

HOT WIRE

THE JOURNAL OF WOMEN'S MUSIC AND CULTURE

HEATHER BISHOP

1990 AWMAC CONFERENCE

JULIA PENELOPE: LÁADAN

PAULA WALOWITZ

ADRIENNE TORF

HELEN HOOKE

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MONICA GRANT

LESBIAN GAMES

SUSAN WILSON PHOTOS

BLACK WOMEN COMPOSERS

FIFTH WOMEN'S CHORAL FEST

KAREN BETH: THE ACCORDION

THE MAKING OF 'LESBIAN LISTS'

STEREO BUYING FOR THE NOVICE

'I GOT THIS WAY FROM KISSING GIRLZ'

KITCHEN TABLE WOMEN OF COLOR PRESS

WOMEN'S MUSIC & THE DIVINE PROPORTION

STEREO RECORDING INSIDE

Vada Vernée

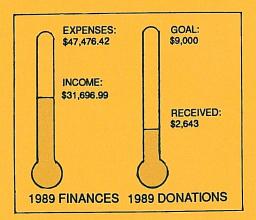
FROM THE EDITOR'S DESK

THE 'HOT WIRE' EDITORIAL PHILOSOPHY

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

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 have to cut back on size, quality, or frequency. Our goal is to have approximately 150 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.)



ON THE COVER

Singer/songwriter Heather Bishop hails from Woodmore Manitoba, Canada. She has been in music for twenty years, touring the U.S. and Canada extensively. Her *A Taste of the Blues* album was nominated for a Juno in 1987.



ACT UP Chicago sponsored this "Come Out, Come Out" billboard. Three 'HOT WIRE' staffers are in the photo: Sara Wolfersberger and Sandy McNabb (lower left corner), and Lynn Siniscalchi (middle row, far right).

PAT PARKER DAY

I for one would love to see Pat Parker's birthday—January 20—be honored every year as a national feminist holiday. Anyone else interested in developing this idea further can contact me c/o HOT WIRE.

READERS' CHOICE AWARDS

Please be sure to check out the Readers' Choice Page. Photocopy the page or write your responses onto a regular piece of paper (rather than ripping the page out of the magazine). We carefully tabulate the results of both the Readers' Choice and the Survey sections. It helps us decide what to include in the next year's issues of HOT WIRE. The results will be published in the September issue and the Readers' Choice plaques will be mailed directly to the recipients (in the Individual and Group categories).

HELLO AND GOODBYE

Our beloved and fabulously efficient office manager Shona "The Miracle Worker" Dudley has moved to Wisconsin to pursue further schooling and professional success. (Where are her priorities, anyway?) She'll be much missed. She will continue to preside over our Fairy Godmother Sponsorship program. Subscription complications and other business should be addressed to our new office managers Deb Dettman and Ginny Newsom.

AND INTRODUCING...

...A new feature by Susan Wilson, the "Seldom Scenes" column. It includes photos and commentary by this photographer who has been chronicling women's music and culture since its early days. [See pages 32-33]

WOMEN'S MUSIC PLUS

One of our "enterprises" at Empty Closet Enterprises is the publication of the Women's Music Plus Directory of Resources in Women's Music & Culture. Recent editions have been plagued by various mishaps, technological as well as human, and had been delayed beyond any reasonable amount of time. For this we apologize heartily. Meanwhile, if you ordered a copy, please know that we are definitely working on the next edition. If you ordered a copy and then moved, please send us your new address. We are keeping a list of people who have paid for—but not yet received—the directory. Again—SORRY!!! Please send information to Lynn c/o HOT WIRE.

INDEXING

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

Toni Armstrong Jr. Publisher/Managing Editor

PUBLISHER & MANAGING EDITOR Toni Armstrong Jr.

PRODUCTION

Annie Lee Leveritt Chris Crosby Jean Durkin Elizabeth Brizard Kathryn Davis

SOUNDSHEETS

Joy Rosenblatt

ADVERTISING

Janet Meyer Joy Rosenblatt Toni Armstrong Jr.

PROOFREADING

Dawn Eng Anne Dreibelbis Joan Eichler Deb Fried Micki Leventhal MZ Sara Wolfersberger

OFFICE MANAGERS

Deb Dettman Ginny Newsom

BOOKSTORE ACCOUNTS

Toni Armstrong Jr. Lynn Siniscalchi

COMPUTER DEPARTMENT

Lynn Siniscalchi Toni Armstrong Jr. Cathy Milner Barb Sanderson Julie Walstra Lori Weiner Sara Wolfersberger Glenda Woods

'HOT WIRE' STAFF

Tracy Baim Sonia Calles Cindy Dobbs
Shona Dudley Betsy Godwin Brenda Goldstein
Mary Hufnagl C.J. Knox Eileen Lynx
Sandy McNabb Janet Meyer Dawn Popelka
Therese Quinn Starla Sholl
Susan Waller Laurel Wathan

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 Susan Wilson

STAFF ARTISTS & PHOTOGRAPHERS

Toni Armstrong Jr. Alison Bechdel Joan E. Biren (JEB) Jill Cruse Sharon Farmer Diane Germain Marcy J. Hochberg Kris Kovick Andrea Leigh Natalie Ursula Roma Nancy Seeger Vada Vernée Susan Wilson Irene Young

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Beth A. Nitschke Mary F. O'Sullivan J.P.
Marlene Powers Professional Women's Network
Kathleen Rockhill Janet Soule Joann K. Thompson
Linda Thrush J.K. Wells Alexis Wallis

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A TASTE OF THE CANADIAN PRAIRIES

HEATHER BISHOP

Interviewed by Toni Armstrong Jr.

As a small-town girl from the Canadian prairies who loved to make music, Heather Bishop took piano lessons throughout her childhood and switched to guitar as a teenager. In college, she rounded out her wide interest in the arts by getting a Bachelor of Fine Arts with a major in visual arts. She has played at most of the major folk and women's music festivals, and her albums include 'Walk That Edge' (1989), 'A Taste of the Blues' (1987), 'Purple People Eater' (1985), 'I Love Women Who Laugh' (1983), 'Bellybutton' (1982), 'Celebration' (1981), and 'Grandmother's Song' (1979). Her latest release is a children's album entitled 'A Duck in New York City.' She received honorable mention for 'Purple People Eater' from the National Association of Independent Record Distributors, and 'A Taste of the Blues' received a Juno [Canadian equivalent of the Grammy] Award nomination in 1987.

A DUCK IN NEW YORK CITY IS THE EIGHTH RECORD YOU'VE PUT OUT IN JUST OVER TEN YEARS. YOU'VE HAD YOUR OWN RECORD LABEL, MOTHER OF PEARL, SINCE THE '70S. HOW DID THAT COME ABOUT?

Joan Miller and I got into it together. And it was—as dumb as this sounds—a decision based on our desire to live in the country. We were lovers from 1975 to 1982, and we wanted to start a business. We decided to try music. I was a singer, and I have business management background as well. Joan has fantastic organizational skills. And we just began. Our big goal was to pay the bills and live in the country; in that sense we never had a game plan to produce eight albums. We didn't have a game plan to produce even one. I always emphasize that as far as I'm concerned, the business is a partnership between Joan and me, so people don't

think it's just my label. I'm just the visible side of the company-it takes two of us to make it happen. Anyway, we started in 1976, and by 1979 we had an album. I made Grandmother's Song for \$3,000 in an eight-track basement studio-and that meant that I only had to sell 1,500 copies to make it pay back. That was a pretty scary thing, to think that I'd sell 1,500 copies-whoa! Nowadays, I've got to spend \$30,000 and sell 15,000 copies. I still think-whoa! I'm always two, sometimes three records in the hole, meaning that they haven't paid for themselves. So I carry a huge debt, like most musicians I'm sure. And when you're a musician, carrying debts like that, it's pretty scary because you can never stop. It's not like you feel real assured of a paycheck coming in every month. Some months are good, some months are lean.

ABOUT HOW MANY SHOWS DO YOU DO A YEAR?

I was trying to figure that out recently, and it has to be about at least 250. When I start doing kids' work, I do two or three shows a day, and I might do that for ten days straight. So it's between 250 and 300—a lot of shows.

WHICH SOUNDS GREAT, BUT THEN SOMETIMES YOU END UP DOING UNGLAMOROUS WORK, SCHLEP-PING EQUIPMENT....

Yeah, gigs like that keep you humble. That's one thing you can count on the music business for-it keeps you humble. Every time you think you've paid your dues and things are going to get better, it's another shit gig in another hellhole.

WHAT KIND OF MUSIC WERE YOU DOING WHEN YOU STARTED?

I had done some music in a women's band called Walpurgis Night in '72-'73. We worked in Saskatchewan. I started out as a side player, playing the keyboard and electric guitar, and then when the lead singer quit I sort of got pushed into

the limelight and forced to sing. I had to learn a lot about singing! We were a dance band, and we played where the crowd gets drunk and you have to sing out more. So it sure taught me a bit about projection. Skill is important, I tell people. If you play guitar, take guitar lessons. Don't underestimate how valuable a good level of skill is. A lot of people do. They think they can be a pro just because three friends tell them they're great. As far as I'm concerned, I hope I keep learning my whole life. I always intend to keep training and training. Anyway, I was in the band in Saskatchewan, then I moved to Winnipeg in '75. I was teaching guitar, and Joan and I decided that I should try playing a solo gig. I was solo for at least the next eight or nine years.

AND AT THAT POINT WHERE WERE YOU PLAYING?

Mostly in Canada—almost only in Canada, because after I did I Love Women, I tried to get an H1 visa to work in the States. So that would have been about 1984.

WHAT KIND OF GIGS WERE THEY **BACK IN THOSE EARLY DAYS?**

Well, we almost had to create the network in Canada because there never has been a women's music industry here. The population is too small and spread out to sustain it—especially earlier on. So Joan would phone people at a rape crisis center, at a women's bookstore, or a transition house, something like that, and she'd say, "Heather's coming through Thunder Bay, do you want to do a gig?" Inevitably they would say, "Oh god, we don't know how, but we'd love to." And more often than not they would do a fantastic job, because they'd be so worried that they couldn't do it that they'd do just a great job. Actually Connie Kaldor and I at that time were doing the same thing, creating this scene. We did a tour through western Canada together in about 1981. It was so neat! And then the folk festivals started to hire me.

THE FIRST FESTIVAL YOU EVER PLAYED WAS ...?

The Regina Folk Festival, in 1976 or '77. It was an audience of 800, and it was my home town, and I did a lesbian song. I knew that if I was going to be a musician, that I had to be out, because I was already out in my life in every way. So I couldn't very well go on stage and not be out-nor did I want to hide who I was. So I thought I would try it on the home-town crowd; that would make it or break it.

HOW DID IT GO OVER?

It was wonderful. I got a standing ovation, and I was just floored.

WHICH SONG WAS IT?

It was a song of Connie's called "I Found a Girl" that I sang for quite a few years. It was a great song about running into an old friend in a bar and asking her how she is, and she starts telling this



At four years old, Heather Bishop didn't yet realize she'd grow up to be an international lesbian musical superstar.

story about how she met this woman and fell in love, and then how everyone around her reacted. It was just a wonderful story song. Before that experience, I thought there was no way that as an out lesbian I could make a living doing music-but then I thought maybe I could. So we began to do that.

SO YOU WOULD DELIBERATELY PUT SOME LESBIAN-IDENTIFIED MATE-RIAL IN EVERY SHOW?

Yeah, oh yeah. In those days it was a pretty radical thing to do, and I used to put it in about three-quarters of the way through the show. I decided that if by that time I had won their hearts and then did a song about being a lesbian and they

got all freaked out, then at least the problem would be theirs. They'd have to go home wondering how it could be that they really liked this person who was standing up there saying she was one of those horrible critters. And it works quite well-which isn't to say it was easy, because it wasn't. It's still hard.

AND THIS HAS BEEN IN MAIN-STREAM VENUES, SINCE YOU DIDN'T HAVE A WOMEN'S MUSIC INDUSTRY.

Yes, always in mainstream venues, always at folk festivals. And being at the folk festivals used to be a real lonely time for me. Most of the men did not know what to do with me at all-not only was I a feminist, but I was a lesbian, and they would just avoid me like the plague. And a lot of the women avoided me too, because they didn't want people thinking that they were lesbians.

avoid me, would seek me out. I was sort of shocked at first; it was quite a turnabout. The other thing that I really liked-and some of my male friends in the music business actually brought this to my attention-American musicians wouldn't be playing at festivals [in the U.S.] with feminists or with lesbians, because they just weren't at the folk festivals. So they had to come to Canadanot just to play with me, but to play with Holly Near or with Meg Christian. And it gave them the opportunity to learn a lot from women's music, which they were grateful for. I can remember having a talk with Meg Christian and Tom Paxton at a festival one time, and him saying how much he appreciated women's music, what a great thing it was. So in Canada he got that chance, to play with me. Having to play in the mainstream had, in the long run, a bigger impact in some ways,



Over the course of her twenty-year career, Heather has played most of the major women's music and folk festivals. (Pictured here with The Washington Sisters and Connie Kaldor at the piano.)

WERE THERE ANY EXCEPTIONS TO THAT?

Well, there was Connie and Ferron, but all of us were never hired together. There were a few other exceptions: Marie Lynn Hammond, a real nice songwriter from Toronto. And Sylvia Tyson [of Ian and Sylvia fame]-she was great. In Canada she's a big star. She worked for the CBC as well in those days, and helped me out here and there. Then when feminism began to be not such a dirty word...

WHEN DO YOU THINK THAT WAS? WHEN DID YOU START TO FEEL A SHIFT?

I started to feel a shift about four or five years ago, where people, rather than

because our music touched so many other people. Tom Paxton was touched by it, and look at his writing. So the repercussions went farther and farther.

YOU MAKE IT SEEM EASY TO BE WOMAN-IDENTIFIED WITH PRIDE AND PLAYFULNESS IN YOUR PER-FORMANCES-BUT YOU'VE PAID A PRICE TO GET TO THAT POINT.

It's been an interesting process, because more often than not lesbians would say to me, "Well, it's easy for you," and they'd give me five reasons why it's easy for me: "You're your own boss," etc. I would look at them like, "If you think it's so easy, why don't you get up in front of 20,000 people and tell them you're a les-

bian and see how easy that feels? Why don't you risk the success of your career?"

"WHY DON'T YOU JUST START AT YOUR JOB?"

Yeah, performing is my job, and making the decision to be out in it meant that I knew from the very beginning that there would be limits to how far I could go. There are a lot of heart-rending things about it. There were-and still are-lots of lesbians who won't go to a concert of mine because I am out and they don't want to be recognized, or associated with me. They'll go to see Melissa Etheridge or Tracy Chapman [both of whom played at women's music festivals earlier in their careers], but they won't go to see me. That's a frustrating contradiction in our community. It's been hard sometimes when the straight media has really attacked me, and it's clear from the attack-even though they couch it as a musical criticism—that it's really about how dare I get up and flaunt my sexuality. "Who is this woman anyway?" But now after all these years and going through all that, the rewards are...I felt like getting that Juno nomination was a victory, just because my work got out and was recognized. And that's the same album that has "Seduced" on it, for heaven's sake.

WHAT ELSE HAS BEEN REWARDING FOR YOU?

Another reward from that process deciding early that I wasn't going to make it saved me a lot of bitterness. The music industry is a wonderful place to make you really bitter, because you can be brilliant and have no success. It's like playing roulette; it's a gamble. The chances are one in a million. You can be better than people who get that chance, way better-and you watch that and you can get bitter. You struggle and struggle, and you barely make ends meet even if you're lucky, and you never get anywhere. You see a lot of good musicians go down emotionally and psychologically. But I spared myself that, because I decided right at the very beginning that I wasn't going to get recognized, so I didn't have to fight with that very much. Which isn't to say that I don't have my moments where I say, "Why don't I get a break? I work hard. Why don't I get to take it easy for once?" But when those times come, I try to remind myself that I'm doing ten times better than I ever had imagined I would, and that I'm just real grateful to be doing what I do for a living.

WITH THESE TIMES THAT YOU GET DOWN, WHERE DO YOU FIND INSPI-RATION?

Generally I go and talk to somebody like Connie, and we sort of have a way of bringing each other up. Here's a story I like to remember: I started seeing all these young women being picked up by the majors. At that time I thought of the major labels as being like the army—you



Joan Miller (left) with Heather's electric guitar player Sherry Shute (Mardi Gras in New Orleans, 1989).



"You never know—when you're out there trying to change the world, which is basically what I've dedicated my life to, I think it changes in ways that you don't expect."

know, the army won't take you after you're twenty-three or something because they can't really mold you anymore. The music industry kind of woke up and said, "Oh my god, there are women out there. There's a whole market we could tap." They went ahead and picked all these

young women, good women, but who were just coming up, not real seasoned yet. They would pick up one and say, "Here's the greatest songwriter you've ever heard," and I would read that and think: they passed somebody by like Ferron? You want to tell me that Ferron isn't a phenomenal songwriter? So I was watching all this and thinking, "Damn, all of us who have worked so hard-and we're seasoned, we're good on stagenone of us got those breaks." I went to Connie and was talking to her about how hard it was-we work and we work and we work, and all the young ones are getting the breaks—and Connie just looked at me and said, "That means that you and I have done our jobs."

YOUNG WOMEN TODAY CAN'T CONCEIVE OF A WORLD WITHOUT WOMEN'S MUSIC IN IT—BECAUSE THANKS TO YOU AND THE OTHER PIONEER-TYPES, THEY'VE NEVER HAD TO LIVE WITHOUT IT.

Right, and it helps me keep a perspective. Because you never knowwhen you're out there trying to change the world, which is basically what I've dedicated my life to, I think it changes in ways that you don't expect. The victories might come in different ways than perhaps you had envisioned them. And in that sense, the Tracy Chapmans, the k.d. langs, and the Melissa Etheridges are the victory of the work that Cris Williamson, Meg Christian, Connie Kaldor, Ferron, and the rest of us have done. And so in that sense I just want to feel real glad about it. Actually, I got that from k.d. too; the first time I ever met her, she was just starting in the business, right before she did her first record, around 1984, and she sort of came up and said, "I heard your first record when I was sixteen." At first I felt really old, but then I also felt like all right, if listening to my music was one of the things that made this woman think that she wanted to do what she does so well, then I feel real good about that.

YOU'VE TAKEN A SEMI-SABBATICAL RECENTLY—TO REFUEL?

Yeah, six months. I did go on the road during that time, but not as much as continued on page 49

ABOUT THE WRITER: Toni Armstrong Jr. has full-time careers in both special education and women's music & culture. Interests include movies, sign language, vampires, neurophysiology, pinball, and the occasional nap.

HOTLINE

By Toni Armstrong Jr. and Annie Lee



Judy Grahn gets a standing ovation at OUT/WRITE '90.

FAN CLUBS

To get on the mailing list for the group BETTY (and to inquire about bookings, T-shirts, etc.): BETTYRules Productions, P.O. Box 1319 New York, NY 10011.

The K.D. LANG fan club is alive and thriving, as you can imagine. Shirts, buttons, recordings, and a newsletter are available. SASE to Bumstead Productions, 1616 W. 3rd Ave., Vancouver, B.C. Canada V6J 1K2.

GROUPS

Lavandula-Midwest, an organization for lesbian and gay HORTICULTURISTS, botanists, and landscape architects, seeks members nationwide. Gatherings are held regionally and at National Plant Society meetings. Lavandula, P.O. Box 2641, Champaign, IL 61825.

NUR DAMEN PRODUCTIONS is a small new mail order publishing business. Their objective is "to produce the artistic/creative works of women writers, photographers, artists, musicians, etc. in products that will promote a sense of public pride." SASE to D.L. Mackey,

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

Nur Damen, 13601 E. Whittier #212, Whittier, CA 90605. (213) 698-5604.

The ALLIANCE BETWEEN ALL WOMEN PROJECT, generated after the 1989 National Women's Music Festival, intends to keep the NWMF as an active participant in the creation, definition, and reflection of women's culture. Send SASE for press releases detailing the goals and specific projects of this group. ABAW Project, NWMF, P.O. Box 5217, Bloomington, IN 47407. (513) 767-9190.

WOMEN AND ROCK is a new group for serious female rock musicians who are dedicated to becoming professional within the already existing rock music industry. "We believe in everyone's right to rock, no matter what race, religion, sex, or sexual preference....our music runs to every different type of rock-from more acoustic to blues-oriented, punk, hardcore, Top 40, heavy metal, speed metal, and electronic music....We represent the 'loud, rude, and aggressive' faction of female rock." SASE to WAR c/o Izzy Guerriere, P.O. Box 1762 Rockefeller Center Station, New York, NY 10185.

Annoyed, offended, shocked by a particular media portrayal of lesbians/gays? Contact the GAY & LESBIAN ALLIANCE AGAINST DEFAMA-TION. They maintain a mailing list, write a monthly "Media Watch" column that appears in lesbian/gay papers, and have a hotline. GLAAD (L.A. chapter), P.O. Box 741346, Los Angeles, CA 90004. (213) 931-9GAY.

SPINSTERS/AUNT LUTE, the San Franciscobased publishers of Why Can't Sharon Kowalski Come Home? is facing a crisis, report San Diego writers Barbara MacDonald and Cynthia Rich (co-authors of Look Me in the Eye, the first book on lesbian aging and ageism). The press needs an infusion of capital to survive. Donations to Spinsters/Aunt Lute, P.O. Box 410687, San Francisco, CA 94141.

The CRAFTSWIMMIN'S MUTUAL AID SOCIETY's newsletter is now being edited by J'aime and Winky. The CMAS treasurer is Cynthia Riggs, and the CMAS fundraising contact is Jennie Mignone. CMAS is an organization by, for, and about women artisans. CMAS, 8215 SE 13th Ave., Portland, OR 97202. (503) 234-2224 (11-6 p.m. PST), (503) 232-6943 (7-9 p.m. PST).

THE HAWAIIAN LESBIAN NETWORK exchanges information, promotes lesbian businesses, and welcomes new women to the community. SASE to Hawaiian Lesbian Network, P.O. Box 911, Honolulu, HI 96808.

THE ASSOCIATION OF WOMEN'S MUSIC & CULTURE (AWMAC) held a celebrity auction last February in Chicago, raising nearly \$4,000. [See the AWMAC article in this issue.]

The Minnesota Department of Corrections has awarded the Minneapolis-based WOODS-WOMEN organization a \$10,800 grant to design and implement a pilot program to provide valuable outdoor experiences for women who have been convicted of felonies.

The CHICAGO WOMEN'S AIDS PROJECT needs bilingual women for patient advocacy on behalf of women living w/HIV or AIDS. (312) 271-2070.

During the international women's week in Guigood, The Netherlands (July 5-11, 1989), a LESBIAN SEPARATIST GROUP was created, according to SEPS. Two groups are planning a summer gathering. Contact: Brita Bach, Briefkasten 30, Pfuelstr. 5, 10000 Berlin 36, West Germany; or Hannelore c/o Amazonas Frauen Buch/Adem Schmidstr. 12, 4630 Bochum 1, West Germany.

The LOS ANGELES WOMEN'S CHORUS is in

continued on page 8

ABOUT THE WRITERS: Annie Lee is a type B person working with a type A peer group. Toni Jr. has been deeply involved with women's music for fifteen years.

SOAPBOX

Regarding the item in "Hotline" [January 1990 issue] about the microfilming project at U.C. Berkeley: you omitted that this is a joint project with the San Francisco Bay Area Gay and Lesbian Historical Society and, in fact, we're supplying the materials to be microfilmed. Our name as of this June will be the Gay and Lesbian Historical Society of Northern California. But more serious was the item about the Domestic Partners legislation in San Francisco. A month after Mayor Agnos signed the legislation—the day it was to take effect-a right-wing coalition headed by an Orthodox Presbyterian minister and a rabbi turned in enough petition signatures to defer the ordinance to the November ballot—at which time it lost. Therefore, we in the "gay mecca" do not have protection of our relationships. Community leaders are working to put Domestic Partners back on the ballot, possibly in November 1990, but may expand it to include all types of extended families and not just unmarried couples (a controversial proposal, to be sure). I had to comment on these two items, as they are matters close to my heart. But overall, I still consider HOT WIRE one of the best magazines around, and I congratulate you for keeping it going for almost six years!

Kate Brandt, San Francisco

Regarding the most recent issue—the contents were as refreshing and therapeutic as the vibrant pink cover. I have felt very discouraged and resentful about the lesbian community's divisiveness over the past year. I found Joann Loulan's comments and Cris Williamson's letter reaffirming and reassuring. I also liked the new "Confabulation" section, with its emphasis on dialogue and free communication rather than the more passive and constrained interview format. Your coverage of the festival controversies was fair, dwelling on the positive aspects rather than on inflammatory events. We, as a community, need to address our problems constructively, and your maga-



zine does an excellent job focusing on and promoting our positive energy. Keep up the good work.

Hillery Hotelling, Augusta, Georgia

I represent the Lone Star Symphonic band, the Houston chapter of Lesbian and Gay Bands of America. We are seeking financial support to help our band attend the August 1990 Gay Games III and Cultural Festival in Vancouver, Canada. We are a non-profit organization under the laws of the I.R.S., and donations to the band are tax-deductible. The amount needed for our expedition is approximately \$15,000. With the patronage of our sisters and brothers, this goal is reachable. Please contact me at the address below or call either (713) 524-3314 or (713) 522-4282 for more particulars.

> Denise E. Chambliss, Treasurer Lone Star Symphonic Band P.O. Box 66613 Houston, TX 77266-6613

News from our area: Altazor is being produced by the New Haven Women's Center as part of the twentieth anniversary celebration (the second oldest women's center in the country!). The concert is

April 28 at Yale's Battell Chapel. k.d. lang put on two tremendous concerts in February—and women are still talking about her! Dykes packed the Palace Theatre and gave her two standing ovations before she even started singing! Keep up your good work!

Alison Cunningham, New Haven

I very much enjoyed the article "Price, Bonds, and Perry" in the September 1989 issue. I'm always looking for more little-known Black women's herstory, and the article really taught me a lot about how much my Black sisters have accomplished in the past. Could you please suggest some sources where I could buy recordings of these composers' works?

Zola Mumford, Seattle

Music Femina's "Noteworthy Women" column in this issue is devoted to such resources. See page 13.

I was delighted to see the article on Ethel Waters in your last issue. I was born and raised in Chester, Pennsylvania. I grew up hearing she was the one famous person from Chester, but I never knew why. What an *incredible* career! I can't believe I never heard more about her.

Cris Stormfox, Pittsfield, Massachusetts

In the January 1990 "Hotline" column you reported that San Francisco's A Woman's Place Bookstore closed after sixteen years of business. A Woman's Place was an important part of the Bay Area women's community, and we all miss it. However, A Woman's Place was in Oakland, not San Francisco. Old Wives' Tales, San Francisco's women's bookstore for over thirteen years, is alive and well, and has expanded in both floor space and inventory over the last two years. In addition, our store is now wheelchair accessible, and we have begun publishing a mail order catalog. We worked closely with A Woman's Place over the years and are very sad that its doors are now closed.

Linda Garber for Old Wives' Tales

Inquiring WimMinds Want To Know



Question for Tret Fure: You do many jobs in music—at least I've heard you are an engineer, songwriter, guitar player, singer, maybe more. If you were hypothetically limited to just one thing, and you could really excel at it and be well paid for it, what would it be and whu?

Helene Steiger, Greensboro, North Carolina

Tret answers: Of all the job choices you mentioned in your question, "engineer, songwriter, guitar player, singer, maybe more," I would have to choose "maybe more." I wouldn't be able to choose guitar player because they are never well paid. I wouldn't choose engineer

because the hours are lousy and you don't get to choose the people with whom you work. It couldn't be songwriter because it is not a job, it is a gift, and I hope I do excel at it. I definitely think it's "maybe more." I've never been able to limit myself to just one thing, and I don't think I'd ever want to. Through my life, I hope to excel in all these fields. I like being multifaceted. Thanks for your most interesting question.

Question: The Michigan festival is one of the "institutions" of womyn's music. Can you give a short history for those of us who missed the early chapters? - Elsy Robinson, Atlanta, Georgia

'HOT WIRE' will be featuring the history of the Michigan festival in a multi-part series in future issues. Meanwhile, Lisa Vogel answers: The Michigan Womyn's Music Festival celebrates its fifteenth anniversary August 15-19, 1990. Conceived in 1975 by a group of novice producers (Kristie Vogel, Mary Kindig, and me), Michigan has weathered many a natural and political storm over the years. Starting out on two different rental sites, the festival moved to its permanent 650-acre location in 1982, securing a home for many Michigans to come. Since 1984, the festival has been co-produced by Boo Price and me, and our combined efforts have shaped this event that both reflects and builds contemporary womyn's culture. Michigan welcomes up to 7,000 womyn each year from every state and province, as well as from a dozen different countries. The festival presents a diverse celebration of womyn's culture, including thirty-six concerts, 250 workshops, and 140 crafts booths. It has also come to provide a month-long outdoor experience for womyn who want to live and work together to build the physical village which welcomes each summer's festival.

New Release

MUSICA FEMINA

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

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

HOTLINE from page 5

its fourteenth season. All women are welcome; no auditions. Also, a women's chorale of nine to twelve singers is being organized. Emphasis on musicianship and vocal quality; good sightreading ability required. Naomi (213) 399-0657 or (213) 558-4229.

GATHERINGS

Excellence in gay and lesbian writing and publishing will be recognized at the second annual LAMBDA LITERARY AWARDS. The awards banquet will be held in Las Vegas on June 1 during the American Booksellers Association Convention. Awards for Gay and Lesbian Humor, Young Adult and Children's Books, and Anthologies and Collections will be presented for the first time. Lambda BOOK REPORT, 1625 Connecticut Ave. NW, Washington, DC 20009-1013. (202) 462-7924.

IN-VISIBLE COLOURS, an "international women of color and third world women film/video festival" was held in Vancouver last November. Workshops and forums brought together film/video makers from Africa, Asia, Latin America, Canada, North America, the Caribbean and the Pacific. In-Visible Colours, 849 Beatty St., Vancouver, BC, Canada V6M 2M6. (604) 685-1137.

The Lesbian Art Movement Show provides the annual axis for the COMMUNITY OF WOMEN ART SHOW SERIES. This year's show, Concerns For The Earth, will run June 15-July 28. SASE to COWAS/LAM, Liz Long Gallery, 1833 NE Second, Portland, OR 97212.

A Different Light Books in Los Angeles sponsors an annual LESBIAN WRITERS SERIES. Coordinated by Ann Bradley, most readings are the third Saturday of the month. A Different Light, 4014 Santa Monica Blvd., Los Angeles, CA 90029. (213) 668-0629.

The first national lesbian and gay writers conference, OUT/WRITE '90, featured poets Judy Grahn and Allen Ginsberg as the keynote speakers at the March event held in San Francisco. Participants included Sarah Schulman, Pat Califia, Marilyn Hacker, Jewelle Gomez, Dorothy Allison, Barbara Wilson, and Tee Corinne. Panels and workshops addressed such diverse topics as the novel, poetry, non-fiction, genre fiction, cross-over books, the economics of publishing, dealing with writer's block, and many other areas of interest to writers. The conference was sponsored by Out/Look Magazine.

The first annual drug- and alcohol-free gathering for lesbians in all stages of recovery, LAVENDER WAVES RETREAT, will be held October 20-22. The program will offer workshops, meetings, support groups, fun and games, a dance, and a talent show. Lavender Waves, P.O. Box 624, Yachats, OR 97498.

The fifteenth annual SOUTHEASTERN CON-FERENCE FOR LESBIANS & GAY MEN was held last March, and the organizers are now planning for the next conference. P.O. Box 28863, Raleigh, NC 27611. (919) 833-1209.

The third INTERNATIONAL LESBIAN SEPARATIST CONFERENCE AND GATHER-ING will take place at a camp in Wisconsin over the Labor Day weekend. SASE to The Burning Bush, P.O. Box 3065, Madison, WI 53704.

The Board of Directors of Lutherans Concerned/North America is planning to host the largest group of LESBIAN AND GAY LU-THERANS ever assembled at the upcoming biennial convention this July in Chicago. SASE to Lutherans Concerned, P.O. Box 10461, Ft. Dearborn Station, Chicago, IL 60610.

The 1990 NATIONAL ORGANIZATION FOR WOMEN CONFERENCE will be held June 29-July 1 in San Francisco. SASE to NOW, 1000 6th St. NW #700, Washington, DC 20036, or call Nancy Buermeyer, Lesbian Rights Program Director at (202) 331-0066.

The fifteenth annual summer conference sponsored by the FEMINIST WOMEN'S WRITING WORKSHOPS INC. will take place July 15-27 in upstate New York. Guest speakers include Lucille Clifton, Nancy Bereano, Rachel Guido de Vries, and Judith McDaniel. SASE to Mary Gilliland, FWWW, P.O. Box 6583, Ithaca, NY 14851.

The annual WRITERS CONFERENCE held as part of the National Women's Music Festival is scheduled to feature May Sarton, Minnie Bruce Pratt, and Audre Lorde. Contact Midge Stocker, 2250 W. Farragut, Chicago, IL 60625-1802.

The fourteenth INTERNATIONAL LESBIAN AND GAY FILM FESTIVAL is scheduled for June 15-24. Held each year during San Francisco's Lesbian/Gay Freedom Celebration, the festival screens feature, documentary, and short films and video works by and about lesbians and gay men. SASE to Frameline, P.O. Box 14792, San Francisco, CA 94114.

OKAERI (COMING HOME) WEEKEND is planned for November 22-25 in Tokyo. "Lesbian Weekends" have been held several times each year since 1985; the organizers of this one are especially interested in hearing from women who have attended previous weekends, or who'd like to come home to this special one. They also seek letters, postcards, photos, and other mementos for their Herstory Exhibition. Suzanne Sullivan, 8-26-27-201 Kinuta, Setagaya-ku, Tokyo, Japan. Phone 03-416-4216, or Linda Peterson/Amanda Hayman, 2-15-19 Kamirenjaku, Mitaka-shi, Tokyo 181 Japan. Phone 0422-48-8880.

Elisabeth Kübler-Ross will be the keynote speaker at the third annual AIDS, MEDICINE AND MIRACLES CONFERENCE in Boulder, Colorado this May. (303) 447-8777.

NEWS

Laura Brown and Mary Dunham are establishing the LITERARY ESTATE OF PAT PARKER. Anyone wishing to reprint, read, or use any of

Pat's work should request written permission c/o Aya Enterprises, 1547 Verde Mall #265, Walnut Creek, CA 94596-2228. (415) 536-0536.

After more than a decade in its familiar spot in the church on School Street, Chicago's MOUN-TAIN MOVING COFFEEHOUSE is moving to a new location on the city's far north side. Mountain Moving is the oldest surviving women-and-children only coffeehouse venue in the world. The collective produces more than forty shows per year. For further details or to get on the mailing list: P.O. Box 409159, Chicago, IL 60640. (312) 769-6899.

NARIGRANTHRA PRABARTANA ("Promotion of Feminist Books") opened in Bangladesh last October, founded by Farida Akhter. According to Feminist Bookstore News, the store will stock books by women for women written in both Bengali and English. Narigranthra Prabartana c/o Farida Akhter, Executive Director UBINIG,5/3 Barabo Mahanpur, Ring Rd., Shaymoli Dhaka 1207, Bangladesh.

MORE BOOKSTORE NEWS: First feminist bookstore in Memphis c/o Audrey May, Meristem, 3544 Kimball, Memphis, TN 38111.... Off the Beaten Path in Ypsilanti is now Common Destinations, 214 S. 4th Ave., Ann Arbor, MI 48104....(New): One World Books c/o Karen Denicola, 3262 Edson Rd., Rockford, IL 61109....New Town Bookstore c/o Deidre Newton, 3000 N. Congress Ave. #101, West Palm Beach, FL 33401....The publisher of Aunt Edna's Reading List is planning on opening a women's bookstore in Hawaii. Karen Gates, 2002 H Hunnewell St., Honolulu, HI 96822....Mosaic will include feminist/lesbian titles of importance to third world communities. Mosaic c/o Cathy Taylor, 40 Clinton St. #4C, New York, NY 10002.... (Goodbye): Shades of Lavender (Jacksonville, Florida) and Another State of Mind (Lakewood, Ohio) have closed.

The 1990 CENSUS will for the first time try to collect data on the number of lesbian and gay couples living together in the U.S., reports the Chicago Tribune. The new question asks if the first two adults named on the census form are related, and if not, if they are "unmarried partners." Census officials expect heterosexuals to answer more honestly than lesbians and gays, but feel this is a start in the right direction.

The AMSTERDAM HISTORICAL MUSEUM presented an exhibit which examined the history of lesbians and gay men from the seventeenth century to present. The exhibit, the first of its kind in the world, ran through February 25, reported Lesbian News. The exhibit was funded by the Dutch government.

Barbara Grier donated both her personal and the Naiad Press COLLECTIONS OF LESBIAN PERIODICALS that span forty-plus years to the June L. Mazer Lesbian Collection/Archives, 626 N. Robertson Blvd., West Hollywood, CA 90069.

For the first time, a woman is at the helm of the police department of one of the country's ten largest cities. ELIZABETH WATSON, 40, is the new interim chief of the 4,000-member Houston, Texas police force. Named to the post by mayor KATHY WHITMIRE, her appointment was expected to be made permanent by formal city council confirmation. Watson, who joined the Houston force in 1972, has moved steadily up through the ranks serving as a homicide detective, SWAT team officer, and station commander.

WOMEN

RUTH ELLIS, who celebrated her ninetieth birthday at Michigan in '89, would like friends to write to her at 234 State St. #1304, Detroit, MI

SUSAN SHAPIRO, former film editor and longtime contributor to Sojourner, died January 6, after a long struggle with cancer. She helped organize the Women's Community Cancer Project in Cambridge.

SUSAN BUTCHER won her fourth Itidarod championship last March. She completed the 1,100 mile dog sledding event in eleven days, one hour, fifty-three minutes, twenty-three seconds-beating her own previously set record. She is the only woman or man to win three straight Itidarod championships, and only she has ever won four out of five.

Feminist poet/essayist SUSAN GRIFFIN is extremely ill with Chronic Fatigue Syndrome (formerly called Epstein-Barr Virus Syndrome), a mysterious disease with no known cause or cure that attacks the immune system, according to Of A Like Mind. Concerned women are encouraged to help Susan with medical and living costs. Contributions to: The Griffin Fund, P.O. Box 421985, San Francisco, CA 94142.

ANNIVERSARIES

According to Feminist Bookstore News, CRAZY LADIES (Cincinnati) has published a commemorative poster by Sara Steele honoring its tenth anniversary and women's bookstores everywhere.

ACTION DES FEMMES HANDICAPEES DE MONTREAL celebrated its fourth birthday last September, said Communique 'Elles. Action des femmes handicapées de Montréal is a group created/run by and for women from various cultural and economic backgrounds, living with different disabilities. They have organized a conference (1988) and workshops, and sponsored panel discussions which were videotaped. Action des femmes handicapées de Montréal, 7785 Louis-Hébert, Montréal, Quebec, H2V 2Y1. (514) 725-4123.

On February 24, SOMETHING ABOUT THE WOMEN, the Boston-area radio show (WMFO, 91.5 FM, Tufts University), celebrated its fifteenth anniversary with a special broadcast featuring live music, special music features, comedy, and commentary, according to Sojourner. Over the years approximately thirty DJs, eager

to turn women on to music not generally played on Top 40 radio, have engineered the show.

The RADICAL WOMEN'S TWENTY-THIRD ANNIVERSARY CONFERENCE ("The Third Wave of Feminism: A Candidly Revolutionary Approach") was held last February in Santa Monica. Keynoters included Merle Woo and Martha P. Cotera. Call (415) 864-1278.

Chicago's Mountain Moving Coffeehouse was the site of the fifteenth anniversary reunion of the first LESBIAN WRITERS CONFERENCE plus MARIE KUDA'S FIFTIETH birthday party on December 9. Marie was the founder, coordinator, and organizer of the conferences during the '70s and is a chronicler and archivist.



k.d. lang continues to take the music world by storm. The Canadian has won many awards, including this year's Grammy for Best Female Country Vocalist.

1990 marks the fifteenth issue of HERSTORY, the Canadian Women's Calendar. The original collective of women in Saskatoon obtained funding through an Opportunities for Youth grant from the Secretary of State. According to Communique 'Elles, since the original '74 edition, forty women have been involved. Herstory Calendar c/o Coteau Books, 1945 Scarth #209, Regina, Saskatoon, Canada S4P 2H2. (306) 352-

FILM, VIDEO, THEATER, TV

According to Midwest Women in Music, FYI-CHICAGO is a computer generated monthly TV magazine seen on Chicago Access Channel 27. The audio portion is submitted by volunteer musicians on audio cassette. Music used is exposed to 250,000 viewers and musicians are credited on screen. SASE: Mary Lou Haynes, Chicago Access, 322 S. Green St., Chicago, IL 60607. (312) 738-1400.

Last June, FIVE BLACK FEMINISTS (Barbara Smith, Paula Giddings, Byllye Avery, Dorothy Pitman Hughes, and Loretta Ross) appeared on the Phil Donahue Show. According to Practicing Anti-Racism, a transcript is available for \$3 from Donahue Transcripts, Journal Graphics Inc., 267 Broadway, New York, NY 10007. (Request "Black Feminism" transcript, June 1989.)

New Day Films has released the twenty-eight minute PORTRAIT OF IMOGEN, in which photographer Imogen Cunningham presents her own work from a career spanning seventy-five years. More than 250 of her photos are presented with informal interviews recorded when she was in her late eighties. SASE to New Day Films, 121 W. 27th St. #902, New York, NY 10001. (212) 645-8210.

The Quintessential Image, JANE CHAMBERS' LAST PLAY, made its Midwest premiere last January in Chicago at Zebra Crossing Theatre. Image is a comedy that takes a satirical look at obsession and honesty. It also premiered last winter at the Glines Theatre in New York City.

The sixth annual INTERNATIONAL WOM-EN'S DAY VIDEO FESTIVAL was cablecast last March in the Boston area and nationwide by the Deep Dish National Public Access Satellite Network. For information about the '90 or '91 festivals, contact International Women's Day Video Festival, P.O. Box 176, Boston, MA 02130. (617) 628-8826.

Margaret Atwood's THE HANDMAID'S TALE has been made into a film by Cinecom starring Natasha Richardson as the young woman fighting for her freedom in a fundamentalist republic where women have been stripped of all their rights. The movie also features Elizabeth McGovern, Victoria Tennant, and Faye Dunaway as Serena Joy.

HONORS

"This category should have been called 'Best Lesbian Vocalist'," said MICHELLE SHOCKED while accepting an award for Folk Album of the Year at the New Music Awards in New York, reported Outlines. Other nominees included Phranc, Tracy Chapman, Nanci Griffith, and Indigo Girls.

The Chicago Tribune 1989 Readers' Choice picks included BETTE MIDLER's "Wind Beneath My Wings; (best song); K.D. LANG (second favorite country performer); TRACY CHAPMAN and INDIGO GIRLS (first and third favorite folk performers); MELISSA ETHERIDGE (fifth favorite concert, listed with Rolling Stones, Paul McCartney, and The Who); and WXRT-FM's TERRI HEMMERT (third favorite DJ in Chicago).

At the Grammy Awards, chosen by 8,000 memcontinued on page 23

THE AUDIO ANGLE

STEREO BUYING FOR THE NOVICE

By Karen Kane

With all those great artists like Melissa Etheridge, k.d. lang, and Tracy Chapman making it big out there in the mainstream, one would have to be crazy not to want to own a stereo system these days.

If you know nothing about audio equipment, stereo buying can be confusing and overwhelming. Like with so many other things in this world today, the saying "They don't make 'em like they used to" certainly applies. For many companies, profit is the priority rather than quality. Not unlike car shopping, there are dangers to be aware of in the audio world. It is my intent with this article to try and shed some light on stereo buying.

TYPES OF SYSTEMS

The least expensive and simplest audio system on the market is a "boom box": a self-contained, battery operated system with a carrying handle that usually includes an AM/FM radio receiver, a cassette deck and/or a dubbing deck with which you can make copies, possibly a CD player, and a pair of small speakers. The only advantages of a boom box are convenience and portability. You cannot expect the sound quality to be very good with a portable, even if you pay as much as \$300 or \$400. Even at those prices, you'll be paying for extra features like a dubbing deck, a CD player, and a lot of extra buttons and switches that mostly just look impressive. In reality, the more buttons and switches, the more things there are to break down. The simpler, the better. So a higher priced boom box is usually no better in sound quality than a \$100 one, though some boom boxes that range upwards of \$500 tend to have a more powerful amplifier and slightly better speakers, which would

THE AUDIO ANGLE discusses information about recording, live sound engineering, the mysteries of the recording studio, and other topics of interest to audiophiles. somewhat improve the sound quality.

The next step up is the compact or rack system. The turntable, cassette deck, amplifier, and radio are all stacked on top of one another and usually put in a nice looking cabinet. (This is not the same as buying all different name brands and putting them together in a cabinet.) The same company manufactures all of the pieces in the compact/rack system. These systems utilize the same components that an average boom box has inside of itonly in a bigger cabinet and not necessarily any more powerful or better in quality. When you open them up and look inside, they are ninety percent air and ten percent cheap electronics. One stereo repair shop owner I talked to is "absolutely convinced" that in those systems, the cost of the cabinet exceeds the cost of the electronics. You are paying for cosmetic looks and getting a sound quality that is equal to or-in some cases-worse than a boom box.

The speakers that come with a rack system give the appearance of having a bigger sound, but the larger speaker cabinet does not mean anything. Technically, a typical speaker system consists not only of one speaker but of several in an enclosure. There is a separate unit for the bass called a woofer; it's the biggest one and usually on the bottom. It handles the very lowest of musical frequencies, which are in the range of 20Hz (Hertz, or cycles per second) to 3,000Hz. If it is a "three-way" speaker, the next one will be the mid-range, which handles the middle musical frequencies, from 3,000Hz to 10,000Hz. Finally, the tweeter handles the high frequencies, from 10,000Hz to 20,000Hz (about the limits of human hearing).

A "two-way" speaker uses only a woofer and a tweeter and is designed so that the overlapping range is wide enough that a mid-range is not necessary. Just because a speaker uses a three-way system does not necessarily mean it's

better; some of the best speakers out there are two-way. An electrical filter network placed in the speaker enclosure (a "crossover") is used with all two- and three-way speakers. Its job is to take the incoming musical electrical signal and divide it up according to frequencies, so that each speaker in the enclosure receives only the musical frequencies it should.

If you take off the front grill of one of the speakers in a rack system, you will find that inside of this huge cabinet are some very small, cheap speakers. Sometimes the tweeters or mid-range speakers in some of these systems are fakes. (The workers in the stereo repair shop near me like to call them "stunt tweeters.") In place of real speakers, the manufacturer cuts out paper circles and glues them into the enclosure. A lot of these speakers are made in a way that the front grills will not come off, so the consumer cannot examine the inside. If you merely look through the grill and see black circles (where the speakers are supposed to be), you could be fooled into thinking that there are real speakers there.

Rack systems range in price upwards to \$500. There are more expensive ones that go as high as \$2,000 and can-but do not necessarily-"approach" high fidelity quality. As you may have deduced, the overall quality of rack systems is generally not good. The "build" quality inside of them is poor. The circuitry components tend to be cheap quality and are mounted on cheap paper phenolic boards, the wiring is sloppy, and the amplifiers are weak and badly designed. The turntables that come with these systems are very poorly made and use cheap ceramic cartridges. The only reason that these systems sell at all is that they require absolutely no thought process to purchase. Also, a good number of people do not know any better (or seem to care) when it comes to sound quality. If poor sound quality is not reason enough to avoid buying one of these systems, remember that the breakdown factor is very high, and the average lifespan is only about five years.

Component stereo buying means getting individual pieces of audio equipment selected to complement each other. They are put together to fit your specific needs—your listening environment, your power requirements, what you want for features. One of the most annoying things about the audio business today is that you can go out and spend \$500 on an allin-one rack system that will give you mediocre performance, bad design, bad quality construction—and yet for the same amount of money you could put together a component system made of good quality material that will out-perform the rack system and last at least twice as long.

FINANCIAL OPTIONS

You can buy a component system (receiver, turntable and speakers), for as little as \$300. Often there is good quality

by repair shops are the brands that they almost never see come into their shops for repair.

Regardless of how much money you spend on a component system, something to remember is that where the music begins (turntable, cassette, or CD player) and where the music ends (speakers) are the two most important pieces of your system. For example, if you have an excellent turntable, cassette deck, or CD player with a pair of nice speakers, almost any amplifier that puts out about thirty to forty watts per channel will sound very good. However, if you have a very expensive, more powerful amplifier with a cheap turntable and a cheap pair of speakers, you won't get the benefits of the nicer amp-and nothing will sound good.

If you want to spend around \$500 to \$800 on a component system, first ask yourself which format you will play the most. If you only play cassettes, you

away from rack systems, speakers are generally good quality.

Watch out for what is known as the "speaker scam," which reportedly started in the Chicago area. People in unmarked vans stop you in places like parking lots and try to sell you speakers. It is the same line every time: "We got a shipment of speakers and they loaded too many of them into the van. Instead of bringing them back to the manufacturer and going through all that paperwork, we'll sell them at a cheap price to you." These speakers are actually not stolen, and it is all perfectly legal. They come with warranties, and the sellers will even show you invoices. At a glance these speakers look really good, but do not be fooled: inside they are made with the cheapest possible parts available and are not worth any price you pay for them.

Speakers are totally an issue of personal taste when it comes to choosing. There is a huge number of good quality



used stereo equipment advertised in the paper or at your local repair shop that has better electronics and sound than almost anything on the market today. If you have an old amplifier in your basement that you assumed was dead and buried, for probably a \$40-\$60 repair and cleaning job you could have it working again, and it will probably last another ten years. Repair people are excellent resources for asking about the quality of used stereo equipment as well as knowing what is going on in today's market. After all, they get to see what is inside of all of this stuff. The brands that are most recommended

might prefer to spend the extra money on the best cassette machine rather than buy a turntable or a CD player. If you want all three playback options, then you'll buy more moderately priced pieces.

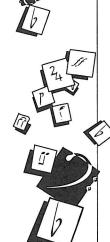
The first thing to do in the stereo store is to listen to speakers. Always bring music with which you are very familiar and which is in good condition for playback. Bear in mind that while you are in the store you can only get a sense of what the speaker sounds like, as it might sound different in your living room because of the acoustics in your "home listening environment." As long as you stay

speaker companies to pick from. Make sure the store will be willing to take back the speakers, if, after a few days at home, you do not like them.

Power requirements for speakers continued on page 57

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, including Alix Dobkin's live-from-Australia project recorded in January.

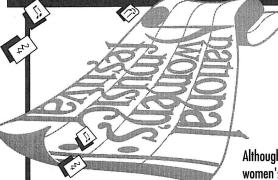
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 - Booker Panel Discussion
 - Competition/Cooperation Between Producers
- △ Tech Buddies...working on main stage [Space is limited...first come, first servel]
- **△ Fighting Racism**
- △ Producing Other Events...transferring skills

Performers Agenda (Thursday thru Sunday):

- △ Getting Acquainted
- Δ Booking Yourself...dos and don'ts for contacts
- △ Mainstream...
 - Negotiating a Record Deal
 - Performing With Men...coping with sexism
 - Booker Panel...what a booker can really do for you
- ∧ Multicultural...what is the world beat?
- △ Ensuring Honesty...from a performer perspective
- △ Magic MIDI...hands-on instruction in the use of the MIDI
- △ Proactive Performing...creating your own performance opportunities
- **△** Home Recording
- △ Older Women and Performing
- Δ Spirituality Series...women's music and ritual
- △ Performing and Promoting Children's Music

Main Stage Performers_

FRIDAY: Patty Larkin · Ferron · Holly Near

SATURDAY: Adrienne Torf · Buffy Sainte-Marie · Linda Tillery

SUNDAY: May Sarton · Heather Bishop · Deidre McCalla

EMCEE: Debra Mullins

Although music is an important part of this festival, its emphasis is on the broad spectrum of women's culture through workshops, special conferences, networking and seminars.

For more Information write: NWMF, Dept. HW, PO Box 1427, Indianapolis, IN 46206-1427 or call: (317)636-7382



NOTEWORTHY WOMEN

BLACK WOMEN COMPOSERS: RESOURCES

By Musica Femina

In the September 1989 issue we printed a column about three Black women composers: Florence Price (1888-1953), Margaret Bonds (1913-1972), and Julia Perry (1924-1979). We hope that article just whetted the appetites of our readers for more information. What follows here is a bibliography of writings and a discography of recordings by and about Black women composers. Most of these sources are from Mildred Denby Green's book 'Black Women Composers: A Genesis' (Boston: Twayne Publishers, 1983). Her list is more extensive, and her book is a great place to start reading.

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Price, Florence Beatrice (1888-1953). Althea Waites Performs the Piano Music of Florence Price. Cambria Records, Box 374, Lomita, CA 90717.

"Were you there?" Capital P 8365.

"My Soul's Been Anchored in de Lord," Marian Anderson performing on Victor 1799 (out of print).

Bonds, Margaret (1913-1972). "He's Got the Whole World in His Hands."

"Sit Down Servant," Leontyne Price, performing on Swing Low Sweet Chariot. Fourteen Spirituals on RCA-LSC 2600 (also includes a Florence Price song).

"I Wish I Knew How It Would Feel to Be Free," "Standin' in the Need of Prayer," Leontyne Price on RCA-LSC

Perry, Julia (1924-1979). "Homunculus C.F." for percussion, harp, and piano. Manhattan Percussion Ensemble on Composers Recordings, Inc. CRI-S252.

"A Short Piece for Orchestra," Imperial Philharmonic Orchestra of Tokyo on Composers Recordings, Inc. CRI-145.

"Stabat-Mater" for contralto and string quartet or string orchestra. Makiko Asakura and Japan Philharmonic Symphony Orchestra on CRI-133.

Clark, Theresa (b. 1953), "Spellings" for flute and guitar, on Returning the Muse to Music, Musica Femina, Lilac Recordings, P.O. Box 15121, Portland, OR 97215. (Cassette C-3 and Compact Disc D-

Watkins, Mary. Spirit Song for solo piano. Original compositions on Redwood 8506.

SCORES AND WORKS

Price, Florence B., Scores and Works. Special Collections Division, University of Arkansas Library, University of Arkansas, Fayetteville, Arkansas.

ABOUT THE WRITERS: Janna Mac-Auslan and Kristan Aspen have toured nationally since 1984 as the Musica Femina Flute-Guitar Duo. Their concert/ informance program of both herstorical and contemporary music by women composers makes the contributions of women to classical music very clear. Musica Femina's new recording, 'Returning the Muse to Music,' is available on CD or tape at many classical and New Age outlets, as well as where women's music is sold.

Transmusic

- · Computer-generated, laser-printed musical notation
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ON STAGE AND OFF

ANONYMOUS IN MY OWN TIME

By Paula Walowitz

They say that Anonymous was a woman. That's probably true. But I always thought you had to be dead first.

Now don't get me wrong. I'm not upset about it...anymore. In fact, the more I think about it, the better I feel. I've been slowly contacting the good-hearted women who have recorded or published my goddess-chant "She's Been Waiting" without my name on it, and they've all been friendly, cooperative, and occasionally wonderful.

But it has been a little unsettling.

Almost ten years ago, I heard about women's groups being led by Dr. Phyllis Wilson in Chicago to study the Great Goddess in all of Her forms. I was intrigued. I joined up.

Phyllis's groups inspired me to write three songs in quick succession: "Mother Earth," "Neo-Paganomics," and "She's Been Waiting." This last one, more than anything I've ever written, felt like it was born whole; no editing, no rewriting, just suddenly there. "She's Been Waiting" was a gift to me, it seemed, and I was eager to share it and my other new tunes with women on the same path.

At my first goddess spirituality gathering, the 1982 Goddess Rising Conference in California, I got my chance. Two of the featured presenters were also two of my favorite authors—Starhawk and Margot Adler—and they were very interested in my music. They asked Allison Harlow, an active archivist of pagan culture, to record the chants. Allison pushed the buttons on her tape recorder while I sat on the floor and sang into the little microphone.

Beforehand, Allison had asked me if I minded recording the songs. I said no, not at all, but please try to credit me anytime you play them for anyone else. She said she would, and I believe she did, but

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

well, you know how things can get out of hand.

After returning home, Phyllis moved out to Oakland and changed her name to Ariadne. My goddess songs became a well-received fixture in my performances at the local women's coffeehouse [Mountain Moving Coffeehouse for Womyn and Children]. And, except for occasional attempts at creating little rituals with mostly lesbian friends, I had drifted away from the pagan community. It was just a bit too heterosexual for me.

And then the calls and letters started coming in. Ariadne phoned to report a heated exchange with a West Coast witch who insisted that "nobody had written" one of my songs, that "Neo-Paganomics" (without the name, I presume) was "folk tradition." Another friend of mine wrote after attending an anti-nuclear demonstration at the Livermore nuclear power plant in California to tell me that a huge circle of women, arms entwined, sang "She's Been Waiting" there. How could I be anything but pleased? I had this nervous sense of losing some kind of control, but hey, a mother has to let go of her children, right?

I was highly reassured when, soon afterward, a woman I didn't know called me from Seattle to find out the name of one of my songs. She sang the words in a tune that vaguely resembled the original:

We can do battle with demons and angels
Our weapons earth, water, fire, and air
We are resisting the newest dark age
With old witches' wisdom and
goddesses' rage.

"Neo-Paganomics," by Paula Walowitz, c. 1982

When I told her it was called "Neo-Paganomics," she sounded so disappointed. "We call it 'Goddesses' Rage,'" she ventured tentatively. "Fine," I said. "That's a better name for it anyway." (The Reaganomics reference was getting tired by that time.) "Call it whatever you like."

She was satisfied with the name. And I was satisfied that my name was somehow still associated with these songs.

Later that year, I attended a counseling workshop, during which I sang "She's Been Waiting" to a small group. A Minneapolis man approached me and asked, "You wrote that? I just learned it at a Starhawk gathering last week back home."

"I don't suppose she mentioned my

name?"
"Well," he explained, a little embarrassed, "it was in the middle of a ritual...."

The uneasiness returned temporarily, but I dropped it. What could I do anyway? Call Starhawk and remind her to invoke my name when she invoked the goddess? People were apparently liking my songs and using them the way they were meant to be used—in empowering rituals, in battles against the earth-haters and the woman-haters.

I was grateful to have the opportunity to offer something and have it received with such enthusiasm. My little thwarted ego grumbled to itself, but all in all, I was pleased.

I was less pleased when a woman I had met at a festival proudly sent me her tape, on which she had recorded "She's Been Waiting." I hadn't even listened to it, but my heart stopped when I read the tape insert. "All songs by Antiga," it turned out, meant that all the songs were sung by her, not written by her. But it gave me enough of a jolt to call and ask her to change the misleading insert, which she agreed to do.

Antiga does mention my name on the tape itself [I Dance to Be the Woman I Can Be, distributed by Llewelyn Publishing]; hearing it calmed my ruffled feathers. But the incident made me realize something: anonymity is one thing, but the possibility of someone else claiming one of my songs as their own was some-

COPYRIGHTING MUSIC

Part of taking responsibility and power for one's career is ensuring that one's work is recognized, and respected, as being a part of the woman who created it. It would be wonderful to assume that nobody would steal (or "borrow" without proper authorization) the creative work of another artist, but unfortunately this is a too-common occurrence.

The easiest, most effective way to protect one's work against unlawful

infringement is by securing a copyright.

The process of applying for copyright is simple. You write the copyright office requesting the appropriate form(s) needed (Register of Copyrights, Library of Congress, Washington, DC 20559. The 24-hour hotline for *ordering only* is (202) 707-9100; leave message as directed). Sound recordings require form SR; prose/poetry require form TX; plays, dramatic works, musicals, and operas require form PA. If you have written a musical or opera you want copyrighted, file the *score* (cassette/vinyl and sheet music if applicable) under form SR and the text of the piece under form PA—effectively two registrations for the same piece.

Once you have filled out the applications, submit a \$10 fee for each piece registered, two copies of each piece submitted, and the completed application. You will not receive acknowledgement that your package has been received, but within sixteen weeks you can expect a certificate of registration. You are entitled to use the international copyright symbol (a "c" in a circle, year of publication, and name under which copyright is filed), and to the ensuant protection, prior to receiving the

certificate of registration.

What copyright does for you, the creative artist, is to virtually guarantee you a victory in the event an infringement case is brought before a court. It is *very important* that you secure copyright for completed works as soon as possible—particularly if you plan on presenting them to an audience (where exposure of your work to people unknown to you is greater, and therefore possibility of plagiarism, intended or not, is also greater).

In 1989, the United States and other countries signed a treaty known as the Berne Convention. Some of the more important points of this treaty are as follows:

*Your work, if protected by a U.S. Copyright, is protected under international law in all countries signing the treaty (complete list available from the Copyright Office).

*If you, the copyright holder, emerge victorious in an infringement suit, your attorney's fees are waived.

*If your work is copyrighted *no later* than five years after completion (creation), it will be considered a "valid" copyright (your claim to your work cannot be challenged).

If you want more specific information regarding all the points of the Berne Convention, write or phone the Copyright Office and request the Berne Convention circular.

It is not uncommon to use the circled "c" on one's work without actually applying for copyright. However, the point to copyrighting is to protect one's work. If you are not on file in the Library of Congress, which entails submitting all necessary deposits, you will have no legal basis on which to sue for damages in the event you are plagiarized.

If you believe you have been plagiarized and want to take the issue to court, it is almost always necessary to prove that the alleged infringer had "reasonable access" to your work, thus giving him/her opportunity to "steal." It is very important to remember that you file your work under the year it was *completed* in its current form, not the year you apply for copyright. In the event of a suit, a discrepancy of two or three months can often decide the outcome.

In this society, where women are shamelessly victimized on a daily basis, it is heartening to take every step we can to protect ourselves and our interests. Copyrighting work is one of the easiest, most efficient, and most powerful ways of claiming what is ours.

ABOUT THE WRITER: Lori Weiner is a writer and musician based in Chicago.

thing else entirely. Lessons in humility shouldn't stretch that far.

Not too long afterward, my friend Laura called with a juicy new tidbit. She had been with me sitting on that floor in California singing into Allison's tape recorder. Now, she was a little peeved herself that *Of A Like Mind*, a Wiccan publication edited by two terrific Wisconsin women, was using lyrics from "She's Been Waiting" to sell subscriptions. Without my name, of course.

Jade and Lynnie were charming about the whole thing. If I transcribed it for them, they promised, *Of A Like Mind* would publish it. Being a devout procrastinator, it took me several years even to get a tape to them, but I am confident that "She's Been Waiting" will make it into *Of A Like Mind* someday.

A couple of years went by, and I stopped getting calls about "She's Been Waiting." Oh well, I figured, songs hit their peak and then fade from memory. It even happens to Madonna and Tina Turner. I forgot the whole business.

Until late 1989, that is, when another woman, for whom I had recorded my songs years earlier at a music festival, called me with disturbing but fascinating news.

Lisa Thiel, a singer/songwriter who records music of various spiritual perspectives, had recorded a version of my song and had attributed it to "Goddess Traditional," which implied that witches had been tapping their toes to it for thousands of years. Amused, flattered, and indignant, I started to leave a message on Lisa's answering machine that I, Paula Walowitz from Chicago, was indeed "Goddess Traditional," and she quickly picked up the phone, sounding confused and worried.

Lisa had researched the song as thoroughly as she could, and both of her sources had indicated that the songwriter was unknown. After assuring her that I felt fine about her recording my song as long as she corrected the tape insert somehow, I started tracking down her sources.

Miriam Berg had apparently includcontinued on page 55

ABOUT THE WRITER: Paula Walowitz is a singer/songwriter, astrologer, free-lance writer, and all-around nice girl from Chicago. She writes a regular astrology column for 'Outlines,' the Chicago gay/lesbian monthly, and has popped up periodically in 'HOT WIRE' since its inception in 1984.

RE:INKING

The making of 'Lesbian Lists'

UNCOVERING A RICH LESBIAN PAST

By Dell Richards

Even as a child, I dreamed of being a writer. In my mind, I saw myself spending long hours in Paris cafes like the Deux Maggots. There, I'd talk about the arts with other writers, or attend fabulously exciting salons held by notables such as Natalie Barney.

That was the dream.

The reality turned out to be quite different.

I had been freelancing for ten years, writing profiles of lesbians and gay men, politicians and business leaders. I wrote feature articles on lifestyle trends, architecture, and travel. In other words, I wrote anything that would sell.

But for twenty years, I nurtured a dream of writing a book, a full-length work with a thick binding that I could hold in my hands. I dreamed of seeing my work on a rack longer than a week or a month.

When Sasha Alyson, the owner of Alyson Publications, called to ask if I could put a book of lesbian lists together, I was thrilled. The only hitch: A completed manuscript in six months.

It was a crazy deadline. Insane.

Of course I said yes.

As a journalist, I get paid to research, synthesize and organize information in ridiculously short periods of time; I wasn't afraid of the deadline. Plus it would be the first time anyone was willing to pay me for in-depth research on lesbians. I had no idea I would end up researching more than 1,000 women or dusting off our buried history when I said that yes.

But time and circumstance conspired to make my first book a trying experience. Halfway through, we moved to a new city. I stayed behind to finish the

RE:INKING articles deal with women's writing, including publishing ventures and individual women writers.



Dell Richards: "For the first time, I was seeing my own history, my own life retold through woman after woman, hundreds of times over."

book while my lover went on ahead. That lasted three months. The phone bill alone wiped out my advance.

When the research and rough draft were done, I was ready to go. I packed everything but two boxes of notes, two boxes of books, and two boxes of clothes. Everything I owned was shipped-and put into storage so I could begin the next phase—editing the 400-page manuscript.

That's when the reality of being an author finally sunk in. I didn't have time to unpack, and neither did my lover. She had a week's vacation, but I needed her help in the editing.

For a week, we sat in lawn chairs in an empty room in a totally empty house double-checking every single name and fact in the book. The temperature hit 104 degrees, our fans and air-conditioner were in storage...but we plowed on. I'm sure my lover would have just as soon strangled me as written down another name on a 3x5 index card.

But she didn't. Instead, we worked into the sweltering night.

That was when I began to trade my fantasies of cafes and salons for something greater-an excitement I had never dreamed possible.

For the first time, I was seeing my own history, my own life retold through woman after woman hundreds of times over, a history that had never appeared so vivid before.

During my research, I found that lesbianism has been so well hidden we have lost our own history. But even so, if one looks closely, it is evident that lesbians have contributed to society for hundreds of years. They have been part of every field; they have been responsible for major discoveries and inventions.

I also found that lesbianism has changed over time, that lesbians as much as any other women are caught up in the beliefs and philosophies of the era in which they live, and that their lifestyles reflect their worldview.

I found that the most popular superstar of the nineteenth centuryopera diva Felicita Von Vestvali, who was known as "Vestvali the Magnificent"was a lesbian.

I discovered forgotten poets, painters, photographers, filmmakers, actresses, queens and aristocrats, scientists and mathematicians, explorers and athletes, activists, theorists, politicians, doctors, and everything in between.

I found that a sixteenth century lesbian-Louise Labe-is still considered the greatest love poet in the French language.

I found that the most popular novelist of the Victorian era-Marie Corelli, who was known as the "Queen of

the Best Sellers"-was a lesbian.

In fact, I came up with so many names that I had to restrict the lists to lesbians who made their mark prior to the continued on page 56

ABOUT THE WRITER: Dell Richards is a nationally syndicated journalist whose monthly profiles are featured in gay and lesbian newspapers across the U.S. She is also the author of 'The Rape Journal.'

Ten Famous Black American Lesbian Entertainers

1. BESSIE SMITH, 1894-1937, Bessie Smith almost single-handedly put Black blues on the map, combining songs of the rural South with an instinct for theater that made blues accessible to people all over the country. Her brand of theatrical acumen contributed to the Harlem Renaissance. Some of her music survives on records, and she can be seen in two films, one of which is St. Louis Blues. A biography by Chris Albertson revealed that Bessie had many women lovers. One-Boula Lee-was upfront about her lesbianism even though she was married to Bill Woods, Bessie's musical director. Although Bessie herself was also married, her touring company had many such bisexual and lesbian women, and her affairs with women were a continual source of conflict with her husband, Jack Gee.

2. MA RAINEY, 1886-1939. Born in Columbus, Georgia, Ma Rainey was known as a "woman-lovin' woman" in her day, and there is speculation that the term originated with her. In lesbian circles her best-known song was and still is "Prove It on Me Blues."

Fourteen Cult Films with Lesbian Characters

1. DRACULA'S DAUGHTER.1936. Countess Alesca appears as a lesbian vampire.

2. CHILDREN OF LONELINESS. 1939. Not shown until 1953, this campy documentary about a lesbian and gay man has a narrative overlay by a psychiatrist who warns of the evils of homosexuality à la Reefer Madness.

3. GIRLS IN PRISON, 1956. Prison lesbians.

4. BLOOD AND ROSES, 1960. Roger Vadim's film about lesbian vampires.

5. THE HAUNTING, 1963. Claire Bloom blames ghosts for her advances toward Julie Harris.

6. WHO KILLED TEDDY BEAR? 1965. Elaine Stritch is a lesbian victim.

7. CHELSEA GIRLS, 1966. The un-

3. BESSIE JACKSON. A Blues singer from the 1920s and 1930s, Bessie Jackson was fairly open about her sexuality, singing about it in the lyrics to "B.D. Woman's Blues."

4. GLADYS BENTLEY, 1907-1960. A singer and pianist known for her risqué lyrics to popular songs, Gladys Bentley wore men's clothes and caused a scandal when, dressed as a man, she tried to marry a woman in Atlantic City. However, she eventually had hormone treatments, became a heterosexual, and renounced her past.

5. LIBBY HOLMAN. An actress and entertainer of the 1920s and 1930s, Libby Holman sometimes dressed in men's clothes and reportedly had an affair with famed American chanteuse Josephine Baker.

JOSEPHINE BAKER. 1906-1975. Although married a number of times. Josephine Baker is often included in the lesbian pantheon because of her loving relationships with other women. However, she is most remembered



derground Andy Warhol movie with lesbians and gay men has a maximum of talk and a minimum of

8. BELLE DU JOUR, 1967. A surrealist film by Buñuel with S/M over-

today in her adopted country, France, for her torch songs. By the time of her death in 1975, she was considered one of France's national treasures and had been awarded the Croix de Guerre for her work in the French Resistance during World War II. In her later years, she adopted a dozen children of all nationalities and called her family the "Rainbow Tribe." 7. TINY DAVIS. Tiny Davis played trumpet with the International Sweethearts of Rhythm, an interracial, all-woman band that toured the U.S. from the late 1930s through World War II. When it disbanded, she formed her own band, Tiny Davis and Her Hell-Divers. The International Sweethearts of Rhythm album has been released on Rosetta Records.

8. RUBY LUCAS, Ruby Lucas, who was Tiny Davis's lover, played piano, bass, and drums in Tiny's band. Lesbian filmmakers Greta Schiller and Andrea Weiss have made a documentary about the two.

9. MOMS MABLEY, 1897-1975. A comedienne who became nationally known in the 1960s, Moms Mabley was renowned for her earthy wit.

10. ALBERTA HUNTER, 1895-1984. A blues singer from the early part of the century, Alberta Hunter made a comeback in the 1980s. Her work is freely available on record and can be heard in Alan Rudolph's little-known but fascinating female-revenge film, Remember My Name.

tones, Belle du Jour has Genevieve Page as a lesbian madame.

9. THE LEGEND OF LYLA CLARE, 1968. A drug addict falls for Kim

10. VAMPIRES, 1974. Two hitchhiking lesbian vampires kill men.

11. THE WILD PARTY, 1975. This James Ivory movie includes a Hollywood version of lesbians. Ivory is the other half of the gay Merchant-Ivory team that produced Maurice.

12. THE HUNGER, 1983. Catherine Deneuve, Susan Sarandon, and David Bowie are vampires.

13. REFORM SCHOOL GIRLS, 1986. Punk-rock star Wendy O. Williams is a leather-clad dyke.

14. BECAUSE THE DAWN, 1988. This modern lesbian vampire movie was made by and for lesbians.

These are just two of the many lists found in Dell Richards' book 'Lesbian Lists' (Alyson Publications). •

LÁADAN

Age, Bodily Secretions, Lesbians... **DEVELOPING THE LANGUAGE**

By Julia Penelope

Like many readers of HOT WIRE I've followed the development of Láadan through columns prepared by Suzette Haden Elgin over the past several years. In 1986-87, Joyce Trebilcot invited me to teach two courses at Washington University in St. Louis. One of them was called "Language, Wimmin and Reality," and twenty-two wimmin spent the last weeks of the semester learning Láadan and exploring its possibilities. The following comments are excerpts from a longer letter about Láadan that I wrote to Elgin after the class ended, and I thought HOT WIRE readers might be interested.

On dichotomies: balin/rabalin, "old/young": I think we understood the purpose of deriving "young" from "old"—reversing our culture's perverse idealization of what it's like to be young, and how that ideal works against wimmin. We spent most of a class period (two-and-a-half hours) discussing the contexts in which we felt we wanted or "needed" such a distinction. We began our discussion with the observation that we use the comparatives older/younger when we're interested in someone else's age relative to our own. Then we asked, why do we want this information? To establish relative power, who has it and who doesn't, in our interactions? We then recalled specific phrases used to chastise or diminish us ("Why don't you grow up?" "Don't be childish!" "Act your age!") and we talked about the ways words like "mature" and "childish" are loaded.

We ended up feeling that we use the age dichotomy when we mean some difference in experience, and decided that our habit of equating age with experience was false, even as a generalization, and that age isn't necessarily an indication of one's "wisdom" (whatever that is!) or breadth of experience. Also, the culture gives us mixed messages about the social meaning of being old or young. On the one hand, we're supposed to respect our elders because of their age; the culture values longevity as an abstract "good" and applies it as a measure of the quality of relationships. Yet aging itself is viewed with something akin to horror, as something to hide (using wrinkle creams) and be ashamed of, especially for wimmin. Society seems to care not much at all for the aged.

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

On the young side of the issue, the idea of being young is hyped a lot, but being young isn't a good thing in and of itself. In spite of all the promo about how great childhood is, we had lots of evidence among us that childhood was a horrible experience we wouldn't want to repeat. Children aren't valued or respected except insofar as their existence feeds the egos of their parents. There's also the power difference in child/adult relationships, and the fact that one in three young females will be sexually molested by a male relative-and the proliferation of child pornography in which the equation of youth with corruptible and dependent vulnerability turns men on. Finally, wimmin and other oppressed groups are still equated with children in this culture, and men are the hidden adults in phrases like "adult bookstore" (porn store) and "adult supporter" (jock strap).

We decided that incest and its ramifications had to be separated from issues of ageism. We experience differences among ourselves as a result of age, being born in different years, and having different experiences when we're growing up; we want to acknowledge those differences in the way that we acknowledge racial, ethnic, class, and regional differences—and figure out how these differences affect us.

ENCODINGS AND OMISSIONS

So we created the word zheb, changing the first consonant of sheb ("change"), because zh is the middle sound of pleasure. Zheb is a predicate, "to be different," and we wanted to develop a set of suffixes that explicitly mark the kind of difference. We talked about using -ya and -ha to mark differences caused by time of birth or place of origin, but that's as far as we got.

Like rabalin, which gives precedence to "old," deriving "large" from "small," hiya/rahiya seemed to do the same thing for the concept of smallness, implicitly devaluing largeness. Since ra- is a negative prefix in Láadan, it connotes more than conceptual opposition. This derivational process seemed too similar to the way patriarchal values structure the derivations of the language Esperanto.

Láadan had a word for penis but no word for clitoris, so Rae Beno and Baer Gewater teamed to make one up: nemeháalish, 'pearl" + "to an extraordinary degree." (This was true in 1987, but in 1988 another word meaning clitoris was suggested in a supplementary word list by Elgin: abatheda, "fragrant" + "jewel.")

Our word for the labia majora and minora is liliháaláa, "to be wet" + "butterfly." In a second dictionary update (1989), perhaps prepared by Láadan Network Coordinator Sharla Hardy, wodama is offered as a word for the "outer" female genitalia, wo -(prefix used in birth/bearing words) + dama, "to touch." While nemehaálish and abatheda both seem equally fine words, adopting terms for the female sexual anatomy that impose, with wo-, the



Julia Penelope is the co-editor of The Original Coming Out Stories, 2nd edition (1989, with Susan Wolfe); For Lesbians Only (1988, with Sarah Hoagland); Finding the Lesbians (to be published by Crossing Press this April, with Sarah Valentine); and co-author of Found Goddesses: From Asphalta to Viscera (1988, with Morgan Grev). She collaborated with Flowing Margaret Johnson and Sarah Valentine to create D.Y.K.E. (Do You Know Enough?), the game of lesbian life and culture. [See the article by Laura Post in this issue.] Pergamon Press will publish her analysis of the patriarchal universe of discourse (PUD), Speaking Freely: Unlearning the Lies of the Fathers' Tongues, in its Athene Series this May. She is currently doing research for a history of lesbianism, and welcomes any information about lesbians, especially anything pre-1950. She is also interested in hearing from other HOT WIRE readers who have done independent work with the Láadan language. Julia Penelope, P.O. Box 606, Westford, MA 08166.

heteropatriarchal assumption that our genitalia are defined by reproduction, not pleasure, seems counterproductive.

These vocabulary gaps led me to explore more generally wimmin's sexuality, and I worked on a semantic set having to do with bodily secretions, beginning with "wetness caused by desire."

bodily secretions (generic) = obahéda ("body spill") wetness caused by desire = éebemaha ("juice desire")

Then I categorized kinds of wetness caused by desire, but my first effort went awry, as the class quickly informed me. I'd modelled the words in the set after the generic (éebemaha), with maha as the second element of the compound. This, of course, didn't make sense, so we went through substituting éeb for maha.

fragrant wetness caused by desire = éebabaá abundant wetness caused by desire = ¿¿¿bume nectar wetness caused by desire = éebehom spice wetness caused by desire = éebelahebe honey wetness caused by desire = éebethu

Mei-i Chang observed that we could also classify sexual wetness by quality and abundance; perhaps we need two semantic sets! Other bodily secretions I made words for:

urine = iliyeb ("kidney water")

earwax = oyuda dandruff = adelith pus (caused by infection) = shulh pus (caused by acne) = shu

I bogged down after categorizing some twelve varieties of sweat, three types of blood flow, fifteen kinds of tears, and six varieties of mucus. Other bodily secretions as yet unnamed include spit/saliva.

Then I turned my efforts to a semantic set for distinctions among lesbians, and I list them here in order of consciousness, i.e., degree of self-definition beyond heteropatriarchal culture:

amazon = thamehabelidá ("circle dweller") dyke = udóoya ("out strong-heart") lesbian = dóoya ("strong-heart") out-front lesbian = $ud\acute{o}oya$ (same as dyke) closet lesbian = rahudóoya passing lesbian = rahudóoya + degree marker (of paranoia) gay woman = winith nonlesbian (or "woman in transition") = radóoya

Related terms:

lesbophobic = dóoyahéeya ("to hate lesbians") lesbophobe = dóoyahéeyaá ("hater of lesbians") male-identified = withidetho ("man possessed by custom")

Withidetho was also a group effort; we wanted it to be as ugly a word as we could make it! We didn't get around to marking a distinction between "conscious" and "unconscious" male-identification, or maybe we decided it didn't matter. I forget now.

These sets of terms were excluded from the second edition of the Láadan grammar and dictionary, published in 1988, but the 1989 Láadan supplement adds a word for lesbian (lushima) and a verb (lushim) "to lesbian-sex-act" (!). (Lu-seems to be a +female prefix; shim = "to sex-act.")

Having spent some five years (at that time) working on the ramifications of my experiences of incest, I felt it important to distinguish between "victims" and "survivors":

survivor = iná victim = inálh

Other ideas we identified but didn't create words for include: close (v.), closet,

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BARBARA SMITH

and Kitchen Table Women of Color Press

By Terri L. Jewell

Kitchen Table Women of Color Press has thirteen titles: eight books and five pamphlets, according to founder Barbara Smith. The most recent books are *Desert Run: Poems and Stories* by Mitsuye Yamada, *Seventeen Syllables and Other Stories* by Hisaye Yamamoto, and *Healing Heart* by Gloria Hull. Kitchen Table's best-selling title is the anthology *This Bridge Called My Back*, followed by *Home Girls: A Black Feminist Anthology* (Barbara Smith).

"Seventeen Syllables recently got an award from the Association for Asian American Studies," says Barbara. "It was their 1988 award for literature. The book was a finalist for the Publishers' Marketing Association literature award, and it was also purchased by the Quality Paperback Book Club, which is the first time a lesbian feminist press has sold a title to a major national book club. They'll print at least 5,000 more copies of the book. Our first printing was 5,000 copies; this means that many more people will get a chance to read the book and, not only that, will find out about Kitchen Table Press. One of the things that is really good is that in the future we can send Quality Paperback other books that we do, since we now have a connection with them."

Kitchen Table Press was initially founded in 1981 by Audre Lorde, Cherríe Moraga, Hattie Gosset, Myrna Bain, and Barbara Smith, plus a number of other women who put time into building the press during the early days. At this time, Kitchen Table is Sheilah Sable, Michele Thomas, Wanda Carríon-Mejías, and Barbara Smith. Lucretia Diggs worked with them from the summer of 1986 until January of this year. Barbara describes Lucretia as "really crucial" in making the transition from New York City to Albany.

"I moved to Albany in the fall of 1984," says Barbara. "The press was still in New York City, and I had to commute there at least twice a month until I moved [the business] to Albany in the late summer of 1986. It is a lot easier to run the

press logistically in a town that is much smaller and where costs are not as high."

Kitchen Table Press has had three different offices in Albany. First they had a desk in Albany's Social Action Center. Then they rented one room at the Women's Building, which was a small storefront. When the Women's Building relocated to a much larger—but at that time unrenovated—space, they decided to look for another location.

"Moving into the Urban League building was a wonderful stroke of luck," says Barbara, who knew the director through working together in the Capital District Coalition Against Apartheid and Racism. "When I called to ask if there was space, she said there was, and was delighted to be supportive of the press in that way. Our office is in the Black community, and is also only a couple of blocks from my house on the same street where I live. It is wonderfully convenient for me to get back and forth, and we are only a couple of minutes from downtown, the post office, the copy place, UPS, and our bank."

According to Barbara, the press is run differently now than it was during those early days. Except for Lucretia and Barbara, the women who work with the press now get paid for the time they put in. (All work part-time.) At the beginning, no one was paid. "There are advantages and disadvantages both to an all-volunteer and an all-paid operation," says Barbara. "A combination of the two is what works best."

Another major difference is that in the early days there were a number of people who could—and did—take responsibility for editorial and publishing functions (as opposed to order fulfillment, clerical, and accounting functions). Barbara says there were women who could assess manuscripts, correspond with writers to ask them to submit their work, edit chosen manuscripts, coordinate production of the books, work with

graphic artists and printers, and do publicity and promotion. "There is only one person who does all those things now, and that's myself," says Barbara. "This is a situation we plan to alter."

MOVING INTO THE '90s

Kitchen Table Press is working on a new anthology for this fall. Five editors are working conscientiously to pull together the manuscripts that have been submitted for The Third Wave: Feminist Perspectives on Racism. "It is a book I initiated because I feel there is a great gap within a number of contexts," says Barbara. "There's a gap within feminist publishing as far as books about racism are concerned. There are articles, but everything has remained uncollected. It is time to have a book on this topic. I feel that certain parts of the women's movement have made major contributions to organizing around racism and to developing deeper understandings of racism-particularly within a lesbian context. This is one of the few places in this society that people of different racial and nationality backgrounds actually do interact with some commitment above and beyond window-dressing or superficial things. The bond of both lesbian identity and feminist politics brings various kinds of women together. I think that needs to be documented. And I really feel there needs to be a book that will help guide us into the 1990s as far as an anti-racist political agenda, because of the horrible legacy of the Reagan years. I don't see a marked change with the Bush administration with all his talk about 'a kinder, gentler nation.' There has been an escalation of racist violence, as well as homophobic violence, in the 1980s. As a publisher and as a writer, I try to think of methods to alter consciousness, and this was my motivation in starting The Third Wave."

She initiated the book in the fall of 1987, which shows it takes a long time to

pull this kind of work together. "I think this book will be a successor to This Bridge and Home Girls as far as being a book that people can rely upon," Barbara says. "But it will have a different focus too, because racism was not a motivating topic for the creation of Home Girls. When some people talk about books on racism and mention Home Girls, I have to explain to them that it is not about racism, that it is a book by and about Black women. There is a difference."

Barbara is concerned about the gap she observes in curriculum materials for people who want to teach about racism, particularly from a feminist perspective. "Or at least from a perspective that takes into account sexual oppression and class oppression as well as racial oppression," she says. "One of the things that is exciting about the book is that it will have an international perspective."

The Third Wave is the first book that Kitchen Table has published that has been co-edited by white women, and it will include material written by white women. The co-editors are three women of color (Norma Alarcón, Jacqui Alexander, and Sharon Day) and two white women (Lisa Albrecht and Mab Segrest). Kitchen Table won't be publishing white women in the future who are writing about other topics or about women of color, but Barbara feels it is "only appropriate" that if a book is about racism and strategies for anti-racist organizing, "then you need to have white people address this-because it is, after all, their baby."

Barbara gets asked why Kitchen Table is beginning to publish works written by women who are not Black; the company is often perceived to be a press by, for, and about Black women. "This is a women of color press," she says. "It is interesting, though, because of course there are other women of color who think of the press as only publishing Black women. Why are we publishing Japanese-American women? Just go back and look at the name of the press, and at our statement that we put into all of our catalogs: we are a press for all women of color, of all nationalities, sexual orientations, classes, places of origin...I'm slightly paraphrasing it now, but the statement says what the press is about. Some people may want to stereotype Kitchen Table, depending on what their biases are. Some people who write to us act as if it is only for lesbians. There may be lesbians who question the fact we do indeed publish non-lesbian women. It is so much easier to be narrow and decide that you are

going to publish only one group of people," she says.

"To get back to the topic of racism, it is a white issue. I had talked to at least one other feminist publisher and to several white women about doing such a book. For various reasons, they were not motivated to do that, so at a certain point I decided that if I really wanted to see a book of the quality that I feel will make a difference, I was going to have to do it myself. If I had waited for the 'appropriate' press to do it, I would probably be waiting for a very long time."



Barbara Smith: "In general, writing by women of color is the most vital literature that is being produced now in this country, and perhaps globally. There is also a world-wide movement of women of color. These are energizing factors."

A book called Our Lives in the Balance: U.S. Women of Color and the AIDS Epidemic will be coming out early this year, prior to the racism anthology. Barbara Smith is quite excited about it. "Again," she says, "it is a project that I initiated—as opposed to somebody coming to me and saying, 'I want to do a book on the...' It's the first book written by women of color about our responses to the AIDS crisis. We are bearing the brunt of the epidemic as far as women who

have AIDS, but there is virtually nothing that you can read anywhere about what it means to us-whether we have AIDS. whether our babies or children have AIDS, whether we are caregivers, whether we are AIDS workers, or whether we are political activists organizing around AIDS. The federal Public Health Service had their annual conference on people of color and AIDS in August in Washington, D.C. Kitchen Table Press had a table there, and we passed out thousands of flyers to alert what was really a target audience-these are people who would want to know about this book in advance of its publication. We're making a very serious effort to get word about Our Lives in the Balance to as many people as possible. Kitchen Table Press has a real commitment to publishing books that are not just going to be 'good reads,' but books that are going to be really helpful in people's actual lives as far as giving support, giving ideas and strategies for making change. By our publishing choices, we're acknowledging that our political situation is indeed crucial," says

Charges have been made that the level of language used in Kitchen Table's publications-such as This Bridge and even Home Girls-makes them inaccessible to urban Black women, but Barbara sees the issue of literacy in this country as a very complicated one. "It certainly is complicated in relationship to being a publisher," she says. "One of the things I have always dreamed about is having enough resources so that Kitchen Table could initiate some other projects that were not by definition publishing-like, for example, a literacy project. We've talked about this for years. Our economic circumstances do not permit that now. The issue about language is interesting, though, because whether the books are in the language of Black women in urban areas or not-whatever that language is supposed to be-we get many, many requests for the books from prisons. There are some assumptions about who and what urban women of color are. Take AIDS education: people who are involved in it realize that they have to have information at different levels of literacy-for

ABOUT THE WRITER: Terri L. Jewell is a freelance writer, literary consultant, and workshop facilitator. She is co-coordinating the Women of Color Conference at this year's National Women's Music Festival, and is co-editing a Black lesbian literary anthology.

example, brochures about safer sex, or basics you should know about AIDS written at a third grade reading level, aimed at adults, of course. That's reality. But I'm not sure that is the function of a press like Kitchen Table. Why is it legitimate for white women's presses to publish books that assume certain levels of ease with the written language, but illegitimate for Kitchen Table to do so?"

The language in all of their books is described by Barbara as "clear, forthright, and culturally authentic." Literacy is a burning issue for oppressed people of all races, "but we must not assume that by being Black and female that one is, by definition, unable to cope with print," she says. "People of color are people of ideas, not just ones with strong backs!"

The Freedom Organizing Series is an effort to have something short and affordable available. Two women from Kitchen Table attended a pre-Kenya conference at Morgan State University in the summer of 1984, when the press was still in New York City. Barbara tried to figure out what they could take to the conference that would quickly expose people to information about Black feminism and give them a basic introduction, as well as cover issues about Black lesbian identity and homophobia.

"Then it occurred to me," recalls Barbara, "I should take copies of 'The Combahee River Collective Statement.' I wrote an introduction to the statement specifically for that conference, and made 500 copies from Home Girls. It was at that point that I decided the statement should be a pamphlet that people could deal with separately, outside of the anthology in which it appeared. That was really where the idea [for the series] started. Then, Audre Lorde had her article 'Apartheid U.S.A.,' Merle Woo had an article that was based upon a speech she had delivered about anti-apartheid organizing at U.C.-Berkeley, and Audre had another article about Black women organizing across sexualities—'I Am Your Sister,' which also addresses Black women's homophobia. So those became the first three pamphlets, and I was quite excited about them because pamphlets are in a tradition of activism and organizing. When organizers didn't or couldn't do books but wanted to get the word out, they produced pamphlets."

The series is a success; all of the pamphlets have gone into second printings, and some of them-like Audre Lorde's 'I Am Your Sister'—have now gone into a third printing.

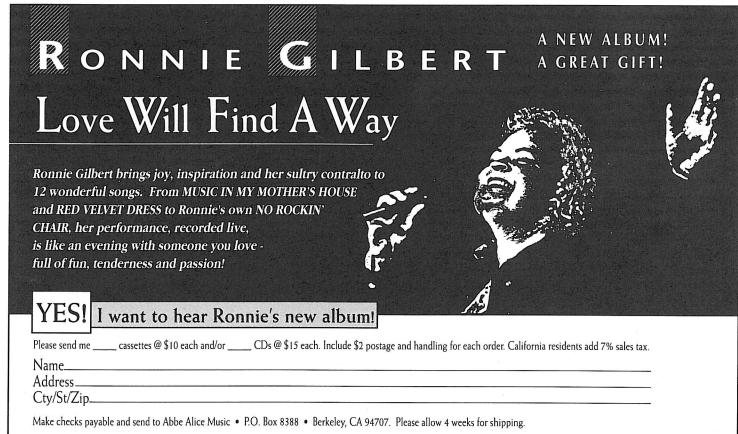
Lengthy enough to be bound as a

book, the AIDS project is going to be numbered in the Freedom Organizing Series, since it is about a current topic and a political issue. It was originally conceived of as a pamphlet.

"Kitchen Table Press is really getting to be up in age at this point," says Barbara. "It is very important for women of color to have some means of getting our concerns out into the world. I see Kitchen Table and my work in general as being to raise the level of dialogue around whatever the important issues are. I feel we have made particular progress in dealing with homophobia in communities of color. I've seen real changes since I became a Black feminist in 1973 as far as how ready and able people are to deal with these matters. Some of it has to do with the writing we have put out."

Not surprisingly, Barbara Smith is especially interested in seeing the development of other presses for women of color. "There is Third Woman Press, run by Norma Alarcón, one of the coeditors of our racism anthology. She publishes a periodical called The Third Woman, which focuses primarily upon Latinas, and she has published some books. There is Lotus Press, run by Naomi Long-Madgett, a Black woman who publishes

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HOTLINE from page 9

bers: BONNIE RAITT was the big winner (Female Rock Vocal-over Melissa Etheridge and Pat Benatar; Album of the Year; Female Pop Vocal; Traditional Blues Recording with John Lee Hooker). Other winners: ANITA BAKER (Female R&B Vocalist); GILDA RADNER's It's Always Something (Spoken Word Recording); BULGARIAN STATE FEMALE CHOIR'S Le Mystere Des Voix Bulgaris, vol. II (Traditional Folk Recording); INDIGO GIRLS (Contemporary Folk); JANET JACKSON's Rhythm Nation 1814 (Music Video); RUTH BROWN (Female Jazz Vocal); and CECE WINANS (Female Gospel). BETTE MIDLER, whose "Wind Beneath My Wings" won Best Song, called into the audience while accepting her award, "Hey, Bonnie Raitt! I got one too!" K.D. LANG, winner of the Female Country Vocalist category, said, "It's like I've just been given this chunk of land...'k.d., plant yourself here, and sow your seeds of hybrid country.' The best thing about this is, the soil is fertile."

The 1989 LESBIAN & GAY FAMILIES NON-FICTION WRITING CONTEST was sponsored by OUT/LOOK and the Gay Rights Chapter of the ACLU of Northern California. Judges included Judy Grahn and Barbara Smith. Winners and runners up included Sawnie Morrie, Nancy Tyler Green, and Amy Blumenthal.

ANITA NOBLE (Barrington, Rhode Island) won the \$1,000 first prize in the Hardman/Neruda competion for her poetry collection The Ten Gates. GERALDINE C. LITTLE (Mount Holly, New Jersey) received the \$500 second prize for her poetic monologue Triptych: Three Mothers. (Olga Broumas was the judge.) SHARON SAK-SON (Fairless Hills, Pennsylvania) was the \$1,000 first place winner of the Hardman/Porter award for her short story "The Girl from the Red Cross." AUGUST L. TARRIER (Philadelphia) received \$500 second place prize for her story "Colorings." To submit work: SASE to Nimrod Literary Awards, Arts & Humanities Council, 2210 S. Main, Tulsa, OK 74114. (918) 584-3333..... BARBARA JORDAN (Boston) won the '89 Barnard New Women Poets prize for her Channel manuscript. She received \$1,500 and her book will be published by Beacon Press. Women poets who have not previously published a full-length collection of poetry are eligible. SASE to Barnard New Women Poets Prize, Barnard College/ Columbia University, 3009 Broadway, New York, NY 10027-6598. (212) 854-2116...... MARJORIE STELMACH (St. Louis) was the winner of the first \$500 Chelsea Award for poetry. The next Chelsea Award will be for short fiction. SASE to Chelsea Award Competition, P.O. Box 1040, York Beach, ME 03910. (212) 988-2276......SARAH PROVOST (Amherst) won the \$1,000 CSU Poetry Center Prize for her book Inland, Thinking of Waves, to be published in the CSU Poetry Series. The prize is given annually for the volume of poetry. SASE to CSU Poetry Prize, Cleveland State University, Department of English, Rhodes Tower Room 1815, Cleveland, OH 44115. (216) 687-3986......KAREN L. MITCHELL (Cincinnati) received the first an-

nual \$1,000 Eighth Mountain Poetry Prize for her manuscript The Eating Hill, to be published by E.M. Press. (Audre Lorde was the judge). The prize honors poets whose words and vision sustain the feminist movement, and is given in recognition of the importance of their contribution to literature. Manuscripts of 50-120 pages are accepted. SASE to Poetry Prize, E.M. Press, 624 29th Ave., Portland, OR 97214. (503) 233-3936......ADRIENNE GOSSELIN (Cincinnati) won the \$500 first prize in the 1989 Carver Short Story Contest for her "Halo Lit." The prize is awarded annually for a short story of up to twenty-five pages. SASE to Carver Short Story Contest, Humboldt State University, English Department, Arcadia, CA 95521. (707) 826-3758...... LESLIE SCALAPINO (Berkeley) won the \$500 Poetry Center Book Award. The annual award goes to an "outstanding book of poetry" by an American writer. The Poetry Center, San Francisco State University, 1600 Holloway, San Francisco, CA 94132. (415) 338-2227.....ANNE FINGER (Venice, California) received the \$500 Southern Review/Louisiana State University Short Fiction Award for her Basic Skills collection. Short story collections by American writers published in the U.S. are eligible. SASE to Southern Review, Louisiana State University, 43



Barbara Grier (right) has donated her extensive collection of lesbian periodicals to the Mazer Lesbian Archives.

Allen Hall, Baton Rouge, LA 70803. (504) 388-5108.....JULIANNE SEEMAN (Seattle) won the 1988 Anhinga Prize for Poetry for her Enough Light to See. The \$500 prize is awarded annually for an unpublished poetry manuscript, and the collection will be published as part of the Anhinga Press Poetry Series. SASE to Anhinga Prize for Poetry, P.O. Box 10595, Tallahassee, FL 32302. (904) 575-5592.

Extensive listings of CREATIVE WRITING COMPETITIONS AND GRANTS can be found in Poets & Writers, 72 Spring St., NYC, NY 10012. (212) 226-3586.

PUBLICATIONS

The DIRECTORY OF WOMEN'S MEDIA, published for fifteen years by The Women's Institute for Freedom of the Press, will henceforth be produced by The National Council for Research on Women. The archives collected over these last fifteen years are going to the National Women and Media Collection of the Western Historical Manuscript Collection, housed at the University of Missouri.

The NATIONAL WOMEN'S HISTORY PROJ-ECT offers a catalog of women's books, films, and posters covering women's history in the United States. For a copy send \$1 to National Women's History Project, 7738 Bell Rd., Windsor, CA 95492. (707) 838-6000.

A new WOMEN'S HUMOR magazine, Housewives Humor offers "support for the woman writer with a dose of humor and pathos." Seeking domestic humor, nonfiction on writing, writer confessionals, short fiction, poetry, anecdotes, and filler. SASE to editor Deborah Haeseler, Drawer 1518, Lafayette, CA 94549.

Resurgent, a collection of INNOVATIVE WRIT-ING by women, seeks prose, poetry, fiction, 200-2,500 words. Prefer unpublished work. SASE to Resurgent, 307 W. State St., Ithaca, NY 14850.

Anthology seeks submissions on BUTCH/ FEMME aspects of lesbian life. Fiction, essays, analysis. SASE to Multiple Dimensions, 1604 Vista del Mar, Hollywood, CA 90028. (213) 293-2420.

True anecdotes sought for anthology illustrating how women between forty and sixty came to their CURRENT CAREERS; demonstrate creativity, resourcefulness, need for challenge/ change, distinction from male models. Elayne Clift, 11320 Rouen Dr., Potomac, MD 20854.

Women's stories about the DEATHS OF THEIR MOTHERS for anthology. First person narratives, short stories, essays welcome. Helen Vozenilek, P.O. Box 18, Berkeley, CA 94701.

Looking to hear from anyone with information, memories, photos, etc. of LESBIAN LIVES IN NEW ENGLAND between 1929-1969. Penn, P.O. Box 1892, Brown University, Providence, RI

LESBIAN FICTION manuscripts wanted; send first five chapters of novel w/SASE to Rising Tide Press, 5 Kivy St., Huntington Station, NY 11746. (546) 427-1289.

Short stories, essays, autobiographical sketches, oral histories, poems wanted for collection of LESBIAN IMMIGRANTS (documented and undocumented) in the U.S. Anonymous contributions accepted. Lesbian immigrants willing to complete confidential survey also sought. SASE to The Project c/o Lundy, 3 Madison St., Cambridge, MA 02138.

Submissions sought for "a non-fiction pictorial" publication called THE LESBIAN & GAY WEDDING BOOK. Send three to five photos, 500-1,000 word description of story/decision to commit in public ceremony, plus a copy of vows. It will be published by the lesbian-feminist, Black-owned WIM Publications c/o SDiane Bogus, 3601 Crowell #100, Turlock, CA 95380. (209) 667-0966.

True first-person stories sought for anthology about CO-DEPENDENCY AND ACA ISSUES continued on page 27

THE STORY BEHIND THE PRODUCTS

TWO LESBIAN GAMES

By Laura Post

As the patriarchal, mainstream world moves nearer and nearer to total chaos and destruction, lesbians and other feminists continue to attempt definition and fruition of health and pleasure. Within the feminist cultural network, the ranks of those involved with women's music swell and diversify; lesbian humorists appear more consistently at festivals. And, with the Institute for the Musical Arts, a training arena for multiplicities of professionals destined for the entertainment industry is emerging.

The mainstream, through creation of such films as Lianna, Personal Best, and Desert Hearts, becomes more willing to display lesbian personas, while it opens increasingly to publications of herbal, self-help/surviving trauma, and other spiritual approaches to healing by lesbian authors. The gay/lesbian community is also yielding viable media for lesbian philosophy, including lesbian-oriented theater companies, choral groups, and musical events of all types. It is surprising that amidst this apparent growth of lesbian expression, only recently have specifically lesbian games appeared.

In searching for at-home lesbian entertainment that also educates, it is possible-via sex shops-to obtain versions of ostensibly heterosexual games which have condescended to include all types of players. One such, Sexual Trivia, (marketed by Baron/Scott, Columbia, Maryland), consists of three manuals of prepared questions to be answered while scoring with "orgasm" cards. Patriarchal in both its competitive emphasis and content, Sexual Trivia could nonetheless be redesigned as a specifically lesbian game.

Another, An Enchanted Eveningwith the stated object "To spend a wonderful time together sharing the beauty and warmth that relationships offer"more closely approximates a feminist attitude in emphasizing means over ends, and contains cards suggesting actions that might lead to enlightenment and intimacy ("All relationships have 'ins and outs'-lovingly kiss an indented area of your partner's body"). Nonetheless, nonsexist format aside, this is not specifically for or about lesbians. Distributed from San Francisco, An Enchanted Evening is sold by Good Vibrations, a San Francisco resource of sexual education aimed at woman-loving women.

Given that "lesbian" is only synonymous with "sex" in our eroto-/homophobic society, where are the non-sexual lesbian games in our burgeoning lesbian

As of December 1989, my investigation yielded two games specifically targeted to a lesbian audience which had been commercially marketed in the United States. D.Y.K.E. (Do You Know Enough?) arose as an effort to preserve lesbian herstory by mutual friends Julia Penelope, Sarah Valentine, and Flowing Margaret Johnson in St. Louis, Missouri; it appeared in 1986. The other, Dyke Dilemma, was the attempt of Josefa Molina to answer some of her own questions as she was coming out. It was released in

D.Y.K.E.

In the early 1980s, several women acknowledged the paucity of genuinely important information in the thenpopular Trivial Pursuit, and wished for a game which celebrated aspects of lesbian living, culture, and community. Initially, four women collaborated in the task of compiling information to be formulated into a lesbian game. Culled from diverse sources of lesbian theory (Andrea Dworkin, Audre Lorde), lesbian spirituality (Z. Budapest), and lesbian health (Our Bodies, Ourselves) in prose publications, journals, and festival programs, 7,500 questions were amassed. Fifty questions per woman were compiled at weekly meetings over the period of a year (three women completed the project). Marketing options and costs were investigated.

Through five revisions on a typewriter, 500 numbered cards were prepared, each containing six questions and answers. The question-writing was described as fun, but the collating-originally planned to have been done by the printer-became an unforeseen, monumental task. "My apartment was full of boxes," says Flowing. "I collated twenty at a time, grouped them in packs of one hundred, and gave them to Sarah and Julia. Altogether, 4,000 copies of the game were made-quite an accomplishment given that, by then, the three women were living in two different states.

The result—D.Y.K.E.—is a portable, resilient navy blue cardboard box holding 3" x 5" cards. As described in the package insert, D.Y.K.E. "is not a typical 'trivia' game. The questions/answers about Lesbian culture and accomplishments aren't insignificant details." Incorporating categories of Arts, Earth Science (physics to Wicca and lesbian sexuality), Fun and Games, Music and Entertainment, Ourstory, and Potluck (containing "general knowledge" questions about the doings of heterosexuals), D.Y.K.E. can be played competitively (using a Trivial Pursuit board) or non-competitively, and this issue is addressed in the game directions. The instructions also include lesbian humor, with such additional guidelines as: "Liberal Feminists get four hints; Lesbian Feminists get three hints; Dyke Separatists get two hints; Dyke Separatist Witches get one hint; Closeted Lesbians get no hints at all."

Among the most trying aspects of compiling D.Y.K.E. was that of finance.

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From D.Y.K.E.

The following are new sets of questions for the *D.Y.K.E.* game written by Flowing Margaret Johnson, Julia Penelope, and Sarah Valentine. The categories are Arts (A), Earth Science (ES). Fun and Games (FG). Music and Entertainment (ME). Ourstory (O), and Potluck (P).

1.(A) Who wrote Zami: A New Spelling of My Name? (ES) What reptile has 27 known all-female species? (FG) In 1910, who was the stunt pilot nicknamed "Tomboy of the Skies"?

(O) Name the Massachusetts town Rolling Stone called "a veritable lesbian Ellis Island"?

(P) In what U.S. state is there a Lesbian dude ranch?

2.(A) How many issues of Amazon Quarterly were published?

(ES) What is the Amerindian expression for menstruation? (FG) In what year did Billie Jean King play Bobby Riggs in

the tennis match billed as the "Battle of the Sexes"?

(ME) On what label does Ferron record?

(O) Name the Paris gay bar frequented by Colette.

(P) What does S.A.G.E. stand for?

3.(A) Name the potter who founded Amazon Earthworks.

(ES) What is the name of the birth control device manufactured by A.H. Robins?

(FG) What subject is studied at the Melpomene Institute in St. Paul, Minnesota?

(ME) For what movie did Sally Field win her second Oscar?

(P) What section of San Francisco has the highest density of Lesbians?

4.(A) When did Judy Chicago's *The Dinner Party* first open?

(ES) Which sun sign is also known as mutable earth?

(FG) How many years did the U.S. professional volleyball league last?

(ME) What was the name of the wimmin's music festival held outside Washington, D.C.?

(O) Name the Amazon queen who personified the clitoris.

(P) Who wrote The Female Eunuch?

 ${f 5.}$ (A) How many deadly sins of the fathers did Mary Daly identify in Gyn/Ecology?

(ES) Is the sun sign Scorpio fixed or cardinal water?

(FG) In 1976, what did Time and The Wall Street Journal accuse Donna de Varona of doing when she broadcast the Montreal Olympics?

(ME) What was "Ma" Rainey's given name?

(O) In 1968, what phrase did heterosexuals in NOW use among themselves to refer to Lesbians?

(P) Name the first Black womon to co-chair a Democratic National Convention.

From Dyke Dilemma

The following questions are samples of those found in the game created by Josefa Molina.

1. You and your lover are house-sitting for your parents while they are away. Do you make love in their bed?

2. You are out with this woman you have been hoping to get to know for months. During the course of your dinner, she lights up a cigarette. You are a non-smoker and do not like to be around smoke. Do you ask her to put it out?

3. You are out to dinner with this woman of your dreams. You discover that she doesn't believe in eating red meat. You would love to order that steak. Do you?

4. You have a good friend who has a habit that you think is self-destructive. Do you try to talk to your friend about

ANSWERS TO D.Y.K.E. QUESTIONS

(P) Yvonne Braithwaite Burke (O) "The Achilles Heel" of the Women's Movement

(ME) Gertrude Pridgett Rainey

(FG) Promoting the ERA (ES) Fixed 5. (A) Eight

(P) Germaine Greer

(O) Kleite

(ME) Sisterlire

KG (FG)

(ES) AILEO

6761 (A) .4

(P) The Mission District

(ME) Places in the Heart

(FG) Female athletes (ES) The Dalkon Shield

3. (A) Marguerite Kotwitz

(P) Senior Action in a Gay Environment

(О) Тhе Раітуге

(ME) Lucy Records

(FG) 1973

(ES) "Time of flower"

S. (A) Nine

(P) Montana

(O) Northampton

(FG) Blanche Stuart Scott

(ES) The lizard

I. (A) Audre Lorde

Actual costs increased over the initial estimate by the time the questions were collected, and with changing market realities, each of three women (who are teachers and writers by trade) contributed approximately \$5,000. Raised through loans, liquidation of personal assets, and inheritance, the outlay capital was matched by profit only in 1988—not calculating the inestimable worth of research and distribution time. Though the fantasized game had included its own feminist playing board with pieces, this idea was scrapped when a woman artist's silk screen project did not connect. The added cost of a commercially made board was unmanageable.

By working frantically through many days and nights, enough games were put together (despite printing delays) to offer at the 1986 Michigan Womyn's Music Festival. Thinking that a game format would prove to be eminently marketable, D.Y.K.E. was advertised nationally through women's studies conferences and festivals; women's/lesbian bookstores; specific journals such as Sojourner, Lesbian Connection, off our backs, Lesbian Ethics, and Feminist Bookstore News; and in piggyback and independent mailings. The response to D.Y.K.E. was strong; requests for the game came from

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Many buyers bemoaned the fact that the game was too hard, too intellectual, contained too many obscure questions. The stated purpose of D.Y.K.E. is an "increased appreciation of Lesbian culture, so it doesn't matter exactly how you play the game. As you familiarize yourself with the questions and answers, you'll gain a sense of how much Lesbians and nonLesbians have achieved, achievements usually ignored or 'trivialized' in conventional histories." Disturbinglythough not surprisingly—the content of and curiosity about lesbian information have both been diminished by the heterosexist bias in our educations. D.Y.K.E. is, thus, a tool to increase knowledge as well as an important piece of lesbian culture.

When asked what would be different if D.Y.K.E. were to be redone using what they now knew, different answers were given: Sarah would change her assumptions about what lesbians care about. Flowing remained faithful to her initial concept of the project as a book, not a game; costs could be lowered and pragmatic accessibility increased. Julia thought about more inclusions specifically on the effects of language on perceptions. (It was Julia who conceived the title. "Something you could put on a coffeetable in the living room when your mother came to visit and point to," she explains, "saying that D.Y.K.E. stood for 'Do You Know Enough?'.") All three women agreed that despite practical obstacles, working in a cooperative, collective fashion with trusted, respected women in creating a product valuable to them and to others had been a remarkable, worthwhile, valuable experience.

D.Y.K.E. may still be obtained for \$15 (2 games for \$28) plus \$2 for shipping from: LipService, Inc., P.O. Box 63362, St. Louis, MO 63163.

Enough material was gathered for three editions of the game. Questions remaining from the initial research effort will appear in future issues of HOT WIRE.

DYKE DILEMMA

In early 1988, a lesbian in the earlier stages of coming out was searching for a codification of the rules and customs of lesbian life. Though discussions with friends provided some clarification, Josefa Molina scoured the women's bookstores in the Bay Area in search of relevant information. She discovered D.Y.K.E., which she found to be educational but frustrating. At a women's games night party, Josefa was introduced to the play of the commercial game Scruples, using questions written by party participants and with a feminist/lesbian focus.

Through the summer of 1988, Josefa entered every Scruples-type question that occurred to her into her home computer, with the plan to eventually produce and market a lesbian sort of Scruples. Despite teasing by her housemates, who not infrequently found Josefa's notes strewn around their home ("While picking up your bag at the airline counter you hear your vibrator humming. Do you claim your bag?")—and encouraged by support and consultation from her partner Judith Avery-Josefa developed and revised several hundred questions. Informal testing of the questions both provided some answers in the personal coming-out quest and indicated that the major theme of the game was to be relationships.

Confident of her writing skills, but with little business experience, Josefa solicited a \$200 investment and matched that with an equivalent amount, incrementally over several months, from her own pocket. Home-formatted and laser printed, the incipient Dyke Dilemma was to be duplicated and cut into cards at a local copy center. Through delays related both to homophobia and to technical errors (pages copied twice, pages not centered), the 100 games intended to be displayed and sold at the 1988 West Coast Women's Music and Comedy Festival did not hit the market until weeks later.

Ultimately, each finished game contained 213 canary yellow, non-numbered 21/2" x 4" cards; several peacock blue answer cards (Yes, No, It Depends On); a magenta title card; and instructions printed on 8 1/2" x 11" lavender paper, all assembled in a 5" x 8" ziploc plastic bag. Each yellow card carries one question which provides focus for discussion rather than having a "correct" response. Play proceeds as per Scruples rules, involving question cards and answer cards. The crux of play involves one player estimating that another player has bluffed in her answer and then saying: "I think we have a Dyke Dilemma here."

Informally marketed only through local Bay Area women's bookstores, with only forty to sixty percent profit to the continued on page 56

ABOUT THE WRITER: Laura Post is a 'HOT WIRE' staff writer, and a San Francisco physician in her spare time.

HOTLINE from page 23

as experienced by lesbians. All pieces published on first name basis or under pseudonyms. SASE to Anthology, P.O. Box 882554, San Francisco, CA 94188.

The Library of Congress is putting DESERT OF THE HEART IN BRAILLE and will do a recording for blind readers. The Womyn's Braille Press, P.O. Box 8475, Minneapolis, MN 55408.

A new poetry quarterly reflecting the experience of BLACK LESBIANS & GAY MEN is being published by BLK Publishing. Co-edited by poet/journalist Ayofemi Stowe Folayan. SASE to Kuumba, P.O. Box 83912, Los Angeles, CA 90083-0912. (213) 410-0808.

Interested in networking with small press owners and independent self-publishers? Send announcements and correspondence to Minority Publishers Exchange, a new bimonthly newsletter serving AUTHORS, WRITERS, AND PUBLISHERS OF COLOR. P.O. Box 9869, Madison, WI 53715.

Women interested in starting a FAT LESBIAN NEWSLETTER are seeking writing, subscriptions, and a name for the publication. Jasmine Marah, 1442A Walnut St., P.O. Box 347, Berkeley, CA 94709.

The International Lesbian Information Service, headquartered in Amsterdam, has upgraded their BILINGUAL NEWSLETTER to twentyfour pages, packed with activist information in English and Spanish, according to Womyn Words. The Spring 1989 issue included an interview with GALF, the lesbian group in Peru; news on Argentinian Dykes; an interview with a Nicaraguan lesbian; and a story on Kowalski and Thompson. ILIS Newsletter c/o COC, Rozenstraat 8, 1016 NX, Amsterdam, The Netherlands.

The Nilon Excellence in MINORITY FICTION AWARD will award \$1,000 plus joint publication by the University of Colorado at Boulder and Fiction Collection for an unpublished booklength work of fiction. Eligible writers: U.S. citizens who belong to one of the following minority groups: Black, Hispanic, Asian, Native American, Alaskan Native, Pacific Islander. Nilon Excellence in Minority Fiction Award, University of Colorado at Boulder, English Department Publications Center, Campus Box 494, Boulder, CO 80309-0494. (303) 492-8947.

SEPS now goes to 135 "dyke separatist households" in nine countries (twenty-nine of the United States; Canada; West Germany; Australia; Japan; England; New Zealand/Aotearoa; France; and Sweden). It is a publication by and for lesbian separatists only. Includes listing of contact seps. SASE for information to SEPS, P.O. Box 242, Greensboro, VT 05841.

Anna Cerami, former music editor of The Aquarian Weekly, New Sounds, and Who's Who in Video Music, has started a new alternative quarterly music magazine FLIP, which will cover "mostly music, but will also explore other facets of pop culture-poetry, art, film, etc. Each issue will be a new adventure." FLIP, P.O. Box 200, Village Sta., New York, NY 10014. (212) 727-

PARTNERS, the newsletter for gay & lesbian couples, sent a great letter to Ann Landers regarding same-sex marriages. Send SASE for a copy: Partners, P.O. Box 9685, Seattle, WA 98109.

Themes of future issues of WOMAN OF POWER include "Humor" (summer 1990); "Women's Bodies" (Fall 1990); "Magic" (winter 1991); "The Living Earth" (Spring 1991); "Women of Color: A Celebration of Spirit" (Summer 1991); "Women in Community" (Fall 1991). SASE to Woman of Power, P.O. Box 827, Cambridge, MA 02278.

The PRACTICING ANTI-RACISM newsletter, published/edited by Susan Wiseheart, has moved: Hawk Hill, HCR 73 Box 169C, Drury, MO 65638. Issues #8 and #9 featured strategies for being an effective ally and for winning allies.

DIVERSITY IN FOCUS is a new publication by Educators Against Racism, P.O. Box 21936 College Park Sta., Detroit, MI 48221-9998.

Aunt Edna's Reading List announces the new DIRECTORY OF WOMEN'S STUDIES PROGRAMS AND LIBRARY RESOURCES, edited by Beth Stafford. It is a guide to nearly 600 programs. Oryx Press, 2214 N. Central, Phoenix, AZ 85004.

Spinsters/Aunt Lute sponsors a yearly LES-BIAN FICTION CONTEST with a \$2,000 prize. SASE for rules to Spinsters/Aunt Lute, P.O. Box 410687, San Francisco, CA 94141.

Feminist Studies is having a HALF-PRICE SALE on back issues, for those interested in "significant work in feminist theory; research in literature, history, and the social sciences; and creative writing." Feminist Studies c/o Women's Studies, University of Maryland, College Park, MD 20742.

Karlene Faith assures us she is back at work on her book about WOMEN'S MUSIC 1973-1983, following a delay after the death of her writing partner Barbara. She has a new address and phone: 3342 Adanac St., Vancouver, BC, Canada V5K 2P3. (604) 253-1374.

Women Make Movies, the nation's largest distributor of FILMS AND VIDEOS by and about women, announces the release of their new comprehensive catalog, containing more than 175 titles, plus speakers' bureau listings and programming suggestions. SASE to Women Make Movies, 225 Lafayette #221, New York, NY 10012.

JOURNAL OF WOMEN'S HISTORY, issued three times a year, is a new publication. Department of Afro-American Studies, Indiana University, Bloomington, IN 47405.

Lesbian Network is a quarterly magazine by, for, and about AUSTRALIAN LESBIANS. Lesbian Network, P.O. Box 215, Rozelle NSW 2039, Australia.

Black Lace, the first and only EROTIC MAGA-ZINE BY AND FOR AFRICAN AMERICAN LESBIANS, will be published by BLK Publishing Company. Edited by Alycee J. Lane, Black Lace will feature erotic photography, short stories, fantasy letters to the editor, poetry, feature articles and other items of interest. Women interested in submitting their work to Black Lace should write Alycee J. Lane, P.O. Box 83912, Los Angeles, CA 90083-0912.

Open Arms is a new monthly newsletter for MICHIANA LESBIANS. This is the only "dyke forum" in northern Indiana/Southern Michigan. SASE to editor Roberta Miller, P.O. Box 845, Mishawaka, IN 46544.

Exit, SOUTH AFRICA's only gay publication, has stated that it plans to introduce "more articles of general interest as well as articles relating to readers who do not fall into the white male category." Exit, P.O. Box 18938, Hillbrow, Johannesburg, South Africa 2038. Phone 011-27-11-643-8088.

A celebratory book of photos and interviews is being done on FAT WOMEN'S SEXUALITY. Send brief letter about self to: N. Landers, P.O. Box 64628, Chicago, IL 60664-0628.

Project Lavender is a monthly (French/English) BILINGUAL NEWSLETTER providing listings of activities, events, and services plus news and reviews. Project Lavender, P.O. Box 105, DeLorimier Station, Montréal, Quebec H2H 2N6. (514) 488-5575.

The Latin American Literary Review Press has published several titles by MEXICAN WOMEN WRITERS, including Angelina Muñiz, Josefina Vicens, and an anthology of twenty-three Mexican women poets translated into English. Latin American Literary Review Press, 2300 Palmer St., Pittsburgh, PA 15218. (412) 351-1477.

The JOURNAL OF A WOMEN'S TOURING COMPANY at the 1985 Decade for Women Conference in Nairobi has been published. The company members include recent immigrants from China and Puerto Rico, Indians, Jews, Black women, and white women. Many Voices c/o Streetfeet, Rt. 4 Box 470, Putney, VT 05346.

THE 1989 DIRECTORY OF WOMEN CLIMBERS contains information provided by 250+ women from thirty-three of the United States and from fifteen other countries. The women in the directory range from twenty to ninety-plus in age and from novice to seasoned expeditionary climber. The directory was started by the now disbanded American Women's Himalayan Expeditions. Contact Woodswomen, 25 W. Diamond Lake Rd, Minneapolis, MN 55419.

The 1989 (English-French) DIRECTORY OF WOMEN'S GROUPS IN CANADA includes more than 2,000 organizations listed by province/territory. Les Editions Communique 'Elles, 3585 St. Urbain, Montréal, Quebec, H2X 2N6. (514) 844-1761.

TWO ROADS TO SOLO KEYBOARD WORK **JULIE HOMI and ADRIENNE TORF**

By Laura Post

JULIE HOMI

Perhaps best known for her work accompanying Holly Near, Teresa Trull, Robert Palmer, and more recently Ronnie Gilbert and Angela Bofill, Julie Homi was not born into women's music.

The daughter of an amateur violinist and a musical actress, Julie first discovered the piano at the age of six when her family moved from England to Cleveland, Ohio.

Julie remembers her first piano teacher. "She had really long fingernails, all painted, and they used to click on the keys," recalls Julie. "She wasn't a very good teacher. She wasn't much of a player either-and when my parents figured it out, they saw that I had talent and they realized she wasn't very good. When I was ten years old, I started studying with a woman from Hong Kong who was a Juilliard graduate. She taught at the Cleveland Institute of Music. I studied theory there as well, and I played in the recitals; that's when my serious musical study began."

Undoubtedly influenced by her mother, who had grown up with "the whole English music-hall tradition," Julie composed her first musical at age ten. Entitled The Magic Ring, it was a fairy story with what Julie calls "some really catchy little tunes" in it. The musical, directed by her mother, was produced at her school's children's theater.

Unlike The Magic Ring, which was completed in three months, Julie's second musical began when she was thirteen and required nearly two years to finish. That one was about Jean Lafitte, the pirate, and was more ambitious.

As she became more interested in her friends and their music, Julie started listening to the sounds of the '60s: rock and roll. ("The second musical took so long to write because I guess you could say I got socially detoured," she says.) Though she enjoyed groups like the Grateful Dead and Crosby, Stills, Nash, and Young, her preferences were ap-



Julie Homi's band made its debut at Michigan '89.

parently true to her origins. Julie's favorites were The Beatles, Elton John, and the esoteric British rock group, The Soft Machine.

'They [The Soft Machine] were the ones we idolized," she remembers now. "They were pretty avant-garde—actually they seemed kind of bizarre, and I didn't know how to play that kind of music at all. I listened to rock music all through high school, but I didn't want to play it. I didn't understand how to approach it."

By the time she graduated from high school in 1971, Julie's interest in musical theater had begun to wane, although she had written consistently for the school shows. By then she was living in the Chicago suburb of Evanston. She met and studied with Lili Simon, who had been a student of Bela Bartôk's.

"She was very strict, and she had a little cadre of students she called her virtuosos. I wasn't one of them," Julie says. "She had a few really talented kids prodigies, you know-and I wasn't a prodigy, so I felt kind of inadequate. I worked fairly hard, although I was distracted by school, social things, and family things that happened. I applied to Oberlin because it was considered a liberal school, and, as I fancied myself a hippie, I thought I'd enjoy that more than, say, Juilliard." She was accepted as a piano major at Oberlin and remembers feeling intimidated by the level of competition.

"With Mrs. Simon's students, there was a sort of hierarchy-we all knew where we stood, so it felt kind of secure. But at Oberlin, everyone was trying to be better than everyone else, and people would listen to you practice just to check you out. I'd never loved competition much, and recitals were always nerveracking for me. So at the end of a year, I decided to drop out. I really didn't know what I wanted to do, and at that time it seemed many of my friends were similarly confused. That," she says, "was when I decided to study jazz."

Toni Armstrong Jr.

Though the realm of jazz was virtually unknown to her, Julie hoped that since it involved playing with other people it might provide a solution to the isolation of classical practice and performance. She studied in Westport, Connecticut for a year with the late jazz pedagogue John Mehegan, after which she moved to the San Francisco Bay Area, where she was influenced by pianist Ed Kelly. Julie played in churches in Oakland and integrated the Black gospel tradition into her playing. This remains one of her strongest musical influences.

Julie's initiation into playing with women came with guitarist Jenene Jackson's Big Band in 1974. "Before then, I had never even thought of the idea of an allwomen's band. I didn't understand itwhy would you want to play with only

women?"

Visible in clubs where there were women's audiences, Julie was approached to tour with the jazz trio Alive! in the pre-Barbara Borden/Janet Small days. So in 1976 Julie Homi began to learn about the feminist cultural network. While appearing at the National Women's Music Festival in Champaign, Illinois [prior to its relocation to Bloomington, Indiana], Julie met Linda Tillery, Mary Watkins, and Teresa Trull. Shortly afterwards, Julie and Teresa embarked on a two-year touring and recording collaboration.

Despite her burgeoning career in women's music, Julie the jazz purist felt the need to live and play in the jazz capital: New York City. Inspired and sometimes overwhelmed by the immensity of talent she found there, Julie spent seven years working as a freelance musician and sometimes working at non-

musical jobs for survival.

Eventually she came to feel that, though New York was the place to be for jazz, her life involved more than jazz, and she decided it was not possible for her to be truly healthy in that environment. She also encountered sexism in the music scene there. "I'd played with some really good women musicians, and we wouldn't get certain work because we were women. But the good side was that the women were very supportive of one another," she says. "We had to have a really strong network, and we did provide each other with work whenever we could. I'm talking about women operating in the freelance mainstream scene in New York, and some of us-like Jean Fineberg and Ellen Seeling of DEUCE-were also involved in women's music."

In 1985, Julie returned to California for Linda Tillery's Secrets tour, which was followed in 1986 with the megasuccessful Addicted to Love tour with Robert Palmer.

"That could be a whole story in itself," Julie says, "but for these pages, let me just say that a feminist perspective is not a popular one in the rock world. I learned to keep my mouth shut a lot. And I learned what my priorities are. I learned that money and prestige aren't as important to me as doing music that I love."

In 1987, Julie toured with Holly Near to promote the release of Don't Hold Back. Encouraged by her sister (singer-songwriter Amanda Homi) and nurtured by the women's community, Julie began to focus on her own material. Initially, she planned to go in a commercial direction, but then recognized that instrumental jazz was her first love and premier talent. Modeling her fundraising approach on the grassroots method of many other women's music artists, Julie has managed to finish a twenty-four track master of four original tunes. On the tape, she is accompanied by Yellowjackets drummer William Kennedy, Miles Davis bassist Benny Reitveld (both former members of the Linda Tillery band), Miles Davis guitarist Garth Webber, and Diana Ross saxophonist Norbert Stachel. She is planning to secure a production deal and finish the album this year.

In the meantime, Julie's parallel involvement in the mainstream and women's music worlds continues. In 1989 she toured with Ronnie Gilbert and with Angela Bofill. She foresees a busy year of touring with Angela Bofill's all-woman band (featuring bassist Joy Julks and drummer Hilary Jones), including a return engagement in Japan.

Julie's band made its extremely well received debut last summer at the 1989 Michigan Womyn's Music Festival, and she hopes to appear at future festivals.

Five years after the Secrets tour ("I'd planned to stay two months!"), Julie remains in California, writing and playing music on her own terms. "I feel very grateful for all the opportunities I've had, and I know that if I remain committed to my goals," she says, "my musical message will reach those who want to listen."

ADRIENNE TORF

Growing up in the Boston suburb of West Newton, Adrienne Torf was first introduced to music by fortunate chance. The younger of two children, Adrienne accompanied her brother to his piano lessons, and when he started school, she started piano.

"I learned to read music before I learned to read English," says Ady. "Actually, I think music is my language of choice."

From 1959 to 1973, she studied with Dr. Beatrice Sigel, who lived down the street. "In the late 1950s, our neighborhood was full of families that wanted to give their kids extracurricular things to do. So, a lot of us took piano lessons from her. She really was an exceptionally good teacher, because she taught me how to play the piano, and she taught me the language of music. Early on I started to learn theory," she says, "and I think that continued on next page

ABOUT THE WRITER: Laura Post is a poet and concert reviewer who has contributed to 'Coming Up!' and 'Sinister Wisdom' as well as being a staff writer for 'HOT WIRE.'

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because I had that grounding, it made it pretty easy for me later in life to play different styles of music and to understand what was going on in those different styles." Adrienne still remains in touch with her former teacher.

Adrienne took a summer course in improvisation at the Berkelee School of Music ("which didn't turn my head") when she was in tenth grade. She worked consistently as the accompanist for theatrical events and Glee Club in high school. Although she easily copied popular music from the radio and was exposed to choral forms, it was the twentieth century French impressionists, introduced to her by-then teacher Alan Barker, that left a lasting impression. She says she liked the way that the French impressionists "used music to tell a story or to paint a picture."

Though possibly at her peak at age eighteen ("I can't play the piano anywhere as well now as I did my senior year in high school"), Adrienne says this is because she doesn't practice enough. "It's also true that a lot of popular styles of music don't demand the same kind of technique that classical music does," she recognizes. "I like to apply what I know about classical technique to the other styles of music that I play. You know, there's a big difference between listening to someone who's basically a hacker play popular music on the piano and to someone who has a sense of the dynamic possibilities of the instrument, knows how to get them, how to produce them. There's not a whole lot of dynamic modulation required by popular music, compared to classical piano."

Adrienne went to college ("I didn't know I had a choice") because it was "an expected privilege." At Smith College in Northampton, Massachusetts, she studied piano with Monica Jakuc, from 1973-77. On a trip with her family, she was exposed to the politics, people, and culture of Latin America. She dropped out and started playing with Liberty Standing, a five-woman disco band that played covers and standards. She was not aware of women's music, except for Alix Dobkin and Kay Gardner's Lavender Jane Loves Women. But in 1974 Ady traveled to Washington, D.C. at the time Olivia Records was forming there. There she encountered Willie Tyson, and-unwittingly—slept in Casse Culver's bed.

When Holly Near was seeking a piano player, she called Adrienne Torf, who was by then attending Stanford University, from which she holds a degree in Political Science (1979).

"Holly was given my number by Susie Gaynes and Kathy Collins, musicians, concert producers and record distributors in Cazenovia, New York," Ady says. "I'd sat in on one of their rehearsals during the summer of 1976, and I guess I made an impression. I had to turn down Holly (and Meg Christian's) first offer in 1978, but was lucky to hook up with her once I'd graduated from college, finally, a year later." Performing with Holly, Adrienne was permitted solo experimentation and was encouraged to improvise during



Adrienne Torf: "There is a power to music and to people who know how to direct that power to their own intent."

shows. She acknowledges that she was lucky to live in an arena of political women's consciousness.

"The music was written and performed by women in settings produced and engineered by women, mostly lesbians. There was child care, interpretation for the hearing impaired, priority on lyrics and presentation," she recalls. "That time marked the first women's cultural movement in my life. There were those not so fortunate, who did not live in this network, and who existed in relative cultural and political isolation."

Several facts were apparent to Ady, however. First, that women's musicthough stereotyped as having arisen from a folk tradition-derived from varied, rich sources: Meg Christian was classically trained, for example, and Holly Near had Broadway experience. Second, that women's audiences were not as supportive of instrumental music (i.e., Mary Watkins, Robin Flower, or Kay Gardner)

as they were of music that included vocals.

In 1980, Adrienne contributed to the Vancouver Folk Festival album, playing piano and arranging. She performed with Holly Near's Fire in the Rain and Speed of Light tours as well as co-writing and playing keyboards on the albums (1981 and 1982, respectively). Adrienne eventually broke her contract with Redwood Records to pursue more independent opportunities. Olivia Records commissioned her to transcribe seven albums for The Cris Williamson Songbook, which took her about 100 hours. "It was done by hand and on a typewriter," she says. "Therese Edell now has her Transmusic business and utilizes a computer, which greatly speeds up the process." [See "Therese Edell: Composer and Desktop Publisher," January 1990 HOT WIRE.]

During 1983, she toured with Linda Tillery. While performing in Minneapolis she met June Jordan, then Poet Mentor for The Loft. That meeting resulted in her move to Brooklyn, and their subsequent fruitful six-year collaboration.

In 1983, The Break—their ten-minute opera for seven men's voices-was commissioned by the New York Shakespeare Festival. Soon thereafter, Adrienne and June finished their musical Bang Bang Uber Alles. In off-Broadway readings (1985) and in full production at Seven Stages Theater in Atlanta (1986), this project was a critically acclaimed "doc-opera" detailing what happens when a group of performing artists, all friends of a victim of Ku Klux Klan violence, join together to confront the Klan. A musical celebration of the option of non-violent confrontation of violence, Bang Bang Uber Alles featured twenty-five contemporary eclectic songs in the context of supreme, significant political commentary. "There is a power to music and to people who know how to direct that power to their own intent," she

For awhile—as a freelancer in women's music-Adrienne contributed keyboards to Cris Williamson's Portrait, Holly Near's Journeys, and Olivia Records' tenth anniversary album Meg and Cris Live at Carnegie Hall, a show at which she also performed (all in 1983). Through 1984, Adrienne worked on Holly's Watch Out! And Ferron's Shadows on a Dime. More recently, she worked on Kay Gardner's Garden of Ecstasy. With her increasing mainstream visibility, and continuing work in the women's community (Michigan Live '85 and Meg Christian's 1986 re-

continued on page 57

FIFTH ANNUAL 'HOT WIRE'

READERS' CHOICE AWARDS

Starting in 1986, HOT WIRE has presented awards to women who have made outstanding contributions to women's music & culture during the previous year. In the January issue, readers were asked to submit nominations specifying the contributions of their nominees. The point is not competition but appreciation for those who have contributed to our network in an especially outstanding way. Below are the nominations we received. Please note: HOT WIRE readers do the nominating, not the magazine staff.

Please vote for one individual and one organization.

The survey of favorites is included for fun and to give us at HOT WIRE a closer look at the tastes of our readers (so we know better who and what to cover in the next year's issues). Please make your survey selections completely on the basis of your personal favorites; this is in no way intended to be a list of "bests." Results of last year's voting can be found in the September 1989 issue.

Readers' Choice votes and surveys for this year can be written on a separate piece of paper or photocopied from this page. We must receive them no later than June 15, 1990.

SEND TO: 'HOT WIRE' READERS' CHOICE, 5210 N. WAYNE, CHICAGO, IL 60640.

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ALISON BECHDEL for her Dykes to Watch Out For cartoon series and books.

KATE CLINTON for her high-quality, uncompromising woman-identified comedy performances.

HOLLY NEAR for twenty years of blending politics and entertainment and raising the consciousness of thousands.

FAITH NOLAN for strong role modeling of Black, political lesbian-feminism in performance.

MICHELLE PARKERSON for her feminist films about Black women.

PHRANC for being the first openly lesbian mainstream artist.

ROSETTA REITZ for carefully preserving women's music history and making it available on records.

CATHERINE ROMA for fifteen years of promoting women's music and culture, especially the women's choral movement. ROBIN TYLER for producing the West Coast and Southern Women's Music & Comedy Festivals.

— ORGANIZATIONS

THE DANCE BRIGADE for incorporating dance, martial arts, and politics in every performance.

THE EAST COAST LESBIAN'S FESTIVAL for being the first large annual festival to use the "L word" in the title.

THE GULF COAST WOMEN'S MUSIC FESTIVAL for bringing women's music to the deep south.

KITCHEN TABLE WOMEN OF COLOR PRESS for continuing to produce important books by and about women of color. LADYSLIPPER for maintaining the world's most comprehensive catalog of music, videos, and other resources by women. THE NATIONAL WOMEN'S MUSIC FESTIVAL for being the oldest continually running women's music fest (sixteen years). OLIVIA RECORDS for being the world's only multi-artist lesbian-identified record company.

THE WOMEN'S MUSIC ARCHIVES for preserving our musical history on tape, in print, and in other formats.

	FAVORITES
Vocalist	All-time favorite album
Group/band	Album producer
Songwriter	Live sound engineer
Bass player	Recording engineer
Percussionist	Album cover
Drummer	
Electric guitarist	Non fiction book
Acoustic guitarist	Periodical
Keyboard player	Author
Instrumentalist	Poet
Wind instrument player	Poet Cartoonist
Comic/comedienne	Photographer
Emcee	Movie/film
New performer	TV star
All-time favorite performer	Film star
Current song (last 2 years)	Film director
All-time favorite song	Mainstream performer
Current album (last 2 years)	Other

GREAT MOMENTS IN WOMEN'S MUSIC

HISTORY A previously unpublished, rare daguerreotype from the early days of women's music: Judy Dlugacz (left) sits innocently reading the poetry of Emily Dickinson, when suddenly approached by Cris Williamson (right). Williamson puts one hand on Dlugacz' shoulder, another in her pocket (virtually empty), and whispers in her ear "Why don't you start a women's record company? If you play your cards right, we could be playing Carnegie Hall in a decade or so." Williamson later dons a headband, disguises herself as Calamity Jane, and rides away into the sunset. Dlugacz never does finish the book of poetry.



SEL SCI

Photographer and chronicling the mus for the women's pre since the mid '70s Susan introduces for HOT WIRE that v engaging images from the

All photos and written copy &

IS IT HEARTBURN OR FLAG-BURN?

...Only your high school English teacher knows for sure. Okay, so we admit that most of us did harbor mega-crushes on certain high school teachers. But let's face it: wouldn't we all have just died of delight if we had walked into Honors English one day, just to find the likes of Miss Clinton standing there?! Okay, okay, so this shot is a forgery-really snapped backstage at the Bloomington festival in 1985. But we do like the cross-like structure blessing Miss Clinton from behind, and that sincere little patriotic grin. E pluribus unum.



DOM ENES

vriter Susan Wilson has been ical and entertainment scene iss and major national media is. Beginning with this issue, is brazen new picture column vill pull together juicy morsels, and offbeat observations past and present.

976-1990 by Susan Wilson. All rights reserved.



INNOCENTS ABROAD You probably recognize the face. But the cute little butch haircut, the V-necked sleeveless sweater and that oh-so-fashionable plaid shirt-neatly buttoned down to the wrist, no less-simply don't compute, right? That's because this is fourteen years ago, and this sweet-faced new kid on the women's music block is Teresa Trull, on her first national tour. Accompanied by a crew of well established musical cronies, the adorable little folksinger from rural North Carolina crooned out placid folksongs and upbeat campfire singalongs. Hey, it was a start! Thank goodness she eventually re-discovered her funky, git-down, rip-out-your-heartand-roar-the-engine musical roots. Long live Sister Teresa. Amen.



THOROUGHLY MODERN LILY

Tens of thousands of theatergoers in cities across the U.S. have had the opportunity to see Lily Tomlin and Jane Wagner's brilliant onewoman play, The Search for Signs of Intelligent Life in the Universe over the past few years. The show had its pre-Broadway tryout in Boston's Wilbur Theater in the late summer of 1985. That meant two great things for Boston: we got to see Lily in the show's rambunctious, sometimes gloriously roughedged prototype; even better, we got to bump into Lily in the most unusual places. Here fans welcome the effervescent actor at a benefit for Rosie's Place, a women's shelter, sponsored by the now-defunct women's bar, Greystone's.

THE 1990 AWMAC CONFERENCE

Reported by Jorjet Harper



From left: Ruth Simkin, Boo Price, Sharon Washington, and Ruth Dworin debate whether or not men should be permitted on future AWMAC stages as supporting musicians.

During the rainy March 3rd weekend, more than a hundred women involved in women's music and culture gathered at San Francisco's Golden Gateways Holiday Inn for the Association of Women's Music and Culture (AWMAC) Conference. Events included a series of business meetings, workshops, showcases and concerts, and a general celebration of the women's music network by many of the women who have contributed to shaping it during the last two decades.

AWMAC's stated purpose is to be a "multicultural, international professional organization dedicated to furthering the development of the women's music and culture network by providing services to the artists and to those who create opportunities for the art to reach its audience"—that is, record labels, distributors, festival organizers, booking agents, concert producers, and other women involved in the women's music business.

AWMAC itself, as the organization is now structured, has only been in existence for three years. It grew out of the Women's Music Industry Conferences, originally organized and developed by Toni Armstrong Jr. and Denise "Dino" Sierp, which were held for a

number of years concurrently with the annual National Women's Music Festival. In 1987 and 1988, AWMAC Conferences continued to be held along with the National Festival.

The San Francisco event marked the

first time the AWMAC Conference was held independently rather than in conjunction with a women's music festival. In fact, this gathering was originally set for Albuquerque in October 1989, but had to be postponed for lack of financial resources at that time. Deciding not to hold the conference at the festival site meant that AWMAC took on the responsibility of organizing its own concerts and showcase performances for the first time as well.

Attendance at the San Francisco AWMAC Conference was lower than at past such industry gatherings. This can probably be attributed to the fact that in the past, many performers were able to attend because their airfare and other expenses were paid by the festival at which they were appearing. Other industry workers were able to attend in the past because they had much business that could be conducted there, where they had access to many audience members as well as industry workers. And the central Midwestern location made it accessible to



Faith Nolan at the Great American Music Hall Thursday night.

AWMAC BANQUET SPEAKER

RONNIE GILBERT



Among the prominent faces at this year's AWMAC Conference was Ronnie Gilbert. Ronnie, who began her career in music in 1950 and achieved pop chart success with the folk group The Weavers, was the conference's Saturday evening banquet speaker, and also spoke on several workshop panels. Now working as a solo artist after touring with Holly Near to enthusiastic crowds and critics, Ronnie has just released a new album, Love Will Find a Way, and considers herself a successful "crone" of women's music.

Ronnie traced her career, her own coming out process, and the situation of women performers of her generation and today in a workshop called "Why Women's Music?" She differentiated between the music of women's music per se and the culture that surrounds it. "I tell people that nowadays I live in a world of women's music," she said, and people ask her what that means. "I have a hard time answering that, because I came into women's music a straight woman, with a long, long background in folk music. As time went on I got closer and closer to the lesbian community. I became a lesbian. Now I sing songs about straight women, folk music, and lesbians. So, am I women's music, or what?" she chuckled. To define women's music, she said, "is a difficult question, and one that I don't think we can answer in an hour-it's a question that has many answers to it."

the existence of a women's community has changed and empowered her in her life. She described her experiences as The Weavers' "girl singer."

"That's all there was then, was the girl singer," she said. "We all wanted that. We loved it when we were teenagers, to have that moment when you were it. Every review we got said the girl singer, the chick, the thrush'-and they all talked about my clothes. I didn't want to be the girl singer by that time, but I couldn't get away from it." Even though she was traveling with "three guys," she said, "it was a very lonely life, and it wasn't a very creative life."

With the advent of women's music, she began hearing for the first time "songs that reflected my life and my concerns and the concerns of women. I realized there was a generation of women who were really in there, thinking my thoughts and feeling my feelings." She "fell in with Holly Near and into what was then a burgeoning women's music community," she said. And much of it was strange to her. Because she sang "Something about the Women," her oldest friend asked her if that meant she was "coming out." I told her, "Well, no, it doesn't mean I'm coming out-I wouldn't do that publicly, because I didn't announce when I went heterosexual, so I don't know why I have to announce [becoming a lesbian]. But," she added, "I didn't have much lesbian consciousness in those days. I didn't realize that one of the things you have to do is stand up and say 'I'm a lesbian.' So it took me awhile to get in it. But up until the women's network, there was no community, and I was a loner. And women who try to make it in the mainstream world now basically get to be loners because that is an industry that is still dominated, overrun, controlled by men. And men are busy trying to hold onto their power. They're not interested in womenthey're really not."

In her banquet speech Ronnie described how she saw the Left Movement in the U.S. destroyed by factionalization. She has concerns for the future of women's music and culture, which she sees as very vulnerable to those kinds of Ronnie Gilbert stressed how much damaging internal battles today, she said. more women. As one conference-goer in San Francisco put it, "This year's conference is a gathering of the diehards."

Among the prominent faces at this year's AWMAC Conference was banquet speaker Ronnie Gilbert. [See sidebar with this article for the details of her speech.]

Special AWMAC concerts were held in the gilded, ornate Great American Music Hall, just a few blocks from the Holiday Inn conference site. Lesbian comic Marga Gomez, Canadian Black lesbian political singer Faith Nolan, and the fourwoman Texas-based band Two Nice Girls performed to a crowded audience on Thursday evening. On Friday night, a special all-woman Motown dance band featuring vocalist Linda Tillery (with Vicki Randle, Pamela Rose, Annie Stocking, Maria Martinez, Julie Homi, Joy Julks, and Jean Fineberg and Ellen Seeling of DEUCE) was brought together just for the AWMAC occasion-and brought the house down. The Institute for the Musical Arts [IMA], founded by June Millington, held intensive workshops for performers during the conference. In a jam session after AWMAC's Saturday night banquet, Rhiannon, Mary Watkins, Barbara Borden, and June Millington, along with the IMA students, showed their stuff. Daytime showcases were also packed with performances, including Disappear Fear, Mermaid Tattoo, Altazor, Different Touch, Jennifer Berezan, Rashida Oji, Erica Wheeler, Melanie Monsur and Melanie Demore, Karen Ripley, and Karen Williams.

Black lesbian-feminist Margaret Sloan Hunter led a two-hour intensive "Unlearning Racism" workshop as part of AWMAC's stated commitment to antiracist education. Margaret focuses on racism in the United States as a problem of white people.

"I do not believe that in this country Black people can be racist," she said. "Maybe in Uganda we can be racist," but here, she said, her assumption is that "all white people are racist, though there are different degrees of racism." Because white women don't talk to each other about their racism, and because it's often especially hard for progressives to hear that they are racist, she said, her workshops are designed to make a safe en-

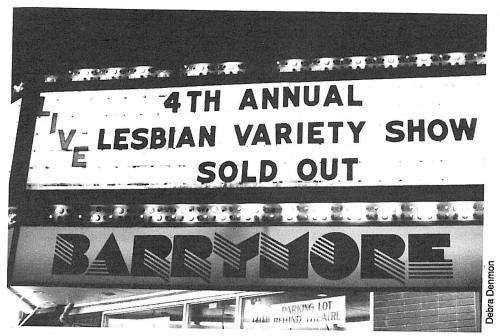
continued on page 48

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

Madison's Fourth Annual Lesbian Variety Show

I GOT THIS WAY FROM KISSING GIRLZ

By Rebecca Brannon



Thirteen artists, nineteen performance groups, and 800 hot-blooded dykes from all over Wisconsin gathered at the Barrymore Theatre November 18, 1989 to share inside jokes, hidden talents, and general raucousness in what emcee Daña Alder called "the hottest event in Madison." That event, which sold out in only five days, was the fourth annual Lesbian Variety show: I Got This Way From Kissing Girlz.

"National Lesbian Day," as emcee Val Hodgson proposed it be canonized, opened with an art show in the gallery space next to the Barrymore's entrance. Shoulder-to-shoulder viewers were greeted by a glass face backlit in blue and green neon. Brown and gray handwoven dread-locked masks seemed to oversee the art and women in the room. In the background was the intoxicating rhythm of Christine Violet's hand-crafted Aztec tongue drums in which the shape of dolphins is integrated with the instrument's tonal functions. Doreen Riley and Sherrie Boezio's enchanting southwest-style clay fetishes were, as they claimed, "magical"-clearly made so through the love by

and between the artists, who held each other's hands as they spoke with admirers.

Watercolor was a popular medium in this year's dyke art. Other art included photographs, drawings, wall hangings and a finely crafted cathedral window quilt. Craft was surprisingly strong this year, whereas pure art was apparently in transition, blending styles seen often in the past with hints of a daring future. For next year's show, the producers are considering opening the art space all day and including four or five live poetry readings.

The live performances within the Barrymore Theatre sampled the gamut of lesbian variety, including music, poetry, comedy, theater and circus.

This year, the simple folk ballad was popular with performers who came from as far away as New Mexico. Madison's favorite keyboardess accompanied two repeat performers, one of whom was interpreted. Songstress Melissa Birch, well known for her work with Ark Feminist Theater, performed two a capella songs in her first Variety Show appearance. Her

original song, "Boo! Don't Be Scared," rocked the house with such great lines as: "Shave your legs—what's the harm in showing you're pretty?" The nine-member dance and percussion group Luna Llena used their interpretation of the merenge sound to encourage each audience member to celebrate her own natural rhythms. Finally, this year's rhinestone-bedecked lip-sync band—k.d. twang and the Sofines—covered "Big Boned Gal" expertly with their cordless microphones.

Music did not predominate this year's line-up. Many missed The Raging Hormones lip sync band, power-singer Stephanie Galletti, and the bluegrass and other ethnic musical styles enjoyed in previous years. Dykes looking to the future might bring us musical styles that have yet to be seen at the Variety Show...lesbian punk sopranos, perhaps?

Rose Mary Fandel showed that "the world of poetry is not completely full of snobs" with her rhymes about racism, battering and, of course, lesbian love. Mari Reinke provided a polished performance in which she combined dance with her erotic poetry.

In a unique combination of lesbian talents, Lisa Amacher performed Tae Kwon Do karate as wheelchair-bound Kathy Younger read a poem about physical and spiritual changes which accompany the loss of the world beyond handicap access.

Lola Lai Jong, a Chinese American lesbian, dedicated her performance to all the lesbians of color in Madison. In her moving poem about mother bonding she proclaimed: "I honor the Life Loving Womon Spirit of my ancestresses with each dignified, big-footed step I take." Her last piece spoke of sharing her culture and of keeping faith with her lesbian-feminism as well as with her Chinese heritage. She spoke of when her mother shared with her a series of Chinese-English translations, the most important of which was "shing yang," meaning faith, or dedication, especially to a political or religious ideology.

This year's comedy stars were Linda Finn and Jane Stedman. In her friendly Baraboobian voice, Jane Stedman told stories of a rural dyke, including advice about how full to pack your "juhsten case" for a date. Stand-up comic Linda Finn put the audience in tears with her famous "five-step method for breaking up" (lie, reminisce, conjugate, substitute, lie). Recalling an experience at Michigan, Linda said she couldn't decide which she would rather be: "the one making that noise, or the one who's making her make that noise."



k.d. twang and the Sofines. (Pictured: Nikki Spurgat.)

Ensemble humor came from an act about two nuns who needed a lot more bread, and from "crimestoppers," a piece composed of household product puns (will the villaine stay-free?). This type of humor lends a wonderful nonprofessional charm to the variety show. Don't we love these large-scale, local-yokel ensemble acts in which we see our previously prim friends and neighbors in compromising positions?

A sleazy butch-femme leather dance by "Two Chicks, No Dudes" (Pam Meyer and Penny Branaman) raised the eyebrows of some women, the libidos of others. The next act raised voices of lesbian damnation. The "Couples' Bodybuilding Performance" by Kelly Moore and Maggie Freespirit offended a large segment of the audience because it explicitly depicted sadomasochism. The act, which began with a relatively tame celebration of the body (from a power lifter's point of view), was accompanied by music with the refrain "I'm just a prisoner." One

woman pulled the hair of the other and placed a collar around her neck, which elicited boos and hisses from the crowd. Many audience members left, some crying. The act ended with the roles reversed as the collared Freespirit carried her partner off stage, both women shrugging to the hostile audience as they exited. Emcee Val Hodgson later said, "I would hate for one act to overshadow the other acts in the show." Val and Dana immediately picked the show back up, introducing the evening's very entertaining concluding acts, beginning with the Keeper of the



Lola Lai Jong dedicated her poetry to all lesbians of color in Madison.

Cats herself.

Circus performance artist Debbie Davis, in her third year with the show, again brought significant political commentary to the lesbian audience with the piece "Visitation." Towering ten feet above the stage, the stilted cat goddess interwove the fates of animals and women with her chant "our pussies are part of us." On cue, pussy-woman Cari Sprague one-wheeled around the deity with the drumming accompaniment of Luna Llena group members. It was a politically and spiritually dense rap, lost in part to the cosmos when, in an ecstatic state, Debbie abandoned her microphone and nearly tripped on her long gown.

For the final act of the evening, the returning circus duo of Dawn Kaiser and Debbie Davis dazzled us with their fire swinging routine, "Alighted Enlaughment," culminating with spectacular double-breasted rings of light. Then, 800-strong, lesbians reaffirmed their solidarity during the mass sing-along Grand Finale, a rau-

cus follow-the-bouncing-lesbian rendition of "I Always Wanna Be With You."

A standing ovation went to the group as a whole: artists, performers, producers, tech-crew, and volunteers. The accolade was well deserved because this Lesbian Variety Show went more smoothly than any previous—undoubtedly due to the efforts of the many veterans involved. For example, emcees Val Hodgson and Dana Alder (who own their tuxedos) had previously kept the audience laughing between acts at the 1987 and 1988 shows. Veteran set designers



Circus performance artist Debbie Davis on stilts.

Catherine Tuminaro and Mari Reinke gave the stage itself a new look: the cloth banner of the last two years (also Catherine's design) was retired to the art space next to the theater to make way for four new, vibrant backdrops. The technical production company (Lunatech), in its third year with the show, managed the sound and lighting with few flaws. (Some pieces were poorly lit or poorly heard as a result of decisions made by the artists—not by failure on the part of Lunatech.)

The production coordinators, Leslie Wilmot, Terry Varney, and Jade River, known among the artists for being "calm among chaos," already are looking ahead to next year. During the show, they used an applausometer (Leslie Wilmot) to decide whether to move the show to a bigger hall (in which case, males would be

ABOUT THE WRITER: Rebecca Brannon is a juggling math and science addict who loves women's performance art and E-mail [MOSS @ CAE.WISC.EDU.].

present) or to have two shows.

"We were surprised that the response was so strong in favor of two shows," said the producers. "Some people criticized that we didn't point out that the disadvantage of having two shows was that we wouldn't be there all at one time."

The producers are also considering alternative solutions to the problems caused by the reserved seating taped off for the performers. "People have to realize, " they said, "that we don't give anything else to performers; we don't pay them anything and some of them are professionals—they do it for their living.

The producers announced that the newly incorporated Kissing Girlz Productions plans to return part of the variety show profits (approximately \$1,100 plus \$279.88 collected during the show) to the community in the form of small grants for lesbian artists.

The producers were also responsible for putting up a "suggestions mural" upon which lesbians could write their ideas and criticisms. The mural made clear what issues were important to the variety show. Recalling that most of the suggestions-mural comments were reactions to the S/M bodybuilding piece, one producer remarked, "Some people have said that the mural was more abusive than the performance itself. It came out of women's pain. I loved the fact that the mural was up-and I hated the fact that the mural was up, because it meant that we were going to have to read some hard things....[the mural] gave women who were upset a place immediately to vent."

The producers plan to develop some guidelines that they hope won't involve censorship, yet at the same time will provide a "safe space." They will ask that each act be in accord with some "basic



The comedy of Lori Bose and Anne Lucas.

feminist principles" which may prohibit S/M altogether, or may merely require performers to warn the audience (via the program and introduction) whenever their act involves potentially hurtful materials.

The suggestions mural also made it clear that, except for Lola Lai Jong, the presence of lesbians of color was weak at best. One woman wrote on the suggestions mural: "No more white women pretending to be African-it's offensive!" (She was referring to the dance/percussion ensemble Luna Llena.) Drummer Sandy Seuser felt the remark was ignorant of what the group was trying to do. "Something about drumming," she said, "does not feel exclusive to the African culture. We are not intending to presuppose we could represent or imitate

the African culture; we are recognizing our part in a spirituality that knows no physical limitation." [Luna Llena was in fact one of the few acts which included women of color; another cancelled due to illness.] The production coordinators said they hope to involve more women of color in next year's show, but they were not definite about how they plan to do it.

Madison's lesbian variety show is emerging from infancy. Next year, we can expect even more variety, more big acts, more women of color, and more women of different abilities. Meanwhile...attention lesbian artists: use those Kissing Girlz grants to bring us a Fifth Anniversary Lesbian Variety Show worth coming out for! [To apply for a grant, or to contribute to the fund, write KGP Inc., P.O. Box 6091, Madison, WI 53716.]



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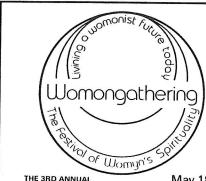
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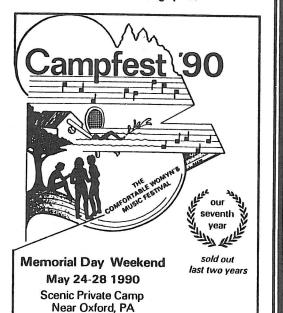
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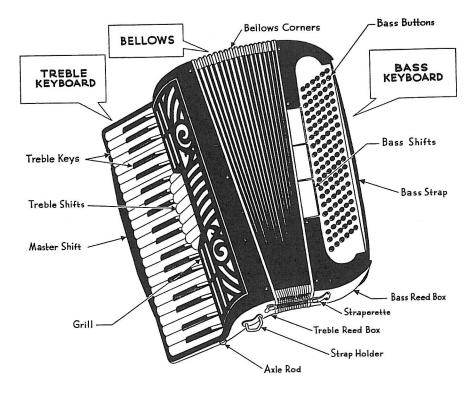
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THE ACCORDION

Out of the Closet and into your Hands! By Karen Beth



Okay—you've had this accordion hiding in your closet for the last twenty-five years. I'm here to tell you it's time to bring it out!

I didn't play accordion as a child, so I've come to it with fresh ears, excited by its unique sound and versatility. The accordion is an extremely expressive instrument. It can sound melancholy, joyous, haunting, rollicking, funny—you name it. It's fun to play. It's physical. And you can develop your muscles while playing it! The accordion fits into all categories of music: jazz, classical, meditational, zydeco, cajun, folk, rock, and is heard in the music of many different cultures all over the world.

There are two types of accordion most often played today: the button accordion and the piano accordion. This article is about the piano accordion. The accordion that we know and love has three obvious components—on the right side is the keyboard, generally having forty-one keys; the bellows (the breathing and sound producing mechanism); and the bass buttons [see diagram on page 58]. The accordion comes in many sizes. I prefer to play a fairly small instrument. Accordions can be heavy and I like to play standing up. And I appreciate not having backaches! On a smaller accordion there are usually the same number of keys; they are just smaller in size.

I'll speak some more about the parts of the accordion, and a little of how to begin playing, in a bit. Right now I'd like to talk about finding an accordion. Acquiring an accordion is an adventure. It is not for the weak-of-spirit, as this acquisition is your first encounter with the eccentricities of the instrument and its players.

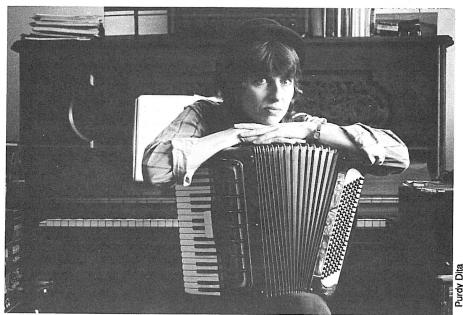
There appear to be seven different ways to get an accordion: (1) You have one in your closet; (2) Your aunt Tilda or cousin Jo has one sitting in her attic under three inches of dust and she is delighted to give it to you; (3) You buy one new; (4) You answer an ad in a newspaper; (5) You buy one at a yard sale; (6) You go to accordion stores or to old music stores; (7) You go to a collector.

Numbers one and two are only for a limited number of lucky people. The same is true for number three-new accordions are expensive. I recommend numbers six and seven, because they provide the most fun. Often a collector is someone who played or had an accordion store during the "big boom" of the '50s. When the boom went bust, so did sales of accordions. In their basements or living rooms might be dozens of accordions. If you do choose this method of accordion hunting, be sure to wear your ratty old clothes. I've often had to pull out very dusty accordion cases myself, which is fun (kind of like being on a treasure hunt or an archeological dig), but dirty work. The owners of these accordions will love you. They are thrilled to be in the presence of another accordion enthusiast!

Be prepared, as some of these instruments will be in terrible shape. I personally love the sound of the accordions from the '20s, but they usually require a lot of repair work. Unless you know of a good repair person, I would suggest buying one that sounds good to you, is in decent shape, and feels comfortable when you hold it. Make sure there are no holes in the bellows, and feel for air leaks. If you don't yet play the accordion, at least hold it in your lap. If you feel like there is a refrigerator sitting on you, you might consider getting a smaller size. Don't hesitate to ask the owner to play it so you can get an idea of how it sounds.

Wondering how much an accordion is going to cost you? You can get deals, you can get steals, and you can be taken. New accordions can run into the thousands of dollars. I've seen yard sale accordions for as little as \$50. Generally you can expect to pay (as of this 1990 writing) between \$250-\$450 for a basic accordion with a case. A basic accordion has two sets of reeds in the right hand side, and four in the left. Accordions with more reeds usually cost more, and are often heavier.

So now that you've brought your little beauty home, you want to know how to play it. One of the best ways to learn is



Karen Beth: "It's fun to play. It's physical. And you can develop your muscles while playing."

ASSOCIATIONS

American Accordionists' Association P.O. Box 616 Mineola, NY 11501

Accordionist Teachers Guild 3175 Balsam Ridge Dr. Cincinnati, OH 45239

DISCOGRAPHY

FOLK & WOMEN'S MUSIC

Karen Beth

P.O. Box 371
Bearsville, NY 12409
The Edge of the Horizon*
To Each One of Us*

Therese Edell

1641 Rockford Pl. Cincinnati, OH 45223 From Women's Faces*

Zoe B. Zak (folk rock, with the group Zak)
In the Hurricane
Insatiable Records
86 Creeklocks Rd.

Rosendale, NY 12472

Susan Robbins (with the group Libana) Sojourns* Handed Down*

* These titles are available through Ladyslipper Inc., P.O. Box 3130, Durham, NC 27715.

ZYDECO

Queen Ida Zydeco a la Mode* Band On Tour* In San Francisco* On a Saturday Night*

MEDITATIONAL MUSIC

Pauline Oliveros 156 Hunter St. Kingston, NY 12401 Accordion & Voice* Tara's Room* Deep Listening The Roots of the Moment

CLASSICAL

Fang Yuan (also Chinese Classical)
Ernest Deffner Publications
230 Herricks Rd
Mineola, NY 11501
Accordion Solo

Barbara Nightingale 147 S. Worthy Dr. Glendora, CA 91740 Pandora's Box

POP AND LIGHT CLASSICAL

Stephanie Grey
Ernest Deffner Publications
230 Herricks Rd.
Mineola, NY 11501
Waltz for Stephanie

watching an accordionist play. Another is taking lessons. There is an association for accordion teachers, and they can help you find out if there is an accordion teacher in your area. [See their address, which is listed in the box to the left.] If you learn easily from books, there are many "how to" books in music stores. If you already play the piano, the right hand side will be easy for you. If not, it would be helpful for you to find someone who plays the accordion to show you how to go about it. Or, if there is no accordionist around, find someone who plays the piano (a much easier task) and have them teach you some piano playing techniques. Even if you do play the piano, it would be very helpful to get some hints from a live accordion player, especially on the topic of working the bellows.

The bellows are an intriguing part of the instrument. They are like a singer's lungs. I've been told that when I'm singing and playing, I often breathe and change the direction of the bellows at the same time. I love watching the bellows as they fold in and out while someone is playing. There is a fluid beauty and mesmerizing rhythm to it. The working of the bellows can be compared to the bowing of the violin. It is used for phrasing, accents, and special effects.

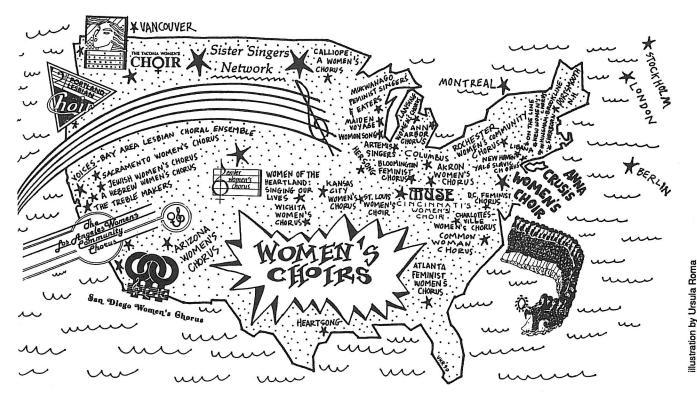
The bass section played by the left hand is usually comprised of 120 buttons. Some smaller accordions have sixty or eighty buttons. These are commonly used in folk and rock music. The buttons are always arranged in the same way [see diagram on page 58], except for accordions that are set up chromatically. In this article I'll be writing about the most common arrangement, the 120 bass accordion.

If you look at the diagram you'll see that there are six vertical rows of buttons, twenty buttons to a row. The first row (nearest the bellows) is the counter-bass row; the second, the fundamental row; the third, the major chord row; the fourth, the minor chord row; the fifth, the seventh chord row; and the sixth, the diminished chord row.

Counting up ten buttons from the bottom of the accordion in the second row is the button for the C note. On most

continued on page 58

ABOUT THE WRITER: Karen Beth is a multi-instrumentalist (accordion, guitar, piano, banjo, lap harp, bass, synthesizer), singer, songwriter, performer and record producer. Be sure to hear her song "Womanspirit Rising" on the sound-sheet in this issue of 'HOT WIRE.'



THE FIFTH NATIONAL WOMEN'S CHORAL FESTIVAL

By Cathy Roma

The women's choral movement is full of life (vivace) and our voices are growing louder (crescendo). My last report, which appeared in the March 1987 HOT WIRE, listed thirty-one choirs. Since then, more choruses in new cities dot the Sister Singers Network map. From the north, Canada has choirs in Vancouver and Montreal; in Europe, the London Feminist Choir continues under their new name (the Pre-Madonnas); and women's choirs exist in Berlin and Stockholm. Within the continental USA, there are now more than forty choirs in twenty-four states.

The Sister Singers Network reorganized its structure during a weekend in November 1988, when founding mothers Linda Small and Linda "Echo" Ray wanted to ensure the Network's continuity and longevity with or without their involvement. With spurts of animation and

energy, a dash of avoidance, a pinch of inertia, and a desire for consensus, women from the various choirs chose a matrix structure. The hub of our wheel of responsibility is in Minneapolis. Accountability rests with the many women who have volunteered for the tasks and activities necessary to keep the network going.

The Fifth National Women's Choral Festival was held October 21, 1989 in Kansas City, Missouri, organized by a collective of women calling themselves The Combine. This hard-working ensemble maintained their calm, and made their accomplishments look easy. Participants could relax and trust that all was under control. Held in the beautifully refurbished Folly Theatre, nine women's choirs sang individual short sets, and women from these choirs—plus representatives from eight other choruses—sang

in a combined mass chorus, which concluded the well-orchestrated night of women's music. Six songs were performed by 250 women.

THE MUSIC MAKERS

Calliope (from Minneapolis) kicked off the evening's events with "Find The Spirit" (written by Sandra Washington; arranged by Diane Benjamin, a member of their ensemble). They ended with Aretha's anthem "You Make Me Feel Like A Natural Woman" (written by Carole King and Gerry Goffin). Conducted by the dynamic Mary Preus, this group found the spirit and lifted us in song.

The Lansing Women's Chorus, founded by the musical and omnipresent Rachel Alexander, opened their set with "Lesbian Nation," a piece which uses a traditional Scottish tune with new words by Catherine Madsen. They closed with

Rachel's well-crafted and well-performed arrangement of Mimi Baczewska's "Earth Dream."

Artemis Singers (Chicago's renowned lesbian feminist chorus) opened with a delightful round, choreographed and with costume, entitled "Dirty Dishes." They followed with the powerful piece "Nicaragua" (by Betsy Rose), and concluded with "Teacher Chant" (by Audry Karabinus). Artemis, like Kansas City and Womonsong (Madison), had different conductors for various pieces, thereby empowering more women to take responsibility for the sound of the ensemble.

The Mukwonago Feminist Singers and Eaters brought the house down as they opened with "Coming Into My Years" (by Betsy Rose and Cathy Winter). "Two years ago there emerged from deepest Wisconsin a spiritual sisterhood dedicated to the principle of bi (and even tri) sectionality," read their portion of the program. "Tonight we are proud to stand before you as (possibly) the only wimmin's chorus in amerika to fully support a 'we'll only sing the melody' section. Believing, as we do, that a wimmin's chorus is as much an experiment in organizing as in music, we have matched this bold musical step with an equally bold organizational one: We have moved from consensus decision-making to absolutely no decision making, retaining for the sake of nostalgia only our traditional preconcert clothes fight. The Mukwonago Feminist Singers and Eaters, with our fearless non-leader Ev Glaspey, thank all the wimmin of Kansas City for giving us the motivation to strike out boldly with our third year, in which we plan to address such fundamental questions as: do altos shave their legs, and who will bring the pizza to our next meeting?"

The St. Louis Women's Choir started their set with "Glad To Be A Woman" (by Betsy Rose; arranged by Christy Simpson). Next followed the beautiful "Dreams of Peace," sung with warmth and sensitivity, (written and arranged by Lee Hoffman and Comfree Colman, the capable conductor and founder of the group).

MUSE (Cincinnati Women's Choir) opened with "This We Know," a setting of Chief Seattle's prophetic text from the Point Elliot Treaty (1856): "The earth does not belong to us, we belong to the earth." Slides of native people, nature, and man's pollution of the planet were projected to visually reinforce the powerful piece. To end the first half, MUSE sang two Balkan

songs—learned in a workshop with Ethel Raim—in full-voice style.

After intermission, the host chorus (Kansas City) was primed for performance. By the time they assembled on stage, endless ecstatic applause expressed appreciation of the successful weekend. The group's repertoire, with nature-based texts, reflects their organic structure. With fine singing under two of their five directors, their energy flowed harmoniously in both "One Tree" (by deForest Walker; arranged by Christy Simpson, founder of Women of the Heartland-Singing Our Lives), and "River Rise Up" (by Pam Dougherty; arranged by Joan Driskill, a member of the chorus and one of their directors).

Heartsong (from Houston) made their Sister Singers debut bursting onto the stage forty women strong. Their boundless enthusiasm and musicality soared in both "From A Distance" (by Julie Gold) and "HeartSong," (written by Lynne and Diana Weyand). The latter piece "...is much more than a theme song. It is a testimony to friendship, to sisterhood, and to the power of music. It tells what happens when our inner voices are expressed and heard and shared." Lynne, the director, adds her unmistakable, musical imprint as a conductor who also arranges for the group.

Womonsong (from Madison)—the largest chorus at the festival-undertook one of the most ambitious programs of the evening when they sang two difficult works. "A funeral plainsong from a younger woman to an older woman," composed by chorus member Kathy Younger, is an inspiring work—a moving tribute by Judy Grahn to her lover. Lynn Fendler, director of the group, crafted a beautiful arrangement of "Tree of Life," whose text integrates images of women quilting into the fabric of women's lives.

The final portion of the concert was the mass chorus, directed by various conductors whose groups had submitted pieces. Selections were "Expedition Song" (by Ann Reed); "My Love's A Lady" (by Wendy Caplin); "Asikhatali" (by the women of South Africa, 1954); "Seven Principles" (by Bernice Johnson Reagon); "Benedicta Es" (by Chris Carol); and Holly Near's "Something About The Women."

Sign Language interpreters Ruth Rowan (MUSE) and Nancy Busch (Heartsong) signed for all the choruses. Their contribution—as usual—not only made the concert accessible for the hearing impaired but also increased awareness and meaning for others.

The significance of the women's choral movement is powerful, widereaching and unmistakable. Composers, arrangers, conductors, accompanists, singers, interpreters, organizers, coordinators, producers, and fun(d) raisers are born here, as we give life to these community musical organizations. The act of commissioning women composers to write music that speaks to us serves to awaken us to the sounds of women poets and to the sounds of other cultures.

Music is the force, the well-spring from which women find spiritual and political community. The choirs of the Sister Singers Network vary in structure and size, and they differ in philosophy and message—but the unity of spirit and love of choral singing override the differences which exist, and are discussed in a healthy environment in a network which seeks to facilitate communication.

The women's choral movement is a proud fifteen years old. Anna Crusis Women's Choir (Philadelphia) will celebrate her fifteenth anniversary year in a concert this spring. [Catherine Roma, founder and director of the group for Anna's first eight years, has been invited to conduct several works on the program.] Many new choruses have formed this year, including ones in Columbus, Ohio; New Haven, Connecticut; and Northampton, Massachussetts. Hundreds of women are making music and are raising their voices. Many of these choruses perform as many as twenty concerts a year in their local communities for benefits, rallies, and demonstrations; at festivals and conferences; as opening acts for women's music circuit performers; and in their own joyful seasonal concerts.

Our circle of women singing gets larger when we listen to the music being made around us-when we empower ourselves to be the music makers, to participate, and to grow in our understanding of our own culture and the lives of others through singing.

For information about women's choirs and/or about the Sister Singers Network, write P.O. Box 7065, Minneapolis, MN *55407.* ●

ABOUT THE WRITER: 'HOT WIRE' staff writer Catherine Roma has a doctorate in conducting. She is a passionate promoter of women's choirs and lover of choral music for women's voices. She recently helped put together Therese Edell's fortieth birthday bash, 'From Women's Voices: For Therese.'

White Courtesy Phones, Monogamy, and Other

REFLECTIONS FROM A ROOKIE

By Monica Grant

Dear Monica: I keep fainting during my recording sessions and it's wasting valuable studio time. Is this normal?

Answer: Absolutely! One should allow a couple of extra hours for studio fainting spells. Fainting can provide a nice effect, especially during those held notes—sort of a natural way to "fade out" on a song.

Dear Monica: I am trying to raise \$15,000 for my first recording project. What methods do you recommend?

Answer: Try bingo games. Most communities have bingo games just about any night of the week, many chem-free. Start with one card and work your way up. Other ideas are selling your personal belongings or going into debilitating debt.

Dear Monica: I have noticed that white courtesy telephones are not only the backbone of the San Francisco International Airport, but a nationwide, yes, worldwide phenomenon. Do you know anything about their history?

Answer: The courtesy phone's invention is credited to Gretta Larsdale of Fremont, California in 1967. Gretta was an avid square dancer and got the idea for the name from the movement in square dancing termed "courtesy turn."

Dear Monica: I've just been accepted to perform at this year's Michigan Womyn's Music Festival and I'm terrified that I'll fail miserably. What should I do?

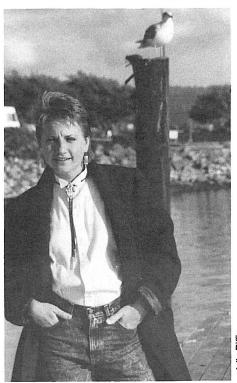
Answer: You should let me have your set.

Dear Monica: I am beginning to tour and my girlfriend and I are really having to deal with the issue of monogamy. She wants it, I don't. Do you think my not wanting to commit to this relationship is because I want to be able to have fun on the road or because I have a fear of real intimacy?

Answer: Yes!

This past year of venturing more into the world of music and comedy has been filled with challenges and some great lessons (some of which are mentioned above.)

Although I have been performing since 1983, I recently undertook my first recording project and had my first experience with touring. This was a festival tour consisting of The Southern Women's Music and Comedy Festival, Campfest, Wiminfest, and The National Women's Music Festival. Never had I experienced so much validation, self-doubt, jubilation



and anxiety in one year! It feels both satisfying and scary to have completed a recording project and begun "getting myself out there," as they say.

Living in the Bay Area gave me the opportunity to see women in music doing what I was trying to do and learn from their successes. Some women artists that have been examples for me are Melanie Monsur, Robin Flower, Gayle Marie, and Judy Fjell—seeing how they have successfully produced recordings and sup-

ported themselves through their music has been very helpful. It is my hope that this article might either give some ideas or reinforcement to those artists who, like myself, are pretty new at all of this, but who are committed to being a part of this industry.

THE GOOD, BAD AND UGLY (Lessons Learned)

Okay, seriously, here are some things I have found out—sometimes the hard way—as a rookie.

1. Festivals really are as good a resource as people said they were. My experience performing at festivals in 1989 was that they were a whole lot of fun, and were also incredibly helpful in networking with producers and other artists. Setting up post-festival tours has been much easier because a relationship was established with some producers (rather than having to do the cold call and presskit-in-the-mail approach).

Several artists I have met at festivals—as well as local artists—have been very willing to share names of places where they perform in their home towns, often offering to be a reference. (Some women in the music and comedy industry that have been especially supportive in sharing their contacts with me have been Karen Ripley, Mary Gemini, Teresa Chandler, Jamie Anderson, Erica Wheeler, Elaine Townsend, and Merle Bicknell.)

2. Touring with a product makes sense. While I am the first to admit that my need to complete my first tape [Harbor Girl, produced by Melanie Monsur] in time for the festivals was perhaps a wee bit obsessive/compulsive, I definitely feel like it proved helpful to have a product on my first tour. Having a tape on hand provided me with the opportunity to give producers copies when I met them, especially if they had not caught my set.

It also allowed me to begin establishing a working relationship with distributors. Getting to meet and talk with the distributors during the festivals was helpful in that I felt that we were able to get acquainted on a more personal level than if I had just submitted a tape in the mail. I also think seeing a new artist and her product get a positive response at a festival can only help make distributors even more enthusiastic about distributing it.

3. Trust your instincts. As someone who has spent a good portion of her life denying her feelings, I have happily come to the point of beginning to listen to my gut when it comes to dealing with people.

of the producers and artists that I met during this and the other festivals, I am now planning a spring tour which will include North Carolina, Illinois, Pennsylvania, Massachussetts, New York, Connecticut, and Maryland.

4. A good booker sure can help. While I have done (and still do) most of my own booking, I was fortunate to have someone represent me when applying to the festivals for 1989. A competent and persistent booker may help get through the large numbers of applications that each

really is. I think humor is an extremely personal product of one's family background, life experiences, pain, joy—the whole ball of wax. The end result is that different things are funny to different people. I know it sounds obvious, but I am continually intrigued by how differently people interpret my material. In a comedy song of mine called "Coming Out Story," I paint my worst scenario of what coming out to my mother might be like. (This was written prior to my coming out to her.) After I performed this song at the

"Why did I let her treat me like that?" I wondered.

I think that—just like in life—there are many really wonderful people in this business, and there are also a few jerks. I guess I'm realizing that I do have a choice in deciding who I would like to work with. Saying no (what a concept!) can sometimes be the right answer!

During a recent phone conversation I had with a club owner here in California, we were discussing booking a date, and I felt that she did not deal with me in a professional or even respectful manner. We set the date, but after I got off the phone I felt awful. "Why did I let her treat me like that?" I wondered, and more importantly, "Why am I choosing to work with someone who does not treat me well?" I called her back the next day to tell her that I needed to work in an environment where there was mutual respect, and since I felt that I was not receiving that from her, cancelled the booking. It was a very hard thing for me to do, but I was glad that I had taken care of myself.

In a more positive way, trusting my instincts has led to working with people and to performing opportunities that have really been beneficial to my career. For example, I was given the chance to perform at the Day Stage and emcee the Night Stage at the 1989 East Coast Lesbian Festival. Although it seemed that I would be taking a financial loss in performing at that festival, I felt that the exposure in the New England area would be beneficial. And sure enough, because

festival receives. (To cite just one, Albuquerque's Wiminfest received roughly fifty applications this year for eight Night Stage and four or five Showcase slots.)

For me, another benefit of having bookers is that they are a source of emotional support, and can help keep me motivated. I have had the good fortune of working with Tam Martin (Beachfront Booking) for festival bookings, and am now beginning to work with Sherry Hackney in arranging future tours and opening-act spots. When I am not working with a booker, I turn to other women in this business when I need emotional support and advice.

5. Defining (not defending) one's work can be very empowering. While on a recent visit to my folks in North Carolina, my mother and I were at her bank when the bank's manager greeted my mother. "I'd like you to meet my daughter, the folksinger."

Folksinger?! I wanted to shout, "You mean Lesbian Musician/Comic, don't you?!" I don't think this town—and certainly not my mother—would have been ready for this attempt at my defining my work. The point is that this incident prompted me to define my work to myself. It has taken me a while, though, to get past feeling attacked or frustrated when I am asked to explain my work.

A thought that hit me when I was performing at the various festivals was how very unique each person's humor East Coast Lesbian Festival, several women commented on it. It was really interesting to see how the responses varied—from feelings that it was hilarious because it hit home, to feelings that it was offensive. My non-comedy songs don't seem to elicit this response. Maybe they sleep through those...

I like the word "empowering"—it has a nice ring to it. The empowering part for me comes from the defining of my work to others. It forces me to support what I do and how I feel—not a bad thing, really.

WISH LIST

Lastly, here are some things that I think sure would be swell if they happened in the (near) future:

- 1. Quit my part-time job and support myself solely as a performer.
- 2. Come up with new creative ways to finance my next recording project.
- 3. Begin doing some production work.
 - Act in a film and/or video.
- 5. Convince Michelle Pfeiffer that she's a lesbian and should definitely look me up! •

ABOUT THE WRITER: Monica Grant is a musician/comic whose new tape is entitled 'Harbor Girl.' Hear her song "Best Girl" on the soundsheet in the January 1990 issue of 'HOT WIRE.'

AWMAC from page 35

vironment in which "white women can talk about these things that can be painful" and get beyond guilt, which "prevents growth and gets in the way." Margaret broke the large group down into small circles for the anti-racism work.

There was general agreement among conference-goers that women's music, as it has been understood in the past decade, is now being shaken up by the emergence of mainstream artists with strong lesbian followings, like Melissa Etheridge, Phranc, Tracy Chapman, k.d. lang, and Michelle Shocked—artists whose names were evoked time and again during the conference. But opinions differed as to exactly how such performers are affecting women's culture.



Comic Marla Gomez

Alix Dobkin said she welcomed such breakthroughs into the mainstream. "There is a real movement, and it's been acknowledged here-and to me it's wonderful. Even if Melissa and k.d. lang don't say the word lesbian, they're making a statement up there." She confirmed Ronnie Gilbert's observation about the "girl singers" [see sidebar] and said that in the '60s a woman could not be an independent performer "without being immediately sexually available to men. That had to be understood immediately, or you got nowhere. That's not true anymore, and that's changed dramatically in the last couple of years. So I see these women as a transition." She said to imagine what it would be like if powerful performers like Melissa or k.d. had all women backup players. "What kind of statement would that make? It would blow every-body away. This is what's happening... And it's because of our vision. We own the '90s," said Alix. "This is our decade. We are going to come out like gang-busters....I think that's where we're going, and I think we have a major role to continue to play in this movement."

Olivia record company president Judy Dlugacz, however, said she has seen the women's music industry "go through magnificent but bizarre changes" in its history. She feared that mainstream artists like Melissa and k.d. may be detrimental to the traditional women's music industry by draining it of its audience without contributing to any advances in lesbian visibility in the mainstream. And she said she has "real concerns about the network surviving in the '90s." Though she said

on AWMAC showcase stages as supporting musicians. This was seen by some as a watershed decision that could change the character of the music and eventually of women's festivals and other events. A highly polarized but amazingly nonacrimonious debate on the subject was undertaken by Barbara "Boo" Price and Ruth Simkin on the "con" side, and Sharon Washington and Ruth Dworin on the "pro" side.

"I do see the need for separate space, and I would never want to see the festivals change from all-women events," said Sharon, "but I also know that there are a lot of producers who will produce women as headliners with men as side players, and I don't see a problem with that." She suggested that, as a trial, male back-up musicians be allowed to appear



Three of the four of the Two Nice Girls.

that women's music may do incredibly well in this decade, "so far what I have seen has not been real good....I'm not seeing this prosperity to women's music. I see us getting ignored. I see it as a good opportunity to push us aside with absolutely no acknowledgement from whence [the emergence of powerful mainstream women] came....I'm not so sure that this makes women's music more possible. I don't see things building."

Olivia artist Deidre McCalla pointed out that there is still a shocking lack of women in positions of power on major labels and in record studios. "In the last twenty years we've made the world safer for androgyny on the charts," said Deidre. "I think we wanted more than that."

Another hot topic was whether or not male performers should be allowed

at next year's AWMAC showcases. By the conference's end, however, that proposal was firmly defeated by the voting membership.

AWMAC plans to hold its 1991 conference in Durham, North Carolina, in late April, on the occasion of Ladyslipper's fifteenth anniversary.

For more information about the organization and next year's conference, contact AWMAC, 2124 Kittredge St. #104, Berkeley, CA 94704. Membership runs from April to April. Dues are \$75 for a Governing (voting) Membership, and \$50 for an Associate (non-voting) Membership, but in order to include women regardless of their financial situation, AWMAC "welcomes member dues in the amount you can pay for the category of your choice." AWMAC also puts out a newsletter; subscriptions are \$10.

CELEBRITY AUCTION

AWMAC held a celebrity auction in Chicago on February 4,1990 at Paris Dance. Sandra and Sharon Washington performed with Melanie Monsur, and the auction itself was conducted by Evelyn Hayes of Prosperity Productions. Among the thirty-plus items were autographed posters, books, and personal things. Items which went for high

bids included a script from the *Murphy Brown* TV show, autographed by Candice Bergen and cast (\$400); a pair of Bette Midler's pumps (\$390); Melissa Etheridge's well-worn boot hardware (\$350); and Sherry Shute's studded leather bracelet, inscribed in silver ink, "Enjoy this useful fashion accessory while smashing the patriarchy" (\$210).

Other popular items included: a pair of Tret Fure's tight black jeans; Martina Navratilova's court shoes; an autographed shirt from Whoopi Goldberg; the paint can featured on the cover of Deidre McCalla's With A Little Luck album; and Cris Williamson's bandana. The event raised nearly \$4,000 for AWMAC's coffers.

HEATHER from page 4

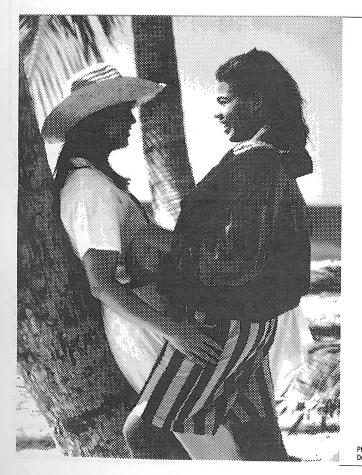
usual. I had been on the road for so long—I started to feel like I just wasn't good at this any more. I was tired, and just didn't feel like I had more to give. I had to stop for awhile. The timing wasn't the greatest, since I had just done a new album [Walk That Edge]. But it was good to be on my land, to hear the birds and just walk around. My father was a carpenter, and I like to do that kind of work. I've built buildings on the land, and am now working on a garage. I've wanted one of those things where you push the

button and the door opens. There are those cold winter nights when you come home and have to unload all these records and guitars and suitcases. Anyway, I feel more rested and have a full schedule coming up, including playing Michigan and The National Women's Music Festival.

THAT'LL KEEP YOU OUT OF TROUBLE. WHAT ABOUT CHILDREN'S GIGS?

I usually love doing those. Kids are so enthusiastic. It's fun, and they love being able to make music. I incorporate some of the "children's" songs in my adult shows, since everyone seems to enjoy getting loose that way. Another aspect is that these children grow up really liking me, then later when they're older and find out I'm a lesbian, they're accepting of it. They can't turn around and suddenly *not* like this performer they grew up making music with. So it's a good thing for now and later.

In Heather's work with children, she encourages them to use the instrument they have most easily available to them: their voice. She has been a regular guest on the kids' show 'Fred Penner's Place.'



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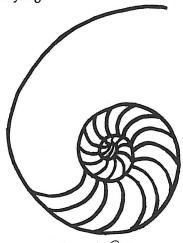
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FREESTYLE

WOMEN'S MUSIC AND THE DIVINE PROPORTION

By Kay Gardner

In the earliest days of women's music (1973-1976), we often got together and improvised. Some of us called these gatherings "Moonjams." I found it very interesting that groups of women who had never met before could create spontaneous pieces of music and that the form of these group improvisations was always cyclical, with the climax happening somewhere in the middle. It seemed so entirely organic.

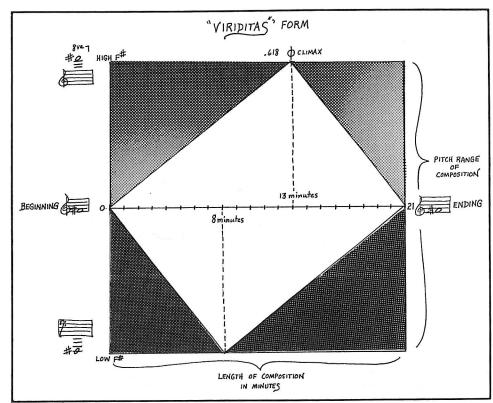


Chambered Nautilus

One day in 1976 someone gave me a card with a beautiful photograph of the inside of a chambered nautilus shell, the pearly home of a sea creature which, as it grows, builds its living space sequentially, chamber by chamber. For some unknown reason I became obsessed by the shape. I couldn't get it out of my mind. "Wouldn't it be exciting to write a piece of music in the shape of a chambered nautilus?" I thought.

I called the local library to find out the average number of chambers; I asked how far apart and how big the chambers were. I had absolutely no idea why I was suddenly obsessed, except that creating

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



pieces of music in the forms found in Nature was becoming of great interest to

The obsession left over time, probably because I had no idea how to proceed with a chambered nautilus composition. But somewhere inside myself I knew that I had come upon something very important.

After the 1986 Conference for Innovative Research in the Arts in Albuquerquewhere I first met Helen Bonny (founder of the therapeutic practice, Guided Imagery Through Music)—I decided to make a recording of flute improvisations, Moods & Rituals. Side two was to be an improvisation of about twenty minutes in length. (Why this length? As a composer who writes primarily for recordings, I've learned that this is the ideal length for the side of an LP. Quality of sound diminishes after twenty-two minutes because the grooves are too close together. With CDs and cassettes, recordings are no longer limited to that length.) I drew a wave shape on a piece of paper. "This is the design I want the piece to take," I said to Marilyn Ries, the studio engineer.



Inspired by the acoustics of religious temples (usually circular architecture), I really wanted to have echoes on this "wave" piece. But since I couldn't afford to go to the Taj Mahal-as had master flutist Paul Horn-Marilyn and I rented a little box called an echoplex, a device that is rarely used today because technically advanced digital time-delay devices have replaced it. The echoplex had just two settings: one determining how many echoes would occur after whatever short burst of notes the musician played, the other setting determining the distance between the echoes.

The night before going into the studio, Marilyn and I stayed up most of the night playing with our new echoplex toy. I quickly determined that the most consonant (harmonious) sounds were in the pentatonic scale, which sounds wonderful even when played against itself (try it by playing just the black keys of a piano). We then experimented with many, many different combinations of settings, determining how each made us feel. Was it jarring, was it soothing, was it uplifting, was it weird? Jotting all of this down, I took my wave drawing and superimposed certain echoplex settings so as to take the listener on a slow journey from pensiveness up to a cosmic place, to a tumbling down again, like a breaking wave, and back to the pensiveness of the beginning.

While recording the piece that came to be titled "Soul Flight," a magical thing happened. Recording the piece in sections, I'd play a solo segment, then we'd stop the tape, turn the echoplex on to the designated setting, and I'd play with the echoes, then we'd stop the tape; I'd play another solo segment, then we'd stop the tape; and so on for twenty minutes. We'd edit the whole thing together at the end. Well, when I reached the section which was at the crest of the wave, Marilyn waved at me through the glass because she was hearing feedback (the echoplex setting was at 13/7)...did I want to stop? Because feedback always sounds on the harmonics of whatever pitch is being played, the echoplex began echoing the feedback, adding a very interesting texture to the sound. In fact, improvising both with the feedback and the echoes took me out-of-body to a place of great inspiration. I played with flute techniques I'd never explored before!

Soon, though I don't know how, I was back in the studio knowing that it was time to let the music glissando or tumble down to the ending mood. "Soul Flight" ended as it had begun, with the solo flute playing a pensive tune in the pentatonic mode. Listening back to "Soul Flight," I realized that the shape of the piece certainly worked as I had wished it to, but I wasn't really sure why.

A composer friend said after hear-

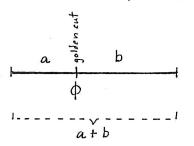
ing "Soul Flight" that it was in the shape of the "golden section," the geometrical proportion (sometimes called the "divine" proportion) in which the climax or point of most tension happens a little over halfway (or about two-thirds of the way) through a composition.

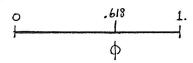
I was intrigued—but not intrigued enough to explore it further. After all, I had a huge math block, and this sounded much too threatening to me.

THE GOLDEN SECTION

"Geometry deals with pure form, and philosophical geometry re-enacts the unfolding of each form out of a preceding one. It is a way by which the essential creative mystery is made visible."

—Robert Lawlor, 'Sacred Geometry'





Picture a line [see illustration] that is divided into two segments, (a) and (b). The relationship of the smaller segment (a) to the larger segment is the same proportional relationship as that between segment (b) and the whole line (a plus b). This is what is called the golden proportion, usually written a:b::b:(a plus b), or "a" is to "b" as "b" is to "a plus b." The Greek letter which designates the golden proportion is phi.

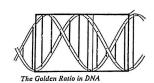
If the illustrated line is designated as 1., the golden cut occurs at almost 2/3 of the line's length, at approximately .618. This number is called phi, (=.618)

Taking this formula to the chambered nautilus, we see that each chamber becomes bigger in proportion to the chamber that came before it. Most of the spirals in Nature are comprised of succeeding elements of the same shape, such as the florets in the center of a sunflower or the leaf-like scales of a pine cone. Even though they are different sizes, they share the same proportional rate of growth and can be measured according to the golden proportion.

"One of the chief beauties of the spiral as an imaginative conception is that it is always growing, yet never covering the same ground, so that it is not merely an explanation of the past, but is also a prophecy of the future.

—Theodore Andrea Cook, 'The Curves of Life'

Relationships according to the golden section are also found at the molecular level within us, with the double helix spirals which contain each individual's genetic code—the DNA molecule, which architect Gyorgy Doczi calls "the master plan of the entire future development of living organisms."





According to Marilyn Ferguson's Brain/Mind Bulletin (June 1987), new research is also finding that the golden section is a ratio found in the functioning of human brain responses.

"...as a matrix for the human brain, the (divine proportion) forming principle includes the processes for probability and for order for the brain's evolutionary origins and sets no limit to the future evolution of the human brain and its creativity; within such a matrix, the brain forms as it is being formed."

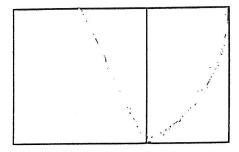
> -Anne Griswold Tyng, Ph.D., 'Simultaneous Randomness and Order: The Fibonacci-Divine Proportion as a Universal Forming

Gyorgy Doczi has gone to great lengths in his illuminating book The Power of Limits to show the golden proportion as it occurs in certain (but not all) flowers, leaves, fruits, and shells, as well as the shapes of some animals, such as fish, frogs, and horses.

Visual artists translate the golden proportion into a form which is thought by many to be the most aesthetically

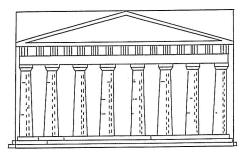
ABOUT THE WRITER: Kay Gardner is a composer/performer, broadcaster, priestess, and writer (she has just completed her book 'Music as Medicine: A Holistic Music Theory'). Her seventh album, 'Garden of Ecstasy,' has been released on cassette and CD by Ladyslipper Records.

pleasing shape there is-that of the golden rectangle (the ratio between the longer and the shorter side is phi).



Both Leonardo da Vinci and Albrecht Dürer taught anatomical proportion by placing drawings of the entire human body within a golden rectangle, measuring the half point at the sexual organs, and phi at the navel.

In architecture, the most famous example of a building's dimensions fitting within the perfect golden rectangle is the Parthenon at Athens (fifth century B.C.). Other famous structures of antiquity such as the Egyptian Temple to Osiris at Abydos (thirteenth century B.C.), the Roman Tribunal Arch of Constantine, and the Athena Temple of Priene (fourth century B.C.), also have golden rectangles determining their proportions.



In The Divine Proportion, mathematician H.E. Huntley writes that the first serious inquiry into the special aesthetic properties of the golden rectangle were by the German psychologist Gustav Fechner. "With characteristic German thoroughness," said Huntley, "Fechner made literally thousands of ratio measurements of commonly seen rectangles-playing cards, windows, writing-paper pads, book covers-and found that the average was close to phi."

The preceding examples of the divine proportion are easily discernible when viewed because they occur in space. If our concern is musical form, which occurs in time, how many composers use the divine proportion in compositions? But before we explore that question, perhaps we should ask another question: why be concerned with divine proportion in music?

If music with healing intent is to be written with both aesthetics and function in mind, it is reasonable to use a form, or musical direction, that defines natural growth, expansion, beauty, proportion and balance in Nature. Wouldn't a piece of music in a form that relates to listeners at the biological level (from molecular structure to brain functioning) as well as at the perceptual level (as in visual appreciation and aesthetics) be most effective as a way to define the direction of listening, bringing the listener into balance with the basic and universal patterns of life itself? Music written using the divine proportion is bound to be of value in the field of healing music precisely because of its directional relationship to life cycles and to the forms of universal conscious-

COMPOSING WITH THE **DIVINE PROPORTION**

Opus Three, an academic conference on women in music, was held at the University of Kansas at Lawrence in the spring of 1983. On the schedule were performances of contemporary and historical compositional music by women, as well as workshops and lectures by the attending scholars. Very early one morning, composer/mathematician Pozzi Escot of Wheaton College (Massachusetts) was scheduled to deliver a talk on the golden section and its use by the German mystic and musician Hildegard of Bingen (1098-1179). I went to the lecture and was fascinated. (Because of my math block, though, I understood maybe a third of what she was talking about.)

What impressed me most was that Escot took a chant by Hildegard and charted, on a graph, where the highest notes, the lowest notes, and the introductory notes of the chant occurred. She then showed an illustration, with lines connecting the notes, which showed that the chant was composed in the form of the golden section. She then showed an illustration of the same chant in a threedimensional version. I was amazed to see that it looked just like a gothic cathedral. She explained that medieval architecture was also built according to that geometrical proportion known as the golden section. In other words, the shape of the building in which the chant was sung was the same shape as the chant itself!

Escot, in her article "Semiotics of Music" (Sonus), has analyzed short works

by other composers by translating them into space-time figures on graphs, showing that writing music with the divine proportion has been in use by certain composers over many centuries.

But again, unless one is making space-time graphs of music, our listening perception of musical form falls within time. To find where a climax or peak might happen within a longer piece of music, one would multiply the length of the piece by .618. For example, had I known what I was doing in "Soul Flight," and had I decided to find precisely where the golden section was within that twenty-one minute piece of music, I would have multiplied twenty-one minutes by .618. My answer would have been that the crest of my wave would occur at 12.978-or approximately thirteen minutes into "Soul Flight."

Influenced by Escot's analysis of a Chopin prelude according to the Fibonacci series—a numerical series such as 1 1 2 3 5 8 13 21 34 55 89 etc., ad. inf., in which each number is the sum of the two preceding numbers; also the proportion of each number to its succeeding number is .618—I wrote a composition for my new recording, Garden of Ecstacy. "Viriditas" (a Latin word coined by Hildegard of Bingen meaning "greening power") was designed for visualization and guided imagery for people with lifethreatening diseases. My concept was that the beginning mood would be one of depression or despair. I wished to honor the listener's despair and then describe a musical journey to joy or ecstasy, returning at the end of the piece to a mood of acceptance, resolve, and hope.

Like "Soul Flight," "Viriditas" was to be recorded, so I determined that the work would be twenty-one minutes long. The lowest sound of the piece, uttered by the contrabassoon, would happen at the point of most despair, eight minutes into the composition. Also at this point, "Viriditas" would change mode and move from the first movement into the second movement, which was to be joyful in character. At thirteen minutes, phi-the climax and highest notes of the composition-would occur (on harp and other instruments improvising "cosmic" effects). The piece would end at twentyone minutes after a final movement describing hope and resolve.

The writing of "Viriditas" was my first simple though conscious attempt to compose using the divine proportion as inspiration for the form of an entire work.

continued on page 55

MULLING IT OVER

MUSIC AS ACTIVISM

By Marlene

I used to consider my music political and the average mainstream music non-political. But I now realize that all music is political.

The difference between my music and some other music is that mine questions/resists manifestations of oppression while some other music ignores or reinforces it. I also write about different types of relationships (ranging from lovers, friends, and family), about how we relate to each other, where we fit and don't fit in our societal and political structures.

Living in Hawaii for nine years changed me and my music tremendously. Through my understanding of the theft of the Hawaiian Islands by the united states and the near genocide of the culture, my perception of oppression broadened to an international one. This knowledge, along with my appreciation of Hawaiian culture, affected the way I write music.

Often Western culture attempts to separate music from the necessary functions of life, which is one reason audience and artist are separated from each other, and music is usually considered entertainment. This changed a little in the '60s and early '70s with folk and soul music, which was resisting the status quo.

Folk was the genre accessible to me, because guitars were easily available. I taught myself a few chords, and within a couple of years started writing songs. I carried my guitar with me to parks, where I usually found an audience in no time, and I often met other talented musicians. It was not uncommon in those days to sing in a park, and that is how the urban folk movement started. Coffeehouses-which had up to that time been associated with the performance of beatnik poetry and Odetta-style musiccontinued to proliferate out of necessity when cops across the country brutally forced "hippies" out of the parks.

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



This didn't happen to me, but I discovered coffeehouses and felt at home there. The musicians, poets and sometimes dancers performed because we loved to, and the audiences enjoyed our original music-unlike other genres where musicians were constantly asked to play cover versions of the music of others. I always liked that it cost next to nothing to get into the coffeehouses and that music in the parks was free.

Folk music was popular and appealed to me for a number of reasons. The audience and artist were connected, and the message of the music was more important than the artist. Feeling was valued because folk was all about feelings, especially concern for the condition of your fellow humans. Technical expertise on your instrument was no longer of primary importance.

This meant that people who had talentbut to whom technical training was not available-could sing and be appreciated for their talent and heart. For these reasons women, who were often discouraged or denied musical training, became central to folk music in an otherwise male-dominated music scene.

Different influences are seeping into my music. "No Matter What," the title cut

from my first recording, was written as an affirmation of my conviction to continue to be dedicated to political change and a growing consciousness in the face of hostility and denial from an expanding right-wing mentality. Some other songs on the record are "Hearts in Trouble," which has a country/folk/rock feel and is about the anguish of being homeless. "Samantha" is a ballad which traces the life of a girl and how she's socialized into being obedient. "Mother and Child" is about a child's acceptance of her mother as an individual. "It Wasn't That Way" is the song of a woman telling her family that she will no longer be part of the secrecy that promotes incest in their family. "Make a New Rule" is a rap song criticizing the police state and issuing a challenge for a new way of living. "Mandela is Free/Apartheid's Got To Go" celebrates the release of Nelson Mandela while recognizing that South Africans are still not free. "Without Trying" criticizes apathy and some common excuses for not being politically involved.

Although I want to write different types of music, I continue to value folk for its understated appeal, accessibility, and historical role in political change. I'm glad to see that folk is once again gaining Wide popularity (e.g., Tracy Chapman), and that politics are becoming popular in other genres of music (e.g., Janet Jackson). In this time of heightened political repression, these changes in the music scene are much needed.

ABOUT THE WRITER: Marlene now lives in San Francisco. Hear her "No Matter What" on this issue's soundsheet.

SUPPORT YOUR LOCAL WOMEN MUSICIANS

DYKES TO WATCH OUT FOR

By Alison Bechdel





LAADAN from page 19

secret, pass, hide/hidden, hood/hooded, hold, frustration, confusion. Encodings not developed include: dependent/independent (voluntarily/involuntarily) because of money, age, etc.; control/lack of control + factors involved; "hastening obsoleteness"-there are lots of patriarchal ideas/actions/events we want to "hasten into obsolescence"!!!

Helen Eisen spontaneously contributed this last encoding during a discussion on the kinds of words and distinctions we want in our vocabulary. For example, Láadan lacked a word for rape—maybe because the concept doesn't exist in the heteropatriarchal culture of Native Tongue and The Judas Rose. When wimmin are male chattel, a distinction between voluntary and coerced intercourse is irrelevant. Some students thought

maybe Suzette Haden Elgin had purposely not created words in her novels for male violence and other aspects of our oppression. But we (I think) agreed that Láadan vocabulary should contain words to describe our experience as wimmin/ lesbians, because naming our oppressors/oppression is an important aspect of freeing ourselves.

It was at this point that Helen said we needed words to name the horrors of female experience in a heteropatriarchal culture and, at the same time, mark them for "hastening obsoleteness." In this way, we name the violence men do to us and also encode our vision of a world in which rape doesn't occur, not because it's irrelevant, but because it's "unthinkable" for moral reasons. (The 1988 supplement to Láadan does add a word for rape [ralh] and glosses it with "than which there is nothing more negative.")

Finally, two other words I made up are riibib ("frog") and zhom ("tongue"). The 1989 supplement adds a word for tongue, odith (o-body part prefix + dith, "voice").

I am interested in hearing from other HOT WIRE readers who have done any independent work with Láadan.

ANONYMOUS from page 15

ed a few versions (!?) of "She's Been Waiting" in her graduate thesis on the music of women's spirituality and had listed them as "source unknown," which was a little more accurate than "Goddess Traditional," though not nearly as imaginative. And I still haven't contacted Diana Earthmission (she's not listed in directory assistance), who reportedly uses "She's Been Waiting" in yet another goddess music tape. A friend of Lisa's is using it in a film now (duly credited, of course), and a couple of gay men in a fairy circle just sent me a form for my permission to use it in their upcoming

Lisa Thiel, incidentally, who distributes her beautiful tapes through Ladyslipper, actually sent me money, even though I told her it wasn't necessary. She plans to allocate to me one percent of the profits from her Songs of Transformation every year, and I am grateful for her attention and care in this matter. I'm breathing easier lately.

She sent me a letter about a dream she has-of a football stadium filled with people singing to the earth. I get chills thinking about it. And when I dare to imagine that one of their songs could be something I've written...well, let's just say that it's one of the better dreams I've heard. And now it's one of mine.

They don't even have to use my name.

Until that time, however, I may have to continue tracking down the well-intentioned witches, pagans, and other spiritual beings who are unwittingly turning my name (and probably that of other songwriters as well) into a well-kept secret. Admittedly, getting the music out there is priority one, and I love that so many people are making such good use of my

I'm just not quite ready to be a "folk tradition" yet. •

PROPORTION from page 52

It certainly won't be the last time I use the formula, for I firmly feel that the divine proportion in compositional structure will be of utmost importance in future works of healing music.

"Women's Music and The Divine Proportion" (copyright 1990/Kay Gardner) is excerpted from 'Sounding the Inner Landscape: Music as Medicine,' to be released this fall by Caduceus Publications.

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LESBIAN LISTS from page 16

1970s, when lesbians began to openly demand their rights and the current lesbian renaissance began. The only exceptions were categories that hadn't existed before-syndicated columnists, theorists, and lesbians and the law.

But there was so much information that I began to see lesbianism in completely different terms than I had before.

Lesbianism has been all but erased from history. It is shoved under the carpet so effectively that what's left-when anything is left at all—is a whitewash that invariably portrays lesbians as spinsters, friends, uppity women, separatists, and wives (if a woman had ever been married).

As a result, I began to track down spinsters because I knew their names would turn up lesbian-feminist networks. In this way, I discovered such wellknown reformers as Jane Addams—who fought for the poor and founded Hull House. I also discovered Lillian Waldwho founded the Henry Street Settlement and turned nursing into the public-health profession it is today.

As I found women hidden by history, I began to realize that if all the women who were not immediately labeled lesbian were included, that if feministseparatists and romantic friends were included, lesbianism would look different from era to era. In its fullest manifestations, lesbianism has changed over the centuries and taken many different forms.

I now believe that what lesbianism does-in all its magnificent variety-is reflect the mood of the era.

In eras of great religious fervor,

women tended to remain virgins, to be separatists and found convents or other early religious orders. They may not have been lesbians in the modern sense, but they lived in what is called "homosocial" (all women) worlds. As such, they, too, are our lesbian foremothers.

In eras of sexual prudery, lesbians eloped to live with each other. They professed undying love and many lived together until death. Sex may or may not have been part of the relationships.

In eras of great economic restriction, lesbians often passed as men. They donned male clothing and took male jobs. If successful, they often took a wife as

In eras of decadence, women had affairs with other women as well as men.

And in an era like the current one, of sexual and economic freedom, lesbians have been able to support themselves financially, to defy heterosexual society and create a culture of our own. And as importantly, we can openly admit our passion for one another.

Today in the Western society, we have access to lesbian culture, the likes of which the world hasn't seen since the days of Sappho and the Amazons of early Greece.

But between Sappho and 1990 there have been tremendous changes, almost all of which forced lesbians to go underground. The intervening 2,000 years have taken a great toll on lesbian culture and history. In the past, lesbians had to hide their sexuality. If they didn't, historians and editors did it for them, denying their sexual orientation. [Editor's note: as Jorjet Harper has detailed in her columns about Sappho.] Considering the horrors of the past, of how often lesbian love was hidden and lesbian lives masked by heterosexual labels, it's astonishing that lesbians not only existed but flourished. Lesbians have been at the forefront of the arts, the humanities, and sciences for centuries.

Take poetry, for instance.

Even though a lesbian culture as such had been obliterated in the textbooks, I found twenty-two lesbian poetsseven of whom were included in the Norton Anthology of Modern Poetry. None of the women in the Norton Anthology were called lesbian, yet Elizabeth Bishop, Emily Dickinson, H.D., and Edna St. Vincent Millay were all gay.

In the East, in a culture that has hidden women completely from view no matter what their sexuality, I also found lesbian poets. Wu Tsao (who lived in eighteenth-century China) and Akiko Yosano (who lived in nineteenth-century Japan) were the most popular poets of their day. And in our own day, the poets Adrienne Rich, Audre Lorde, and Pat Parker-to name just three-have become eloquent spokeswomen for lesbianism as well as feminism.

The names went on and on. I kept adding to the lists.

By the time I finished the research, I had nearly 130 lists. I not only found lesbian artists and innovators, but Amazon queens and cities, women-identified foremothers, marriage resisters, and sworn virgins. I found lesbians on postage stamps and coins, lesbians who died young or lived to a ripe old age. I found lesbians buried together and lesbians in the Bible. I even found lesbian plants and animals, plus hilarious causes, cures and euphemisms. I was amazed at the wealth of information lesbianism had to offer.

And those were just the lesbians that were popular before the current renaissance. I couldn't even begin to list the women—the songwriters and musicians, authors and poets, comics and comediennes—who are creating a separate and distinct lesbian culture today.

As I said, writing a book wasn't what I expected. I traded my romantic illusions for the harsh reality of all-night editing sessions, cramped hands, and stiff backs. But in the process, I found that literary salons and exciting entertainment aren't as important as the connection lesbians have with thousands of women over the centuries, a connection and a feeling of historical roots I wouldn't trade for all the cafes in Paris.

LESBIAN GAMES from p. 26

game's originator, the initial \$200 capitalization has been entirely repaid, with the later \$200 well on the way. Sales have largely depended on word of mouth and the eagerness of players to obtain their own copies. The initial price was \$14.95, perhaps more than the lesbian market will bear at this time, and the price may drop to \$9.95. (At the initial time of purchase by Josefa, D.Y.K.E. cost \$15).

Future wishes for Dyke Dilemma include repackaging, more focused marketing, establishment of mail order distribution, revision and creation of questionspossibly even a new edition. Formally copyrighted, Dyke Dilemma has brought hours of entertainment and enlightenment to its creators and players.

Complementing D.Y.K.E. in its emotional versus intellectual tone—as well as in its open-ended versus fixed content-Dyke Dilemma offers a format of inquiry into lesbian realities, while D.Y.K.E. provides some concrete answers.

Queries about Dyke Dilemma may be directed to Josefa Molina, P.O. Box 6114, LaSalle Ave. #179, Oakland, CA 94611.

Finally, another game to look forbut which I'm not yet familiar with-is Cut-Outs & Cut-Ups: A Fun 'N Games Book for Lesbians by Elizabeth Dean, Linda Wells, and Andrea Curran. Feminist Bookstore News says it includes cartoons, crossword puzzles filled with dyke words, mazes, dyke paper dolls, "and much more." It is available for around \$9 from New Victoria Publishers, P.O. Box 27, Norwich, VT 05055. ●

STEREO from page 11

vary depending on the design of the speaker. Whether a speaker needs more or less power to work properly is not an indication of its quality, but only of its design. The terms "efficient" and "inefficient" are used to describe how much power a speaker needs to operate. All you need to know is what the power requirements are for the speakers that you have chosen. Generally speaking, in an average listening room with an average pair of speakers, a thirty-toforty-watt-per-channel amp is more than adequate. If you have very "inefficient" speakers, or have speakers that can handle a lot of power and you like to listen to music loud, you might consider a more powerful amp (around seventy watts or more).

TIPS ON TURNTABLES AND CASSETTE DECKS

"They don't make 'em like they used to" really applies with turntables. The older turntables (especially the brand DUAL), with their high-quality motors and rugged bearings should virtually run forever. All they need is an oil and cleaning job every two years. A Japanese-made \$100 turntable will probably not last more than six or seven years. These manufacturers use cheap motors and very cheap nylon bearings, good for only 2,000 to 3,000 hours of use.

The heart of the entire turntable is the cartridge/needle combination. The needle is only the small point at the end; the cartridge is the electro-mechanical device that it fits into. The best quality cartridges are called "magnetic cartridges." (The cheaper "ceramic cartridges" are the type that usually come in rack systems. Their sound quality is poor, they are noisy, and the wear on the record is very bad.) Magnetic cartridges come in different qualities, depending on how they are designed. The cheapest kind of magnetic cartridge is called a "conical" type. You can get one for \$20 or less. They are better than any ceramic cartridge and are good for use with teenagers who might wear needles out at a fast pace. The "elliptical" needle is the best kind of magnetic cartridge, with prices ranging from \$20 up into the hundreds. If you are spending \$500-\$800 on a stereo, you might consider spending at least \$50-\$80 on a cartridge.

One of the most important things in the operation of a cassette deck is the quality of the "transport," the mechanical mechanism that moves the tape through the machine. Some of the transport systems in certain \$90-\$100 cassette machines use the same cheap transport system as a kid's \$20 boom box. Something important to know about cassette machines is that the quality reaches a plateau around \$350. They don't sound much better-or work more reliablyafter that point. What you pay for after that is a lot of "bells and whistles." However, to get a cassette deck with an excellent transport and good quality electronics, you do have to spend \$300-\$350. The average \$120 decks should be considered disposable after a few years. No matter how much you spend, cassette decks have a limited life. They are full of moving parts inside with a lot of rubber components that eventually all wear out. Even if you spend \$1,100, it will wear out in five or six years. [For information on CDs, see "The Audio Angle," HOT WIRE, November 1986.]

RECOMMENDED BRANDS (AND NAMES TO STAY AWAY FROM)

"Name brands" that are constantly advertised—Sony, Pioneer, Technics, Sanyo, Sharp, Fisher, Yamaha, and Panasonic are definitely no guarantee of quality. There are repair people who would go so far as to advise consumers to avoid these brands, due to their high rate of breakdown. In some shops, these are the only

brands that ever come in for repair. In general, these manufacturers in the lower end of component equipment tend to skimp on design, electronics, and quality control. Things sound okay but the manufacturers basically cheat to maximize profit, and in the long run these products will not last.

The following brands, though not household names, are recommended for the good-quality audio equipment they have on the market. NAD puts out a good line of moderately priced equipment, including cassette machines, receivers, and CD players. Harmon Kardon makes receivers, cassette decks, CD players, and turntables. Denon's receivers, cassette decks, and CD players are good (but their turntables aren't the best). Thorens makes good turntables, and the DUAL 505 or 431 are recommended.

Other good names for receivers are Vector Research and Proton. Additional moderately priced cassette machines: Phillips, Proton, and Teac. A low-priced Nakamichi is sometimes better than something more expensive.

Finally, stay away from dubbing decks!!

For those of you who are wealthy and want to spend lots of money on a stereo, between \$8,000 and \$10,000 can be spent to achieve "literal perfection in sound reproduction." Assuming you are continued on page 59

TORF & HOMI from page 30

lease Scrapbook), people began to ask her about a solo recording.

"I wasn't sure about the artistic reason for making an album. I didn't know if my body of work was good enough," she recalls. Despite her doubts, Adrienne Torf's solo album, Brooklyn From The Roof, produced by Leslie Ann Jones, was first released in Japan on the Nippon Phonogram label. Containing original music for piano and synthesizers, this album is now marketed in the U.S. under the aegis of ABT music directly from Brooklyn. Through performances at the 1985 and 1988 Michigan Womyn's Music Festivals and elsewhere, Adrienne has reached many with her new music, representing a synthesis of her work and the rest of her life. [See "Brooklyn From The Roof," March 1987 HOT WIRE.]

Not found on this release is the tune "How Many Mountains," commemorating the sudden deaths of her brother and father, and the strengths that she has found within herself to cope with these tragedies. "It's about what it's like to be faced with accidents, with seemingly insurmountable obstacles," she says. "Life is tough; living in New York is tough. But, stuff that used to seem difficult isn't anymore."

Currently supporting herself through a combination of sales managing (for Manhattan Muse, the New Yorkbased women's independent record distributor), touring, profits from her ABT company, and teaching ("Arts are not highly valued in this country by people with political and economic influence"), Ady is finding joy and satisfaction in bringing herself to music.

"What I have to say is this: I would encourage anybody who wants to make music to do it. It doesn't have to be perfect, or even good. But if you want to become professional it is important to learn as much as you can, all of the time," she advises. "If you really want a life in music, it is inexcusable to be ill-prepared for an opportunity."

ACCORDION from page 41

accordions there's a small stone on this button, or it's indented or marked in some way. This is an essential button! It's the landmark from which all the other buttons are found. The left-hand playing is all done by touch; when you are playing, you can't see the buttons. Some accordionists mark a few other buttons to guide their playing.

In the third row next to the C fundamental button, and diagonally up from it, is the button for a C major chord. In the fourth row and diagonally up is the C minor chord button. In the fifth row, and diagonal to the C minor chord is the C seventh chord. And in the sixth row, diagonal to the seventh chord is the C diminished chord. Above the C fundamental button, in the same row, is found the G fundamental button with its diagonal row of major, minor, seventh, and diminished chords.

This order continues up and down

the whole bass section, traveling in fifths. Below the C fundamental button is the F button, and below the F button is the B flat button, etc. It's easy to remember where all the buttons are because buttons in the same row, above and below, are always a fifth away, and the diagonal rows of chords are always arranged major, minor, seventh, and diminished. You'll be playing in no time! (A word of caution, though: when I first brought my accordion home, I was so excited that I played for eight continuous hours. I could barely move the next day! So be gentle with yourself. Playing the accordion is a little like weight training-you need to get into it gradually.)

You don't need to read music if you want to play the accordion, but of course you can. There's a lot of written accordion music in both pop and classical styles. Your own playing can be as simple or as complex as you desire, guided by your tastes and areas of interest.

I've included a discography at the

end of this article. There is so much recorded accordion music-this barely scratches the surface. If I've left out your favorite accordionist, I'm sorry. I would love to hear from you about them.

You can write Karen Beth c/o: Stardance Recordings, P.O. Box 371, Bearsville NY 12409.

KITCHEN TABLE from p. 22

only poetry by both men and women. Sister Visions in Canada has a mission similar to Kitchen Table's as far as publishing women of color. There is also WIM Publications, owned and operated by Black lesbian SDiane Bogus in Turlock,

"Another thing that we really need to have are periodicals, newspapers, and magazines-such as Aché, the Black lesbian periodical in California. [Note: Other Black women's periodicals include Black Lace (lesbian erotica), Makeda (lesbian newsletter), Sage: A Scholarly Journal on Black Women, The Bethune Music Archives Newsletter, and The Black Women's Educational Policy & Research Newsletter (Wellesley College).] I think one of the problems for women of color in trying to do publishing is that we don't have the material resources that a comparable group of white women might have. That's very difficult," says Barbara. "The reason that Kitchen Table exists at this point is because of my commitment to it continuing to exist, which has meant

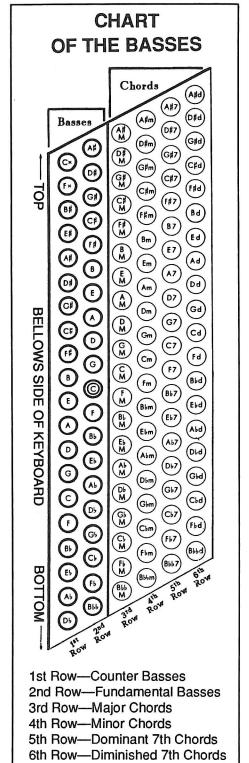
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working on the press full-time at the same time I have had to do other work in order to earn a living."

Getting materials to conferences and into the communities has always been a real priority to Barbara Smith, though she has been doing less conference-going in the last year or so because of her involvement in getting the new books out.

"I think having the long history I have had in political organizing keeps my eye on the long-range vision," she muses. "In the past sixteen years since I became a Black feminist, I have seen that changes have been made. In general, writing by women of color is the most vital literature that is being produced now in this country, and perhaps globally. There is also a world-wide movement of women of color. These are energizing factors. I am committed to altering the press's level of capitalization. Unfortunately, under capitalism you need capital in order to function. I am committed to altering our level of resources so that it is not as much of a personal, physical price for me as it has been up until now. But I have seen changes even within our situation that are changes for the better," she says. "I just intend to keep plugging away."

To obtain a catalog of books and pamphlets published by Kitchen Table Women of Color Press, write P.O. Box 908, Latham, NY 12110-0908.



STEREO from page 57

not going to want to spend that much, \$3,000 to \$4,000 will do. When you start talking about systems which cost that much, you begin to move into the equipment that is made in the United States. Despite the stereotype to the contrary, Japanese technology is not more advanced and dependable in the audio area (unlike with cars). Many Japanese companies make the cheap components mentioned earlier (with the exception of NAD, Harmon Kardon, and Denon). The world's best sound equipment is actually made right here.

This equipment is very pricey because it's built by hand and made in limited amounts. The resale value of these products is enormous. The longevity is unbelievable, and some of it never needs to be serviced. With reasonable care and occasional cleaning, this equipment might last forever. Macintosh (not the same as the computer company) claims that more than ninety percent of the amplifiers they made in the 1940s are still in use. Recommended manufacturers

include Audio Research, Conrad Johnson, Crown, Mark Levenson, Soundcraftsman, and Macintosh.

SECRETS FOR SUCCESSFUL AUDIO BUYING

1. WHEN YOU GO INTO THE STEREO STORE, never go in totally uninformed. Always read and investigate first. Read Audio magazine, not Consumer Reports. Consumer Reports is great for buying a washing machine, but its judgement on sound equipment is not that good. It does not concern itself so much with what is inside the equipment (the stuff that really counts).

2. GO WITH A FRIEND WHO KNOWS SOMETHING about stereo equipment. Most people know somebody who knows something about stereos.

3. CALL REPAIR PLACES—not retail stores-for advice.

4. WATCH OUT FOR SALES TRICKS. If a retailer, for whatever reason, wants to push a particular set of speakers, they will—while demonstrating the different

sets to you-sneak over to the amp and boost the bass and raise the volume on the ones that they want to sell. You will think that they sound better and might lean towards buying them. Reliable stereo stores leave you alone in the listening room. Beware of hovering sales people.

5. WHEN LISTENING TO SEVERAL PAIRS OF SPEAKERS, remember that some are "efficient" and some are "inefficient." To compensate for the inefficient ones, make sure you listen to all of them at the same approximate volume. Loudness can give the illusion of better quality. 6. STAY AWAY FROM DISCOUNT CHAINS. Deal with someone who specializes in audio equipment.

7. FINALLY, TRY TO MAKE DEALS! It is much like car buying—the retailer will often negotiate with you, but inexperienced consumers don't know this. It's always worth a try.

Thanks to David Salny and Angelo Dalla Santa of Needle Advice in Cambridge. Massachusetts for their willingness to share their invaluable knowledge with me for this article.

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MOUNTAIN MOVING COFFEEHOUSE. PO Box 409159, Chicago, IL 60640. Joy Rosenblatt (312) 769-6899/Marcy J. Hochberg (312) 973-2477. Oldest women-only coffeehouse in the world. 40+ Saturday night shows/year; all types of entertainment; "big names" and novices. Chem-free; annual midwinter festival.

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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.

AN INVITATION TO MUSICIANS performing political, lesbian-identified music. See Crones' Harvest ad in Bookstores section.

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.

SERVICES

GRAPHIC SERVICES FROM A TO Z. Lambda Publications (publishers of Outlines lesbian/ gay newsmonthly), 1300 W. Belmont, Chicago, IL 60657. (312) 871-7610. Using advanced

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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.

BOOKSTORES

BRIGIT BOOKS. 3434-4th St. N., St. Petersburg, FL 33704. (813) 522-5775. New and used books, lesbian/feminist/women's, music, jewelry, etc. Open every day.

CATEGORY SIX BOOKS. 1029 E. 11th Ave., Denver, CO 80218. (303) 832-6263. Gay/lesbian/feminist. Complete selection of women's music

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EMMA WOMEN'S BOOKS & GIFTS. 168 Elmwood Ave., Buffalo, NY 14201. (716) 885-2285. Feminist/ lesbian.

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FAN THE FLAMES BOOKSTORE. 65 S. 4th St., Columbus, OH 43215. (614) 228-0565. Feminist/lesbian/gay/children's literature, women's music. We do mail orders.

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INKLINGS--an alternative bookshop. 1846 Richmond Ave., Houston, TX 77098. (713) 521-3369. Full-service women's bookstore, with large selection of women's fiction & women's music.

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LUNARIA. 90 King St., Northampton, MA 01060. (413) 586-7851 voice or TTY/TDD. Lesbian/feminist new, used, and rare and out-of-print books, periodicals, music.

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WOMANKIND BOOKS. Dept. HT, 5 Kivy St., Huntington Station, New York, NY 11746. (516) 427-1289. Free lesbian mail order catalog describing 500 books, videos, and music. Send two 25-cent stamps. A lesbian owned and operated company. Books in stock shipped in 48 hours. Visa/MasterCard orders call toll free 1-800-648-5333.

WOMEN & CHILDREN FIRST. 1967 N. Halsted, Chicago, IL 60614. (312) 440-8824. Feminist/lesbian books, records, tapes, posters, jewelry, weekly programming. Since 1979.

WOMEN PERFORMERS and SPEAKERS

JAMIE ANDERSON. PO Box 42282, Tucson, AZ 85733-2282 (602) 325-7828. Lesbian feminist singer/songwriter; contemporary folk, blues, country and comedy.

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HEATHER BISHOP. Mother of Pearl Records, Woodmore, Manitoba, Canada ROA 2MO. Bookings: Joan Miller. Contemporary, feministlesbian, folk, blues, children's.

ALICE DI MICELE. PO Box 281, Williams, OR 97544. (503) 846-6055. Strong womon songs for mama earth, dismantling the patriarchy. Tape: 'Make A Change,' \$11.25.

THE FABULOUS DYKETONES. c/o Char Priolo, 216 N. New Hampshire, Los Angeles, CA 90004. Formerly touring dance showband featuring '50s "rock & role" music and comedy. Cassette finally available: 'The Fabulous Dyketones Live from Provincetown.'

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BETSY LIPPITT. PO Box 20222, Cincinnati, OH 45220. (513) 221-5918. Bookings: Nina Dryer (513) 542-9170. Concerts, workshops, including music and healing.

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HOLLY NEAR. 6400 Hollis St. #8, Emeryville, CA 94608. (415) 428-9191. Redwood Records order line: 1-800-888-SONG.

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PERIODICALS

BITCH: The Women's Rock Mag With Bite. c/o San Jose Face #164, 478 W. Hamiltion, Campbell, CA 95008. Opposing, clashing viewpoints aired, from heavy metal headbangers to New Age Wiccans. \$15/12 issues.

BROADSHEET. 476 Mt. Eden Rd. Box 56-147, Auckland 3, New Zealand. Phone 608-535. New Zealand's feminist magazine. Ten 40-48 page issues per year—regular music section.

COMMON LIVES/LESBIAN LIVES. PO Box 1553, Iowa City, IA 52244. We print the work of lesbians who have been kept silent.

FEMINIST BOOKSTORE NEWS. PO Box 882554, San Francisco, CA 94188. (415) 626-1556. Trade publication for women's bookstores. FBN's 'Writing Wanted' column is sheer inspiration for writers. Easily worth the price of the magazine. \$50/6 issues; \$5/sample.

FEMINIST TEACHER. Ballantine Hall 447, Indiana University, Bloomington, IN 47405. Multidisciplinary magazine committed to combatting sexism, racism, other forms of oppression in the classroom. 3x/year; \$12/year, \$4/sample.

GOLDEN THREADS. PO Box 2416, Quincy, MA 02169. A contact quarterly for lesbians over 50. Nationwide, confidential, reliable. Quarterly; \$5/ sample.

HOT WIRE: The Journal of Women's Music & Culture. 5210 N. Wayne, Chicago, IL 60640. (312) 769-9009. Only publication devoted to national woman-identified music & culture scene. Music, writing, film, dance, comedy. Many photos. Each 64-page issue includes two-sided stereo recording. 3x/year; \$15/year, \$6/sample (includes postage). Canada: \$US18/year. Overseas: write for rates.

HURRICANE ALICE. 207 Lind Hall/207 Church St. SE, Minneapolis, MN 55455. Feminist review of literature/arts/culture featuring essay/ reviews/art/ fiction. Quarterly; \$9/year.

LADYSLIPPER CATALOG. PO Box 3124, Durham, NC 27705. World's most comprehensive catalog of records/tapes/CDs/videos by women; free but stamps appreciated. Annual.

LESBIAN CONTRADICTION: A Journal of Irreverent Feminism. 584 Castro St. #263, San Francisco, CA 94114. Commentary, analysis, humor, reviews, cartoons by women who agree

to disagree. Quarterly; \$6year, \$1.50/sample.

THE LESBIAN NEWS c/o Pat Sampson, 1025 Coronado, Long Beach, CA 90804. A digest of information from Southern California and beyond. Monthly; \$12/year.

OF A LIKE MIND. PO Box 6021, Madison, WI 53716. A leading international network and newspaper of women's spirituality. Quarterly; \$13-33 (sliding scale)/year, \$3/sample.

OUTLINES. Editor Tracy Baim, 1300 W. Belmont, Chicago, IL 60657. (312) 871-7610. Free in Chicago; \$25/year by mail. Lesbian/ gay newsmonthly; extensive women's music & culture coverage. Midwest and national focus.

SISTERSHIP. PO Box 1027, Crows Nest, NSW 2065 Australia 61, 046 26 6740. Maritime magazine for women with professional/recreational interests. \$30/6 issues.

STUDIES IN AMERICAN DRAMA 1945-PRES-ENT. VOL. 4, 1989. Humanities & Social Sciences, The Behrend College, Pennsylvania State University, Erie, PA 16563. Works by Ntozake Shange & Emily Mann; Megan Terry; Lurana Donnels O'Malley; Jean Gagen; Judith E. Barlow: others. \$8/year, one 300-pp volume. TRIVIA, A JOURNAL OF IDEAS. PO Box 606,

N. Amherst, MA 01059. Publishing radical, creative feminist thought in the form of essays, reviews, translations, and experimental prose. Now accepting submissions for its 1990 issues. The focus will be on BREAKING FORMS and is not restricted to written expression. Send two copies with SASE. Deadline: Aug. 1 for issue #17.

VISIBILITIES, THE LESBIAN MAGAZINE. Dept. HW, PO Box 1258, Peter Stuyvesant Station, New York, NY 10009-1258. Interviews, features, columns, cartoons-all by, for, and about lesbians. Publishing since 1987. \$15/8 issues (\$US 23 Canada and overseas). Sample copies/\$2.25 (\$US 3 Canada and overseas). SASE for writers' guidelines.

RECORDINGS

ALTAZOR. Redwood Records, 6400 Hollis #8, Emeryville, CA 94608. From New Song movements in South America, Afro-Puerto Rican ritual. Venezuelan countryside, Cuba.

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.

A CIRCLE IS CAST. Libana, Ladyslipper, PO Box 3124, Durham, NC 27705. 1986; Bostonbased feminist chorus. Honors spirit & spirituality of women. Songbook available.

COMING TO YOU LIVE. Marienne 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.

FAMILIAR FACES. Peggy Seeger, Redwood Records, 6400 Hollis #8, Emeryville, CA 94608. 12 sonas about women's lives: cassette & CD. 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. 60minute cassette, \$9.95.

GARDEN OF ECSTASY. Kay Gardner, Ladyslipper Records, PO Box 3124, Durham, NC 27715. "These compositions describe the colors, fragrances, and sounds which have greeted me since I composed 'A Rainbow Path.' Rather than re-explore a meditative path, my muse this time took me on a different, more active journey." (All women musicians/techs.)

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.

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

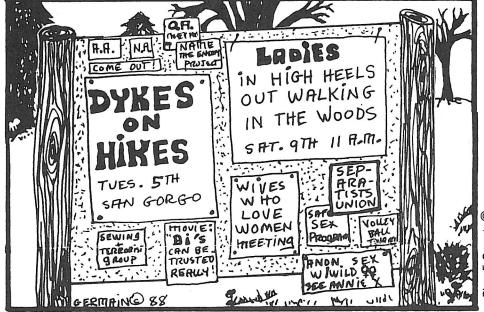
West End Ave., New York, NY 10025. 38 song collection of various peace camp songs and singers. RACHE APERT. Kitschen Money Records, PO

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

YET ANOTHER EXAMPLE OF OUR DIVERSITY



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 Berezan, Edge of Wonder Records, 5825 Telegraph Ave. #103, Oakland, CA 94609. Songs that awaken & renew our social consciousness, spiritual power, commitment to political change. MESSAGES: MUSIC FOR LESBIANS. D.A. Clarke, HerBooks, PO Box 7467, Santa Cruz, postage. Available summer '89.

SAFFIRE: THE UPPITY BLUES WOMEN. Alligator Records, PO Box 60234, Chicago, IL 60660. All in their 40s, these three women left their day jobs and secure lives to start new careers as acoustic blues women. Cover tunes and originals.

SING WE ALL NOEL. Rebecca Hayden, Long Ago & Far Away, Rt 4 Box 192e, Huntsville, AR

SKY DANCES. Holly Near, Redwood Records, 6400 Hollis St. #8, Emeryville, CA 94608. 1989. SONGS YOU CAN SEE. Peggy Lipschulz & Becky Armstrong, 1122 Seward, Evanston, IL 60202. (312) 475-7269. Contemporary songs plus full-color live drawing.

TELLING THE TRUTH: Sonia Speaks. Sonia Johnson Speeches on Tape, PO Box 10286, Albuquerque, NM 87184. 60-minute cassette.

TO EACH ONE OF US. Karen Beth, Stardance Recordings, PO Box 371, Bearsville, NY 12409. Songs of the heart & spirit, blending folk and New Age.

TRAVELING HOME. Cathy Winter, Flying Fish, 1304 W. Schubert, Chicago, IL 60614.

VERSE-ABILITY. Helen Hooke, Montana Blake, PO Box 888, Hoboken, NJ 07030-0888. Hooke, of Deadly Nightshade fame, on lead vocals, quitar, and violin.

WALK THAT EDGE. Heather Bishop, Mother of Pearl, Woodmore, Manitoba, Canada R0A 2M0. Simple down-home flavor; contemporary folk sound w/country & rock influences.

WE WON'T BE SILENT. Yer Girlfriend, Esther Records, PO Box 6154, Louisville, KY 40206. Debut cassette by five-woman folk/rock band; 10 original songs.

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.

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.

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 AN-THOLOGY edited by Sarah Lucia Hoagland & Julia Penelope. Onlywomen Press, 30 Mt. Pleasant, London, WCIX OAP. Political fervour, autobiographical insight, theoretical analyses, philosophical treatises, short stories, poetry. 70+ contributors.

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.

GOOD VIBRATIONS: THE COMPLETE GUIDE TO VIBRATORS by Joani Blank. Down There Press, PO Box 2086, Burlingame, CA 94011. Illustrations by Marcia Quackenbush. SASE for info on this book and other publications.

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.

LESBIAN LISTS by Dell Richards. Alyson Publications, 40 Plympton St., Boston, MA 02118. A look at lesbian culture, history, and personalities. 129 lists in five categories. [See article in this issue of 'HOT WIRE'.]

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 selfempowerment.

MOVEMENT IN BLACK by Pat Parker. Firebrand Books, 141 The Commons, Ithaca, NY 14850. Pat Parker—Black lesbian poet, feminist medical administrator, mother of two daughters, lover of women, softball devotee, and general progressive troublemaker—died of breast cancer on June 17, 1989 at the age of 45. Long before "coalition" became a political watchword, Pat's life and work embodied its principles. Back in print again is her signature collection.

NOTE BY NOTE: A GUIDE TO CONCERT PRODUCTION by Joanie Shoemaker. Redwood Cultural Work, PO Box 10408, Oakland, CA 94608. (415) 428-9191. 288-page step-by-step guide.

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.

PEACE CALENDARS by Syracuse Cultural Workers, PO Box 6367, Syracuse, NY 13217. Annual calendar and catalog of posters, holiday/note cards, datebooks, bumper stickers, and other social issue products.

THE PEARLS by Shelley Smith. Naiad Press, PO Box 10543, Tallahassee, FL 32302. Action, adventure, romance on a Caribbean island.

PEOPLE IN TROUBLE by Sarah Schulman. EP Dutton, 2 Park Ave., New York, NY 10016. The story of an unusual love triangle and what hap-

pens to love and anger when they are transformed by activism.

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 ANTHOL-OGY:Contemporary Mystery Stories by Women edited by Irene Zahava, Crossing Press, 22D Roache Rd., Box 1048, Freedom, CA 95019.

SHE CAME IN A FLASH by Mary Wings. New American Library, 1633 Broadway, New York, NY 10019. Emma Victor—the witty, intrepid lesbian heroine of 'She Came Too Late'—is back. Now she finds herself in the middle of a transcendental mystery set in California Communeland.

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.

UNCOMMON LIVES: GAY MEN & STRAIGHT WOMEN by Catherine Whitney. New American Library, 1633 Broadway, New York, NY 10019. Based on a survey of more than 1,000 people who are now or have been in such committed relationships.

THE WOMANSLEUTH ANTHOLOGY: Contemporary Mystery Stories By Women, edited by Irene Zahara. Crossing Press, 22D Roache Rd., Box 1048, Freedom, CA 95019.

SOUNDSHEETS

By Joy Rosenblatt



LIBANA

NO MATTER WHAT

Written by: Marlene

Performed by: Marlene (lead/harmony vocals, acoustic guitar); Glen Mont (bass); Patty Weinstein (keyboards); Tom Marken (drums); Joyce Kouffman (conga).

From: No Matter What

Marlene Lynn 139 College Ave. San Francisco, CA 94112 (415) 585-4610

"No Matter What" is the title cut from my first recording of original music. This song was written as an affirmation of my conviction to continue to be dedicated to political change and a growing consciousness in the face of hostility and denial from an expanding rightwing mentality. [See article on page 53 in this issue.]



MARLENE

AD CETHENT TULAS

Written by: Djouhra Abouda Arranged by: Libana Performed by: Libana From: Sojourns

Since 1979, the women of Libana have performed traditional and contemporary music of the world's women. They bring together incredibly diverse sounds from Eastern Europe, the Middle East, Latin America, the British Isles and Africa. "By learning other women's musical expressions, we begin to open ourselves to experiencing our lives within a larger global context," says Director Susan Robbins. "Ad Cethent Tulas" was written by a contemporary Algerian feminist who draws inspiration from her Berber roots. Libana has four other recordings and a songbook. A sequel to their acclaimed tape of rounds and chants, A Circle Is Cast, will be available in May 1990.



KAREN BETH

SEX ROULETTE

Written by: Helen Hooke Performed by: Helen Hooke Band (Helen on lead vocal, violin, guitar & keyboards) From: Verse-ability Montana Blake Productions P.O. Box 888 Hoboken, NJ 07030

"I really wanted to write a song to teenage girls who get pressured to have sex. I was a teenager once-that was enough! AIDS, children having children...'Sex Roulette' is about being careful." [See Helen's article on page 42 in this issue.]



HELEN HOOKE

WOMANSPIRIT RISING

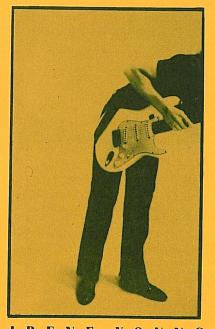
Written by: Karen Beth

Performed by: Karen Beth (vocals, accordion); Midge Pike (acoustic bass); Ken Lovelett (percussion); with the Stardance Celestial Choir: Alix Dobkin, Amy Fradon, Aro Veno, Davida, Hawk, Joanne Schreiber, Laura Berkson, Laura Fried, Leslie Ritter, and Tyshe Moonfeather.

From: To Each One of Us

Stardance Recordings P.O. Box 371 Bearsville, NY 12409 (914) 679-8049

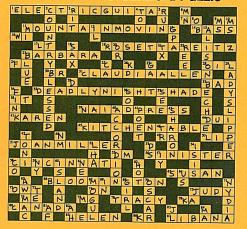
"Womanspirit Rising" is a rousing celebration of women's spirituality, strength and love. It is from Karen's newest recording, To Each One of Us, which has been called a "recording of extraordinary beauty and depth" by Ladyslipper, and chosen as one of their top-ten favorites (women's music category) in their "especially recommends" feature. Karen is an accordion activist, and shares with you her love for the "squeeze box" in an article in this issue of HOT WIRE [see page 40].



RENE YOUNG PHOTOGRAPHER

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

Answers to Crossword Puzzle



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.

KAREN KANE

RECORDING ENGINEER/PRODUCER



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

> > Write or call for more details.



HIRE SIGN LANGUAGE INTERPRETERS

WOMEN'S BLUFS AND JA77

Rosetta Records retrieves lost women's music, especially Women's Independent Blues in four volumes and the Foremothers Series-all in the Women's Heritage Series. Send SASE and include two stamps for a catalogue.

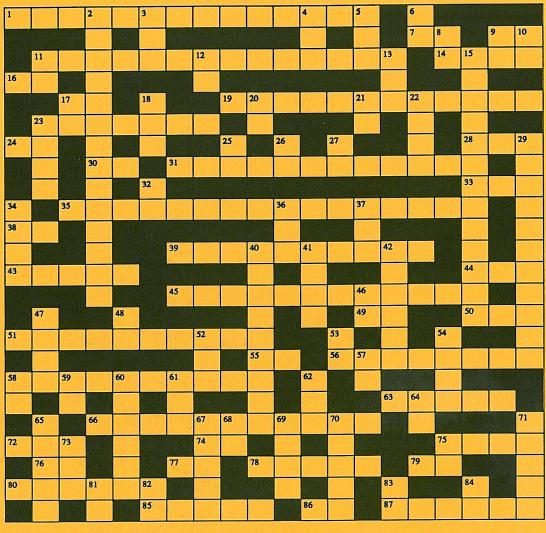
Rosetta Records, Inc. 115 West 16th Street, Suite 267 New York, NY 10011 (212) 243-3583



Kay Gardner's long-awaited follow-up to A Rainbow Path, is a revolutionary album of both rhythmic dance and healing music. Lush, tropical compositions, scored for acoustic instruments such as flute, harp, cello, oboe, French horn, classical guitar, timpani and percussion, blend sounds from Middle Eastern, Latin, Gypsy, Irish, and African cultures. One segment, written in the key corresponding to the heart chakra and the immune system, has specific applications for life-threatening diseases including AIDS. Kay's finest, most ambitious work to date: ancient, medieval, renaissance, contemporary, and multihemispheric! Cassette \$9.95; CD \$15.95; shipping \$2.50. Call (800) 634-6044 or write to:

LADYSLIPPER, INC. P.O. Box 3124 Durham, NC 27705

Write for free catalog of music by women . .



ACROSS

- Instrument of Shute and Gerber (2 words)
- Mardi Gras locale (initials)
- 9. Olivia's Holy Mary (initials)
- Oldest women's coffeehouse (2 words)
- 14. Instrument of Carrie, Joy, Diane, Jan
- 16. Home state of A Room of One's Own Bookstore (abbr.)
- "Secrets" Tillery (initials)
- 19. Originator of Women's Heritage record series (2 words)
- 23. Smith, Grier, Borden
- 24. Home State of Rubyfruit Books (abbr.)
- 28. - and water
- 30. Leader of Sweet Honey in the Rock (initials)
- 31. Lesbian playwright (2 words)33. Kate Clinton: "Be bold, be —"
- 35. Helen Hooke's pioneering feminist band (2 words)
- "Turning --- over"
- 39. Oldest lesbian publishing house (2 words)
- 43. Kane and Williams
- Consequence of failure to have a designated driver 44.
- Women of Color Press (2 words) 45.
- Label of Holly Near (initials) 49
- 50. Don't give me any
- Heather Bishop's partner (2 words) 51.
- 55. Holding paint can on cover (initials)
- 56. - Wisdom
- Site of Edell's 40th birthday musical extravaganza
- Wilson, Griffin, Freundlich 63.
- Site of oldest women's music fest 66.
- Michigan's One World Tent (initials) 72
- "Dykes bikes"
- 75. Fjell and Grahn

- Home state of Kay Gardner (abbr.)
- The "Harbor Girl" (initials) Baim and Chapman
- Janna Mac's other half (initials)
- Country of Faith Nolan and Ruth Dworin
- Shaver and Keller 85.
- Comic Ripley (initials) 86.
- Massachusetts chorus

DOWN

- Collaboration of Cris and Teresa (2 words) 2.
- Ritard (abbr.)
- Mazel -
- "- while you still have the spirit"
- Home state of At the Foot of the Mountain (abbr.) 6.
- Poet Olga (initials)
- Gloria Steinem's mag
- Home state of Gulf Coast fest (abbr.)
- 11. Home state of biggest women's fest (abbr.)
- 12. Home state of Women & Children First Bookstore (abbr.)
- Gay People's Alliance (initials)
- Cartoonist to watch out for (2 words)
- Instrument of Isam and Fineberg 18.
- 20. Home state of Musica Femina (abbr.)
- 21. Home state of Pokey Anderson - World String Band 22
- Lucie 23.
- Home state of Olivia, Redwood, AWMAC (abbr.) 25
- Popular androgynous country singer (initials)
- Home state of the Southern music & comedy fest (abbr.) 29. Most comprehensive catalog of recordings by women
- Desert Hearts director (initials)

- 34. Sue and Cathy
- 36 Fairy -mother
- "- no evil" 37
- Instrument of Karen Beth and Therese Edell 40.
- Sappho, Pat Parker, Yvonne Zipter 41.
- Washington, Farmer, Isbin, Gless
- Daughter of Bernice (initials)
- Senior and Junior
- Home state of Wiminfest (abbr.)
- Joan Nestle's famous archives (initials)
- 53. Dino (initials)
- Early women's band featuring Carol M. and Jean F. 54.
- Album cover queen Irene (initials) 57
- Home state of Denver Women's Chorus 58.
- Home state of Alix Dobkin, Barbara Smith and
- Nancy Bereano (abbr.)
- Label of Melissa and Phranc Paula Walowitz: "- Paganomics"
- 61.
- -Wire 62.
- Country south of Connie Kaldor's and Ferron's (initials) 64. Association of Women's Music & Culture (initials)
- Dlugacz, Worley, Shoemaker, Fuchs 67.
- Not out of the closet 68. 69.
- Phranc: "I enjoy being a --70. Jodie Foster's award
- "Liberty"
- "Two in Twenty, because One in sounds lonely"
- 75. Jamie Anderson (initials)
- Alison Farrell (initials) 81.
- "Ooh! -! Fabulous prizes!" 82
- Sexpert (initials) 83.
- 84. Home state of New Words Bookstore (abbr.)