.

Organizers said they had no other choice this year but to take the West Stockbridge site, since everything else was already

booked when they began planning the festival in late spring. They said they had done their best to provide ramping, trucks with hydraulic lifts for wheelchairs, and other special services. "If we'd had the choice of a place even moderately more accessible I would have chosen that," said organizer Lin Daniels. "The fact is we didn't have any choice. We spent more time on the issue of accessibility than on any other area of the festival," she said. "I feel like there was a breach of trust. We met with the women [who were protesting] a couple of weeks before, and they assured us—after going through the land and seeing what we were doing—that they would have a peaceful information table, which I thought was important and a great idea. I think the festivals should be a forum for this kind of discussion. I thought we were both living up to our agreement until I came through the road myself and was stopped by a woman who didn't know me, who said, 'The organizers have done nothing about accessibility; no provisions have been made for differently-abled women to attend this festival.' An hour and a



Jorjet Harper

half after I was met by this woman giving false information, they put their chairs across the road and blocked access."

Platt said, "When we were nice and friendly everyone was, oh yeah, understanding. The minute we decided as a group to block the road, women got angry at us. That anger shouldn't be at us. We're not the ones creating inaccessible space. Educate yourselves. You are discriminating against us."

A number of other disabled lesbians did, however, attend the festival, holding meetings and workshops at the Triple-A (All About Accessibility) tent, at the same time the protestors were blocking the road outside.

At the end of the hour-long Town Meeting it was agreed that the protestors would

hold a two-hour educational session later that day. After the session the protestors left the festival area and did not return.

Disabled lesbian Catherine Odette, one of the workshop leaders in the AAA area, said that telling women to demand their money back and go home was "an inflammatory tactic which doesn't advance the cause of accessibility," and that she was personally committed to seeing that festivals will become only more accessible in more ways.

Other disabled lesbians at the AAA tent agreed that the land was difficult—and in some places impossible—for women with mobility problems, and that there were many other related problems, including getting food to women who could not go to the dining hall. Information packets at the AAA tent included copies of the newsletter *Dykes, Disability & Stuff*, and the first draft of a proposed three-year plan for improving accessibility at all women's festivals.

The festival organizers have already rejected the West Stockbridge site for next year's festival. "It's hard to find any kind of lesbian space in this country, but we have all our hearts and energy behind finding a more accessible space for next year," said Daniels.

Also at issue in the disability controversy was the fact that the AAA tent had been declared an "S/M free space."

"They are openly discriminating against S/M disabled women [by making the disabled area S/M free]," charged Louison at the Town Meeting, saying the disabled S/M women were singled out. ("It is nowhere else in any statement [of the festival] that they are discriminating against S/M women, only disabled S/M women.") Daniels

said that each festival area's coordinator had authority to set the regulations for her area, and AAA coordinator Kate Moran had asked that there be no displays of S/M in the AAA tent, and that women refrain from wearing anti-Semitic or racist paraphernalia.

Daniels said she felt that sadomasochism was the underlying issue in the protest. "It's been an issue all along. It was a volatile part of the last meeting we had with them. They insisted on S/M space, and our lawyer informed them that we could not provide an S/M space because it leaves us in a legally liable situation."

"It's true they were discriminated against," said disabled lesbian Julia Penelope

*continued on page 57*



## LESBIANS' FEST from 28

Melas (bass), Nydia Mata (percussion), Connie Nowe (drums), and Evelyn Datl (keyboards).

June Millington treated everyone to a hot set on Sunday night. Millington—a member of Fanny, the first all-woman rock band to gain national prominence—mused, "Can you believe I've been doing this for twenty-five years?" Her question was answered with another one: "Will you marry me?" shouted a woman from the audience.

New York poet Sapphire, writer Jewelle Gomez, and novelist Becky Birtha and friends paid tribute to renowned Black lesbian poet Pat Parker, who had been scheduled to perform before her untimely death from cancer last June. They offered a program that included excerpts from Parker's powerful *Movement In Black*, and played a tape of Parker herself reflecting on her illness. The first openly lesbian festival in recorded history was, appropriately, dedicated to Parker's memory.

All was not peace and harmony among the tribes of the Lesbian Nation, however. Disabled lesbians, along with several able-bodied supporters, formed a roadblock across the public road leading to the festival to protest lack of accessibility. Heated debate also erupted about boy babies on the land after inflammatory signs were discovered on the cabin of a lesbian who had brought a male infant.

Nevertheless, for the most part the festival was mellow and quite positive in tone. Many women didn't want to deal with controversy at all—just enjoy the all-lesbian company. Meet women from other areas. Buy lesbian-made gifts for



Jorjet Harper

Lesbians' Festival organizers Lin Daniels (top) and Myriam Fougere (below).



Jorjet Harper

friends and lovers back home. Take in the lesbian-identified entertainment. Carry on that ubiquitous lesbian survival activity called networking. And—the best of both worlds—commune with Mother Nature in the great outdoors of beautiful rural New England while making use of the flush toilets when Mother Nature called them individually.

Daniels said the first festival drew more women than they had expected, and she was very pleased with how it had gone overall. Though the camp has invited the Lesbians' Festival back for next year, festival organizers have declined the West Stockbridge site, and have already begun looking for a more accessible site for 1990. Next year's fest may also move to the July 4th weekend, and in that way, NEWMR—should it resume—can take place as in past years during the Labor Day Weekend. Of course everything is contingent upon whether the organizers can find an acceptable site that is willing to rent to an openly lesbian group.

In the last set of the festival before the closing, Sapphire issued the repeated call: "Long Live the Lesbian Nation!" Women in the audience rose to cheer as her words tapped into our deep desire to participate in the shared identity—not as women (or womyn or wimmin) but as *lesbians*—that had propelled such a gathering into existence: "Long Live the Lesbian Nation." ●

---

**ABOUT THE WRITER:** Native New Yorker Jorjet Harper, arts & entertainment editor for 'Outlines,' is a writer of fiction and non-fiction, a musician, an artist, a photographer, and an expert on Sappho.

## A MAGICAL, CRAFTY, MUSICAL REUNION!



2nd ANNUAL  
GULF COAST WOMEN'S FESTIVAL

12-15 April, 1990

250 COWAN ROAD, GULFPORT, MISSISSIPPI 39507  
(601) 896-6453 — (601) 896-3196

Come Celebrate with us, write or call for information.  
A Project of Sisters Spirit, Inc.



Jorjet Harper

Dub poet Lillian Allen with bassist Rachel Melas: "We—we are the subversives!"



Jorjet Harper



Jorjet Harper

Morgana: "Ritual Dancing"



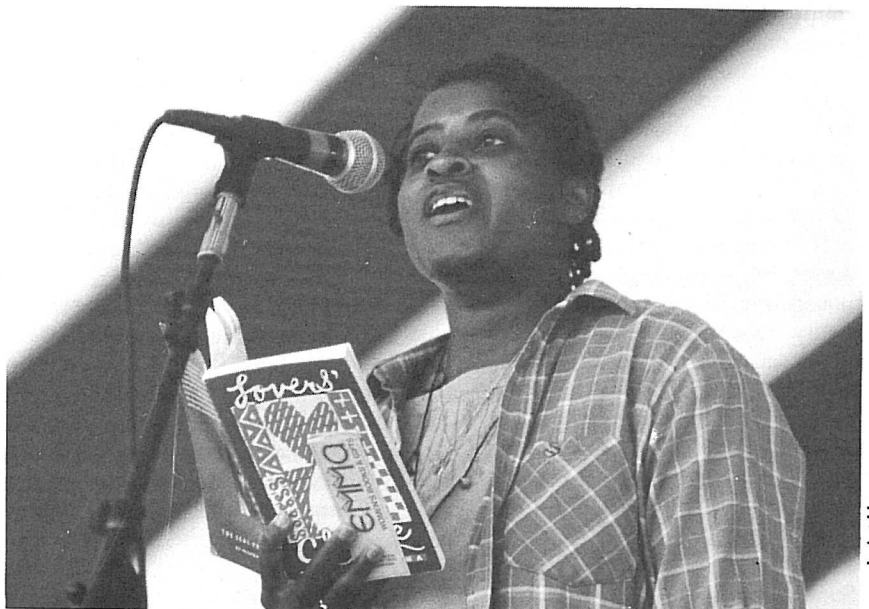
Jorjet Harper

Karen Beth: "To Each One Of Us"



Jorjet Harper

Poet Sapphire: "Long live the Lesbian Nation!"



Jorjet Harper

Becky Birtha, with friends including writer Jewelle Gomez, paid tribute to Black lesbian poet Pat Parker.



Birth of a New Tradition

# THE MICHIGAN FESTIVAL CONCERT BAND

By Kay Creech

Thirty-eight women finally got to unload their horns from their cars and campers for the first time at a festival to participate in playing concert band music together.

In originating the idea for the Michigan Festival Concert Band, I saw first the desire of women who play wind instruments to have an opportunity to "jam" at festivals just as string and drum players do, and the need to promote compositions of concert band literature by women. In the lesbian and/or feminist cultural network, we have neglected the women composers of concert band music long enough—and how could this happen inasmuch as most of us received our basic music training in high school concert band/marching band music programs?

The Michigan Festival Concert Band was organized at the 1988 festival in a two-hour workshop format. The musicianship of the women who attended this workshop was so excellent that they polished off the three scores that were taken and decided to give an impromptu mini-concert at the entrance to the Night Stage on Saturday night. Several hundred women were in earshot of the concert and gave the Band such an enthusiastic ovation that the musicians were quite shaken with surprise and exuberance."

Plans began immediately for the 1989 Michigan Festival Concert Band. A call for scores was published in the American Association of Women Composers, Inc. *Forum*, which is distributed to many countries. Throughout this past year, scores were received for review from many states as well as Canada, Germany, and China. The producers of the festival (Boo Price and Lisa Vogel) scheduled more rehearsal time (an intensive on Wednesday with daily two-hour workshops) and provided the Acoustic Stage for a scheduled performance on Sunday afternoon.

Concert band members from the previous summer were contacted about



1989 Michigan Concert Band conducted by Sharon Still

the plans, and requests were made for them to do publicity. In June, final selections of music were made and purchased, folders were made for each part, equipment requests were submitted, research was compiled about the composers, a program was typed, and we were off to Michigan—not knowing if one or many women would show up for the rehearsals or the performance.

Sharon Still, the conductor of the Concert Band, met on Wednesday for the intensive four-hour workshop with about fifteen interested musicians. By Sunday, the Band had grown to about thirty participants, smaller than the '88 Band but with better instrumentation. The participants were made up of festi-goers, staff, and professional performers.

After three hours of rehearsal and fun that first day, the brass had blown out their lips. There was time for the participants to meet and get to know each other. Two flute players realized they lived on the same block in the same city. Two clarinet players decided to get together and play music they had brought to the festival. At one such session, festi-goers dropped money into their open cases (not intentionally opened for solicitation, of

course). The Concert Band spawned new relationships, and what a pleasure to hear wind instruments jamming among the trees and ferns.

At Thursday's rehearsal, Sharon began a working session on each composition to decide which pieces could be ready for performance in our limited amount of rehearsal time. (Only one piece was ultimately dropped from the program.) She encouraged the participants to rotate parts so that everyone shared in playing the leads. The Band members genuinely enjoyed this elimination of competitiveness. They delighted in sharing the lead parts, when in mainstream concert bands perhaps some had never been first chair. Sharon made the rehearsals fun and warm, but conducted with such expertise and discipline that the group gave her full respect and authority. It was astonishing to hear the progress in the quality of music.

The rehearsals were held at the site of the Old Jam Tent, where festi-goers travel the path to and from the "downtown" area, across the path from a large campsite. Dozens of passers-by stopped to listen and to photograph the Band. Many campers told me about the joy and

Toni Armstrong Jr.

tranquility they felt waking in the woods to the sounds of beautiful concert music.

The smooth running of the rehearsals was not only due to Sharon's preparation but also due to the promptness of each participant and of the delivery/pickup of all the percussion instruments, stands, and chairs. Many, many thanks to the Festival staff, and to Laura (aka Vanna White) and her white van. What an efficient crew!

Excitement was building for the performance on Sunday; you could see it in the eyes and smiles of the participants as they arrived at the Acoustic Stage for their soundcheck. We realized after the stage crew had completed the set up that the Band was just the right size to fit on the stage. If this group continues to grow, we'll have to find a larger stage.

The concert began at 5 p.m., introduced by Maxine Feldman and emceed by Liz Fasulo. The Concert Band walked onto the stage, all in black tees, sat down together, and tuned. Surprising the Band, Sharon made her entrance in white tails and a white bowtie. Already the audience could see that this group was serious but having fun at the same time.

The program consisted of "Music for a Celebration," "Amberwood Overture," and "Bandtasia," all composed by Anne McGinty; "A Mozart Festival," compiled and arranged by Clair Johnson; "Raise the Roof!" and "The Match Point," both by Gwyneth Walker. Dr. Rosemary Clark's "Skyrocket #101" was postponed for a future performance.

The piece "Raise the Roof!" was composed for brass quintet as a celebration song. The tapping of feet and slapping of legs is intended to reflect the carpentry sounds of building. The brass quintet of the Concert Band consisted of three trumpets (one playing a french horn part) and two trombones (one playing a tuba part). Professional trumpeteer Terry Alvey—a member of the Stafford Street Sisters' Big Band ensemble and of the nationally-known brass quintet Monumental Brass—contributed her expertise to our performance of "Raise the Roof!"

The Concert Band used "The Match Point" as its finale. This piece is in four movements: "Tuning Up," "Anticipation," "The Point," and "Marche Triomphante." When it made its New York debut, Billie Jean King assisted by playing the timpani, bouncing tennis balls off the drumheads and into the brass section. She and the conductor had a mock volley with racquets. At Michigan, the Festival Concert Band used tennis balls as mutes for

## '88-'89 FESTIVAL BAND PARTICIPANTS

Baritone	Rebecca C.	Michigan
Clarinet	Cecilia D.	New York
	Lisa D.	Ohio
	Kathleen M.	Pennsylvania
	Nora B.	Illinois
	Patty L.	Indiana
Euphonium	Robin H.	Florida
Flute	Patti H.	Ohio
	Pat P.	New Jersey
	Laura N.	New Jersey
	Lisa Y.	Minnesota
	Liz R.	Ohio
	June P.	Florida
	Karan M.	Illinois
	Jane B.	Wisconsin
Percussion	Roberta W.	Wash. DC
Saxophone	Betsy G.	Pennsylvania
	Jeanie D.	Maryland
	Laurin M.	Virginia
	Helen L.	United Kingdom
	Shelley M.	Canada
	Jeanie R.	Minnesota
Trombone	Toni G.	Ohio
	Sara J.	Indiana
	Lisa C.	Virginia
	Jan O.	Maryland
Trumpet	Debra K.	Michigan
	Karen P.	Minnesota
	Terry A.	Maryland
	Karen Z.	Iowa
	Beth B.	Illinois
	Liz K.	Oregon
	Lioba R.	Australia
	Dale T.	West Virginia
Tuba	Laurie D.	Wisconsin

## THE COMPOSERS

**Anne McGinty** is distinguished for her many compositions and arrangements for concert band (elementary through college level), and has established herself as a writer of skillfully constructed and colorfully orchestrated music. She is a member of ASCAP and the National Flute Association, having served two years on the NFA Board of Directors. Formerly a professional flutist, teacher and clinician, and an editor with a major music publisher, she is presently a free lance composer.

**Clair Johnson** was a saxophonist, arranger, and composer. She was one of the pioneering women in the composition of concert band literature, and probably because of this there is little information available about her background as a composer. However, her works may be found in collections such as *125 Ans De Musique Pour Saxophone* by Jean Marie Londeix (1971, a general listing of works for saxophone giving biographical information for selected composers).

**Gwyneth Walker** now lives on a dairy farm in Braintree, Vermont. She has been composing full time since 1982, following a fourteen-year career as a teacher of theory and composition. She is co-founder and director of the Consortium of Vermont composers. Her catalog consists of some eighty commissioned works for orchestra, band, chorus, chamber ensembles, and solo instrument.

the brass instruments and as mallets for timpani and bass drum; Sharon traded her tails and baton for a sweatband and tennis racquet. In the first movement, Sharon "tuned" her racquet as the Band tuned up, and proceeded to conduct with the racquet. In the third movement ("The Point"), the Band put down their instruments and provided the sounds of a volley by alternating foot stomps with plucking the hollows of their cheeks with their fingers to create pops. Sharon was volleying away and then suddenly, with a loud cymbal crash, the Point was made. The audience loved it and scrambled to their feet to give the Band a standing ovation, at which time the Band threw the tennis balls to them!

It was unfortunate that the Band did not have an encore piece prepared.

The Concert Band has inspired many of these women to keep playing their instruments even though there may be no opportunity for performance in their locales. Some of the women play with the lesbian and gay band in their city. Lesbian and Gay Bands of America has member bands in Atlanta, Baltimore, Boston, Chicago, Cleveland, Dallas, Denver, Houston, Los Angeles, Miami/Ft. Lauderdale, Minneapolis/St. Paul, New York, Phoenix, San Diego, San Francisco, and Washington, DC. [LGBA can be contacted at P.O. Box 57099, Washington, DC 20037.]

At this writing, I know of no other women's concert band. There are a few women's orchestras, and they are also promoting orchestral work composed by women. There are a few women conductors, and a very, very few wind and percussion musicians performing with major orchestras. Finding a woman brass player in a major orchestra is almost impossible.

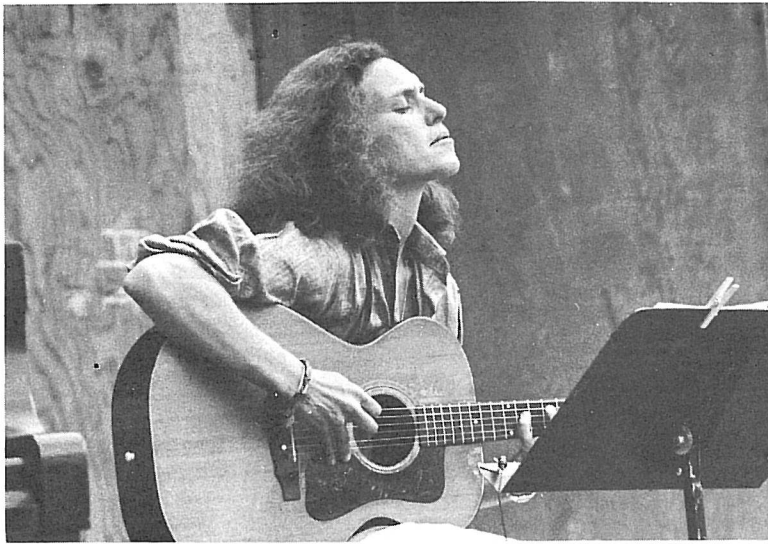
In interviewing Sharon Still for this article, it was evident to me how "horn conscious" she is, and how passionate her politics and philosophy towards women's music is.

"Stop trying to break down the doors with your fists," she encourages women musicians. "You need your fists to play your instrument, to create, not for destroying a door; create a project, a space, or an opportunity for not only yourself but also for other horn players—

*continued on page 61*

**ABOUT THE WRITER:** *Kay Creech is the originator of the idea of the Concert Band and now its manager. She is also the manager of the Stafford Street Sisters, and a college business professor.*





Toni Armstrong Jr.

Guitar whiz Mimi Fox



Toni Armstrong Jr.

Ferron returned to concert stages in 1989



Toni Armstrong Jr.

The Sunwomyn Ensemble led by Kay Gardner (far right)



Toni Armstrong Jr.

Bitsy Ziff of the wild-girl trio BETTY



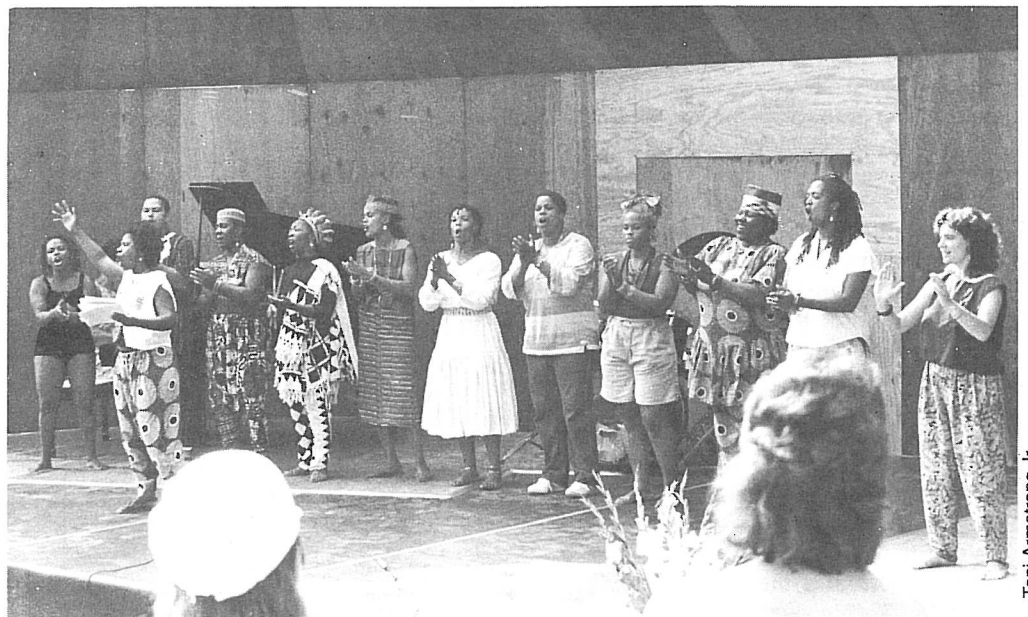
Toni Armstrong Jr.

Laura Nyro, Saturday Night Stage, Michigan Festival



Toni Armstrong Jr.

Nina Gerber and her fabulous flying fingers



Toni Armstrong Jr.

Festival tributes to Pat Parker included this one on the Michigan Acoustic Stage.



ASL concert interpreter Sherry Hicks-Glover

# 1989 FESTIVAL PHOTOS



Marcy J. Hochberg

Former Roches keyboardist Libby McLaren, performing these days in a duo with Robin Flower



Toni Armstrong Jr.

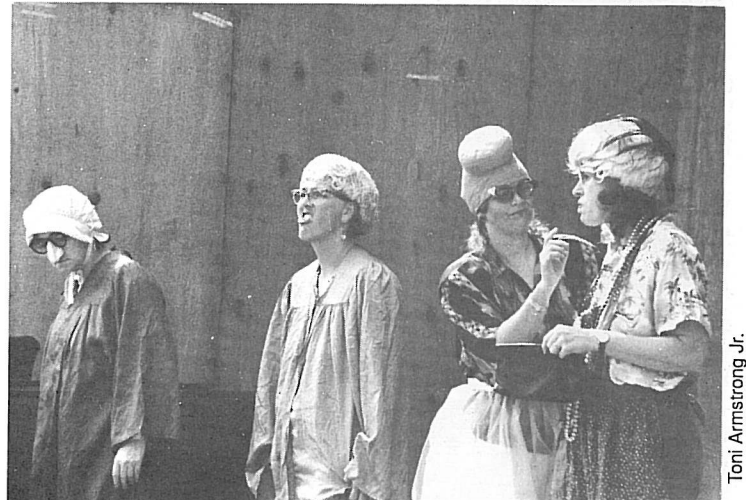
Toni Armstrong Jr.

Multigenerational female-only bliss abounds at Michigan



Toni Armstrong Jr.

The multitasking Vicki Randle



Toni Armstrong Jr.

Over Our Heads comedy improv troupe



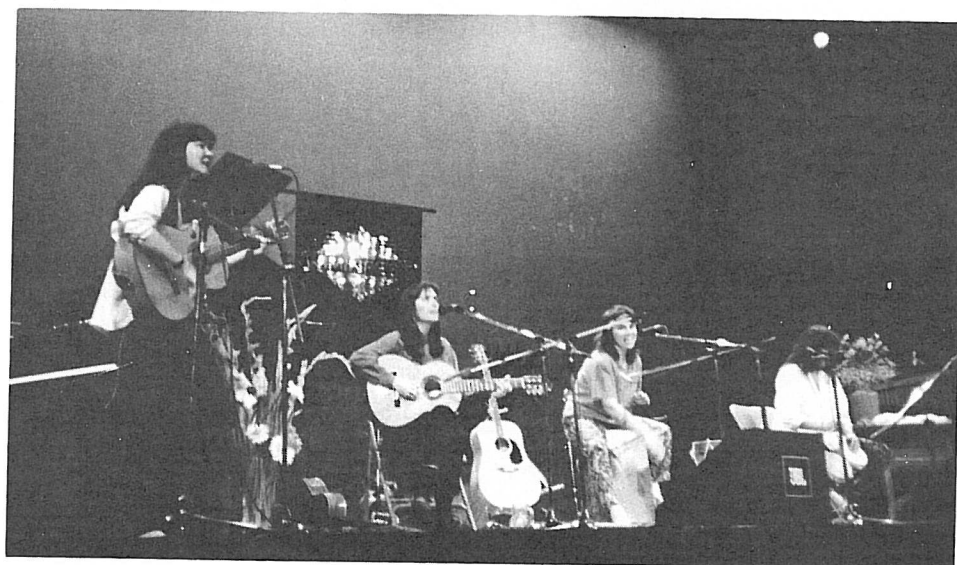


Linda Tillery sizzled, with Nancy Windstrom, Linda Geiger, and Joy Julks.

Lin Waldron

# REPORT FROM ALBUQUERQUE WIMINFEST '89

By Paula  
Walowitz



Altazor: liberation music

Paula Walowitz

Albuquerque's WIMINFEST, held over Memorial Day Weekend, is a little local festival that is bursting merrily at its Southwestern seams. With its commitment to creating a multi-cultural event and a fun time for lots of girls, Women in Movement in New Mexico (WIMIN) brings in some of the most exciting talent in and around the women's music circuit. This year, they sold nearly all of their available tickets (approximately 1,000 including single-evening performances) within one month of putting them on sale.

The size restriction is mostly due to the fact that the group has wanted to keep the festival performances in the city-owned KiMo Theatre, an old converted moviehouse that seats only 750. It is a wonderful space, with Native American shields and "bones" hanging on the walls, and designs painted on the wooden-beamed ceiling.

It's already reserved for the 1990 festival, but there is much feeling that this year will be the KiMo's last for WIMINFEST. Stopping the festival's population explosion would be tough, unless WIMIN starts bringing in less interesting entertainment.

The 1989 lineup was certainly not designed to keep people away. Women's music headliners like Lucie Blue Tremblay, Rhiannon, Linda Tillery, Sue Fink, Toshi Reagon, and Dianne Davidson (among others) do not instill a sense of ho-hum in a prospective festival-goer. So, women are venturing in for WIMINFEST, not only from the states they've come from over the last five years of the festival (mostly New Mexico, Texas, Arizona, and Colorado) but from all over the country. There was even a little New Zealand contingent.

Unlike other festivals, workshops are nowhere to be found (except Rhiannon's "Finding Your Voice," which was restricted to twenty four participants). There was Saturday's day-long "Fun in the Sun," during which women played volleyball, football, softball, and just hung out together; a well-attended open mic; a handmade quilt raffle that raised more than \$1,500 for a daycare center for homeless children; two post-concert dances at the Hotel El Posada; and a packed dramatic reading by Chicana playwright/poet/essayist Cherrie Moraga, who is probably best-known for editing and contributing to *This Bridge Called My Back: Writings by Radical Women of Color*.

## THE ENTERTAINMENT

The most intriguing aspect of this festival for me was the diversity of music and the terrific mix of race and culture. Hispanic influence is especially evident at WIMINFEST compared to most of the other festivals (which makes sense, given the cultural make-up of the region). However, after seeing the results of this emphasis, it becomes clear that WIMINFEST maintains its commitment to tap into Latina culture for more than political reasons. The richness of the music and experience can be breathtaking.

In fact, a personal highlight of the festival for me was Altazor, a group of four women led by Lichi Fuentes—one each from Chile, Cuba, Venezuela, and one Chinese-American from California—who use multitudes of instruments to play both traditional and contemporary Latin American and Caribbean music.

Most of Altazor's music centers around people's liberation struggles. But I don't want to make it sound like political proselytizing, the kind that makes those of us lucky enough to currently live without an ever-present fear of torture or death shift uncomfortably in our seats. Not at all. Altazor performs haunting and passionate music that goes beyond fear and pain into a joyous spirit of rebellion and courage. In the face of death and ugliness, it is a truly revolutionary act to affirm life and to create beauty. I heard Altazor do both.

But they did not have a monopoly on inspiration or musicianship at this festival. Rhiannon, for example, outdid herself. In my opinion, she was even more astonishing than usual. Instead of her more free-form improvisation, she devoted her entire set to one carefully sculpted autobiographical performance piece. We see Rhiannon as a child on a South Dakota farm, practicing piano, fantasizing at night in front of a picture window with a make-believe microphone—and, in one very moving scene, finding a cat on the side of the road that has been hit by a car and petting it as it dies. She sings to the cat as she buries it, and weaves gently back into adulthood to acknowledge in a simple tune "how fragile we are." At one point, as an ambitious little girl with big dreams, she says of her family: "Their advice is to put one foot in front of the other, when what I want to hear is—fly."

Nobody has ever experienced a "Hokey Pokey" like Rhiannon's. She used it as a kind of body awareness and af-

firmation exercise, and had the audience giggling with self-recognition and howling with pleasure as she found fault with and then celebrated her breasts, her "big hairy legs," her belly, her ass, and her "whole self."

The healing that can be generated by music and story-telling from a woman's perspective is one of the little miracles of a women's festival. In this piece, Rhiannon combines musical sophistication with her own deeply personal story to bring about a transformation in herself and her audience.

Sometimes, however, inspiration comes in different forms. Linda Tillery strode onstage with her hands in her pockets, carrying the understated self-assurance of a benevolent monarch. Backed by a wonderful collection of musicians (Julie Homi on keyboards, Nancy Windstrom on lead guitar, Joy Julks on bass, Linda Geiger on drums), she shone like an R&B beacon on "Stand By Me," "Signed, Sealed, Delivered," and "Steamroller Blues," and sizzled sensuously through "Soul Talkin'," during which she coaxed up women from the audience one by one to whisper sweet nothings in her ear while she purred and otherwise responded, never missing a beat. She ended by bringing Rhiannon onstage for a little hot vocal exchange.

## OTHER HIGHLIGHTS

\*\*Comedienne Karen Williams responding to those who say high heels aren't safe. "Well," she says, "safe is relative. I'm from New York. If you get accosted on the street, it's better to beat the guy with a three-inch spike. If you hit somebody with a Birkenstock sandal, it's like they're getting Rolfed."

\*\*Dianne Davidson doing foot-stomping blues, especially the gospel-flavored "Heavenbound," and Milwaukee native Connie Graver playing incredible keyboard solos.

\*\*Lucie Blue Tremblay in stunning form, wrapping her silken voice around the hearts of the audience and giving them a little squeeze. As always, pure magic.

\*\*Faith Nolan as a one-woman blues band, singing "Jelly Roll" and "Prove It On Me" while playing guitar, harmonica, and foot tambourine. Also, her own song "I, Black Woman," a powerful indictment of white fantasies and stereotypes.

\*\*Toshi Reagon and her band moving the audience to rise to their feet and dance in their seats.

\*\*Sue Fink in shiny black tights and leotard, white jacket and boots, performing with the gusto of a honey-cured ham songs from her new album—particularly "Letters to Marie," about how housewife Jane emulates jailed embezzler Marie, thereby turning her dreary life around with the help of her husband's credit cards.

Aside from the evening performances, there was an enthusiastically received Showcase on Sunday afternoon that featured:

\*\*Comic/singer Monica Grant, who did a brutal but hilarious parody of Ferron's "Shadows on a Dime," a romantic turkey-basting song called "Down at the Sperm Bank" (to the tune of "Under the Boardwalk"), and who offered some tips on meeting your lover's parents. "Think before you speak," she warns. "For example, when they ask 'So where did you meet Marsha?', don't say 'Oh, at a meeting of survivors of dysfunctional and abusive families.'" [Hear Monica on the soundsheet in this issue of *HOT WIRE*.]

\*\*Actor/activist Fanta El'Shabazz, who read "A Black Woman Speaks," a call to white women to recognize their own slavery to men and their collusion with the violence against black women. "If they counted my teeth, they did appraise your thigh." An intensely moving rendition of a gut-wrenching piece.

\*\*Cris Phillips and Yvonne Ulibarri, two long-time local musicians who are the driving force of Albuquerque's progressive Amigas y su Grupo Ritmo, a salsa band which is currently receiving nationwide recognition.

\*\*Linda Collier, lesbian-identified country & western singer whose album-length debut tape *It's About Time* was released in December and nominated for three New Mexico Music Industry Coalition Awards.

Like the Southwest itself, WIMINFEST reflects a unique mix of cultures, moods, and messages, but maintains a sense of playful high spirits. Political sensitivity is apparently not passé in New Mexico, at least for WIMIN—and these Southwesterners seem to know how to have a good time. ●

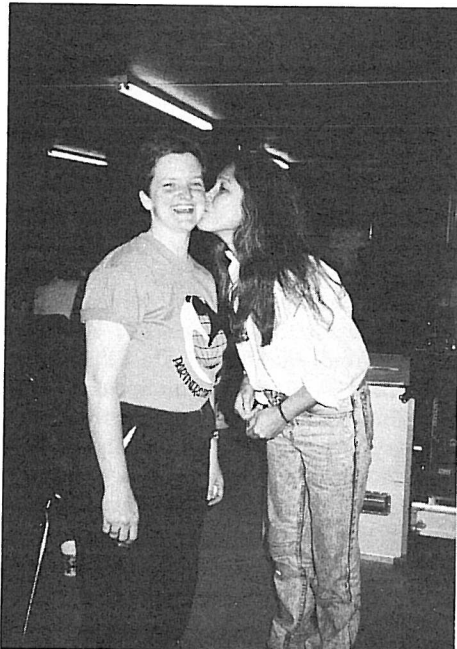
---

*ABOUT THE WRITER: Paula Walowitz is a singer-songwriter, astrologer, and columnist for 'Outlines.' She has experienced most of the large regional women's music festivals, beginning with the early National Women's Music Festivals in Champaign/Urbana.*



# WOMEN'S MUSIC IN THE DEEP SOUTH AT THE FIRST ANNUAL GULF COAST WOMEN'S FESTIVAL

By Brenda Henson



Arden Kate

Wanda Henson receives a "femme kiss" from June Millington.



Marise Boets

Diane Stein, Libby Cheramie, Sue Shoeder, Barbara Trahan, Susan Danos, and Shekhinah Mountainwater.

Yes, a festival in Mississippi!

Our bookstore—Southern Wild Sisters, Unlimited: Books and Then Some—began all ass-backward from the rest of the nation. Instead of a "community" starting a bookstore, our bookstore started a community. We began doing events such as Dyke Night at the Salad Bar, Dyke Night at the Movies, Sister-spirit Salon, campouts, and Harvest Moon Ball (at the local Ramada Inn). We started providing meeting space for the gay and lesbian community and many straight friends.

*Why not a festival?*

Our inspiration for all we do comes from the music and the experience we had at our first Southern Women's Music and Comedy Festival (blessing to producer Robin Tyler for loving and reaching out to her Southern sisters). We later stopped in for visits at Charis and Lode-

star bookstores, where we couldn't read the titles for the tears in our eyes. We did not know our culture was so rich until these connections were made. We became craftswimmin, named ourselves "Dixie Dykes," and started to raise money to open a bookstore to build community in the Deep South. We sold at several festivals and finally mortgaged our home—and Southern Wild Sisters opened in November 1987.

We immediately became involved politically with child custody cases involving incest, AIDS support, and racial unity groups. We became the Gulf Coast Chapter of the Mississippi Gay & Lesbian Alliance. Women in recovery found us and the clean/sober spaces we created for us all to heal. We are a vital part of our city and we provide referral, food boxes, dry shoulders, and a million other services every hour since we've been open.

Wanda still wanted the music and festival experience *here* for the sisters who didn't know there were festivals. Being differently-abled and a student, she began with no money. The printer fronted her our flyers. Long-time friend of our store Diane Stein gave us the phone numbers for Sue Fink, June Millington, and Shekhinah Mountainwater, suggesting that these women were easy to work with.

Wanda got off to a good start, and she put the whole thing together in ninety days with thirty-three volunteers. Her spirit is catching, and soon women from New Orleans started doing fundraisers for the festival. There was a talent show at Charlene's Bar (a New Orleans legend), and a Super Bowl Party at a private home where women charged per plate. We also had a New Year's Eve Dance, and received many donations

from those who wanted to see the festival happen as much as we did. The excitement was in the air, and everyone Wanda talked to said, "Yes, we would love to be a part of your festival—and we will work with you on our fees. We care about our Southern sisters."

We had to rent sound equipment with no sound crew because no lesbian-affirmative sound techs could be found! A precious sister from New Orleans—Eileen of Goddess Gowns—had done some sound in theater, so she volunteered. At the festival, she was assisted by Therese Edell and Sue Fink, who worked as hard as any of those connected with the festival. (Such role models, those two!)

So who was there and what did we do? Women came from thirteen states, as well as El Salvador, Jamaica, and Canada; there were 250 festi-goers. Our music was provided by Therese Edell, Lynn Herman, Sue Fink, June Millington, Tendre, Sisterbeat, Wolfstar, Marise Boehs, and Debbie & Robin—and it was great!

The spirituality of our festival was complete with songs, chants, and a trysting of nine couples done by Shekhinah Mountainwater, Diane Stein, Susan Schoeder, and others.

The workshops were done by Pam Martin (Atlanta), Suzanne Pharr (Little Rock), Shekhinah Mountainwater (Santa

Cruz), June Millington (California), Penny Penrose (Mississippi), Barbara Trahan (New Orleans), and Wanda Henson (Mississippi). Several other workshops happened impromptu, and lots of groups gathered for long get-acquainted sessions. Suzanne Pharr opened the festival with a speech on "The Southern Woman," putting everyone in touch with her wonderful, rich Southern culture and how important it is to celebrate our heritage. It was a great beginning!

We had a craft/business area with about fifteen spaces, including massage by Joy and Giselle, a concession stand by Billie and Pat, and many unique products and businesses from all over. We had several designated camping areas, including areas for over-40s, snorers, women with children (activities by Terri Elliott and Diane Borders), quiet zone, Paradise (12-Step), differently-abled, and teens. We only had four vegetarians pre-register, so we provided for them as best we could. We served foods common to our area such as red beans and rice, boiled shrimp, sweet rolls, etc. Our kitchen volunteer (Robin) is a food service manager for a living, so she saved us a lot of money by ordering through her vendors.

Therese Edell said from the Michigan festival stage that she wanted to see the Gulf Coast Women's Festival become the Gulf Coast Women's Music Festival,

and she cared enough to help make it happen. In July, Wanda and five women went to Cincinnati where they were trained to do sound by Therese Edell and Teresa Boykin. [See Therese Edell/Transmusic article on page 48.]

We are now trying to raise money so we can buy sound equipment they have offered to sell us. We are also looking for permanent festival land in Mississippi that will double as a rental retreat center for women's groups (to help pay for the purchase of the land).

There were lots of tears at the festival from sisters who had never seen or heard their culture, whose lives are changed forever by the music and the sights!

For more information or to send donations: Wanda and Brenda Henson, Second Annual Gulf Coast Women's MUSIC Festival, 250 Cowan Rd., Gulfport, MS 39507. (601) 896-6453 or (601) 896-3196. ●

ABOUT THE WRITER: Brenda Henson, along with Wanda Henson, founded Southern Wild Sisters bookstore. Currently they are launching The Gulf Coast Womyn's Net Work and a monthly lesbian newsletter. "The Bible Belt is beginning to be affected by our chosen work," they say.

## KAREN KANE

### RECORDING ENGINEER/PRODUCER



Over 85 album credits to date

Fast, efficient, and patient

AVAILABLE FOR STUDIO WORK  
AND/OR CONSULTATION.

Reasonable, negotiable fees. Will travel to your city.

CREDITS INCLUDE Kay Gardner, Alix Dobkin, Betsy Rose, The Fabulous Dyketones, Suede, Debbie Fier, Maxine Feldman, Ruth Pelham, Labrys, Marcia Taylor, Cathy Winter, Mimi Baczewska, Diane Mariechild & Shuli Goodman, and many others.

KAREN KANE, 396 BROADWAY, SOMERVILLE, MA 02145  
(East/South call 617-628-6469, Midwest call 312-769-9009)

Write or call for more details.

#### TRAVELING FOR BUSINESS OR PLEASURE? WHY PAY MORE?

You'll be amazed at what a good travel agent can do! Let me help you find the cheapest, most convenient travel plans... or the luxury trip of your dreams. National and international planning.

BRENDA GOLDSTEIN  
(312) 332-7211  
Telex 283591

MEMBER AMERICAN SOCIETY OF TRAVEL AGENTS  
HIGHLY RECOMMENDED BY 'HOT WIRE' STAFFERS

PUT YOUR  
MONEY INTO  
WOMEN'S  
MUSIC AND  
CULTURE



# A TRIP THROUGH THE WOMEN'S COMMUNITIES OF WASHINGTON D.C.

By Nancy Seeger and Rena Yount



Sisterfire crowd (1987).



Part of In Process performing the anniversary concert (1986).

For most people, a mention of Washington, DC conjures up images of marble monuments, Senate hearings, the White House. For activists around the country there is another set of images and memories: masses of people gathering at the Washington Monument, moving down Constitution Avenue or the green open spaces of the mall, rallying at the Capitol...From Martin Luther King Jr.'s historic March on Washington to Anti-War demonstrations and Earth Day, from the unforgettable image of the AIDS quilt spread out on the mall to the recent March for Reproductive Rights, Washington has seen all the waves of political protest.

But for some of us, Washington has yet another identity. It's an actual *city*, with apartment buildings and elementary schools and laundromats. Granted, it's not just any city. We've had some very strange neighbors over the years—that Ron-and-Nancy couple, for instance. (In fact, our fair metropolis has been badly infested with Republican-right types for the last decade now, and we wish the rest of you out there would get it together and do something about that.) Still and all, it's a good city, with an active women's com-

munity, and we're glad to have a chance to show you around.

Also known as "DC" to its friends, Washington is sandwiched between the states of Maryland and Virginia, and the metropolitan area extends into both states. Washington itself is predominantly Black, and the metro area also has a significant number of Hispanic and Asian residents. Washington draws people from all parts of the country (and the world); some stay a year or two, some settle permanently. The result is a varied and diverse area.

As in other cities, the "women's community" is a combination of lesbian organizations and groups designed to include both straight and lesbian women. We've included both in this article.

There is a lot of history here. Several DC organizations go back to very early in the current wave of feminism and gay activism: 1969, 1970, 1973. As in other cities, the Washington community today is at a lower ebb of organization than it was in the '70s. And by its very diversity the DC women's community sometimes seems fragmented. It's not so much that there is one coherent women's community—it's a web of organizations, in-

terest groups, personal and social connections. Women active in one area may not be connected with women in another. At certain concerts—or at Gay Pride Day gatherings—it's surprising to see how many of us there really are.

Nonetheless, if the women's community here is less visible than some places (San Francisco, for instance), it's not really hard to find. There are some central well-known institutions: Lammas Bookstore, the newspaper *off our backs*, Roadwork and Sisterfire, Sophie's Parlor radio show, etc. From these starting points, a newcomer can find congenial groups of women to share almost any interest.

## MUSIC

OLIVIA RECORDS started here. In the early '70s, DC's radical lesbian-feminist paper *THE FURIES* was run by, as Olivia President Judy Dlugacz says, "a lot of high-powered gals—like Rita Mae Brown, Charlotte Bunch, Ginny Berson, Jennifer Woodhul, and Colita Reid." In a nutshell: after the publication disbanded, some of those women got together with a group that had been part of Radical Lesbians in Ann Arbor; they met Meg Chris-

tian, who was then performing the music of Cris Williamson in small clubs; Meg and Cris met each other at one of Cris's gigs at Georgetown University; Meg invited Cris to do a "Sophie's Parlor" radio program, during which Cris suggested to the interviewers [Meg and Ginny Berson] that they start a women's record company. [See the July 1985 and July 1988 issues of *HOT WIRE* for extensive details about the early years of Olivia.] The company relocated to California in 1975.

**ROADWORK** started in 1977 and has been an active local production company as well as booking national tours for performers. Over the years, the organization has booked and produced performers such as Sweet Honey In The Rock, Holly Near, Cris Williamson, Linda Tillery, and Teresa Trull. In addition to musicians, they have worked with artists such as poet June Jordan, the Iris Feminist Film Collective, and the Wallflower Order Dance Collective. [See "Roadwork" in the March 1986 issue of *HOT WIRE*.]

In 1982, Roadwork began **SISTERFIRE**, the urban festival of women's music and culture. Located near DC, Sisterfire has drawn a mixed lesbian and straight crowd, has been open to both women and men, and has offered a deliberately rich racial and cultural mix of performers. Between 1982 and 1988, Sisterfire grew from a one-day one-stage affair to a two-day four-stage festival that was, for many, their first introduction to women's festivals. Unfortunately, site problems and other issues caused Sisterfire to miss a year (1986). Controversy over an incident of conflict between two men and two craftswomen at the '87 festival [widely discussed in the women's press] undermined its support in the lesbian community. Sisterfire '89 was reduced to a four-act fundraising concert; the festival remains in debt and plans for '90 were unclear as we went to press. Roadwork has cut its operations sharply; at this point they are doing booking only for Sweet Honey In The Rock.

While Roadwork's future is uncertain, there are women working to rebuild its base. [Articles about past Sisterfires can be found in several past issues of *HOT WIRE*: November 1984, November 1986, November 1987, January 1989.]

With Roadwork in almost total eclipse, Washington does not have an active women's production company. We do, however, have a respectable number of women musicians, several of whom are well-known throughout the women's music and culture network.

Of our local celebrities who have a national—or international—following, the women of **SWEET HONEY IN THE ROCK** are perhaps the best known. This superb a capella women's group has been making it's magic since 1973. They draw on traditional Black musical forms, especially gospel but including jazz and African sounds. The concerns they sing about in intricate harmony range from the personal to the political, and span the world. We have the good fortune to have them in DC when they aren't touring here or abroad. Their yearly anniversary concerts in particular are major events. Rooted in a dual identity—as Blacks and as women—Sweet Honey embodies an embracing vision that is summed up in a line from one of their songs: "We who believe in freedom cannot rest until it comes." [See "Sweet Honey In The Rock," March 1985 and "Bernice and Toshi Reagon," May 1989.]

**IN PROCESS**, another Black women's group, grew out of a long-running workshop led by Sweet Honey In The Rock. From 1980-84 In Process was open to any Black woman, and met weekly to work with Sweet Honey. Since '84 they have pared down and have become a professional performing group. Now with eight members, they too draw on Black traditional music: spirituals, gospel, freedom songs. They also perform South African songs, and write their own material to express social and political concerns. This year In Process will be performing at the annual Take Back The Night march, the National Women's Studies Association conference, the NAACP March on Washington, and numerous other community events.

**LIFELINE** is a four-woman rock band. They tour nationally and have appeared at women's festivals such as the National Women's Music Festival and Sisterfire. They perform regularly in this area, both at political events like the National Gay and Lesbian Rights March and at colleges and clubs. Their presence is engaging, and their song selection eclectic, ranging from original material to a New Wave version of Malvina Reynolds' "There's No Hole in My Head." [Hear Lifeline on the November 1986 soundsheet, and read their article "Singing For Union Audiences." Note: that issue also includes photos of Tracy Chapman and Melissa Etheridge performing at women's festivals that year.]

**CATHY FINK** and **MARCY MARXER** sing folk and country, both contemporary and traditional. They are talented

instrumentalists on guitar, banjo, mandolin and hammer dulcimer. They appeared at the '89 Michigan Womyn's Music Festival with Blue Rose, a country band Cathy organized. They have a special emphasis on songs about working women, and high-quality equalitarian music for children.

**THE DC AREA FEMINIST CHORUS** began in 1978, inspired by a singing workshop Holly Near led. Run by consensus and open to all women, the Chorus has ranged in size from six to twenty-four. Working with conductor Mary Kay LeFevour, they sing traditional choral works, women's music, and political songs. The Chorus performs at the Take Back the Night gathering every year, and has appeared at the District's Gay Pride festivities and many other events around the DC area. [See article in the November 1985 issue of *HOT WIRE*.]

There are also other outstanding women artists in the DC community, such as poet **MINNIE BRUCE PRATT**; writer/film-maker **MICHELLE PARKERSON** [see article in July 1987 *HOT WIRE*]; and two of the country's major women photographers: **SHARON FARMER** and **JOAN E. BIREN**. In addition to her famous photos and books (*Eye To Eye: Portraits of Lesbians* and *Making A Way: Lesbians Out Front*), JEB tours with multimedia shows. Her videos are available through Moonforce Media. [See article in November 1987 *HOT WIRE*.]

## MEDIA

This is one of the DC community's areas of strength. We have one of the country's oldest and best-known women's papers, local publications, and a long-playing radio program.

"**SOPHIE'S PARLOR**", the DC area's feminist radio program, airs on Sunday evenings from 9 p.m. to midnight on WPFW/89.3 FM. Sophie's is committed to bringing to the Washington area women's community programs filled with music, interviews, current affairs, and news—all from a decidedly feminist point of view.

*continued on next page*

---

**ABOUT THE WRITERS:** *'HOT WIRE'* contributing writer **Rena Yount** writes poetry and short stories as well as journalistic articles. **Nancy Seeger**—in addition to being a k.d. lang fan—is a librarian for the Smithsonian Institution. She has contributed writing to the *'Washington Blade,' 'Talkin' Union,' 'Unicorn Times,' 'Belles Lettres,'* and *'HOT WIRE.'*



Sophie's Parlor Media Collective has been broadcasting "Sophie's Parlor" since 1972. The show was started by a group of Georgetown University women and was aired on WGTB, the university's progressive radio station. The station's programming ultimately became too radical for the Jesuits of Georgetown and in 1977 both "Sophie's" and WGTB ceased to exist. Fortunately, Pacifica Radio was just establishing WPFW to serve the greater Washington area, and "Sophie's" was one of the programs they picked up from the defunct WGTB.

In addition to providing the women's community with its own radio program, the collective serves another very important function: it trains women (some with no prior experience) to "do" radio. Trainees are taught everything it takes to put on a radio show, from researching a topic and mastering the technical tasks, all the way to broadcasting the final show. Each member of the collective is responsible for her own show. She researches a subject, makes the calls and sets up the interviews, writes the script and then broadcasts the show over the air. They say it requires about an hour to plan each minute of air time. [See article in July 1987 *HOT WIRE*.]

**OFF OUR BACKS** (*oob*), a nationally-distributed feminist newspaper, was started in a DC basement in 1970 by eight women who felt that women should have their own newsjournal. Well, those women must have hit on something because after twenty years of consistently excellent coverage of women's lives around the world, *oob* endures. Conference coverage, national and international news, interviews, reviews and commentary—*oob* offers it all, written strictly for and about women. Don't go looking for glossy paper, color photos or flashy ads in this journal—but what *oob* may lack in glitziness, it more than makes up for in guts, heart, and the scope and depth of its articles.

The *oob* collective has expanded over the years to include eleven women, five of whom live outside the DC area (three from Georgia, one from London, and one from Philadelphia). All have outside jobs, so producing *oob* is very much a labor of love, something in which each member fiercely believes. The collective welcomes reviews and manuscripts from all women. *oob* boasts about 4,000 subscribers, upon whom the publication's existence depends entirely. Locally, the newspaper relies on the Washington women's community for some of the sup-



Joan E. Biren (JEB)

Mari Frumhoff



Sweet Honey in the Rock at Roadwork's eighth birthday celebration (August 1986).

Sharon Farmer



Roadwork 1987: (back row) Lucy DeBardelaben, Evelyn Harris, Urvashi Vaid, Connie Chmura, Kathy Anderson; (front row) Sharon Farmer, Amy Horowitz (founder and director).

Sharon Farmer

port it needs. On layout day, for instance, *oob* invites any woman to come and help out (no previous experience required!) At least some of the collective members express a yearning for the more active and cohesive community of years past, when such volunteer help was easier to organize. Still, *oob* has a circle of firm friends and supporters in DC, as well as its nationwide readers, and expects to continue with its work for many years more.

**THE WASHINGTON BLADE**, the gay weekly of the Nation's Capital, started out as a one-page mimeographed sheet. It came out in October 1969, about three months after the Stonewall riots. Fifteen lesbians and gay men planned and executed what was originally called *The Gay Blade*. In its early period, the *Blade* focused primarily on gay men. However, its coverage of the lesbian community has improved in recent years.

*The Washington Blade*, nearing its twentieth birthday, is the oldest continuously published local gay newspaper in the country. It has a readership of nearly 80,000 and is distributed in more than 200 locations throughout the Washington metropolitan area. It has subscribers in forty states and several foreign countries.

While its initial coverage centered on police entrapment of gays and gays' situation in the federal government, the *Blade* has grown and changed as drastically as the gay and lesbian community has. It now provides broad coverage of local and national news, and covers the local arts scene with reviews, interviews, and calendars. It is a lively source of information for the gay and lesbian communities.

**THE CRESCENT**, a monthly women's calendar, lists events of interest to feminists and lesbians. It covers everything from political rallies to support groups, from art exhibits to hikes (organized by **WANDER WOMEN**). This small free publication, supported by ads and dedicated volunteers, is an important link in the women's network.

## BOOKSTORES

Bookstores are among the key institutions in women's communities. They are one of the first places newcomers in town look for information about local events. They provide outreach to the newly-interested as well as support for the already-converted. Their reading material helps us see ourselves as part of a community that extends around the world and through many generations.

# MINNIE BRUCE PRATT WINS LAMONT PRIZE

By Yvonne Zipter

Washington, DC poet Minnie Bruce Pratt has won the prestigious Lamont Prize for Poetry for her latest collection, *Crime Against Nature*. (Firebrand Books 1990). The prize, awarded annually by the Academy of American Poets, is for a second volume of poetry and must be nominated by the publisher with whom the book is under contract. Three judges, selected annually by the academy, choose the winner. The 1989 judges were Alfred Corn, Sandra McPherson, and Marvin Bell. Previous winners of the award have included such luminaries of the poetry world as Sharon Olds, Carolyn Forché, and Marilyn Hacker.

Pratt received \$1,000 at a ceremony held May 16, 1989 at the Guggenheim Museum in New York. At the ceremony, Pratt announced that she would be returning her award money to her community and to organizations of some political movements that "nourish us all to the Sexual Minority Youth Assistance League in her hometown of Washington, DC; to Kitchen Table Women of Color Press, one of whose founders, Barbara Smith, was at the ceremony; to Sisters in South Africa, a self-help organization of women living under apartheid; and to the Second Encuentro of Latin American and Caribbean Lesbians, which will convene in 1990 in Peru.

The presentation of the award to Pratt was made particularly moving for her by the presence of her many friends and the literary dykes in the audience. Among them, in addition to Barbara Smith, were Adrienne Rich (who was celebrating her sixtieth birthday), Elly Bulkin, Joan Nestle, Jewelle Gomez, photographer JEB (Joan E. Biren, Pratt's lover), and publisher Nancy Bereano of Firebrand Books. As part of the award, Firebrand received a

contract for 2,000 copies of the book to be distributed to the members of the Academy.

According to Pratt, the one discouraging note of this evening was that the two chancellors of the Academy of American Poets who sat on stage with her—John Hollander and James Merrill (both prominent poets)—seemed "extremely uncomfortable with what I read in my prepared statement and with the poems that I read. Although they said this was because I took too much time, in fact, one of the other readers [a man] took almost as much time as I did, and they weren't restless and disconcerted during his presentation. And they did ask me to stop, both by passing me a note and interrupting me verbally while I was right in the middle of one of the poems. And I felt—and people in the audience (who were not known to me but came up to me later) felt—that they had been very rude and very unpleasant and hostile. I felt that it was extreme discomfort with my publicly talking about my lesbianism. It was felt that it was not appropriate for me to be talking about 'that' at the ceremony—although 'that' was the content of the poems I had won the awards for."

The subject matter of *Crime Against Nature*, which follows Pratt's first full volume of poetry *We Say We Love Each Other* is the loss of custody of her two sons when she came out as a lesbian. The poems explore not only her experiences and feelings surrounding the events of the custody battle but also the relationships she has had over the years with her sons, both of whom—now in college—were at the ceremony where Pratt received her award.

Regarding the negative reaction from Hollander and Merrill, Pratt says, "Of the public

speaking occasions that I've ever done, this is the most I've ever felt that people wanted to silence me. I've done a lot of public speaking, and I've never felt the hostility be that intense. It made me feel, in a really vivid way, why writers get shot or censored or have their books burned, in a way that I've never felt it before. It was a good lesson for me, to feel the fear of the word," she says. "It made me feel the power of the word more than I had already."

In spite of Hollander and Merrill—who, to the credit of the audience, were booed when they interrupted Pratt's reading of her poem—the occasion was very rewarding for her.

She doesn't anticipate that her life will change much as a result of being a Lamont Prize winner. The only change she expects, she says, "is that folks on campuses who already wanted to bring me will find it easier because now they can say, 'She's not just a scruffy lesbian poet, she's an award-winning lesbian poet.' I'm getting a lot of satisfaction thinking about all the little libraries, all over this country, that are going to order this book because it's on the list of award winners for next year," Pratt says.

If you'd like to bring Minnie Bruce Pratt to your campus or town, she can be contacted for bookings through her publisher: Nancy Bereano, Firebrand Books, 141 The Commons, Ithaca, NY 14825 (607) 272-0000. ●

**ABOUT THE WRITER:** Yvonne Zipter, of *'Diamonds Are A Dyke's Best Friend'* (the lesbians and softball book) fame, is a poet, columnist, new homeowner, and a founding mother of *'HOT WIRE.'*

DC's women's bookstore LAMMAS is one of the oldest, dating back to 1973. It was begun primarily as a showplace for women's crafts. (There were not a lot of women's books in 1973.) However, DC did have a mail-order women's book distributor called FIRST THINGS FIRST, and Lammas invited them to put a case of books in the store. Mary Farmer, who began working with the store in 1974, bought Lammas in 1976, and shifted the emphasis more and more towards books. Lammas still carries a small selection of woman-made jewelry, pottery, and other items, as well as books and music.

Today, Lammas occupies a small but bright and inviting space packed with about 8,000 tempting titles. The range is broad, including history, politics, women of color, self-help, humor, and (of course)

novels, with special sections for mysteries and science fiction. There is a collection of non-sexist, non-racist children's books. On the publications rack, *SageWoman* (women's spirituality) shares space with *HOT WIRE*, *off our backs*, and *Bad Attitudes* (lesbian erotica). Mary Farmer wants the store to be as inclusive as possible, to "reflect what's out there" in the women's community.

In spite of sixteen years of operation, Mary emphasizes that Lammas, like other women's bookstores, remains a vulnerable success. "We've grown steadily every year," she says, "but we are still a small business struggling in a business atmosphere that is hostile to small businesses—especially political ones. That's a trend that can only intensify. We need our community's support." She sees

both lesbians and straight feminists as Lammas's constituency, and emphasizes that the store is more than a retail outlet. "We take very seriously our function as a physical space for women to gather, and a crossroads—a place to share information."

The current store was designed with this "gathering-place" function in mind. The bookshelves can be rolled back to create enough space for discussion groups or readings, which Lammas regularly hosts. Such events were common in the women's community in the '70s, but are much more rare now. ("As the years have gone by," Mary says, "It has become ever more difficult to find producers for small events.") Yet such events are part of the glue that holds a local community together, and producing them is "both a



responsibility and a love" of the Lammas staff.

Washington also has a gay bookstore, **LAMBDA RISING**. Started with an emphasis on gay men, Lambda Rising has grown to include a substantial range of women's materials. There are some separate sections such as women's health, lesbian and women's studies, and women's recent releases. Women's books are also included in the general categories such as fiction and history/herstory.

Lambda Rising defines the interests of gay people broadly. They carry books specifically on lesbian experience, history, and sexuality, but also carry a variety of other books by and about women: Sara Paretsky's mysteries, Starhawk's books, Marge Piercy's novels, books on recovering from sexual abuse. They carry some music and video tapes, and extras such as greeting cards and buttons. With more women's material and more women working in the store, Lambda Rising has become an increasingly attractive place for women to browse.

### SOCIAL LIFE AND SUPPORT GROUPS

Women's culture, of course, doesn't only refer to the performance arts and

publications. It refers to how we live and work together, how we share and shape our common lives.

For lesbians, bars have always been important as meeting places, the focus of a social life apart from society's hostility. Washington has three lesbian bars, and they sometimes showcase local musicians.



Sharon Farmer

**Sistersparks building performance stage for first Sisterfire (1982).**

But there has been a concerted effort in this community to see to it that bars are not the only places for lesbians to socialize comfortably. **THE GAY WOMEN'S ALTERNATIVE**, for instance, was founded in 1981 specifically to provide "an alternative to the closet and to the bars." They offer lectures, movies and entertainment programs, with a social time

after each. There are perhaps two dozen neighborhood-based groups holding regular pot-lucks and open houses for lesbians. (You can call a central number, give your zip code, and get information on the group nearest you.) **OWLS (OLDER WISER LESBIANS)** sponsor picnics, dances, softball, etc. for "over-thirty-nine" women and their friends. And there is a wide array of groups organized around shared interests. These range from women's **SOFTBALL** and **SOCCER** leagues (of course) to **BOOK CLUBS**, and even **WOMAN-IDENTIFIED BIRDS** (for lesbian bird-watchers).

We are struck by the fact that "support groups" have come to be a major form of networking and self-help in the Washington women's community (and probably in others as well). While some deal with social needs, others focus on affirming racial and ethnic identity. These include the **BLACK LESBIAN SUPPORT GROUP**, **DC ASIAN LESBIANS**, **ENLACE** (Latino lesbians and gay men), and the **GAY AND LESBIAN ARABIC SOCIETY**. Other support groups deal with particular problems or recovery programs. There are groups for lesbian couples, lesbian mothers, and survivors of incest. The **TWELVE-STEP PRO-**

*continued on page 62*

## Robin Tyler Productions Presents

**7th Annual  
SOUTHERN FESTIVAL  
MEMORIAL DAY WEEKEND  
May 24-28, 1990  
in GEORGIA**

**11th Annual  
WEST COAST FESTIVAL  
LABOR DAY WEEKEND  
Aug. 30-Sept. 3, 1990  
YOSEMITE, CALIFORNIA**

**1st 7-NIGHT  
WOMEN'S LUXURY  
THANKSGIVING CRUISE  
Nov. 17-Nov. 24, 1990  
to the MEXICAN RIVIERA**

Beautiful private camps—5 days and 4 nights of music, comedy, dancing, crafts, workshops, swimming, sports, camping. Limited cabin spaces available. Dance every night! For further information & to get on mailing list, send coupon below to:  
**ROBIN TYLER PRODUCTIONS, 15842 Chase St., Sepulveda, CA 91343  
1-818-893-4075 (9am - 5pm Pacific Time) • Fax: 1-818-893-1593**

Join 800 women from all over the world on a beautiful 1st class ship sailing from San Diego to Cabo San Lucas, Puerto Vallarta & Mazatlan. From \$795-\$1595. **SPECIAL DISCOUNT AIRFARES & DISCOUNT PRE & POST CRUISE HOTEL RATES.** \$250 deposit will hold your place (after deposit, MasterCard or VISA accepted).

NAME: \_\_\_\_\_  
ADDRESS: \_\_\_\_\_  
CITY: \_\_\_\_\_ STATE: \_\_\_\_\_ ZIP: \_\_\_\_\_  
TELEPHONE: ( \_\_\_\_\_ ) \_\_\_\_\_

I wish to be on the mailing list for the (PLEASE CHECK)

Southern Festival     West Coast Festival     Women's Luxury Cruise



**FOR RESERVATIONS  
OR TO RECEIVE  
A COLOR  
BROCHURE  
write or call NOW.  
Space is limited.**



# ROBIN TYLER PRODUCTIONS

presents

## LUXURY, ELEGANCE & ROMANCE ON THE HIGH SEAS! THE FIRST 7 NIGHT WOMEN'S THANKSGIVING CRUISE TO THE MEXICAN RIVIERA!

Saturday, November 17th to Saturday, November 24th, **1990**  
from \$795.00 to \$1595.00 - \$250 deposit will hold your place  
Call or Write NOW! Space is Limited.

### FROM SAN DIEGO, CALIF. to CABO SAN LUCAS, PUERTO VALLARTA & MAZATLAN

on the **SS BERMUDA STAR**, a magnificent luxury vessel that has all the spaciousness and ambiance of the classic era cruise ships. **The STATEROOMS are among the largest of any ship afloat** with ample closet space.

You will be joining **800 other WOMEN from all over the world on the high seas**. It's a wonderful romantic setting to meet someone new or rekindle the flame with your lover...aboard a beautiful first class ship sailing toward exotic destinations.

Explore Puerto Vallarta, nestled between the rugged Siera Madre & 25 miles of white sanded beaches. Visit Mazatlan, famous for legends of high diving from El Mirador tower and fabulous jewelry in its boutiques. The miles of beaches and bays are perfect backdrops for horseback riding, waterskiing, parasailing, or just swimming and basking in the warmth of the golden sun. Tide permitting, you'll also visit the fabulous Cabo San Lucas, a scenic wonder of the world, where the Pacific and the Sea of Cortez meet to create one of nature's most spectacular settings. Gigantic granite towers soar above the desert floor—and sea lions, dolphins & whales play in the magnificent waters of this paradise.

Back on the ship you can enjoy the *swimming pool, gymnasium, card room, library, movie theatre & casino, dance lessons, and disco*. There are *elegant lounges, bars, hairdresser, duty-free shop...* in fact, every amenity you could wish for.

Each meal is an occasion in itself, with gourmet dining, breakfast, mid-morning

bullion, lunch, afternoon tea...followed by dinner, where course follows sumptuous course in a dazzling array of dishes. And at midnight...the lavish buffet. You will attend the **ELEANOR ROOSEVELT** reception. See **fabulous entertainment, partake in a special THANKSGIVING DAY FEAST**, and attend the **ALICE B. TOKLAS/GERTRUDE STEIN FORMAL DINNER-DANCE, 7 DAYS AND 7 NIGHTS IN A DIFFERENT WORLD OF STYLE & COMFORT**.

In order to reserve a cruise ship, we must commit to the company well in advance of the sailing date. We therefore need your response as soon as possible. Reservations are on a first-come-first-serve basis. In order accommodate your reservation, we suggest you make it as soon as possible.

#### PAYMENT SCHEDULE

\$250 per person deposit to reserve

1st of following month .....25%    1st of 3rd month .....25%  
1st of 2nd month .....25%    1st of 4th month .....25%

or

\$250 deposit by check or money order to insure reservation, balance in full on your MasterCard or Visa by the first of the following month.

#### ADDITIONAL FEES

Port Tax.....\$45.    Gratuities.....\$55.

Rates do not include alcoholic beverages, soft drinks, laundry, transfers, airfares, or medical fees.

**\*\* SPECIAL AIR FARES \*\*** — AMERICAN AIRLINES is the official carrier for the R.T.P. Women's Thanksgiving Cruise. For *Mexican Riviera* passengers sailing from **SAN DIEGO**, American Airlines offers: 40% off of the regular coach fare — 5% off of the lowest available fare. Just call American Airlines at **1-800-433-1790** or your Travel Agent and be sure to ask for **STAR FILE #S03N9UJ**.

**\*\*HOTEL DISCOUNT\*\*** at the beautiful **HOLIDAY INN ON THE BAY** in **SAN DIEGO** (opposite the cruise ship) **SPECIAL RATE: \$75 + \$6.75 tax = \$81.75 PER ROOM** (plus \$3 per person/round trip portage). The Holiday Inn will pick you up from the airport or Amtrack at no extra cost. These rates are in effect Nov. 16 and Nov. 24, 1990. Just call (619) 232-3861 and say you are with the R.T.P. Women's Thanksgiving Cruise.

#### CANCELLATION POLICY

Any cruise may be cancelled by the cruise line or Robin Tyler Productions if circumstances demand. Should this occur, a full refund will be made. Passenger cancellation will be accepted up until July 1, 1990 if a replacement reservation is available. Cancellation fee per person-\$250.00 (we recommend passengers protect themselves against penalty fees by purchasing cancellation & travel insurance).

#### PAYMENT

I wish the following payment plan:

Full payment by check or Money Order by Nov. 17, 1989 to receive a 5% Early Bird Discount.

Check or Money Order installment plan. Payments are due at 4 monthly intervals as above. Enclosed is a \$250 deposit per person for reservations.

Enclosed is my check/money order for \$250 per person. Please send me a charge card form(s) to sign so that I (we) may pay the balance in full by the 1st of next month. Please make checks/money orders payable to **ROBIN TYLER PRODUCTIONS, 15842 Chase Street, Sepulveda, CA 91343**

For reservations or additional information or to receive **COLOR BROCHURE** write or call **1-818-893-4075** 9am-5pm (Pacific Time) Mon.-Fri. or Fax:**1-818-893-1593**.



Categ.	Description	Double	Solo Share	Triple Add'l upper	Quad - 2 Add'l uppers
I	Inside cabin upper/lower beds	\$ 795			
H	Outside cabin upper/lower beds	\$ 895			
G	Inside cabin 2 lower beds	\$ 995	\$ 995		
F	Large inside cabin 2 lower beds	\$1095			
E	Outside cabin 2 lower beds	\$1095		\$895	\$795
EE	Outside cabin 2 lower beds	\$1195			
D	Superior outside 2 lower beds	\$1295	\$1295		
C	Superior outside double bed	\$1295			
B	Roomy superior outside, 2 lowers	\$1395	\$1395		
BB	Deluxe outside 2 lower beds	\$1495		\$1095	\$ 995
A	Extra Lrg Deluxe 2 lower beds	\$1595		\$1195	\$1095

All rates are per person - US dollars Single occupancy -100% surcharge

Enclose \$250 deposit per person for reservation.

Name \_\_\_\_\_

Chg. Card #: \_\_\_\_\_

Beg. date \_\_\_\_\_ to Exp. date \_\_\_\_\_

check one:  Visa  MasterCard

Name (2nd person) \_\_\_\_\_  
(If charging, send card info as above on separate sheet)

Address \_\_\_\_\_

City \_\_\_\_\_

State \_\_\_\_\_ Zip \_\_\_\_\_

Phone(\_\_\_\_) \_\_\_\_\_

I would like \_\_\_\_\_ reservation(s)

1st choice Cat. # \_\_\_\_\_ \$ \_\_\_\_\_

2nd choice Cat. # \_\_\_\_\_ \$ \_\_\_\_\_

3rd choice Cat. # \_\_\_\_\_ \$ \_\_\_\_\_

Dining: Table Seating Preference (if available):

Main  Late (for all meals - no mix)

Smoking  Non-smoking

	<b>MAIN-1st</b>	<b>LATE-2nd</b>
Breakfast	7:30 AM	9:00 AM
Lunch	12:00 Noon	1:30 PM
Dinner	6:15 PM	8:15 PM

(Above times subject to change when ship is in port)



# MULLING IT OVER

## HUMOR IN WOMEN'S MUSIC

By Jamie Anderson

The first women's music album I ever bought was one with an orange juice can on it. Normally, I never would have bought an album of music I'd never heard before (I was a radio snob), but the cover was so funny, I had to have it. That was in 1977—the album, of course, was *Lesbian Concentrate* (Olivia Records). It had come out (about the same time I did) in response to Anita Bryant's "Save The Children" campaign. (What was she saving them for, anyway?) When I got the album home, I discovered that I actually liked it. I mean, Carole King wasn't anywhere to be found on the album and I still liked it. Is the lesson here that humor makes people do things they wouldn't normally do? (An embezzler's confession, "I don't know why I did it—I just went to see Kate Clinton in performance and something came over me.") No, the lesson here is that humor sells.

I'm not going to launch into a financial analysis of what brings in the dough. YAWN. By "sell," I mean that ideas can be effectively conveyed in a humorous manner. In women's music, humor has been used to validate, educate, and entertain. (In this article, I have chosen to focus on women's music. See "I Love Women Who Laugh," in the July 1987 *HOT WIRE* for information on lesbian comics.)

The song on *Lesbian Concentrate* that really caught my attention was "Ode to a Gym Teacher" by Meg Christian. It was validating. You mean, other women have lusted after their gym teachers? Called them on the phone and hung up? For a woman who had only been out a year before she'd heard that song, it was very important to me. The song was also very entertaining. It came at a time when it seemed we were all so serious about the tasks ahead. It was good to laugh a little.

Another early women's music song

**MULLING IT OVER** is a forum for the discussion of the connections between art and politics.



**Jamie Anderson: "Meg Christian's 'Ode To A Gym Teacher' really caught my attention—you mean, other women have lusted after their gym teachers?"**

that I found very validating was "Mama Let Your Children Go" by Therese Edell. Many of us have had somewhat strained relationships with our parents. It was a relief when I heard that someone else's parents had complained that they were "...looking less like a daughter and more like a son."

Some women's music can educate, but when I wrote "Wedding Song" I was simply writing about my own experience:

*Sure I'll come to your wedding  
But I'll dance with the girls  
I might even flirt with one or two  
As we step and twirl  
You'll display your sexuality  
So I'll celebrate mine*

*Don't expect me to dance with the groom*

*'Cause I wanna dance with the bride*

The song has proven to be more useful than I anticipated. Not only do I get out my frustrations about my (former lesbian?) friend getting married, but I sing it for straight folks. They like the song because it doesn't hit them over the head

like topical music can sometimes do. It makes them laugh, but it makes them think, too. The song tells them that lesbian couples don't get the benefits—like weddings and receptions—that straight couples do. (Like a friend of mine told me once, "We never got a toaster oven when my lover and I decided to have a committed relationship. And we really needed one.") Of course, I have sung the song for lesbians, too. We do a little group fantasizing together—gee, wouldn't it be nice to dance with all the women at my cousin's wedding?!

Our primarily heterosexual society can learn a lot from lesbian music. One of the straight musicians that I worked with on my album told me that everything she knew about lesbians, she learned from my music. A scary thought indeed, but it made me realize that music can be a passive learning tool. Folks don't have to work too hard to listen to music; it's not like reading a book or a newspaper.

Another good educational type song is "Mammary Glands" by Kristin Lems. In it, she tells us what women's breasts really are—mammary glands. Imagine that. And they belong to the women who own them. Quite a radical concept. The song is very funny, and when I learned how to play it, I found myself doing it for some (largely) non-feminist type audiences like those found in lesbian bars and at straight gatherings. They loved the song. First, they laughed, then they got it. (And without quoting Mary Daly).

And finally, there are humorous songs in women's music that are simply entertaining. I love to laugh; it feels good to relax, especially at a concert that is issue-filled. Sometimes I feel that if I hear one more she-done-me-wrong song or a heavy issue song in a concert, I will run screaming from the room. (And who wants to draw that much attention to themselves? My friends might suggest that I would, but I'm not that desperate.

## A Partial Discography Of The Women's Music That Has Cracked Me Up

MARGIE ADAM—"Cool Around You" (*Here Is A Love Song*, Pleiades)  
 JAMIE ANDERSON—"Nothing," "Straight Girl Blues," "Wedding Song" (*Closer To Home*, Tsunami); "Lezzie Boogie," "Heart Resort," (*Heart Resort*, October Spirit)  
 KITTY BARBER—"Pancake Blues" (*Straight and Gay Together*, Open Door/Folkways)  
 HEATHER BISHOP—"Seduced" (*Taste of the Blues*, Icebergg)  
 JUDY CARSELLO—"Lezzie Queer" (*Straight and Gay Together*, Open Door/Folkways)  
 MEG CHRISTIAN—"Ode To A Gym Teacher" (*I Know You Know*, Olivia); "Gym II" (*Turning It Over*, Olivia); "Can't Turn Back" (*Meg & Cris at Carnegie Hall*, Olivia)  
 ALIX DOBKIN—"Amazon ABC" (*Living With Lesbians*, Women's Wax Works); "100 Easy Ways To Lose A Man" (*These Women/Never Been Better*, Women's Wax Works)  
 THERESE EDELL—"Mama Let Your Children Go" (*From Women's Faces*, Sea Friends)  
 THE FABULOUS DYKETONES—"Everyday People" (*The Fabulous Dyketones Live in P-Town*)  
 ROBIN FLOWER—"Babies With Glasses" (*Babies With Glasses*, Flying Fish)  
 JUDY FJELL—"Middle-Aged Body With Teenaged Emotions", "I Love You...But" (*Dance in the Moment*, Honey Pie)  
 MONICA GRANT—"Best Girl," "Coming Out Story," "Miracle Drug on Aisle Three" (*Harbor Girl*, Gans)  
 CONNIE KALDOR—"Jerks" (*One of These Days*, Coyote)  
 PATTY LARKIN—"Dodge Dart," "Not Bad For A Broad" (*Step Into The Light*, Philo)  
 LYNN LAVNER—"You Are What You Wear," "That Festive Little Neighborhood," "Politically Correct" (*You Are What You Wear*, Bent); "A Mother's Lament" (*I'd Rather Be Cute*, Bent); "Something Different" (*Something Different*, Bent)  
 KRISTIN LEMS—"The '50s Sound," "Mammary Glands" (*Oh Mama*, Carolsdatter)  
 MERLE MARKLAND—"Dirty Old Woman" (*Straight and Gay Together*, Open Door/Folkways)  
 DEIDRE McCALLA—"The Cat Song" (*With a Little Luck*, Olivia)  
 JUDY REAGAN—"Rose-Covered Radical" (*Old Friends*, Wild Patience)  
 BETSY ROSE—"In the Very Front Row" (*Live From the Very Front Row*, Paper Crane)  
 JUDY SMALL—"Golden Arches" (*Home Front*, Redwood); "The IPD" (*One Voice in the Crowd*, Redwood)  
 WILLIE TYSON—"Chicken Blues," "I Can't Sleep With You" (*Willie Tyson*, Lima Bean); "You'd Look Swell in Nothing," "Debutante Ball" (*Debutante Ball*, Urana)  
 MARTIE VAN DER VOORT—"Breakin' My Addiction to You," "Menstrual Rag" (*Ready to Move*, Monaday)  
 PAULA WALOWITZ—"Surprise (I'm A Lesbian)" (*Straight & Gay Together*, Open Door/Folkways)

[For the world's most complete free catalog of records, tapes, CDs, and videos by women, write *Ladyslipper*, P.O. Box 3124, Durham, NC 27705.]

Besides, I tried it once and it didn't work.) Many songs fit in this category. "Babies With Glasses" by Robin Flower is one of my favorites. It creates such a funny image and plays on a stereotype that we all have: anyone who wears glasses is extremely intelligent, even if it's an infant. (Of course, on a personal level, I have, ahem, found this to be true.) Another good one is "The Cat Song" by Deidre McCalla. Anyone who's dealt with a lover's "other" relationship has had a good laugh at that one. And cat lovers can chuckle at the cat's antics because *our* felines are absolutely *beyond* doing anything of the sort. Someday, though, I'm going to write a response to that song, from the cat's point of view. "I almost killed your lover today..."

So far, I've focused on lyrics. Music can make a song funny, also. In "Ode To A Gym Teacher," Meg begins the song with a short instrumental rendition of "Take Me Out To The Ballgame." Before she even starts singing, we know the song will make us laugh. "Best Girl" by Monica Grant—another song about lesbians and weddings—also uses musical arrangement effectively. The back-up vocals are reminiscent of the old song "Chapel of Love," a more, shall we say, heterosexual song about getting married. [Hear "Best Girl" on the soundsheet in this issue.] In my song "Nothing," delivery also played an important part. It's a song that parodies the I'm-nothing-without-you love songs that are heard on the radio. The chorus is in a '50s style, complete with

doo-waps. When I played the song in concert recently, the back-up singer got more laughs than I did. There's nothing like a little wah-wah-ooo to send people into hysterics.

Presentation can also make a performance funny. The Fabulous Dyketones are an excellent example of this. The "rock & role" characters they have presented on stage over the last decade are the focus of their performance. They dress up in '50s style costumes that mock stereotypes, both butch and femme. See the article about them in the July 1987 *HOT WIRE*.]

I want to emphasize that not all women's music (and topical music in general) has to be funny to effectively communicate. There are some subjects that cannot be conveyed humorously. And humor does have its limitations—for the most part, the message has to be simple and direct. In serious topical music, more complex messages can be incorporated. And funny love songs are not usually too effective because passion isn't funny. (At least, it's not supposed to be. I find some incredibly mushy songs hysterical—especially the ones that I hear on Top 40 radio.)

I also want to make the point that comedy isn't easy. When I write a song that cracks me up, I don't know if anyone else will laugh at it. There's nothing like singing what I think is a funny line and then hearing silence from the audience. With serious music, there isn't that kind of risk because an immediate, outward emotional reaction is not expected. When I play a heart-wrenching love song, I don't expect my audience to break down in tears. (Unless of course I sing horribly off key.)

Comedy isn't fluff, either, it's serious business. When an artist performs a piece it is done with a lot of thought. She's thinking: What will the audience find funny? What kind of message do I want to get across? Why do I think it's funny? Is it offensive in any way?

*continued on page 60*

**ABOUT THE WRITER:** *Jamie Anderson is a lesbian singer-songwriter whose new album is entitled 'Closer to Home.' Sometimes she cracks herself up.*

**SUPPORT YOUR  
LOCAL WOMEN  
MUSICIANS**



## THERESE EDELL: COMPOSER AND DESKTOP MUSIC PUBLISHER

By Sequoia

Therese Edell was taken aback. The State of Ohio had just said no. The Rehabilitation Services Commission (RSC) would not fund music composition classes for her. No.

It was September, 1988. Therese had recently returned home to Cincinnati from the Michigan Womyn's Music Festival where she had been delighted with the premiere performance of her latest work, "This Longest Night." It represented a new musical arena for her, a venture into classical composition in the form of a vocal quintet. She wanted to continue in this new direction. So why did they say no, this Rehabilitation Services Commission?

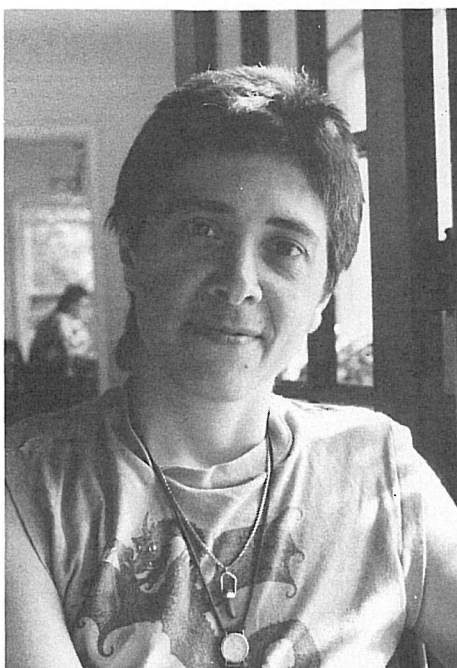
It seems the State of Ohio needed Therese to think bigger.

Their requirement planted a seed in Therese's fertile and practical imagination—a seed which, with nurture and care, has grown into Transmusic, her desktop music publishing business.

In the early 1970s, when the women's music industry was bursting into being all over the country, Therese was one of the pioneers. Accompanying herself on guitar, she began her performance career in 1972 in Cincinnati coffeehouses, bars, and restaurants. Soon she had a partner, bass player Louise (Bess) Anderson. Betsy Lippitt (vocalist, violinist, and guitarist) joined them occasionally, and they performed together as Lady Grace.

Beginning in 1974, Therese took to the road with her original songs to perform on the women's music concert and festival circuit. She had prepared well for this time. Between the ages of six and eighteen, she had studied seven musical instruments: accordion, piano, saxophone, cello, bassoon, guitar, and baritone horn. In 1968 she accepted a music scholarship to study at the College-

**ACCESS articles present viewpoints and information about issues of accessibility within the women's music and culture network.**



Car Anderson

**Therese Edell: "I've written some beautiful music that makes people feel real good when they hear it...To do that, I don't have to walk around."**

Conservatory of Music at the University of Cincinnati, from which she graduated with a bachelor's degree in music in 1974.

Therese recorded her first album (*Prophecy's Child*) in 1970, when she was twenty years old. Her second album, *From Women's Faces*, was recorded on her own Sea Friends Records label in 1977. She went on the first of several tours across the United States and Canada to promote the album in 1978. (*From Women's Faces* is still available through women's bookstores and music distributors; *Prophecy's Child* is now an out-of-print collectors' item.)

Over the years, Therese has explored other avenues in addition to music. Her droll humor combined with a raconteur's ability to make mundane announcements into high entertainment made her an ideal Night Stage emcee at

the Michigan Womyn's Music Festival, a role in which she has served for a number of years. Spontaneous dialogues were common between Therese and the thousands assembled.

Along with her partner Teresa Boykin, she has also done sound and production for women's events and festivals through the years under the business names of Sea Friends Sound and Sea Friends Productions.

As she was carving out her significant niche in the blossoming women's culture, a new element entered Therese's life. Initially known only to her closest friends was the fact that she had been diagnosed as having multiple sclerosis in 1977, the same year she first sang at the Michigan festival. [Multiple sclerosis is a degenerative neurological disease, with a highly unpredictable prognosis.] For several years during the early course of living with MS, she proceeded with concerts, tours, and local gigs in Cincinnati, pursuing her dreams and plans. But inch by inch, MS snatched away critical physical abilities, and there came a time when she could no longer play the guitar, no longer sing with full vocal strength, no longer walk without help, no longer be a traveling musician, no longer...

The gradual progression of disability has been the hardest part of the disease to deal with, according to Therese. "If I had gotten into a wreck running into a wall on my motorcycle, I just would have had all this disability to deal with at once," she says. "But with this, it's been losing little bits here and there: a little bit today, a little bit tomorrow, a little bit maybe later on this afternoon. It's having to make adjustments in your mind and daily stuff constantly, and that's been really the hard part."

But Therese is tenacious. With the help of festival organizers, her Night Stage work at Michigan became a "voice-over" arrangement. This role, along with her narration of the festival's first orientation video, led ultimately to Therese's

full-fledged unofficial recognition as "The Voice" of the Michigan Womyn's Music Festival.

Instead of going out on stage, she sits behind the scenes. Between musical sets, she weaves humor into the announcements she makes, and shares anecdotes and commentary into an offstage microphone. She likes this arrangement. "It's really funny," she says. People will say stuff—they talk to me as if the women [who work at the festival] won't take the trouble to get me out on stage. The truth is they would give me anything I wanted. It's my choice, my preference."

Therese has also sought new ways to use her musical talents. "This Longest Night" so impressed Kristan Aspen and Janna MacAuslan (Musica Femina) that they commissioned Therese to do a work for them. The result is "38: 3 Sections, 8 Yrs" for flute and guitar. It is featured on Musica Femina's latest CD and cassette *Returning The Muse To Music*.

Receiving this commission in the summer of 1986 is what led Therese to seek the assistance of the Ohio Rehabilitation Services Commission in the first place. "I thought what I needed was a composition class or two, so I asked Mary Spengler if the State of Ohio would buy them for me. She said 'No, no, I'm sorry, but what we have to do is make a substantial and significant contribution, so that you can obtain employment. A couple of classes aren't going to get you a job or make you self-employed'."

"That part about 'significant and substantial contribution' pushed me to think," Therese recalls. "'This Longest Night' was the last thing I wrote by hand. I'm unable to write by hand today, but with the computer, one finger at a time, I can punch in notes. After talking with Mary, I started thinking self-employment, computers, on and on."

It was not a far-fetched idea. By that point in her life, Therese had a respectable background with computers. As early as 1973, she had worked with the IBM Magnetic Cards word processor at a local company in Cincinnati, and at two other firms she learned and taught computer-based phototypesetting. Prior to talking with the State of Ohio's representatives, she had her own Apple II Plus computer on which she did word processing and programming in Basic. In addition, she had completed computer courses with both Apple and Radio Shack.

Around the time that Therese was mulling Mary Spengler's challenge, an

article on desktop music publishing appeared in the computer magazine *Macworld*. "The age of music processing is dawning, and the birth of desktop music publishing is imminent," the article boldly stated. Once again, as she had done more than a decade before with the women's music industry, Therese Edell decided to seize the moment and become part of a new musical trend.

For practical assistance, Mary Spengler (who had become Therese's counselor with RSC) connected Therese with the Ohio Technology Transfer Organization, which helped her to write a business plan. At the end of March 1987, Therese presented her book-size business plan, including eleven highly commendatory letters. She also showed one song ("Jody's Broken Nose") from a videotape which had been made during her performance at the 1983 National Women's Music Festival in Bloomington.

Therese's hard work paid off. The RSC gave Transmusic the music processing system she had asked for. To her already purchased Ensoniq ESQ-1 synthesizer, the state added a MacIntosh Plus computer with twenty megabyte hard drive and an Apple Laser Writer printer. Of the software they gave her, she most often uses Mark of the Unicorn's Professional Composer and Performer, Page Maker's Desktop Publisher, and the Write Now Word Processor.

The goal of Transmusic, according to Therese's business plan, is "to enable an intelligent woman, once a travelling, performing artist, to earn her own living in music, a world she has known well for thirty years." The services offered by Therese through Transmusic include composing, desktop music publishing, leadsheeting, transcription, music copying and engraving.

"My favorite kind of stuff from others is when they give me a rough copy, and I copy it over," she says. "Kay Gardner did that with 'Viriditas,' which is one of her newest works." But most dear to her heart, Transmusic enables Therese to compose ("which is what I wanted to do in the first place," she says).

On March 10, 1990, two days before her fortieth birthday—"the penultimate day of my fortieth year"—Therese will be honored in "a choral birthday celebration" in Cincinnati. Entitled *From Womyn's Voices...For Therese*, it will feature Therese's works spanning the last fifteen years. The earliest is "Emma," written in 1975; the most recent are the 1989 compositions "It's A Blue Moon" and "Heart

Of Mine." To perform the choral arrangements, the Atlanta Feminist Women's Chorus will join with MUSE, the Cincinnati Women's Choir, along with instrumentalists and vocalists Kay Gardner, Sue Fink, Betsy Lippitt, and many others. The event will probably be recorded by engineer/album producer Karen Kane.

The concert is helping Therese toward one of her goals: to compose and arrange her music for choir and instruments. "A lot of people write music that they want synthesizers to play. What I want my synthesizer to do is show me a pretty good representation of what live instrumentalists can do. I want real people to do my music," she says. "Choirs are really neat. I love it when people breathe together all at once. Like a woodwind quintet. They take a breath in, and then they make sound. It's great."

Therese wants to get in on the early rehearsals. "That's where the exciting parts happen, the real steps of progress," she says. "They learn one little tiny thing, light bulbs go off, and then they sing it exactly how you want to hear it."

Therese Edell today has a great deal of love and support in her life. First among her support persons is Teresa Boykin, her significant other for more than twelve years.

"We finished recording *From Women's Faces* in 1977," Therese recalls, "which just happens to be when I met Teresa and fell madly in love with her." Thence ensued a profoundly important relationship, which Therese values deeply.

Other support people for Therese include a broad network of friends who come several times daily to her home to help her with basic personal needs.

"Learning how to ask for what I need was really important," she says. "I thought I was isolated in the world, that I was in this by myself. When Teresa came into it, I thought I was in it with just one other person. And then it became very clear that I could neither ask her to do everything, nor expect her to do everything, nor feel bad when she chose to have her own life. I love her so much, and I want her to do and be what she needs to be in this world. Because of that, I had to open up enough to let other people help me out. In so doing, it's like I share a lot of friendships with women and some men that I would never have even spent

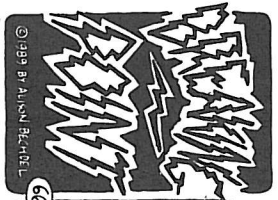
*continued on page 63*

**ABOUT THE WRITER:** *Sequoia is a Cincinnati-based feminist writer with a passion for lovingly documenting our evolving women's culture.*



# DYKES TO WATCH OUT FOR

By Alison Bechdel



65  
MOS HAVING A CRISIS.



66  
HARRIET! THANK GOD YOU'RE HERE!



67  
MO, WHAT'S WRONG? DID SOMETHING HAPPEN?



68  
I... I DANK AT FIRST I THOUGHT I WAS JUST PREMENSTRUAL... THEN I THOUGHT MAYBE IT WAS A FOOD ALLERGY. I KNOW, LIKE FROM THAT GAZED DRINK I ATE. KIDDY?



69  
THE BAD GUY'S ARE WINNING, HARRIET, AND I'M TIRED!



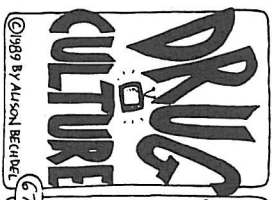
70  
I'M TIRED OF RECYCLING ALL MY BOTTLES AND NEWSPAPERS! WHY CAN'T I JUST THROW THEM OUT LIKE EVERYONE ELSE??



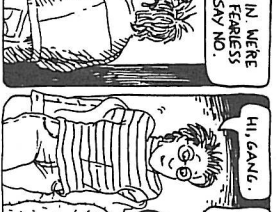
71  
I WANT REAL FURNITURE, AND A NEW CAR, I WANT A WASHIR AND A DRYER, D YOU HEAR ME? I DON'T EVER WANT TO GO TO THE LAUNDRY WITH AGAIN!



72  
I WANT A 27 INCH GEORGE YEST WITH REMOTE CONTROL, HARRIET!  
HON, PUT THE TV DOWN!



73  
MOS NOT FEELING QUITE HERSELF LATELY?



74  
HI, MO? GIMON IN HERE WATCHING OUR ESPRESSO LEADER JUST SAY NO.



75  
HI, GANU.  
UH-OH! REMEMBER THE LAST TIME YOU WATCHED A PRESIDENTIAL ADDRESS, MO? YOU REALLY BLEW A GASKET.



76  
I'LL BE OKAY, I PROMISE I WON'T THROW ANYTHING THIS TIME.  
SHH! LISTEN!  
...BEET UP LAVI ENCRAGEMENT BUILD MORE PRISON SPACE...  
RIGHT ON! THAT'S WHAT I'VE BEEN SAYING ALL ALONG! WHAT THIS NEIGHBORHOOD NEEDS IS A GOOD TALL!



77  
YEAN! AND TAKE THE MONEY FOR IT FROM FEDERAL HOUSING PROGRAMS? THAT'LL TEACH THOSE POOR UNDERPRIVILEGED DRUG ADDICTS A THING OR TWO? RIGHT? MO?



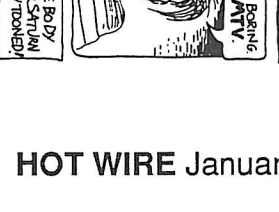
78  
DO YOU GUY HAVE ANYTHING TO BRING? I COULD GO FOR A CAR BOTTLE BEVERAGE AND SOME CAFEINE AND NUTRASHINE!



79  
WHAT?  
MO, ARE YOU CRAZY?  
...BLACK BY BLACKS, CHUD BY CHUD...  
NO? AREN'T YOU GONNA SAY SOMETHING ABOUT HOW BOTH IS A RACIST ATTITUDE BEST? WITH EITHER ATTITUDE??



80  
OR HOW HE SHOULD DO SOMETHING ABOUT DOMESTIC AND RACISM HERE INSTEAD OF BLUNTING UP SOUTH AMERICAN GOV'RNMENT?  
SOME HIGHLY PROCESSED, HEAVILY SATED SNACK FOOD WOULD ALSO HIT THE SPOT!  
WEIRD!  
SHE FEELS A LITTLE FEWERISH.  
NOT AREN'T YOU EVEN GONNA POINT OUT THE HOMOY OFR GUY WHO ONCE RAN THE C.I.A., THAT EASTON OF COULDT PREKONGE AGAINST CRACK?



81  
AND TO COMBAT THE THIS LOOKS LIKE THEY LIVE I PROBE SENDIN 2 BILLION DOLLARS IN MILITARY AID TO GERMANY, YERU, AND BELVIA...  
HEY! THIS GUY IS BEING SMATTERS OF SHYIN RETURN? SRY TOUNED!  
LET'S WATCH AN TV.

# ON STAGE AND OFF

## MAKING A DIFFERENCE

By Wes

I was afraid to write this article because it represented the next step towards achieving success. As an alcoholic, I know best how to sabotage my own career.

What I have come to realize in my recovery is how to focus my life and my career so that I may do the best for myself and those around me.

I selected "If You Listen to Your Heart" for the soundsheet in this issue of *HOT WIRE* because it best describes where I am right now. I can accept that I need only to do my best. Failure can only come when I don't try.

In the past, I measured my success by someone else's standards, repeatedly setting myself up for failure. By those standards, money equalled success, and the more money I made the more successful I would be. Only recently did I realize that those standards were not meant for me. Today, I have redefined my standards; I set daily goals for myself and maintain realistic expectations. If at each performance I am able to touch one person's life, then I feel I have done what I set out to do. Sometimes I need to re-adjust my thinking to scale down the expectations—I forget that I can only be in one place at a time and that there are only twenty-four hours in a day!

In performance, I sing and speak about relationships, abuse, recovery, and the importance of a positive self-image (among other issues). I encourage my audiences to think about, not just listen to, what I'm saying. Too frequently people are unaware of their emotional and spiritual needs, or they are often just trying to escape life. I don't let them get away with that. There are important issues in everyone's life that need to be addressed, and it's interesting as well as frightening to see some of their reactions. Whether the topic is a problem relation-

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



Susan Wilson

**Wes:** "My performances are not all therapy sessions, of course. We have fun, too."

ship or that next-to-perfect one, I can always sense that people are relating to what I'm saying. When I ask people in long-term relationships what they believe has kept them together, the response is usually "communication" and "spirituality." Through my own recovery process I have realized that healthy relationships depend upon these two elements for growth, nurturing, and longevity.

The abuse and recovery topics are familiar to my audiences, and the emotion can sometimes run pretty high. When I talk about abusive relationships, I place special emphasis on the fact that abuse can be physical, mental, or emotional—and that we must recognize that we have choices. One choice is to walk away.

It isn't always easy for some of the people in the audience to listen to a perfect stranger talk about pieces of their lives that they may not have dealt with yet. It's always unnerving to look out and see someone in tears, but I feel that I have to talk about these issues. I've been there, and I know how important it is for people to understand that they are not alone in their struggles. It also helps to prevent people from idealizing me and my life in

performance. We tend to forget that performers are people with their own set of issues and problems.

My performances are not all therapy sessions, of course. We have fun, too. At each performance I read some inspirational passage—just to give them something else to think about—and then I give them crayons and paper and ask them to draw something pertinent to what I've read. I was afraid of this, too, at first. I was unsure about how the idea would be received, but I was very pleasantly surprised to discover how cooperative and eager audiences could be. Sometimes the drawings get appropriately intense, but other times they are humorous and light-hearted. It's important to maintain a good sense of humor in the face of all the struggle. We can't take ourselves *too* seriously.

It's always very rewarding to receive letters from people who tell me that they find my music and my performances inspirational. There are times, however, when I find my personal and professional integrity being questioned. After repeated appearances at a lesbian/gay establishment, I was asked by the management not to talk about my struggle with alcohol in my introduction to "Life's Just a Game" (a song I wrote during my first months of sobriety). During this introduction I never implied that anyone else had a drinking problem, but I was making "the regulars" at the bar uncomfortable. Perhaps I was pushing some buttons and forcing some people to think about how alcohol was affecting *their* lives. The request for compromise continued as I was asked not to perform "I Am Gay" (a song of self-affirmation about how it's okay to be who we are). It was evident that this establishment did not share my vision and was neither concerned nor impressed with my efforts to strengthen the awareness of my

*continued on page 56*

**ABOUT THE WRITER:** Wes can be reached through Night Vision Productions, P.O. Box 249, Kittery, ME 03904.



## FREESTYLE

# MAESTRA BRICO REMEMBERED

By Kay Gardner

"Don't call me Antonia. I am Dr. Brico or Maestra," she said, reprimanding a young person who had assumed an intimacy Antonia Brico could not accept. Ever since Judy Collins' award-winning documentary film, *Antonia: A Portrait of the Woman* (1974) had been shown throughout the U.S., people had been drawn to this feisty, feminist orchestra conductor and teacher. On the one hand, Brico was flattered by the new recognition; on the other, she demanded the respect due an artist of her generation and background.

This past August in Denver (her home for over four decades), Antonia Brico—founder of the New York Women's Symphony in 1935 and one of the few women to gain international recognition as a conductor—died at eighty-seven.

I saw *Antonia: A Portrait of the Woman* and it rekindled the spark that had fired my ambitions when I was nine years old, the age I was when I first watched an orchestra conductor. Never mind that it wasn't great music being played. The baton, a magic wand, had the power of pointing to an instrument and summoning its sound immediately. The baton-wielding musician could raise arms and with a beautiful dance draw a myriad of moving sounds. I knew then: "I must have that wand."

Years passed. I became student director of my high school band. The sounds that came to me in that role were hardly wonderful, but the feeling of the conductor's dance thrilled me. I knew that when I went on to college I would study to be a conductor. I longed to lead an orchestra in Shostakovitch's *Fifth Symphony* and other great works, but I'd never seen (nor had I heard of) a woman orchestral conductor. I *had* seen a woman lead a high school band, so that's what I

**FREESTYLE:** The musings and experiences of Kay Gardner, who has been deeply involved in women's music and culture since 1973.



Early Antonia Brico

decided to pursue.

My dreams were not supported by the University of Michigan School of Music. Even though the professor of orchestral conducting was the notable Elizabeth Green (author of *The Modern Conductor*), she did not encourage me or any of the other young women in her class. Was it because she knew that only the young men would get the jobs? Was it because her own dreams of conducting orchestras were thwarted? In my junior year I flunked out of music school for not "working up to [my] potential."

And so, fifteen years later—after eleven years of marriage, motherhood, coming out as a lesbian, divorce and earning a masters in music—I saw Collins' film on Antonia Brico and wept, "There *are* women who conduct orchestras!"

In 1977, before Thanksgiving—during a West Coast tour that took me to Denver—I called Dr. Brico and was told I could come observe a lesson and then visit with her afterwards. Her studio held two Steinway grand pianos facing each other across a room cluttered with knick

knacks and kitchy ceramics on every possible flat surface along with doilies, scores, and photographs. The walls, floor to ceiling, were covered with reproductions of paintings of the "Old Masters," composers such as Bach and Haydn, and signed photographs of Toscanini and other famous conductors. In prime positions were signed photo portraits of the two teachers Brico had traveled halfway around the world to be with: the Finnish composer, Jean Sibelius, whose symphonies most deeply touched her; and the great humanitarian and organist Dr. Albert Schweitzer, for whose presence Brico journeyed deep into Africa.

The conducting student that day was Lenore, who had brought a score of the Tchaikowsky *Second Symphony* to study, but Brico wouldn't teach it because she had never conducted it. Brico asked if Lenore could prepare a concerto, and Lenore said, "Yes, the Scriabin concerto."

"WHAT!" the Maestra haughtily exclaimed. "Not that! Start at the roots. Beethoven or Mozart. You don't start on top!"

Lenore left and I was left alone with Dr. Brico, who was preparing for a guest conducting engagement in Brussels. She was preparing Debussy's "La Mer," and was nervous about it because it's such a "huge score." She talks about getting up in front of a new orchestra. "You have to sell yourself in the first minute...with technique. It's not enough to be musical; one must have technique."

I had a lesson the next day. Brico asked to see my beat patterns, asked me to play something on the piano (I played my "Rhapsody"). "Stiff," she said. (I was nervous.) Then she asked me to do some score reading, which essentially is sitting

**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*.

at the piano and sight reading a full orchestral score with all its parts and transcribing it down to a piano score.

When my concert tour was over I informed Wise Women Enterprises, the record label I co-founded, that I wasn't returning to Maine right away. Instead I'd be staying in Denver for two months of intensive study with Dr. Brico. I had very little money, just enough to rent a spinet piano for two months. My new friends Suzanne Pierson and her partner Saba J. Early lived in a very large, wonderful apartment in a condemned building on Ogden Street where there were two small back rooms in which I could live and work. I'd teach music lessons, get food stamps, and live very simply while devoting my time to my conducting studies.

Lessons consisted of an hour of baton training and score reading. "The most important beat is the downbeat," she said. "If you don't start with a good downbeat, the musicians will *never* look at you." Brico was not an easy teacher; she could be merciless. But underneath the strictness was a warm, caring heart.

I practiced for hours each day, and trained like an athlete, swimming almost a mile daily and doing yoga (Saba taught classes) four nights a week. I spent some time composing as well, finishing "7 Modal Improvisations," which I wrote to help my Denver students learn the Greek modes, and developing the concept for what was to become *A Rainbow Path* (which wasn't finished until 1984).

Early one evening I brought my guitar with me to my lesson. Afterwards she asked, "Where are you going with that?"

"There's a really good natural foods restaurant near here that lets musicians sing for their suppers," I said. "I'm going to perform."

She pondered, looked interested, and suddenly said, "I'm coming with you."

It was raining, so she put on her rubbers, grabbed her umbrella, and off we went to The Good Earth (or some such similarly-named establishment—Denver had many).

As I was singing, I watched Brico visit tables, urging the little children to be sure to finish everything on their plates, especially their vegetables. After I had sung and played for a half-hour the Maestra and I ate from a delicious vegetarian buffet. It was still raining when we left. Etched permanently in my memory is the picture of me chivalrously holding her umbrella, Brico holding my arm as we walked to the car after our "date."

Before I left Denver, Brico gave me very encouraging words about my potential as a conductor. What a different experience it was than the one I'd had as a student in Ann Arbor so many years before. Perhaps it was because I was mature now and very committed to conducting. Since she was booked to conduct East Coast orchestras from time to time, we agreed that I would apprentice with her by studying the scores she was preparing and coming to the engagements with her.

I applied for and got a grant from the Money for Women Fund. This paid for me to join Dr. Brico in New Jersey and New York City during the next year. It was kind of amusing that she'd introduce me as part of her "entourage"...an old world kind of concert artist's lifestyle. (Brico was the first American to graduate in conducting from the Berlin Conservatory.) At Glasgow College in New Jersey, where she came accompanied by Carol, one of her more frilly young piano students, I overheard the orchestra's timpanist call me Brico's "butchy protege." And I suppose Carol was the femme.

At the 1978 National Women's Music Festival in Champaign-Urbana, I made my orchestral conducting debut, conducting my own *Rainforest* under the watchful eye of the Maestra, who came as guest conductor. These festival ensembles were

musician who sported beard and sideburns really shocked her.) But she handled it well and conducted to roars of approval and affection from the respectful if classically uneducated audience.

The conducting bug had bitten me very hard. Later that summer, after I'd moved to Cambridge, Massachusetts to co-found the New England Women's Symphony, Brico ordered me to enter the National Adult Conducting Competition in LaCrosse, Wisconsin. She'd be guest conducting there. Strangely enough, who was on the faculty teaching conducting technique? Elizabeth Green! This time Green was friendly and very encouraging to me, even though I was not allowed to compete because I didn't have an orchestra. (I competed the following year once NEWS was launched.)

In the fall of '78 Brico conducted the Brooklyn Philharmonic. She stayed at the Wellington Hotel, the musicians' favorite hang-out just around the corner from Carnegie Hall. I can't remember much about our time together there except that she caught garlic or onions on my breath.

Horrified, she urged me to suck a couple of her Sen-Sen and to abide by the rule: "Conductors must not eat onions or garlic, and they must not sweat." I assured her, somewhat humoring her, that Sen-Sen and deodorant would be packed in



Dr. Antonia Brico and the Women's Orchestra at the Fifth National Women's Music Festival (1978, Champaign-Urbana).

"pick-up orchestras" in that they were comprised of whomever showed up at the festival. Fortunately, at that year's festival a fair number of classical musicians came, especially after hearing that Brico would be there. She was a bit taken aback, though, by the casual attire of the mostly lesbian orchestra. Shorts and hairy legs just didn't quite fit into her corset and gown mentality. (And the one dyke

with my scores and baton.

The last time I saw Antonia Brico conduct was in the spring of 1979 when the New England Women's Symphony invited her to guest conduct on our third concert. She conducted two works, Elinor Remick Warren's "The Singing Earth" and Germaine Tailleferre's "Concertino for Harp and Orchestra" (which was record-

*continued on page 58*



## HOTLINE from page 27

funds could have an effective fundraising tool. It is available in VHS only. National Network of Women's Funds Video, 141 5th Ave. #7-S, New York, NY 10010. (212) 460-8731.

The 1989 LOS ANGELES INTERNATIONAL LESBIAN & GAY FILM/VIDEO FESTIVAL, held last July, had a record forty-six films from more than a dozen countries, said *Lesbian News*. The 1989 festival included full-length features, documentaries, videos, shorts, and major retrospectives from several outstanding filmmakers.

The fifth INTERNATIONAL WOMEN'S FILM AND VIDEO FESTIVAL held in Montreal last June had a vast selection of local, national, and international films and videos, including *Johanna d'Arc of Mongolia* by Ulrike Ottinger. The 1989 festival paid tribute to actress DELPHINE SEYRIG, Quebec filmmaker ANNE CLAIRE POIRIER, and video-maker LYN BLUMENTHAL.

*Feminist Bookstore News* says that word of mouth, grapevine, and reliable sources have indicated to them that there's a movie in the works for Jane Rule's *MEMORY BOARD*, maybe hitting the screens within the next two years. Also in the works—heard but not confirmed by *FBN*—is a made-for-TV version of Suzy McKee Charnas's *VAMPIRE TAPESTRY*.

Chicago Filmmakers—organizers and sponsors of the CHICAGO LESBIAN AND GAY INTERNATIONAL FILM FESTIVAL—held its ninth festival last November. It is the second oldest gay/lesbian film festival in the U.S. and is recognized as one of the major showcases of its kind in the world. They showed more than twenty feature films, twenty-five short features/film shorts, and thirty videos, from the U.S., West Germany, France, Canada, Great Britain, Australia, Hungary, Portugal, Japan, Ireland, the Netherlands, Belgium, Switzerland, New Zealand, and the U.S.S.R.

## PUBLICATIONS

The OLIVIA RECORDS GIFT CATALOG includes a wide and interesting array of music, books, crafts, and gifts that are of special interest to women. (Our editor Toni Jr. says if the *Ladyslipper* catalog and the Lillian Vernon catalog had a baby catalog—conceived at Michigan—it would be something like this.) The new catalog has art direction by LAURA PARKER and photography by CAROL ROSSI. Catalog c/o Janet Smith, Olivia Records, 4400 Market, Oakland, CA 94608.

From the Long Awaited Department: *NOTE BY NOTE: A Guide to Concert Production* is expected to be published this winter. *Note By Note* c/o Redwood Records, 6400 Hollis St. #8, Emeryville, CA 94608. (415) 428-9191. And *WOMEN'S MUSIC PLUS: Directory of Resources in Women's Music & Culture* is also

in production, for those who are still curious. Women who ordered one but never received it should send their name and current address. *Women's Music Plus* c/o Lynn Siniscalchi, 5210 N. Wayne, Chicago, IL 60640.

*ACHÉ: The Bay Area Journal for Black Lesbians* has resisted charging for the publication because they didn't want to make it unavailable for women who didn't have money to buy it. At this point, however, the monthly publication can only afford to print 400 copies—not nearly enough to go around. *Aché* is intended to be a journal for Afro-American lesbians, though it is read by people of other communities. It is of course essential that the Black lesbian community has enough copies first. Donations from all concerned women are needed. (Shirts with two great designs are also sold as fundraisers.) *Aché*, P.O. Box 6071, Albany, CA 94706. (415) 824-0703.

*FIGHTING WOMAN NEWS*, the women's martial arts publication, is for sale. It has been around for fourteen years/forty issues. Price is negotiable; includes the mailing list, inventory of back issues, how-to books, and support/advice from the current owner. Valerie Eads, *FWN*, P.O. Box 1459 Grand Central Station, New York, NY 10163.

The ISRAELI LESBIAN ORAL HISTORY PROJECT needs volunteer transcribers. Tracy Moore, 1525 S. Stanley, Los Angeles, CA 90019.

The newsletter *DYKES, DISABILITY & STUFF* is published by a collective, not all of whom live in Boston. They "dislike the medical model and love women." All types of disabilities and disability issues covered. *Dykes, Disability & Stuff*, P.O. Box 6194, Boston, MA 02114.

*Cheers* to the September 1, 1989 issue of *TV GUIDE* for giving a "Jeers" rating to smirking Maury Povich, who filled the TV screen with one after another of the most revealing bikini shots that the show *A Current Affair* could get its grubby little mitts on—the whole time a NOW spokeswoman was explaining the proposed boycott of *Sports Illustrated's* annual swimsuit issue.

"Caper in the Castro" is the first LESBIAN/GAY COMPUTER ADVENTURE/ MYSTERY GAME. It features animation, graphics, text, and sound, and is compatible with Apple's HyperCard application, according to the *Lesbian News*. The game is being distributed without cost by its author C. M. Ralph, and can be obtained from Fog City Computer Bulletin Board, modem line (415) 863-9697 and through GayCom, the Nationwide Gay and Lesbian Communications Network. The author requests that if you play the game and enjoy it, that you make a donation to an AIDS-related charity of your choice for whatever amount you feel is appropriate.

After a year's break, *MATRIX* resumed publication with its September, 1989 issue. *Matrix*, 108 Locus St. #13, Santa Cruz, CA 95060.

*OUT/INSIDE*, a fledgling newsjournal focusing on lesbian prisoners, has begun publishing in Oakland, according to *Hag Rag*. Edited by Barbara Ruth, the new publication is expected to be published three times per year. The publication is free to incarcerated women. *Out/Inside*, P.O. Box 2821, Oakland, CA 94609.

*ON TARGET* is a new monthly publication aimed at women over forty and their friends. *On Target*, P.O. Box 386, Uncosville, CT 06382. (203) 848-3887.

A new bimonthly newsletter, *STRATEGIES*, focuses on digging out financial resources available to feminists and their organizations in the U.S. and Canada. They will be relating successful fundraising strategies and resource information. *Strategies*, P.O. Box 162, Port Murray, NJ 07865. (201) 689-8817.

## SUBMISSIONS SOUGHT

A literary ANTHOLOGY BY, FOR, AND ABOUT BLACK LESBIANS is seeking poetry and short fiction. Send unpublished submissions/queries by April, 1990. Terri also is seeking WOMEN WITH DREADLOCKS for an anthology. Photographs and women's words are wanted on the experience of locking their hair. Manuscripts/photos/queries with SASE to Terri Jewell, 211 W. Saginaw #2, Lansing, MI 48933.

Panopticon seeks WOMEN COMPOSERS to complete a form. They are trying to document and disseminate information on music by women composers which has not had exposure, be it through performance, recording, or publishing, according to the *International Congress on Women in Music Newsletter*. Panopticon, 625 Broadway 10th Floor, New York, NY 10012. (212) 475-4401.

Assistant Professor of Music is researching MUSIC FOR BRASS INSTRUMENTS BY WOMEN COMPOSERS. Details of particular pieces—especially (but not limited to) music for trombones—wanted. Jo Davis, Department of Music, Eastern Washington University, Cheney, WA 99004.

Papers/presentations about LESBIAN ARTISTS of the past or present sought for a panel entitled "Lesbian Artists: Reclaiming the Past, Defining the Present," for the Women's Caucus for Art conference February 12-15, 1990 in New York City. Tee Corinne, 1199 Sunny Valley Loop, Sunny Valley, OR 97497.

The Women's Press—an integral part of the development of Canadian feminism since 1972—continues to move steadily toward ensuring that feminism is also ANTI-RACIST. They have rewritten submission guidelines to be stronger. As an anti-racist publisher with a commitment to cultural self-determination, they will not publish work in which writers attempt to "speak from the mouths" of those who they are not. Manuscripts from women of all cultural backgrounds sought. The Women's

Press, 229 College St. #204, Toronto, Ontario, Canada M5T 1R4.

Silverleaf Press is seeking short stories, poems, essays, and cartoons for an **ANTHOLOGY OF LESBIAN HUMOR**. Manuscripts or drawings, with SASE to Ann Larson and Carole Carr, Silverleaf Press, P.O. Box 70189, Seattle, WA 98107.

Women interested in starting a **FAT LESBIAN NEWS-LETTER** seek writing, subscriptions, and a name for the publication. Jasmine Marah, 1442A Walnut Street, Box 347, Berkeley, CA 94709.

Writings sought for a **MEMORIAL DEDICATED TO PAM MARTIN** who died May 16, 1989. Pam was a women's music producer, active in the Atlanta Lesbian Feminist Alliance and a haircutter at the festivals. Manuscripts, photos, anecdotes, items to: Kentucky Collection of Lesbian Herstory, c/o Iandras Moon-tree, P.O. Box 1701, Louisville, KY 40203.

Women's stories about the deaths of their mothers sought for an anthology that speaks to the specific grief of **WOMEN LOSING THEIR MOTHERS**. First person narratives, short stories and essays are welcome. SASE to Helen Vozenilek, P.O. Box 18, Berkeley, CA 94701.

The *Conditions* collective is now accepting submissions for **CONDITIONS 17: THE EROTIC**. Deadline is February 1, 1990. SASE to *Conditions*, P.O. Box 159046, Brooklyn, NY 11215.

Jan Hardy (*Out Here Flying*) is editing a collection of **LESBIAN EROTICA**, to be published by Sidewalk Revolution Press in late 1990. SASE to Sidewalk Revolution Press, P.O. Box 9062, Pittsburgh, PA 15224.

*Bridges: A Journal for Jewish Feminists and Our Friends*, is for critical constructive dialogue and creative expression that explores **JEWISH FEMINIST IDENTITY** and that considers both Jewish and female existence and activism in relation to the movements for political, social, economic and cultural change. Seeking material in a variety of forms and lengths. SASE to *Bridges*, P.O. Box 18437, Seattle, WA 98118.

Submissions sought for a book on **LESBIANS RESPONDING TO AIDS**, focusing on the experiences of lesbian caretakers and those who have lost close friends and/or family members. Book Project, 1414-17th St. NW #802, Washington, DC 20036.

The **OHIO LESBIAN ARCHIVES**, established by the Cincinnati Lesbian Activist Bureau, is seeking books, periodicals, letters, posters, slides, tapes, oral histories, photos, videos, essays, etc., according to *dinah*. Archives members can be reached through Crazy Ladies Bookstore, 4039 Hamilton Ave., Cincinnati, OH 45223.

Susanna J. Sturgis is collecting short stories, personal essays, journal entries and poems for

a feminist anthology that shares our experience, strength and hope of **INTEGRATING FEMINISM AND RECOVERY** and the wisdom of our own varied cultures and traditions. Particularly sought are short personal essays that address one or more of the Twelve Steps from a feminist perspective. Deadline is February 15, 1990. Susanna is also collecting stories for a second **ANTHOLOGY OF SPECULATIVE FICTION** (science fiction/fantasy, mythmaking) by and about women. Deadline is January 15, 1990. Manuscripts/queries with SASE to Susanna J. Sturgis, P.O. Box 39, West Tisbury, MA 02575.



Submissions from **LESBIAN COUPLES WHO HAVE HAD COMMITMENT CEREMONIES** sought for an upcoming book. SASE to CONANT, P.O. Box 744, Buffalo, NY 14209.

HerBooks is creating an anthology on **LESBIAN AND GAY TEACHERS AND STUDENTS**. Seeking narratives/essays/poetry from teachers, students, parents, administrators, counselors, and aides. SASE to HerBooks, P.O. Box 7467, Santa Cruz, CA 95061.

**WOMEN AND CANCER ANTHOLOGY** (Cleis Press) is seeking submissions in all forms. Judith Brady, 62 Sussex St., San Francisco, CA 94131.

*Sinister Wisdom* is soliciting manuscripts and artwork with a strong emphasis on work by Italian-American lesbians and from all women Italian descent for a **SPECIAL ISSUE ON ITALIAN-AMERICAN WOMEN**. Deadline is February 15, 1990. SASE to SW c/o Denise Leto and Janet Capone, P.O. Box 3252, Berkeley, CA 94703.

*La Bella Figura* is a literary **JOURNAL FOR ITALIAN-AMERICAN WOMEN** with a

special welcome for lesbians. SASE to Rose Romano, P.O. Box 411223, San Francisco, CA 94141-1223.

Short stories, poems, essays, autobiographical sketches, and oral histories wanted for a forthcoming collection on the experience of **LESBIAN IMMIGRANTS IN THE U.S.** Especially encouraged are works from undocumented, older, disabled, and Third World lesbian immigrants, as well as those for whom English is a second language. Anonymous contributions are fine; all submissions are strictly confidential. Submissions/ SASE to The Project c/o Lundy, 3 Madison St., Cambridge, MA 02138.

*Gallerie* is producing one book-length annual and three magazines each year featuring **WOMEN ARTISTS** from across Canada and the U.S. Entries from women artists and writers are welcome. Deadlines are December 31 and June 1. Caffyn Kelley, Editor, Gallerie Publications, P.O. Box 2901, Panorama Dr., North Vancouver, BC, Canada V7G 2A4.

The Liz Long Gallery of Portland had a **WOMEN AS SURVIVORS SHOW** in the fall of 1989. The Communities of Women Art Show represented art by a variety of women artists. Themes artists were encouraged to consider through art included surviving the Holocaust, rape, incest, sex role stereotyping, discrimination, and sexual harassment. SASE to Survivors Guidelines, P.O. Box 12061, Portland, OR 97212.

Author of *The Obsidian Mirror: An Adult Healing From Incest* seeks submissions for an anthology of work of all media by women artists on **HEALING FROM INCEST THROUGH THE USE OF ART**. Louise M. Wischchild, 606 19th E., Seattle, WA 98112.

**LESBIANS OVER SIXTY: Other Lesbians Want to Know**. Anthology collecting accounts of love between women over sixty, by women over sixty. Send poems, short prose pieces, letters, diary entries, songs, photos, and drawings with SASE to Old Lovers c/o *Woman Spirit*, 2000 King Mountain Trail, Sunny Valley, OR 94797.

Therapist wants to contact **LESBIAN MOTHERS** for her doctoral dissertation research. Format includes interview and questionnaire. "Confidentiality strictly guaranteed!" Julia V. Turansky, Ashland Psychological Group, 2334 Ashland, Cincinnati, OH 45206. (513) 861-8365.

*Grandma's Gay* — a book on **LESBIAN GRANDPARENTING**—is seeking short essays, poems, letters, and the like. Mayflower Association, P.O. Box 534, Hicksville, NY 11801.

Publication by Beacon Press and \$1,500 is offered to a woman writer by the **Barnard NEW WOMEN POETS PRIZE**. It is open to women who have not yet published a book, for a book-length manuscript up to 100 pages. Poets who have published chapbooks or similar works of fewer than 500 copies are

*continued on page 57*



## ETHEL WATERS from 22

addition to doing the Amoco Sunday night radio show for \$1,500 a week (eighteen weeks). She was the first Black performer to star on a commercial coast-to-coast show on national network. With the \$1,000 a week she was getting from the theater, her total salary was \$5,000 a week, making Ethel Waters the highest paid performer on Broadway. Ethel had never stopped paying Pearl her regular salary, even when she didn't appear in the Broadway shows.

Beatrice Lillie was her co-star in *At Home Abroad* (1935). It was another big hit with a long Broadway run, but a deep sadness came over Ethel while she was in that show: her dear friend Pearl Wright died in 1936. For thirteen years Pearl was the closest Ethel had known of family feeling, and she was bereft.

Also working in *At Home Abroad* was a hot trumpet player who caught Ethel's eye and stole her heart, Eddie Mallory. Instead of going on to big movie-house dates as her lawyer-agent wanted her to, Ethel financed a Big Band for Eddie and traveled with it.

Then *Mamba's Daughters*—"the part that made my reputation on the American legitimate stage"—came up. DuBose Hayward authored it and Guthrie McClintic directed it. It took them two years to raise the money for a dramatic show about Blacks. *Mamba's Daughters* finally opened on January 3, 1939. Ethel called it "the most thrilling and important experience of my life as a performer...I was the first colored woman, the first actress of my race, ever to be starred on Broadway in a dramatic play."

Ethel used her influence to get jobs for her friends. Fredi Washington was cast as the young Lissa and J. Rosamond Johnson as the Reverend. Her new piano accompanist, Reggie Beane, was in the show as Slim. Willie Bryant, later of Apollo emcee fame, was the villain; also in the cast were Alberta Hunter and Canada Lee. A good run was followed by a long tour, and then it was back to New York for a second engagement.

The play *Cabin In The Sky* followed with good notices; then a segment with Paul Robeson in the film *Tales of Manhattan*; and in 1942 the part of a maid, singing one song, in a spy film *Cairo* (starring Jeannette MacDonald).

As though a spell had been cast upon her, Ethel Waters had seven years of bad luck beginning with the filming of *Cabin In The Sky*. It seems that Minnelli

(his first film) and the MGM people should all have known better than to permit Ethel to be upstaged by the ingenue, Lena Horne. They were all smitten with Lena, but might have shown Ethel the respect due a big star. In Ethel's words, "All through that picture there was so much snarling and scrapping." (Hollywood isn't known for its generosity to middle-aged women.)

In 1943, she made a one-song appearance in the film *Stage Door Canteen*, but because of a telephone mix-up she missed playing opposite Judith Anderson and John Gielgud in *Medea*. A dramatization of the life of Sojourner Truth was finally going to happen after long delays in raising the money, but then Eddie Dowling, who was to produce it, got sick.

When she was signed for a small part in a Tyrone Power picture, it seemed like the veil was lifting. She also got a call to work in Las Vegas for two weeks at \$3,500 per. Ethel hadn't seen that kind of money in years, but Twentieth Century wouldn't clear that engagement because of a possible costume fitting for the Power film. Then she was informed the film was postponed indefinitely. She even had to miss some small club work because Reggie Beane was off accompanying someone else. In 1948 and 1949, when she used Fletcher Henderson again, she paid him \$75 a week "while I was laying off" to have him in reserve.

At the same time, her young protégé, who was living in her house, whom she was treating like a son, robbed her of \$45,000 worth of cash and jewelry. The IRS was after her for back taxes from 1938 and 1939; she claimed to have paid them but said she was unable to obtain the cancelled checks from her agent. It's no wonder she had an ulcer. (And at the beginning of all of this, the love affair was over, too).

But her star did rise again. In 1949 she starred in *Pinky* as Aunt Dicey, a character who transcended all previous mammy roles. She played a complex, strong woman with all of her humanity intact. It resulted in an Academy Award nomination for Best Supporting Actress.

On January 5, 1950, Ethel Waters opened on Broadway in *The Member Of The Wedding* and received rave reviews. She remained in that role for a year and a half, and also did a weekly TV show as Beulah. She was writing her autobiography between shows. In 1952, the film version of *Member* brought her the highest critical acclaim. Her book, *His Eye Is On The Sparrow*, became a bestseller. Ethel

## WES from page 51

listeners. I had struggled long and hard to make careful choices about my performing career. Being "out" and being sober were—and are—too important to me to be ignored.

I chose to resign rather than compromise. I was afraid to face what could happen as a result of that decision. I was giving up steady employment and facing financial difficulty. This would certainly not make me a candidate for success by those old standards, but I knew it was what I had to do.

*If I listen to my heart,  
I know I'm not a failure.  
There's much more to this life  
than the glory of success.  
If I listen to my heart  
and trust my Higher Power  
Oh Lord, I gave it all,  
I've done my best.*

From "If You Listen to Your Heart" ●

Waters was on top again.

She decided "to go full time with God" in 1957. Some TV guest appearances followed, and her last film was *The Sound And The Fury* (1959.) *To Me It's Wonderful*, another autobiography, was published in 1972. Dedicated to Billy Graham, it details her finding Jesus and her relationship with the Billy Graham Crusade.

Primary to Ethel Waters' success was her use of rhythm in both song and speech. It was key to her phrasing, intonation and pronunciation. The beat had to be right, and for her it came naturally. She worked the melody of a song too, for all it was worth.

She was a gifted woman, a rare treasure. Rare in so many ways that when she died on September 1, 1977 at the age of eighty she still had a mouth full of her own pearly teeth. ●

*This article has been excerpted from the album 'Ethel Waters 1938-1939: The Complete Bluebird Sessions.' There are numerous titles in the 'Women's Heritage Series' on Rosetta Records. For a full listing of titles, or for more information about specific women musicians of historical significance, send a self-addressed stamped envelope to Rosetta Records, 115 W. 16th St., New York, NY 10011.*

*"Even if I am the last feminist on earth, I'll keep going!"*

—Writer/lecturer Mary Daly

## HOTLINE from 55

eligible. Barnard New Women Poets Prize, Barnard College, Columbia University, 3009 Broadway, New York, NY 10027-6589. (212) 854-5262.

Essays, stories, poems, and journal entries reflecting diversities of culture on all aspects of **MENOPAUSE**: body image, sexuality, remedies, rituals, humor, confronting patriarchal attitudes, physical, emotional, spiritual changes, and outrageous accounts are being sought. Deadline is March 31, 1990, and previously published work will be considered. SASE to Sumrall/Taylor, P.O. Box 334, Capitola, CA 95010.

Writings by **CHILDREN OF HOLOCAUST SURVIVORS** sought, including poems, short stories, plays, and essays for a collection

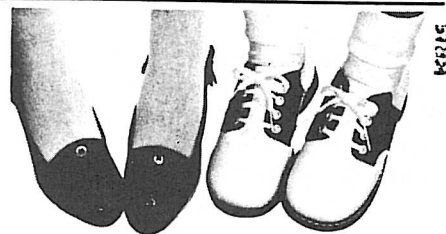
voicing their unique experience as members of the second generation. Submissions to The Holocaust Project, Emanuel Midtown YM-YWHA, 344 E. 14th St., New York, NY 10003.

**LESBIAN BEDTIME STORIES VOLUME II** is seeking richly diversified stories offering warmth, humor, and hope. SASE before March 1990 to Tough Dove Books, P.O. Box 528, Little River, CA 95456.

**WOMEN'S HITCHHIKING STORIES** are wanted for development into a performance piece. Deadline is January 31, 1990. Stories or taped narrative to Carolyn Gage, 272 Orange St., Ashland OR 97520.

How **CHILDHOOD ABUSE** affects pregnancy, abortion, and childbirth: a call for stories and articles. Laura Davis (*The Courage To Heal: A Guide For Women Survivors Of Child*

*Sexual Abuse*) seeks submissions from adult survivors, healthcare professionals (nurses, midwives, gynecologists, bodyworkers), and therapists. Interviews are possible. Anthology will be for the lay reader. SASE to Anthology, P.O. Box 460190, San Francisco, CA 94146. ●



CAN YOU SPOT THE FUTURE LESBIAN?

## ACCESSIBILITY from 29

at the AAA tent, "and we were glad. They don't respect us and the fact that we don't want to see it and don't want to be around it. I believe they [the protestors] are operating out of a sadomasochistic framework, and that is why they chose the tactics they did. They wanted confrontation, they wanted bad feeling right from the beginning. Sitting up there on the road and barricading it and bringing in the police and disrupting what was going on down here was a disservice. They don't speak for me—I have nothing to do with them."

Sadomasochism, said disabled activist Sara Karon from the AAA area, is "making what's supposed to be an accessible space inaccessible" when disabled lesbians cannot just leave an area where S/M activity is going on. "I'm delighted that this is a space where I can be safe from that kind of assault. I have an enduring commitment to access, and one of my access issues is that I don't want to be participating in anybody else's sadomasochism. If in fact it's discriminatory for them not to be able to practice sadomasochism in this area, next year maybe the whole festival will be a lesbian festival without practitioners of sadomasochism doing their stuff and forcing it on us."

Controversy brewed at the Michigan festival last summer also over the anti-S/M stance taken by some separatists.

## GIRLS, WOMEN, LESBIANS ONLY

Heated debate erupted at the East Coast festival about boy babies on the festival site—always a rather sore point between some lesbian mothers and some separatists—after "inflammatory signs" were discovered on the cabin of a lesbian who had brought a ten-month-old male child. The signs were reportedly all written by one person.

A statement emerged from a meeting of 150 lesbians that was read from the stage, followed by a statement from the separatists

which did not refer to the incident that sparked the debate, but dealt instead with the philosophy of lesbian space.

The first statement read: "We dream of having a lesbians' festival be a safe, loving environment for all lesbians. We thank the coordinators for providing us with this opportunity. Unfortunately, incidences of violence have been committed against lesbians by lesbians."

"On Sunday morning, inflammatory signs were posted on a cabin of two lesbian mothers along Amazon Way. A few of the signs said, 'No pricks on board,' 'No pricks on Lesbian Space,' and 'Take your baby prick out of here.' This is verbal and psychological violence, and it's just as violating as physical abuse."

"In a large discussion this morning regarding the incident, it was felt that many lesbians of minority circumstances—for example lesbian mothers, especially those with male children, lesbians of color, lesbians involved in S/M, and differently-abled lesbians—have felt unsafe at the festival. We hope that we as lesbians can create future festivals which are more inclusive and accessible and which seek to resolve conflict through non-violent feminist processes."

Separatist Julia Penelope then took the stage and read a response: "This is the first lesbian festival. For four days this is lesbian space. The concept of lesbian space should be simple: Lesbian space created by lesbians for lesbians, a place where we can harbor dreams and visions of what we will create. Unfortunately, the idea of lesbian space isn't so simple. And we've argued among ourselves for years about the meaning of lesbian space in our lives, our culture, and our future."

"Lesbian space means what it says—lesbians only. It is unqualified, unadorned, undiluted. But it has other meanings as well. It means putting lesbians first. It means putting our Selves first. Over and over and over. Choosing lesbians again and again and again. It is a question of focus, of priorities. Each of us has made hard choices to be here for four days. I am differently-abled and I chose to be

here. Here we commit ourselves to focusing on our lesbian lives and our lesbian visions. There are also aspects of our lives—every one of us—that the idea of lesbian space does not mean. It does not mean including male children. It means no males. Not any. As lesbians each of us has other focuses and other priorities in our lives. And they are not lesbian. Yet we come here for a mere four days out of the year to focus on ourselves and to be our own priority. And I would hope that we could be here together to talk about what we want as lesbians for lesbians. I don't think we are asking too much or hoping for too much when we ask all lesbians to learn to respect and value lesbian space. We have so little to ourselves. And this festival has given us so much in only four days. It has given me the hope and the strength and the visions I will take back and savor and resavor for the coming year. For this I am grateful. I am strengthened and I know myself better: lesbian, lesbian, lesbian."

The policy of the festival is women-only space, and this year's brochure stated "childcare for girl children only," with no mention of boy children at all.

"Obviously we don't do genital checks on children at the gate," said festival producer Daniels, "but we expect women to honor our need for women's space." She said that to allay any future semantic problems, next year's brochure will specify "girls, women, lesbians only," to make it more clear. She said she had received calls before the festival asking, "Does that mean I can't bring my boy child?" to which she would answer yes. "In a few instances they thought it was unfair, but in most instances they agreed that if they were going to come to women-only space they would just have to find alternate care for their boys for that weekend, and it wasn't the end of the world. That this incident had to happen was unfortunate. I don't know who put up the placards, and there was anger, definitely, on both sides. But it was publicized that the festival was women-only space. Women have to respect the need for women-only space. We're not asking for the moon." ●



## ANTONIA BRICO from 53

ed and released on NEWS' *Women's Orchestral Works*, Galaxia Records). She also was a special guest of Radcliffe-Harvard University, where teas and luncheons were held in her honor, and where she gave a lecture.

Brico's lecturing style was as exuberant and colorful as her musicianship. She paced the stage carrying a bright red handkerchief which she waved around when she wished to make a point. And one could never miss the point she wished to make, for she repeated it over and over again. After several dramatic stories—such as that of the young man who committed suicide because he wanted to be a musician but whose father insisted he be an engineer (shades of *Dead Poets Society*)—she repeated her motto, "I will not be deflected from my course." Not only did she repeat it, but she insisted that the entire audience of 500 students, faculty, and townies repeat it over and over again with her: "I will not be deflected from my course. I will not be deflected from my course. I will not be deflected from my course."

And I was not deflected from my course, but the New England Women's Symphony presented only two more con-

certs and then had to fold because of lack of funding. It was a huge blow to my dreams. I applied to other orchestras as the jobs came up, but at the time women still were not finding much work conducting outside of university orchestras or opera pit orchestras. Also, as a woman committed to women's music, I knew I'd have to program concerts with fifty percent women's compositions, not a policy which would endear me to orchestra boards of directors.

So, though I gave up the dream of orchestral conducting, I'll always be grateful to the Maestra for giving me a good, firm downbeat, one which has served me in good stead when conducting my own works live and in the studio. I'll also be eternally grateful for the affection we shared in the brief time I knew her.

The last time I saw the Maestra was in Denver a couple of years ago. She wasn't very good at writing letters, so we'd lost touch over the years. When I found myself working in Denver again, I gave Brico a call. "Who did you say you are?" she asked. I tried to remind her of the New England Women's Symphony and our times together, but it was clear that her memory was failing. Finally she agreed that I could come by to see her the next morning.

When I walked in the door, she said, "Oh, I remember you. You're fatter." Blunt as ever. I brought her a plant with bright orange flowers on it, worrying whether it would fit with her decor and being re-

lieved that her carpet was a burnt orange color. "You know," she said, "You really must reduce." (I suddenly saw myself as the incredible shrinking woman.) "That weight can't be good for your heart. The doctor put me on a diet because of osteoporosis, and I lost forty pounds."

She, thinner and much more frail than before, was sitting in an easy chair listening to a classical music station. The room hadn't changed a bit. Sibelius still glowered from the wall while Schweitzer gazed benignly. A small book of meditations by Yogananda lay on the table by her side, and I remembered that once when I'd asked her what religion she was, she'd surprised me by saying "Hindu."

Her short term memory was almost completely gone, but her memories of her two great teachers were strong. Even though I'd heard the stories of Schweitzer and Sibelius before, I asked to hear them again. Then, being very interested in Hindu philosophy myself, I asked her about the Yogananda book. She grew very soft and somewhat teary saying that she had a tape of him talking but couldn't play it without breaking down. "I'm just too emotional," she said.

"Would you like to see something very special? You'll have to follow me upstairs." And she got up out of the chair and literally crawled up the stairs. "Osteoporosis, you know. Now you be sure to get enough calcium!"

I followed her into her bedroom where yet another Steinway, an upright, stood against the wall. On another wall was a single photo portrait, just as big as those of her teachers downstairs. "This is a picture of Yogananda," she said. "It was taken only a half hour before he died. You see, he *knew* when he was going to die. Don't you see the peace on his face?"

I like to think that Maestra Antonia Brico knew when she was going to go too. I like to think that her face reflected the sylvan peace of a Sibelius slow movement. I know that her musical soul will be remembered by the many, many students she taught and loved like her children over the years.

For further reading on Antonia Brico, see 'HOT WIRE' articles by Janna MacAuslan/Kristan Aspen: "Women Conductors" (March 1986); and "Women in Symphony Orchestras" (November 1986). See also back issues of 'Paid My Dues: Journal of Women and Music': "All Women Orchestras" by Jeannie Pool (Vol. 2/4, Summer 1978); and "New England Women's Symphony" by Nancy Barrett-Thomas (Vol. 3/1, Fall 1978).●

### SUPPORT YOUR LOCAL WOMEN'S BOOKSTORE

#### Kay Gardner *Avalon*



#### Solo Flute Meditations

Just before Autumn Equinox '88, I visited Glastonbury, England as co-leader of a women's mysteries tour sponsored by Venus Adventures (Washington, DC). Taking an Aiwa cassette tape recorder and my concert flute to the ruins of Glastonbury Abbey and to Chalice Hill, I let the melodies in those legendary places flow through me. The results are on this tape.

Available on cassette only for \$9.95 at your local record stores or by sending \$9.95 plus postage and handling to Ladyslipper, Inc., P.O. Box 3130, Durham, NC 27705. Orders: 800-634-6044.

Write for a free Ladyslipper Catalog of Records & Tapes by Women with hundreds of annotated listings including other recordings by Kay Gardner:

MOONCIRCLES (Urana WWE 80)  
EMERGING (Urana WWE 83)  
MOODS & RITUALS (Even Keel 39)  
A RAINBOW PATH (Ladyslipper 103)  
FISHERSDAUGHTER (Even Keel 44)

## TENTH MUSE *from 15*

ancient Greece] to a domestic enclosure. But insofar as men's public culture is truly public, displayed as the governing norm of social interaction 'in the streets,' it is accessible to women as well as to men. Because men define and exhibit their language and manners as the culture and segregate women's language and manners as a subculture, inaccessible to and protected from extra-familial men, women are in the position of knowing two cultures where men know only one."

Winkler concludes from this observation that "from the point of view of consciousness (rather than physical space) we must diagram the circle of women's literature as a larger one *which includes men's literature as one phase or compartment of women's cultural knowledge.*" [My emphasis.]

We can therefore, in looking at Sappho's poetry, he says, learn "to see what was marginal as encompassing."

I think these ideas have ramifications when we look at works of art for signs of a lesbian aesthetic. Because we are a minority in terms of numbers and because we have been silenced by patriarchy and heterosexism does not mean that lesbian consciousness is therefore a small enclosure inside patriarchy—a subgroup within a subgroup—that we must constantly fight to maintain. It means that the more we accept our lesbian selves, the more we have a wider vantage point from which to view the "conventional" world. As lesbians, we can diagram lesbian art as one *which includes men's art and women's art as phases or compartments of lesbians' cultural knowledge.*

Sappho herself says "I am of two minds." That notion has survived twenty-six centuries of patriarchy and seems as appropriate for the situation of women today as it was for the women of ancient Greece. The very logical reasons we have for wanting to build a lesbian culture that crosses other cultural boundaries, that is "many-minded" and inclusive, may come from a much deeper emotional base, a deeper level of consciousness that seeks expression in our works of art.

### ART AND DESIRE

Desire has always been a component of aesthetics, because everyone is attracted to what they consider to be beautiful. Sappho makes this quite explicit:

*Some say an army of horseman,  
some of cavalry,  
and some say a fleet of ships  
is the loveliest sight  
on this dark earth.  
But I say it is  
whatever you desire.*

And she goes on to say that what she longs for most is a woman named Anactoria:

*I would rather watch her  
moving in her lovely way,  
and see her radiant, sparkling face  
before me  
than all the horse-drawn chariots  
of Lydia  
or their infantry  
in full display of arms.*

In the modern patriarchal world, art, sex, beauty, aesthetic experience and objectification are all connected and sometimes jumbled together. The "art object" and the "sex object," you may have noticed, have a lot in common. A feeling of ownership is probably the most powerful source of artistic satisfaction for wealthy "collectors" who desire to possess something considered beautiful or at least coveted by many other people.

A male heterosexual artist may not focus his work on his sexuality per se—although some certainly do—yet that sexuality must be a component in his sense of *what is beautiful*—that is, in his sense of the aesthetic. We can see this very clearly in the work of the Renaissance artists. The history of art is replete with female nudes heralded as the pinnacle of beauty by the male artists who painted them. Some of these works, despite their artistic value, metaphorical meanings, and flawless execution, could just as easily be recognized as "girlie pictures" for a male elite.

An authentic lesbian sense of the aesthetic must necessarily be different from a "straight" sense of the aesthetic—because lesbians must necessarily view the beauty they find in women, and their sexual desire for women, differently than heterosexual men do. A lesbian aesthetic, therefore, will obviously be drawn from the unique ways a lesbian sees beauty—including sexual beauty in another woman.

While lesbians have certainly been known to objectify other lesbians sexually, and to engage in sexual behaviors that might seem identical to heterosexuality, many lesbians will argue that there is a fundamental difference. Alix Dobkin, JoAnn Loulan, and many others agree, for

instance, that butch lesbians are not imitating males, and that there is something intrinsically different that is entirely lesbian about lesbian role-playing. How the uniqueness of lesbian desire translates into or inspires lesbian creative products is something we need to think about and explore.

"I have been able to find no *simple* sexual imagery in Sappho's poems," says Dr. Winkler. "For her the sexual is always something else as well. Her sacred landscape of the body is at the same time a statement about a more complete consciousness, whether of myth, poetry, ritual, or personal relationships" even when her language is explicitly sexual. He goes on to say that Sappho's consciousness "included a personal and subjective commitment to the holy, physical contemplation of the body of Woman, as metaphor and reality, in all parts of life."

I think that if we look for a lesbian sensibility in the works of lesbian artists today—no matter what their subject matter, or how diverse their stylistic expression and cultural reach—we will facilitate the emergence of lesbian sensibility in all of us—because it is there. The more we feel this sense of validation and emotional resonance, the more easily and strongly we will be able to find it in other places. And I believe that the more a true lesbian culture grows, the more we will be able to discern the shape of an aesthetic that is recognizably lesbian. ●

## THE OZARK CENTER FOR LANGUAGE STUDIES

LÁADAN  
WOMEN & LANGUAGE  
VERBAL SELF-DEFENSE  
LANGUAGE & THE BRAIN  
LINGUISTICS & MUSIC  
THE MAGIC GRANNY LINE  
THE LONESOME NODE

AND MUCH MORE

THE OZARK CENTER  
FOR LANGUAGE STUDIES  
ROUTE 4 BOX 192-E  
HUNTSVILLE, AR 72740

For more information,  
send self-addressed stamped envelope



## HOT WIRE Fundraising

Notecards and shirts with exclusive design by cartoonist Alison Bechdel

### HOT WIRE



THE JOURNAL OF WOMEN'S MUSIC & CULTURE

#### ■ Notecards...12 for \$3

mauve with black ink envelopes included

#### ■ T-shirts...\$8

heavy-weight material  
colors: black, grey, creamy ecru, teal blue, white, and pink  
sizes: S, M, L, XL, 2XL

#### ■ Hooded Sweatshirts...\$20

colors: black, royal blue, white, grey  
sizes: S, M, L, XL

Please send SASE for available sizes and colors.

### ORDER NOW

for yourself and for unique gifts

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

\_\_\_ T-shirts @ \$8 plus \$1.50 postage  
size(s) \_\_\_ color(s)  
second choice: \_\_\_\_\_

\_\_\_ Sweatshirts @ \$20 plus \$2.50 postage  
size(s) \_\_\_ color(s)  
second choice: \_\_\_\_\_

\_\_\_ dozen notecards @ \$3 plus \$1 post.

\_\_\_ HOT WIRE buttons/3 for \$1.50  
includes postage

**TOTAL COST OF ORDER:** \_\_\_\_\_

#### SHIP TO:

Name: \_\_\_\_\_  
Address: \_\_\_\_\_  
City/State/Zip: \_\_\_\_\_

## ALIX/PHRANC from 18

A: They say it's not important.

P: I have a major problem with women in the women's music industry not being out as Lesbians. It's very distressing to me.

A: I feel the same. It's being talked about more and more, though. Say, do you remember the first song you ever wrote?

P: "Joe's Beanery," when I was maybe fifteen. "Down by the sea, eatin' up the beans down by the sea..."

A: Sounds like a hit.

P: It was really, uh, prolific, uh, intellectual...a powerful tune.

A: Well, it was personal.

P: Well, it's the truth. I do believe that honesty is best you know.

A: That's right. I read that you said that. In show business, sincerity is everything. If you can fake that, you can do anything.

P: Ah—you read that in *People*, didn't you. Where I went to "summer camp."

A: Where you went to summer camp. How you spent your summer vacation. I sure hope you come back to the Michigan Festival.

P: I would love to come back to the Michigan Festival. And hopefully, I'll get to come back next year. Michigan was the greatest. What a wonderful experience for me. I was very impressed. So well organized; so many wonderful women, such great sound; such great stages; great production quality. Just fabulous. I was very



## JAMIE: HUMOR from 47

One major difference between mainstream humor and the humor we include in the context of women's music and culture is that we make an effort not to be racist, sexist, homophobic, or otherwise oppressive.

In women's music, getting your point across doesn't always mean being stern and ultra-serious. Humor is effective in educating "difficult" audiences as well as for preaching to the choir; it works to validate our experiences as women; and it is very entertaining. If it takes an orange juice can to get the message across, then so be it. ●

impressed. You know, it just shows the girls can do it.

A: That's right.

P: And they can do it better than most of the men. I've played lots of stages and through lots of sound systems, and Michigan is one of the best.

A: Well, that's quite a tribute. My daughter Adrian goes to Grateful Dead and Bob Dylan concerts, and she also says that the sound and the production quality at Michigan is the best that she's ever seen anywhere.

P: And it's such a nice environment. It's really a wonderful Lesbian vacation.

A: Bunch of happy women. Phranc, what is your ideal future? What is the best thing that you can imagine happening for you?

P: Well, when people ask me that question, I always think of what Faith Nolan told me. She says, "I just want to be playing and singing and writing songs when I'm ninety, like Elizabeth Cotton." And I just think that's fabulous. I get so caught up sometimes in, oh, whether I'm going to be successful or not. And whether I'm going to be successful *enough*, and who's getting what, and am I getting mine. I become so self-obsessed, and I lose track of the big picture. You know, how wonderful things are getting to be for women—and I'd really like to be singing and playing and writing songs when I'm ninety, too.

A: Well, Phranc, I hope you are—and I hope I am, too.

P: Yeah. Me too. ●

## MICHIGAN BAND *from 33*

that's why I did the Concert Band." Sharon expresses gratitude to Ellen Seeling and Jean Fineberg (DEUCE) for "tilling the ground for other horn players" by their visibility and competence on the women's festival stages.

Sharon grew up in Knoxville, Tennessee in a musical family. Her father and uncles played trombone, and for economic reasons—since there was already one around—that instrument was passed on to Sharon. She studied it through high school and college, decided at an early age to become a band director, and received bachelor's and master's degrees in

Music Education. She has been a band director and educator for thirteen years, attempting to educate parents as well as students. "A lot of parents are still myth-taken in helping their daughters choose instruments to play," she says. "For example, 'The tenor sax is too heavy'... 'the drums are too much to carry around'... 'the trumpet is too loud'... 'the trombone requires long arms,' etc." Sharon says she loves teaching music to children and young adults, and some of her greatest accomplishments and experiences have come from teaching. She is also a composer and an arranger.

In 1986, inspired by the music of the International Sweethearts of Rhythm [see

"The International Sweethearts of Rhythm" by Rosetta Reitz, March 1985 *HOT WIRE*], Sharon Still organized the Stafford Street Sisters, a Big Band ensemble which performs around the Washington, DC area (and is also privileged to play the women's music festival stages).

We look forward to the Michigan Festival Concert Band continuing for many summers. There's hope: upon arrival back from Michigan '89, I found two scores in the mail submitted for next summer's festival! There is a lot of excitement brewing about the Concert Band, but nothing yet to compare to the excitement, joy, and pride that I saw on the faces of the participants of the '89 Band in taking their final bow for their first scheduled performance.

*For the '90 Band, all wind and percussion musicians, at all levels of play, are welcome to bring instruments and to participate. Composers are encouraged to submit their work for review prior to the festival. For further information, contact Sharon Still, 2103 N. Stafford St., Arlington, VA 22207.*

## JOANN LOULAN *from 5*

for is that they're *community*—it's our cultural uprising; all kinds of things are happening there. What I'd like to see back in women's music is the politics. I loved it when I came out—you could go to these women's music concerts and you'd hear all of our politics laid out there. It's a heartbreak to me that the music has sort of followed the trend of let's-make-it-palatable-to-everybody; gee-maybe-they'll-play-it-on-the-Top-Forty. Certainly there are lesbian musicians that are being political—there's Alix Dobkin, of course, who is our constant politico, and lots of different women that are out there doing political lesbian music. But I would like to see more of it consistently back at the festivals and on our stages around the country. Somebody was saying the other day that part of the reason why attendance at lesbian/women's music concerts is getting lower is because we're settling for the fact that there are women on the radio who we know to be lesbians—and Phranc, she's even getting to *say* she's a lesbian, though the others can't say they are. I think on some level women are saying, "Oh, that's okay, I hear lesbians on the radio all the time." But there's a particular difference we can make in women's music—in women's culture period—which is weaving the lesbian political agenda back into the music.

**IT'S LIKE A VENN DIAGRAM: IN ONE CIRCLE YOU HAVE ARTISTICALLY GOOD MUSIC; IN THE OTHER CIRCLE YOU HAVE LESBIAN OR FEMINIST CONSCIOUSNESS—AND WOMEN'S MUSIC IS THE SPECIFIC INTERSECTION OF THOSE TWO. IT'S NOT JUST WOMEN SETTING SPEECHES TO MUSIC, OR JUST DOING GENERIC**

### MUSIC, HOWEVER GOOD.

Exactly, and I miss it. It's not that we have to beat each other over the head with it—but we need to keep it in mind.

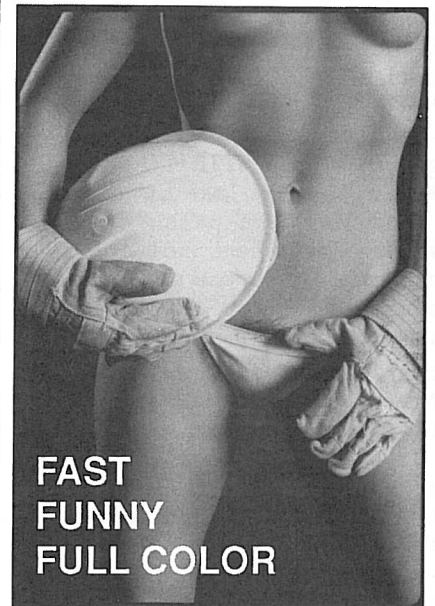
### WHEN YOU DO YOUR LESBIAN SEX PRESENTATIONS, SAY AT FESTIVALS, DO YOU EVER GET ASKED EMBARRASSING QUESTIONS?

What embarrasses me the most is people asking me about my own life. Or when women ask me out. I'm always encouraging lesbians, *ask her out, if you're attracted to her, ask her out; if you're interested, ask her out.* Practice, practice, practice.

### SO THEN THEY START ON YOU?

Oh sure, a lot of people start on me. On the other hand, it's not embarrassing if they're talking about themselves or *their* sex life or *their* worries. A lot of women come up and ask me about a secret question, what about this, what about that—none of which seems to phase me now after all these years. What I still get shy and embarrassed about is my own life, and part of that is that I'm so much in the public eye that I like to keep some part private. But also when it comes right down to it, I'm just like everybody else—I get embarrassed, anxious, I get shy. Also, my girlfriend [Margie Adam] is somebody who's been well-known as a performer in the lesbian community, so I want to protect her.

But at this point, there aren't any questions women ask me about sexuality that are too embarrassing. I encourage dialogue. I educate women that healing takes time. And I remind lesbians that we as lesbians have big hearts and want to be loving. I believe we should all keep talking to each other.



### FAST FUNNY FULL COLOR

Beautiful new woman-to-woman greeting cards, featuring erotic, humorous, loving imagery by nationally-known photographer Susan Wilson. Special introductory offer: 6 stunningly different cards, all printed on heavy gloss stock, and suitable for framing. Envelopes included. Send \$10 check or money order (Mass. residents add 50 cents tax):

**SO'S YOUR SISTER GRAPHICS**  
33 Richdale Ave. Box H  
Cambridge, MA 02140

*Allow 3-4 weeks for delivery.  
Distributor and retail outlet inquiries welcome.*



## BOULANGERS *from page 13*

organized music school, the Ecole Normale de Musique in Paris, where she taught harmony and composition from 1920 to 1939. She also taught from 1921 to 1930 at the American Conservatory in Fontainebleau, later becoming director of that famous school.

It took a few years for Nadia to find the right friends and supporters to help her make her first journey to America. In 1924, she appeared with the New York Symphony Orchestra under Walter Damrosch, and also with the Boston Philharmonic. Her American debut was not the exciting splash of publicity it should have been. She managed to take the focus off of herself and put it on American composer Aaron Copeland, who had a commissioned work on the program—and on her sister Lili, whose "Pour les Funerailles d'un Soldat" was also performed. When she returned to France in 1925 she had firmly established herself as an important lecture-recitalist and teacher.

Indeed, Nadia's greatest claim to fame was in her brilliance as a teacher of composers. Paris was *the* place to be in the '20s if one was young and artistic. Many young American writers, painters, and musicians (like Gertrude Stein, Natalie Barney, John Steinbeck, Virgil Thompson, and others) flocked to Paris to be part of an exciting cultural milieu. Those "in the know" went to France to study music with Nadia.

During World War II, she returned to the United States to teach at Wellesley, Radcliffe, and the Juilliard School. From 1945 on she taught an accompaniment class at the Paris Conservatory, at long last receiving an official appointment there.

Nadia Boulanger will be remembered as one of the greatest music teachers of all time. She taught Aaron Copeland, George Gershwin, Walter Piston, Roy Harris, Louie Talma, Thea Musgrave, and several generations of American composers. She felt that Ameri-

can music was just coming into its own idiomatically, and that it was her duty to help her American students develop their own compositional voices instead of imitating European sounds and traditions.

According to one of her former students, Allen Shawn, "The essence of Boulanger's musical thinking was motion: motion from the beginning to the end of a piece, motion from one harmonic point to the next within that larger context; motion and direction in each contrapuntal stand." She also tried to develop in her students a sense of dynamic muscular rhythm—which means rhythm that can be flexible because it is based on absolute firmness and steadiness. As a teacher, Nadia Boulanger was demanding, exacting, and relentless. She set a standard for competence and excellence that can perhaps be viewed not only as the result of her own strict upbringing, but also as her response to a musical world which did not believe that women had the creative spark. ●

## WASHINGTON D.C. *from 44*

GRAMS (AA, Alanon, Narcotics Anonymous, etc.) have grown incredibly in the last few years; there are around twenty lesbian and gay AA weekly meetings; five or six are exclusively for women.

There are also a number of small groups with a SPIRITUAL FOCUS: Wiccan, New Age, Jewish, Christian, Zen.

As is typical at this stage of the women's movement, most of the women's social and support groups in the DC area are for lesbians. However, some are specifically open to all women. In addition, BI-WAYS, the local affiliate of the National Bisexual Network, holds monthly discussion groups for bisexual women.

We see the existence of many small social and support groups as an important aspect of our community, and one that is likely to be overlooked. In some ways these groups are an outgrowth of

"Olivia and her artists are troubadours of sorts, uniting women in large cities and small towns, straight and lesbian, closeted and out, who share a feminist vision. If we can act as one link in the chain, sharing women's culture through the music, the productions, and [the Olivia] catalog, then I believe we are doing our job...It is our intention to create a strong and vibrant network so that all people who should know about the culture and the music will have access to it."

—Judy Dlugacz, *Olivia Records Catalog*

the "Consciousness Raising Group" phenomenon that was so important to feminism in the early '70s. That was when women began to learn how profoundly we could be changed simply by coming together and sharing our common experiences. In the current conservative political environment, a network of support groups is one vital aspect of keeping the women's community alive.

### AND MORE...

How do you categorize the FEMINIST INSTITUTE, which publishes a range of information of feminist activities, aims at "research and policy development"—and also stages the annual ever-popular IRIS GLEN FEMINIST CAMP?

And DC is the home base of WOMEN'S INSTITUTE FOR FREEDOM OF THE PRESS. Over the years, Donna Allen and her three daughters—Martha, Indra, and Dana—have given birth to numerous feminist projects, including the Historic Originals Program; the *Musica* newsletter; *Media Report to Women*; *The Celibate Woman Journal*; and their *Index/Directory of Women's Media*. [See "The Four Allens," March 1988 *HOT WIRE*.]

How do you describe the ambiance of a city where so many national feminist and lesbian groups have offices, or hold conferences; where you expect to see old friends from around the country when

they come for the next major demo?

Washington doesn't fit neatly in one article. It is different from most cities because it is the nation's capital; it is different from most women's communities you read about in the white feminist press because it is centered in a predominantly Black city, with the cultural richness that brings, and the awareness of racial division that it also brings. It is different from any other women's community because it has its own particular history and flamboyant personalities and decades of gossip...

But writing this article after reading others in *HOT WIRE* has made us realize how much the women's community is a national phenomenon; how we could go to a number of other cities and find similar key institutions, similar connections, and divisions, and dreams, and fragile successes, and nostalgia for the more activist "Good Old Days."

So what next, friends and neighbors? The newspapers and bookstores and production companies and occasional radio shows that we started building in the early '70s strive to hold on; the web of small support groups keep us grounded in a sense of personal connection—what else is developing? Whatever you're doing in Minneapolis, Ohio, San Francisco, Vermont—it'll probably be our history too, ten years from now.

We really are in this together. ●

## THERESE EDELL *from 49*

time with before. It's good for me, and it's good for them, I think. I'm kinda entertaining to be around. These people who take care of me keep me living and functioning in my own house, my home. I could not afford full-time care, nor do I want full-time care, nor could I stand to be in a facility for full-time care. It would drive me nuts."

Therese says she is also sustained by her spiritual practice which is based in Siddha Yoga. As she recounted in an article in the July/August '89 issue of *dinah*, the Cincinnati lesbian feminist newsletter, "My main practice is saying the *Guru Gita*, a hymn. It's a conversation between Parvati and Lord Shiva, the god of destruction. You can't have any growth or change without destruction, which I think is a real interesting concept. I feel like the *Guru Gita* is a wonderful discipline. I say it every day, all 182 verses of it."

Talking about the disabling aspects of multiple sclerosis, Therese acknowledges having had to work through feelings of loss. "There have been times when

I've really been pissed. There are a lot of times when I've been really sad that I can't do stuff like play the guitar or sing my own damn songs or be traveling around the country—just live out this life that I thought I had planned for myself. But, on the other hand, if I had done all that stuff, I would not have written this music that I'm writing right now. I never would have stopped long enough to write it," she says. "So it's not been very easy, and there's been a lot of sad stuff. But I really wanted to keep working."

Herein lies Therese's idea of her own significant and substantial contribution. "I feel like I'm writing music that's going to last a longer time than I do. I feel like I've written some beautiful music that makes people feel real good when they hear it, and touches them in some kind of way. To do that, I don't have to walk around. All I have to be able to do is think. The tool that I use now is the computer, and it lets me put my ideas into a form that other people can use."

"I really love life," Therese concludes. "My life is terrific. The disability stuff is like one minor inconvenience."

Thus does Therese Edell summarize her transformation. If transformation means changing of form, Therese's form has changed, yes, both physically and musically. But because of her own determination, the essential Therese remains strong, viable, and growing. Through severe physical challenge, she has continued to make her unique contributions. She is excited about Transmusic, about her present work, and about her future. She is particularly focused on the March 1990 concert. Joining her in her enthusiasm are her many, many loved ones, dear friends, and supportive fans throughout this land.

*For advance ticket information about the March 10, 1990 concert, contact Kate & Company Productions, P.O. Box 23003, Cincinnati, OH 45223 (513) 541-3358. For further information about Transmusic, contact Therese at 1641 Rockford Pl., Cincinnati OH (513) 542-5151. Therese has had two recent soundsheet cuts in 'HOT WIRE': "Sister Heathenspinster's Calendar Days" (September 1989) and "Conversation" (January 1990). ●*

## COMPACT DISCS *from 11*

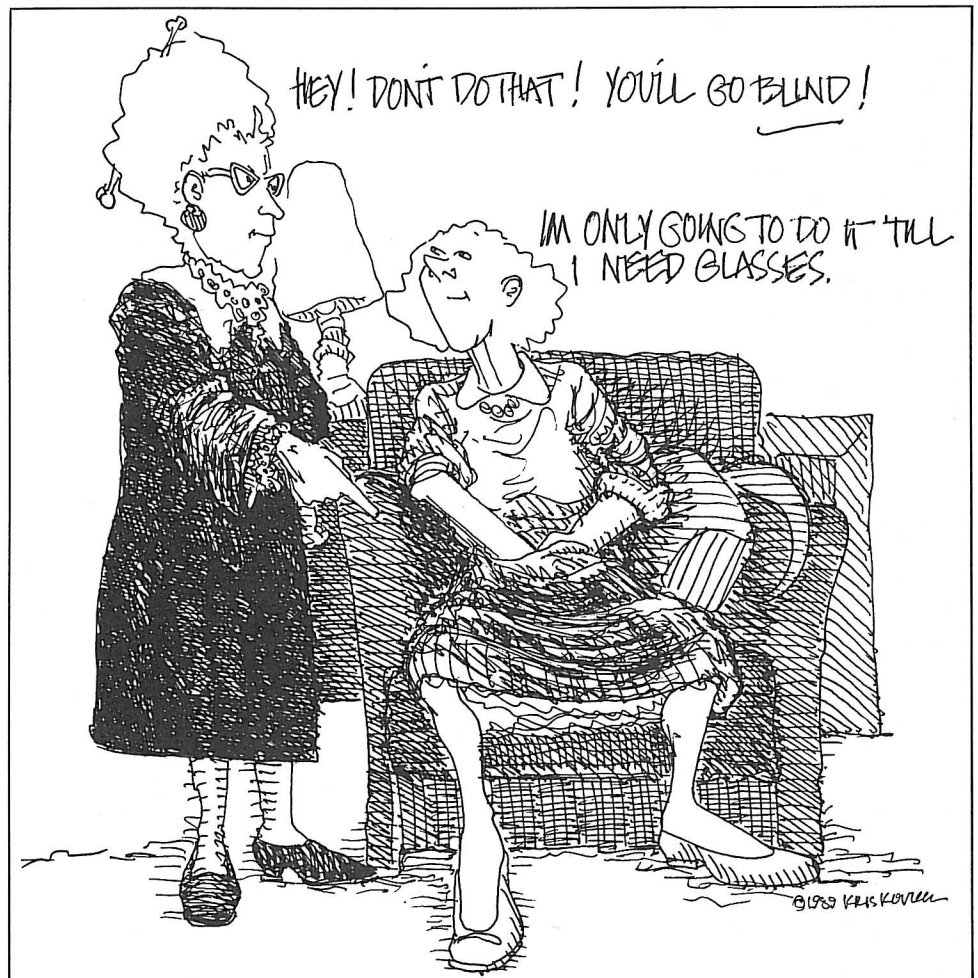
Label design and film:	\$150
Design, layout, and typesetting:	\$375
Color separations for one color photo:	\$250
2,000 four-panel booklets, inlay cards:	\$650
<u>2,000 6x12 four-color cardboard boxes:</u>	<u>\$600</u>
<b>Total:</b>	<b>\$2,025</b>

### Summary of cost:

CD mastering:	\$605
1,000 discs in jewel boxes:	\$2,900
Printing: label, film, 2,000 booklets, inlay cards, 6x12 boxes:	\$2,025
<u>Packaging</u>	<u>\$400</u>
<b>Total:</b>	<b>\$5,930</b>

So your first 1,000 CDs will cost you \$5.93 per disc. The next 1,000 will be less because of the one time charges and the fact that you printed 2,000 booklets, etc. Since you can sell them for \$13-\$15 to people directly or to a distributor or retail store for \$8-\$10, you should be able to cover all of your CD production costs (but not your recording costs) with the sale of the first 1,000 discs.

Anyone seeking CD mastering facilities, CD plants, graphic artists, or printers can either write to 'Mix Magazine', or directly to me at 396 Broadway, Somerville, MA 02145. Each month, 'Mix' focuses on a specific region (i.e., Northeast recording studios or Southwest CD plants), and prints a very thorough listing. ●





## WANTED

**ISSUE #1 of 'HOT WIRE'/November 1984.** Looking to buy. I'm in this issue but don't own a copy. Ruth Dworin, 427 Bloor St. W, Toronto, Ontario, Canada. M5S 1X7.

**PHOTOGRAPHERS** experienced shooting live performances. 'HOT WIRE' is in perpetual need of good quality photos from women's festivals and other events. Looking for photos from early '70s to present. Contact editor if interested.

**STORIES FROM MENNONITE/BRETHREN LESBIANS** for anthology publication. Send prose, poetry, or b&w drawings. BMC (Brethren Mennonite Council for Lesbian and Gay Concerns), Box 65724, Washington, D.C. 20035.

**OUT OF PRINT ALBUMS:** *Ferron* and *Back On Ferron*. (not *Testimony* or *Shadows on a Dime*). Call Debbie at 800-624-3946 (Calif. only) or 800-626-6753 (outside Calif.)

**ARTICLES** from mainstream publications about women's music; women's culture; women of interest to 'HOT WIRE' readers (k.d. lang, Melissa Etheridge, Phranc, Michelle Shocked, Annie Lennox, Lily Tomlin, Whoopi Goldberg, Roseanne Barr, Tracy Chapman, Sharon Gless, Nancy McKeon, Joan Armatrading, Donna Deitch, Patricia Charbonneau, etc.) Send to 'HOT WIRE', 5210 Wayne, Chicago, IL 60640.

## RECORDINGS

**AFRICVILLE.** Faith Nolan, 1986. MWIC Records, PO Box 690 Station P, Toronto, Ontario, Canada M4S-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.

**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.

**HOME FRONT.** Judy Small, Redwood, 6400 Hollis #8, Emeryville, CA 94608.

**I DON'T KNOW IF THEY LET THE COW-GIRLS 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 THE EYE OF THE STORM.** Jennifer Berzan, Edge of Wonder Records, 5825 Telegraph Ave. #103, Oakland, CA 94609. *Songs that awaken & renew our social consciousness, spiritual power, commitment to political change.*

**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."*

**ODYSSEY.** Julia Haines, A. Howl Records, 53 W. Willow Grove, Philadelphia, PA 19118. *Original song improvisations, arrangements of traditional Celtic & African songs.*

**ONLY A ROSE.** Leslie McKay, Eaglewind Records, PO Box 27284, Seattle, WA 98125.

**PEACE CAMPS SING.** Tallapoosa Music, 697 West End Ave., New York, NY 10025. *38 song collection of various peace camp songs and singers.*

**RACHE APERT.** Kitschen Money Records, PO Box 311, Tenafly, NJ 07670.

**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 M4S-2Y4. *1987 release by black, lesbian, political Canadian.*

**SKY DANCES.** Holly Near, Redwood Records, 6400 Hollis St. #8, Emeryville, CA 94608. 1989.

**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, Star-dance 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 ROA 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.

## SERVICES

GRAPHIC SERVICES FROM A TO Z. Lambda



Conductor Catherine Roma and the 1989 Michigan Festival Chorus.

Toni Armstrong Jr.

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.*

**HAVE EARS WILL TRAVEL.** Recording engineer/album producer Karen Kane, 396 Broadway, Somerville, MA 02145. (617) 628-6469. *More than 85 album credits—cassette, CD, vinyl; all styles of music and voice; live and studio projects. Available for studio work and/or consultation.*

## VIDEOS

**FOR LOVE AND FOR LIFE: The 1987 March on Washington for Lesbian & Gay Rights.** Naiad Press, PO Box 10543, Tallahassee, FL 32302. *Places the march's events in history among the political forces of our times.*

**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.*

**TOUCH OF TOUCH.** Ladyslipper, PO Box 3124, Durham, NC 27705. *Music video: Mary Gemini sings of a woman who travels to the moon, finding new frameworks for love, life, and liberty.*

## PUBLICATIONS

**BEHIND THE MASK** by Kim Larabee. Alyson Publications, 40 Plympton St., Boston, MA 02118. *Regency-style romance between two women, spiced with high adventure.*

**THE BEVERLY MALIBU** by Katherine V. Forrest. Naiad Press, PO Box 10543, Tallahassee, FL 32302. *Third mystery in series featuring lesbian policewoman Kate Delafield. This time: murder of an old-time Hollywood director.*

**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.*

**CHOICE CENTERED TAROT** by Gail Fairfield. Newcastle Publishing, PO Box 7589, Van Nuys, CA 91409. *The Tarot presented w/simplicity and clarity as a tool for personal empowerment, introspection, clarifying issues, making choices.*

**CHRIS** by Randy Salem. Naiad Press, PO Box 10543, Tallahassee, FL 32302. *A classic early novel when love between women was a shadowy forbidden adventure.*

**DON'T: A Woman's Word** by Elly Danica. Cleis Press, PO Box 14684, San Francisco, CA 94114. *A record of one woman's extraordinary*

*journey through incest to 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.*

**EDGEWISE** by Camarin Grae. Naiad Press, PO Box 10543, Tallahassee, FL 32302. *Fifth novel by the author of 'Paz.'*

**THE FABLESINGER** by Judith Woolcock Colombo. Crossing Press, 22D Roache Rd., Box 1048, Freedom CA 95019. *A girl without confidence develops into a powerful woman who can control the forces of nature.*

**FOR LESBIANS ONLY: A SEPARATIST ANTHOLOGY** edited by Sarah Lucia Hoagland & Julia Penelope. Onlywomen Press, 30 Mt. Pleasant, London, WC1X 0AP. *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.*

**HEATHER HAS TWO MOMMIES** by Leslea Newman. In Other Words Publishing, 11 Massasoit St., Northampton, MA 01060. *A picture book for children 3-103 about two lesbians and their daughter Heather.*

**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 1990.** Ferrari Publications, PO Box 37887, Phoenix, AZ 85069. (602) 863-2408. *USA and worldwide gay accommodations—specialized guide to romantic places.*

**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.*

**MEMORIES & VISIONS: Women's Fantasy & Science Fiction** edited by Susanna J. Sturgis. Crossing Press, 22d Roache Rd., PO Box 1048, Freedom, CA 95019. *Stories about women who travel, fight, and celebrate together across times and cultures.*

**METAMORPHOSIS** by Judith McDaniel. Firebrand Press, 141 The Commons, Ithaca, NY 14850. *Traveling the road to recovery, moving from addictions and alienation to greater self-empowerment.*

**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.*

**PALMASCOPE** by Linda Domin. Llewellyn, PO Box 64383, St. Paul, MN 55164-0383. *A self-guided thru the hand, teaching palmistry.*

**PAPERBACK THRILLER** by Lynn Meyer. Crossing Press, 22D Roache Rd., Box 1048, Freedom, CA 95019. *Psychoanalyst Sarah Chayse is drawn into a bizarre case involving medical ethics and murder.*

**PHOTOJOURNEY** by Diana Davies. Bag Lady Press, PO Box 462, Belfast, ME 04915. *Photographic journal of faces, places, experiences, from the early '60s through the '80s.*

**PLACES OF INTEREST TO WOMEN.** Ferrari Publications, PO Box 35575, Phoenix, AZ 85069. *Women's travel guide. Organizations, businesses, services. US/several other countries.*

**PLACES OF INTEREST 1990.** Ferrari Publications, PO Box 35575, Phoenix, AZ 85069. *Atlas of gay travel. 300 pp, includes coupons.*

**PLEASURES** by Robbi Sommers. Naiad Press, PO Box 10543, Tallahassee, FL 32302. *Scalding hot encounters between women.*

**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."*

**RICE & BEANS** by Valerie Taylor. Naiad Press, PO Box 10543, Tallahassee, FL 32302. *Story of women struggling to find their place in a world of uncertain attachments.*

**THE SECOND WOMANSLEUTH ANTHOLOGY: Contemporary Mystery Stories** by Women edited by Irene Zahava, Crossing Press, 22D Roache Rd., Box 1048, Freedom, CA 95019.

**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.*

**SUE SLATE, PRIVATE EYE** by Lee Lynch. Naiad Press, PO Box 10543, Tallahassee, FL 32302. *Delightful romp through a mystery, feline-style.*

**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.*

**THREE WOMEN** by March Hastings. Naiad Press, PO Box 10543, Tallahassee, FL 32302. *One of the best novels to come out during the "golden age" of lesbian publishing (late '50s).*

**TRESPASSING AND OTHER STORIES** by Valerie Minor. Crossing Press, 22D Roache Rd., PO Box 1048, Freedom, CA 95019. *Short stories which examine the quiet shifts in relationships and an individual's sense of self.*

**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.*



# SOUNDSHEETS

By Joy Rosenblatt

## BEST GIRL

Written by: Monica Grant  
Performed by: Monica Grant (guitar & vocal),  
Teresa Chandler and Annie Larson  
(background vocals)  
From: *Harbor Girl*

Gans Productions  
709 MacArthur Blvd.  
Oakland, CA 94610  
(415) 268-1144

*Harbor Girl* is Monica Grant's first recording. Produced by Melanie Monsur, it combines Grant's comedy with her wonderful acoustic music. *Harbor Girl* includes Melanie Monsur, Nina Gerber, Laurie Lewis, Gayle Marie, Teresa Chandler and Jan Martinelli. Monica is a musician/comic who touches a range of ideas from soft love songs like "Lover's Lullaby" to a blues song about nasal spray addiction ("Miracle Drug On Aisle Three"). Monica completed her first festival tour last year, which included The Southern Women's Music & Comedy Festival, Campfest, Wimifest, The National Women's Music Festival, and The East Coast Lesbians' Festival.



MONICA GRANT

Julie Riffle

## WEDDING SONG

Written by: Jamie Anderson  
Performed by: Jamie Anderson (lead vocal &  
acoustic guitar), Leslie Gould  
(fiddle), Jennie Brooks (drums), Liz  
Fletcher (bass), Kevin Pakulis  
(electric guitar), Michelle Marquand  
(supporting vocals).  
From: *Closer To Home*

Tsunami Records  
P.O. Box 42282  
Tucson, AZ 85733-2282  
(602) 325-7828

In a lighthearted way, "Wedding Song" examines how lesbian relationships are viewed in our society. Next time you're invited to a straight wedding, slip this song into the stack of records the DJ plays at the reception. After all, it is a dance tune. *Closer To Home* contains seven other original songs as well as two by Michelle Marquand. The music ranges from the hauntingly beautiful title cut (a song about armament funding) to the rollicking Chicago-blues style tune "Straight Girl Blues."



WES

Susan Wilson



JAMIE ANDERSON

## SOMETHING ABOUT HER

Written and performed by: Jane Howard  
From: *Passage*

Aurora Records  
P.O. Box 42233  
Portland, OR 97242  
(503) 239-0200

*Passage*—written, performed, and released by Jane Howard on the Aurora Records label—is an album full of tender and vulnerable looks at relationships like the one captured here in "Something About Her." *Passage* explores the sometimes funny, sometimes sad, and always complex interweavings of lives—from chance meetings to farewells.



JANE HOWARD

## IF YOU LISTEN TO YOUR HEART

Written/Performed/Arranged by: Wes  
Executive Producer: Wes  
From: *Tidal Waves*

Night Vision Productions  
P. O. Box 249  
Kittery, ME 03904  
(207) 439-2092

A song that tells of personal struggles with success and failure. It inspires hope and inner peace to those who have lived by others' ideals for too long. It is a tribute to the "risk takers" of our world. *Tidal Waves* is a three song cassette; a portion of the proceeds from the sale of the tape will be donated to a spiritual healing ministry for incest survivors and people living with AIDS.

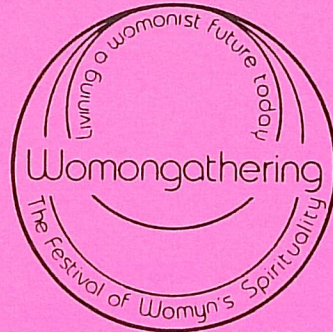




*We Proudly Present*

**Both Festivals Offer:**

Olympic Size Pool . . . Cabins With Hot Showers and Flush Toilets . . . Seating Inside Dining Hall for Meals . . . Tenting Space

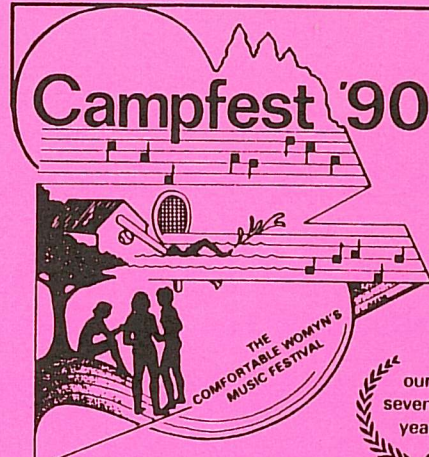


THE 3RD ANNUAL May 18 - 20  
Womongathering 1990

A Festival for Womyn at a scenic, private camp near Oxford Pennsylvania . . . Local and nationally recognized womyn spiritual leaders presenting INTENSIVE, EXPERIENTIAL WORKSHOPS reflecting the diversity of beliefs known as womyn's Spirituality . . . Crafts area featuring spiritually-oriented womyn-made items . . .

*Living a Womanist Future*

For information write:  
**Campfest Festivals**  
RR 5 Box 185  
Franklinville, NJ 08322  
(609) 694-2037



**Memorial Day Weekend**

May 24-28 1990

Scenic Private Camp  
Near Oxford, PA

Come and be part of the magic!



*sold out  
last two years*

SOUNDSHEET SELECTION IN THIS ISSUE



**JANE HOWARD *Passage***

The songs on this album are portraits of life, love, relationships... from chance meetings to farewells... superbly written and produced and certain to touch your heart.

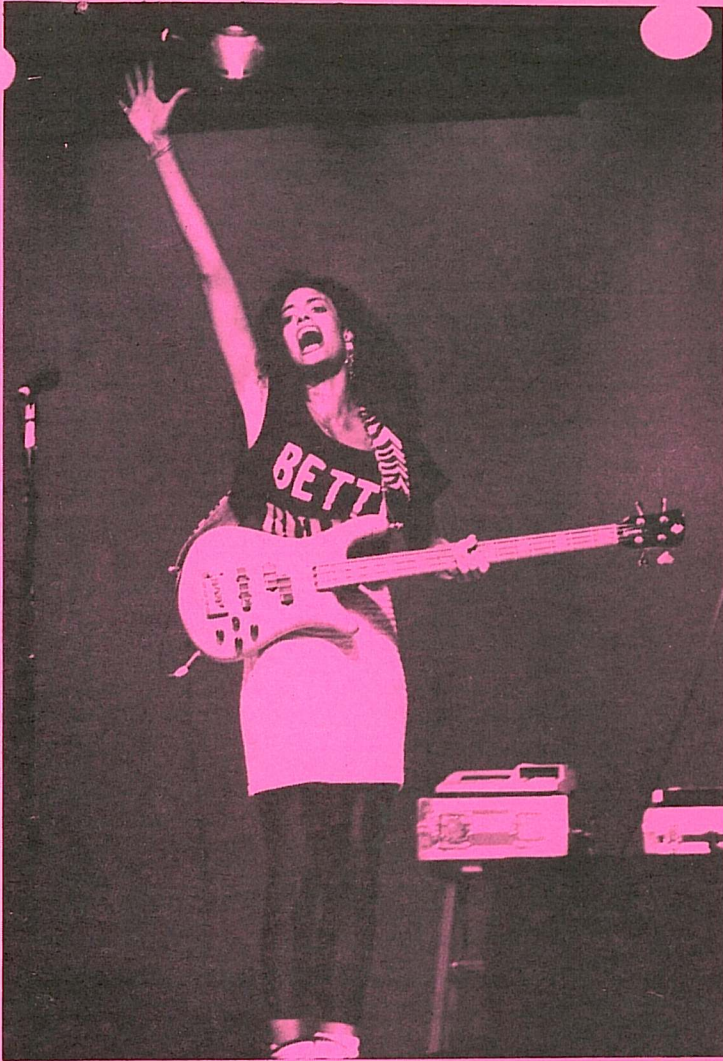
AVAILABLE THROUGH LADYSLIPPER CATALOGUE

AURORA RECORDS P.O. Box 42233 Portland OR 97242 (503) 239-0200

**SOUNDSHEETS**

Material is recorded on both sides in stereo. Do not bend the soundsheet. Place it on turntable at 33-1/2 rpm. A coin placed on the label where indicated prevents slipping. If your turntable has a ridged mat, placing the soundsheet on top of an LP may be advisable. Questions and comments about the soundsheets? Recording specifications and other details will be sent upon request.

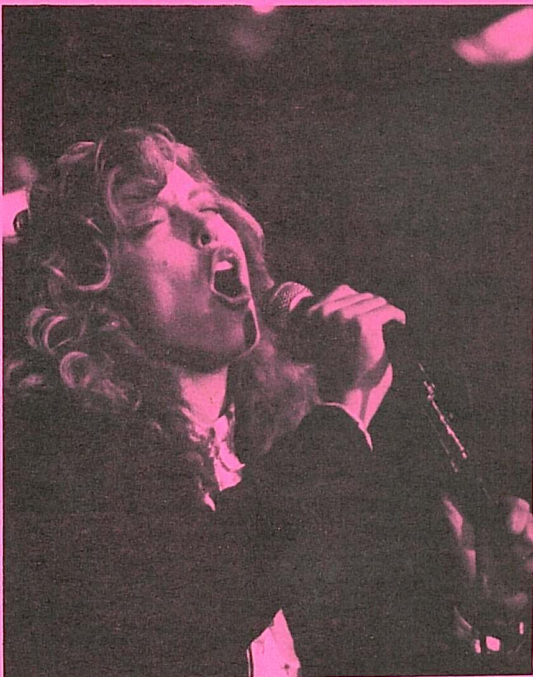




Marcy J. Hochberg



Toni Armstrong Jr.



Toni Armstrong Jr.



Marcy J. Hochberg

### TO HOLD YOU THROUGH THE WINTER UNTIL THE FESTIVAL SEASON STARTS AGAIN

This issue of 'HOT WIRE' includes twelve pages of festival coverage. 1989 season performers included (clockwise): Alyson Palmer and Amy Ziff (2/3 of the trio BETTY); The Dance Brigade; and Teresa Trull (touring with Cris Williamson).