

Ladyslipper

Catalog

& Resource Guide



Records & Tapes
by Women
1985

About Ladyslipper



Ladyslipper is a North Carolina non-profit, tax-exempt organization which has been involved in many facets of women's music since 1976. Our basic purpose has consistently been to heighten public awareness of the achievements of women artists and musicians and to expand the scope and availability of musical and literary recordings by women.

One of the unique aspects of our work has been the annual publication of the world's most comprehensive *Resource Guide and Catalog of Records and Tapes by Women*—the one you now hold in your hands. This grows yearly as the number of recordings by women continues to develop in geometric proportions. This annotated catalog has given thousands of people information about and access to recordings by an expansive variety of female musicians, writers, and composers. Many

public and university libraries have added large portions of the catalog to their collections; in this manner, the recordings are accessible to much larger populations, and archived at the same time.

We are part of the WILD (Women's Independent Label Distributors) network, and promote and distribute recordings by women on independent labels in NC, SC, VA, WV, DC, MD, DE, PA, and southern NJ. We also distribute many of these recordings to women's and alternative bookstores nationally and internationally. Additionally, we handle sub-distribution (distribution to distributors) of several women's labels and recordings to the WILD network. Among these are Women's Wax Works (Alix Dobkin), Urana (Kay Gardner, Casse Culver, Alive!), Even Keel (Kay Gardner), Hunter Davis (Hunter Davis), Biscuit City (Rosy's Bar & Grill), Mary Records (Mary Lou Williams), Whyscrack (Kate Clinton), Freedom's Music (Debbie Fier), Wild Patience (Judy Reagan), Coyote (Connie Kaldor), Mother of Pearl (Heather Bishop) and others. In most of these cases, all of the records at each pressing are shipped from the pressing plant to be warehoused at and shipped from Ladyslipper, and in some cases Ladyslipper handles the manufacturing arrangements.

Write us if you are interested in booking any of these artists for a performance, and we'll point you in the right direction.

Closer to home, we are involved in concerts and cultural events in the Triangle Area featuring women artists. Often we produce the events; other times our role involves consulting, booking, or publicity in coalition with other community groups.

1982 brought the first release on the Ladyslipper label: Marie Rhines/Tartans & Sagebrush (see "Folk" section). Originally issued by Biscuit City in 1978, it is an instrumental album of traditional fiddle tunes with a couple of original and jazz compositions, interpreted for the voice of the classical violin by an exceptionally proficient and creative "concert fiddler." Since the recording of this LP, Marie has composed a stunning masterwork entitled *Folk Concerto for Violin and Orchestra*, which has received several ASCAP and Rockefeller awards. Any conductor of a symphony or chamber orchestra interested in performing this piece should contact Ladyslipper.

In 1984 we produced our first album on the Ladyslipper label: *Kay Gardner/A Rainbow Path*. Thanks to many generous individuals, we were able to help make Kay's dream of many years a reality. It's an absolutely exquisite recording, and you can read more about it inside!

Our name comes from an exquisite flower which is one of the few wild orchids native to North America and is currently an endangered species.

Donations are tax-deductible, and we do need the help of friends to continue to grow. We also are seeking loans of at least \$1000 for at least a year; if you have some extra money and would like to invest it in a worthy endeavor, please write for more information.



If you would like us to send any of your friends, relatives or colleagues a free copy of this catalog, please send us their names and addresses; stamps appreciated.

At this writing, we have a full-time staff of five women: Flo Hollis, Kathy Rudy, Laurie Fuchs, Liz Snow, and Sue Brown—and a part-time staff of two: Barb Lewis and Symathia Williams. By the time you read this, there may be an additional person. We currently work out of two offices, in NC and DC. Women from our communities lend their hands as volunteers for special projects, and friends from around the country assist in the effort by giving loans, gifts, and information...so this work is genuinely the fruit of many.

We hope you enjoy reading this catalog and listening to the recordings you purchase. If there are artists and albums you'd like to see included, please send names, addresses, and review copies when possible. Thanks for your support and energy; we hope to keep the circle turning.

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How Listings are Organized

Recordings are organized into categories and then alphabetically by first name. We do this because as women, our first names have been more truly our own, since our last names were generally transferred from male power figures or property owners (fathers, husbands, slave owners, immigration officers). For your convenience, we are including an artist index, alphabetical by last name. Categorizing was difficult because so many of these listings overlap into 3 or 4 categories—so don't rely entirely on the category headings, read the descriptions too.

Women's Music ★ Feminist Music

Abyss

Dare to Dream...

7.95

Perhaps the only pedal steel played by a woman in this catalog! This Michigan trio of women performs original material, and cover, among themselves, vocals, bass, rhythm and lead guitars, piano, synthesizer, chimes, congas, drums, and pedal steel. Includes *Sun in Her Smile*, *Take a Chance*. (Abyss 1)

Alive!

7.95

Alive! is one of the most dynamic jazz ensembles ever to hit the Women's Music scene... & one of the most dynamic ensembles of any kind ever to hit the jazz scene. This 5-woman band weaves instrumental & vocal improvisation with jazz & classical sounds, with traditional African & Latin polyrhythms, with female images & feminist lyrics. Out of this blend has flowered some of the most revolutionary, unified & beautiful sounds being created these days by anyone. Among the songs here are *City Life*, *Somebody's Talkin'*, *Dark Side of the Moon*, & *Spirit Healer*. Specify LP (Urana WVE-64) or cassette (Urana CWVE-64)

Alive!

Call It Jazz

7.95

Recorded at the Great American Music Hall in San Francisco in May 1961, it's dynamic... this recording actually preserves that elusive, most magical spirit which Alive! embodies in performance. Produced by Helen Keene. Specify LP (Alive! 8484) or cassette (Alive! C8484)



Alive!

City Life

7.95

"A triumph of human and musical spirit—that is *City Life* at its best. Their individual and collective mastery of idiom—from bebop and ballads to Afro-Cuban and pop—is abundantly evident on this album"—this quote from their jacket sums it up. The reasons Alive! is gaining recognition and respect in the greater jazz world will be no mystery to listeners. Specify LP (Alive! 543) or cassette (Alive! C-543)

Alix Dobkin, Kay Gardner, Patches Attom

Lavender Jane Loves Women

7.95

The first blatantly lesbian album we know about (1974) and one of the first to be completely produced & engineered by & for women. An artful blend of serious & humorous material. Contains some real classics, like *I Only Want To Be With You*, a couple of traditional songs, help from the kids. Alix's voice-training yells plus original Lesbian compositions. Includes *The Woman in Your Life is You*, *Talking Lesbian & View From Gay Head*. Specify LP (Women's Wax Works A001) or cassette (Women's Wax Works A001-C)

Alix Dobkin

Living With Lesbians

7.95

This outrageously funny yet warm & wise tribute to lesbians contains not only words of support, but the sweet voice of Alix. Trained in Balkan singing by Ethel Raim, Alix has incredible control over her voice. She utilizes it well on her own songs & a few traditional Balkan ones. Original compositions feature her on guitar with all-woman back-up singing to & about lesbians. Includes *Mary B.*, *Good Old Dora* & *Amazon ABC* ("a saucy romp through the isbo-alpha-beta"). (Women's Wax Works A002)



Alix Dobkin

XX Alix

7.95

Alix's material just gets better and better. This collection of songs is, as usual, highly personal, concrete, articulate, thoughtful, & thought-provoking. Her originality, observations & experiences emerge as entities which are simultaneously aesthetic & contentful; vulnerable & solid-as-a-rock. Alix doesn't camouflage paradoxes with rhetoric, she explores them, uses them... so refreshing and satisfying. Features the talents of River Lightwoman & Susan Shanbaum, includes *Theme from 'Getting Ready'*, *Living with Contradictions*, *Separation 78*, *Woman to Woman*. The title, by the way, refers to both Alix's sign-off in letters (*Nisses*) & double chromosomes of females. Specify LP (Women's Wax Works A003) or cassette (Women's Wax Works A003-C)

Ann Reed

Carpediem

7.95

With a title meaning "seize the day" in Latin, a very pleasing & welcome debut LP. This Minnesota musician has a rich, resonant voice, & the tunes she writes & accompanies on bright 6- & 12-string are mostly jazz/folk-flavored. Barb Montano from Any Old Time plays bass, with a few other accompanists. Includes 2 solo guitar instrumentals, on which Ann "shows her stuff," & *Swing Tune*, *Meinda*, *Lisa's Song*. (Ann Reed 36549)

Ann Reed

Room and Board

7.95

Second release from this woman with a fluid Fifehy/Korwe guitar style (long-time faves of this reviewer) and a growing following in the Midwest and nationally. Includes *Janie*, a 12-string instrumental *Sunflower River Blues*, and a beautiful original flute/guitar duet. Specify LP (Iceberg 213) or cassette (Iceberg C-213)

Arlington St. Women's Caucus

Honor Thy Womansell

8.95

One of the earlier feminist recordings. These women sing individually and as a chorus... traditional feminist & suffragist songs. Includes *Come Daughter* & *We Might Come in A-Fighting*. (Rounder 4006)

Ausserhalb

Rock Experimentall

9.95

Evolving out of the autonomous lesbian and women's movement which started in Berlin and birthed such groups as Flying Lesbians, Johanna Reykita and Les Be Ton, Ausserhalb (roughly translated as "outside of, not integrated") is a 4-woman band that combines some of the best elements of rock and jazz with innovative sound effects to take on such issues as the US male military presence in Europe, psychiatric oppression, and women's strength and courage in the face of it all... songs are in German (with English translations) and English, and are self-titled as "Dyke Stomping". Highly recommended. German import. (Ausserhalb 66,23288)

Baba Yaga

On the Edge

7.95

A favorite here at Ladyslipper, this women's band makes some very fine jazz instrumental & vocal music; great horn section. Includes *Old Woman & Sweet Beginnings*. Ah, so sweet. (Bloodfeet)



Barbara Dane Sings the Blues

8.95

An older recording, with *Working People's Blues* and *Victim to the Blues* by Ma Rainey, Barbara's favorite of the classic blues period. (Folkways 2471)

Barbara Dane

I Hate the Capitalist System

7.95

Barbara's deep guttural voice complements her selection of songs about women's struggles and the oppression of working class people. Includes traditional folksongs, blues, rags, and ballads like *Single Girl and Working Class Woman*. (Paradon 1014)

Barbara Dane

When We Make It Through

7.95

Recorded in Havana with a contingent of Cuban musicians, spans blues, folk, and jazz. Includes her classic *Working Class Woman*, also *Truck Driving Woman*, *Factory Girl*, *Song to a Chief*, and *Unemployment Compensation Blues*. As always, her voice is in top form. (Paradon 1046)

Barbara Jensen

But the Dreams They Come

7.95

60 minutes of original music by a working class Jewish lesbian. Lyrics and tunes are unique, and she deals with subjects which have rarely or never been written about before. For women only. Cassette only. (Radical Rose LM02)

Be Be K'Roché

7.95

This women's band skillfully blends r&b with Latin influences to make some fiery, spirited concoctions like the intoxicating *Kahua Mama*. (Olivie LP 906)

Berkeley Women's Music Collective

7.95

This band has achieved an unusual level of balance in their music. They all write & take turns on lead vocals, so you learn something about the experiences of each. Their music feels good to listen to: a blend of country, blues, rock, Latin & jazz, with a feminist/lesbian/political perspective at times, a spirit of fun at others. Includes their classic ball to menstruation, *The Bloods*. (Windbag HA 61-61)

Berkeley Women's Music Collective

Tryin' to Survive

7.95

Aren't we all? Similar thematically & stylistically to their first LP, a little more polished. Contains several noteworthy songs: *Thorezine*, *Nicole*, *Darling Companion*, & *California*. This haunting tribute to all the people who really built California, by Bonnie Lockhart & Nancy Vogl, is the most musically/rhythmically complex, with a somehow perfect cadence to the lyrics, & absolutely stunning jazz trumpet by Bonnie Kovaleff of Baba Yaga. (Windbag HQ 815)

Bernice Reagon

Folk Songs: The South

8.95

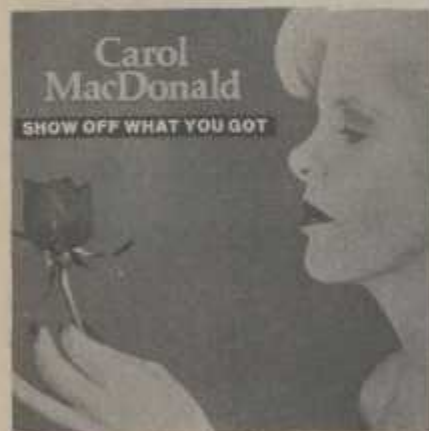
An early album by Bernice with her incredible acappella singing. Traditional Black spirituals and work songs. She has said that some of these songs have meanings on several levels, and that she has used this music as a basic foundation in her search for truth. (Folkways 2457)

Bernice Reagon
Give Your Hands to Struggle 8.95
Bernice, whose music was influenced by gospel and chain-gang singing, is a powerful articulator of the Black experience. This record is stylistically similar to *Sweet Honey in the Rock*—she is a member of that group—except here Bernice is singing all four harmonizing voices. It's very beautiful. Includes Joann Little and *There's a New World Coming*. (Paredon 1028)

Beth Scalet
It's A Living... 7.95
Beth has a strong, deep, husky, supple voice, plays a nice 12-string, and writes some catchy songs about lost love and hard times which she performs with her back-up musicians. Includes one of our favorite titles, *Don't Want to Live in California*. A well-done first self-produced LP, on her own label. (Wakanusa 5181)

Betsy Rose
Live From the Very Front Row 7.95
Produced by Roma Baran (Laurie Anderson's producer, too), this is a very beautiful representation of this singer-songwriter's warm, compassionate, strong, funny and eloquent spirit. Betsy is a charismatic performer—an advocate for so many—and a live recording is her medium, second only to an in-person appearance. This LP is a statement of love for women and men, of growing older, of wanting children, of a commitment to being true to herself, ever stepping outside of boundaries. One of the best songs is *In the Very Front Row*, about her women minister friend. Specify LP (Paper Crane 5455) or cassette (Paper Crane C-5455).

Bobbie McGee 7.95
Bread & Raises: Songs For Working Women
Bobbie accompanies her clear soprano with a beautiful 12-string, and her songs are sure to find a place in your heart with title like: *Union Maid*, *Truck Driving Woman*, *The Death of Mother Jones*, and *59c*, which refers to the amount women make for every dollar a man earns. Specify LP (Collector 1933) or cassette (Collector C-1933).



Carol MacDonald
Show Off What You Got 7.95
Rhythmic, driving rock'n'roll from one of the pioneers in women's rock—she was founder and leader of Isis for 7 years. This recent LP, recorded with a male band, includes the rock ballad *Silver Shoes and Strawberry Wine*, *Streetfighter*, *You Brought Me Out*, and her original *Laugh 'Til We Cried*, written for Isis. (SWS 1104)

Carol MacDonald & Witch 8.95
This great 5-woman rock 'n' roll band includes one ex-Isis member, Beverly Phillips, and performs Carol's original hard-drivin' songs as well as ballads. Includes *Let Me Take You Home*, *Better To Be Thought a Fool*, *Ringin' Me Up*, *Plain, It's Beatin'*, and *Just Not Good Enough*. She continues her long tradition of leading women's rock bands. (Roulette)

Carol MacDonald, with a Bullet
House of the Rising Sun/Under My Thumb (45 rpm) 2.95
Carol has done such a fantastic, pulsating arrangement of *House of the Rising Sun* that we couldn't resist even though we rarely carry 45s. The cover is weird, and who or what is this bullet? Both songs have lyrical twists (i.e., new pronouns). (SWS 91009)

Carole Etzler
Sometimes I Wish 7.95
Feminist songs in a folk style. This is Carole's first album and has been most popular in religious circles. She sings here about women struggling with each other and society's institutions. The title song has become an anthem for Episcopal women priests. (Sisters Unlimited 1)

Carole Etzler
Womanriver Flowing On 7.95
The second album from this Atlanta feminist. Carole's songs speak of freedom, love and women's collective strength. Folk/choral style. (Sisters Unlimited MA1153)

Casse Culver
Three Gypsies 7.95
Mostly country in style, this album includes her well-known songs *Good Old Dora* and *I'm Late Again* as well as other original songs and Hazel and Alice's *Don't Put Her Down*. Many of her songs are lovely ballads and her music is definitely woman-identified. (Urania WWE-81)

Casse Culver
Live in Concert 7.95
Recorded at the L.A. Women's Building in 1974. This cassette holds a special place in our hearts, as it will for any veteran of Women's Music. It's Casse pure and simple, and dates back to the time there wasn't much on vinyl. Includes, *I Can't Quit You* and *Come Along My Sisters*; 5 of the 8 songs are not on her LP. We're very glad this is once again available. Cassette only. (Sweet Alliance 101-C)

Casse Culver
Songs and Other Dreams 7.95
This studio cassette, which contains mostly previously unreleased material, was recorded in 1973 but not available to the public until 1982. Includes *Country Smile*, *Sweet Nashville Waltz*, *Maria Muldaur* sings back-up on one cut. Cassette only. (Sweet Alliance 102-C)

Casse Culver
What We Gonna Do/Queen of the Nile (45 rpm) 2.95
Produced by Barbara Cobb, backed by a host of outstanding women musicians. Side 1 is a response to the anti-gay campaign of the 70's, calling for gay unity and action. Side 2 relates to the situation older gays were forced to deal with in the 40's and 50's. (Sweet Alliance 45-1)

Casse Culver
Ride, Sally Ride/Blame It On the Moon (45 rpm) 2.95
Ever up on trends and current events, Casse recorded her song about Sally Ride, the first American woman astronaut, and released it before Sally landed. Both songs are original. (Sweet Alliance 45-2)

Casselberry-Dupree 8.95
This duo of Black women is wowing audiences wherever they perform. Their voices and harmonies are full, strong, sweet, and vibrant. They've been making music together for years, appearing at women's music festivals, gay pride rallies, etc., and their sound reflects their long association. Selections here number 5 reggae tunes, including Judy Mowatt's *Sisters' Chant*, some acapella, others with tasteful percussion or accompaniment. Recorded live. Cassette only. (Shelton C-1)



Catherine Madsen with The Greater Lansing Spinsters Guild
The Patience of Love 7.95
A very special, unique recording: women's harmonies and Celtic folk/medieval-style songs, with feminist, women-celebrating (and some erotic) lyrics. There is both a light and reverent feeling to this collection, and anyone who has appreciated hymn-singing for its musical quality is sure to enjoy this. The liner notes point out that the music here is "grounded in and inspired by the intelligence of the female body...it is on the authority of (her) skin, (her) bones, (her) heretic heart that the poet cheerfully turns Christian hymns to her pagan purposes." Of her song *The Heretic Heart*, written to the tune of an Episcopal hymn, she says, "If Jesus loves me...he must go unrequited." Some acapella, some accompanied by guitar, harp, dulcimer, drum, tinwhistle. Much of this material appears in the songbook *"The Griengathering Feast"* (see "Songbooks" section). Recommended. Specify LP (Wormwood 001) or cassette (Wormwood C-001).

Cathy Winter
Breath on My Fire 7.95
A simply- and tastefully-produced album of songs, which are substantial, affirming, tell the stories of many kinds of women, for instance: *Handsome Weathered Women*, about a woman who is aging... *Maria LeVau*, about a black voodoo woman, one of the most famous... *Pravie Woman*, also a humorous song. *Sure is Good to Know*, about being ready for nuclear war with checkbook and charge cards in hand. With Maggi Rizzi on bass, Janet Hood on piano, and a chorus of kids. A late '84 release. (Flying Fish 342)

Cathy Winter & Betsy Rose
Sweet Sorcery 7.95
From these long-time friends of both folk & feminist audiences, an album of mostly original tunes. If there is any theme, it is that women have an endless range of experiences which can enhance rather than diminish the bonds between us. Communicates a nice sense of balance in the way the duo works together. Includes *Deegas Dancer*, *Glad to Be a Woman*. A highlight is the vibraharp of Cherry Wolfarth. (Ongami 230)

Cathy Winter & Betsy Rose
A New Live Tape—1978 7.95
Predates *"Sweet Sorcery"* and contains many different songs, mostly about women's experiences. Vocal harmonies accompanied by guitar, bass, piano. Cassette only. (Ongami C1)

Cathy Winter & Betsy Rose
Strong Singers 7.95
A very well-done and aesthetic studio-recorded collection of their recent work, drawn from concert and workshop repertoires, containing new, almost all original material. Susan Abod on back-up vocals, engineering by Karen Kane. Includes *Coming Into My Years*, *Won't Sattle for Survival*. Here's to one of the longest-lasting collaborations in women's music, who will "go for passion, go for strength, go for the moment and go for the length..." Cassette only. (Ongami C231)

The Choral Majority's Greatest Hits 5.95
This singing quartet of lesbians and gay men blasphemes, parodies protestant hymns, and carols against the new right and homophobia, with such crowd pleasers as *Dyke the Hells*, *Amazing Gays*, *We Three Queens*, *Old Closer Door*, and the more serious *Were You There When They Murdered Harvey Milk?* See "Songbooks" section for accompanying hymns. If you'd like to learn the songs. Cassette only. (Choral Majority C-1)

Connie Kaldor
One of These Days 8.95
This LP is a gem, it's great! The voice of this Canadian singer-songwriter is exceptionally fine and strong, some songs are feminist, and one is among the funniest we've ever heard: *Jerk!* With a capital J! *Hey hey hey baby*... who whistle and harass women walking by. This song is worth the price alone, but there's a whole album of good stuff with it. Another notable one is gospel-style *Strength, Love and Laughter*, imploring women to look inside for these treasures. However, this LP is one treasure you'll have to order from an external source (like us) and we hope you will! You won't be disappointed. (Coyote 1317)

Connie Kaldor
Moonlight Grocery 8.95
A late '84 release by one of our favorite singer-songwriters. Includes *Maria's Place*, *Get Back the Night*, *Talk Without Speaking*, *Caught in the Crossfire*, more. Specify LP or cassette.

Cris Williamson 7.95
A release of the 1971 Ampex recording which introduced Meg Christian to Cris' music and sparked the idea for the women's recording company which became Olivia. This is a "vintage" Cris in her simultaneously raw and refined vocal power, with the first recorded versions of *Joanna*, *Waiting*, *Frontier*. Specify LP (Olivia LF 927) or cassette (Olivia LC 927).

Cris Williamson
The Changer and the Changed 7.95
There is good reason that this is hands-down the #1 seller in Women's Music. There will never be another album like this...it is thoroughly beautiful. If you have not heard it, we guarantee you will love it if you order it (money-back, etc.). Perfect gift for all sorts of friends & relatives. Specify LP (Olivia LF 904) or cassette (Olivia LC 904).

Cris Williamson
Live Dream 7.95
Recorded live in concert with Jackie Robbins & June Millington. Technically not of studio quality, but includes some terrific songs like *Bandit Queen* & *Soaring* which are worth the price of the album. (Dream Machine 3)

Cris Williamson
Strange Paradise 7.95
Musically on par with *Changer & the Changed*, with more rock-n-roll influence & some phenomenal synthesizer. Joined by Jackie Robbins, June Millington, & on one cut, Bernice Reagon. Specify LP (Olivia LF 921) or cassette (Olivia LC 921).

Cris Williamson
Blue Rider 7.95
 Rich vocals, mellow rock and balladry on this new studio album. Includes Lucille, featuring Bonnie Raitt on slide guitar and back-up vocals. Lode Star which Cris wrote for Judy Collins, a love song by Vicki Randle. The Leviathan—a song about whales, and Heart to Heart. String arrangements by Mary Watkins. Specify LP (Olivia LF 931) or cassette (Olivia LC 931).

Cris Williamson
Portrait 7.95
 This retrospective compiled in 1983 is a collection of favorites drawn from her previous albums. Specify LP (Olivia LF 935) or cassette (Olivia LC 935).

Cris Williamson & Meg Christian
Meg/Cris at Carnegie Hall (2-LP set) 12.95
 A deluxe double volume of the entire history-making Carnegie Hall performance of Nov. 1982, which celebrated Olivia's 10th anniversary. Some of the highlights include the Cris-Meg duo Anniversary Song, Cris' Texas Ruby Red, Meg's rendition of Betsy Rose's tribute to herself and all of us, Glad to Be a Woman, and Vicki Randle and Linda Tillery's knock-out vocals on Ain't No Mountain High Enough. Lots of new material plus a medley of favorite oldies. Specify 2-LP set (Second Wave LF 933) or double-length cassette (Second Wave LC 933).

Cris Williamson/Meg Christian
If It Weren't For the Music/Lady (45 rpm) 2.95
 Olivia's first recording... 2 great tunes which do not appear on any album. Cris' song is original and one of her best ever, in our opinion. (Olivia LF 901).

D.J. Adler
Here and Now 7.95
 A cassette of sometimes political, sometimes humorous original feminist and lesbian songs with guitar accompaniment. Includes Talking Gay Bar Blues, Politically Correct, Lament for a Bartered Woman, Lady Driver, Woman (My Lovely Woman), Woman Song Rise Up. How can I miss with titles like these? Cassette only. (Ariana C-1)

Deadly Nightshade 5.95
 One of the first (and few) major-label feminist albums. Their style is a blend of rock and country. Includes High Flyer, Woman... Dance, Mr. Big, Dance... Shuffle... and also some danceable country tunes like Keep on the Sunny Side. Cut-out. (RCA BPL 1-0953)

Deadly Nightshade
F & W 5.95
 We wondered what "F&W" stood for when we saw the title, and thought of "Feminist & Western," or a new kind of rock band. Then we noticed "Funky & Western" in the insert. At any rate, their 2nd album of country rock tunes includes Ain't I A Woman. Cut-out. (RCA BPL 1-1370)

Debbie Fier
In Your Hands 7.95
 A most exciting, spicy, jazzy release of original music with African and Latin rhythms by a dynamic pianist-composer-vocalist-percussionist who studied under Mary Lou Williams. She is complemented by a super-talented 8-woman band including Ellen Seeling on trumpet (from Deuce, Isis, Latin Fever, even played with Sister Sledge), Diane Lindsay on bass, Suzanne Shanbaum on guitar and harmonica, and other fine musicians on congas, bongos, cello, flute, sax, etc. Produced and arranged by Suzanne Shanbaum, engineered by Karen Kari. Very highly recommended. If you're looking for an album of women's music with a different, vibrant, colorful sound, this is it. Specify LP (Freedom's Music 777) or cassette (Freedom's Music C-777).



Debbie Saunders
A Shot in the Dark 7.95
 Outstanding debut recording from an artist who has been on the women's music scene for several years, performing with Woody Semprini and others, and as a member of several women's bands including Mama Sez Funk, Homespun, and Airhart. Blind since birth, she got her musical start in '68, singing and playing tenor sax and piano with the Texas School of the Blind band. Her current vocal style is bluesy, textured and very expressive. This recording is also a showcase of many women's talents: Rita Lackey as some terrific songwriter (you'll see what we mean from the first measure of the opening cut—WOW!!!), Mary Watkins as producer, Sapphron Obols on sax, plus many other familiar and new names. It's warm, high-energy music. Recommended. Specify LP (Step by Step 1011) or cassette (Step by Step C-1011).

Denise Larson
Sage Album 6.95
 A Canadian singer-songwriter, no stranger to various Canadian folk festivals, with her third album, containing City Woman with Prairie Feet, Oh Woman, Chrissie, and Little Hard-Headed Woman (for her daughter). This is all her own material, whereas in concert she often supplements her own with songs by her favorite artists. Connie Kaldor, Rita MacNeil, Sylvia Tyson. (Reinhardt 1001)



Diane Lindsay

Diane Lindsay
Open Up 7.95
 A positive, affirming, and impressive collection of jazz, blues, and classically-influenced pop originals by this noted keyboardist, bassist, producer, and author of the classic Sweet Darlin' Woman—most of you have heard her play numerous times. If you have any women's music albums on your shelves! Her versatility and talents as a writer and musician are highlighted by her very sensual, sultry vocals and dynamic arrangements on songs ranging in spirit from the upbeat and empowering Dream of the Crop, to the dreamy, soothing, sweet African Coffee, to the catchy Crazy About You. This woman can sure write a memorable tune! With Linda Tillery, Vicki Randle, Sue Fink, Bonnie Johnson, Novi, and others. Recommended—you'll like it more and more with each listening. Specify LP (Cityscape 1111) or cassette (Cityscape C-1111).

Diane Lindsay/Sue Fink
Sweet Darlin' Woman/Leaping Lesbians (45 rpm) 2.95
 This 45 features the wild new wave version of the women's cult favorite Leaping Lesbians, co-written by Sue Fink and Joelyn Grippio, and Diane's original Sweet Darlin' Woman—both long-time classics, recorded and made famous years ago by Meg Christian. (745-1)

Dory Previn 8.95
 Includes her classic, of course, Old Jesus Have a Baby Sister? A rare, hard-to-find LP, very limited quantity, not alternative. Cut-out. (Warner Brothers 2811)

Dory Previn
Mary C. Brown & the Hollywood Sign 5.95
 Early album by this excellent lyricist. Contains songs with feminist consciousness exposing the sexism of romance, movies (Who do you have to luck to get into this picture?). Includes awareness of other kinds of oppression: The Midget's Lament, Left Hand Lost, King Kong. Her songs are humorous and touching, dramatic style, pop sound. Cut-out. (UA 5657)

Dory Previn
Children of Coincidence and Harpo Marx 5.95
 Includes Woman Soul, I Wake Up Slow, Wild Roses (Love Song to the Monster). Cut-out. (Warner Brothers 2908)

Dory Previn 5.95
Live at Carnegie Hall (Double-Length Cassette)
 In-concert versions of songs from various sources, including Mythical Kings and Iguanas (title song, Yada Yada), Mary C. Brown, and others. This cassette includes Esther's First Communion, Moon Rock. Limited quantity, not alternative. Cassette only. (Liberty 108-J)

Ellie Lee
Settled 5.95
 An album of original songs by a singer-guitarist-lyricist, with some feminist themes and mostly women musicians. Style is a blend of folk ballads and soft jazz. Her own label. (Redoubt 1)



Faith Petric 7.95
 Faith is a beautiful woman who was born in 1915, and is something of a community organizer presently. She sings traditional songs as well as material by Malvina Reynolds, Hazel Dickens, Jean Ritchie and others. Of Jean's song West Virginia Mine Disaster, she says, "This is one of the best Women's Songs as well as one of the most beautiful love songs I know." The LP is dedicated to Malvina. Specify LP (Bay 216) or cassette (Bay C-216).

Faith Petric
As We Were 7.95
 This great collection of songs of women's lives and women's experiences incorporates an incredible variety—13 songs, and just listing some titles will give you an idea: Grandma's Battle Cry, Women's Liberation Blues, Sojourner Truth, Equinoctial and Phoebe, Mail Order Bride, Juanita, Bread and Roses, Amelia Earhart's Last Flight... every song contributes to an inspiring overview of how long women have struggled... we know the answer is from the beginning of history, but it helps to be reminded! Specify LP (Cenar 1) or cassette (Cenar C-1).

Ferron
Testimony 7.95
 There is some mystifyingly magnetic power in the music of this woman-identified Vancouver songwriter... hard to describe but harder to ignore. Her voice and lyrics, which can stand alone as poems, will grab and hold you with their intensity. Technically polished, stylistically diverse, spanning jazz, folk, rock 'n' roll. Her testimony: "By our lives be we spirit... by our hearts be we women... by our eyes be we open... by our hands be we whole." Specify LP (Lucy 003) or cassette (Lucy C-003).

Ferron
Shadows on a Dime 7.95
 On her latest album, this Vancouver songwriter, known for her lyrical mastery, brings us another testimony to her intelligence and very special artistry. The styles are diverse but the constant factor is the piercing portrayal of emotion, and on this album, the sparkling instrumentation adds yet another dimension. Produced with rock veteran Terry Garthwaite. Specify LP (Lucy 004) or cassette (Lucy C-004).

First Time 7.95
Subtitled "Sexual Fun on Cassette—for Lesbians," this tape contains six erotic yarns, including *Mauve and Fuchsia in P-town*—story-telling within a story—and *Funking Fantasy*. Definitely a unique production, some humorous, some fairly explicit. By lesbians, for lesbians. 60 minutes. Cassette only (Summe C-1).

Flying Lesbians 9.95
Wonderful rock & roll, rhythm & blues by a 7-woman German band—Flying Lesbians. The jacket is a stunning statement of Amazon strength. 3 of the 10 songs are in English. Many of you may not understand all the words in the others, but you get the idea like in *Wir Sind Die Homosexuellen Frauen*. Songs include *Battered Wife*, *I'm a Lesbian*, *How About You?* and *Shake It Off*. Imported from Germany. (FDD-V4)

The Freudian Slips 6.95
Slips On The Line (4-song EP)
A New Zealand-based women's band, strongly feminist and separatist in their views of men, whose sound is a mixture of funk bass, sparse drumming and choppy guitar, with vocal and keyboard riffs. Each song contains a strong vocal or rhythmic hook. Their concern for politics, particularly sexism, is forcefully expressed in *Kryptonite*. ("Super heroes are nearly always men, but Lois Lane's a hero, the power's in her pen.") If you want to give women's new wave a try, this is highly recommended. Import. Specify EP (Jayram 114) or cassette (Jayram C-114).

Gayle Marie 7.95
Night Rainbow
Produced by Mary Watkins, with a star-studded cast of musicians: Linda Tillery, Mojo, Gwen Avery, June Millington, Carolyn Brandy, Ylonda Nickell, etc. Original rock/pop songs on which Gayle Marie does vocals and piano. She played organ and piano on the Outsiders' single, *Time Won't Let Me*—an old favorite of this reviewer. Her own label. Specify LP (Gayleo 001) or cassette (Gayleo C-001).

Gayle Marie 7.95
Double Talk
A collection of songs—ballads, r&b, and torch songs—meander for "breaking through the Double Talk we find in our lives." A 1995 release. Specify LP (Gayleo 101) or cassette (Gayleo C-101).

Geraldine Doyle 8.95
Stand On Your Man
One of Australia's leading stand-up comics, Geraldine says, "A lot of the songs on the album take the micky out of macho men—but it's always done tongue-in-cheek. My mother will love it as she told me that men are like seagulls—it doesn't pay to look up to them." Her idea for title song came seconds after she was born when the doctor smacked her on the bottom and her little arms weren't long enough to hit the bouncer back! Also includes *Twice As Good*, *Good Girls Don't (But I Do)*, *Real Men Don't Eat Quiche*, and *(?) I'm In Love with a Dirty Old Man (?)*. Australian import. Specify LP (Lamkin 121) or cassette (Lamkin C-121).

Gerri Gribi 7.95
Change of Pace
Director of "Womanfolk," a Wisconsin show celebrating women's history and music. Gerri is also a performer with autoharp, dulcimer, guitar, and a voice of strength and control, specializing in mountain music, and traditional and contemporary music about women. This tape includes her original *Hills of Kentucky*, plus *Queen Sally*, *I Never Will Marry*, *Bachelor Hall*, *Si Kahn's Aragon Mill*, and *Peggy Seeger's Engineer Song*. Cassette only. (Gem Gribi C-1)



Gilda Radner 4.95
Live From New York
Ever in need of a little pick-me-up for the spirit? Buy this! With such musical guests as *I Love to Be Unhappy*, *Honey Touch Me With My Clones On*, and characterizations of Emily Litella, Roseanne Roseannadanna, and Lita Looper's piano recital of *The Way We Were*, if you can remain poker-faced, you probably deserve it. Cut-out. Specify LP (WB 3320) or cassette (WB C-3320).



Ginni Clemmens 8.95
Long-Time Friends
Out-of-print, limited quantity. One of the earliest self-produced women's music recordings. Includes *Lady O*. (Open Door 1)

Ginni Clemmens, Ed. 8.95
Gay & Straight Together
A diverse selection of songs mostly by women and a few men includes Ginni singing a gem of a song by Malvina Reynolds, *Love Somebody*. Kristin Lems singing her own *How Nice*, about heterosexual privilege. *Pinay Creek Woman* by Nancy Schimmel. Marie Mastrand's hysterical *Dirty Old Woman*. Judith Canella's *Lezzy Queer*. Miss Saltman's *Ladies Choir* singing Michelle Brody's *Old Woman*. Most were recorded live. (Folkways B580)

Ginni Clemmens 7.95
Wild Women Don't Get the Blues
A studio-produced LP of tunes by our long-time friend Ginni, plus Billie Holiday, Ma Rainey, Chubby Checker, etc. Musicians include Margie Adam (piano), Carolyn Brandy (congas), Linda Kantor (bass), Lon Noelle (piano/harp), Lynn Keller (bass). This is Ginni's first release of her own music in several years. Specify LP (Open Door 1004) or cassette (Open Door C-1004).

Ginni Clemmens 7.95
Lopin' Along Thru the Cosmos
Subtitled "Songs for the human potential in us all," this LP marks another of Ginni's stylistic/thematic changes, this time into a new-age, universalist mode. The instrumentation is beautiful, with Margie Adam on piano, Kay Gardner on flute, and Miss Saltman's Ladies Choir. Includes a traditional Peruvian mountain-climbing song, *Súbo*, plus *The Rose*, *I'm a Little Cookie*, *Testimony*. Specify LP (Flying Fish 320) or cassette (Flying Fish 90320).

Gretchen Cryer/Nancy Ford 4.95
You Know My Music
This 1977 release includes *Gingling Vine* (Wonder Woman), *Sweet Solitude*, *Last Day at the Job*. Cut-out. (RCA 2146)

Gretchen Cryer/Nancy Ford 9.95
I'm Getting My Act Together and Taking It On the Road
The original cast recording of a feminist musical which was a New York Shakespeare Festival production. Based on a book and lyrics by Gretchen Cryer, music by Nancy Ford. Includes *Strong Woman Number*, *Put It a Package and Sold*. Specify LP (Columbia SP 14885) or cassette (Columbia SP C-14885).



The Guest Stars 8.95
An exciting, inventive 6-woman jazz sextet from Great Britain who have individually done time in groups like Jam Today and Sisterhood of Spirit and collectively bring together such a range of influence and energy that their music can't help but be versatile. Sometimes with Latin and African rhythms, sometimes with wailing, improvisatory sax and guitar solos, other times with whimsical vocals, they project a friendliness and listener-involvement which demonstrates not only top talent but also a great attitude. U.K. import. Specify LP (Guest Stars 10) or cassette (Guest Stars C-10).

Haresuite 7.95
Circle of Friends
This 4-woman feminist band sports a professional sound and beautiful light harmonies somewhat reminiscent of Crosby, Stills, Nash and Young. They combine their vocal and instrumental talents to produce a blend of women-identified and political originals as well as non-sexist traditional ballads. Their instruments are electric and 11- and 12-string acoustic guitars, electric bass, banjo, harmonica, flute and synthesizer. Includes *Mother Earth*, *Save the Californians*, *Travelin' Jam*, *The Water is Wide*. And the world of women's music is still widening. Their own label. (24 Carat Music 101)

Heather Bishop 8.95
Grandmother's Song
A feminist singer-guitarist from western Canada, Heather has a strong bluesy voice and draws material from both Black blues artists and contemporary Canadian women. The title song gives the perspective of a pioneer woman growing old on the prairies. Heather is also a painter, and used a beautiful original of her grandmother for the jacket. Her own label. (Mother of Pearl 001)

Heather Bishop 8.95
Celebration
Heather's second LP features more classic blues songs (*Cry Me a River*, *Fever*, *Am I Blue*) as well as feminist compositions. *A Woman's Anger* is the strong statement of a woman typing prejudice and mockery in a machinery shop. Also includes *Old Jesus Have a Baby Sister?* (Mother of Pearl 002)



Heather Bishop 8.95
I Love Women
This LP is the embodiment of a successful transition in style, from a solid blues background to a more rock-oriented, funkier sound. Utilizing an incredible array of synthesizers, plus congas and saxophone, Heather produces strong moods and currents of emotion. Mostly original and clearly women-identified material. Includes title cut, *The Holocaust: Our Silence*. Recommended. (Mother of Pearl 004)

Holly Near
Hang in There 5.95
Holly's first album, made soon after her visit to Viet Nam during the war and inspired by the experience. Reflects her anti-war/anti-imperialist and beginning feminist consciousness and a concern for oppressed people worldwide. Contains one song performed by a choir of Viet Namese women. Includes *No More Genocide* and *Birthday Children*. Specify LP (Redwood 3800) or cassette (Redwood C-3800).

Holly Near
A Live Album 5.95
Captures the dynamic quality of performances by this high-caliber vocalist/lyricist. Contains many of the best-loved songs about women from a "hiking boot" mother to working-class women and a special friendship between a young woman and an Old-Time Woman. Holly has been called a cultural worker—she shares her political consciousness with us through her music. Also includes *It Could Have Been Me*, *Get Off Me Baby* and *Water Come Down*. Specify LP (Redwood 3700) or cassette (Redwood C3700).

Holly Near
You Can Know All I Am 5.95
Powerful—sometimes playful, sometimes painful—look at the conditions of many kinds of women: in prison, organizing in factories, initiating relationships. . . . More produced than her previous LP's but Holly's voice still sparkles through. Concert leader for the album is Marcy Dieterow who also does a beautiful violin solo on *You've Got Me Flying*. Includes a women's choir, Nicols and the stunning *Sister Woman-Sister*. Specify LP (Redwood 3600) or cassette (Redwood C3600).

Holly Near
Imagine My Surprise! 7.95
Holly's most woman-identified album. Contains some funky country-style music, inspiring political stories, beautiful musical and vocal arrangements by Meg Christian, and a lullaby which will knock your socks off. Includes *Imagine My Surprise*, *Fight Back!*, *Mountain Song/Kentucky Women*, *Nina*, *The Women in My Life*, *You Bet I Sing Love Songs*, and *Rock Me in Your Arms*. Specify LP (Redwood 401) or cassette (Redwood C401).

Holly Near
Fire in the Rain 7.95
She's done it again! Holly's incredible talent as a singer/songwriter is exemplified here in musical portraits of strength and diversity. Produced by June Millington (she also joins in with guitar, percussion and vocals), this LP has a tight arrangement and polished sound. Features such songs as *Golden Thread*, *Voices*, and a remake of *My Man's Got Trouble* called *I Got Trouble*. Title cut sparkles with harmonics. Specify LP (Redwood 402) or cassette (Redwood C402).

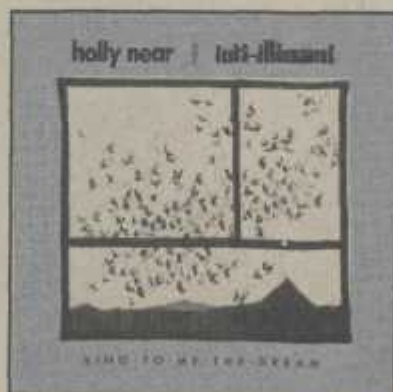
Holly Near
Speed of Light 7.95
Polished, punchy rock 'n' roll, with an infusion of funk and reggae. . . . Holly's musical odyssey continues! This LP has an upbeat, clean feeling, tight without a commercial, over-produced sound. Most unusual is *Unity*, on which she is accompanied by African Dreamland, a male reggae band from Nashville. Other musicians include Adrienne Tori on piano, Carrie Barton on bass, Ray Obiedo on guitar. Contains *Power*, an anti-nuke song; *Dancing Bird*; the bluesy *Back Off*. Specify LP (Redwood 400) or cassette (Redwood C400).

Holly Near
Journeys 7.95
A representative sampling from her first six albums, compiled because so many folks, new to her music, have asked for one. Each of the previous are so different, and it's hard to say which is the "best," so this is a good place to begin. Includes an updated version of *It Could Have Been Me*. Specify LP (Redwood 405) or cassette (Redwood C405).

Holly Near
Watch Out! 7.95
This dynamic singer-songwriter continues to "go the extra measure in her music." Here she collaborates with the West Virginia folk and traditional quartet Trapezoid, well known for their Appalachian instruments and styles, and so enters yet another musical genre, acoustic folk music. Instrumentation here includes hammered dulcimers (played by John McCutcheon), violin, cello, mandolin, and other newcomers to Holly's original topical songs plus a few. Lorraine Dilist and Freyde Epstein from Trapezoid likewise add a fresh dimension. Includes *Child* (about physical and sexual abuse of children), *She, The Meek Are Getting Plead*, and *Step II Out Nancy*. Specify LP (Redwood 406) or cassette (Redwood C-406).

Holly Near
Ain't Nowhere You Can Run (45 rpm) 2.95
Definitely the best version of this catchy anti-nuke tune. . . . in some ways one of the best of Holly's recordings. (Redwood)

Holly Near & Ronnie Gilbert
Lifeline 7.95
A majestic collaboration of generations and spirits. Ronnie was one of the Weavers in the '40s and '50s, a folk group which loudly voiced the progressive and humanistic concerns of the American people until the blacklist virtually silenced them, and which won the hearts and devotion of a huge following. Holly grew up admiring Ronnie's strong, proud singing and stance, and dedicated her second album ("A Live Album") to her. They got together for the filming of "What! That a Time," when Ronnie was learning some of Holly's songs for the Weavers' Carnegie reunion concert. Ronnie's awareness of women's issues and her consciousness of herself as a woman performer had grown because of Holly's music. They then began touring together, and this is a live recording from the Great American Music Hall in San Francisco. Styles encompass Broadway, folk, jazz, gospel. Includes the great song previously recorded by Kate Taylor, *Hannie Tubman*, plus *Gracias a la Vida*, *Goodnight Irene*, *Hay Una Mujer* (new arrangement/words). Singing *For Our Lives*. Specify LP (Redwood 404) or cassette (Redwood C404).



Holly Near with Inti-Illimani
Sing to Me the Dream 7.95
In spring of '84 Holly toured with an exiled 6-man Chilean ensemble, and this LP was recorded during those concerts. Inti's music is partly instrumental, South American folk music, and the vocals are part of what's known as New Song—a Latin American political/cultural movement. Specify LP (Redwood 407) or cassette (Redwood C407).

The Housewives' Cantata 7.95
Telling "how women feel, how they felt, how they think they should feel. . . . and how some men look at them," this is a feminist musical which has had 9 productions in 9 years. Music by Mira J. Spektor, satirical and pointed lyrics by June Segel. Includes *Dirty Dish Rag*, *Adultery Waltz*, *Song of the Bourgeois Hippie*, *What Is A Woman?* In spite of a reputation to the contrary, musicals actually have a heritage of being tools for social satire, criticism and commentary and this work is true to that tradition. (Original Cast 8133)

Hunter Davis
Girl's Best Friend 7.95
Features the hot local NC talents of Beverly Botsford on congas and percussion, Ruth Watts and Ami Pierce on supporting vocals, Lou Sawyer on sax, and many other women. Hunter has a husky, bluesy voice and sings mostly original material such as *Lady Blue*, *Mother*, and other songs of love and friendship. It's about time we had some of our local faves on LP. . . . We want more! (Hunter Davis MHD 002)



Ila Meyer
The Woman That I Am 7.95
An album of original feminist songs by this ex-factory worker, ex-housewife. Includes a love song to her sweetheart, Katherine, and *Only A Woman* (We Ain't Gonna Lay Down and Take It), which features some fine vocal harmonies and would make good material for a women's chorus. Co-engineered by Woody Simmons. (index 1)

Isis
Ain't No Backin' Up Now 4.95
Fantastic rock 'n' roll by this all-woman band. Original material includes Bobbi and Maria: "Bobbi was a woman, she knew she had a long way to go/Maria was her lady. They knew they had a love that could grow/Because together they'll make it, together they'll try/People say it's wrong in society's eyes, I'm a woman/You're my lady, you know we have a long way to go." Well done percussion and great horns, and you can play this at dance parties. Cut-out. (Buddah 5626)

Isis
Breaking Thru 4.95
Over 20 outstanding women musicians contribute to this wonderful, spirited, most recent Isis album. Features a very impressive horn section (including Lynx, who recorded a bit with Alex Dobkin, and Jean Fineberg and Ellen Seeling, whom you'll see mentioned in the *Ladyslipper* catalog. . . . and on the Michigan festival stage several times), the bass of Barbara Cobb, the leadership of Carol MacDonald. We love Lynx's tune *One Woman*. . . . in fact, we love everything on the album. Cut-out. (UA 905-G)

Izquierda Ensemble
Quiet Thunder 7.95
"You can't kill the spirit. She is like a mountain" has become the anthem of the women's peace movements in the US and abroad but few people know that the beautiful song it comes from, *Like a Mountain*, was written by Naomi Lindebear Morena and was recorded on this LP. Original songs reflecting feminist and third world consciousness by this innovative acoustic group. Exquisite vocal harmonies, with flute, piano, guitar and percussion, and a couple of nice instrumentals, also. Since making this record, the group has disbanded. . . . lucky for us that they "immortalized" their music first! (Jewel 7)

Jam Today (7" 33 1/2 rpm EP) 4.95
When the women from *Stroppy Cow* first contacted us, we told them we didn't carry imported 7" records because too few folks would be willing to buy them. . . . however, this is one of the most wonderful little pieces of vinyl we've ever listened to, and we're thoroughly addicted. Four feminist songs with great upbeat instrumentation, great vocals, great lyrics, and great production. The 5-woman band includes terrific sax, flute, and bass which round out the sound beautifully. If you don't like it, return it and we'll send you an LP, imported from England. (*Stroppy Cow* JT 1)

Jane Sapp
Take a Look at My People 7.95
Jane is a dynamic pianist and vocalist who has performed at several National Women's Music Festivals. This LP contains original, traditional, and topical material, relating to her own experience, black struggles, and struggles for social justice and human dignity—sung through gospel, blues, lullabies, and freedom songs. Two women from Birmingham do background vocals. (Flying Fish 255)

Janice Perry a.k.a. GAL
Have You Heard of This 7.95
Janice—a hysterically hilarious one-woman cabaret—performs comedy-rock-music-theater-satire in talking and singing. This mostly live LP includes her fabulous hit song *Lois Lane*, also *Love Questionnaire*, and a studio recording of her 5-part harmonizing on *Clair*. Due by early '85. Specify LP (Rude 1) or cassette (Rude C-1).

Jasmine 7.95
One of the finest releases of the decade, and we offer a money-back guarantee to anyone who orders this and is disappointed. Hot and sweet jazz vocals, originals and standards, with piano, sax and clarinet, exquisite harmonies and outstanding lyric-writing. This duo, comprised of Carol Schmidt and Michele Isam, embodies energy, versatility, and an almost understated refinement. Join us under their spell. (Sweater SJS J01)

Jasmine
Raise Yourself/Telephone Line (45 rpm) 2.95
Another outstanding release from these wonderful women! The vocal harmonies in *Raise Yourself* are almost too perfect to belong to two different women, but it's true. The lyrics are heart-warming and direct: "Raise yourself as you raise your family, Love yourself as you love your friends, Care for your country for it has to live on. Gotta make things better to keep on keepin' on. . . . Telephone Line is an upbeat jazzy, rock-flavored tune. 5 stars. (Sweater)

Jenovafa Knoop**Fly, Fly, Fly****7.95**

This Triangle Area musician has been making music here for longer than *LadySlipper* has been around and at last has put some of it onto magnetic tape. All original songs, accompanied by Emmy Reeves and Val Rosado. Includes calypso-style *It Is the Women*, *Don't Drop the Bomb* (on my Momma), and probably the best lyrically, *Underwater Heart*. ("[and you] Save it... for the doctor's couch... for the preacher's mouth... for the lonely night... for the angry light... Save it... for the alcohol... for the shopping mall... for the cruise boat... for the scapegoat... don't have to save it... for the junk food... for the bad mood... for the old age... for the lost page.") Cassette only. (Snapdragon C-101)

Jess Leary**One More Chance/Dixie (45 rpm)****2.95**

An exception to our general reluctance to carry 45's... we happened to catch a show by this woman in Boston and enjoyed it so much, we thought some of you might also like a glimpse of Jess' talent. Her vocal texture has the charisma of Bonnie Raitt's, and she can write (or co-write) a good country-rock tune. Jess and the electric guitarist here, Wendy Sobel, have a good-sized women's following in the Boston area. We hope to hear more from her! (Fury 1001)

Jo Chambers**Every Woman Will Be Free****8.95**

This is a 1979 British feminist album which has had almost no exposure in the States. All songs are original, relate to women's oppression and pain as well as strength and joy, and the liner notes are unusually candid and personal. She has a vocal quality often associated with British acappella ballads—solid, powerful, back—although there is guitar accompaniment here. Includes *Three Witches*, *Women of War*, *Oh Katherine*. Americans, get in touch with the world! (Firebrand 1020)

Joanna Cazden**Hatching****7.95**

Original folk-style songs about the struggles of many different women... her own spiritual path... & one about the B-1 Bomber. Back-up musicians include Betsy Rose on piano & fiddle; engineered by Karen Kane. *The Musician's Lady*, a great tale, was recorded live at the 1976 National Women's Music Festival. (Sister Sun 02)

Joanna Cazden**Live and Well****7.95**

It's been a while since Joanna's last release, so the title brings good news of her current status. Includes *The Left-handed Song* for *Human Rights*, recorded at the 1976 Northwest Women's Music Festival, *Malvina's Goodbye*, and *Call of the Universe*. Most songs are original. Cassette only. (Sister Sun C-03)

Joanna Cazden**Rebel Girl****7.95**

Continuing in her tradition of presenting a healthy array of feminist themes and social commentary, this cassette includes a love song to a woman, *Full Moon, Empty Sky*, *The Woman in Front of the Bus* about the Dublin Canyon actors, and a wonderful update of Malvina Reynolds' *Little Boxes* called *More Little Boxes* which is about plexiglass and computers and Pac-Man and condominiums ("There's a clear one and a clear one and a clear one and a clear one..."). Recorded live in concert, lyrics included. Cassette only. (Sister Sun C-04)

Judy Eron**I Can't Believe That Was Me****7.95**

"Looking back over relationships and incidents, Judy rethinks it all through song, giving us powerful new starts on boring old feelings." Feminist and humorous original songs by a woman we first heard at the 1977 National Women's Music Festival. Musicians include Beegies Adair on keyboards, who also played on Willie Tyson's latest LP. Terrific jacket, her own label. (Barco 107)

Sweet Clover Invites You**to Hear... Judy Fjell****7.95**

Judy, whose last name is pronounced like "yell" with an "f" in front of it (it's Norwegian for "mountain") makes original music with feminist, spiritual, and political messages along with good humor and mush. Her style is folksy, as she accompanies her singing on 12- and 6-string guitar. Nice western imagery. Includes *The Dinner Party* (Song for Judy Chicago), *Single Women*, *Song for Annie Dillard*, *We've Got News for You* (anti-conscription). Cassette only. (Honey Pie C-101)

The Generic Judy Fjell Tape**7.95**

Clever packaging, more feminist originals like E.R.A. Countdown plus tunes by other songwriters, such as the oldie *You're the Cream in My Coffee*, reworked a bit ("You're the soy in my soy sauce, you're the 'to' in my 'to'... You're the oats in my granola, you're my Birkenstock shoe..."). And *Ma Rainey's Hustlin' Blues*. Cassette only. (Honey Pie C-102)

Judy Gorman-Jacobs**Live at Folk-City, NYC****7.95**

Judy has pleasingly deep husky voice, and sings original and other material which expresses her social concerns: feminism, no-nukes, etc. Includes *Once a Boat Has Broken from the Shore*, sung as a feminist anthem, *Song for a Woman Friend*, and *Singing Green*, in which she explores some difficult feelings about her mother. (One Sky 1)

Judy Gorman-Jacobs**Right Behind You in the Left-Hand Lane****7.95**

From the original *On Heartsick and Tired of Calling Up People and Asking if They'd Like to Hire a Singer*, to Betsy Rose's *Comin' Into My Years*, a real fine sampling of the eclectic concerns and interests of this personable folk-singer... other titles are *South Africa*, *Chemical Worker*, *One-Hour Mama*, *Truck Driver Woman*. Back-up musicians include Julie Homi on keyboards, Ellen Uryevick on concert harp plus several other members of the Harp Band, Jean Fineberg, etc. Background vocals and co-produced by Cathy Rose Salt. And Judy's voice is as deep and striking as ever. We like this one. (One Sky 2)

**Judy Reagan****Old Friends****7.95**

A record chock-full of lesbian-feminist political content isn't so common these days among recent releases, but thankfully this DC-area veteran performer has seen to it that we need not go under-nourished in that department. One reviewer said, "Feel queasy when someone says 'dyke'? Think that butches and femmes have nothing to say to your lesbian feminist self? Then that's your problem. No one here gets erased in the name of outreach." Subject matter and styles are diverse, but it's primarily an acoustic sound with some electric accompaniment. Includes *Dyke is More*, *Softball*, and *Rose-Covered Radical*, probably the best number here ("I got a labrys on my Cadillac hood... Please forgive my straying from the track... But if the movement ever makes a dollar, I'll be back"). Judy's own label. (Wild Patience D101)

Judy Small**A Natural Selection****8.95**

Proof that international feminism lives, this singer-songwriter from Sydney paints a sophisticated portrait of the lives of Australian women from 1788 to present, through lovely music and wry humor. Backed by the Ratbaggs Chorus, she does a terrific parody of Australia's equivalent of the Moral Majority, the *Festival of Light*. Stand-out cut is a very beautiful, moving ballad called *Mary Parker's Lament*, about Judy's great-great-great-grandmother who was sent to Australia from England as a convict. (Australia began as a convict settlement because England could no longer send its convicts to America, most of whom were poor rather than criminal. Think of that next July 4th!) Also includes *To Be a Woman*, *Mothers*, *Daughters*, *Wives*, *For the Women Who Write*, *Backyard Abortion Waltz*, *Family Maiden Aunt*. Prescribed for broadening our often-too-narrow world consciousness. Australian import. Specify LP (Good Things 1) or cassette (Good Things C-1).

Judy Small**Mothers, Daughters and Wives****7.95**

The second release from this Australian feminist singer-songwriter contains stories of everyday life... includes title cut, which charmed on Australian radio. This is the domestic release of the same LP released in Australia under the title *Ladies and Gents*. Specify LP (Redwood 3100) or cassette (Redwood C-3100).

Julia Burroughs**Demons and Dreams****7.95**

A cassette of original songs, except for one by Debbie Fier (who plays piano on that cut). Julia has an exceptionally strong yet gentle voice, does a fine job of harmonizing with herself and playing guitar and piano. She writes intelligent lyrics on a variety of topics and here includes *Sister*, *Sister*, *Seabrook 78*, *Nazans*. Pleasurable and relaxing listening. Cassette only. (Julia Burroughs C-1)

June and Jean Millington**Ladies on the Stage****7.95**

A very danceable, well-liked, and hard-to-find LP by these sisters who pioneered in the early 'women in rock n' roll' days as members of Fanny. This LP has a produced sound that borders on disco with a slightly slower tempo. Back-up musicians include Vicki Fandle, Jackie Robbins and Cris Williamson. Specify LP (United Artists 821) or cassette (UA CA821-H).

June Millington**Heartsong****7.95**

An up-tempo, well-produced recording by this electric-guitarist-vocalist-songwriter-producer with a long history in rock (Fanny) and women's music. Features primarily June and Trent Fure with original songs and ballads including *Cocoriat Mentality*, *Your Own Way*, *Rosetta*, *When Wrong is Right*. Specify LP (Fabulous LP 929) or cassette (Fabulous LC 929).

June Millington**Running****7.95**

This second solo recording is as upbeat and delightful as you'd expect from a pioneer in women's rock. With the talents of her sister Jean (bass, vocals), Vicki Fandle (percussion, vocals), Sapphron Obols (sax), Mary Watkins (synthesizers) and Linda Tillery (vocals) among others, this LP really soars! Includes *Enchanted*, *All That You Need*, *Our World*, *Woman Who Sees the Signs*. Specify LP (Fabulous 101) or cassette (Fabulous C-101).

**Karen Beth****The Edge of the Horizon****7.95**

Karen's first woman-identified LP (and 4th altogether) contains her original "folk rock," seasoned with country and reggae, featuring a slew of great musicians such as Alex Dobkin on back-up vocals, River Lightmoon on drums and percussion, and Barbara Cobb on bass. Karen herself sings and plays electric and acoustic guitar, accordion, banjo, synthesizer and piano. This prolific songwriter includes her *Woman Together* and *Not My Own* which is about how the land we live on was stolen from Native Americans, how Jewish people have been driven from country to country, and how women in patriarchal society have been living in someone else's culture. Karen took the cover photo, and self-produced on her own label. Specify LP (Cattail 101) or cassette (Cattail C-101).

Karen Mackay**West Virginia Woman****7.95**

"I'm a West Virginia Woman, I'm an Appalachian dream... I'm the real mountain Mama, just exactly what I seem." Title song is original, others are traditional women's tunes. *When You and I Were Young*, *Maggie*, *Gertrude Annie*, a barby ballad called *Lady Gay*, some Carter family tunes. In accord with her strong traditional roots, Karen plays fiddle, banjo, guitar, dulcimer, autoharp. Specify LP (West Virginia Woman 101) or cassette (West Virginia Woman C-101).

Karen Mackay**Annie Oakley Rides Again!****7.95**

From deep roots within mountain music come songs derived from Karen's own life experiences and growth. Her compositions relate to personal freedom, life/death transitions, reincarnation, world peace, and alternative life styles. Grab onto your spirit and hold fast to the reins! Specify LP (West Virginia Woman 102) or cassette (West Virginia Woman C-102).

Kate Clinton
Making Light

7.95

Kate's a feminist humorist—that's funny. She lures and makes light: light enough to see our oppression as women, light enough to move through it and light enough to make women visible to each other. Recorded live (ideal does not repeat well), signed for the heterosexually impaired/homosexually challenged. Not for vegetarians—Kate eats sacred cows. Everyman is her straight man in *Penis Jokes/Stand-Up Comedy*. Every woman laughs when Kate personally shares her first tampon insertion story in *Feminine Protection*. Also women: *Coming Together*, and *She Who Laughs, Lasts*. (Whyscrack WHY 101)



Kate Clinton
Making Waves!

7.95

"*Making Waves* is great! Can I be in the video?"—Esther Williams, swimming legend. *Making Waves* is the official comedy record of the 1984 Olympic Swim Team. This outrageous piece of blue vinyl contains two complete sides of Kate's warm, irreverent feminist humor, recorded during performances. Learn why audiences from coast to coast always leave her shows with faces and stomachs aching from laughter. Be the first one on your block to rock the boat with Kate! Includes *Personal Sharing*, *Strengthening Up and Word Processor*. This underwater classic could easily go mainstream! (Whyscrack 102)

Katherine Kay
One Grand Concert

7.95

This vocalist-pianist has produced an album of original environmental, peace, feminist, and topical songs featuring several female musicians (bass, flute, harp) as well as men. Includes *Daily Rides* and *The Madras*, apparently a women's peace/activist group(?) headquartered in NY (address is on insert). Specify LP (Greenbriar 1) or cassette (Greenbriar C-1).

Kathy Fire

8.95

Songs of Fire: Songs of a Lesbian Anarchist
From this member of Mother Rage, a pleasing and fascinatingly different album. Original songs on topics like what to do when the FBI comes knocking on your door, improvisational rules and piano accompaniment by Mojo. It is simply produced, having been recorded in one hour of studio time. We get a kick out of seeing a title like this on an "established" label and hearing lyrics like "Get your rapist hands off my shoulder now! Damn your sweet smiling mask of care for me! Fuck your little boy games you christian! I've seen what you've done and I know who you are." (Folkways 8585)

Kathy Moore and Stephanie Ozer

7.95

Kathy and Stephanie perform jazz and classical-influenced vocal and piano music. Their upbeat, positive outlook and themes of self-discovery and self-awareness, coupled with their good audience rapport, have gained them a sizable women's following in their home state of Michigan, where they've been involved in political theater and music. This autumn 1984 cassette release contains several originals such as *I Feel Complete*, plus a couple of jazz tunes by others. *God Bless in Ohio: Open Your Eyes, You Can Fly*. They performed at the Michigan Festival in '83. Cassette only. (Fountain C-1)

Kay Gardner

See New Age Section for *Mooncircles, Emerging, Moods & Rituals* and her extraordinary new release, *A Rainbow Path*

Kay Weaver
One Fine Day

7.95

This vibrant and sophisticated LP marks the debut of Kay Weaver, a talented and sincere vocalist/songwriter. The production is polished and tight, with synthesizers, sax, percussion, guitars and some strings blending to create a contemporary pop sound. Joined by Carol MacDonald on *First Up*, she also collaborates with co-producer Jeff Wazenberg on many pieces. Songs include: *One Fine Day* (a tribute to Emily Dickinson), *Willa Cather* and *Emma Goldman*, *No Turning Back*, *Sleepin' Alone Again*. Specify LP (Circle CR 101) or cassette (Circle CS 101).

Kristin Lems
Oh Mama!

7.95

An album of primarily feminist songs by one of the founders of the National Women's Music Festival in Illinois. Includes her excellent social commentary *I Want? Surprised*, one environmentalist song, and her mother playing a Debussy piece. Specify LP (Carlostater K001) or cassette (Carlostater CK001).

Kristin Lems
In the Out Door

7.95

Almost all original songs by this high-energy feminist singer. More produced than her first LP...back-up musicians include Vicki Randle on congas. Kristin has been an important force in bridging issues and in stimulating feminist awareness in audiences focused on various progressive concerns. Includes *How Nice*, about heterosexual privilege, and *Days of the Theocracy*. Specify LP (Carlostater K002) or cassette (Carlostater CK002).

Kristin Lems
We Will Never Give Up!

7.95

From a woman who has poured so much heart, time, and energy into the passage of the E.R.A., a live album especially for those who have done the same. Recorded largely in DC on June 30, 1982, with Laurie Haug on bass, contains live versions of the great *Battle of the E.R.A.* and *My Mom's a Feminist*. Also includes *Failure is Impossible*, *The Witches Song*, and title song. A restoration of determination and energy for those lowered by hopelessness or burn-out, by giving us a perspective on how long the battles women have won (e.g. suffrage) were fought before victory was achieved. Specify LP (Carlostater K003) or cassette (Carlostater C-K003).

Kristin Lems
Ballad of the ERA/Farmer (45 rpm)

2.95

The wonderful ERA singalong on side one. Flipside contains a song about women who lose their farmland when their husbands die because of inheritance tax laws. (Carlostater 45-1)

Kristin Lems
My Mom's a Feminist/Ballad of the ERA (45 rpm)

2.95

Side A, a sentimental song of feminist moms featuring a kids chorus, took the 1981 National N.G.W. Convention by storm. Side B is one of the catchiest singalongs for rallies and demonstrations, simple spirit-lifting and historical value. Released as a special ERA fundraiser. (Carlostater 45-2)

Laura Wetzler
Touch and Go

7.95

Laura's vocal style is reminiscent of Laura Nyro's, but with more of a range and distinctive style. Her lyrics are strong, her guitar impressive, and her arrangements fresh. Songs include the powerful *Let It Go*, *Taste of You*, *The Moon*, *the Sun*, *the Stars* and *Taking it Back*. Cassette only. (LTF C101)

Lenore Trola & Cathy Grier

Don't Let the First Time Be the Last Time

7.95

An upbeat first LP of original songs featuring melodies that harbor in your brain, delivered with the fullness and clarity of Lenore's voice. Includes *Feminine Neurotic*, *I'm Leaving New York*, and title cut, a snappy tune that will get you moving. Hope to hear more from these women. Their own label. (Synergy 1201)

Lenore Trola & Cathy Grier
Gut Reaction

7.95

Nine original rock songs showcase the percussive style of Lenore's keyboards under the pulse of Cathy's instinctive guitar textures, and unique vocal arrangements capture their different vocal qualities. This is a polished production, energy is high, driving, at times explosive. They've got the stuff for commercial success, and one song, *Plastic Lady*, is mockingly feminist. Specify LP (Synergy 1202) or cassette (Synergy C-1202).

Lesbian Concentrate

7.95

A sort of "who's who of Olivia recording artists" sampler. Recorded in response to the Save Our Children campaign, lead by Anita Bryant. Recommended for libraries, women's studies courses, etc., whenever an overview approach is called for. (Olivia LP 915)

Lianna

7.95

The original soundtrack to the 1983 John Sayles film about a lesbian relationship, co-produced by Maggie Fien, music by Mason Daring. Includes *Women of the World*, sung by Jeanne Simon and Suzanne Boucher, and other vocals by Jeanne Simon, Jane Barnett, Raven Dessaline, Cheryl Wheeler. Styles are folk, pop, jazz. (Daring 1003)

Lifeline

We Have Seen the Future

7.95

Jeanne Mackey and Mary Trevor, with Kris Koth, are at long last reunited in this women's ensemble which also features a conga player and drummer. Jeanne and Mary have a solid history of singing to bridge issues, concerns, movements—women's, labor, and left—and they continue to portray women's work, lives and loves in their choice of material. Their folk style is hybridized with bits of country-rock, funk, jazz, swing. Includes *I to 5 and I'm Settled* ("No hubby, no house, no car, no kids/No regrets for what I didn't or what I did"). Jeanne and Mary alternate lead vocals and many of us heard Kris' proficient bass-playing on stage with Toshi Reagan at Seterfire 103. Cassette only. (Opportunity C-1)

Lilith

Boston Ride

7.95

Funky rock and dance music from this tight 7-woman Boston-based band. Includes some original cuts and popular favorites. Outstanding sax and lead vocals. (Galeria 001)

Lily Tomlin
On Stage

5.95

This record, recorded live at the Biltmore Theater in NYC during her Broadway show, is absolutely hysterical! A full side of her uncensored perceptive *Glenn—A Child of the 60's*, the *Shopping Bag Lady*,...a tale of her crush on her second-grade teacher, *Miss Sweeney*, and more. Limited quantity, list alternative. Specify LP (Arista 4142) or cassette (Arista C-4142).

Lily Tomlin

This is a Recording

5.95

What a treat! A whole LP of our snide friend Ernestine, the phone lady. She schemes her way into, among other things, a conversation with *The Mafia* and *the Pope*, running the phone company singlehandedly in *The Strike*, a fight with *The FBI* and a reconstruction of the gay history of the invention of the telephone in *Alexander Graham Bell*. Specify LP (Polydor 24-4055) or cassette (Polydor C-24-4055).

Linda Allen

Mama Wanted to be a Rainbow Dancer

7.95

An LP of gentle ballads and original folk-style tunes from this feminist singer-songwriter. Titles include *Balled of the Welfare Mother*, *Here's to the Women*, *Circle Me*, *Sisters*, *Jennifer's Lullaby*. With Linda Waterfall on guitar. Specify LP (Nexus 101) or cassette (Nexus C-101).

Linda Allen

October Roses

7.95

Linda's second record of original songs boasts a couple of lovely harmony vocals—by various folks on different cuts, including the Righteous Mothers on one (see their LP in this section)—*Marge Adam* on piano or title cut, *Laurel Bliss* on dobro (yay!) on one song. Production is clear and developed since first LP, instrumentation is interesting and professional. Several songs about women: *side*, *Ovenario*, *1952*, *I'm a Mother/I'm a Writer*, and *Sally's Quiche* (which contains the woe!). The most notable song in this collection, though, is one of the first specifically about father-daughter incest, *Spirit/Keeper*. Linda's vocal quality is reminiscent of Holly Near's. Specify LP (Nexus 103) or cassette (Nexus C-103).

Linda Arnold

Nine Months/Songs of Pregnancy & Birth

8.95

A most unusual album of original songs about the unplanned conception, embryonic growth, and joyous home birth of Linda's child. Delivery assisted by midwife Kate. Linda's flowing vocal and guitar styles are Jim Mitchell-ish. Her lines about her ongoing relationship with the baby's father, which she is happy with, will not apply to lots of women becoming mothers; that aside, this recording could be a meaningful gift for women who are anticipating or have recently experienced childbirth. Near the end, you hear the first cry, and Linda says, "Check and see if she's a girl or a boy... a little girl! Oh, I know it, I know it!" (Folkways 8270)



Linda Hirschhorn
Skies Ablaze 7.95
This lyrical, folk/classical LP has lots of women's and political material plus plenty of West Coast women's music talent. All but one original, including *Dance A Revolution*, about Emma Goldman, one about Karen Silkwood, one about the women of Belsen, a matrilachial island in the Micronesian chain, now threatened by US nukes... Overturning, about persistence, written after Linda's trip to Nicaragua. *Circle Chant*, featuring women's acappella harmonies, and a Yiddish song about women who were killed in a turn-of-the-century sweatshop fire. With Nancy Vogel on guitar, Carolyn Brandy on percussion, Linda's Zohar band on some cuts, and some classical arrangements with flute, viola, and violin. And end-of-'84 release... don't miss it! Specify LP (Oyster 1111) or cassette (Oyster C-1111).

Linda Tillery 7.95
A voice like Tui's could probably move a large geological formation from one side of the earth to the other, if she wanted it to. Her first solo album, following a substantial performing and recording career. Enjoy this album and see her in concert if you ever have the opportunity. (Olivia BLF 917)

Linda Tillery
(Title Unknown at Printing) 7.95
A brand-new LP which is in the works as we go to press. Should be out shortly. If it holds your order if not released yet. Don't miss the rich, soul-stirring, heart-warming music in this exceptional woman! (Linda Tillery 1)

Lynn Lavner
Ladies Don't Spit and Holler 8.95
The complete score of the off-off Broadway feminist musical by the same name. All music and lyrics by Lynn, vocals accompanied by her ragtime/showtime piano. Includes *Women is Beautiful*. (Lynn Lavner 1)

Maggie Savage and Jude Fogelquist
We Deny None of Our Changes 7.95
A full 60 minutes (as compared with the average LP length of 35 minutes) of feminist songs, in a basically mellow folk style. Maggie plays guitar, piano, sings three vocal tracks, and wrote the songs. Like *Great American Female Shuffle/Angrny Song #329* and *International Women's Year Anthem*. Jude plays bass and guitar. Maggie, the mother of three teenage kids, has undergone some changes of consciousness and lifestyle in the past few years, and thus the title. It would fit for many of us. Cassette only. (Out From Under C1)

Malvina Reynolds
Malvina 7.95
Includes her well-known commentary on socialization, *Little Boxes*. Also *Turn Around, There's a Bottom Below* and other original & selected folk songs. (Cassandra 2507)

Malvina Reynolds
Mama Lion 7.95
Like a precious gift for us, her cubs, this album was compiled after her death. Contains some of her funniest, most feminist, most pointed, most poignant & most endearing tunes. If you attended any of the women's music festivals she performed at, you heard several of them. Includes *The Judge Said, Mario's Duck, Power Plant Reggae, The Little Mouse, Back Alley Surgery, Carolina Cotton Mill Song* and *Bury Me in My Ovaries*. As pertinent & vital as Malvina was all her life. A few cuts feature Margie Adam on piano, Barbara Cobb on bass. (Cassandra 050)

Mama Quilla II (12" EP) 5.95
Not strictly punk or new wave, but much more political than your average rock 'n' roll... this 5-member (4 women, 1 man) Toronto band blends rock with Latin rhythms of calypso and reggae to punctuate subjects such as feminism, racism, alienation. Strong vocals and percussion. This 3-song EP contains *Mama Quilla* (a South American moon goddess), *KKK, Angry Young Woman*. Originally an all-woman band but one member moved. *Mama Quilla* I was a Toronto-based band whose founder died of cancer shortly after performing at the first Michigan festival. (Tupperware 1)

Marathon
Check It Out/Love is Blind (45 rpm) 2.95
Check It Out is a great original feminist new wave song (we need more of them!)—listen to the terrific bass riffs by Uissa LeGrand—from a Birmingham, Alabama 4-woman band which is beginning to appear at women's music festivals. We're sure to be hearing more from them—but get this preview in the meantime. (Marathon 45-1)

Marcia Taylor
Tinder 7.95
If you've heard Bright Morning Star, you've heard Marcia Taylor—she's the one with the great soulful voice. On this LP, Janet Hood (half of the legendary duo Jude and Sarapantia) plays piano and provides some background vocals and arrangements. Most songs are Marcia's originals: *See Legs*, a love song to the ocean, is one of the best, as is *One of the Best*, a love song to a woman to really rock out to, and *I Believe in You*, a gospel tune complete with background vocals by "Family," and the jazzy, scatty *Freedom Will Come*, on which Marcia's voice dances up and down a full range. The content is political, the mood is joyful and affirming and contagious. We recommend this one! Specify LP (Rainbow Snake 007) or cassette (Rainbow Snake C-007).

(Marcia Taylor, Cheryl Fox in:)
Bright Morning Star
Arisin' 7.95
A 2-woman, 4-man ensemble which makes music about struggling people: joyous work, growth and loss, beginnings and ends. *Charlie King* is one of the members also, whom some of you may be familiar with. All members share vocals: Marcia also plays electric bass, flute and guitar. Cheryl records, cabasa, guitar and dulcimer. They do a song called *No Nukes/Hangen Tree*, a smashing version of *Harriet Tubman/Follow the Drunken Gourd*, and a traditional Hebrew song, *Vine and Fig Tree*, on which the recording engineer Karen Kane contributes a flute track. (Rainbow Snake 004)

(Marcia Taylor, Cheryl Fox in:)
Bright Morning Star
Live in the US 7.95
This 1984 release includes a medley of *Make America Proud of You/Encourage Fear/Cannon Song/I Ain't Marching Anymore*, *Charlie Murphy's Gay Spirit*, and other political songs. (Rainbow Snake 005)

Margie Adam
Songwriter 7.95
Of the many moods reflected here, that of a childlike exuberance predominates. Outstanding vocal harmonies by Vicki Randle, Meg Christian & Cils Williamson. All original compositions, including *Best Friend (The Unicorn Song)*, *Would You Live in Tap Dance on the Moon?*, & 2 exquisite piano solos. Specify LP (Pleiades HB 2747) or cassette (Pleiades PC 2747).

Margie Adam
Naked Keys 7.95
Eleven original solo piano performances... soothing, drifting, whimsical. This is Margie in some ways at her best: her medium, her style. Her years at the piano, having this music flow through her, precede & underlie her singing & her song-writing ones. Specify LP (Pleiades HB 2748) or cassette (Pleiades PC 2748).

Margie Adam
We Shall Go Forth 7.95
All original vocal pieces, recorded live in San Francisco in May 1982. Includes songs which have been in concert favorites for years: *Tender Lady, I'm Not a Service Station, Baby Child, Come to Struggle, Who Among Us*, title song. Specify LP (Pleiades HB 2749) or cassette (Pleiades PC 2749).

Margie Adam
Here Is a Love Song 7.95
An elegant, beautifully-instrumented LP of beautiful swoons and fun songs, with an extra-hot group of musicians: Joan Fineberg and Ellen Seeling on horns, Vivian Strif on vibes, Barbara Cobb on bass, Barbara Borden, Susanne Vincenza, Carolyn Brandy, Diane Lindsay, and Michele Sell who used to play with Frank Sinatra on harp. Includes *You Take My Breath Away, Cool Around You, The Time I Spent With You*. Specify LP (Pleiades HB 2750) or cassette (Pleiades PC 2750).

Margie Adam, Honor Moore, Susan Griffin, Janet Marlow
Take Hands 8.95
Subtitled *Four Women Speaking and Singing for Survival*, this cassette features an unusual and dynamic collaboration of talent, produced by Margie. Includes Honor reciting from Spuyten Duyvil, an incredible poem about the experience of nuclear holocaust, set to music by Janet, a fine 10-string classical guitarist/composer. Also, Susan Griffin recites from her poems and speeches around the world, and Margie performs some of her music. Cassette only. (Waterhead C-166)

Maribeth Shriner
20+ 7.95
A 50-minute instrumental cassette featuring Maribeth, a very talented Minnesota lesbian, playing original 12-string and electric guitar... sort of *Fahry-Kotke*-esque style. Includes *Running with Ruby, Ten's Song, Holding You Holding Me*. Great music to take down the road to. For women only. Cassette only. (Radical Rose LM01)

Marsie Silvestro
Circling Free 7.95
This album reflects a wide spectrum of her personal journey through feminism, political consciousness, peace-making, and women's spirituality, and the interrelationships between these pursuits. She accompanies her original songs on 12-string, and there are other supporting instruments and vocals as well. Includes *Renew the Earth, Spinning*. Specify LP (Moonsong 333) or cassette (Moonsong C-333).

Mary Rose
Womansong 7.95
A self-produced LP of mostly original songs, plus a few by other women, by this Oregon feminist. Country style, with guitar, piano, vocal harmonies; all musicians are women. Includes *Real Gone Marie* and the beautiful, imagery-evoking *Oregon Rain*. (Mary Rose)

Mary Watkins
Something Moving 7.95
Well-deserving of the description "a musician's musician," Mary fuses jazz with classical, soul, rock, & latin music to create some stunning compositions for piano, ensembles & vocals. Includes *A Chording to the People*. One of our lasting favorites. (Olivia BLF 919)

Mary Watkins
Winds of Change 8.95
A live recording with a full jazz orchestra, including members of the women's big band, Maiden Voyage, orchestral string players throughout California. Elizabeth Men who conducts the San Francisco Women's Philharmonic, alto sax soloist Yvonne Nickel, Mary's own combo, and others. This culminates a year and a half of work which was partially financed by a grant from The National Endowment for the Arts. Mary composed and arranged all the pieces; most notable are *The Street Merchant* and *Woman Mission*. (Fido Arts 80303)



Malvina Reynolds 8.95
Only a few copies of this out-of-print classic left, so hurry! Includes *I Ain't Nice, D.O.T., No Hole in My Head*, and *Boxes*, written when a woman who was a member of the Berkeley City Planning Commission said to California Governor Ronald Reagan, "Let the blood of the people of Berkeley be on your hands," and he replied, "Fie, I'll get some Borax to wash it off." (Cassandra 5109)

Malvina Reynolds
Held Over 7.95
This courageous folk singer died March 1978. Her physical presence will certainly be missed. This album is an example of her acute awareness of the world around her. Her feminist consciousness is in evidence here too, especially in *We Don't Need the Men*. Includes *On the Rim of the World & World in Your Pocket* plus many more. (Cassandra 3688)



Mary Watkins
Comin' Home 7.95
This fall '84 release is an album of inspired music for solo piano, by one of the most talented composers and all-around musicians around. It's all original and mostly compositional, and includes *Green Dance, Mirrors, Virgin Birth*, and others which will be new to most folks. Specify LP (Starline 2001) or cassette (Starline C-2001).

**Maxine Feldman
Closet Sale**

7.95

Maxine is a deep-voiced singer with charisma & comedy, a lesbian song-writer of intensity & power, & one of the veterans of Women's Music. All original songs, some recorded live at a gay pride rally in Boston. Accompanying instrumentalists include Laura Wilensky (flute), Robin Flower (lead guitar), & other fine musicians on bass, piano & congas. (Galaxia 003)

**Meg Christian
I Know You Know**

7.95

Olivia's first album, by one of the originators of Women's Music: a veritable classic. The poignant & humorous lyrics, the folk & classical influences in Meg's singing, song-writing, guitar playing, convey so much warmth & continue to carry a wealth of meaning. Specify LP (Olivia LF 902) or cassette (Olivia LC 902).

**Meg Christian
Face the Music**

7.95

Meg again transmits a wealth of music & experience, in her personal, reflective, & unique manner, with the added musical talents of Sweet Honey in the Rock, Holly Near, & many others. Includes Pleasant & Agreeable's favorite, Nipper. Specify LP (Olivia LF 913) or cassette (Olivia LC 913).

**Meg Christian
Turning It Over**

7.95

Meg is back with her 1st release since 1977, with love ballads, lovely instrumentals, reflective & humorous tunes. Includes Southern Home & For Mama, by Linda Lewis who wrote Good-bye Joanna. As always, Meg infuses her music with her "personality." Yet there is also something new here... a sense of self-recognition which will hit home for many... perhaps another season in the cycle. Specify LP (Olivia LF 925) or cassette (Olivia LC 925).



**Meg Christian
From the Heart**

7.95

Songs of gentle honesty from one of the founding mothers of Women's Music whose recording career spans ten years. This album of beautiful music will warm and melt your spirit in a rare musical experience of shared intimacy, poignancy and laughter. Specify LP (Olivia LF 937) or cassette (Olivia LC 937).

**Meredith Tarney
Mrs. Beethoven's Ninth**

7.95

Her second LP of piano-accompanied vocals includes *Damn the Rooster* ("I would rather have a hen"), *Poverty Wears a Bra*, *Washers*, and *I Need a Wife*, all original. Specify LP (Razzberry 002) or cassette (Razzberry C-002).

**Min Sisters Stemme (My Sister's Voice)
International Kvindemusikfestival 78**

8.95

An exciting & musically diverse recording from the first international Women's Music festival, held in Copenhagen, in 1978. Most of the music is European (all but 2 songs with Meg Christian & Holly Near), some is jazzy/instrumental, some is feminist, it's all terrific. Includes *Riskin Samba* by Lilli of Denmark; *Lesbia by Fuh Sonico* of Italy; *Jeg Vi Kaide Og Sister* (I'll Call You Sister) by Danish band Sisterrock. An important documentary of an important event. Imported from Denmark. (Demco 45)



**Miss Piggy's Aerobique
Exercise Workout Album**

5.95

The first exercise LP on the market with a fold-out poster of Miss Piggy doing Calisthenics with her exercise equipment, 2 telephone receivers. Includes *Exercising Your Rights*, *Exercising Starsay Warmup* (with needle jumps), 3 great *Stretchercises* (*Double Dip*, *Jelly Rolls and Banana Split*), and *Sitting in Place*. Guaranteed not getting out of breath, no feeling like a wet noodle after you have finished... some of the movements are so simple you can actually perform them in your sleep. Set to an energizing musical background. Cut-out. Specify LP (WB 23717-1) or cassette (WB C-23717-1).

**The Moirs
State of Shock**

5.95

A must for serious collectors of Lesbianism—this LP contains *Who Needs a Man*, the most blatant song we've ever heard released on a major label. Somewhat tempered by the fact that these three sisters sound like Alvin and the Chipmunks. *Who Needs a Man* is a classic that deserves preservation. (Rocket 1-2956)

**MsDeMeanor
Convicted**

7.95

All original rock and jazz/rock fusion by a 4-woman tough-lookin' band: *Cruzi Lezi*, *Queer Song*, *Dykes Dancin'*, *Suffrage Song*, (*Let's Do Something*) Politically incorrect—with electric guitar, bass, flute and drums, nice vocal harmonies. (Kutikout 101)

**Nancy Day
Lavender**

8.95

An energetic, passionate pianist and prolific songwriter, Nancy presents 13 original songs with very creative structures. Includes a lovely instrumental, *Three in One*, *Only We Can Stop Us* which was composed for an original play performed at the Metropolitan Community Church, also *Wrong Part of Town*, *Lavender*. Nancy performed at the National Women's Music Festival and New England Women's Musical Retreat in 1984... we'll be hearing more from her, no doubt! Cassette only. (Nancy Day C-2)

**Nancy Tucker
A Little Stronger**

7.95

Two reasons not to miss this album are two beautiful original guitar instrumentals (11- and 12-string), especially *The Spanish Thing*. She is also pretty funny: a song like *I'm Not Too Short*, lyrics such as "Oh, icky pooh! I thought living with you/Would be like heavenly hash ice cream/But no, it turned out to be rocky road." All original songs. (Collie-Flower 1)

**Naomi Littlebear Morena
Something Comes Along**

8.95

This recent release features parts of Naomi's rock-opera *Survivors*, about violence against women, plus other originals, all in a more electric vein than her previous work with *Aguerda*. Cassette only. (Naomi Littlebear Morena C-1)

**New Harmony Sisterhood Band
"...and Ain't I A Woman?"**

7.95

A 5-woman feminist band with guitar, fiddle, mandolin, bass, & all of them on vocals. Their focus is political & cultural change. Includes *Sojourner Truth* & *Working Class Woman*. (Paradon 1038)

**New Haven & Chicago Women's Liberation
Rock Bands**

Mountain Moving Day

8.95

Recorded in 1972, this record of rock music is one of the first feminist albums. From New Haven there's *Abortion Song*, *Sister Witch*, *Prison Songs* & others. The Chicago side includes *Secretary*, *Ain't Gonna Marry* & *Mountain Moving Day*. (Flounder 4001)

Out of the Darkness

7.95

Subtitled *Songs for Survival*, this LP contains songs by 9 artists "written and sung in the cause of peace and environmental sanity." Contributors are Holly Near, Sweet Honey in the Rock, Cris Williamson, Kate Wolf, Charlie King, Pete Seeger, Jesse Colin Young, Dick Gaughan, and Don Lange. Includes a version of *Power* by Cris Williamson, not on any of her previous recordings, and lots of other great anti-nuke songs. (*Fire on the Mountain* 4001)

Ova

7.95

If you hunger for some knowledge of women's culture/women's movement beyond USA boundaries, this cassette will help satisfy. This London-based duo presents mostly original music with a strong lesbian-feminist stance. Jana and Rosemary sing good harmonies, play good rhythms with guitars, clarinet, flute, violin, are backed by bass, synthesizer and percussion. Their style encompasses jazz, blues, folk, rock. Includes *Woman Behind Bars*, *Lesbian Fighting Song*, *Woman at the Crossroads*. Cassette only. (Ova C-1)

Ova

Out of Bounds

8.95

Calm strength is the term that comes to mind when listening to this album. Jana and Rosemary (joined by the Amazon Voices) weave a musically colorful quilt of songs that celebrate and reflect our lives as a whole. Musically diverse, it is both moving and humorous, and highly recommended. (Stroppy Cow 666)



The Parachute Club

8.95

This one is hot!! And, one of our most highly recommended. With former members of "Mama Quilla II," this new 4-woman, 3-man band from Toronto brings a new level of sophistication to political music. The lyrics are compassionate and angry, uplifting and straightforward, with titles like, *Rise Up* (which made the Canadian Top 10), *Are You Hungry, Boys' Club*, *Free Up Yourself*. The music is a fantastically danceable mix of island rhythms and city synthesizers—this band boasts of 4 percussionists! Also includes the erotically charged *Hot in Pursuit* by Lorraine Segato—don't miss it! Specify LP (Current 2) or cassette (Current C-2).

**Peggy Seeger
Penelope Isn't Waiting Any More**

8.95

Peggy's solid, substantial voice is just right for these traditional & original women's songs... about solid women with their "feet on real ground." Includes *Housewife's Lament*, *Talking Want Ad*, *Nine Month Blues*, & *Song of Myself*. Excellent liner notes by Peggy. (Flounder 4011)

**Peggy Seeger
Different Therefore Equal**

8.95

Without a doubt Peggy's most ardently feminist LP. Almost every song is original, to the point, & covers issues from rape (*Reclaim the Night*... a stunning a cappella song with women's voices), to wife-battering (*Winnie & Sam*), to wages-for-housework, to marriage as "a legal contract/Yeah, that's what I said, is a legal contract. Two equals get married & hey presto! They're unequal!" In *Little Girl Child*, she advises her 6-year-old daughter to not be too nice or polite... to be loud & rough at times... to be independent & adventuresome... & to learn to fight for herself & the world. Includes her original *I'm Gonna Be An Engineer*. Simple accompaniments on guitar, banyo, mandolin. In the enclosed booklet, Peggy presents some of her ideas about women's oppression. (Folkways 8561)

**Peggy Seeger
From Where I Stand**

8.95

Topical songs from America and England, such as her *Please Mr. Reagan*, *Hazel Dickens' Black Lung*, *Ruthie Gordon's Voices from the Mountain*, *Deborah Silverstein's Draglines*. Accompanied by her family. As usual, a pleasure to hear her clear voice and mind. (Folkways 8563)



Pleasant & Agreeable Lifelion

As soon as they complete the paperwork for their own new label, Lion Fish, they will be recording their gr-easiest hits such as *Lion, Lion, Parts are Fine, Give Your Paws to Struggle, Lonna, A Rainbow Cat, Bread and Raisins: Food for Lazy Lions*, and, of course, *You Can't Hide Those Lion Eyes*. This LP will introduce Flanny on xylophone, and Marmizipen Cougar Watermelon-Cantelope on shakere. Karen Mane will engineer. Interested distributors, please write or phone.

Reel World String Band

This 5-woman band, with fiddle, banjo, mandolin, guitar and bass (plus vocals) got together at an International Women's Year Conference in Lexington, KY in 1977. Their material is spirited, mostly traditional plus a few tunes written by band members or contemporary musicians like Hazel Dickens and Ola Belle Reed. Includes *The Women Fiddler, Working Girl Blues*, and an original tribute to the woman who led a 1975 International Ladies' Garment Workers Union strike in KY. (Velco 518)

Reel World String Band Long Way to Harlan

The second release from this 5-woman string band includes *Factory Girls*, the original *What She Aims to Be* about a woman coal-miner, and *Koko Taylor's Honkey Tonkey*. (Velco 521)

Reel World String Band In Good Time

This 1984 release from one of our favorite women's string bands includes *Sarah Ogden Gunning's Come All Ye Coalminers* plus some originals and instrumentals. (Flying Fish 335)

The Righteous Mothers

Guess what song is on this album? Yes, it's true: *You've Lost That Lovin' Feelin'*, and it's a great version! This is a women's chorus of 5, which sounds bigger, and each plays an instrument too. They sing about subjects like women (*Common Woman, Take the Credit*), nuclear weapons (*Big Budget Blues*), and the quality of a rock garden aging (*Sabi*). Four of them are songwriters and most numbers are original. A unique LP, fun to listen to and obviously fun to have recorded. Especially recommended if you or folks you know sing in a women's chorus. (Nexus 102)



River Undercurrents

One of the more interesting recent releases on an "independent label," relative to the women's music network, and, thankfully, an all-woman production, *River* is an ensemble of 4 women who have been working together for 10 years, blending sounds of jazz, soft rock, folk, country western. They rotate lead vocals, are strong on harmonies; their instrumentation is diverse, supplied by band members and other women. In addition to guitar, drums, bass, they utilize dulcimer, sax, cello, viola, synthesizer, flute, etc. All songs are original. The LP ends with a beautiful dulcimer/guitar/cello instrumental. (Rising 112682)

Rita Falbel Hitchin' Rides

This album of women's peace/environmental, and international songs will be of special interest to Jewish women and, of course, to lots of others. It contains the Hebrew song *Cherevity Mashach*, written by an Israeli woman Naomi Shemer. It literally means, "The Struggle of the Messiah," but Naomi extrapolated from the Biblical concept and transposed it to the personal, to say that struggle is an important part of life. The rhythmic *Balah*, which Rita adapted and translated, in which the miracle of trees growing together in the desert symbolizes the coming together of all cultures and peoples. (Ruffled Feathers 1)

Rita MacNeill Born A Woman

Rita is a native of Cape Breton whose style was influenced by the Scottish ancestry of her home as well as all-night country radio stations. Original songs, feminist in content, intense in delivery. Includes title song, *War of Conditioning, Angry People in the Streets*. (Boot 7154)

Rita MacNeill Part of the Mystery

The second album from this unique singer-songwriter, produced in her home province of Nova Scotia, 4 acoustic guitars are among the back-up instruments. Includes *Superstitious Times*, about witches, and 1 acappella song (anyone who has heard her in performance knows her amazing ability). *I Have a Son and I Have a Daughter*. (Big Pond 1)

Robin Flower More Than Friends

The most versatile guitarist in Women's Music brings us creatively arranged traditional tunes, jazzy originals, spirited double fiddling, and her absolutely impeccable flat-picking. Just-right accompaniment by Nancy Vogt: superb sound quality. One of the finest releases around. (Spaniel)

Robin Flower Green Sneakers

Another spirited LP of traditional and original tunes like *Lemonade Jane*, featuring a host of female back-up musicians. Robin herself plays acoustic and electric guitars, mandolin, and fiddle. Also includes *Jean Ritchie's Black Waters*. Produced by Terry Garthwaite. (Flying Fish 273)

Robin Flower 1st Dibs

The most innovative release to date from a woman who is making a name for herself in the "flowering" New Acoustic Music genre, which is, though no one agrees completely, approximately a mixture of progressive bluegrass with jazz influences and bits of punk, rock and classical strains...and usually acoustic, but not always...and usually instrumental, but not always... Anyway, this recording has both instrumentals and vocals, song titles include *Woman of a Calm Heart, Terrorist, Retrogenex*. Specify LP (Flying Fish 326) or cassette (Flying Fish C-90326).

Robin Tyler

Always a Bridesmaid, Never a Groom 7.95
A comedy album by this sharp-witted humorist, leaving few controversial subjects untouched: racism, sexism, organized religion, etc. (Olivia RT)

Robin Tyler Just Kidding

Recorded live at the 1984 Southern Women's Music and Comedy Festival and scheduled for release in early 1985, this woman tackles with humor the most controversial issues of our day. Includes the true story of the birth of Baby Jesus. (RT 2)

Robyn Archer The Ladies' Choice

This Australian woman is a gas! Her original material is feminist, lesbian, comical and the kind of stuff for which public access radio stations lose their licenses—for example, from *The Menstruation Blues*: "I can't chuck, I can't even fuck/Honey this thing has put me out of luck/No one wants to mouth around that fishy old smell/Lordy I'm so lonely and I feel like hell/I had to spend my dope money on a bunch of lanny rags/I'm bout to tell you this thing is getting to be a drag." Other songs are *The Old Soft Screw* (she likes her dignity, her magnanimity) and 3 songs from *The Live Adventures of Superwoman*. Robyn's delivery (blues/rock/gospel/showtune) is sure and strong and funny, so we hope you will buy this album and her songbook (see "Songbooks" section) which has many more great songs. Import. Specify LP (Lanik 23/Plant Life 45) or cassette (Lanik C-23).

Robyn Archer The Wild Girl in the Heart

Contemporary poetry by ten Australian poets arranged and performed by Robyn. Includes Dorothy Hewitt's *Forsoaken Marmad* ("The wild girl in her heart/led to no man"), Vicki Velkies' *O Woman of the Moon*, Kate Jennings's *Moonshine* (who wrote: "I used to be fussed about love, and how awful men are. No I worry about making a living, writing whodunits, and being healthy."). Australian import. Specify LP (Lanik 27) or cassette (Lanik C-27).

The Roches (Maggie & Terre Roche) Seductive Reasoning

If you love music, you will love this record. If you love poetry, you will love this record. It has already done its time in music business jail and now it is (re-released)—thank God! —Suzy Roche, Midline (Columbia PC 33232)

The Roches Nurds

If you love to laugh, you will love this group and everything they record, including this LP. Contains *The Death of Suzy Roche, Factory Girl, This Feminine Position, My Sick Mind*. Cut-out. Cassette only. (Warner Brothers C-3475)

(Ronnie Gilbert, in:) The Weavers

Together Again 8.95

The 1980 reunion at Carnegie Hall, 25 years after their previous Carnegie Hall concert, documented in the amazing film "Wasn't That a Time"—by all means make a point of seeing it if you haven't already. In the movie *Ronnie and Holly* near duet on Holly's song, *Hay Una Mujer*, and both this and Holly's *Something About the Women* became part of the program and this recording. All in all, a vital piece of political and musical history—it was as if an entire movement culminated in this performance, and yet it simultaneously gave/gives the audience, in the midst of the love and joy of the evening, a view of the huge backdrop of which each era of music-for-social-change is a small part. Lee Hays, one of the 4 Weavers, died shortly after the reunion concert. Specify LP (Loom 1681) or cassette (Loom C-1681).

Rosy's Bar & Grill

"Don't try to order a pastrami sandwich from Rosy's Bar & Grill. We do our cooking with guitars, autoharp, string bass, flute, etc." And they serve up some tunes that are feminist and sexy and spirited—by the Carters, Jane Yoss, Rosalie Sorrels, Jean Ritchie, Dory Previn—about Amelia Earhart, Scuppernon Truth, mining, traveling, friendship. The three women comprise one of the Midwest's most popular women's folk groups. Includes *Did Jesus Have a Baby Sister?* (Biscuit City 1326)

Ruth Peiham Look to the People

This early '85 release is a collection of original energetic and sing-along songs, all affirmations of people's power to change and to create a world of healing and peace...as Ruth demonstrates with her own life and spirit. Some of you will remember Ruth's composition *The Activity Room* sung by Holly Near and Ronnie Gilbert? Ruth sings that here, and another one twice to perform. *I Cried*, about separation and divorce from a child's point of view. Includes *I Am a Woman*, which Ruth wrote for the Seneca Peace Encampment: "No one, nobody no powers that be/Can ever, ever, ever take [this gift/my song/my will/my life] away from me." Also *The Golden Years*, a love song about aging which she wrote for her parents, and a write-along song, *Turning of the World*, with Janet Hood on piano, Maggie Fuzzi on bass, cello and flute accompaniment, engineered by Karen Kane. Specify LP (Ruth Peiham 1) or cassette (Ruth Peiham C-1).

Sammi Whytecap Songs of Our Eyes

An LP of original folksy songs about loving herself and women, using images from the landscape and culture where she lives, Arizona. Includes *Wild Wonderful Women, Loving Peace, New Moon, When the Ponies Danced, Lustrine Journey* 1001)





Sandy Greenberg *Gliding*

A collection of original, feminist and traditional songs by this Canadian singer-songwriter-guitarist-folk performer. Sandy used to be a dancer, and her album imports feelings of movement as in the title song and *I Gotta Let It Flow*. Includes *She's L.A.* The Swallow with beautiful acappella harmonies. (Three Fat Cat)

Sapphic Journeys: *Sensuous Poetry for Lesbians*

The music is what makes this tape of lesbian erotic poetry by a variety of authors work. The intermittent accompaniment of violin, viola, harp and flute—refined, wonderful, exquisite—was composed and arranged (and strings played) by E. Marcy DiTerow, who has done string arrangements and performed on some women's music recordings including Cris Williamson's *The Changer and the Changed*. The music glides from gypsy-like passion to gentle reflection and savoring. The poetry, by Sappho, Doris Davenport, Carol Schmidt, and others, is read by Eloise Morier and Dimitra Stukas. An all-woman production. Cassette only. (Womansounds C-201)

Sharon Riddell *My Illustrious Career*

A well-produced album with a hot Nashville country style, from this Nashville feminist balladeer. Includes little cut, a pointed song about what women have to do to break into the country music biz, & *Shelter*, written for a woman's shelter. Her own label. (Affinity 1987)

Sheila & Jessie *New Music From the Hill*

With Sheila on guitar, washboard and vocals and Jessie on fiddle and vocals, this duo makes lots of good feminist-country music, with good country harmonies. All original material includes *Boozy Woman*, *Country Woman*, *Birth Control Blues*, *Resist Authority*, *Wiggle and Squirm*, *Libra Song*. If you like live in the country, you'll probably like this music. Cassette only. (Sheila & Jessie C-1)

Sidney Spinster *Dyke Pioneers*

"I draw my lines/I make my loyalties firm/I'm on the side of the wimmin/That is for sure!" A cassette of original lesbian songs which are lesbian-affirming, bold and clever: *Lesbian Ethics*, *Back to the Bars*, *Womanspirit Revolt*, *Black Rose*. Booklet enclosed. This is the first project of Sidney's lesbian cassette recording company, whose releases are for women only. Cassette only. (Radical Rose SL23)

Sirani Avedis *Tattoos*

One of the finest musical productions to emerge from the evolving phenomenon of Women's Music. Sirani's voice & style travel over a range of sounds, subjects, rhythms, moods & feelings—soulful, jazzy, bluesy. She collaborates here with a host of outstanding musicians: Jeanie Fineberg (flute & sax), Nydia Malta (congas & percussion)—both are from tias & Latin Fever—Barbara Cobb (bass) & more. The material was chosen to relate to a diverse population of women. Includes *Crazy Lady*, *A Witch's Cat*, & *Rainbow Woman*. Her own label. (Terrapin 008)

Siren Plays

Siren is a 4-woman theatre collective from England who have taken songs from 3 of their plays (*Mama's Gone A-Hunting*, *Curfew*, and *From the Divide*) and successfully incorporated them into a musical recording. The themes are political and precise, male military aggression, homophobia, porn, the suppression of female values, etc. The music is a blend of innovative rhythms and styles, utilizing staccato drums and synthesizers, languorous saxophones and guitars, with new wave-ish harmonies. Songs include: *2 Women*, *Leather Jackets*, *Pin-up, Boys' Club*, *Self-Defence*. Import. (Stroppy Cow ST003)

Siren in Queer Street

Due out in early fall '84, this tape will be original songs unconnected to any of Siren's shows. Themes will emphasize lesbian culture and consciousness—we can't wait to hear it! Look for their upcoming U.S. tour—these women are not to be missed! Import. Cassette only. (Siren C-1)

Software

These four women who play original rock music and are committed to bringing a new understanding to women musicians in the rock field have a motto: "Let a woman rock you." They showcased at the National Women's Music Festival in 1984. This full-length cassette includes *Badasses*—a woman with a black belt puts some male attackers out to lunch—fighting women always win. They have drums, lead and bass guitars, synthesizer, and youthful energy. Cassette only. (Software C-1)

Solid Ground

presents a cassette of solid politics, solid talent, and 14 solid songs. This 4-woman ensemble sings, in beautiful harmony about women's relationships to each other, children, co-workers, bosses, unions, landlords and social movements. Produced by old-timer Susan Aood—who also adds the bass line on the original *Healing Rhythms*—this is a bit like a diamond-in-the-rough. Their acappella *One More Dawn* is one of the loveliest-sounding yet chilling songs this reviewer has heard. There's the collectively-written, also acappella, *Susan B. Anthony* ("Oh Susan B., you fought for change you whole life through/Now they've made pocket change out of you"). This tape, with the spirit of the early women's movement, a prevailing class consciousness, and great songs and harmonies, is one we heartily recommend. Cassette only. (Solid Ground C-1)

Songs of the Suffragettes

Sixteen authentic songs of the suffrage movement. Simply produced with guitar and piano accompaniment. (Folkways 5281)

Squeeze Louise (with Flo Hollis)

Wire Hangers/Train of Thought (45 rpm) 2.95
Flo Hollis, member of Ladyslipper and a co-founder of Rock Against Bulshit, describes this music as "kick-ass rock-n-roll." Squeeze Louise, a woman's new wave band from DC, pours forth an energy unmatched by any women's R-n-R band we've heard. 5 stars. (Wax Lips 101)

Squeeze Louise (with Flo Hollis) *Don't Ask*

Hot late-'84 release of political rock music by a great DC all-dye band. Includes their new hit single *Am I No Man*, redone versions from their earlier 45, *Wire Hangers/Train of Thought*, also *Year of the Chicken*. *Mutha's Broke*, more. Featuring Flo Hollis (of Ladyslipper), Roban Griffin, Valerie Mullin, and Shelly Locanto. Specify LP (Wax Lips 69) or cassette (Wax Lips C-69).

Sue Fink

(Title Unknown at Printing) 7.95
Some of you know this at-times-wild-and-crazy-woman as the infamous co-writer of the women's cult fave, *Leaping Lesbians*. Scheduled for early '85, this collection of Sue's originals represents a broad range of influences from beautiful ballads and jazz to crisp pop songs and new wave. She has an incredible clear strong voice and plays synthesizer and piano on *Take Back the Night*, *Stay Awake*, *Don't You Worry*, and probably—dig this title—*Boys are Thugs*. Produced by the multi-talented Diane Linday, who also plays on the album, as do many of your favorites and ours. When we asked Sue for her label and stock number, she didn't know, but hoped it would be a wonderful label and stock number. Specify LP (? #?) or cassette (? C #?).

Susan Graetz

Somewhere Between 7.95
14 original, traditional and contemporary songs which display a great sense of humor, a gusto for living, and a love for women. Songs include *Peace Camp* (to the tune of *Downtown*), *I Don't Know Where I'm Going* (to the tune of *I Know Where I'm Going*), *Why Do You Bob Your Hair*, *Girls, More Pretty Girls Than One*, *I'm Not Too Fat*, *Healing Time*, and feature Cam Sawzin on cello and Kay Gardner on flute, among others. Susan's voice is big and wide, she sings it right out. Specify LP (On Our Way 001) or cassette (On Our Way C-001).

Sweet Honey in the Rock

Five Black women singing mostly acappella. Their name "symbolizes the range of colors worn by Black women; strength, consistency, warmth & gentleness." Intertwining harmonies accentuate their gospel sound. Songs range from gospel to love songs to those with a specific political message. Includes *Joan Little & Dream Variations*. (Flying Fish 022)

Sweet Honey in the Rock

B'lieve I'll Run On... See What the End's Gonna Be 7.95
Second album of acappella vocals, gospel-influenced, with emphasis on harmonies. Original songs about nuclear proliferation & Jimmy Carter, women who have loved other women as mothers, daughters, sisters, lovers, the experiences of Black women; a couple about specific strong Black women—Sojourner Truth & Fannie Lou Hamer. Comes with the most beautiful insert booklet we've seen. Specify LP (Redwood 3500) or cassette (Redwood C-3500).

Sweet Honey in the Rock

Good News 7.95
Recorded live in Washington, DC in 1981, includes *Breathin'*, probably their finest, most breath-taking piece on vinyl. As usual, a top-notch "circular sharing of historic wisdom, boundless energy and love." (Flying Fish 245)

Sweet Honey in the Rock

We All... Everyone of Us 7.95
These 5 black women need and use nothing more than their voices to create music more complete and moving than a full orchestra. On this 1983 release, which includes favorites *More Than a Paycheck* and *Battle for My Life*, powerful lyrics join intertwining harmonies which leave a message that haunts you long after the record stops spinning. Specify LP (Flying Fish 317) or cassette (Flying Fish C-90317).

Sylvia Kohan *Finally Real*

Sylvia has been in women's music for years—as far back as pre-LP *Be Be K Roche*—and this 1984 LP demonstrates that with women's talents (Mary Watkins as producer plus Phamnon, Mini Fox, Jan Martinelli, Bonnie Johnson) and songwriting skills (she does selections by Diane Lindsay, Mary Watkins, Sue Fink and Joelyn Gnopp, Gayle Marie, Jill Rose, Maria Elena Walsh, an Argentinean songwriter, and Joan Armatrading). It's one of the first releases on George Winston's label, who is recording the "unknown" artists who inspired him to make the music he is known for today. Sylvia's jazz-blues style will appeal to more folks than the California women she's been singing to for so long. As Diane Lindsay's song explores, you'll want to Open Up to the musicianship of this woman. Specify LP (Dancing Cat 3003) or cassette (Dancing Cat C-3003).

Sylvia Smith *Woman of the World*

A terrific find! This 1975 rockin' soul release includes *I Don't Need No Man* ("Thought about it a thousand times/Won't be easy, but I made up my mind/If I gotta work 7 days a week/Pay my own bills, buy my own food to eat/I don't need no man..."). *Woman of the World* ("I'm not looking for somebody to enslave me...I'm a living, breathing, educated, full-blooded, emancipated, woman of the world...I won't be treated like a simple girl..."). *Don't Mistreat My Babies*, *Original Midnight Mama*. Don't miss it! Cut-out. (ABC 876)

Teresa Trull

The Ways a Woman Can Be 7.95
Teresa's Southern roots in gospel, blues, & country come through strong & fine on the first release by this Durham native. (Olivia LP 910)

Teresa Trull

Let It Be Known 7.95
We're proud to list the fine record by our homegrown friend from Durham, NC. Representative of Teresa's new musical directions: contemporary r&b/funk/gospel influence. Teresa's vocal abilities and the talents of an incredible group of musicians, including Juli Horn on keyboards, Joy Jukes on bass, Jerne Jackson on guitar, Linda Tillery on drums, Sheila Escovedo on congas (she's one of the best in the biz), yield a collaboration of tasteful, sophisticated, dynamic, top-notch musicianship. Specify LP (Olivia LP 923) or cassette (Olivia LC 923).



Teresa Trull & Barbara Higbie *Unexpected*

The women of this dynamic duo show their stuff on this LP as they have been doing on tour around the country. An eclectic bunch of styles—country, gospel, ballads—some simple, some fairly produced. Barbara is a pianist extraordinaire—don't miss her LP on Windham Hill, *"Tidelines"* (see "Jazz" section). Includes our favorite Melissa Manchester duet, *Ruby and the Dancer*. Specify LP (Second Wave LP 22001) or cassette (Second Wave LC 22001).

Terry Garthwaite & Toni Brown *The Joy*

Toni & Terry were among the first women to form & lead a "commercially successful" rock'n'roll band, *The Joy of Cooking*. After the band broke up, both of them recorded solo albums & then collaborated on a couple. This, their most recent joint effort, is a snappy album with a rock-jazz-blues blend that'll make your body move. Most songs are original. Cut-out. Specify LP (Fantasy 9538) or cassette (Fantasy C-9538).

Terry Garthwaite

Terry 4.95
Terry's solo LP contains mostly original songs, & 2 by Toni Brown, including *Angel of Love*. Terry has an expressive, jazzy-bluesy voice, & sings & co-arranged vocals with Willow Way. Among the numerous back-up instrumentalists is Patricia Rushen on piano. Terry is the only "mainstream" musician to have participated in both the National & Michigan Women's Music Festivals—so far! Cut-out. (Arista 4055)

Terry Garthwaite
Hand in Glove

7.95

Top quality, recent recording by Terry with a lot of the material she currently does in performance. *Happiness*, *Ticket to Chicago*, *Moondance*, *You Don't Know*... mostly originals. The rhythm in her voice can send chills up your spine. Vicki Randle is one of the background vocalists. Specify LP (Fantasy 9594) or cassette (Fantasy C-1066).

(Terry Garthwaite, a.k.a. Ruby Green, in:)

Sparkling Ragtime & Hardbitten Blues

7.95

The jacket says "Vocals by Ruby Green," but this woman sure sounds like & looks like Terry Garthwaite to us! We're adding this to increase our T.G. discography for T.G. fans... this is the bluest stuff we've heard her do, accompanied only by 6- and 12-string delta-style blues & slide guitar. Includes *Washwoman Blues*. (Kicking Mule 107)

(Terry Garthwaite, a.k.a. Ruby Green, in:)

Ruby Green & Nick Katzman

Delta Blues Guitar

7.95

An earlier LP of delta-style blues, on which Terry Garthwaite first used her alias. This material is certainly different from the rock 'n' roll she was recording at the time. (Kicking Mule 111)

**Terry Garthwaite/Bobbie Louise Hawkins/
Rosalee Sorrels**

Live at the Great American Music Hall

7.95

A unique combination of performers: one jazzy bluesy singer, one story-teller, and one story-singer... with a sense of humor and an apparent enjoyment of their craft in common. (Flying Fish 238)

Therese Edell

From Women's Faces

7.95

From a musician with a most unusual, deep voice, a dolphin tattoo, & a charming, dynamic performance style... an album of fine & varied original songs about women friends & relatives plus 2 by Annie Dineen (who wrote *Face the Music*). Features the incredible, virtuoso violin of Betsy Lepelt who also does some back-up vocals—& ought to come out with an album of her own—Lulu Anderson on bass, & others. Therese's & her pals' own label. (Sea Friends 945001)

Topp Twins (12" EP)

Go Vinyl

6.95

New Zealand's answer to the Roches! These 2 sisters' genetic harmonies and driving acoustic guitar combine with their off-beat humor to produce a fun, full-sounding 6-song EP. The footlingly derisive Mr. Ronald Reagan includes a recording of an air attack on Saigon, and Good Sisters Come Back can only be described as "dyke-ability." Other songs include *Unlucky*, *New Waves* and *Dizzy With Love*. Also see the Web Women's Collective LP. Recommended: New Zealand import. (Dragon's Egg TT 001)

Tret Fure

Terminal Hold

7.95

Gradually becoming a familiar presence on the music scene, starting with a solo LP in the 70's (now out-of-print) and later known as a back-up musician and vocalist for June Millington, Tret Fure (pronounced "Fury") is now squarely in the spotlight where she belongs. Her lyrical and vocal abilities bring an inevitable yet positive comparison to Chris Williamson, who co-produces and sings harmony vocals here. The songs are mostly rock ballads, with a scrappy insistence towards what can only be termed "melodic new wave." Songs include *Angel Fire*, *Cold*, *Cold Heart*, *Annie Anstruth*. Specify LP (Second Wave LP 22003) or cassette (Second Wave LC 22003).



Trish Williams

Definitions

7.95

A real nice, very feminist and lesbian-identified cassette of original material by a singer-songwriter who has performed at the New England Women's Musical Retreat. Includes *Lesbian Woman*, *Working Woman*, *Rape*, *Revolution Part II*, *Lesbian Love*. Engineered by Marilyn Ries, recorded live. Cassette only. (Moving On Music C-1)

Vrouwenfestival 1979

9.95

Anthology including Ova, Witch is Witch, Alla Dobkin, Rose King, & others recorded live at a Women's Festival in Amsterdam. The recording & liner notes capture an invigorating freshness/energy/enthusiasm. A valuable & inspiring document of a Dutch women's music festival, of the women's movement in Europe, & of an international women's community. (Milkyway 979)

Web Women's Collective

Out of the Corners

10.95

New Zealand's first recording of women's music, and probably the world's first recording of collective music, on Web Records because women weave the world. It's all acoustic, and features some outstanding voices and ringing 12-string. This is a typically high-cost import, but it's worth it to hear the indescribable voice of Marina Tocker on *Songs to Mothers* and the acappella *Arharat*, evoking the moon, and to become acquainted with the commendable talents of the other ten women. For instance, there's Val Murphy's *Punk Passion* and Sari, and the Topp Twins' *Graffiti Raiders*. New Zealand import. (Web 001)

What We Did While Waiting for the Moon

7.95

Unlike in the world of literature, anthologies in women's music are rare, even though countless groups are plagued by insufficient capital to finance an entire LP. This concept may offer a solution: it's a disc shared by 4 Boston-area groups of performers: Mimi Jones, Sherry Pedone, Deb Huston, and Julie Woods. Strongest on the LP is Mimi Jones, an acoustic, 3-part harmony trio (2 are sisters) with very original material, catchy tunes, good rhythms, unusual vocal qualities, especially on *The Blue Whale and Eye of the Rainstorm*. Right up there is Deb Huston's low, sexy voice which she uses equally well on old-time-ish crooning songs (with the Bachelorettes) and on bluesy ones (*Blues for Peggy Lee*). All material here is original to the artists. Produced and engineered by Maxine Feldman and Karen Kane on their own label. Includes *Bag Lady*, *We Take Care of Our Own Kind*. (Rebecca 001)

Willie Tyson

Full Count

7.95

Willie's first album. Original pop and blues songs accompanied by her fine 12-string guitar and other back-up. Her lyrics are sometimes serious, sometimes satirical. Includes *Merciful Mary* & *Asian Horses* plus many more. Willie's own label. (Lima Bean 101)



Willie Tyson

Debutante

8.95

A woman's music classic, very out-of-print and in limited quantity, by one of the funniest and most wonderful spirits to have graced us with her presence for a few years. She left music to study engineering and we sure miss her. Order quickly. Last alternative. (Urana WWE-02)

Willie Tyson

7.95

Willie has dressed up her satirical-as-usual lyrics in some really hot, swinging musical styles & arrangements. With Susan Abod & Laverna Moore, producers & back-up vocalists, she has come up with a couple of, no less, "Gershwin discothings," like *You'd Look Swell in Nothing*... feminist rock tunes like *I Can't Believe They Let You Loose*... blues cuts like *Parimutuel Blues*... & country numbers like *Mommy, Will There Be Muzak in Heaven*. (Lima Bean 103)

Witch is Witch

9.95

Imported from West Germany, songs in German & English composed & performed by Monika Jaschke & Barbara Bauermeister, with translations. Strong lesbian-feminist perspective with thoughtful, pointed lyrics: "Today it's women's money that's of interest/there's a feminist version of everything/T-shirts, necklaces, rings & calendars/you make most money in publication/May our business flourish forever/Even if our collective is a bit battered/our enthusiasm is long gone." (Come Out)

A Woman Called Moses

(Original Soundtrack)

2.95

Soundtrack from a 1978 film about the life of Harriet Tubman, starring Cicely Tyson. Out-of-print. (MCA 3054)

Woody Simmons

Oregon Mountains

7.95

Like some fresh mountain air, this album has a spacious & rejuvenating quality. Mostly acoustic guitar & banjo with vocals, bluegrass/country flavored, original tunes. 2 outstanding banjo instrumentals. (Deep River 1901)

Woody Simmons

7.95

Much more upbeat than her previous LP, utilizing the outstanding talents of Julie Horn, Tuchi Bailey, Joy Jukes, Barbara Borden, Vicki Randle... & many of her own. *Too Good To Be a Turkey* & *Danceable*, & you'll not want it to end. *Sleepin' Out*, with an acoustic exuberance & lightness, is a fine tune which more closely resembles her previous work. *Trolley Car* is an exceptional guitar-banjo instrumental & demonstrates Woody's dexterity & competent musicianship. Specify LP (Deep River 1010) or cassette (Deep River C-1010).



Toshi Reagon

Toshi Reagon
Demonstrations

7.95

Not only a "strong voice in a new generation of Black women's music," a really fine voice, fine songwriting and stylistically distinctive musicianship from this woman of diverse and growing talents. Toshi plays electric lead and rhythm guitar, acoustic guitar, drums and bass, and does lead and background vocals. Co-producer with Toshi and a contributing percussionist and vocalist is Toshi's #1 mom, Bernice Reagon of *Sweet Honey in the Rock*. The folk and rock 'n' roll numbers here are equally strong. Cassette only. (T&R C-562)

Sitting On a Rainbow with Kay Gardner and Friends

by Maida Tilchen

Photos by Laurie Fuchs

What's it like at a recording session for a women's music album? This past April, I had the experience of observing the making of a very special, all-women's album: *A Rainbow Path*, by Kay Gardner. It is the first album being produced by the Ladyslippers themselves.

I first heard of *A Rainbow Path* at a workshop Kay gave at an outdoor music festival in New Hampshire in 1980. In a lovely pine grove, she demonstrated her theories on music, colors, and healing. The workshop had such a calming effect on my city-frazzled nerves that I've been looking forward to the record ever since. Kay has been raising money through similar workshops and concerts for many years, and finally, with the help of the Ladyslippers and many of their generous customers, Kay was in a Boston recording studio turning her dreams into realities.

Euphoria Sound Studio is near the beach, just a short subway ride from Boston Common. It's a modest place in a friendly working-class Jewish neighborhood. All the walls are covered with brightly colored squares of carpeting, which helps soundproof and gives the whole place a multi-colored effect that reminds me of the patchwork of colored blankets one sees at the Michigan festival. In the control room, every wall seems alive with dozens of blinking red and green lights. The console, a huge desk covered with switches, buttons, and yet more blinking lights, takes up most of the room. In front of the console is a cozy leather couch, facing a big picture window into the studio.

In the studio, a medium-sized, low-ceilinged room, is an array of microphones, music stands, chairs, a grand piano, and lots of instruments. There is also an unobtrusive altar that Kay has set up. On a colorful fabric are candles, a loving cup, flowers, some exotic looking bean pods, and a card saying "Congrats on the new arrival."

I came here prepared to be in a tense situation where every minute means money. I wanted to be as inconspicuous and "fly on the wall" invisible as possible. And, because of the nature of the record, I had assumed that Kay would have all the musicians meditating before they performed, with maybe incense burning and a solemn spiritual atmosphere.

Fortunately, none of my expectations or fears are at all realized. The atmosphere is always relaxed and friendly, and Kay tolerates a lot of chatting and schmoozing. As far as the spiritual nature of the album, the musicians play their parts from the score, but nothing more. As timpanist Becky Kite told me, "Kay did all that stuff when she was writing the music. We're just here to play our separate parts. I suppose that if it were a live performance with everyone playing together, she might ask for that. I must say, though, that when I learned that this music was to be used for meditation and healing I understood it better."

So the recording sessions are nothing like my preconceptions—in fact they are far more fun than any of my expectations or hopes. Being here is like being at a mini-music festival. We are women from all over the U.S. and Canada, and we are here for the music. There is a festival-like atmosphere in which it is easy to get to know someone I've never met before. The studio itself, soundproofed and without windows, is as remote and cut off from the world as the Michigan woods. It feels as if I'm on a space station of women, leisurely orbiting the universe, with no goal but to create the most beautiful music possible from Kay Gardner's dreams. The musicians' scores are our star maps.



Kay lays down a flute track.

The studio is a "16 track" one, a mysterious term that becomes clear to me as I watch the recording process. Although Kay's compositions sometimes have as many as 21 musicians performing on them at a time, there are never that many women in the studio together. Instead, a reel-to-reel tape recorder with tape 2" wide is used. Although it can't be seen, the tape has a 16-layer sandwich of tracks, each 1/4" wide. The engineer can put each instrument on its own track. This way the French horn can be recorded on Thursday morning, and the Libana choir on Sunday afternoon, but on the record it will sound as if they had been playing together. Kay and recording engineer Karen Kane will be able to vary the volume of each track relative to the others, to get just the right "mix" of sounds. Although it may sound very technological, it seems to me that what they are doing is using a very fancy tape recorder to allow them to make the most of each musician's work.



Tuesday afternoon:

On this first afternoon of recording, the piece *Souring* is being recorded. Vivian Stoll is on vibraphone ("vibes"), Sylvia Woods on a small wooden lap harp about the size of a cello, and Becky Kite is playing a small bell. Kay stands in front of Vivian and Sylvia, while Becky is off by herself, her bell suspended between two music stands on a little clothesline. Becky is farther away so that the sound of the bell doesn't "bleed" onto the other tracks. Sometimes separate rooms or booths are used to isolate players for the same reason.

The musicians look very intense about their work. Vivian looks down at her xylophone-like instrument, then momentarily looks up at Kay, an inquiring look on her face. Kay nods toward her and she begins a lovely run. The vibes make my head throb delightfully as if I am being swung around in the air and then suddenly released, as if by a gentle catapult.





As Kay conducts, her hands are purposeful and graceful as she waves them slowly through the air. Most people who pretend to conduct an "air orchestra" move their hands as if they are playing the instruments. Kay's hands are truly conducting; her movements lead the sounds around the room, and she brings the three musicians together.

During the playback, everyone gathers in the control room. The musicians seem more anxious than when they were playing. Two huge speakers hang high in the corners of the room, and we're staring at them like worshippers. Kay is sitting in the engineer's chair. "What's that clicking noise?" she asks, and everyone strains to hear it. Everyone troops into the studio to search. Finally Kay decides to move Becky off a hollow platform and hopes that will stop the noise.

It works, and recording continues. The music consists of seemingly random bell tones and spinetlinging vibe runs. Although it seems erratic, it has all been carefully scored. Looking at one musician's part, I see mostly blank space, with just a few notes on each page. But when it's all put together with parts that will be recorded later, the sound will be complete. I have to get used to hearing just one part of the whole at a time.

There's not a word in the control room as we listen to the playback. The music is unpredictable and intense. It pulls me into it like Kay's hands had pulled the musicians together. I'm not being pulled into the beat, but into the flow or mood. "Well, this is a take," says Kay. She sounds a bit unsure, but everyone breaks into smiles and relaxes. Within minutes, the group has dispersed, with everyone packing away instruments and equipment. Kay sits down at the piano and plays some soothing music. She's a wonderful pianist and this seems like a very private moment for her.

While the studio is not in use, I take the opportunity to get a close look at the timpani, or kettle drums. They're being kept in a backroom attached to the studio, so their sound doesn't bleed onto other tracks. The huge shiny bowls of pure copper, visible through the transparent drumheads, will produce many of the most dramatic sounds on the record. Percussionist Becky Kite explains to me that she not only plays these drums, but she and her partner Barbara Allen designed and built

them, including the hand-hammered copper bowls. These are the first known to have been built by women, as timpani-building is an esoteric skill well-protected by male craftsmen. Becky is thrilled that Kay's record is the first time these drums are being used in performance.



Abstract: Becky Kite reflected in timpani.

Wednesday afternoon:

When I return to the control room the next day, it feels like I never left, except that now an impromptu chorus of engineers and producers is singing *Put Your Head On My Shoulder* and dancing around the control room while the musicians tune up. Today Kay is recording the French horn, double bass, timpani, and cello for their parts in *Processional*. Kay is wearing a lavender and green "Greenpeace New England" baseball cap tucked under her headphones, and there's a butterfly sticker on her hand.

The music for today sounds very symphonic, with a dramatic bass and timpani foundation. In the control room, someone mentions that this is the "crotch" chakra piece. It feels more like feet to me," says someone else. "Well, we all march to a different chakra," says the first. Kay says, "Can you feel this 'down there'? I have a feeling snakes used to nest in wombs and just come out at certain times." Most everyone looks repelled by this image. "Snakes used to be our friends," insists Kay, but no one seems convinced, even when she does a little "snake dance" to the music.

During the playback, Kay holds her nostrils closed and sings the bassoon part that will be added to the piece later. But things aren't going well. There are a couple of wrong notes on the take, and the musicians are losing tone from too much rehearsing and recording. Kay calls for a break, while she and the production co-ordinators, Laurie Fuchs and Liz Snow of *Ladyslipper* and Susie Caynes, confer. They have to make a tough decision. Because the musicians are tired, another take is risky and might not be as good as the earlier ones. To add to this, they are running low on tape and will have to erase an earlier take if they want to do a new one. Should they erase an earlier take?

Which one? Feelings in the room are mixed. Ultimately, the decision is left to Kay, and she decides to try a new take. Perhaps to break the tension in the room, Kay brings in a pile of 1984 *Ladyslipper* catalogs and urges us all to read them. Pretty soon, everyone is laughing at the humorous horoscopes ("Virgos make good busdrivers") while Kay and the musicians are back recording. The final take goes so well that Kay says confidently, "I don't even want to hear it played back."

Now all of the musicians are done except Becky, who has to run through a series of takes in which she strikes a loud Chinese gong and then, just as the gong fades away, barely tinkles a tiny bell called a crotale. After many painstaking tries, Kay and Karen decide it's too hard to balance two such different sounds. They record the gong on one track, the crotale on another, and will put them together during the mix. It's a good thing it is the last take of the day, because everyone is getting punchy. Kay tips her hat brim up and collapses onto the couch. The women who are still hanging around get to talking about the spaceship-like isolation of the studio. "The world could go out and you'd never know it. You'd walk out of here into a void," says Kay.

Thursday morning:

Engineer Karen Kane told me yesterday that she's been worrying about this day for months, because it's her toughest set-up ever: ten musicians to be miked separately. Finally, with a lot of testing and moving people around the studio, she creates a row of little open booths for six of the players, and puts the horn and vibes into enclosed booths. There's a little window in one through which I can see Vivian, the vibraphone player. Becky and the timpani are in the back room, and the viola and cello are near the piano. Karen sighs with relief, "I think it's gonna work," she says. The set-up has taken two hours, but finally the *Fountain of Light* track is rehearsed and recorded.

With so many people around, Kay throws everyone out of the control room so she can listen to the playback with less distraction. Of course, we all troop out into the studio and stare at her through the glass. Karen drapes herself in old tape like tinsel on a Christmas tree and dances around.



Engineer Karen Kane draped in tape.

Debbie Fier, the production assistant, sits down at the piano, and just like so many people's fantasies of being able to just wing the music out, she plays gorgeous jazz improvisations that soon have everyone watching her and snapping their fingers. In this room where all the music has been so carefully planned this week, the spontaneity of jazz feels very different.

There's one last cello part to record today. Martha Siegel's eyebrows are furrowed as she watches Kay, her score, and her instrument. Afterwards she tells me, "It takes a lot of concentration to play. Recording anything is challenging—it has to be exactly right. But it feels relaxed here, I don't feel that every second is valuable. I've sometimes had six hours to do an entire record, and it's hard to feel you can do your best then. But you always try to be as good as possible in the time available."

As we talk, some of the musicians from the morning session are leaving. Martha is disappointed. "I guess I thought we'd all be here the whole time. We can't even have a party because musicians are coming and going every day. I was really happy to be working with these women. Everyone was very together."



Sunday morning:

I can't make it to the studio for two days, but when I return the tambura player's part is in progress. The tambura is a droning instrument somewhat similar in looks to the sitar. Its player, Anna Dembska, is more of a method actor than anyone else has been—she has the studio lighted only by an altar candle and a spotlight on her music. Sitting on the floor, she keeps playing even after the tape has stopped.

Out in the hallway, some of the women of the Libana choir are playing pinball and practicing dance steps. They are an all-women's choir that performs primarily Eastern European, Balkan, and Jewish music. Right now they are trying out a circle dance in the narrow space. "We'll put this on Kay's record holographically," says one enthusiastically.



Once in the studio, the women of Libana are seated in a circle with a microphone in the center. It looks like a meditation class, except that they are listening to the already recorded instrumentation through headphones and adding their droning chorus. They all pucker their lips to create the droning sound of the syllable *Au*. Kay says to them, "Make sure the shape of your mouth is an exaggerated *Au* because the next sound is *Ah*." As the piece proceeds, some of the women wave their arms over their heads very slowly, as if they are directing a stream of energy or sound. Occasionally a woman will touch her brow or her heart lightly. It all looks ritualistic, especially with the withdrawn facial expressions and motionless way they are holding their mouths to maintain the sound. Finally Kay stops them, saying, "Do you know you've been droning for sixteen minutes?" The subdued looks turn into immediate smiles. Some of the women stretch and "elephant walk" around the studio.

In the control room, Kay is delighted with the playback. "The thrilling part is that it sounds even better for real than it did in my head." One of the Libana women tells Kay she finds it beautiful, and Kay answers, "You fill it out, it's getting richer by the moment." "I can't wait to hear the album," says the Libana woman. Kay answers, "I'm just beginning to hear it today. It's all pulling together."

The other vocals on the album, described as "angel voices" or "angelic choir," will be sung by Mary McDonald. She's been patiently going over her part while Libana is recorded. Someone asks Mary what the background is of an "angel voice" singer. "Stratospheric," she replies, smiling sweetly.

Mary's part sounds like an opera singer's vocal exercises. She can hit all those high notes that we mere mortals can only squeak about. Her lovely voice creates a chord with the vibes, a sound so pleasant that everyone in the control room reacts to it. "She'll do that again two notes higher, making a chord with herself," says Kay. Mary looks anxious during the rests, but when her part comes up, she puts her hands on her hips and lets out a long, confident phrase. Kay says, "That's hard to do; it takes such long breaths." On this piece

Lynda Stephens, the assistant engineer, is working hard, bringing the accompanying tracks in and out as Kay requests them, somehow juggling all the sudden starts and stops needed.

Kay tells us that "Mary's voice will sound as if she's on a cloud, far away." But when her takes are done, Mary giggles a bit hysterically, letting go of all the control she's had to have. "I had visions of having to do it eighteen times. Heck, that was a piece of cake!" Mary is visibly pregnant, and she asks Kay if the recording will be available in two months, so she can listen to it while she gives birth.

During the playback, so many women are eating sandwiches that the control room smells like an Italian deli. Laurie says, "Maybe we should do a scratch and sniff album, with a different aroma for each piece." Kay muses, "My vision for this album was of a domed tent with an inflated floor. People would lie on the floor and lights would be projected on the tent. And there would be a different smell for each piece. It would be a totally sensual experience, but where's the money? Oh, these fantasies are just my Aquarian grandiosity."

Now the engineers are coiling the cables in the studio, and I realize that all the live music has been recorded and the show through the window is over. From now on the recording will be created in the studio using the machines. I'm feeling sad, and wonder if anyone else is. Everyone seems so busy. But soon Debbie Fier says to me, "That was it, eh? It all seems like one long drawn-out moment with a little bit of sleep in-between."



Angelic choir Mary McDonald bursts into a fit of giggles.

Monday afternoon:

For the last session this week, Kay and Karen are creating a "rough mix"—spending a few hours with the many reels of tape to put together a draft version which they can study before making the final tape. Karen says, "We may do two mixes, one with heavy timpani, one with light. Then we'll listen to it on home speakers and decide how we want it." Laurie says, "I'd have a different opinion every day. It's like colors; every day I like a different one best." Kay nods, "It is like painting. Playing in the studio is like putting paint on the palette, but doing the mix is like the act of painting."



Kay is sitting in the engineer's chair, a pen in her mouth, her Greenpeace hat jammed on her head, and her feet entwined in the chair legs. She's turning the dials, consulting both the score and a chart that shows what is on each track. Finally, the rough mix is finished and Kay sighs and leans back in her chair. "That's it, I can go home. I'll just put the car on automatic pilot, it knows the way back to Maine."

Friday (11 days later):

Almost two weeks have gone by. Kay spent a week at home listening to the rough mix. Since Tuesday, she, Karen and Laurie have been working on the final mix. When I come in, they're all giggling and Laurie says, "We all got stoned earlier." Kay says, "I better explain that! We were listening to the crown chakra piece and we all got 'stoned' on it."

They have to make a lot of decisions about how things will sound, and ask each other, "Is there too much reverb there? Do we want to place everyone in the stereo image? Do we want the drone in there? Should Libana be softer at that point?" As they listen to the music, Kay says, "She's coming in now," and the timpani booms. She knows every sound on the tape so well that it seems as if she can predict the future.

When they finish, Kay invites me to sit in her chair and listen to some of the finished tracks. I quickly get caught up in the music. My breathing slows, I calm down, and my shoulder, sore from a day of typing, relaxes. The sound of the harp flies across the room from speaker to speaker, and then hovers over my head. Soon everyone is dancing to the music.



Kay researching healing... in this case, miracle vitamin B6.



The week of recording feels so long ago now. Even these three who are left are on the edge of leaving this experience, emotionally and physically. I ask Kay what she's doing next. "I'm doing a tour of Anchorage, Juneau and Ketchikan, Alaska. I have to do something, I know I'll have post-partum depression."

Leaning back in the chair, listening to the music, running over my memories of seeing each part created, suddenly that all drops away and I hear only the whole piece of music. It has taken on a life of its own, an entity much more real now than the jigsaw puzzle of separate parts I saw assembled. It's a beautiful, lush piece of music by women, a vision and a dream from Kay Gardner's imagination now brought to life. This week will never really end, for it will go on in my memories and on the record: *A Rainbow Path*.

New Age

Alice Coltrane *Eternity*

5.95

Alice is a composer and conductor of meditation music, and an instrumentalist on harp, organ, electric piano and percussion. Includes *Morning Worship for Mother Kali* and *Los Caballos*, dedicated to all people who like horses. Cut-out. (Warner 2915)

Alice Coltrane *Transcendence*

4.95

An unusual meditation album with original compositions and traditional pieces which Alice arranged and adapted. She plays harp, tamboura, tambourines, wind chimes, organ and electric piano. Side one is all instrumental, primary strings; side two features a unique mixture of Hindu devotional chants and black gospel/African musical traditions. You'll hear instruments such as mridanga and karateas. This music is certainly the fruit of a creative spirit. Cut-out. Specify LP (WB 3077) or cassette (WB C-3077).

Alice Coltrane *Radha-Krsna Nama Sankirtana*

4.95

A variety of (Hindu?) "traditional" songs arranged by this talented musician, ranging from a harp/tamboura meditation instrumental, to an organ/drum eastern-jazz composition, to gospel-choral celebrations, such as a surprisingly musical and enjoyable rendition of *Hare Krishna*. Cut-out. (Warner Brothers 2996)

Anne McCaffrey/Joanne Forman *Dragonsongs*

8.95

Award-winning science-fiction writer Anne McCaffrey narrates from her best-selling novels *Dragonsong* and *Dragonsealer*, in a tapestry of music composed by Joanne Forman for soprano, flute, harp and guitar. The story takes place on the planet of Pern where young Menolly, told that young girls can't become musicians, can and does. Cassettes only. (Performing Arts Press C-1)

Beth York *Transformations*

7.95

Exquisite, restoring, delicious, perfect instrumental music composed by this Atlanta feminist and performed by Beth (on piano) and her group, The New Women's Chamber Ensemble (on oboe, sax, flute, synthesizer, bass, percussion). It could be termed classical-jazz fusion. If you've enjoyed Paul Winter Consort, Oregon, Tintomara, or Kay Gardner, you're sure to enjoy this. The sax is so sweet, the oboe so soaring in its beauty, it's enough to lift the spirit of any cynic. A music therapist by profession, Beth has performed her works at the National Women's Music Festival, the National Women's Jazz Festival, and at Atlanta's Fox Theater, with Judy Chicago's *Dinner Party*. Includes *Life, Time and Again*, and *Dolphina*, a dance piece. Very highly recommended. Through 1984, cassette only (Calliope C-1). In early 1985, specify cassette or LP (Calliope 1).



Beth York

Cindee Grace
Songs of the Goddess 7.95
 Feminist new age music in a variety of styles—folk with jazz, rock, and comedy—showcasing an orchestra of sounds: vocals, piano, synthesizer, guitar, bass, violin, flute, percussion and drums. Songs include *Apollodile*, *Space Child*, *The Great Mother*, *Perfect Love*, *Source*, *Message* is "But it's only 'God the Father.' I just can't relate. New Age to me! I want something mainstream not so patriarchal to embrace, doo-wah! So as I realize myself, I won't leave out half the human race." Lync sheet enclosed. Cassette only. (Soundmark C-1)

Constance Demby
Skies Above Skies 8.95
 Ethereal, mythical/mystical, celestial, and yes, beautiful music for meditation and sheer listening pleasure. This multi-talented woman composed, performed (on hammered dulcimer, cheng, tamboura, synthesizer, cello, piano, organ, and vocal tones), and produced this music on her own label. She apparently played on some LPs of hammered dulcimer music by Dorothy Carter, which we used to distribute (now out of print). An East-West spiritual theme (Tibetan chants, St. Francis of Assisi prayer, etc.) High quality tape (edited, remixed version of original). Cassette only. (Gandharva C-1)

Constance Demby
Sunborne 8.95
 Subtitled "Fire Series," part one of "The Elements" this "symphonic poem" includes the following movements: *The Dawning*, *Darkness of Space*, *Lit Thine Eyes*, *Sunborne*, *One with the Light*, and does feel like a journey. Instrumentation includes bowed gamelan, space bass, whale sail. Cassette only. (Gandharva C-2)

Constance Demby
Sacred Space Music, Vol. 1 8.95
 "Sparkling bursts of star showers... the magic of the Hammer Dulcimer," this is her response to requests for more music on that instrument, and in our opinion, her finest effort... in spite of the title, of the three words this is the most lyrical and least "spacey." The hammered dulcimer, which dates back 5000 years, has a truly timeless, eternal quality to it, especially in the hands of this musician. Also lovely here is Constance's piano and the viola of Toni Marcus. Contains *The Longing and Radiance*. Cassette only. (Gandharva C-3)

Dr. Deborah Rozman
Meditating with Children 8.95
 Teaches children to relax, concentrate energies, deal with feelings and stress, and gain self-mastery. Includes *SpaceShip Meditation* and *Balloon Meditation*. Addresses the often-overlooked reality that children's beings are as sensitive to and as affected by the pressure of twentieth century life as adults are. Often with fewer outlets to resolve the tension. Cassette only. (University of the Trees C-1)

Ferne Bork
How Can I Keep From Singing? 7.95
 She calls her collection "Original and International Songs For the Whole Person: for a Whole Planet." Her music isn't clearly of a category... her voice is so lovely—similar in quality to the best of country singers—that we've added this recording. The production is quite professional, resulting in an extremely enjoyable listening experience (and this reviewer can be hard to impress). Includes *Song for the Earth*, *Seeds of Peace*, a terrific cover of *Greases a la Vida* by Violeta Parra, 2 songs translated from Vietnamese, and title, a Quaker song from the 1860's when they were being persecuted for their stance against slavery. Cassette only. (Ferne Bork C-1)

Georgia Kelly
Seapeace 9.95
 Georgia is a harpist who composes & plays music for meditation (which is of course suitable for other subtle activities). She utilizes eastern and western idioms: ragas, Greek modes, etc. On this album, accompanied by electric violin, she musically creates a tidal ebb-&-flow soothingness. Her own label. Specify LP (Heru 101) or cassette (Heru C-101).

Georgia Kelly
Tarashanti 9.95
 The title means "starpeace" in Sanskrit. Georgia's harp is accompanied by flute. Again the basic is meditation/consciousness/harmony. She draws upon a raga form, Hindu & Moorish tones are used. Specify LP (Heru 102) or cassette (Heru C-102).

Georgia Kelly
Birds of Paradise 9.95
 This album of harp music is in the romantic/transcendental vein & explores atmospheric changes & cyclical growth in original compositions including *Rainbow Showers*, *Primavera*, & the title song. With flute accompaniment. Specify LP (Heru 103) or cassette (Heru C-103).



Georgia Kelly
The Sound of Spirit 9.95
 The title song makes up the entire first side of the LP—it's a compilation of hymns from the Rig Veda, sung in Sanskrit by the I Ganton Chorus—includes male soloists. Side 2 is entirely instrumental—*Morning Song* is an exquisite harp solo, while *Dayana* consists of harp, viola, and violin. Very soothing. Specify LP (Heru 104) or cassette (Heru C-104).

Georgia Kelly
Harp & Soul 8.95
 This 1983 release brings together Georgia's refined solo harp and Richard Hardy's flute, clarinet and sax—wonderful covers of *The Rose*, *Evergreen* plus two Kelly originals—*Chivanna* and *Duration*. Quite a lovely recording. Specify LP (Heru 107) or cassette (Heru C-107).

Hallie Iglehart/Georgia Kelly
Womanspirit 9.95
 A spoken meditation by Hallie, adapted from her book *Womanspirit*. A Guide to Women's Wisdom with exquisite harp accompaniment composed and performed by Georgia Kelly specifically for this tape. *Exploring Woman's Heritage* is a journey back through one's "mother line" to contact and explore a source of ancient female power and wisdom. Living in Harmony helps the listener integrate an understanding of natural cycles into her everyday life. The production represents a synthesis of feminism and spirituality, and recognizes woman as the creation maker. Cassette only. (W.I.S.E. [Women in Spiritual Education] C-1)

Heng-yin
Awakening: Ancient Wisdom for Modern Ears 8.95
 A real find, one of our most highly recommended, a rare treat, a gem, a riot! Original songs by an American Buddhist nun whose styles cover C & W, folk, soft gospel, even rock 'n' roll. Themes revolve around Buddhist consciousness of impermanence of life on Earth, without losing a sense of humor. All songs in English, with Chinese and Japanese translations included, and information on obtaining Vietnamese translations. (Wondrous Sound T)

Holly Graham
Earth Anthem 7.95
 Singing original songs of "earth appreciation music." Holly Graham gives voice to her humanist, feminist and humorous views. Her voice is strong and versatile, and her songwriting ability is commensurate with her experience in the music biz (17 years, including a 4-year stint with guitarist husband Davey Graham). Lovely Florida (land of flowers) is a high point of the album, as is *Alternate Energy Plan* or *Let's Poop Our Way to Peace and Prosperity*. Constance Demby contributes dulcimer on the traditional *The Pride of Gloucester*. Specify LP (Nuages 01) or cassette (Nuages C-01).

Holly Tannen
Invocation 7.95
 Strong British traditional-style singing and instrumentation. Holly, who performed at the Second National Women's Music Festival in 1975, taught Ruth Barrett how to play dulcimer. She disappeared from the U.S. for 5 years—she was in England, touring with Frankie Armstrong. Holly's intense singing and dulcimer playing in a traditional style celebrates the sacred, reintroduces a sense of connectedness with the Earth and all who live on Her. Spirit is the song of a woman condemned to die as a witch, as she casts a protective circle around her. She sings midwinter and harvest ceremonial songs too. One song features harmonies not heard since *Silly Sisters*. Specify LP (Kicking Mule 236) or cassette (Kicking Mule C-236).

Janet Marlow
Atmospheres 7.95
 An extremely lovely cassette of personally-produced original works for solo 10-string guitar, 2 guitars, 3 guitars and combination for guitar, Japanese koto, chimes, and echo-box. Some pieces are reminiscent stylistically of Ralph Towner (a virtuoso genius guitarist who used to play with Paul Winter Consort and Oregon), and several are colorful improvisatory pieces. Janet is a musician who rides the delicate balance between fire and grace, includes *The Four Directions* (North-East-South-West), *Almas Clock*, *Rain Language*. Cassette only. (Marlow on Ten C-2500)

Janet Marlow
Marlow on Ten 8.95
 A technically flawless and stylistically refreshing classical recording. Janet plays 10-string classical guitar (and on her original *For Sound Reasons*, a 13-string Japanese koto as well) utilizing traditional methods with innovative time changes and recording techniques: *Time Alone* is overdubbed, allowing her to play a duet with herself! The pure tones and brilliant arpeggios create an almost celestial effect—beautiful! (Marlow on Ten 2501)

Jeritree
House of Many Colours 7.95
 Unusual improvisational ritual songs/music by Jeritree (Jerriann Hinderley). Sung and played by her on the marimba with guitar, cello, drums, cymbals, piano joining in. She weaves intricate and poetic visions of her experiences, revealing past work as sculptor, mask-maker, innovator in women's theater, rituals and music. Rich with changing moods, colors and textures. (Sea Wave 17)

Joanna Brouk
Healing Music 7.95
 With this soothing music that transports you beyond space and time, Joanna demonstrates through her compositions how a single note can resonate to create a symphony. Her music is used in hospitals and healing facilities, and for birthing and post-natal care, massage, and meditation. Joanna has also had strong ties with the feminist community. Here, her piano and synthesizer are heard on one side, and flute improvisations by Maggi Payne fill the other. Cassette only. (Hummingbird C-101)

Joanna Brouk
The Space Between 7.95
 On this cassette, which includes *Chimes* and *Bells* and *Winter Chimes*, Joanna plays electric piano, synthesizer, and saron. As you might guess, the sound here is characterized by pure, ringing, reverberating, resonating qualities, and is absolutely lovely. Recommended. Cassette only. (Hummingbird C-102)



Joanna Brouk
Sounds of the Sea 7.95
 Incorporating whale sounds, a conch shell, reverberating flute improvisations, vocals and her own synthesizer, Joanna here remarkably evokes the deep, echo-full, playful yet melancholy expanse of the ocean—full of life and death cycles. Nina Ruy-makers's flute gives the painting its amazing fine detail. Joanna also functioned as recording engineer here, and is to be congratulated for a fine job in creating such a 3-D sound. This reviewer's favorite of Joanna's tapes. Cassette only. (Hummingbird C-103)

Joanna Brouk
Golden Swan 7.95
 Returning from her adventuresome exploration of sound to the simplicity of piano solos, this music ripples, sparkles, and dances like water under wind and sun... and elicits a calmness, fulfillment, joy of arrival. Cassette only. (Hummingbird C-104)

Joanna Brouk
Healing Music, Vol. 2 7.95
 Scheduled for release October '84, will probably include a production of *Lullaby Electra*—a piece which was commissioned by the Bay Area Women's Philharmonic and very enthusiastically received. Cassette only. (Hummingbird C-105)

Judith Brigham
Stress Survival Skills 7.95
The Chocolate Meditation? The Sensual Car? This is a light-hearted and practical approach to coping with stress which grew out of Judith's 15-year career as a mental health professional. This spoken guide utilizes delightful imagery to bring us to the source of healing ourselves. Also includes *The Rainbow Relaxer* and *The White Light Wish*. Cassette only. (Stress Survival Skills C-1)

Judy Munsen & Pam Richmond
Window of Peace 9.95
 "The difference between meditation and finding peace and meditating on world peace is like the difference between singing in the shower and performing at Carnegie Hall," so says their brochure. Meditation by Pam, music by Judy, who wrote the scores for the "Peanuts" series, and has turned her attention to the concept of music as healing. Cassette only. (Window of Peace C-1)

Julie Lyonn Lieberman
Empathic Connections 7.95
 This woman makes a very unusual and magic kind of music, with electric violin primarily and also voice—with assistance by (are you ready?) electronic zither, phased mini-box, and tuned bells. Side one, entitled in a Dance with Celestrana, sounds very much like its name—it's all improvised, and sparkles and dances from start to finish. And if you couldn't read what instruments were being used, you'd be hard-pressed to guess how such celestial sounds were being created. By the way, Julie also plays on Laura Nyro's 1984 LP *Mother's Spiritual*, and says of their work relationship: "Laura was my introduction to an association and work process that I always knew could exist, but was never able to find within the male side of the music industry. She met me as an equal, offering respect for my craft. I left the experience with...an eagerness to search out new affiliations within the music world." Cassette only. (Harmony C-1)

Julie Lyonn Lieberman
EMPATHIC CONNECTIONS

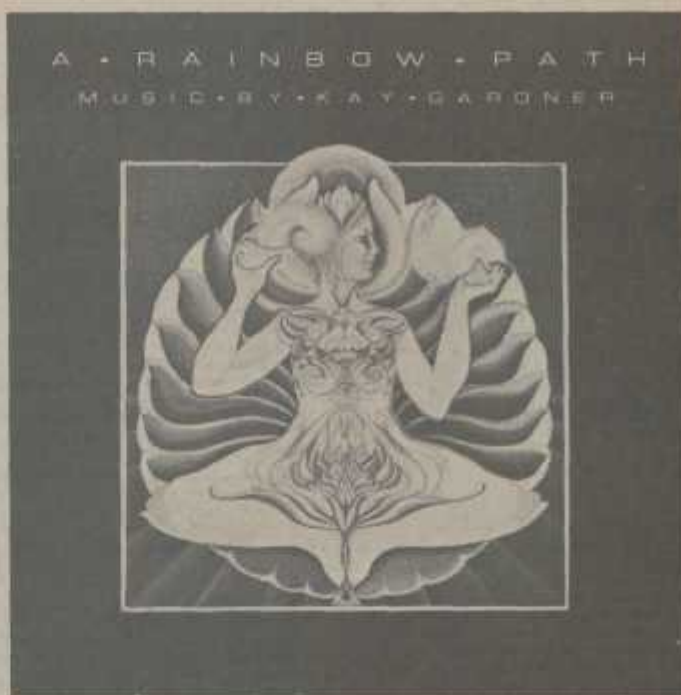


Julie Lyonn Lieberman
Arcturus 7.95
 Arcturus is a bright guiding star whose intense light and energy inspires higher consciousness and love. This tape synthesizes modern jazz with classical, folk, and Eastern motifs, on both original composed and improvised pieces, performed with intense beauty and energy. Among the accompanying instruments is oboe by Nancy Chusid, which makes a tremendous musical partner for Julie's electric violin and certainly a combination rarely heard. Julie has lots of credentials: premiered at Carnegie Recital Hall, founded the Musician's Body Workshop, recently produced the First Jazz String Summit in NYC, and numerous other activities. Cassette only. (Third Ear C-1501)

Kay Gardner
Mooncircles 7.95
 Beautiful album of flute compositions. Kay has played the flute for many years and this album reflects her mastery of compositional music. Much of it is an ancient and, according to the album cover, Sapphic mode, and perfect for meditation or love-making. Also includes three vocals. Classical guitar accompaniment by Meg Christian, piano by Althea Waites. Specify LP (Urana WVE 80) or cassette (Urana CWWE-80).

Kay Gardner
Emerging 7.95
 An exquisite instrumental masterpiece by Kay and a host of other classical musicians. Sounds range from Renaissance to contemporary to oceanic. Like *Mooncircles*, this music has an uncanny way of reaching way into one's depths and subtly producing a healing effect within body and spirit of the listener. Kay has demonstrated her ability as a composer of the highest caliber. Specify LP (Urana WVE 83) or cassette (Urana CWWE-83).

Kay Gardner
Moods & Rituals 7.95
 Subtitled "Meditations for Solo Flutes," intended for meditation and relaxation, this sequence of 4 compositions truly has the effect of evoking tranquility, a feeling of well-being and wide-open space. On one long piece entitled *Soul Flight*, she employs an echoplex, which almost sounds like a second flute and works perfectly. Other pieces, each using a scale from a different culture, are entitled *Saraswati* (for bamboo flute and bell), *Mountain Melody*, *The Temple of Ishtar*. This represents another stage in Kay's research into the use of music in healing. Specify LP (Even Keel 39-LP) or cassette (Even Keel 39-C).



A Rainbow Path: Music by Kay Gardner 7.95

Ladyslipper could not be more proud to present to you this phenomenal work which has been years in the making. This is evocative, beautiful acoustic instrumental music, perfect not only for relaxation and listening pleasure, but also for movement and dance, and most specifically for meditation, massage, and various disciplines of holistic healing. Kay has pioneered in the field of healing through music, arts and color, and this recording is the culmination of her research. It is scored for (get ready!) flute, recorder, harp, oboe, clarinet, bassoon, French and English horns, trombone, violin, viola, cello, doublebass, vibraphone, tambura, timpani, bells and small percussion, and subtle voices. Well, the result is nearly indescribable! We have never heard such full yet totally acoustic sounds on any other meditation or "new age" recording; this is one element of its uniqueness, and this is probably the only such recording with timpani! Kay draws from classical, Irish, Eastern, medieval, and avant-garde elements. Each of the 8 segments correlates to a color and a chakra (energy center)—instruments were chosen accordingly, and written meditations are provided. The musicians are too numerous to name entirely, but a few are Sylvia Woods on harp, Carol Rowe on viola, Martha Siegel on cello, Vivian Stoll on vibraphone, Kay on flute and recorder. Composition titles include *Castle in the Mist*, *See My Wings Shining*, *Dorian Hills*. LP includes bibliography and discography for further study. *A Rainbow Path* is truly a deluxe, many-dimensional experience. Specify LP (Ladyslipper LR 103) or cassette (Ladyslipper LRC 103).

A Rainbow Path: Art by Gina Halpern 9.95

A set of 8 exceptionally beautiful 12" x 12" posters of mandalas. Each corresponds to a color and a segment of Kay Gardner's genius musical composition, *A Rainbow Path*, and can be used in correlation with the recording for meditation and healing. Also perfect for framing. Created by Gina Halpern, this package will be available in spring of '85; we will hold your order and ship the earliest moment possible. (Healing Through Arts P-1)

Kim Robertson
Wind Shadows 7.95

Kim brings forth the mysterious and magical sound of the Celtic harp to its crystalline potential in her interpretation of traditional Irish and Scottish tunes, with simplicity and grace. Kim is classically trained on pedal harp but has made this more ancient instrument her life's work. In addition to some Carolan and other tunes from Ireland, this tape includes three original compositions which evoke stillness and calm. Cassette only. (GRO/Invisible C-1)

Kim Robertson
Water Spirit 7.95

In addition to original and Irish tunes this contains some classical and earlier ones. Pachelbel's Canon, Faure's Pavane (a haunting piece), a Bach minuet, and 12th and 13th century French and Italian compositions. Digitally mastered, real-time duplicated... in other words, for 7.95, Kim will sit inside your speakers and play her 19th century French single action harp. A supreme recording—very highly recommended. Cassette only. (Invisible C-118)

Lady Cybele
Witches and Halloween 7.95

A family tradition witch and psychic, Lady Cybele discusses ancient and modern customs, rites, and symbols associated with Halloween, and their use in the practice of Wicca. Also some explorations of other seasonal holidays. Cassette only. (Circle C-3)

Laurie Spiegel
The Expanding Universe 7.95

Electronic & computer music by one of the most imaginative & accomplished composers in the field. Some of her music is new age, "universal", some is whimsical & melodic, & it's all interesting. The jacket is a printout of a wonderful interview with herself. One song is titled *Old Wives*. The LP was produced, composed, performed, & recorded by Laurie. (Philo 9003)

Linda Cohen
Angel Alley 4.95

Such lovely instrumentals for classical & steel-string guitar, with haunting themes & lush, full-bodied, colorful arrangements. The style could be called "classical-fusion", it crosses over into jazz, blues, folk, Spanish, & even mellow rock at moments. Linda wrote all but one composition. This is the sort of music that is perfect for listening quietly to, or eating dinner to, or making love to. Cut-out. (Tomato 7010)

Liz Story
Solid Colors 8.95

Refined, melodic, textured piano solos which will simultaneously transport you and still you with bold and subtle passages up and down the keyboard. Jazz and classical influences, and bound to please fans of Keith Jarrett and George Winston (who said, "You'll forget about me once you've heard Liz"), and even more, her own. Whatever your musical tastes, don't miss this treat—it's more like a sumptuous feast. Recommended. Specify LP (Windham Hill 1023) or cassette (Windham Hill CTC-1023).

Liz Story
Solid Colors (Compact Disc) 19.95

Join the age of technology! We are offering this compact disc partially because we would like to know whether any of our customers have CD players, and because we ourselves are fascinated by the technological development which has produced these laser-read, digital audio discs. (Windham Hill CD-1023)

Liz Story
(Title Unknown at Printing) 8.95

Her second recording, in progress as we go to press. Specify LP (Windham Hill 1034) or cassette (Windham Hill CTC-1034).



Ma Satyama Pratiti
Streamwinner

7.95

Subtitled "Jazz Meditation Celebration," these haunting instrumental compositions by a Vancouver musician, which incorporates environmental sounds and string, woodwind, and synthesizer arrangements by Mary Watkins. Marcia's classical guitar and piano are complemented by viola, oboe, cello, flute, bell tree, congas, ducks, and other sounds. If you can't afford the time or expense of a lake-front cabin in the woods this year, put this on your turntable instead. (Happy Onion 002)

Marcia Meyer
Oregon Summer

7.95

A lovely, serene, dream-like recording of original instrumental compositions by a Vancouver musician, which incorporates environmental sounds and string, woodwind, and synthesizer arrangements by Mary Watkins. Marcia's classical guitar and piano are complemented by viola, oboe, cello, flute, bell tree, congas, ducks, and other sounds. If you can't afford the time or expense of a lake-front cabin in the woods this year, put this on your turntable instead. (Happy Onion 002)



Marie Riley
Acupressure & Visualization for Relaxation

7.95

A spoken self-help acupressure/visualization guide by the director of The Acupressure Center of Hawaii, with two 30-minute sessions. Can be used by an individual alone or by one person doing acupressure on another. Accompanying koto and autoharp music by Gabriel Lee and Bob Kinder. Cassette only. (Acupressure Center of Hawaii C-1)

Mimi Baczewska
Mimi

7.95

Whoever wrote "Her positive hopefulness is infectious and convincing," combined with her personal charm and memorable melodies, it takes hold of even the more cynical" was right! A woman who can sing "Love lights up a rainbow around me/A rainbow around you too" in such a catchy way is talented! These original songs are characterized by light, airy harmonies, good cheer, up-tempo rhythms, and themes of peace, co-operation, earth consciousness. All vocals, guitar, piano and flute by Mimi herself. Lyrics included. Recommended. Cassette only. (Baa chewska C-M101)

Molly Scott & Sumitra
Honor the Earth

7.95

Sumitra is a 3-woman, "new age" ensemble which utilizes voice, guitar, piano, dulcimer, flutes, recorders, cello and percussion. Their style draws upon folk, classical, original and improvised forms... their content relates to ecological and spiritual themes. Includes some Shaker songs. Specify LP (Fretless 142) or cassette (Fretless C-142).

Molly Scott
We Are All One Planet

8.95

Her much-awaited second release is a richly-voiced, vividly eclectic collection of original songs which reflect her artistry as composer and singer in the world of classical music, musical theater and popular folk songs. Title song has become an anthem in the peace movement, then there is *Song to the Seagull*, song from earth mother to bird mother. *Engle's Waltz* is a poem/song to a 90-year-old friend. *Season In Between* is about cycles of birth and death, and *Boy Child*, with David Darling of the Winter Consort on electric cello, is a searing meditation on children and war. Instrumentation is (ready?) voice, piano, guitar, cello, dulcimer, flute, clarinet, Irish harp, bass, sax, percussion, and chorus. Through fall '84, cassette only (Sumitra C-101). In early '85, specify cassette or LP (Sumitra 101).



Northwind
River Flight

7.95

Produced by Windham Hill recording artist George Winston, this album is melodic, dreamy, instrumental, multi-cultural jazz. Northwind is a 1-woman, 2-man ensemble, and clearly at the center is Doro Reeves, who creates magical moods with her piano. She wrote 2 of the compositions herself, and the rest are collective efforts. Loveless tunes are a piano solo, *From Georgia*, and *Winston's Cottage* (wonder who lives there?). *Rainbows*, and *Contemplation*. Other instruments are primarily sax and acoustic guitar. Title of the LP refers to rivers as well-springs of life, music and emotion, and is dedicated to the people of the rivers, to people of this earth, and to those who work towards bringing peace and nourishment, drawing people together. (Glen Canyon 1737)

Pauline Anna Strom
Trans-Millenia Consort

7.95

This album portrays gorgeous celestial electronic landscapes, woven together with environmental subtleties, created by synthesizers and treatments. Pauline, who is blind, gives us—through her music—a way to view new landscapes and to enter new moods of wholeness, tranquility and peace. This is truly one of the most unusual listings in our catalog. Includes *Cult of Isis*, *Emerald Pool*, *The Unveiling*. Highly recommended. Specify LP (Ether Ship 1) or cassette (Ether Ship C-1).

Pauline Anna Strom
Plot Zero

7.95

A second release by this incredible synthesist musician. Wonderful for driving to...relaxing with a tempo! Includes *Organized Confusion*, *Mushroom Trip*, *Freebasing* ("If you listen to this music with headphones, you don't need drugs"). Specify LP (Trans-Millenia Consort 2002) or cassette (Trans-Millenia Consort C-2002).

Pauline Anna Strom
Spectre

7.95

One side is very eerie, spooky, other side is light and easy. Includes *Tenement Stairwell*, *Special Spectre*, *Virgin Ice*, *Blood Celebrants*. (Trans-Millenia Consort 2003)

Rachel Carr
See and Be

8.95

A primer of yoga and creative movement for children with musical accompaniment. Enclosed is a visual guide poster for both teachers and small listeners. For good health and fun. Specify LP (Caedmon TC 1684) or cassette (CLDS 1684).

Radiance
A Song for the Earth

8.95

Radiance is an ensemble of 1 woman and 6 or 7 men...but Nancy Rumber's crystalline, plaintive performances on oboe and English horn are so captivating and function so much like lead vocals that we wanted to bring her musicianship and that of this whole group to your attention. Nancy and at least 3 of the other musicians—Jim Scott, David Darling, and Eugene Friesen—have been members of the Paul Winter Consort and long-time favorites of this reviewer... Nancy was the first female instrumentalist to participate in that excellent but long all-male musical institution. This recording is an orchestral tapestry which blends the fluid, vibrant rhythms of Africa, Brazil, the Caribbean and the Orient, with spirit and sound from many cultures. Some of the compositions here are simply the *crème de la crème*, and should be ranked with Pachelbel's Canon as music which uncannily articulates a melody already within everyone's essence... in particular the final section of *Song for the Dolphins and Dolphins Reprise*. Title song (one of two vocals by Jim Scott) and inner notes have an unfortunate (and ironic, given the context of consciousness) sexist usage of the word *man*—although, since the context is abuse of the earth and environment, it is probably accurate—but, we'll send them a copy of this review and urge change on next edition. Anyway, enjoy Nancy's supreme talents. Specify LP (Invincible 115) or cassette (Invincible C-115).

Radiance
Inverness

8.95

Again, a recording simultaneously timeless and contemporary, and Nancy Rumber's serene and impeccable tone, phrasing, articulation shines forth and radiates—on oboe, English horn, and double ocarina. The addition of vibes gives this recording a bit more of a jazz feel. Contains 3 Jim Scott vocals. Specify LP (Invincible 114) or cassette (Invincible C-114).

Radiance
Lake Unto the Clouds

8.95

This cassette documents improvisations by Nancy Rumber, Jim Scott, David Darling, and Jim Saporito... with such a whimsical feeling in parts that the musicians almost decided it wasn't commercial enough to release. But they did, and here it is. Cassette only. (Invincible C-113)

Roberta Kosse
Return of the Great Mother

7.95

Oratorio composed by Roberta Kosse with text by Jenny Mainquist. It is an impressionistic interpretation of stories from women's history through mythology of the Celtic, Egyptian, Greek and early Christian eras. The first movement chronicles women's reality today. (Ars Pro Fertina 77)

Ruth Barrett & Cynthia Smith
Aeolus

7.95

A superbly executed album of woman-oriented ballads, with traditional melodies, vocal harmonies, dulcimers, and other traditional instruments. Naturally many lyrics and verses were re-written. Themes include goddesses, magic ritual, witchery. Includes *The Mermaid*, *Lullaby for Amanda*, *Every Woman Born*, written for an L.A. "Take Back the Night" march and for Z Budapest's 40th birthday. A perfect convergence of consciousness and tradition... five stars. Specify LP (Kicking Mule 237) or cassette (Kicking Mule C-237).

Ruth Barrett & Cynthia Smith
Music of the Rolling World

7.95

A recording of beautiful spring and midsummer seasonal celebration and magical songs, with dulcimer, harp, psaltery, cello, etc., recalling a time when "women, with their knowledge of plants and herbs, birth and death, were the healers of their communities." Some depict strong women and working women (*Sovay! The Fertile Highwayman*, *The Weaver and the Factory Maid*), some are dances, some legends (*Fairies Love Song*, *Unicorns*), and to some they added their own verses. Specify LP (Kicking Mule 238) or cassette (Kicking Mule C-238).



**Ruth Huber
Color Wheel**

8.95

Simply beautiful piano solos, which you'll love if you have an affinity for Wedham Hill or Keith Jarrett recordings. Also half of the 'Full and Full Ensemble.' Ruth—now 35—has been playing piano since age 7 and writing for 7 years. She was inspired to compose these particular pieces by meditating on the mandala pictured on the cassette cover. Each corresponds to a color: Emerald City, Astrobrilliant Lunar Blue, Solar Yellow (Canticle of the Sun), Scarlet Pleasure, and each is associated with a different woman friend of Ruth's. The blue piece was written as an opening for a women's spiritual retreat; they were all created to be healing. Cassette only. (Dancing Shoes C-1)



**Selena Fox
Magical Journeys**

7.95

Includes two guided spoken meditations: *The Five Elements* (Attunement to Earth, Air, Fire, Water and Spirit) and *The Magic Cauldron* (A Vision Quest into Past, Present, and Future). Selena is a shamaness, psychologist, and founder of Circle, an international goddess resource center (Wicca, Paganism, Magic, etc.) in Madison, which publishes a quarterly newspaper. Cassette only. (Circle C-1)

**Selena Fox & Jim Alan
Circle Magick Music**

7.95

13 songs and chants from the Circle songbook, including *Witches Song*, *The Magician*, *Pentagram Chant*, and *Talkin' Wicca Blues*. Cassette only. (Circle C-4)

**Selena Fox, Jim Alan, & Friends
Songs of Pagan Folk**

7.95

Thirteen songs and chants including *the Invocation*, *Healer Song*, *Circle Round*, and other songs about Neo-Paganism, Wicca, Goddess Cultures, Feminist Spirituality, etc. Cassette only. (Circle C-5)

**Starhawk
Rebirth of the Goddess**

7.95

A talk on witchcraft, feminism, and social change, presented in 1981 at the University of Wisconsin in Madison by the author of *The Spiral Dance*. She does a good job of explaining the subject in a manner comprehensible and non-alienating to sceptics like this reviewer, in that the importance of feminism as a global movement is never dismissed. Cassette only. (Circle C-2)

**Susan Osborn
Signature**

8.95

Some of you may have heard this incredible vocalist perform with the Paul Winter Consort...amazing, isn't she? This isn't her first LP but it's the first that has her signature on it, in her estimation, and it's hers all out. Includes *Rolling Back the Stone*, *I Always Be a Lover*, *Winter's Dream*, and *John Lennon's Imagine*. Her themes are affirmation, joyousness, spirit. Specify LP (Lifeline 100-1LR) or cassette (Lifeline C-100-1LR).

**Sylvan Grey
Ice Flowers Melting**

8.95

The simplicity of this music is precarious, crystal-like, resonant. On the kantele, the Finnish folk harp, Sylvan performs her original works, composed to give full play to the unique possibilities of this exquisite instrument. Elements of Western and Eastern classical tradition are brought together in fluid individual music that is as high mountain air, meditative and relaxing to hear—from the label's blurb sheet, we couldn't have said it better. Includes *Chimes for Snow Melting*, *Finnish Church Bells*, *Empty Moon*. Cassette only. (Fortuna 003)

**Victoria Ganger
Neandir, Lady of the Flame**

9.95

Fascinating because Victoria is a member of an organization of women and men called The Society for Creative Anachronism, which is essentially a medieval study group; the members take medieval names, celebrate holidays, etc. This cassette contains beautiful original Pagan folk songs about unicorns, Goddesses, the realm of Faerie, and celebration. Includes *S.C.A. Song* (Society for Creative Anachronism), *Shield Maiden*, and *Lady of Shadows*. "And then by the hand shall I take you/To places where no man may reach/With magic, and words, shall I hold you/And with you to learn, I shall teach." Victoria plays quite a respectable accompanying guitar. Certainly a unique presentation. Cassette only. (Victoria Ganger C-1)

**WindHarp
Wind/Water/Light**

7.95

Oboro...what a wonderful cassette! WindHarp is a duo comprised of Julia Haines on Celtic harp, accordion, kora, and Sue Pila on flute, alto flute, piccolo. Together with guest artist, cellist Ann Sheldon, they have created a program of lilting, melodic, haunting, magic music, full of emotion and tenderness, ethereal yet earthy...actually, one of the most exciting additions to our catalog! Julia played percussion on Alix Dookin's *XX Alis*, Sue recorded on Karen Beth's album *The Edge of the Horizon*, Ann recorded with the Psychedelic Furs (!). All have backgrounds involving various aspects of classical training and performance, composing, and professions such as music therapist. Their delicate weaving of classical/jazz/Eastern elements here is a tribute to this professionalism. On title piece you will hear an actual geolian or wind harp (an instrument literally played by the wind), and how they draw melody and structure out of it through it. Very highly recommended. Cassette only. (Classical Music C-1001)



Classical

**Alicia de Larrocha, piano
Granados: 12 Spanish Dances**

5.95

This remarkable, internationally renowned pianist is the foremost interpreter of Spanish keyboard music. Here she plays some of the pieces which established Enrique Granados as a major composer. (Turnabout TV 34771)

**Amy Beach
Songs and Violin Pieces**

8.95

Both instrumental and vocal compositions for violin, piano, and soprano by the woman who was acclaimed in 1905 as the leading American woman composer. The violin-piano pieces here are particularly moving. Pianist Virginia Eskin is acknowledged as an authority on classical music by American women composers. Insert with notes on composer and selections is enclosed; this is a world premiere recording. (Northeastern 302)

**The Capriccio Series of
New American Music # 1**

7.95

The Capriccio label was recently formed as part of American Women's Composers, Inc., and is off to a good start. This first volume includes works by Ruth Schonthal (*Loveletters for Clarinet and Cello*), Darleen Cowles (*Translucent Unreality #1*), Emma Lou Diemer, and Charmian Tashjian. (Capriccio 1001)

**The Capriccio Series of
New American Music #2**

7.95

Includes works by Alexandra Pierce, Ruth Lorton, and Laurie Spiegel. (Capriccio 1002)

**Chamber Works by Women Composers
(3-record boxed set)**

15.95

Eight works by Clara Schumann, Fanny Mendelssohn-Hensel, Germaine Tailleferre, Cecile Chaminade, Amy Beach, Teresa Carreno, Lili Boulanger. Expand your collection with this, after you have *Woman's Work* on Gemini Hall. (Vox 5112)

The Crescent Quartet

7.95

Four women musicians perform string quartets by four women composers: Amy Beach, Ruth Schonthal, Lucie Vellere, and Sarah Aderholdt, an NC native who received a Bachelor of Music degree in cello from UNC Chapel Hill. (Leonarda 111)

**Diana Hubbard
Lifetimes**

7.95

An exquisite, unusual classical-flavored instrumental recording with all original compositions. Primarily Diana on piano with synthesizers, strings, bass accompaniment on some pieces. Chick Corea & Stanley Clarke appear briefly, impart a dreamy softness, titles like *Arabia*, *Medieval Heart*. (Waterhouse 8)

**Fanny Mendelssohn Hensel
A Sampler**

8.95

A world premiere recording of acappella part songs, solo songs, songs without words, and an organ prelude. Features Virginia Eskin on piano, Victoria Strota on organ, and the Liederkreis vocal ensemble. (Northeastern 213)

For The Flute

7.95

Beautiful flute pieces composed by Louise Farrand, Lili Boulanger, Germaine Tailleferre, Katherine Hoover, & Ludmila Ulehla. (Leonarda 104)

Four American Women

8.95

Piano compositions by four exceptional 20th century composers (Amy Beach, Mary Jeanne van Appeldoorn, Marion Bauer, Ruth Crawford) performed by Virginia Eskin, an acknowledged authority on the music of leading women composers. Styles are melodic impressionist through complex contemporary. (Northeastern 204)

Music by Judith Lang Zaimont

7.95

This classical label was formed by Mamie Hall, who compiled *Woman's Work*, to promote contemporary music in general & historical music by women composers. This LP includes *A Calendar Set* & *Nocturne*, for solo piano, & *Chattanooga Nobles et Sentimentales*, for tenor & piano. (Leonarda 101)



**Katherine Hoover, Barbara Kolb,
Elias Tanenbaum
New Music for Flute**

7.95

This recording of works by these 3 contemporary composers includes Katherine Hoover's *Reflections* and *The Medieval Suite* and Barbara Kolb's *Hommage to Keith Jarrett* and Gary Burton. Katherine is the featured flutist on all selections. *Process* is a suite from *The Medieval Suite* was used on the nationally telecast PBS special, *The Artist Was a Woman*. This music is contemporary avant-garde. (Leonarda 121)

Lieder

7.95

19th-century lieder composed by Fanny Mendelssohn, Josephine Lang, Clara Schumann, and Pauline Viardot-Garcia, performed by a mezzo-soprano, a bass-baritone, and a pianist. (Leonarda 107)

Lili Boulanger

Clairières dans le Ciel (Rifts in the Sky) 8.95
Song cycle in 13 parts for soprano and piano, which Lili composed to poems of Francis Jammes. (Lili used the number 13 as a symbol for herself, and apparently felt a particular sense of fusion with this music.) During her short lifespan of 25 years, this composer completed over 50 works, some of which have been performed by major symphonies such as the New York Philharmonic and the Philadelphia Orchestra. This work is performed by Pauline Stark and David Garvey and was recorded by Dorothy Ann Leiser. (Spectrum 126)

Works of Lili Boulanger

The performance and recording of this LP were supervised by Lili's older sister, Nadia Boulanger, who has been called "the godmother of composers." Nadia was the first woman to conduct the Boston Symphony Orchestra, the Royal Philharmonic Orchestra of London, and the New York Philharmonic. She also held positions as organist, pianist, lecturer, scholar, and teacher to her sister Lili, as well as Aaron Copeland and other greats. This LP contains the world premiere recordings of five of Lili's important works. (Everest 3059)

Songs by Lili Boulanger & Alma Mahler

Kristine Giesinski (soprano) and Ted Taylor (piano) perform 13 songs from Lili Boulanger's *Clairières dans le Ciel*, and Katherine Giesinski (mezzo-soprano) and Ted Taylor give the first recorded performances of Alma Schindler-Mahler's *Vier Lieder* (Licht in der Nacht, Wäldigkeit und Ansturm Entleert). Alma, born in Vienna in 1879, was married to composer Gustav Mahler who wouldn't permit her to compose or publish during the first several years of their marriage (and later repented). "Alma has a fondness for big chords, often spanning a fifth, and with the aid of the pedal she will have the whole keyboard sounding at once... It is obvious that Alma was au courant in the most advanced musical circles in Vienna."—liner notes. (Leonarda 115)

Liona Boyd

Liona 8.95
Canada's foremost guitarist demonstrates her flawless technique on works by composers of the 17th, 18th, 19th and 20th centuries, including one of her own, Cantarel. Contains lovely courtly dances and South American pieces with syncopated rhythms and exuberant melodies. (Boot 3006)

Madeleine Dring/Germaine Tailleferre

Solo and Duo Piano Music 7.95
The following three recordings on Cambria are unusual and all highly recommended, so read carefully! This contains works by two composers: Dring and Tailleferre, performed by Susan Pitts and Leigh Kaplan—the mover behind the Cambria label whose purpose includes recording music by women. Dring's original *Colour Suite* appears here (the same piece arranged for chamber jazz ensemble on "Shades of Dring"). This British composer perceived each pitch as corresponding to a particular color and mood. Her compositions incorporate elements of jazz and humor. Tailleferre's are very melodic and beautiful. (Cambria 1014)

Madeleine Dring

Dring Dances! 7.95
With two other women, Louise Di Tullio and Robin Paterson, Leigh Kaplan again performs solo and duo piano pieces plus pieces for flute and piano which are the highlight of this LP. Dances include jig, waltzes, tango, West Indian dance, mazurka, and many others. Another LP for true aesthetic, restful listening pleasure. (Cambria 1015)

Madeleine Dring

Shades of Dring/Chamber Jazz Arrangements 8.95
The brain-child of Leigh Kaplan who writes, "How can I get the music? was the inevitable question after I performed Madeleine Dring's *Colour Suite* on classical piano programs. Its jazz leanings in harmony and rhythm, along with audience interest and enthusiasm, inspired us to expand and transcribe it for small jazz ensemble." So she contracted with an arranger and some jazz musicians (flute, sax, bass, drums) to help execute her idea, and she plays the piano part. Creative, interesting and enjoyable, and naturally more jazz than classical. Specify LP (Cambria 1016) or cassette (Cambria LT-1016).

Maria Callas

Callas is Medea 4.95
A brilliant performance, by the world-famous opera singer, of one of the most exacting roles in the entire operatic repertoire—in which she demonstrates her endurance, range and agility. (Everest 3351)



Maria Callas & Joan Sutherland

The Art of the Coloratura 4.95
This LP features the voices of two world-famous sopranos, at early stages of their careers, "who have not only captured the admiration of the entire world with their artistry, but have changed the course of lyric theater in this century. Through their efforts, they have resurrected... the whole world of early 19th century opera." Maria Callas' excerpts are from *Medea*; Joan Sutherland's selections are an assortment, most of which have not been recorded elsewhere. (Everest 3293)

Marie Rhines/Miroslav Vitous

Pendulum 8.95
Very creative improvisational violin-viola and double bass duets, which the musicians composed together, inventing techniques as they progressed. Incorporates contemporary, jazz, classical, and even occasional folk sounds, such as the exquisite *Love and Envy* which is based on a Czech folk tune. Marie is also a Ladyslipper and Fretless recording artist (see "Folk" section). Miroslav is an ECM recording artist and one of the founders of the jazz-fusion group Weather Report. Cassette only. (Kardinal CS-1)

Mihaela Martin

1st Prize Winner 8.95
This international prize-winning violinist from Bucharest, Romania, is one of the most gifted soloists among the rising generation of young artists. Here she performs difficult works by Schubert and Stravinsky, from her Carnegie Hall recital program. (Vox Cum Laude 9043)

Minuetta Kessler

Music for Solo Instruments 8.95
A very interesting group of compositions which includes *Sonata Concertante for Violin and Piano*, *Sonata for Clarinet and Piano*, and *Fantasy for Oboe and Piano*, all written by this contemporary Canadian award-winning composer-pianist-educator. Minuetta is the co-founder and former program chair of the New England Jewish Music Forum and much of her music has a Russian/Jewish flavor. (Aika SK-258)

Music for Flute and Strings by

Three Americans 7.95
Side One is Amy Beach's *Theme and Variations*, Opus 50, an exquisitely soothing & beautiful composition performed by Diane Gold on flute with the Alard Quartet. Also includes Katherine Hoover's *Divertimento*, & Arthur Foote's *A Night Piece*. (Leonarda 105)

Music for the Mass by Nun Composers

7.95
Works by Hildegard von Bingen (1098-1179) and Isabella Leonarda (1620-1704). Both women were nuns who created extensive bodies of work, both music and texts, while simultaneously holding positions of authority in their religious communities. LP includes Kyrie with women's voices, and the insert contains an article about music in Italian convents, detailing musical achievements of women composers who were members of religious orders. (Leonarda 115)

Musica Femina

Music by Women Composers 7.95
Kristan Aspen and Janna MacAuslan make up this flute-classical guitar duo which performs music by classical and contemporary women composers. Kristan was a member of the Izquierda Ensemble, Janna is a guitar teacher who had Meg Christian for a student once! Their research is quite extensive and they are uncovering a lot of valuable material which might otherwise be lost to coming generations. It's a lovely cassette, and includes works by Yvonne Desportes, Anna Amalia (Princess of Prussia), Ivana Loudova, Maria Theresia von Paradis, Gwyneth Walker, and themselves. Cassette only. (Musica Femina C-1)

New England Women's Symphony

Women's Orchestral Works 7.95
Works of Grieg, Kolb, Van de Vate & Tailleferre, conducted by Kay Gardner, Antonio Brico, & others. NEWS served an invaluable function in educating the public & performing organizations about women conductors, composers, & orchestral literature. Lack of funds forced the symphony to suspend operation, part of the proceeds from this record will go to clear up the NEWS debt so that they may resume their work. (Galaxia 004)

The New York Bassoon Quartet

7.95
This unique 4-woman quartet performs one piece by Katherine Hoover, & several others by male composers which were written especially for this group. Includes a libretto from "F.D.Q. Bach." More listenable than the average person would expect! (Leonarda 102)

Ofra Harnoy

Cello Encores 7.95
Recorded when this Israeli-born cellist was 17; it's her third LP, having completed her first when she was 15. She made her professional debut at age 10 and has been performing solo and with symphonies ever since. 13 pieces here, including Gershwin's *Summertime*, a polonaise by Chopin, Stravinsky's *Russian Maiden Song*, and the *Flight of the Bumble Bee*. Specify LP (MMG-1137) or cassette (CMG-1137).

Ofra Harnoy

Brahms: The Cello Sonatas 7.95
This young virtuosa continues to grow in recognition and acclaim. Here she plays Brahms' *Sonata No. 1 in E Minor, Op. 38*, and *Sonata No. 2 in F Major, Op. 99* for cello and piano, accompanied by William Ade. Specify LP (MMG 1143) or cassette (CMG-1143).

Rebecca Clark

8.95
The compositions on this world premiere recording are a sonata for viola and piano, two pieces for viola and cello, duet for viola and clarinet, and *Passacaglia* for viola and piano. Musicians include Virginia Eskin on piano, plus two women and one man. Due winter '84. (Northeastern 212)

Rosario Marciano, pianist

Piano Works by Women Composers 5.95
This is a very beautiful record, containing pieces by 13 women including Maria Szymanowska (Chopin's strongest influence), Clara Wieck Schumann, Amy Beach. Liner notes point out that these women not only composed but were often influential on other male composers who became much more well-known. On a budget label, so sometimes not without a few pops and crackles, but the beauty of the music by far predominates. Specify LP (Turnabout 34685) or cassette (Turnabout CT 4685).

Rosario Marciano, piano

Works for Piano & Orchestra by Tailleferre, Chaminade, Anna Amalia 5.95
Rosario is a Venezuelan pianist who has spent much of her career promoting the music of women composers. The works presented here by these women are ones rarely heard. An interesting aside (not on this LP but mentioned in the liner notes): Chaminade (1857-1944, began composing when she was 8) wrote an ambitious choral work called *Les Amazons*... wonder whether the score is available anywhere? Specify LP (Turnabout 34754) or cassette (Turnabout CT 2276).



Rosemary Platt, pianist

Music by Women Composers, Vol. 1 9.95
The first of an audiophile, deluxe-production series of contemporary works by women. This one includes Elizabeth Vercoe's *Fantasy*, Jane Brockman's *Tell-Tale Fantasy*, Emma Lou Diemer's *Toccata*, Ann Callaway's *Theme and Seven Variations*, and Nancy Van de Vate's *Sonata*. The recording was financed in part by Ohio State University's Center for Women's Studies. (Coronet 3100)

Rosemary Platt, pianist

Music by Women Composers, Vol. II 9.95
This volume contains Ruth Crawford's *Preludes and Piano Study in Mixed Accents*, and Ruth Lamon's *Five Ceremonial Masks*, inspired by 5 Navajo masks used in the Yeibichai Night Chant ceremonies; the segments are entitled, *Changing Woman, Dancer, Spirit, Clown, Talking Power*. Dr. Platt's pioneering efforts to bring works by women composers to the public have resulted in TV/radio broadcasts in the U.S. and Australia, as well as interviews, awards, concerts, and lecture-recitals, and she is recognized as a leading authority in the field. (Coronet 3121)

Ruth Schonthal and Nancy Van de Vate 7.95

Classical works by these two contemporary composers: Ruth Schonthal's *Sonata Concertante for Cello and Piano*, and *Four Epiphanies for Unaccompanied Viola*, and Nancy Van de Vate's *Sonata for Viola and Piano* and *String Quartet No. 1*. Nancy founded the International League of Women Composers in 1975, and served as chair for 7 years. Both composers are very accomplished and acclaimed, as are the performers here, the majority of whom are women. (Orion 83444)

Sharon Isbin

Classical Guitar 8.95
With amazing virtuosity & articulation, this young woman fearlessly performs difficult compositions by Brouwer, Ponce, Sor, Albeniz, & Lauro. Alirio Diaz, with whom Sharon has studied, has described her as "already one brilliant artist of our instrument because of her musicianship, her technique, her poetry." (Sound Environment 1010)

Sharon Isbin

Classical Guitar, Vol. II 8.95
This volume contains Bach's *Lute Suite in E Minor* (with fingering by Sharon, who executes the entire piece with all embellishments... a feat which has been regarded as impossible for the guitar), & works by Brouwer & Britten. Both are high fidelity audiophile discs. (Sound Environment 1013)

Sharon Isbin

Dances for Guitar 10.95
This 1984 digital recording, pressed in Germany, employs "direct metal mastering" to produce a virtually noiseless end-product. Sharon, winner of some of the most prestigious international guitar competitions, and director of Carnegie Hall's 1984 week-long festival of guitar, here performs waltzes, tangos, and tangos, by Barrios, Rodrigo, Granados, and others. Specific LP (Pro Arte 191) or cassette (Pro Arte C-191).

**Song Cycles for Soprano Plus...** 7.95

Includes *Two Songs for Soprano & Harp* by Judith Lang Zaimont, *Totengesang* by Ruth Schonthal, and *Frauentanz*, Op. 10 by Kurt Weill. (Leonarda 100)

Talma/Fine/Perry/Daniels/Howe 8.95

This album is a "survey of American women composers" who wrote classical compositions between 1931 & 1960. Performed by the Imperial Philharmonic Orchestra of Tokyo. One of the few recordings of women's orchestral music. (Composer Recordings Inc. CRI 145)

Trios by Rebecca Clarke & Katherine Hoover 7.95

... for violin, cello & piano. Both compositions are performed by trios consisting of 2 women & 1 man. (Leonarda 100)

Vivian Fine**Quartet for Brass/Moment/Missa Brevis** 8.95

This award-winning contemporary composer creates works in which music and drama converge... "abstracted ritual in concentrated musical terms." For instance, *Missa Brevis* is a "personal version of the Mass," using Latin and Hebrew texts. Quartet for Brass is scored for two trumpets, French horn and bass trombone. (Composers Recordings Inc. CRI 434)

Woman's Work (2-record boxed set) 14.95

Covers 3 centuries of classical works by European women composers. Various combinations of voice, strings, piano & harpsichord. Performed mostly by women including the Vieuxtemps Quartet—a women's string quartet. Comes with a 44-page booklet of biographical notes. (Gehni Hall 1010)

Punk ★ New Wave ★ New Music

Bush Tetras

Wild Things 8.95
Previously an all-women band and now 3 women and 1 man, the Bush Tetras are probably NYC's funkiest "downtown band." Heavy rhythms, jangling guitars, sneering vocals—as the liner notes mention, "Wild Things will probably attack you, but it's something you've been deserving a long time." Lyrics enclosed. Cassette only. (FOIR C-119)

Carla Bley

Tropic Appetites 8.95
The *NY Times* said of this LP: "Brass bands collide with scaled-down chamber orchestras and tribal music invades the ballroom of a grand hotel." She's a wild and crazy musician, embodying many areas of innovation. She composes for jazz orchestras, arranges, conducts; organized 2 labels and a distribution service for "new music"; moves outside pre-established definitions and boundaries. This LP features her on piano, organ, celeste and voice. Gato Barbieri on tenor sax, and Julie Tippetts on voice. (Watt 1)

Carla Bley

Dinner Music 8.95
"Eight tracks that, in keeping with the album's name, really cook." —*Billboard*. We think this is a great title and love the idea of playing it during a candlelight/tablecloth dinner with company. (Watt 6)

Elvira

Vinyl Macabre 7.95
T.V.'s goddess of ghoul presents the all-time greatest horror songs: *Twilight Zone Theme*, *Haunted House*, *Purple People Eater*, and many more. Have this on hand every Oct. 31. (Rhino 810)

Jane Siberry

8.95
Ah... something new and different—let's say "acoustic new wave." More than listenable, it's beautiful, it's magnetic and mesmerizing: the voice, the harmonies, the poetry, the instrumentation. This Toronto-based musician has, for good reason, been likened to Joni Mitchell, Dory Previn, and the Roches, and we'd add Ferron to that, but she's too quirky to really be like anyone else. These are clever, imaginative original songs; Jane accompanies her voice with ringing harmonies plus guitar, piano, synthesizer, and co-produced on her label. There isn't an accurate category for this LP... it has strains of folk and even punk, in her bizarre sense of humor... it's not particularly feminist, though we hear lots of Canadian women like her music a lot... frankly, we don't know where to put it. One of the best here is *The Mystery of Ogwen's Farm*, a lament for a cow who disappeared. Our endorsement is qualified by the lyrics to one song, which promote a generalized, oppressive misconception about why fat women are fat (fear of being attractive to men)... but all in all, the strengths outweigh this flaw. Canada is proving to be a well for the thirsty. (Street 002)

Jane Siberry

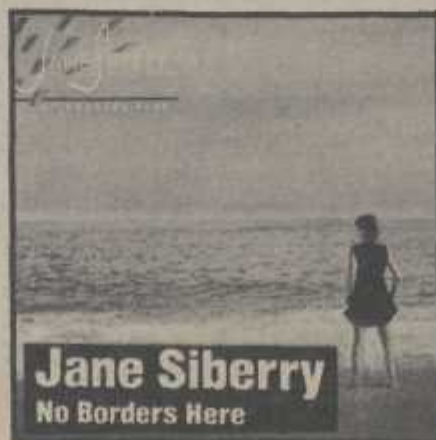
No Borders Here 10.95
Even better than her first: lyrically and instrumentally adventurous, features beautiful harmonies and harmonies, electricity, takes you on a journey. Includes the songs which were supposed to be issued on an EP last year (*Dancing Class*, *Waitress*, *Extra Executives*, *Symmetry*) plus 5 new ones. Like new air for old, tired, cynical ears. The form here is more rock/new wave (not acoustic), and again we don't know which category to place it in. Your record collection, perhaps? Well worth the high Canadian import cost. Specific LP (Duke Street 31006) or cassette (Duke Street C-31006).

**The Atavistics** 1.95

Isn't This Just Like Empty Vee? (45 rpm)
Simulate the dazzling effects of MTV without the cable! This is the single greatest recording in our catalog—and can save you \$15 or \$25 a month if you are currently an MTV (Empty Vee) subscriber. It's actually Christine Lavin, the very humorous musician (see "Folk" section), with superbly-produced dance sound. "If God had wanted you to listen with your ears, he would not have invented eyes..." Ten-star rating on a 5-star scale. Satisfaction guaranteed or your money cheerfully refunded. 45 rpm only. (Palindrom 104)

The Au Pairs

Live in Berlin 7.95
This British band of 2 women and 2 men strives to examine the political essence of everyday social situations in songs like: *Diet*, *Headache for Michelle*, *Peace of My Heart*, and the throat-lightening *Armagh*, about a woman's prison in Northern Ireland. Recorded live at the Berlin Women's Festival. Specific LP (A.K.A. 9) or cassette (A.K.A. C-6).



Jeannie Lewis
So U Want Blood 8.95
Defying classification, "Jeannie never aims to technically review a song—she strives to uncover its emotional core." She's regarded by many as Australia's most interesting vocalist and song stylist. Nine songs here are Australian, plus one each by David Bowie and Jacques Brel, of political and uncompromising content. Includes *Big Cliches* (Are the Best), *Blue My Tongue*, *Outback*, *Blackwood* (or Hollywood)—all performed with an amazing voice, in a multitude of styles. Australian import. Specify LP (Larrikin 134) or cassette (Larrikin C-134).

Jill Kroesen
Stop Vicious Cycles 7.95
A wonderfully innovative "experimental" rock album. The mix of percussion, horns, acoustic and electric keyboards are often daringly structured around Bill Laswell's snaky bass line and Jill's bluesy, heavily textured vocals. The lyrics are humorous and to the point—titles include: *Wayne Hayes Blues*, *I Am Not Seeing That You Are Here*, *Honey, You're So Mean*, *I'm Sorry (in Such a Weenie)*. (Lovely 1507)

Joan LaBarbara
Voice Is the Original Instrument 7.95
An experimental vocalist and composer, Joan LaBarbara explores the uses and inflections possibilities of our "oldest instrument of expression." This, her 1st LP, consists of 3 pieces, all examining different concepts of sound. *Circular Song* is based on the technique of circular breathing, making sound with the intake of breath as well as the exhalation. *Voice Piece: One-Note Internal Resonance* investigation focuses on the color spectrum of one pitch. *Vocal Extensions* employs the use of a phase shifter, pitch modulator and echo unit to stretch the possibilities of the voice. Extensive liner notes. (Wizard 2256)

Joan LaBarbara
Reluctant Gypsy 7.95
Containing what she terms "soundances," this album is more complex and layered with vocalizations than her first. Challenging the dimensions of structured experience seems to be the primary theme...several of the pieces are quadrophonic and straddled with the aid of synthesizer modules. Includes *Autumn Signal*, *Shadow Song* and *Kiss Me*. (Wizard 2279)

Joan LaBarbara
as lightning comes, in flashes 7.95
Her latest LP contains 2 commissioned pieces. *Erin*, an imaginary vision of Ireland, and *Twelve*, a sound painting of 12 individual tracks, with each tone gesture overlaid to produce a richly textured vocal composite. Also includes title track—originally conceived as a multi-media performance piece designed as a life metaphor. As a departure from her earlier work in electronic "manipulation" was used. (Wizard 2283)

Karla DeVito
Is This a Cool World or What? 5.95
Although Karla (who, for trivia fans, is married to Robbie Benson) didn't write all the songs, this humorous compilation includes titles like *Boy Talk* (about how boring it is), *The Tale of Bloody Bass* (17th century pirates), and her first taste of *Arise*, *I Can't Stand to Reminiscence* and the 60's hit *Midnight Confession*. Specify LP (Epic 84841) or cassette (Epic C 84841).

Kate Bush
Never For Ever 8.95
No question, strangeness reigns. The general mood of this LP is one of fantasy. *Breathing*, *The Wedding List*, with a little frenzy thrown in (*Vivian*). The vocal impact of Kate's sometimes chilling harmonies is stunning. Great instrumental back-up. Also includes *Army Dreamers* and *Baboon*. Import. Specify LP (Harvest 6476) or cassette (Harvest C-6476).

Kate Bush
Lionheart 8.95
The mellowest Kate Bush LP we've found. If Kate can ever be called mellow... *Symphony in Blue* and *Oh England My Love* are both melancholy and beautiful, while *Kastles from Baghdad* is a light, shimmering piece about two men in love, and *Furhouse* documents the inner splits and struggles that we face as women. (Harvest 6456)

Kate Bush
The Dreaming 8.95
This LP wins the "Witchness of the Year" Award—the instrumentation is exquisitely intricate and complex, using an assortment of electric pianos, synthesizers, Uliian pipes, pennywhistle, bouzouki, mandolins, etc. The vocals are lower than Kate's usual siren blast—perhaps she's been coached by Nina Hagen on this one? But the real strength lies in the lyrics—she creates surreal landscapes of fantasy and fact—no clear lines here... The title song is an eerie, haunting recreation of a dream about the colonization of Australia—sure to give goosebumps! Other songs include: *Night of the Swallow*, *Get Out of My House*, *Suspended in Gaffa*, and *Houdini*—the jester is a somewhat disturbing photo related to a line in the song ("with a kiss I'd pass the key"). Recommended. Specify LP (Harvest 17084) or cassette (Harvest C-17084).

Kate Bush
On Stage (12" EP) 5.95
A 1979 live recording of Kate in concert. Songs are: *Them Heavy People*, *Don't Push Your Foot on the Heartbreak*, *James and the Cold Gun*, *I Am Not Seeing That You Are Here*, *Wayne Hayes Blues*. Import. (Scepter 20 052 07133)

Kate Bush (12" EP) 5.95
A 5-song compilation of some of Kate's best: *Sat in Your Lap*, *James and the Cold Gun* (live version), *Baboon*, *Suspended in Gaffa* and *Un Belier D'Enfant* (the French version of *The Infant Kiss*). Import. (EMI 19004)

Laurie Anderson
Big Science 7.95
This excellent album is a wonderfully bizarre compilation of poetic musings taken from an original body of work entitled *United States I-IV*. The rhythm and flow of the lyrics are enhanced by the synthetic re-structuring of Laurie's voice—various electronic "instruments" and synthesizers work to render it from a clipped and almost inhuman chant to ethereal and dramatic variations—spooky turn songs include: *Swimmers*, *O Superman*, *Let X = X*, *X Tango*. Co-produced by the talented Roma Baran. Highly recommended. Specify LP (WB 3674) or cassette (WB C-3674).



Laurie Anderson
Mister Heartbreak 8.95
Oh, *Missus Lady!* This album will put you under Laurie Anderson's magical spell, as she takes you on a journey through lush, surreal musical landscapes. The high level of structural and emotional diversity seems impossible to attain, but the universal result will reach into the tender depths of any listener's soul. Gorgeous instrumentation (Japanese kagurum, synthesizer, electronic conches, shakers, violin, bells, wood blocks, guitars, bass, bamboo, to name a few) with help from such talents as Roma Baran, Peter Gabriel, Bill Laswell, Arion Fier, William Burroughs, Phoebe Snow... Songs include: *Kokoku*, *Blue Lagoon*, *Excellent Birds*, *Sharky's Day*, *Sharky's Night*, *Gravy's Angel*. Highly recommended. If you hadn't already guessed. Specify LP (WB 25077-1) or cassette (WB C-25077-1).

Laurie Anderson 4.95
O Superman/Walk the Dog (7" 33 1/3 rpm EP)
Co-produced by Roma Baran, this is one of Laurie Anderson's earliest recordings. *Walk the Dog*, an energetic dervish which starts out sounding like it's on 78 rpm and winds down to ask the real question: who walks Dolly Parton's dog? *O Superman!* Cut-out. (WB 49876)

Laurie Anderson, Pauline Oliveros, others
New Music for Electronic and Recorded Media 7.95
Laurie Anderson, Pauline Oliveros, Ruth Anderson, Laurie Spiegel, Megan Roberts, Johanna M. Beyer, and Annes Lockwood all contribute selections to this anthology of avant-garde "new music." Pauline Oliveros, a very influential and respected innovator, is interested in the healing power of sonic energy, and attempts to erase the performer/audience relationship by returning to ancient forms which preclude spectators. Laurie Anderson, a poet known for her *O Superman* hit and *Big Science* LP, here performs *New York Social Life* and one other. Ruth Anderson, also interested in the use of sound (vocal and electronic) in healing, is best known for her tape collage *SUM—State of the Union Message*. This LP offers an overview of some outer edges of sound exploration and innovation, which are more listenable/accessible than much of what is called avant-garde; it represents a consciousness legitimized by women. (Arch 1765)

Lesli Dalaba
Trumpet Songs & Dances 7.95
This and Polly Bradfield's *Solo Violin Improvisations* create the "Most Unusual Music" category and be as winners. She draws sounds from her instrument that most tradition-bound folks couldn't have imagined... occasionally it even sounds like a human voice speaking. If you appreciate avant-garde art forms, this is for you. (Parachute 010)

Liliput 9.95
A trio of Swiss women not opposed to utilizing various "noises" to aid their percussion section. The beat is good, some songs danceable. Innovative melodies, sparse lyrics, good sound. Import. (Rough Trade 43)

Lydia Lunch 5.95
13.13
Did you ever wonder where Morica went after *The Mutantes* was cancelled? I think she changed her name to Lydia Lunch and got serious. A rock-poetess who focuses on the necrology of life, she chants and hollers thru waves of wailing guitars, sonorous piano and pulsating drums. Songs include *This Side of Nowhere*, *Snakepit Breakdown*, *Suicide Ocean*, *Lock Your Door*. Cut-out. (Ruby 806)

Lora Logic
Pedigree Charm 5.95
This versatile songwriter/imagist takes seemingly ordinary situations and manipulates the perspectives so that you have very little idea what she's talking about... However, add the excellent instrumentation (i.e., various guitars) and melodic voice-overs, and hey! It's logical! Cut-out. (Rough 28)

Malaria!... Revisited 8.95
This 5-woman band from Berlin (with several German releases under their black leather belts) recorded this tape live at NYC's Danceteria and DC's 930 Club in 1981, and the result is truly intense! Termed street-level punk with all the drama of opera, they thrash such subjects as concentration camps (*Duschen* means "take a shower"), passion (*Leidenschaft*), death (*Tod*) and power (*Macht*). Half the songs are in German, half in English. Cassette only. (ROIR C-123)

Mary Gemini
Sample It... 7.95
Mary Gemini is a musician and composer of improvisational/experimental music, drawing from classical, jazz, reggae and punk modes. Her vocal style is fresh and compelling; her technical expertise impressive. Lyrics are written from a lesbian-feminist perspective; songs include: *I Ain't Got No Job*, *I Hate Men*, *Meditations on How to Be Happy*, and *Crimes of the Culture*. Cassette only. (Mary Gemini C1)

Mary Gemini
The Other Side of the Sign 7.95
This is a beautiful cassette which really demonstrates Mary's odyssey of musical creativity. Side A is all acoustic piano, restful and new age-sounding, with *Island Improv*, *Adriatic Lull*, and *Flute*—the sounds bring you right to that location! Side B is electronic with more of an experimental new music feel. *Space-ships in the Ocean*, *Interfaciliary*, and *Rhythm with some voice-over*. Recommended. Cassette only. (Mary Gemini C-2)

Maureen Tucker
Playin' Possum 7.95
The former drummer with The Velvet Underground performs all instruments and voices on her first solo LP. The press release says it "...contains some of the most diverse musical influences from the Rock 'n' Roll Giants, to the classical yearnings of the missing years (these are the years that of us weren't around for, 1450-1870's). Maureen Tucker provides a welcome relief from the serious, pretentious rock of the new generation. Yet it is recorded with them in mind." Includes *Louie Louie*, *Concerto in D Major*. (Trash 1)

Meredith Monk
Key 7.95
Subtitled "invisible theater" on back liner, this LP is, rather than jazz, more of a vocal equivalent of modern dance—which makes sense, since Meredith is known for her work in modern dance/radical theater. Several of her pieces have explored women's experiences, including *Education of the Girl Child*. On this LP she does "traveling voice, electric organ, jaws harp." It's avant-garde (read "weird") but actually melodic at times and very unique. (Lovely 1051)

Moral Lepers
Turn to Stone (12" EP) 5.95
A Vancouver-based 5-woman band, the Moral Lepers combine their politics with a distinct rock/new wave/experimental musical style. The six songs include *China Rag*, *Shadow*, *Deaf of Night*, and *Beryl Bean*, the reviewer's favorite cut. Canadian import. (MO-DA-MU-6)

The Mutettes 2.95
Shark on the Beach/Leatherette Heart (45 rpm)
The premiere recording of The Mutettes, a 4-woman new wave band based in Durham. Their sound is innovative and habit-forming, the vocals are hot, and their versatility is obvious. Lisa's detached vocals on *Shark on the Beach* work well against the relentless punch of the music, and Pat's variations of restraint in the more melodic *Leatherette Heart* are a wonderful counterpoint to a carousel-like synthesizer lead. Both songs were written by Pat Martiner and Lisa Sheara, and feature Elaine Craddock on bass and Leslie Webster on drums. These women are going places! (America's Daring 001)

Nico
Do or Die! 8.95
This is a collection of live performances from Nico's 1982 European tour. Famous for her baritone vocals in Andy Warhol's "Velvet Underground" in the 60s, she has evolved an individual style and approach to her music. "English romanticism" with all its angst is a good description. Cassette only. (ROIR C-117)

Patti Smith
Radio Ethiopia 5.95
Patti is a poet, expressing her art through surreal combinations of sound and lyric, myth and dream. She is known as the mother of the new-wave movement, beginning as a poet in NYC in the 60s. The songs on this, her 2nd LP (not including bootlegs) include: *Ask the Angels, Ain't It Strange, Abyssinia*. (Arista 4097)

Patti Smith
Wave 5.95
Patti's final (1979) LP before her retirement is a tightly produced culmination of her ideals and her art. It is also the most emotionally absorbing, in this reviewer's opinion. The ethereal, yet powerful *Hymn* twinned with the gut-wrenching *Revenge* creates an impact yet unmatched, and *Citizen Ship* combines the personal and political realities of immigration to the "land of the free" in a stark, uncompromising dirge. Buy this record—it's worth your time. Cut-out. Specify LP (Arista 4221) or cassette (Arista C-4221).



Pauline Oliveros
Accordion & Voice 7.95
An avant-garde recording of "new music." Pauline, like Kay Gardner, is a proponent of the healing power of sound. (Lewelly 1901)

Polly Bradfield
Solo Violin Improvisations 7.95
Tied for winner of "Most Unusual Music" award. It's all acoustic violin and stretches a concept of music to its outer limits. Her label design suggests strong feminist orientation: it is a "Diagram of Aldemans Chamber, 1854," filled with names of important women in music, art, science, etc.—similar idea to Judy Chicago's *Dinner Party*. Not confined by tradition, this woman! Among her influences were John Zorn and Eugene Chadbourne. (Parschute 008)

The Raincoats
Odyshape 7.95
The Raincoats are one of the few punk-influenced British women's bands who have recorded an entire album on an independent label. Their music is political in the way that characterizes much of this movement: anarchistic, reflective of the alienated mood of the young adult population of working-class England. Toured with the Clash in '78. This LP is more professional than their first, which is available in the US as an import. (Rough Trade US 13)

The Raincoats
The Kitchen Tapes 8.95
Recorded live in 1982 at NYC's avant garde "Kitchen," this tape furthers the Raincoats' reputation as Britain's best women's punk band. Songs include: *No One's Little Girl, Balloony, Rainstorm, Honey Mad Woman*. Great percussion and violin too. Some male accompaniment. Cassette only. (ROIR C-120)

The Raincoats
Moving 8.95
This 1984 release is their best to date. Mostly acoustic, with rhythms and instrumentation from reggae and African music, with elements of jazz, funk, folk, rock, avant garde. Vocals are direct and unaffected, deal with interpersonal politics, and the production is clean and straightforward. U.K. import. (Rough Trade 66)

The Shaggs
Philosophy of the World 8.95
Hailed by Carla Bley and Frank Zappa as "iconoclastic innovators of the first order" by the NY Times; John Rockwell as "Peculiar! They don't seem to know anything about music of any sort!" these three Wiggins sisters recorded these 12 original songs in the 60s: the LP became a \$100 collector's item until its recent re-issue. (Rounder 3032)

The Shaggs
Shaggs' Own Thing 8.95
They've now maintained their reputation as one of the worst-sounding recording groups for a few years, and get listed in major anthologies. Includes *My Pal Foot Foot, Gimme Dat Ding* (a live recording), and lots of other originals. Specify LP (Rounder 3056) or cassette (Rounder C-3056).

The Slits
Cut 8.95

We've spent a lot of time trying to figure these three women out—we wish they'd give more info on their LP jacket about the origin and intent of their name, the identities of the composers and musicians, etc. The jacket of this LP may be offensive to some folks (tribal image, mud-covered statuesque bodies). The political views that they express are anarchistic, anti-racist, anti-sexist, anti-imperialist, etc., and their music is a combination of new wave, rock-n-roll, and improvisational. Songs include: *Spend, Spend, Spend, FM, Snogging, Typical Girls*. (Antilles 7077)

The Slits
Return of the Giant Slits 5.95

One of their more bizarre excursions into the realm of sound—instruments include piano, bass, drums, percussion, bells, whistles, electric guitars with fuzz box, blocks, and horns. The lyrics are political (*Earthbeat, Or What It Is?, Improperly Dressed*) and the vocals meander every which way, blending harmonies and counter-melodies, sometimes reflecting an Eastern sound. Overall a good sound and great rhythms. (CBS 85269)

The Slits
Typical Girls Won't Pay More Than \$8.00... So Why Should You? Don't! 7.95

Contains a re-make of *I Heard It Thru The Grapevine* called *West Neon* ("I heard it thru the bass line"), and indeed, the bass is the primary instrumentation here. Other songs include: *Fear the Lord, Privee Nag and A Little Pig Cry*, the most blatantly political cut on the LP, about racism and fighting back. (Basic BASE 1)

Sonya Waters (12" EP)
No Pain 6.95

While the lyric sheet gives little background info on this woman, her songwriting ability and unique vocal talent make this 6-song EP a welcome introduction. A male band contributes a punchy percussion/bass line, soaring guitar riffs and keyboard harmonies, while her voice rises and crashes with haunting accompaniment—sort of like Chrissie Hynde and the Slits meet Dine Straits. Songs include *Asylum, Feel Secure, We Go, New Zealand* import. Recommended. (Flopper 008)

Tetes Noires (12" EP) 5.95

Often compared to the Roches and termed "new wave Andrews Sisters," this 6-woman Minneapolis band utilizes multi-harmonies, subtle guitars, farfisa organ, violin, electronic drum machine, and on one song (*Geisha Girl*) children's xylophone and garbage can lid. The 8-song EP starts and ends with *Playground Dimes*—get out those jump ropes! Other songs reflect feminist satire—*Plato* is about a sex shop—the background vocals chant throughout: "U-sex, M-sex, A-sex, B-sex, three-sas," rendering the scene totally absurd and pathetic. Also features the gem *Kids in France* ("I wish I was a kid in France/I'd get to wear their underpants") and *Lucky Girl*, a sinister-sounding roll-call of the instruments and rationale used to oppress women. Highly recommended. (Rapunzel E1056)

Tetes Noires
(Title Unknown at Printing) 7.95

Their new, full length album should include: *Moonies, Recipe for Love, Pretty Boy* (about male prostitution), *Bingo, Family Ties, Can't Even Dance, True Love*. (Rapunzel)

Y Pants
Beat It Down 7.95

A three-woman band with a delightful sense of humor ("Love is a disease, I'm in pain—please give me novacaine"), coupled with an odd instrumental array—toy piano, ukulele, thumb piano—filtered thru electronic devices to create what has been described as "underwater Oriental" and "science fiction with a beat." The three share vocals and composition. Includes *The Shah Song, That's the Way Boys Are, Lulu*. This overall mix is pleasantly creative—recommended for those curious about "New Wave" but protective of their inner ears. (Neutra N-two)

Yoko Ono
Season of Glass 5.95

Yoko is both a visual artist and a lyricist of considerable fame and impact. Her images are of extremes—sometimes stark and raw, others are smooth and colorful. She expresses feelings, visions and ideas with an ease that is compelling. Songs include *Silver Horse, Extension 33, Mother of the Universe and She Gets Down on Her Knees*. Cut-out. Specify LP (Geffen 2004) or cassette (Geffen C-2004).

Rock

Annette
Beach party 7.95
From Annette Funicello, heart-throb of many a boy...and girl...this definitive swinger' and surfer' album features dance stomp favorites such as *Secret Surfer, Spot, Pineapple Princess*, and title. A true collectable. (Rhino 204)

Bev Grant & the Human Condition
Working People Gonna Rise 7.95

Bev has one of the most power-packed, passionate voices around, and sings eloquently about the struggles of working women in *Mama, I Remember* and *Janie's Janie*. Also noteworthy is *Clifford Glover*, ballad of a young black boy shot by a cop. Bev performed at the 1976 National Women's Music Festival. The male band does vocals on some cuts. (Paredon 1024)

Bonnie Raitt
Streetsights 5.95

Includes an excellent rendition of *That Song About the Midway* by Joni Mitchell. Limited quantity, list alternative. Cut-out. (Warner Brothers 2818)

Bonnie Raitt
Green Light 5.95

This 1982 recording by one of the stronger contemporary female vocalists includes Erty Grant's *Baby Come Back* and a couple she co-wrote. Limited quantity, list alternative. Cut-out. Specify LP (Warner Brothers 3630) or cassette (Warner Brothers C-3630).

Catholic Girls 4.95

What are these girls serious? A 4-woman band playing great rock-n-roll with great ecclesiastical irreverence! Rhythm guitarist and lead vocalist Gail Peterson writes all the songs, with titles like: *A Boy for Me* ("I did not give up love for Lent/But that's how my weekends have been spent..."). *Private School, Boys Can Cry and God Made You for Me*. Great party music. Cut-out. Specify LP (MCA 5350) or cassette (MCA C-5350).

Cher
Greatest Hits 4.95

Many of you who caught Cher's sterling performance in the film *Billboard* may have developed a retroactive interest in her recording career, as did some of us! This compilation includes *Dark Lady, Half Breed*, and *Gypsies, Tramps and Thieves*. Cut-out. (MCA 37028)

The Best of Cher, Vol. 1 4.95

Includes *Bang Bang (My Baby Shot Me Down)* which Holly Near might have been listening to before writing *Feeling Better*, the song about the high school football queen. Also *Butty St. Marie's Until It's Time For You to Go, Dylan's Blowin' in the Wind*, and some other 60s folk-rock faves such as *The Bell of Rhymerney, Needles and Pins*, and *All I Really Want to Do*. Cut-out. (Liberty 10110)

Dusty Springfield
It Begins Again... 4.95

This LP by a vocalist who is an old favorite of many women's audiences includes *Sandra, Love Me By Name, That's The Kind of Love I've Got For You*. Cut-out. (Liberty 10024)

Dusty Springfield
Living Without Your Love 4.95

Includes *You've Really Got a Hold on Me, Closet Man, I'm Coming Home Again*. This 1978 release has a more contemporary sound than the 60s material she's well known for. Cut-out. (United Artists 936)

Ellen McIlwaine 4.95
A 1976 recording with a more produced, commercial sound than her earlier albums. Ellen uses her bluesy, husky voice well in songs like *Money Can't Save You and Love & Devotion*. Although Ellen didn't get to do much of the brilliant guitar work she is known for here, still very musically pleasing. Cut-out. Cassette only. (United Artists C-851)

Ellen McIlwaine
Everybody Needs It 7.95
The first self-produced LP by this dynamic vocalist/blues guitarist features her talents as a rock 'n' roll performer. Half the songs are original, she also plays piano, she's a gutsy and talented musician. (Blind Pig 1081)

Essra Mohawk
Essra 4.95
This woman has an incredibly rich sultry, silky voice—with intonations similar to, and with the range of early Stani Aveda—and an easy rock/funk style reminiscent of Laura Nyro. All songs are original and seem to be a sort of spiritual quest. Songs include *People Will Talk*, *Summersong*, *God Help It*. Cut-out. (Private Stock 2024)

The Go Go's
We Got the Beat (7" picture disc) 5.95
One of the most successful female rock group in history. Contains their two biggest hits, title and *Our Lips Are Sealed*. 2-song 7" picture disc. (J&M 8001)

Heart
Bebe le strange 4.95
Ann and Nancy Wilson are the leaders of this highly successful, at times "heavy metal" rock band—a position held by very few women in the current music scene. The two sisters really come into their own on this recording; on many songs, they do all vocals plus play all instruments: bass, drums, flute, percussion, piano, in addition to acoustic guitar. They collaborated on songs with Sue Ennis, and participated in production. Named for a mythical female rock star. Specify LP (Epic 84135) or cassette (Epic 84135).

Holly and the Italians
The Right to be Italian 4.95
Is this girl supposed to be a hood? I mean, she sounds like someone yanked her off the street and into the studio—rilly rilly tuff, ya know? Anyway, great voice, rough rock-n-roll (probably male) back-up band and cool titles like: *Baby Gets It All*, *You'll Coup*, *Tell That Girl to Shut Up*, and *Rock Against Romance*. Cut-out. Specify LP (Virgin 2211) or cassette (Virgin C-3211).

Hot Ladies of Rock 5.95
An anthology of hits by some of the women rock stars of the early 80's. Includes cuts by the Belle Stars, Blondie, the Runaways featuring Joan Jett, Rachel Sweet, Pat Benatar, Toyah, Crush, Suzi Quatro, and Hazel O'Connor. A great way to familiarize yourself with the better half of what's been happening on Top 40, without having to turn on your radio! (SPM 3120)

Jane Aire and the Belvederes 3.95
A terrific voice, a very upbeat, rhythmic LP recorded in 1979. Among back-up musicians are Rachel Sweet and Kirsty MacColl, daughter of Ewan MacColl. Peggy Seeger's partner, both on B Vox. Geez, what a voice. Includes *Take It to the Next Wave*, *Come See About Me*. Cut-out. (Virgin 2134)

Janis Joplin's Greatest Hits 5.95
Includes *Summertime*, *Piece of My Heart*, *Ball and Chain*, *Me and Bobby McGee*, accompanied by Big Brother and the Holding Company, Kozmic Blues Band, and Full Tilt Boogie Band. Specify LP (Columbia PC 32168) or cassette (Columbia PCT C-32168).

Janis Joplin
Farewell Song 5.95
Contains material which was never released prior to her death, some from live performances. Includes *Tell Mama*, *Medley: Amazing Grace/Hill Heli Speakers*, *One Night Stand* with the Butterfield Blues Band, and title song, with an eerie reference to dying at the end. Specify LP (Columbia PC 37565) or cassette (Columbia PCT C-37565).

Jennifer Warnes 3.95
One of the finest voices around. Includes *Bring On*, *Maggie Back Home*, *Mama*, and *Right Time of the Night*. Cut-out. (Anita 4062)

Joan Armatrading
Whatever's For Us 8.95
Joan's very first recorded work, at age 22, a collaboration with Pam Nestor—almost all acoustic and all as lovely as the magical jacket. Joan was born in St. Kitts in 1950, Pam in Guyana in '48. Both moved to England during childhood, met in '69 and started writing together shortly afterwards, to create classics like *Valley of the Mountains*, *Gave It a Try*, and the title love song. (Cube 2339 038)



The Amazing Joan Armatrading 7.95
A Dutch re-issue of her first LP *Whatever's For Us*, plus the song *Lonely Lady* (not recorded anywhere else to our knowledge), a great rock tune co-written with Pam Nestor. Specify LP (Neon 8333014) or cassette (Neon C-8333014).

Joan Armatrading
Back to the Night 5.95
One of her best LP's, from back in '74, when she played her distinctive acoustic guitar a lot and developed a style totally unlike anyone else's. Contains two exceptionally beautiful love songs, *Dry Land* and *Come When You Need Me*, which she co-wrote with Pam Nestor, and which she completes with some fine piano. Also the memorable title song and *No Love For Free*. Specify LP (A&M 3141) or cassette (A&M 3141).

Joan Armatrading 5.95
Includes *Love and Affection*, *Down to Zero*, *Save Me*, *Somebody Who Loves You*. Specify LP (A & M 3228) or cassette (A & M C-3228).

Joan Armatrading
Show Some Emotion 8.95
With the title song, *Wancha Come On Home*, *Opportunity*, *Mama Mercy*, *Willow*, this 1977 release showcases her distinctive throaty vocals and superb guitar style. Specify LP (A & M 4563) or cassette (A & M C-4563).

Joan Armatrading
To the Limit 8.95
Includes *You're Letter*, *You Rope You Tie Me*, *Bottom to the Top* and her classic statement on homophobia, *Taking My Baby Uptown*. Specify LP (A & M 4732) or cassette (A & M C-4732).

Joan Armatrading
How Cruel (12" EP) 5.95
This 4-song EP contains all previously unreleased material with some of the best lyrical arrangements we've heard. The title song speaks of hard times and no-win situations. *Rosie* is the story of a too-bisexual drag queen (fmmmm). Also includes *He Wants Her* and *I Really Must Be Going*. Recommended. (A & M 3302)

Joan Armatrading
Steppin' Out Live 8.95
A live rendition that does justice to some of her most powerful songs—*Mama Mercy*, *You Rope You Tie Me* (the strongest declaration of independence ever written!), *How Cruel*, *Cool Blue State My Heart*. Also contains her previously unrecorded *Love Song*—a beautiful piece that emphasizes her incredible sensuality. Import. Specify LP (A & M 59851) or cassette (A & M C-60851).

Joan Armatrading
Me, Myself, I 8.95
Joan's first venture into a rowdy, slightly-more-commercial sound, and a highly successful one, too. The beat is punchy and throbbing, the vocals clipped and exuberant. Songs include title cut, *Me-Me-O Beach*, *When You Kiss Me*, *All the Way from America*. Specify LP (A & M 4809) or cassette (A & M C-4809).

Joan Armatrading
Walk Under Ladders 8.95
This 1981 release is a wonderful combination of 80's-synth-pop and tender ballads. Songs include *I'm Lucky*, *Remember*, *The Weakness in Me*, *At the Hop*, *Exiting the Bear*. Specify LP (A & M 4876) or cassette (A & M C-4876).

Joan Armatrading
The Key 8.95
Includes the tongue-in-cheek hit *I Love It When You Call Me Names*, as well as *Drop the Bomb*, *Bad Habits*, *Everybody Gotta Know*, *I Love My Baby*. Specify LP (A & M 4912) or cassette (A & M C-4912).

Joan Armatrading
Track Record 11.95
A sort of "Greatest Hits" LP, with songs from the LP's *The Key*, *Walk Under Ladders*, *Me Myself I*, *Joan Armatrading*, *I Show Some Emotion*, and the EP *How Cruel*. Also features two songs not recorded elsewhere, *Heaven* and *Frustration*. Really a towns her diversity. Specify LP (AM 4967) or cassette (AMC-4967).

Joan Jett and the Blackhearts
I Love Rock N' Roll (picture disc) 1.95
I've always wanted a picture disc. Haven't you? Limited quantity, list alternative. (Columbia 85563)

Joan Jett and the Runaways
I Love Playing with Fire 7.95
Cross between new wave and heavy metal, all-woman! and. Includes *Mama We're All Crazy Now*. (Laker 1)

Joni Mitchell
Don Juan's Reckless Daughter (2-LP set) 5.95
Double-record set. Limited quantity; list alternative. Cut-out. Specify LP (Elektra BB701) or cassette (Elektra C-5701).

Joni Mitchell
The Hissing of Summer Lawns 5.95
Quadrophonic recording. Limited quantity; list alternative. Cut-out. (Elektra EO-1051)

Joni Mitchell
Hejira 5.95
Includes *Song for Sharon*, *Fury Sings the Blues*. Cut-out. (Asylum 7E-1087)

Joni Mitchell
Mingus 4.95
A tribute to the great jazz musician Charles Mingus. Cut-out. (Elektra SE-0505)

Joni Mitchell
Shadows and Light (2-LP set) 5.95
This live double LP has the feeling of greatness and dignity. Stunning rendition of title cut with the *Persuasions*, alone with the price of the LP. Pat Metheny on guitar, includes *Why Do Fools Fall in Love*, *Drummand*, *Amelia*. Cut-out. (Asylum 704)

Karla Bonoff 5.95
One of our favorites, with *Love Again*, isn't it *Always Love*, *Someone to Lay Down Beside Me*. Most songs are original; in addition to her outstanding voice, she contributes piano and acoustic guitar; Wendy Waldman and Linda Ronstadt on background vocals. Specify LP (Columbia PC 34672) or cassette (Columbia PCT C-34672).

Karla Bonoff
Restless Nights 5.95
Includes the beautifully harmonic song *Baby Don't Go* and *The Water is Wide*. We love her. Midline. Specify LP (Columbia 35799) or cassette (Columbia C-35799).

Kate Taylor 4.95
Includes the first recorded version we know about of *Haniel Tubman*—and one of the finest. We think this LP should be included in all collections of feminist music! Cut-out. (Columbia 35089)

Kate Taylor
It's In There... And It's Got to Come Out! 4.55
Containing some of the best "blue-eyed soul" renditions of Motown classics that this reviewer has ever heard! Kate belts out such goodies as *Ain't Too Proud to Beg*, *Same Old Song*, and *Can't Hurry Love* with such gusto and style, you'd think she'd be at least as well known as her brother James... Oh, well... Cut-out. (Columbia 36034)

Kirsty MacColl
Desperate Character 3.95
The daughter of Ewan MacColl, Peggy Seeger's partner, sings with a Go-Go-esque style. Includes *There's a Guy Works Down the Chip Shop Swears He's Elvis*, *Just One Look*, *He Thinks I Still Care*. Import. (Polydor 1035)

Laura Nyro
Season of Lights 5.95
Recorded live in concert, one of our favorites of her albums. Back-up musicians include Nydia Mata/congas and percussion, Janie Finkelstein/flute and sax, Ellen Seeling/trumpet (from Deuce, the Harp Band, Issa, Latin Fever, Kid Sister). Includes her incredible love song to a woman, *Emme*. Limited quantity. Cut-out. (Columbia 34788)

Laura Nyro
Impressions 5.95
This U.K. import includes most of her hits—13, in fact—including *Emme*, *Save the Country*, *And When I Die*, *Stoned Soul Picnic*, *Sweet Blindness*, *Captain Saint Lucifer*. Limited quantity, list alternative. (CBS 31864)

Laura Nyro

Nested 4.95
Original songs about passion, the universe, and her unborn child. Also some social commentary as in *American Dreamer*: "Autumn's child is catchin' hell/For having been too naive to tell/Property rights from chapel bells..." Back-up musicians include Nydia Mata on percussion. Cut-out. (Columbia JC 35449)

Laura Nyro and Labelle

Gonna Take a Miracle 5.95
Sweet, wild harmonies, and some great old tunes—*Monkey Time*, *Dancing in the Streets*, *Spanish Harlem*, *Jimmy Mack*, *I Met Him on a Sunday*. Nydia Mata on congas and bongos. Specify LP (Columbia 30987) or cassette (Columbia C-30987).

Laura Nyro

Eli and the Thirteenth Confession 5.95
Includes *Woman's Blues*, *Emme*, *Stoned Soul Picnic*, *Sweet Blindness*. Specify LP (Columbia 9626) or cassette (Columbia C-9626).

**Laura Nyro**

Mother's Spiritual 8.95
In the rock-ballad style that she's famous for, Laura Nyro has produced her most woman-identified album to date. Her voice has mellowed nicely, and the musical arrangements are tight, yet flowing. To *A Child* evokes a serenity and peaceful sense of well-being, while the upbeat *Sophia* will get you dancing. Musicians Barbara Cobb, Nydia Mata, Lisa Sunshine, Jan Negro and Julie Lynn Lieberman also contribute. Specify LP (Columbia 39215) or cassette (Columbia C-39215).

Lise Uyanik & The Mobile City Band

Shut Up & Dance (12" EP) 5.95
A live-song EP by this native-to-Durham band with three originals by Lise. Title cut is a great rock-out tune, others are more bluesy. (Siren 8101)

Louise Goffin

3.95
Louise, daughter of Carole King and Gerry Goffin, has recorded a rock-n-roll LP with a touch of new wave flavor. She wrote or collaborated on most of the tunes, also does one song. *If You Ever Did Believe*, written by Stevie Nicks on which Stevie contributes background vocals. Includes *I've Had It*, *Johnny Can't Make Her*. Cut-out. (Asylum GE-333)

Marshall Chapman

Marshall 5.95
This "Rock and Roll Girl" is gonna get a reputation—for being the most tongue-in-cheek, hard-driving woman in Rock'n'Roll today. This LP includes her infamous *Don't Make Me Pregnant* ("I only wanna dance"), as well *Rock and Roll Clothes* and *Home to the Road*. Limited quantity, list alternative. Cut-out. (Epic 36192)

Marshall Chapman

Take It On Home 8.95
Her most recent LP, full of danceable R&B/country/rock tunes, and her legendary wit. This reviewer's favorite cut is *Booze in Your Blood* ("I'm gonna take off my kid gloves, Put on some boxing gloves, And knock the living daylight out of you... You're mean as a snake, when you've got booze in your blood"). Includes *The Island Song*, *Bizzy Bizzy Bizzy*, *Guitar Song*. Specify LP (Rounder 3068) or cassette (Rounder C-3068).

Nicolette Larson

Nicolette 3.95
Her debut LP includes her hit single, *Lotta Love*, plus *You Sang Me and Rhumba*, *Girl*, *Linda Ronstadt* on some background vocals. Cut-out. (Warner Brothers 3243)

Phoebe Snow

5.95
Her first LP, with *Poetry Man*. Specify LP (MCA 37119) or cassette (MCA C-37119).

The Best of Phoebe Snow

5.95
Includes *Harpo's Blues* (*If I Was a Willow*), *Teach Me Tonight*, *Poetry Man*, and *Don't Let Me Down* ("Nobody ever loved me like she does... Go she done me, she done me good..."). Motown. Specify LP (Columbia 37091) or cassette (Columbia C-37091).

Phoebe Snow

Rock Away 4.95
A nice, easy rock-n-roll sound, complemented by Phoebe's versatile voice. Patti Austin sings back-up on one song. Includes *Cheep Thinks*, *Games*, *Down in the Basement*. Cut-out. Cassette only. (Mirage C-19297)

Precious (12" EP)

6.95
A 5-song EP featuring the talents of leader Bronwyn Jones (4 men make up the rest of the band). Her voice is a lilting yet strong soprano, and while the lyrics are not explicitly feminist, consider the fact that she wrote and arranged all songs and manages the band. An interesting aside: her 3 children sometimes join her in the band, and she also painted the jacket cover. A great rock sound. New Zealand Import. (Jayren 104)

Rickie Lee Jones

Pirates 4.95
No one can imitate the smoke-swirling-in-the-air vocals of this woman—like an ambience, sometimes a reed instrument, sometimes a rhythm instrument, and no one writes songs quite like she does—image-laden like dreams, snatches of sonnets; sensual, sparse, street-kid tough, understated like good poetry. Includes *We Belong Together*, *Woody and Dutch on Slow Train to Peking*. Cut-out. Specify LP (WB 9432) or cassette (WB C-3432).

Toni Brown

Good For You Too 4.95
Toni wrote all the songs and plays piano on this 1974 album. Terry Garthwaite, who has worked with her in *Joy of Cooking*, does back-up vocals. The music is quite produced, mostly mellow with a slight country influence. Cut-out. (MCA 386)

Toni Brown

4.95
All songs but one are original on this 1979 recording, includes *Angel of Love* and *I Get Crazy*, and Merry Clayton sings background vocal solo on *Way Down Deep*. Specify LP (Fantasy 9585) or cassette (Fantasy C-9585).

Treva Spontaine

S'il Vous Plait 7.95
Her compelling voice makes some rock'n'roll oldies sound familiar: Lennon/McCartney's *If's Only Love*, and the Goffin-King song *I'm Into Something Good*, which for the first time doesn't sound absurd (remember Herman's Hermits?). But this Greensboro woman really shows her vocal strength on a slower ballad, *Long Day's Journey into Night*. (Moonlight 1020)

Wednesday Week

Betsy's House (12" EP) 5.95
This 5-song EP features the talents of 3 young women from LA. Lyrics focus on teenage longings for freedom and understanding in songs like *I Hate Lying to Mom*, *Perspective*, *I Don't Know*, while the vocals and music rival the Go-Go's' heat... Also includes *Pretty Cities* and *Sad Little Dog*. (Warr Rat SEP0883)

Wild, Wild Young Women

8.95
A rare & roaring set of 50's rock'n'roll in perhaps the first anthology of all-female rockabilly performers. Includes *Jane Martin's My Boy Elvis*, *Rock-A-Bye Boogie* by the Davis Sisters (one of them, Mary Frances Davis, later changed her name to Skeeter Davis) & other tunes which demonstrate innovative contributions by women during a period presumed by many to have been an exclusively male domain. (Rounder 1001)

Women in Rock

5.95
An RCA/France compilation of some of today's finest mainstream women rockers. Includes Pat Benatar's *Treat Me Right*, Ronnie Spector's *Dynamite* (produced by Genya Razan), Debby Harry's *The Jam Was Moving*, Karen Lawrence's *Girl's Night Out*, and Charlie Dore's *Sister Revenge*. Specify LP (RCA 37571) or cassette (RCA C-37571).



Gospel ★ Soul ★ Disco

Alicia Bridges

Play It As It Lays 4.95
An interesting record. This 1979 9-song LP contains Alicia's first recorded version of *Under the Cover of Darkness*, the song which Second Wave (Olivia's sister-label) released as a dance single in 1984. The production on this version is sparser than the newer one—this shows how one song by one artist can sound so different with different arrangements, and in fact can improve with age. We had also wondered what other recording she'd done, besides her terrific disco hit, *I Love the Night Life*, so this LP is informative. All songs were written by Alicia and Susan Hutcherson, her long-time collaborator. Some are disco tunes with unusual lyrics, eg. title song, "You've got the voice I want to hear/Sing it loud—sing it sister," juxtaposed, in same song, to "Watch while we dissect your brain/And lead you to your final breakdown." Also included are jazz vocals and a couple of genderless love songs (*Starchild*, *So Cozy*). Cut-out. (Polydor 6219)

Aretha Franklin

Aretha Gospel 5.95
Aretha's musical beginnings as a gospel singer—this was recorded when she was 14, singing in her father's church. (Chess 9105)

**Aretha Franklin**

Respect 5.95
Includes title song, *You Make Me Feel Like A Natural Woman*, *I Never Loved a Man*, *Chain of Fools*, and others—with a photo of the ocean on the cover! (Koska 14387)

Aretha Franklin

Aretha's Greatest Hits 7.95
Includes *Respect*, *Natural Woman*, *Baby I Love You*, *Do Right Woman*, *Do Right Man*, *Spanish Harlem*, *Chain of Fools*... in other words, just what the title says. Specify LP (Atlantic 8295) or cassette (Atlantic C-8295).

Aretha Franklin

Queen of Soul 7.95
Another greatest hits with *Respect*, *Spanish Harlem*, *Baby I Love You*, *Chain of Fools*, *Son of a Preacher Man*, *I Never Loved a Man*, *Natural Woman*, more. (K-Tel 8131)

Aretha Franklin

Jump To It 4.95
Includes the extended version of the great dance single—well, lyrics could use some improvement, but her vocals on this are just superb, could dance forever to this one. Also *Love Me Right*, *I Wanna Make It Up to You* with the Four Tops and co-produced by "Red," and *Just My Daydream* by Smokey Robinson. A 1982 release. Cut-out. Specify LP (Arista 9602) or cassette (Arista C-9602).

Barbara Lewis
Hello Stranger 8.95
A great soul vocalist-songwriter from Detroit who never recorded for Motown. A #1 hit in 1963, this terrific title song was recently voted #8 in the *Vintage/Casualties* search music scene! Also *Baby I'm Yours* and *My Mama Told Me*. You can probably tell what year this reviewer entered AM-radio, early adolescence. (Solid Smoke 8014)

Chaka Kahn
Chaka 5.95
One of her earliest solo efforts after leaving her group "Rufus," packed full of hot rhythms, quick scat, spicy lyrics. Songs include: *I'm Every Woman*, *A Woman in a Man's World*, *Life is a Dance*. Cut-out. Specify LP (WB 3245) or cassette (WB 3245).

Diana Ross
20 Golden Greats 5.95
Includes *Ain't No Mountain High Enough*, *Theme from Mahogany*. Specify LP (Motown 47093) or cassette (Motown C-47093).

Diana Ross & the Supremes
Greatest Hits, Vol. 1 5.95
With *Stop! In the Name of Love*, *Back in My Arms Again*, *Baby Love*, *Come See About Me*, *Where Did Our Love Go?* Cassette only. (Motown 563)

Diana Ross & the Supremes
Greatest Hits, Vol. 2 5.95
With *You Can't Hurry Love*, *You Keep Me Hangin' On*, *My World Is Empty Without You*, *Love Is Here and Now You're Gone*, *I Hear a Symphony*. Cassette only. (Motown 2663)

Dionne Warwick 4.95
Favorites by this great vocalist, including *Walk On By*, *Do You Know the Way to San Jose*, *You'll Never Get to Heaven*, *Message to Michael*, more. Specify LP (Everest 4103) or cassette (Everest C-4103).

Donna Summer
Greatest Hits 4.95
Great disco, includes *Love to Love You*, *Lady of the Night*, *Virgin Mary*. (Atlantic 50433)

Donna Summer 5.95
Produced in 1981 by Quincy Jones, this lightly-arranged LP is packed full of hits: *Love is in Control* (Finger on the Trigger), *Mystery of Love*, *The Woman in Me*, *Lush Life*, *State of Independence*. Some vocal help from Michael Jackson, Dyan Cannon, James Ingram, Dionne Warwick, Brinda Russell. Cut-out. Specify LP (Geffen 2005) or cassette (Geffen C-2005).



Donna Summer
She Works Hard for the Money 8.95
Probably the greatest song to reach mass audiences of the mid-80's. We hope you saw the opener of the 1984 Grammy Awards—we know she should have won, and maybe in a future decade she would have. Wah we could offer the video for sale too. Specify LP (Mercury 812 265-1) or cassette (Mercury C-812 265-1).

Miss Gladys Knight 4.95
Her only Pipsless recording to date (1978) contains *Sail Away*, *Freedom For the Stallions* performed in a gospel style, a dance tune called *It's a Better Than Good Time*, and *Love Gives You the Power*. Assistant engineering by a woman, Linda Tyler. Cut-out. Specify LP (Buddah 5714) or cassette (Buddah C-5714).

Gladys Knight & the Pips
Anthology 5.95
Hits from the family who had hits songs on the top of the charts for over 20 years (and still does) and has sung together for almost 30. Includes *Midnight Train to Georgia*, *Georgia on My Mind*, *I've Got to Use My Imagination*, *Baby Don't Change Your Mind*—great tunes! Specify LP (Azzurra 5804) or cassette (Azzurra C-5804).

Gladys McFadden & The Loving Sisters
Running Short of Love, Today 4.95
Pure rocking gospel, the church kind; terrific music. Includes *Glowing in my Soul*. Cut-out. (ABC 59230)

Gloria Gaynor
Love Tracks 4.95
Includes the disco great *I Will Survive*. (Polydor 6184)

Klymaxx 5.95
Never Underestimate the Power of a Woman
This funky 8-woman band was virtually ignored by the public when they released this LP in 1981. A pity too, cut, not only do they play all instruments (guitars, percussion, keyboards and synthesizer), the vocals are hot also! Contains two originals, *I Want to Love You Tonight*, and the title song, a well-directed (at the male-dominated music industry. The sound is funky and danceable. Cut-out. (Solar 5-21)

Mahalia Jackson: Interview with Songs
I Sing Because I'm Happy, Vol. 1 8.95
The greatest gospel singer talks about growing up in segregated New Orleans and gives a picture of the cultural context of her music. She refers to witnessing the beginnings of jazz (called "indecent music" at the time by some). Booklet contains transcript of volumes 1 & 2. (Folkways 31101)

Mahalia Jackson
Best-Loved Hymns of Dr. Martin Luther King, Jr. 5.95
Includes *We Shall Overcome*, *If I Can Help Somebody*, and others. Booklet contains an interview with her about her recollections of Dr. King. (Columbia 9686)

The Best of the Marvellettes 5.95
From one of the very best "girl groups" of the 60's, includes *Too Many Fish in the Sea*, *Beechwood 4-5789*, *The Hunter Gets Captured by the Game*, *Don't Mess With Bill*, *Please, Mr. Postman*. Well, the lyrics reflected the times, but it was and is music we love. (Motown BU-4040)

Patti Austin
Live at the Bottom Line 4.95
Patti Austin is an exciting, versatile jazz/soul vocalist. She's sung back-up vocals for almost every major contemporary jazz group around, and to hear her on this solo LP is a real treat. Includes *Jump for Joy*, *Rider in the Rain*, *Lat It Ride*. (CTI 7086)

Patti Austin
In My Life 4.95
Patti's voice has become mellowed, richer, and her songwriting abilities have soared—this woman can write a love song! Her version of the Crooke traditional *live*, *live* is so upbeat, so high, this reviewer couldn't keep her seat. Also includes *What's at the End of a Rainbow*, *Body Language*, and a remarkable version of Bob Seger's *We've Got Tonight*. Specify LP (CTI 9009) or cassette (CTI C9009).

The Shirelles 4.95
This "greatest hits" collection includes *Soldier Boy*, *Dedicated to the One I Love*, *Will You Love Me Tomorrow*, *Maria Said, I Met Him On a Sunday*. Specify LP (Everest 4102) or cassette (Everest C-4102).

Sister Sledge
The Sisters 3.95
Includes *Grandma* (Grandma raised Mom real fine! And Mama passed it down the line! And now we're all here for her to see it!). *Super Bad Sisters*, a funky rapping song, and *Macquillage Lady*. Produced and arranged by the four sisters. (Culliton 5231)



Sister Sledge
We Are Family 5.95
"We are family, I got all my sisters with me," has been the theme song to countless women's dances. We don't get depressed, here's what we got, our golden rule: Have faith in you and the things you do, you won't go wrong. This is our family jewel. Back-up musicians on this all-time disco hit include Jean Fineberg (sax) and Ellen Seeling (trumpet). Cut-out. (Culliton 5209)

A Taste of Honey
Twice as Sweet 4.95
Remembered by many for their disco hit *Boogie Oogie Oogie*, this duo of women is a hot, talented musical team, and a big favorite of this reviewer. Janice Marie Johnson plays a mean bass, Hazel P. Payne a driving lead guitar, they share vocals and write most of their own material. Includes *She's A Dancer* ("She's gonna set your soul on fire! She's gonna take your breath away... Give her some room she's a dancer"). Cut-out. Specify LP (Capitol 12089) or cassette (Capitol C-12089).

Tina Turner
Acid Queen 4.95
One of a couple of solo LP's by this energetic, wild-as-vocals who recorded extensively with Ike. He appears on an out here, as do the Beatles for back-up vocals. Includes *Under My Thumb* (in which he's a squirm, worth under her thumb, and does what he's told... "a change has come"), Also an early Who song, *I Can See For Miles* and *Whole Lotta Love*. Good funky party music. Cut-out. (United Artists LA 495-G)

Wonder Women: The History of the Girl Group Sound, Vol. 1 7.95
Buy this one for the cover alone, and get all the great music from 1961-1964 as a bonus. It's got one of those "switch cards" where if you hold it one way, you see the Shangri-Las, and then when you move it to another angle, you see the Dixie Cups. Get it? Includes the Chiffons on *Laure Records* (*One Fine Day*, *He's So Fine*), Betty Everett (*The Shoop Shoop Song*), the Jaynettes (*Sally Go Round the Roses*), the Ad Libs (*Boy From New York City*), Dixie Cups (*Chapel of Love*), Shangri-Las (*Leader of the Pack*, *Walkin' in the Sand*), and more. Informative liner notes about the era (e.g., in 1963, 40% of the top 100 spots were filled by female groups, rising from a previous 15%). Just terrific. Specify LP (Rhino 55) or cassette (Rhino C-55).

Wonder Women, Vol. 2 7.95
Includes well-known hits such as *The Shirelles* *Will You Love Me Tomorrow* and *The Angels* *My Boyfriend's Back*, as well as amazing undiscovered obscurities like *Roddie Jay's Is There Anything Else You Want*. Specify LP (Rhino 64) or cassette (Rhino C-64).

Reggae ★ Calypso

Amazulu (12" 45 rpm)
Brixton/Smiley Style 3.95
Amazulu is a British "two-tone" reggae band consisting of 5 women and 1 man. Their sound is a polished mix of island rhythms and tight horn arrangements—nice! The song *Brixton* asks "what you gonna do about it, when it time for the not?" Also includes a dub-version of *Smiley Style*. (Towerbell 40)

Barbara Paige
Hear Me Now 8.95
A polished and somewhat political LP of reggae music by a strong vocalist who co-produced the recording and wrote all songs but one, including *Rasist*, *Free*, *Island Stomp*, *Roots Occasion*, *Jah Love*, *Babylon Must Fall*. The horns, guitar riffs, percussion and background vocals are well-balanced and clear, and the style ranges from mellow to rockin' to rockin' out. (Epiphany 4030)

Calypso Rose Goes Soca Unlimited 8.95
Calypso Rose has been the number one calypsonian, winning the top two titles in the calypso world (*Road March* and *Calypso Monarch*), an unprecedented achievement. Soca is a mixture of soul, calypso, and rock, and is a recent development in Caribbean music. Calypso Rose is frequently referred to as the Queen of Soca. This terrific LP includes *Soca Demon*, *Roll You Bam Bam*, *Music for Dancing*, *Back to Africa*, all songs by Calypso Rose, a.k.a. McCartha Lewis. (Striker's 2242)



Calypso Rose
Trouble

8.95

The liner notes say it all: "This album is inimitably Calypso Rose at her best. It is the happy music of the Caribbean fusing with the beautiful music of the universe. It is the frenzied madness of Carnival, deliciously rising to create a universal dance fever. Includes Cosmic Music, which joins Calypso, Soca, Progressive Jazz, Haitian, Reggae, Latin, Soul and Disco... and Don't Touch Me, which will electrifyly hypnotize the entire world, Caribbeans, Europeans, Africans, Americans, Asians and Indians, will all be dancing to this 'Hottest Dance tune of 1984.' Musically, we are in for 'Double Trouble' (Strakers 2257).

The I-Threes (Judy Mowatt, Rita Marley, Marcia Griffiths)

5.95

Music for the World/Many are Called (12" EP)
The American debut recording of this super-group of Jamaican female vocalists, all solo stars in their own right, and the former back-up group of Bob Marley. *Music for the World* is a new composition which exemplifies their purpose—to bring a unifying message to the world through music. *Many are Called* is an anthem by Judy Mowatt which appears on "Black Woman." (Shanachie 5007)

Judy Mowatt
Mellow Mood

8.95

This 1975 recording, probably her first LP, is a must for serious Judy Mowatt collectors. The arrangement and lyrics are simpler than her later LP's, but two songs make this album worth the price. *Mr. Big Man*, a warning to the men in power that "your time is over," and *Rasta Woman Chant*, a stark account of slavery. (Tuff Gong 70)



Judy Mowatt
Black Woman

8.95

At last Judy Mowatt, a familiar voice (but typically not a familiar name) in mainstream reggae has produced her own album. She wrote & arranged 6 of the 10 songs, giving us a rare glimpse into a Rastafarian woman's perspective. *Black Woman* is a tribute of remarkable strength and beauty. *Slave Queen* exhorts women to "remove the shackles on your mind," while *Sisters' Chant & Strength To Go Through* give promise to the vision of women shaping our personal & political futures. An exciting album, both political & spiritual, & very danceable. Specify LP (Shanachie 43011) or cassette (Shanachie C-43011).

Judy Mowatt
Mr. Dee J

8.95

An uplifting, energetic compilation of Judy's visions, beautifully expressed and powerfully delivered. Back-up vocalists include Marcia Griffiths and Light of Love, an all-woman Jamaican band featuring her cousin, Anicia Banks. Songs include *I Am Not Mechanical*, *Big Woman*, *Glad Song*, and *Only a Woman* ("don't treat us inhuman") Specify LP (Ashenden 2) or cassette (Ashenden C-2).

Judy Mowatt
Only a Woman

8.95

Some of the same songs as on "Mr. Dee J," plus some which aren't on that LP, such as *You're My People*. This doesn't include a couple of the finest songs on "Mr. Dee J," *Glad Song* and *Glad Happy*, so if you're a Judy Mowatt fan, you may want both. Specify LP (Shanachie 43007) or cassette (Shanachie C-43007).

Marcia Griffiths
Steppin'

8.95

Great reggae from a woman who has been in mainstream Jamaican music for almost 20 years. Marcia is also known for her contributions as a singer in Bob Marley's back-up vocal group, the "I Threes." This LP has some great dance tunes, some traditional lyrics. Includes *It's Impossible* & *Where is the Love?* Specify LP (Disc Pressers) or cassette (Disc Pressers C-1).

Marcia Griffiths
Naturally

8.95

This is a softer brand of reggae, with Marcia's voice blending skillfully with the rhythm to produce a mellow tone for all you slow dancers with disco degrees. Again, some traditional lyrics, but the back jacket has an interesting acknowledgment of women's usual status in mainstream music and of Marcia's growth in the industry. Includes *Dreamland* & *Lonesome Feeling*. Specify LP (Disc Pressers 1003) or cassette (Disc Pressers C-1003).

Marcia Griffiths
Sweet Bitter Love

5.95

More soft, gently rocking reggae. Includes *The First Time I Saw Your Face*, *Here I Am Baby*, and title cut. U.K. import. (Trojan 94)

Rita Marley
One Draw/That's The Way (12" EP)

5.95

One Draw is a humorous anthem to the Amazon of Marijuana, sensimilla. Contains a spoof of a teacher asking her class what they learned over the summer—their answers? The virtues of sin, of course! *That's the Way* ("Jah Jah planned it...") is funky and very danceable. Shorter versions of both songs are on her LP. (Shanachie 5003)

Rita Marley
Who Feels It Knows It

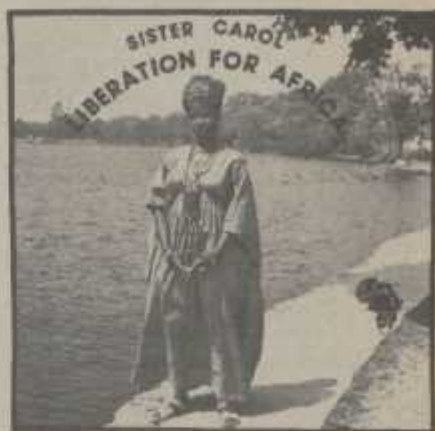
8.95

Too long defined as "Bob Marley's wife," Rita has emerged from his shadow to express her beliefs, mostly spiritual, to the world. Her first album, which she co-produced, is pure reggae, very smooth and lightly arranged. Includes *Thank You Jah*, *One Draw*, *Play Play*, and *Easy Saving*. Specify LP (Shanachie 43003) or cassette (Shanachie C-43003).

Rita Marley
Harambe (Working Together for Freedom)

8.95

Contains one of her finest, *There'll Always Be Music*, and one of her least fine, *The Beauty of God's Plan*. Rita is executive producer. Fantastic jacket photos. Specify LP (Shanachie 43010) or cassette (Shanachie C-43010).



Sister Carol
Liberation for Africa

8.95

Babylon, watch out! Carol East, a.k.a. Sister Carol has arrived! A relative newcomer to the Jamaican reggae scene, this young woman wrote 8 of the 10 songs on her debut LP—very political themes. Titles include: *Black Woman* (not the same as J. Mowatt's), *None of Babylon's Business*, *Principle*, *Shackles*. Rhythmic tracks by Sly & Robbie. Jamaican import. (Serious Gold 8003)

Sister Nancy
One Two

8.95

Sister Nancy, from a Kingston family of 11 children, is the top female D.J. in Jamaica and has had training as an automobile mechanic. This "reggae-rapping" LP includes *Am I No Stopping*, *Nancy*, *Only Woman D.J. with Degree*, and *Transport Connection*. (Techniques 1)

Don't Miss Upcoming Issues!

Coming in subsequent issues of the Laddenslippy Catalog will be invaluable articles on:

SELF-IMPROVEMENT

Creative Suffering
Overcoming Peace of Mind
Guilt Without Sex
Ego Gratification through Gluttony
Creative Depression
Whine Your Way to Alienation
How to Overcome Self-Doubt Through Pretense and Ostentation

HOME ECONOMICS/IMPROVEMENT

How to Convert Your Family Room to a Garage
What to do With Your Conversation Pit
1001 Other Uses for Your Vacuum Cleaner
Burglarproof Your Home with Concrete
The Repair and Maintenance of Your Virginity
How to Convert a Computer into a Dune Buggy

CRAFTS

Self-Actualization Through Macrame
How to Draw Genitalia
Needlecraft for Junkies
Bonsai Your Pet
Gifts for the Senile
Human Taxidermy

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The Joys of Hypochondria
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"I Made \$100 in Real Estate"
Career Opportunities in El Salvador, Cuba or Poland
How to Profit from Your Own Body
The Underachiever's Guide to Very Small Business Opportunities
Growing Grass for Fun, Profit and Time

So don't miss future issues! Make sure your name is on our mailing list.

—Thanks to *Inside Outlook*, a publication of NC Correctional Center for Women.

Jazz

Abbey Lincoln

People in Me 5.95
A warmly political and innovative jazz lyricist and vocalist, Abbey (Aminata Mosak) Lincoln builds a strong case for her beliefs in such songs as *People in Me*, *Naturally* and *Living Room*. Highly recommended. Cut-out. (Inner City 8040)

Abbey Lincoln

Golden Lady 8.95
Throw It Away is bound to be a jazz classic; it has all the elements of style, delivery, and arrangement, with the instrumentals in the right places. Contains: *Caged Bird*, *Golden Lady*. (Inner City 1117)

The Andrews Sisters Show

7.95
Including such gems as a 1949 Campbell's Mushroom Soup commercial, this LP preserves recordings from both on and off the air, 1944-1950. Also *Make Believe You Are Glad When You're Sorry*, *The Wedding of Lin Marlene*. (Radicola 1033)

The Andrews Sisters

Sing! Sing! Sing 4.95
A nostalgia LP of the sisters who were the singing symbols of the WWII era. With *In the Mood*, *East of the Sun*. Cut-out (Pickwick 3382)

Anita O'Day

Mello'day 7.95
"I was born Cotton. I took the name O'Day because it's pig latin for dough, and I hoped to make some." She's a strong, independent woman and a jazz vocalist with an off-beat sense of phrasing and a somewhat husky voice. This 1979 recording includes *At the Apple Tree*, *When the World Was Young*, *Limehouse Blues*. She has recently written her autobiography, *High Times, Hard Times*, no doubt fascinating. (GNP Crescendo 2126)

Ann Charters

Ragtime Compositions: Scott Joplin & His Friends 7.95
A long-time expert on the classic rag form, Ann is the only modern ragtime pianist to have studied with the originators of the style. Here she plays Joplin-collaborated two-steps, cake-walks, and other classic rag compositions, including *Lily Queen*. (Sierra Wave 101)

Barbara Donald

Olympia Live 7.95
Barbara, who has been playing trumpet since she was 18, creates good, solid jazz with her group "Unity" on this live recording. Her style is improvisational and features excellent tone and control. Three original compositions appear here, including *Rainbow Dreams*, about her 9-year-old daughter, plus a Thelonious Monk tune and Cedar Walton's *Bolivia*. (Cadence 1011)

Barbara Higbie & Darol Anger

Tideline 8.95
Barbara, who has performed extensively with Teresa Trull, Robin Flower, and Terry Garthwaite, composed the majority of these exuberant and lyrical instrumental compositions for her piano and Darol's violin, cello and mandolin. The music's innovative, exhilarating, and quivering all at once...stands up to repeated spins on the turntable without hints of getting boring or repetitive. Her music is at times whimsical, but Barbara's some serious musician...it's jazz, classical and new. *Specky LP* (Windham Hill 1021) or cassette (Windham Hill CTC-1021)

Betty Carter (#1001)

7.95
Betty "Bebo" Carter is the youngest & last of the traditional jazz vocalists. After some rotten experiences with other record companies, she formed her own. Her sounds are those of an improviser who scats, tips & pulls on the beat, moves, dips, soars...her voice is the most versatile of instruments. This is a live recording she arranged & produced herself. (Bet-Car 1001)

Betty Carter (#1002)

7.95
Her second record on her own label contains six originals, including the amazing, exuberant *Happy*. Also, *On Our Way Up* (Sister Candy). A studio recording. (Bet-Car 1002)

The Audience with Betty Carter

(2-LP set) 14.95
A double live album by this dazzling jazz vocalist; includes an entire side of *Soundz (Moving On)*, her in-concert grand finale, the upbeat & lush Caribbean *Sun*, her original *Open the Door*. Comes closest to capturing the dynamism of this woman live...an experience unequalled. The jacket is a knockout. (Bet-Car 1003)

Betty Carter

Whatever Happened to Love? 7.95
Often called the last real jazz vocalist, she has said, "It's a crime that no little singer is back there socking it to me in my own field—to keep it going, to keep it alive. Because I'm not going to live forever and I don't want it to die with me." This recent release includes terrific originals *New Blues (you Pumm)*, *Adre La Puerta*, *With No Words*, plus some great oldies like *What A Little Moonlight Can Do* and *Social Call*. Recorded live at the NYC club "The Bottom Line" with strings in 1982. (Bet-Car 1004)

Betty Carter

Social Call 5.95
A highly acclaimed collection of some of her earliest recordings from 1955-56, several released for the first time on this 1980 LP. Includes *Can't We Be Friends* ("It's all the same/Men play their games"). Cut-out. (Columbia 36425)

Billie Holiday

Billie Sings the Blues 7.95
Rare recordings from 1949-57, plus broadcast interviews. (Sandy Hook 2066)

Billie Holiday (import)

4.95
Featuring *Long Gone Blues*, *Love Me or Leave Me*, others. Comes with illustrated booklet, notes in Italian. Limited quantity; list alternative. (Il Grande del Jazz 25)

Billie Holiday

On Holiday 5.95
With *Porgy*, *All of Me*, *You're Driving Me Crazy*. (Manhattan 5013)

Billie Holiday

Holiday for Lovers 5.95
Contains *Storyville*, *Miss Brown to You*. (Manhattan 5014)

Billie Holiday

Swinging Holiday 5.95
Includes *Blues are Blue*, *Road to Love*, *Ain't Nobody's Business*, *I Can't Pretend*. (Manhattan 5022)

The Immortal Billie Holiday

5.95
With *They Can't Take That Away From Me*, *I'll Get By*. (Joker 3131)

Billie Holiday

4.95
Recorded 1949-51. With *Do Nothin' To You*, *Hear From Me*. *Specky LP* (Archive of Folk & Jazz 245) or cassette (Archive of Folk & Jazz C-245)

Billie Holiday, Vol. II

4.95
Recorded 1955-58, with *You've Changed*, *Willow Weep for Me*. (Archive of Folk & Jazz 310)

Billie Holiday

Live 4.95
Live recordings from 1937 (NYC) and 1951 (Boston), including *Them There Eyes*, *Lover Come Back to Me*, *I Cover the Waterfront*. *Specky LP* (Phoenix 312) or cassette (Phoenix C-312)

Billie Holiday Sings

4.95
With *God Bless the Child*, *Little Old Fashioned Music Box*, *Do You Know What It Means to Miss New Orleans*. (Kent 600)



Billie Holiday/Ella Fitzgerald/Lena Horne/Sarah Vaughan

Billie, Ella, Lena, Sarah! 5.95
A collection which has been growing and changing since the release of "Ella, Lena and Billie" in 1956. Some of the most significant recordings by some of the greatest jazz singers ever. Includes *Billie's What a Little Moonlight Can Do*, *Ella's My Melancholy Baby*, *Sarah's East of the Sun (And West of the Moon)*. Mid-line. (Columbia PC 36811)

Bobbi Humphrey

Blacks and Blues 3.95
Bobbi's funky-as-ever jazz flute. She is an artist who popularized an improvisational cross-over jazz sound. Great cover. Cut-out. (Blue Note 142)

Bobbi Humphrey

Freestyle 2.95
Opening with *Home-Made Jam* which features a harmonica solo by Stevie Wonder (remember *Fingertips* in the early 60's?), several fusion-jazz instrumentals, and a couple of vocals by Bobbi. Cut-out. (Epic 35398)

The Boswell Sisters, 1932-1934

8.95
Like alchemists who changed base metal into gold, these sisters transformed simple songs into jewels—for the first time they employed the human voice as a section of the orchestra, and revolutionized harmony singing. Includes *We've Got to Put That Sun Back in the Sky*, a "beat the Depression" number—in place of action by the government, people were urged to fall in love—also *Sophisticated Lady*. (Biograph C3)

The Boswell Sisters, Vol. 2

"It don't mean a thing if you ain't got that swing!" 8.95

This jazz trio, originators of a close-harmony singing style, grew up singing and playing in New Orleans—Martha on piano, Connie, sax and cello, Vet, banjo, guitar and violin—and started recording as teenagers. This LP includes *That's How Rhythm Was Born*, *Dinah*, *Shuffle Off to Buffalo*. (Biograph C16)

Carmen McRae

Carmen/Billie 5.95
Graced with an artistic, brilliant interpretation of *Strange Fruit*, the haunting song about lynching, and 11 other Billie Holiday classics. From the liner notes: "I once heard a waitress in a jazz club break into sobs when Carmen McRae sang, 'How can she know so much?' the girl asked. 'How can she?' (Columbia PC 37002)

Carol Sloane

Cottontail 7.95
The 1st U.S.A. release in 15 years from this jazz vocalist who is no stranger to NC's Triangle Area. Includes *Jackie*, lyrics by Annie Ross (the great originator of vocals derived from sax solos...remember *Twisted*, brought to pop fame by Joni Mitchell?). In fact, at one point when Annie was ill, Carol filled in for her with Lambert & Hendricks. (Choice 1025)

Carol Sloane

Carol Sings 7.95
If you can't get to hear her live, this LP gives you an opportunity to bask in her warm, rich, mellow voice. (Progressive 7047)

Dardanelle and Vivian Lord**The Two of Us****7.95**

Dardanelle, one of the few mainstream female jazz vibraphonists, writes. "Vivian and I have been both musical and personal friends for a long time..." and they share vocal and instrumental parts—and arrangements—on this mix of standards and contemporary tunes. Each woman has returned to her jazz career after a long hiatus for raising family. (Shash 231)

Dinah Washington**4.95**

"I like to get inside of a tune and make it mean something to the people that listen, something more than just a set of lyrics and a familiar melody." This has Dinah's philosophy, from 1943 when she became the vocalist with Lionel Hampton's orchestra, through 1945 when she left the band to chart her own course, throughout her 20-year career. Includes *Jarabug Waltz*, *Look to the Rainbow*. (Archive of Folk & Jazz 297)

**Dinah Washington
Wise Woman Blues****8.95**

This is Vol. 4 in the Rosetta "Foremothers" series, and contains early and rare recordings by this great jazz singer. (Rosetta 1313)

Doris Hays**Voicings for Tape/Soprano/Piano****9.95**

An avant-garde documentary/collage of sounds which she says "represents my big interests in the late 70's: my childhood South and my political place in things... my recollections of childhood church-going, residue of affection for church minus belief, disenchantment with my woman/middle class/housewife place in Chattanooga of the fifties; and my hatred for ranking people according to their income, race, sex, and religion." It's a fascinating recording and booklet, especially for those exploring southern culture and language. One piece, *Exploitation*, is her response to the irony of the exploitation of women's talents by women organizers, who expect/demand women to volunteer their time. (Folkways 37476)

The Explosive Dorothy Donegan**7.95**

Extraordinary, simply extraordinary! This jazz pianist plays about a million notes per minute. There is nothing restrained about her style, although her technical perfection does not suffer, and she has in fact made several guest appearances playing classical compositions with symphonies. She does two originals here, including *Donegan's Blues*, also *St. Louis Blues* and Antonio Jobim's *Wave*. She's been on and off the jazz scene since at least the 40's, if not earlier, and this is one of her few recordings. We enthusiastically recommend this LP to both beginning and advanced jazz lovers. (Progressive 7055)

Eartha Kitt At The Plaza**7.95**

This Broadway night club star, who speaks 9 languages, sings *Wanna Be Evil*, *Old Fashioned Girl*, *Crest St. Bon*, *Champagne Taste* and *Beer Pocketbook*. (GNP Crescendo 2008)

Ella Fitzgerald**4.95**

With *Green Dolphin Street*, *Lamp Is Low*, more. Includes illustrated booklet, in Italian. Limited quantity. Not alternative. (Grand del Jazz 25)

**Ella Fitzgerald
20 Greatest Hits****5.95**

The famous lady of jazz scat and be-bop vocals swings with *Lady Be Good*, *Goody, Goody*, *Taking a Chance on Love*, *I Can't Get Started*, *Lover, Come Back to Me*. Specify LP (Lotus 14015) or cassette (Lotus C-14015).

The Best of Ella Fitzgerald**5.95**

With *Ella, A Taste-A-Taste*, *I Found My Yellow Basket*, *Chew, Chew, Chew*, *Chew* (—Your Bubble Gum). Recordings from 1936-39. (Joker 3054)

Ella Fitzgerald, Vol. 2**Lady Be Good****5.95**

With title song: *Mark the Kille*, *Cow Cow Boogie* (with the Inkspits), *You Turned the Tables on Me*. (Joker 3975)

Emily Remler**Firefly****8.95**

This electric-guitarist extraordinaire is a very proficient jazz musician period, let alone for her age—she was born in 1957. Her original terrific title song was inspired by Wes Montgomery, and you can hear her reverence in much of her music. The LP also includes a rendition of *A Taste of Honey* which must be how it was meant to sound but never did, her own *Perc's Blues*, and McCoy Tyner's *Inception*. (Concord 182)

**The Emily Remler Quartet
Take Two****8.95**

Speaking of her guitar work during her earlier days at Berklee College of Music, she said, "I was so bad, I wouldn't even play in front of my teacher for six months. And I never took lessons from the people I should have, like Pat Metheny and Mike Goodrick. I was just a real hippie." Hard to believe she hasn't been playing since age 5 or something. This includes two originals, a beautiful acoustic-style piece called *Afro Blue*—a nice change of pace—and Dexter Gordon's *For Regulars Only*. Specify LP (Concord 195) or cassette (Concord C-195).

Emily Remler**Transitions****8.95**

Some departures here from her previous releases: it's the most experimental and ambitious; and her quartet features a trumpet and no piano, leaving all the harmony and chord changes her sole responsibility. Half the compositions are original. *Nunca Mais*, her tribute to Brazilian music, is bright and cohesive. *Ode to Mai* is the most exotic. She also selected a Keith Jarrett tune here, *Coral*. This album is a landmark for this young jazz guitarist. Specify LP (Concord 206) or cassette (Concord C-206).

Bad, Bad Frances Faye**3.95**

A white Jewish jazz singer from the 50's, this was her first recording which made her happy. Her delivery is straightforward and gimmick-less. Includes a medley with *Little Girl Blue*. (Bethlehem 693)

**International Sweethearts of Rhythm****8.95**

There were many all-women's jazz bands in the 40's (men were away, women could play) but this was the hottest and the first integrated women's group. Like other Rosetta titles (most listed in "Blues") this is essentially a book-and-record set, and is probably worth double the price. Although the band lasted over a decade, it was ignored by the white media because it played primarily for black audiences and is still omitted from history books. Includes *Diggin' Dyllie* by Vi Burnside, one of the Sweethearts. Don't miss this essential history. (Rosetta 1312)

Jane Ira Bloom**Second Wind****7.95**

Diverse new music by this talented saxophonist—jazz compositions with instrumentation ranging from the traditional jazz quartet to her most recent work with sax, vibes, & bass trio. Twice winner of the Downbeat Jazz Critics Poll, Jane's musicianship is deservedly becoming known to a wide jazz audience. (Outline 138)

**Jill McManus****Symbols of Hopi****8.95**

With selections such as *From the Four Directions*, *Inner Spirit Dance*, *All the Earth to Bloom*, and *Com Dance*, this NY pianist presents a unique blend of modern jazz and American Indian songs by Hopi composers, fusing her talents as a player, writer, composer, arranger and ethnomusicologist. Jill and an all-star jazz ensemble collaborate with Indian percussionists to create this captivating recording. Specify LP (Concord 242) or cassette (Concord C-242).

Joanne Brackeen**Snooze****7.95**

First album by this young, highly innovative jazz pianist. Her melodies are circular & lend to the free feeling in her tonal improvisations. Also includes Joanne doing vocals. (Choice 1009)

Joanne Brackeen**Prism****7.95**

Joanne's creativity, expertise & renown have continued to grow. This album received wide acclaim from various segments of the music world. (Choice 1024)

Joanne Brackeen**Aft****5.95**

Joanne's virtuosity, boundless energy, and abundant imagination are apparent on this LP: four of the six compositions are original. (Timeless Music 302)

Judy Carmichael**Two-Handed Stride****7.95**

This terrific stride pianist does justice to this material, primarily by Fats Waller. Includes *Viper's Drag*, *Ain't Misbehavin'*, *Honey-suckle Rose*. She produced the LP, on which she's backed by a band. (Progressive 7065)

Judy Garland**Over the Rainbow****4.95**

Includes title song, *Alexander's Ragtime Band*, others. (Phoenix 10 311)

Judy Garland on Radio**7.95**

Live on-the-air in 1939, 1948, 1949, plus the complete "Judy Garland Program" from October 30, 1952. Specify LP (Radiola 1040) or cassette (Radiola C-1040).

Judy Garland**Annie Get Your Gun****7.95**

Rare recording from the never-released 1949 original soundtrack, recorded by Judy and the cast just before she was fired from the picture! Specify LP (Sandy Hook 2053) or cassette (Sandy Hook C-2053).

Kathryn Moses**Music in My Heart****3.95**

Absolutely top-notch Canadian jazz flutist, saxophonist, vocalist & composer. This LP, her 1st available in the U.S., showcases all her talents. She demonstrates versatility in style... touches on funk, eastern, even gospel... & refined musicianship. She's toured & recorded with Chuck Mangione & others. This has held its place as one of our favorite albums for an unusually long time. (PM 17)

The Fabulous Mae West**5.95**

Includes *They Call Me Sister Honky-Tonk*, *Frankie and Johnnie*, and other songs by this great radio/film/stage personality. Specify LP (MCA 1530) or cassette (MCA C-1530).

Marian McPartland**Ambiance****8.95**

Marian's jazz piano is accompanied by bass & drums of her trio members. She wrote 5 of the 11 pieces, including *Aspen*, on which she plays the strings inside the piano like a harp. On her own label. (Halcyon 103)

Marian McPartland**Solo Concert at Haverford****8.95**

A few original compositions & other wonderful pieces like *Sand in the Clocks*. (Halcyon 111)

Marian McPartland**A Fine Romance****5.95**

The title refers to the relationship Marian has with her piano—intense, passionate, moving. She "McPartlandizes" such songs as *You Are the Sunshine of My Life*, *Sand in the Clocks*. (Impress 7115)

Marian McPartland at the Festival**8.95**

On this recording from the 1979 Concord jazz festival, Marian is joined on some cuts by the strong big-toned and lyrical alto sax of Mary Feltg Park. The two of them originally performed together at the first Women's Jazz Festival, and Marian carries on her commitment to give visibility to women in jazz. Also included: Marian's collaborative composition with Peggy Lee, in the Days of Our Love and Ann Ronell's *Willow Weep for Me*. (Concord 1116)

*Marian McPartland and Mary Feltg Park***Marian McPartland****Personal Choice****8.95**

Includes *Meditation*, *A Sleepin' Bee*, *Melancholy Mood*. Specify LP (Concord 202) or cassette (Concord C-202).

**Marian McPartland, Mary Osborne, Vi Redd,
Lynn Milano, Dottie Dodgion**
Now's the Time 8.95

Recorded in 1977, when these 5 jazz veterans gathered for a PBS TV special. The liner notes are excellent: Annie Gottlieb narrates. "Marian McPartland, whose own male-inherited prejudices began to totter when she hired drummer Dottie Dodgion into her trio in 1964, decided that now was the time to strike a few well-placed blows against the invisibility of women in jazz & the prevailing misconceptions about their playing. This recording is one of a series of signal events that... culminated in the First Women's Jazz Festival in Kansas City in March, 1978." (Halcyon 115)

Marian McPartland/Teddi King
Marian Remembers Teddi (2-LP set) 9.95

A stunningly-packaged 2-record set of a 1973 performance by jazz vocalist Teddi King, backed by Marian and her trio. The purpose of the program was to create an aural supplement to Alec Wilder's book *American Popular Song* for use by the academic and general public in the Rodgers and Hammerstein Archives of Recorded Sound in the Lincoln Center Library. Teddi died of lupus in 1977 at age 46, and Marian is donating all proceeds from this LP to the Lupus Foundation. (Halcyon 118)

Marian McPartland/Jimmy McPartland
Wanted! 3.95

A 1977 live recording from Buffalo, NY, with The All-Star Jazz Assassins and a classically ridiculous jacket. Includes *Omni* (Improv 7122)

Mary Lou Williams
The History of Jazz 8.95

Mary Lou Williams, who lived from 1910-1981 and spent her last years in Durham, NC, was the only major jazz pianist who lived through and played the music of each new era. She started recording in 1927 & stayed in the forefront through the big band, swing and modern transitions. Music & narration by Mary Lou. (Folkways 2960)

Mary Lou Williams
The Asch Recordings (2-LP boxed set) 17.95

Recordings made from 1944-47. Features her with many different back-up musicians. Includes her well-known *What's Your Story Morning Glory*. (Folkways 2960)

Mary Lou Williams
Zodiac Suite 8.95

In 1946, Mary Lou scored part of this piece for the NY Philharmonic; their performance together at Carnegie Hall marked the first meeting of jazz & symphony. (Folkways 32844)

Mary Lou Williams
First Lady of the Piano 4.95

Re-release of a 1953 London recording... of her historical interest & for those who like earlier jazz. (Inner City 7006)

Mary Lou Williams
My Song of Something 8.95

Featuring her composition *Black Christ of the Andes*, this 1964 recording marks her re-entry into music, following her secluded devotion to Catholicism. (Folkways 2843)

Mary Lou Williams in London 7.95

This LP followed her decade-long withdrawal from instrumental jazz. With bass, drums, bongos, and features two originals. (GNP Crescendo 9029)

The Mary Lou Williams Quartet featuring Don Byas 7.95

A Paris recording from the early 70's, shortly before Don's death, featuring these two musicians who had known each other for 40 years. In the studio, Mary Lou sat at the piano bench and named the chord progressions for the quartet. Includes her own *Mary's Waltz*. (GNP Crescendo 9030)

Mary Lou Williams
From the Heart 8.95

A solo piano album... Mary Lou plays her own compositions without accompaniment. (Chiaroscuro 103)

Mary Lou Williams
Live at the Cookery 8.95

Recorded live at a New York City club in 1975, this album features Mary with only bass accompaniment, performing originals and some jazz tunes like *The Surrey with the Fringe on Top*. Beautiful jacket. (Chiaroscuro 146)

Mary Lou Williams
Mary Lou's Mass 7.95

Mary Records was one of the first artist-owned & controlled record companies. This recording is a jazz Mass, featuring her original composition & piano, the superb bass & some vocals by Carline Ray & other musicians & vocalists. This was the basis for the ballet, choreographed by Ann Alley, of the same name. (Mary 102)



Mary Lou Williams
Zoning 7.95

Mary Lou Williams' most recent record on her own label, this is for women who've loved jazz & wondered why there were no women creating it. Instrumental compositions for piano & back-up instruments. Mary brought together here many of the compositions that she liked to play in concert or in clubs. Each selection stands in its own right, but they all blend together to form a whole, part of her concept of musical zoning. Very highly recommended. (Mary 103)

Mary Osborne
Now and Then 7.95

Mary Lou Williams said, "Mary Osborne is really terrific—the most amazing woman I know on a guitar." We agree. She has been a major performer on jazz guitar for 40 years (therefore is a long-time veteran of the sexism in the music world) and this is her first release in almost 20. Includes her original *Mary's Blues*. (Slash 215)

Michelle Himmel 7.95

Jazz harp?? Definitely one of the more unique discs around. Michelle plays jazz arrangements on diverse composition such as *Molequeira*, *Unus and Lucy*, *Maple Leaf Rag*, *Jive Samba*, on orchestra harp. The harp is used at different times as piano in a jazz trio setting; guitar in a rock or big band; overdubbed 4 times to create a harp ensemble. Michelle is a young Cincinnati musician. (Windsong 1)

Nanette Natal
My Song of Something 7.95

The 3rd album by this accomplished scat singer with an expansive vocal range & innovative style; the 1st on her own label. She wrote all the compositions, & produced & arranged the LP. Highly recommended. (Benyo 3333)

Nanette Natal
Wild in Reverie 7.95

A smashing LP of expressive vocals, exceptional scating, top-notch compositions by this up-and-coming talent. Hot, fiery, snappy and strong. (Benyo 3334)

Nina Simone
Silk and Soul 5.95

This revered blues/jazz/soul singer, with one of the deepest, most distinctive voices around, was born Eunice Waymon in Tryon, NC to a woman who was an ordained Methodist minister, and graduated as valedictorian at high school in Asheville, NC. This LP includes *Go to Hell*, *It Be's That Way Sometime*, *I Wish I Knew How It Would Feel to Be Free*, and her original *Consummation*. Specify LP (Quintessence 25421) or cassette (Quintessence C-25421)

The Finest of Nina Simone/
"I Loves You Porgy" 5.95

Includes title song, which made her a national star in 1957 as it rose to the top hit lists, also her original *Central Park Blues*, and other jazz standards which she arranged, with her own piano accompaniment. (Bethlehem 6003)

Nina Simone
Here Comes the Sun 5.95

One of her classics, with title song, *Angel of the Morning*, *My Way*, *O-O-H Child*. Cut-out. (RCA AFL1-4536)

Nina Simone
Right On! 5.95

Includes *When I Was a Young Girl*, *See-Line Woman*, *Please Don't Let Me Be Misunderstood*. (Rover 6001)

Nina Simone
For All We Know 5.95

Many songs here aren't included in other anthologies: *Zungo*, *When I Was in My Prime*, *Blues*, *Cotton-Eyed Joe*, *One More Sunday in Savannah*, more. (Koolha 14295)

Nina Simone
Our Love 5.95

Includes *The Latest Gai in Town*, *Don't Let Me Be Misunderstood*, *Don't Take All Night*, *Nobody*. (Happy Bird 90118)

Nina Simone
Little Girl Blue 5.95

This tape includes some of the best jazz standards ever recorded: *Mood Indigo*, *Don't Smoke in Bed*, *Love Me or Leave Me*, *Pain Gold Ring*. Cut-out. Cassette only. (Sabbat 8548)

Nina Simone
I Want a Little Sugar in My Bowl 5.95

Includes *Four Women*, *Ain't Got No/I Got Life*, *No Opportunity Necessary*, title song, others. (Manhattan 5007)

Nina Simone
Gin House Blues 5.95

Title song: *Backlash Blues*, *The Assignment Song*. (Manhattan 5031)

Nina Simone
Live at the Village Gate 5.95

Includes *Brown Baby*, *Zungo*, *Bye, Bye Blackbird*, *House of the Rising Sun*, and her own *Children Go Where I Send You*. (Ghost 5001)

Nina Simone
A Very Rare Evening 7.95

Includes *Turn! Turn! Turn!*, *Save Me* (Aretha Franklin), *I Think It's Going to Rain Today*, and *Revolution*. (PM 18)



The Most Beautiful Songs of Nina Simone 7.95

The title of this Dutch import is correct! Includes *I Wish I Knew How It Would Feel to Be Free*, *Revolution*, *Here Comes the Sun*, *The House of the Rising Sun*, *My Sweet Lord*, *I Want a Little Sugar in My Bowl*... 13 in all. A fine collection. Limited quantity. List alternative. (RCA 4518)

Nina Simone
Please Don't Let Me Be Misunderstood 7.95

Includes title cut, Sandy Denny's *Who Knows Where the Time Goes*, *Peace of Mind*, others. Limited quantity. List alternative. (Honeydew 6601)

Nina Simone
My Baby Just Cares for Me 8.95

Includes *Little Girl Blue*, *For All We Know*, *Central Park Blues*. U.K. import. (Cherry 30217)

Patrice Rushen
Pizzazz 4.95

Patrice is a young and talented jazz-fusion artist. In addition to playing electric and acoustic pianos, synthesizer, clarinet and percussion, she does lead vocals, wrote or co-wrote and arranged all the material, and co-produced the record. Music is funky and gospel-influenced. Includes *Call on Me*, *Message in the Music*. Cut-out. Specify LP (Elektra 243) or cassette (Elektra C-243)

The Piano Roll Artistry of Edythe Baker and Other Women 8.95

Side one: Edythe Baker, Side two: Other Women: Sybil Court, Pauline Alpert, Vee Lawnhurst, Bertha Wolpa, Eva Reeves, Doris Goodwin, Ruth Mack, Zema Randle. The performances and arrangements by these women were used to make the piano rolls which drove player pianos. The notes don't explain the process, but it has stimulated our curiosity and maybe we'll do some research! (Folkways 50)

The Pointer Sisters 4.95

Their first 1973 recording, originally issued on Blue Thumb, with the terrific swing and scintillating jazz vocals of Yes We Can Can, Wang Dang Doodle, Cloudburst, and more. Cut-out! (Piddwick 3625)

The Best of the Pointer Sisters (2-LP set) 5.95

Four sides of Pointer Sisters exuberance and energy in tunes like Steam Heat, Little Pony (Lambert, Hendricks & Ross), Wang Dang Doodle, and Yes, We Can Can. Also: one of the most phenomenal jazz vocals we've heard: Salt Peanuts—with lively split word syllables and amazing, creative scat singing. (Blue Thumb 60626/2)

The Pointer Sisters

Having a Party 2.95

Bring Your Sweet Stuff Home to Me, I'll Get By Without You, and the funky Lonely Gal. Stevie Wonder on keyboards/synthesizer. (Blue Thumb 6023)

Ragtime Women 8.95

Max Morath plays rags composed by women and dispels the notion that there were no female ragtime composers. Includes works by Muriel Pollock, Julia Nierbergall, Mabel Tilton, Louise Gustin, and May Audenheide, all of whom composed some of the most musical ragtime tunes of the turn-of-the-century era. (Vanguard 79402)

Salamander 9.95

This 4-woman, 1-man Swedish jazz ensemble was recommended to us by Alvin after Salamander's performance at the Kansas City Women's Jazz Festival in 1981. They compose and arrange all their own material, except when they arrange Swedish folk songs and jazz them up! They also derive inspiration from contemporary Afro-American and European improvised music. Here their instruments are flute, alto, tenor, and soprano sax, trumpet, piano, bass, drums, and voice. Style is characterized by spontaneity and energy. Includes Tango helen Swedish import. (Dragon 31)

Salamander 9.95

In the Darkest Month This studio LP includes title and Timbuktu, and more avant-garde new jazz sounds, adding electric guitar, and lots more energy! (Dragon 45)

Sarah Vaughan 4.95

Sarah began singing jazz professionally in 1943 and continued to become one of the greatest jazz vocalists ever, with the distinguishing characteristics of a pronounced vibrato and perfect control. Recorded 1945-48, includes /In Through with Love, Body and Soul, Penthouse Serenade. (Archive of Folk and Jazz 250)

Sarah Vaughan/Carmen McRae/Dinah Washington/Morgana King Billie Holiday Revisited 5.95

These four great jazz vocalists interpret tunes made famous by Billie Holiday. Includes Summertime, Miss Brown to You, Easy Living. (Mainstream 409)

Susan Muscarella 3.95

Rainflowers A beautiful LP of original jazz piano and keyboard compositions by a woman who has accompanied Teresa Trull and recorded with Herbie Hancock. Some are soft and dreamy, some are funky, with additional instrumentation. Our favorite is probably Prelude, for solo acoustic piano. Assistant engineer is Suzy Foot, who did engineering work on albums by Mary Watkins, Linda Tillery and others. Specify LP (Pacific Arts 7-135) or cassette (Pacific Arts C-7-135).

Tania Maria 8.95

Piquant Even with nine releases preceding this in Brazil and Europe, this is her American debut LP. Exactly as the title says, this "wild lady from Brazil" is as hot and spicy a jazz musician as this reviewer has ever heard. Master of two instruments—a fiery piano and impassioned scintillating voice—she blends Indian/Brazilian/Portuguese idioms with European classical precision and African jazz improvisation. Much of her material is original. Combo features Willie T. Colon on percussion. Cassettes include full liner notes. Specify LP (Concord 151) or cassette (Concord C-151).

Tania Maria 8.95

Taurus Named for her astrological sign and a theme for one of the songs, Quei Verigan Los Toros. More breakneck scat, some softer pieces (Tranquility and 2 A.M., with vocal overdubs) and John Lennon's Imagine. Specify LP (Concord 175) or cassette (Concord C-175).

Tania Maria 8.95

Come With Me In her words, "The title is an invitation. My music is also an invitation." Includes Lost in Amazonia, Sangria, and title song which she co-wrote with Regina Werneck, with a little dash of Boswell Sisters harmony sprinkled in. One of the best is Euzinha, a modern samba, about her childhood and her aunt Euzinha who made her dream. Specify LP (Concord 200) or cassette (Concord C-200).



Tania Maria 8.95

Love Explosion In the artist's own words: "The time I felt an explosion of musical love, was when through the hands and sounds of my favorite Brazilian pianist Luis Eca, I saw, heard and felt a colored flash of beauty, harmonious, sensual, loving, sweet, bitter, irritating. We discovered that music was a woman: assertive, urgent, possessive, dominant, explosive, but always bringing an explosive, powerful discovery.... All original material, with lyrics and translations. Hot stuff! Specify LP (Concord 230) or cassette (Concord C-230).

The Thirties Girls 7.95

Rare radio recordings for the Great Depression with Ethel Merman, Ethel Waters, Mildred Bailey, Alice Faye, and others. (Sandy Hook 2027)

Toshiko Akiyoshi 5.95

Toshiko Mariano Quartet An earlier LP by this outstanding jazz musician. Limited quantity, list alternative. Cut-out. (Barnaby Candel 5017)

Toshiko Akiyoshi 8.95

Dedications Features her strong, rhythmic, imaginative jazz piano in a trio setting. Each piece is by a different musician with whom she has had a warm association. Toshiko is primarily known & acclaimed internationally as composer-arranger-leader of a big band. (Inner City 8046)

Toshiko Akiyoshi 8.95

Notorious Tourist from the East This is one of the most melodic, superbly wonderful jazz LP's we've got, & it spends a fair amount of time on our turntable. Toshiko composed all songs & chose material for this quartet which includes trumpet, bass, drums, & her own brilliant piano... this is her 1st recording on which she plays her own work with a small group. The title cut is a hot, exciting blend of Mexican & jazz sounds. Soliloquy, exquisitely smooth & lyrical, was first recorded by the Big Band, as was Memory, which here features her on electric piano. You might get the idea by now that we highly recommend this, even to people who sometimes find jazz difficult to listen to; this one's easy. (Inner City 8066)

Toshiko Akiyoshi 8.95

Finesse Two of the compositions, for piano with bass and drums, are original. Specify LP (Concord 89) or cassette (Concord C-89).



Valaida Snow 7.95

Hot Snow: Queen of the Trumpet

Valaida sings and swings on these recordings re-issued from 30's and 40's singles. This amazing woman, in addition to excelling on the trumpet, sang, danced, could play every instrument in an orchestra, wrote lyrics, conducted, acted as producer when called upon, and spoke seven languages. In 1941, while working in Europe, she was incarcerated by the Nazis in a concentration camp for 18 months, came close to death from starvation and abuse, but somehow survived and resumed her career. Includes Minnie the Moocher. (Rosetta 1305)

Jazz Women: A Feminist Retrospective 11.95

(2-record set)

This anthology of reissues documents the contributions to jazz by women from the 1920's to early 1940's—jazz pianists Mary Lou Williams & Lovie Austin, Melba Liston (trombone), the great guitarist Mary Osborne & many other women on drums, bass, coronet, sax, organ... Lil Armstrong & Her Swing Band, The Sweethearts of Rhythm... most are instrumentals with a few vocals like Ma Rainey's Trust No Man... 34 performances in all. This album is feminist in that it focuses on women artists who became outstanding musicians in face of all the obstacles against women in the male-dominated jazz field. Some are still around & do not receive the recognition they deserve. (Stash 109)

Women in Jazz: Vol. 1 7.95

All Women Groups

Starts off with a tune called Digging Dicks, goes on to A Woman's Place is in the Groove, then later, Seven Riffs with the Right Woman, Mary Lou Williams, Mary Osborne, & Carline Ray all appear on this album, with different combinations of female instrumentalists. (Stash 111)

Women in Jazz: Vol. 2 7.95

Pianists

From Lovie Austin in 1924 to Toshiko Akiyoshi in 1961, through all the eras of jazz, this album documents the achievements of several female jazz pianists. (Stash 112)

Women in Jazz: Vol. 3 7.95

Swingtime to Modern

Features both mixed & all-women small & big bands, like the International Sweethearts of Rhythm, from the mid-30's-50's. Many of these accomplished musicians played brass & reed instruments. (Stash 113)

New Various Names

Last year we invited you all to call us names on packages, checks, invoices and letters, and you did. Some were:

Ladysupper (that was for real—no joke)	Lady L.P.
Lazysleeper	Ladykisser
Womanshoe	Ladysleeper
Ladyfingers	Ladyslip Per
Ladie Clipper	Slipperryslipper
Lady Flipper	Ladyhubber
Baby Flipper	Ladylover
Wave-A-Flipper	Sadiedipper
Lakdack-Lipper	Laddie Schleppers
	Mi-Lady's Slipper

And a few we'd better not print! We are amazed the post office figured out which box to put these in. Keep 'em comin'!

Young Alberta Hunter The Twenties

7.95

Alberta's earliest recordings include her composition *Down Hearted Blues*, the tune Bessie Smith sang on her debut recording. Two selections she recorded under the pseudonym Josephine Busty because she was under contract to another label, and *I'm Going to See My Ma*, with Fats Waller accompanying. Alberta's recording debut was in 1921 on Black Swan, the first black-owned label. Chris Albertson's liner notes are, as usual, informative and insightful. (Stash 122)

Alberta Hunter The Thirties

7.95

Alberta is one of the few original blues singers who is still alive & performing. She was born in 1895 & by 1910 was called "The Idol of Dreamland" (a Black cabaret in Chicago). Her popularity has undergone a revival (better late than never, although it's unfortunate she lacked widespread recognition during so much of her life), & she has lately done NYC nightclubs, White House and TV appearances ("60 Minutes," "Today" show, etc.). Her only LP of early recordings, this reissues *The Castle's Rockin', Chirpin' the Blues, Down Hearted Blues, & Boogie-Woogie Swing* in their original versions. Specify LP (Stash 115) or cassette (Stash C-115).

Alberta Hunter Remember My Name

5.95

The original soundtrack to the 1978 Robert Altman film, featuring Alberta, the songs were recorded the same year. Includes *You Reap Just What You Sow, I've Got a Mind to Rumble*, and some of the same songs she recorded long ago (which appear on her LP, "The Thirties"). Cassette only. (Columbia KST C-95553)

Alberta Hunter Amtrack Blues

5.95

A variety of material, representative of her performances at the NYC Club, "The Cookery," over the past several years. Includes *Sweet Georgia Brown, My Handy Man Ain't Handy No More*. Specify LP (Columbia PC 36430) or cassette (Columbia PC C-36430).

Alberta Hunter and Lovie Austin Chicago: The Living Legends

5.95

This wonderful LP was recorded in 1961 and produced by Chris Albertson, a very fine blues historian. Includes *Downhearted Blues*, co-written by Alberta and Lovie (Bessie Smith's first recording) and other tunes by each of them. For this session, Lovie sat at the piano, cigarette dangling from her mouth, and told Alberta, "We'll do it the way we did it the last time," which was in 1923! (Original Blues Classics 510)



Bessie Smith

4.95

Includes *Nashville Woman Blues, Mean Old Bedbug Blues, A Good Man is Hard to Find, House Rent Blues, St. Louis Blues*, with illustrated booklet, written in Italian. Limited quantity. list alternative. (I Granddel Jazz 70)

The Bessie Smith Story, Vol. 1

5.95

Bessie's earliest country blues recordings, including her first, *Down Hearted Blues*, also *Nashville Woman's Blues, St. Louis Blues, You've Been a Good Ole Wagon, I Ain't Gonna Play No Second Fiddle, Ticket Agent Ease Your Window Down*. (Columbia 955)

The Bessie Smith Story, Vol. 2

5.95

Covers a wide range of years and styles, country to vaudeville/sacredhouse, with *Gimme A Pigfoot, Nobody Knows You When You're Down and Out*. (Columbia 956)

The Bessie Smith Story, Vol. 3

5.95

Includes *Young Woman's Blues, Money Blues, Alexander's Ragtime Band*, and the hot rhythm tune *Cake Walking Babies*. (Columbia 957)

Blues



Bessie Smith

Any Woman's Blues (2-LP set)

10.95

Includes title song, *Keep It to Yourself, Whoa, Take Your Time, St. Louis Gal*. 32 in all. (Columbia 30126)

Bessie Smith

Nobody's Blues But Mine (2-LP set)

10.95

32 blues numbers including *Young Woman's Blues*: "Ain't gonna marry, ain't gonna settle down, I'm a young woman and ain't done nuthin' round." (Columbia 31095)

Big Mama Thornton in Europe

8.95

Willie Mae Thornton belts the blues, blows the harmonica, & plays the drums on this album recorded in London with the '65 American Folk Blues Festival. She also wrote many of these songs. Big Mama was the first to record & popularize *Hound Dog*—long before Presley (& only received \$500 for it)—& it is included here. (Arhoolie 1028)

Big Mama Thornton with the Chicago Blues Band

8.95

On this album, recorded in '66 with Otis Spann, James Cotton, Muddy Waters & others, Big Mama sings, & plays drums on one cut. She says "People talk about the blues comin' back. The blues have never left. The blues will never leave. . . Rock 'n' roll? That's nothin' but the blues speeded up." Includes *Black Cat & Everything Gonna Be Alright*. (Arhoolie 1032)

Big Mama Thornton

Sassy Mama!

7.95

Big Mama co-wrote almost all the material here with Mattie Fields, including title song and *Big Mama's New Love*. Photos of her on the jacket are priceless. (Vanguard 23014)

Boogie Blues: Women Sing and Play Boogie Woogie

8.95

Passion, vitality, sensuality, intensity...these are the foundations of the type of blues known as boogie woogie. In fact, Rosetta Fretz, on the liner notes, informs us that the word "boogie" was a euphemism for sex around the turn of the century, and that "to boogie and the boogie beat were integral to the blues." Boogie woogie was referred to as "fast western" or "fast blues," as differentiated from the slow blues of New Orleans and St. Louis. Sixteen cuts from 1930 to 1961, including Christine Chatman's *The Boogie Woogie Girl*, Hazel Scott's *Brown Bee Boogie*, Etta Fitzgerald's *Cow Cow Boogie*, and other greats. (Rosetta 1309)

Christine McVie (from Fleetwood Mac)

The Legendary Christine Perfect Album

4.95

Christine Perfect McVie had a long career as a blues pianist & vocalist, first with the British group Chicken Shack, & then on her own, before she joined Fleetwood Mac. This solo album, recorded in 1969, features her as keyboardist, vocalist, composer of some of the songs, & co-producer. Her low distinctive voice is suited to the R&B feeling projected. A pleasing glimpse of history & context for Fleetwood Mac fans. Cut-out. (Sire 7522)

Ethel Waters

"Jazzin' Babies' Blues"

7.95

One of the many then-famous, now-forgotten Black blues & jazz singers from the mid-20's. While her singing style resembles that of her white contemporaries, her choice of material was decidedly Black. (Biograph 12026)

Ethel Waters

Who Said Blackbirds Are Blue?

7.95

Rare live recordings from 1950's radio broadcasts from the "Soul of Harlem." Includes *My Gal Sat, That's What Harlem Means to Me, The Birth of the Blues*. (Sandy Hook 2060)

Georgia White Sings & Plays

8.95

A blues song about lesbianism, in which Georgia, singing to another woman, uses the word "man" to mean "lover"? So asserts Rosetta Fretz on another of her valuable double-jacket goldmines of information. Here we also learn that Georgia White wrote another lesbian tune, *Boy in the Boar* (B.D.'s Dream)—B.D. meant Bull Dyke or Bull Dagger—not included here, and that "she and a girl trumpet player had an all-girl band." Whether this marvelous blues artist, who was overlooked in so many histories, is currently alive or dead is not even known to Rosetta, certainly an expert on blueswomen. Acquaint yourself with this artist before she fades from society's memory again! (Rosetta 1307)

Ida Cox

Blues Ain't Nothin' Else But...

9.95

The only early volume of her work we've found; contains recordings made in the 1920's, when she was at her height. Includes *How Can I Miss You When I've Got Dead Aim, One Time Woman Blues, Chicago Monkey Man Blues*. (Milestone 2015)

Ida Cox

Wild Women Don't Have the Blues

8.95

A volume originally recorded in 1961. Many folks have since belted this blues song, but here is the woman who wrote & first sang it in 1924... & it's one of the strongest, no-nonsense women's statements ever made. Ida was one of the most important Classic Blues singers of the golden era ("the only decade when women reigned"). This edition is wrapped in entertaining & informative liner notes. Specify LP (Rosetta 1304) or cassette (Rosetta C-1304).

Ida Goodson

Pensacola Piano

7.95

Ida, sister of the famous Bluke Pierce (who was partner of DeDee and one of the founders of Preservation Hall) plays Florida Gulf Coast blues, jazz, and gospel. She's been playing blues since age 3, for well over 70 years and this, her first widely available recording, was produced by the Florida Folklife Program of the Florida Department of State. The Morning Star Missionary Baptist Church Choir sings on side 2, the gospel side (side 1 is blues); Ida has been accompanying this all-women's choir for over ten years. A couple of the blues tunes are her own compositions, also includes *A Good Man is Hard to Find*, which Ida calls a "drag blues." (Florida Folklife 1)

Julia Lee

Tonight's the Night

8.95

1940's and early 1950's recordings of absolutely risqué "songs her mother never taught her," like *Don't Come Too Soon, All This Beef and Big Ripe Tomatoes, Snatch and Grab It, I Didn't Like It the First Time*. "She plays a fantastic boogie piano, her vocals are warm and rhythmic, her inflection humorous and even a bit sarcastic at times. U.K. import. (Charly 1039)

Koko Taylor

I Got What It Takes

7.95

A powerful & compelling Chicago blueswoman. "I'm a voodoo woman, and you know the reason why... when I wave my hand, you know the sky begins to cry." Includes *Voodoo Woman, Tryin' to Make a Living*, more. (Alligator 4706)

Koko Taylor

The Earthshaker

7.95

Koko is one of the producers of her second recording with the blues band she leads & performs with. More hard-driving, letting-loose songs which demonstrate why she has developed such a following. Includes *I'm a Woman* ("I'm a ball of fire... I'm a love-maker/I'm an earthshaker"). Specify LP (Alligator 4711) or cassette (Alligator C-4711).

Koko Taylor

From the Heart of a Woman

7.95

Another great LP of Chicago blues which includes *Never Trust a Man*, her original *It Took a Long Time*, and *Thanks But No Thanks*, in which she sings "Whenever I go out I bring my own money to spend/So I don't need no favors/From no fancy-takin' men/Thank you for your offer/But I think I'd rather buy my own." Specify LP (Alligator 4724) or cassette (Alligator C-4724).

Ma Rainey (2-LP set)

9.95

Gartrude "Ma" Rainey is often credited with discovering Bessie Smith. A very handsome double-record set, with every classic tune by the Mother of the Blues: *Prove It On Me Blues, Trust No Man, Chain Gang Blues, Tough Luck Blues, Stave to the Blues, Ma Rainey's Black Bottom*. All were originally issued on Paramount as 78 rpm singles between 1924 and 1926. (Milestone 47021)

Ma Rainey

Oh My Babe Blues

7.95

Includes some of her best songs: *Don't Fish in My Sea, & Hustin' Blues*, about a prostitute fed up with being badly treated by a pimp. Also *Sissy Blues* in which her man leaves her for another man. As the liner notes discuss, Ma Rainey dealt matter-of-factly with subjects considered "controversial" both then & now. If you'll recall, she authored a song recorded & performed by Teresa Trull, *Prove It On Me Blues*. Accompanists include Lovie Austin, Lil Henderson. (Biograph 12011)

Mama Estelle Yancey

Maybe I'll Cry

7.95

Born in the last century, a long life on Chicago's South Side, this woman still sings some blues. "Her clear tones cut through the air, strip pretense from lyrics and reach the marrow of her audience's feelings." Her last recordings before this '82-'83 LP date back to '43, her Carnegie debut in '46, and one in '51, but some of her original material here has never been recorded. Her songs reflect, rather than a victim mentality, a dignity and strength. (Red Beans 001)

Marcia Ball

Souful Dress

8.95

A white urban-style blues singer with a power to reckon with in her delivery! Includes a terrific tune *Don't Want No Man*, certainly worth the price of the LP ("before I'd let you boss me, I would lay down and die")—one of the strongest women's blues we've ever heard. This is the closing cut on the record—her final words strategically placed for a lasting impression! Specify LP (Rounder 3078) or cassette (Rounder C-3078).

Memphis Minnie

8.95

One of the earliest blues singers, Memphis Minnie died relatively unknown. These recordings from 1919-1940 document her deep-voiced singing, guitar-playing & song-writing skills. Includes *In My Gullish Days*. (Blues Classics 1)

Memphis Minnie

Moaning the Blues

5.95

This 1983 reissue of recordings from 1930-35 includes *Weary Woman's Blues* and *What's the Matter with the Mill*. (MCA/Jazz Heritage 1370)

Memphis Minnie, 1944-49

Gonna Take the Dirt Road Home

7.95

Excellent liner notes, the best of any Memphis Minnie LP we've seen. Contains material from the latter part of her career, after blues had moved from a simple folk music to a sophisticated style of more commercial appeal, a process to which she greatly contributed. Includes *Shout the Boogie*, *Milton Dollar Blues*. (Origin Jazz 24)

Mildred Bailey

4.95

Recordings from the late 30's and early 40's, on some accompanied by her orchestra, others by "her Oxford Greys," a band which included Mary Lou Williams, composer of one of the tunes and pictured in the accompanying booklet (written in Italian). Mildred is featured on two of the Rosetta anthologies. Includes *I'm Nobody's Baby*, *Old Folks*, *There'll Be Some Changes Made*. (I Grandi del Jazz 93)

Odette and The Blues

5.95

The first all-blues showcase (in the classic style of the 20's) by a woman who is primarily known as one of the only black female artists to have ascended to the top of the folk circuit during the 60's. But her repertoire has always spanned gospel and blues and other idioms. Here she's accompanied, not by her acoustic guitar, but by trumpet, trombone, clarinet, piano, bass, and drums. Includes *Weeping Willow Blues*, *Yonder Come the Blues*, *Oh, My Babe*... her vocal power is as awesome and lovely as ever. (Original Blues Classics 509)

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Rory Block

High Heeled Blues

8.95

A young white blueswoman from Greenwich Village with a strong and husky voice and one of the meanest guitar-picking styles around. That she studied with Mississippi John Hurt is evident in her laid-back side arrangements. Contains some traditional, two originals. Definite country influence. John Sebastian on harmonica. (Rounder 3061)

Rory Block

Blue Horizon

8.95

Stylistically more diverse than her previous LP, spiced with mostly original songs in a contemporary bluesy-ballad vein. Rory's impressive blues guitar is complemented with her piano and synthesizer accompaniment. Songs include *Love My Blues Away*, *Swing Low*, *Sweet Chanot*, *Catastrophe Rag*. (Specify LP (Rounder 3073) or cassette (Rounder C-3073))



Rory Block

Rhinestones & Steel Strings

8.95

This recording certainly has the sparkle suggested in the title. Rory's voice has developed in timbre and elasticity—it springs all over, seemingly, without effort—and she sure doesn't stay stuck in one style. Treat yourself to the incredible way she uses her blues voice on an old folk tune, *The Golden Vanity*, to hammered dulcimer accompaniment—stunning—and, to a guitar/synthesizer almost-classical instrumental, *El Vuelo Del Alma*. Also notable is the acapella *God's Gift to Women with the Persuasions*. And of course, plenty of good blues and steel guitar. Recommended: Specify LP (Rounder 3085) or cassette (Rounder C-3085).

Rory Block

You're the One

2.95

Most established musicians experiment with different styles of expression before settling into one, but who would've guessed that Rory Block, blueswoman extraordinaire, would have started out recording a wild and funky disco album? This upbeat, nighty danceable LP is great party music—what a bargain! Cut-out. (Chrysalis 1233)

Sippie Wallace

Sings the Blues

8.95

This classic blues artist, born in 1890, is still amazing audiences with her vocal power. (She was the star of a recent sell-out performance at Lincoln Center entitled "Blues is a Woman.") She has been a major influence on Bonnie Raitt, & rumor has it that they are making a film together. This LP was recorded live in 1960 & includes her original *Up the Country Blues* which was her 1st recording, & a hit, in 1923. Specify LP (Storyville 4017) or cassette (Storyville C-44017).

Sippie Wallace

Sippie

8.95

63 years old when this "Ragtime Show" was recorded, Sippie engages in some sassy and spirited harmonies and musical conversations with Bonnie Raitt, who does vocal accompaniments and slide guitar. They collaborate on *Woman Be Wise*, *Mama's Gone*, *Goodbye*, and a few other original and classic blues. Also includes *Mighty Tight Woman*, *You Got to Know How*, and *You Been a Good Old Wagon* (*Daddy But You Done Broke Down*). It was largely due to Bonnie's love and support that Sippie returned to her career following a serious debilitating illness, and began to write and perform again. (Atlantic 19350)

Victoria Spivey

Victoria & Her Blues

7.95

This recording session in 1962 was the culmination of a difficult year during which Victoria wrote hundreds of blues "because she really had them." New York Moon, New York Tomba, more. "Queen Vee Spivey" was a blues singer with a strong will, a sense of humor & sarcasm, & musical versatility—here she plays piano, organ & ukulele accompaniment. (Spivey 1002)

Victoria Spivey

It's a Mighty Po' Rat

7.95

We couldn't leave a title like this out of our catalog. Includes title song, *I'm Broke*, *Fine Meat*, *Black Snake Blues*. From her second recording period, 1961-76 (her first was 1926-37), plus one live performance. (Spivey 1030)

Victoria Spivey, Lucille Hegamin,

Hannah Silvester

7.95

A Basket of Blues While this record on the Spivey label is a showcase for 3 talented Black women, its star is Victoria: she organized & owned the label... co-produced this recording... wrote most of the songs... plays piano, organ & ukulele... & sings her "barrelhouse blues" "I went to the doctor, he told me what to do. He said I would have to get rid of you..." Includes *Brown Skin & My Deeds*. (Spivey 1001)

ANTHOLOGIES

AC-DC Blues: Gay Jazz Reissues

7.95

Humorous to brazen recordings from the 1920's and 30's about gay women and men. The highlight is Ms Rainey singing *Prove It On Me Blues*. (Stash 106)

The Country Girls! 1927-1935

7.95

16 rare classic blues and ballads with guitar by 11 women. Includes Lotie Kimbrough's *Wayward Girl Blues*, Elvie Thomas' *Motherless Child Blues*. (Origin Jazz 6)

Easin' In:

Women Sing the Blues 1924-1941

8.95

An anthology of rare blues which includes several artists who aren't included in other anthologies. Includes Irene Wiley's *Irene's Bakershop Blues*, Coot Grant's *Deceiving Man Blues*, Memphis Minnie's *You Can't Rule Me*, L.J. Green's *I Won't Sell My Love*, Elizabeth Washington's *My Low Down Brown*, Bessie Jackson's *Reckless Woman Blues*, Mae Glover's *Good Hearted Woman*. Also songs by Bobbie Cadillac, Hatie Bolton, Mary Harris, Clara Smith, Ruth Willis, Willie Mae McKenzie. (Muskadine 105)

Independent Women's Blues, Vol. 1

Mean Mothers

8.95

One of the best, most refreshing anthologies of women's blues in existence. Informative, insightful, fascinating liner notes... good sound quality, which is difficult to obtain with reissues... outstanding selection of material. Includes Bessie Brown's *Am I Much Good in the Best of Men Nowadays* (1926), a 1939 Ida Cox recording *One Hour Mama* (she also wrote *Wild Women Don't Get the Blues*), Billie Holiday's *Baby Get Lost*. Specify LP (Rosetta 1300) or cassette (Rosetta C-1300).

Independent Women's Blues, Vol. 2

Big Mamas

8.95

Another dynamic collection of tunes, mostly reissued here for the first time. Like Ethel Waters' *No Man's Mama*, Ora Alexander's *Men Sure Are Deceiving*, Billie Holiday's *Now Baby or Never*. Rosetta Reitz, who compiled the series, describes in the liner notes some aspects of searching and re-engineering these treasures: background noises are filtered out, yielding a very clean, clear sound quality. (Rosetta 1306)

Independent Women's Blues, Vol. 3

Super Sisters

8.95

An anthology of bawdy blues, most dealing with women's sexuality, others just rowdy in language, spoken or omitted, such as a line by Sweet Peas Spivey (younger sister of Victoria who died at age 33): "When I first met you, I thought I fell in good luck/Now I know you ain't worth a...". A humorous and delightful compilation and jacket. Songs by Ida Cox, Bertha Idaho, Mildred Bailey, Ella Fitzgerald, Luzzy Miles (*Take Your Fingers Off It*), Martha Copeland (*If Ain't You Her, Mr. Fly Rooster*), and others. (Rosetta 1308)

Piano Singers' Blues

8.95

Women accompany themselves. Many rare recordings, so difficult to find that this Rosetta volume has taken years to complete. (Rosetta 1303)

Red, White & Blues:

Women Sing of America

8.95

Liner notes say "Blues & jazz are American. This music is the first original artistic contribution to world culture the U.S. has made..." Each song on this album has been carefully selected for its historic significance. The album also represents women's sounds... This collection is a salute & a pledge of allegiance to our foremothers. As on all Rosetta records, the liner notes are exceptional & entertaining, & the sounds are clear. Among the singers are Ella Fitzgerald, Billie & Bessie, Victoria Spivey, & a Mildred Bailey side, recorded in '38, with piano by Mary Lou Williams. (Rosetta 1302)

Sorry But I Can't Take You:

Women's Railroad Blues

8.95

In the 1920's & 1930's, thousands of black men headed north on the trains for the factory jobs... jobs not accessible to women, so they stayed behind. This experience was one the blues were largely founded upon... Listen to the sound of the blues harp, to lines like "Goin' to Chicago, sorry but I can't take you." This record gives us the side we haven't heard much about. Again, chock-full of information, both details and overview; the liner notes even explain how early recordings were technically made. Tunes by Bessie Smith, Sippie Wallace, Bessie Jackson, Sister Rosetta Tharpe, & others. (Rosetta 1301)

When Women Sang the Blues

8.95

A fine anthology of reissues from the 20's to the 50's, by blues singers Chippie Hill, Georgia White, Memphis Minnie, Bobby Cadillac & others. Includes *B.D. Woman's Blues* (B.D. for bull dier) by Bessie Jackson. Beautiful jacket. (Blues Classics 26)

Folk ★ Country ★ Traditional

Allegra Broughton

Original songs straight from the heart 7.95

A most engaging cassette-recording which is difficult to classify, as her style spans jazz, blues and folk, utilizing unusual arrangements, rhythms, chordal structures. Her songs are melodic, plaintive, and wonderful to listen to. She accompanies her rich, warm, strong, expressive, resonant voice with only her own harmonic back-up vocals and clear acoustic guitar. Has a similar effect on this reviewer as Ferron's and Ellen McIlwaine's early recordings...hard to pinpoint, hard to describe, but highly recommended. As one reviewer said, "it is melodically feminist as the structures appear in some deep, unconscious way to the mother-heart best in all of us." Self-produced. Cassette only. (Allegra C-1)

Allegra Broughton & Sam Page

Slow Fire 7.95

Another beautiful cassette, duplicated in real-time, which reflects Allegra's growth as a musician. Instrumentation, more complex than her first recording, incorporates Paraguayan harp and soprano sax in addition to acoustic and fretless electric bass. Allegra has been opening for artists such as Odetta and Ferron. Includes Dark Angel, California Moon, Spirit, sung in her dark, engaging, multi-tracked voice. Cassette only. (Allegra C-2)

Almeda Riddle

8.95

Folk and traditional songs from "Granny" Almeda Riddle, a famous Arkansas ballad singer. Includes Lady Margaret and Four Marys. (Rounder 0017)

Ann Heyman & Alison Kinnaird The Harper's Land: Music for the Irish & Scottish Harps 8.95

These are two of the leading harpers (not harpists, but harpers—Sylvia Woods would teach you that this is the proper terminology for people who play small harps) and here they play traditional music for these magical instruments, both metal-stringed and nylon-stringed. (Temple 013)

Anne Murray

What About Me 4.95

The jacket gives no information about the recording, because the front photo has her heavily made up and because this is a re-release we are guessing it's an old LP. In one song, we'd like to think she is singing, "There goes my reason for living/There goes the woman of my dreams"...includes it's All Over and Last Thing On My Mind. Out-out. (Pickwick SPC-3350)



Anne Murray

New Kind of Feeling 4.95

Contains some of her most beautiful ballads: I Just Fall in Love Again, Shadows in the Moonlight; musically, one of this reviewer's most often-played favorites. Out-out. (Capitol 11849)

Anne Murray

Love Song 5.95

Her voice is certainly one of the best ever, and this LP contains one of her best ever: Watching the River Run, also Just One Look, a great Doris Troy hit years ago. (Capitol 15212)

Anne Romaine Gettin' On Country 8.95

A southern country-western singer & songwriter with a political consciousness about the struggles of working women. Includes Georgia Cotton Mill Woman & Gettin' On Woman. (Rounder 3009)

Anne Romaine

Take a Stand 7.95

A stylistically varied selection of traditional and original mountain music, some from a feminist perspective. This late '84 release follows a too-long period without recordings, although Anne has been active in organizing. African Dreamland backs her on some cuts. (Flying Fish 323)

Antonia Lamb

Easy to Love Her 3.95

"Most of the clicks, pops, and crackles on this record are not electronic mistakes, but rather part of the sound of the artist's voice as it actually is..." set the jacket back-liner. A fine, dry sense of humor comes through on many of these original songs. Antonia sings and plays banjo, background vocals by Judy Mayhew. Antonia's daughter Joanna, and others. A home-made sound, belitting the record company name. (My Records 31)

Any Old Time Stringband

8.95

A fine 5-woman stringband with guitar, banjo, fiddles, mandolin, bass, kazoo & vocals. Most notable is Free Little Bird, which the liner notes tell us is from the Dykes Magic City Trio. (The liner notes also inquire "By the way, exactly where is Dykes Magic City?") "Oh, I'll never steal honey from a bee/But I'll steal me a kiss from a sweet girl's lips/Then I'll fly away across the sea... Oh, I'm as free as a little bird as I can be/Gonna build my nest in a weeping willow tree/Where the bad boys cannot bother me." (Arhoolie 4009)

Any Old Time

Ladies' Choice 7.95

Any Old Time is currently a 4-woman stringband: fiddle, banjo, bass, guitars, vocals. This release features the album version of the hit single Big Mistake...also Girls of the Golden West's Cowboy Girl, some women's blues tunes, Cajun tunes, & a song featuring a Borewell Sisters' style vocal arrangement. (Bay 217)

Aunt Molly Jackson

Library of Congress Recordings 8.95

This amazing pipe-smoking, pistol-toting midwife was one of the most influential protest songwriters in the U.S. She helped organize the Appalachian miners in the 1930's. Includes unaccompanied union songs, coal-mining songs & stories about witches in Kentucky. (Rounder 1002)

Baila Ruffo

It's a Sin to Tell a Lie 7.95

Baila and her Dulciance Band play swingtime for dulcimer(!) with a complex array of standard and jazz chords and pulsating rhythms. Absolutely one-of-a-kind, in style and material. Includes Woody Woodpecker, Teddy Bears' Picnic (Pleasant and Agreeable will do doubt want to audition for her next LP), Oh Lady Be Good, Making Raviolis (at the Kitchen with You). (Kicking Mule 317)

Banjo Pickin' Girl

8.95

Anthology of recordings from the '20's & '30's of women in early country music (who were some of the 1st people recording country music anywhere). Cohn Creek Girls, Louisiana Lou, Moonshine Kate, & others. (Rounder 1029)

Bare Necessities

English Country Dances 8.95

Many-star rating! Buy this one! We are placing this exquisite classical-sounding instrumental LP—by a quartet featuring Jacqueline Schwab, Mary Lee, and 2 men—in this section only because the material is drawn from baroque, classical, Irish, and folk idioms. But the refinement, lushness, discipline, and lilting beauty sounds more classical, as in Baroque country dances. As a few of the song descriptions indicate, this is music to fall in love to. The harmonies run, soar, float, and chase each other with counter-melodies and ornaments played by viola, violin, fiddle, flute, flageolet, recorder, guitar, piano. Specify LP (Varick 013) or cassette (Varick C-013).

Bessie Jones

So Glad I'm Here 8.95

Songs & games from the Georgia Sea Islands. Bessie is a singer & storyteller of the unique Black Gullah island culture as well as of traditional Black music. Her wonderfully strong voice seems to swell & fill up the room. She sings with other islanders, young & old, to the accompaniment of clapping hands, moving feet & tambourine. (Rounder 2015)

Beverly Cotten

Clogging Lessons (w/booklet) 7.95

A whole record of music to clog to! Clogging is a southeastern traditional dance form which is a synthesis of Native American, Scottish and English dancing, Irish jigs, and buckdancing which came out of early black culture. Included is a booklet, "Get Your Kicks Clogging," which is one of the only written resources with instructions (libraries take note!). One out by the phenomenal Algia Mae Hinton, who buckdances and plays electric R & B guitar simultaneously. One side recorded in Carrboro, NC. (Flying Fish 237)

Bonnie Carol

Fingerdances for Dulcimer 7.95

A strikingly-packaged LP of happy music by a dulcimer-builder (she's built hundreds, including those played here) and performer. Several ringing instrumentals, a couple with voices, two are original (one called Joellen). Accompanying instruments include autoharp (Bonnie Phipps), mandolin, flute, banjo, hammered dulcimer, bodhran. Bonnie identifies as a feminist. (Kicking Mule 220)

Bonnie Phipps

Autoharpin' 7.95

A most delightful, cheerful, joyful LP of "Old Time New Age chamber music." Bonnie's autoharp features self-invented tunings and is accompanied by an ensemble of cello, guitar, concertina, pennywhistles, and a few vocals featuring her clear voice. Styles include Appalachian folk, country, Irish jigs and hornpipes, a Carter tune, a Loudon Wainwright number, and an original. She has been voted National Autoharp Champion and has written an autoharp instruction book. Bonnie is a talented woman who left California after the 1971 earthquake...obviously intelligent too. (Kicking Mule 226)

Buffalo Gals

First Borne 7.95

Take 5 women, a guitar, a bass, a banjo, a mandolin & a violin & you get a bluegrass band. All accomplished musicians & all share the vocals. Especially impressive banjo pickin' by Susie Morick who started this Syracuse, NY group. Includes an unusual version of Steen 'On Top of the World' & some original material. (Plevonah 913)



Spotlight on Buffy St. Marie

7.95

This 24-song double-record set includes her greatest hits: Universal Soldier, Now That the Buffalo's Gone, My Country 'Tis of Thy People You're Dying, I'm Gonna Be a Country Girl Again, Groundhog, Many a Mile, Little Wheel Spin and Spin, Cripple Creek, The Piney Wood Hills, and many more. She is one of the only "household name" musicians to have vocalized the rage of Native American oppression and genocide. Specify 2-LP set (Spot 1018) or double-length cassette (Spot C-1018).

Carol McComb

Love Can Take You Home 7.95

Exceptional in the clarity & sharpness of recording, particularly the guitar: the music seems to jump right out of the speakers into the room, creating an amazing sense of presence. (If your occupation is selling stereo equipment, this record would be a good investment—use the first cut.) Carol sings original & other songs with a folk/traditional/renaissance flavoring. (Bay 302)

Cathie O'Sullivan
Artesian Waters: A Bouquet of Australian Songs New and Old 8.95
 On metal-stringed Celtic harp and vocals, Cathie plays the music born in the first Irish fleet of convicts and soldiers who arrived to make a prison in Sydney Cove, Australia. *Song of Artesian Water* was a poem by author of *Waiting for the Moon*. Also includes some instrumentals—Cathie's harp sounds shimmering and magical. Australian import. (Lantern 47)

Cathie O'Sullivan with Cleis Pearce
High Places 8.95
 Inspired by Cathie's archaeological work at the "top of Australia" and involvement with the local Aboriginal people, more lovely Celtic harp and Cathie's sweet voice (somewhat similar to early Marianne Faithfull) with Cleis Pearce's litig electric viola on some cuts. Includes a poem by Breaker Morant, set to music. Australian import. Specify LP (Lantern 128) or cassette (Lantern C-128).

Cathie Whitesides
Gems of Irish and Cape Breton Scottish Fiddling 7.95
 Predominantly Celtic dance tunes (reels, jigs, clogs, hornpipes, and strathspeys), plus a beautiful original, similar to a slow air (to this untrained ear, anyway), *My Cabin Home*. (Kicking Mule 231)

Cathy Fink
Doggone My Time 7.95
 This is a pretty swell record. Fine voice, juicing old time and new time banjo, guitar and fiddle, accompanied by accordion, ukelele, etc. This DC area performer gives us swing time, rags, waltzes. Back-up vocals by The Sibling Sisters. Includes *Coal Mining Woman* (jacket says, "Being a coal miner didn't cause my divorce. It made it possible.") and *Patsy Montana's Where the West Begins*. Her quote for the week is by one of the Sibling Sisters: "I love cookies almost as much as life itself." Recommended. Specify LP (Rooster 120) or cassette (Rooster C-120).

Christine Lavin
Future Fossils 7.95
 Christine had an EP called *Husbands and Wives*, about relationships—the unequal kind—which went out of print when her pressing plant went bankrupt and lost all the components. So she recorded a new LP of social commentary, 50/50 humor and serious, somewhere between live and studio, of original songs. This artist, who has an NYC cult following, is someone the NY Times calls "a pungent folk-pop humorist... writes wryly comic vignettes of city life that also have an emotional edge." Includes *Cold Pizza for Breakfast*, a spoof of diets, *Dakota* about John Lennon, *Regretting What I Said* which skewers men who find it difficult to tell the truth, and *Don't Ever Call Your Sweetheart by His Name* which turns the tables on men who've called women "darling" for centuries—this song was banned from Grace Mansion. During a discussion of New Age music with this reviewer, Christine said, "My mantra is pizza." (Palindrome 105)

Cindy Kallet
Working on Wings to Fly 7.95
 "Listening to you is like lying on your back while someone feeds you grapes," said someone to this Martha's Vineyard musician. We rarely carry LPs of folksinger-with-guitar music unless there's something really distinctive about it and in this case it's her enchanting voice—a good octave lower than your average folksinger but with the same sort timbre heard in the clearest soprano. An outstanding acappella number in 3 parts (with friend), plus other original songs about New England coastal life. Accomplished guitar accompaniment. Highly recommended. (Folk-Legacy 83)

Cindy Kallet
2 7.95
 More complex melodies than her first and some exceptionally fine original instrumentals, such as *Wolf's Lullaby*... and the same low, liquid voice, meant for savoring. If *2* is performed with members of "Northern Harmony" ("If I sing less than usual of my brothers/it is not for the slightest of them/it is to strengthen my sisters...") and we'd like to hear more of Cindy with 4-part harmonies like that—delicious. Specify LP (Folk-Legacy 96) or cassette (Folk-Legacy C-98).

Claudia Schmidt
 Debut LP by a very talented singer/songwriter who also plays guitar, harmonica, dulcimer, piano. Some accompaniment by Judy Roberts. Includes an outstanding original, *Old Woman Lament*, acappella except for percussion. (Flying Fish 066)

Claudia Schmidt
Midwestern Heart 7.95
 More originals, plus a couple of piano solos, from this clear-voiced vocalist—beautiful 12-string by her, too. Accompanists include Judy Roberts, Grey Larson and Malcolm Dalglish. One discomfiting song about a Peeping Tom. (Flying Fish 241)



Claudia Schmidt
New Goodbyes, Old Hellos 7.95
 Claudia's third album is thematically compassionate and rich in musical styles—I'm a Little Cook is transformed into an almost Dixieland jig, while the poem *Skin Gangsters* relates to childhood suffering in an orphanage and flows into the bluesy *Tired*, and the gospel treatment of *Bill Withers' Grandma's Hands* is positively righteous. Also includes a beautiful mandolin solo. Recommended. Specify LP (Flying Fish 305) or cassette (Flying Fish C-90305).

Coon Creek Girls
Early Radio Favorites 7.95
 We've waited a long time for a reissue of the music of this Kentucky group, featuring banjo-picker Lily May Ledford. They were one of the last, best, and most popular mountain string bands on the old-time music scene, and certainly one of the only recognized female ensembles in their time and genre. Between them they played banjo, fiddle, mandolin, guitar, and bass. Made in the 1930s, their entire output of early recordings is included here, with *Banjo Picking Girl*, *Bile Them Cabbage Down*, *How Many Staccolts Can You Eat?*, and a medley they performed for the Roosevelts and England's king and queen at the White House in 1939. (Old Homestead 142)

The Coon Creek Girls 7.95
 A 1956 LP which we are glad to see back in print. Lily May Ledford's rolling banjo, Hosie Ledford's guitar work, Susie Ledford's bass, and their vocal harmonies, blend aptly on *Take Your Time Miss Lucy*, *Black Eyed Suzie*, *Red Rocking Chair*, *Hawk Caught the Chicken and Gone*. (County 712)

County Down
Living in the Country 7.95
 On their second LP, their 3-part harmonies are even more beautiful than they were on their currently-out-of-print first LP. To hammered and mountain dulcimers, guitars, banjo and pennywhistle, the traditional, contemporary and blues selections simply ring! They sound like a full women's chorus. They've rewritten lyrics they found objectionable, too. A very professional ensemble, and a very highly recommended recording. They write, "Through all our many changes and differences, the music is the one constant that remains true (that and an addiction to chocolate)." Well, you'll love this the way some love chocolate. (Fireless 165)

Debby McClatchy
with the Red Clay Ramblers 7.95
 Debby, who has an apparent sense of humor, was part of the NY cast of the North Carolina musical *Diamond Studs*. On this album of traditional/country/good-time music, she sings, plays banjo, guitar, dulcimer & spoons. Includes the deadpan *You Were Only F---in'g Me* and *I Was Making Love and Wife's Lament*, with some feminist commentary. (Green Linnet 1030)

The Delta Sisters
Music from the Old-Timey Hotel 7.95
 Comprised of Jeanie McLerie (also one of the Harmony Sisters) and Frannie Leopold, this duo makes some fine, good-time, Cajun-influenced music. Their LP embodies friendship, hospitality, good cheer and enjoyment. Includes a Boswell Sisters tune, *If It Ain't Love*... and a swing tune called *South*, where "folks are happy and gay/where the bees make honey all day/that's where the sundown girls hold you tight..." (Rooster 111)

Diane Hamilton
Green Autumn 7.95
 Harpsichord renditions of traditional Irish, Scottish, and English dance music... it's lively, lovely, stately, and certainly one-of-a-kind. Diane was inspired by a visit to Findhorn in Scotland (where magic is said to occur), where she realized that behind the anguish and sadness in Irish music is a constant clear light. Includes *My Lovely Blue Eyed Lassie*. (Greenhays 711)

Dollie & Millie Good
The Girls of the Golden West 7.95
 Reissues of cowgirl/boy and western theme songs. Many were composed for the multitude of cowboy films made in the mid-30's. The sisters harmonize & yodel. Dollie accompanies on guitar. *Buckin' Bronco* is attributed to outlaw Belle Star. Also includes *The Cowgirl's Dream* and *I Want to be a Real Cowboy Girl*. (Solyatone 202)

Dolly Parton
Great Balls of Fire 4.95
 The queen of country really rocks out on this one! Plenty of original material, some beautiful love songs. Includes *Star of the Show*, *Sandy's Song*. Cut-out. (RCA A&L 1-3361)

Dolly Parton
Heart Breaker 2.95
 With her great original disco hit, *Baby I'm Burnin'*... and some other country-disco fusion! Dolly's in top form on these. Some popular country too. Cover depicts her in a typical sex-pot pose. Cut-out. (RCA 2797)

Elizabeth Cotten, Vol. 1
Folksongs & Instrumentals with Guitar 8.95
 Libba is a song-writing, guitar-picking Black woman whose talent went basically unrecognized until she was fairly old. She has become somewhat of a living legend during the past 20 years, touring extensively & playing at folk & traditional music festivals. She's now over 80 & still performing. Her well-known *Freight Train* appears on this album. (Folkways 3526)

Elizabeth Cotten, Vol. 2
Shake Sugaree 8.95
 Mostly instrumental compositions. Libba plays left-handed on banjo & guitar strung for a right-handed player & is self-taught. Her music is an urban-influenced blend of folk & blues. Even though she was over 70 when this album was recorded (& the temperature in the school gym was between 90 & 100 degrees) her control of the guitar is superb. This is our favorite of her albums. (Folkways 31003)

Elizabeth Cotten, Vol. 3
When I'm Gone 8.95
 Now into her 90's & still performing, Libba says "You're gonna miss my playin', you're gonna miss my singing, you're gonna miss me walking, you're gonna miss my everyday talk, you're gonna say, 'Well, I wish Elizabeth was here, and you're gonna look & I won't be there...' That's the reason I call it my song. It's everything about me..." Both instrumentals & vocals, including *Freight Train*. Extensive interview with song notes compiled by Alice Gerrard. (Folkways 3537)



Elizabeth Cotten
Live! 8.95
 A sampler of performances during Libba's ninth decade (her 80's), this LP conveys her warm rapport with audiences and includes her delightful commentary and best-loved tunes: *Freight Train*, *Sugaree*, *Babe*, *I Ain't No Lie*, *Elizabeth Story*, et al. Honey Babe Your Papa Cares For You, Jumpsin' Jack, Spanish Flandang, and Vespapoli, a country blues number. The finger-picking guitar instrumentals display a phenomenal dexterity for hands of her age. We recommend this collection most highly of all of her LP's. (Arhoolie 1089)

Ella Jenkins
A Long Time 8.95
 A collection of black gospel songs, spirituals, blues, and songs of freedom, by this woman so well-known for her work with children's music and rhythm. With notes and text. (Folkways 7754)

Emma Smith
Hazard 7.95
 "She sings kinda like Emmylou Harris, but writes her own songs." Includes *Stella*, *Kentucky's Call*, *Old Faded Blue Jeans*. (Old Homestead 90157)



Emmylou Harris
Cimarron 7.95

A gorgeous LP, includes Spanish to A Loving Tongue and Another Lonesome Morning with beautiful harmonies by Fayeaux Sterling, Born to Run ("No man is master to me, I ain't that kind"), Tennessee Waltz. (WB 56955)

Emmylou Harris
Luxury Liner 5.95

Reputed to be one of her best, includes She, Tulsa Queen, Hello Stranger. Cut-out, limited quantity. List alternative. (WB 2998)

Emmylou Harris
Evangeline 5.95

Includes How High the Moon. Cut-out. (Warner Brothers 3508)

Frankie Armstrong
"...out of love, hope & suffering" 7.95

Most of the songs are a cappella but some of the back-up musicians in other songs are women. Nine Times a Night is a statement of women's extraordinary capacity for sexual enjoyment. Deeds to My Mind, written by Frankie talks of the collective experience of women fighting back and gaining a sense of power and purpose. Also includes some traditional English ballads and Peggy Seeger's I'm Gonna Be an Engineer. (Bay 206)

Frankie Armstrong
I Heard a Woman Singing 7.95

A late '84 release by this awesome feminist British scappella vocalist. (Flying Fish 332)

Frankie Armstrong, et al.
My Song Is My Own: Songs from Women 10.95

Other artists are Sandra Kurt, Alison McMorland, Kathy Henderson. We've been trying to obtain this import since its release in 1980; finally we have a very limited supply. Includes Lady Bus Driver, Family Secret. List alternative if possible. (Plane Label 0007)

The Harmony Sisters
Harmony Pie 7.95

Alice Gerrard, Janine McLenn, and Irene Hartman create this trio which created a delightful LP of traditional, Cajun, and original tunes. They accompany themselves on guitars, fiddles (3), mandolin, cello, fiddlesticks, except when they sing a cappella. Jeanie writes: "Our last name is Harmony, even though we have different fathers and mothers and we live in different parts of the country. We are daughters of a vast American musical tradition. As sure as tomatoes will ripen every August, so will American traditional music survive." (Flying Fish 248)

The Harmony Sisters
Second Helping 7.95

Just what the life says... more nourishment from the revitalizing of traditions. This blend of country, Cajun, gospel and nothern sounds includes Alice Gerrard's Playday at the Mill (Dena's Song) and a quite different version of her song Mama's Gonna Stay, which she recorded with Hazel Dickens years ago. Also La Femme Qui Jouait Aux Cartes, a Cajun tale about a woman who lost her boyfriend because she loved to drink whiskey, smoke cigarettes, and play cards. (Flying Fish 283)

Hazel Dickens
Hard Hitting Songs for Hard Hit People 8.95

An exceptionally fine recording, her first in many years. Mostly original songs with a variety of back-up musicians, including Nancy & Norman Blake, telling stories of women & working people. Includes They'll Never Keep Us Down, which Hazel composed for the closing of Barbara Kopp's Academy Award winning documentary, Harlan County, U.S.A. Specify LP (Rounder 0126) or cassette (Rounder C-0126).

Hazel Dickens
By the Sweat of My Brow 8.95

Twelve songs—six original—reflecting the lives and isolation of West Virginians, expressed in her elemental voice. Includes Mama's Hand, Your Greedy Heart, Are They Gonna Make Us Outlaws Again? Specify LP (Rounder 0200) or cassette (Rounder C-0200).



Hazel Dickens & Alice Gerrard
Who's That Knocking 8.95

This 1965 recording contains more traditional bluegrass songs & sound than their more recent albums, with original arrangements. They are backed by fiddle, banjo, mandolin. Includes Darling Nellie, Across the Sea & Coal Miner's Blues. (Folkways 31055)

Hazel Dickens & Alice Gerrard
Won't You Come & Sing For Me? 8.95

Again, an earlier recording in the bluegrass vein, with guitar, banjo, fiddle, mandolin. Includes T-B Blues & a couple of instrumentals. (Folkways 31034)

Hazel Dickens & Alice Gerrard
Hazel & Alice 8.95

Bluegrass, country & some of their best known original material. The songs Hazel & Alice choose & write reflect their feminist consciousness & their respect for traditional music. Lovely harmonies. Includes Don't Put Her Down, You Helped Put Her There & Custom Made Woman Blues. (Rounder 0037)

Hazel Dickens & Alice Gerrard
From Traditional Old-Time Rag & Bluegrass to Original Feminist 8.95

material. Hazel & Alice play guitar, banjo, fiddle, bass & piano here & alternate lead & tenor harmonies. Their songs are about women & change. According to Ethel Raim: "Their songs imbue the life of the common working woman with dignity & strength." Includes Working Girl Blues, Ramblin' Woman, & Beautiful Country Jail. (Rounder 0054)

Helen Carter
This Is For You Mama 7.95

"It was always Mother Maybelle's wish that her oldest daughter, Helen, carry on the tradition of playing guitar in her style. Music has influenced Helen Carter's life since she was born. Maybe even before she was born, since Maybelle was 6 months pregnant with her when the Original Carter Family's first recordings were made in August 1927." This LP was recorded in 1978, a few months before Mother Maybelle's death. Songs include Carter family classics like Poor Willwood Flower and Hello Stranger, and Helen's own, eg. Helen's Mandolin Rag; also Carter Guitar Madley. She does some mean pickin' on mandolin and guitar, and her voice on lead and harmony vocals is just right. (Old Homestead 90124)

Janis Ian
Between the Lines 5.95

This earlier LP (1975) is evidence of Janis's heartrending ability to detail everything that's wrong with "being in love." Songs include her hit At Seventeen, The Come On, Light a Light, and Lovers' Lullaby. Her best songwriting, in this reviewer's opinion. (Columbia PC 33394)

Janis Ian
Miracle Row 5.95

This 1977 recording features some of her most woman identified material. Miracle Row/Maria is an incredible love song, tough and tender and wrenchingly sweet. Sunset of Your Life is a stark account of an old woman's life in an institution. Also includes Party Lights. Specify LP (Columbia PC 34440) or cassette (Columbia PCT 34440).

Janita Baker
Fingerpicking Dulcimer 7.95

A pioneer in dulcimer technique, Janita presents a most unique LP with repertoire from Bach to Joplin rags. This is actually the first fingerpicking dulcimer album. (Kicking Mule 219)

Jean Redpath
Song of the Seals 7.95

Jean has an amazing repertoire & knowledge of Scottish balladry. On this album, her lilting voice is accompanied by guitar, fiddle, & the beautiful, haunting cello of Abby Newton. (Philo 1054)

Jean Redpath
Lowlands 7.95

Another collection of haunting traditional ballads, with cello by Abby Newton. Jean has added translations to some of the Scottish words so that the stories are easier to follow. (Philo 1066)

Jean Redpath
Free My Ain Countrie 7.95

This traditional-Scottish vocalist, with a flute-like voice, has an ever-growing, appreciative following, so we likewise are making more of her discography available here. (Folk-Legacy 49)

Jean Redpath
Scottish Songs of Haydn 7.95

Jean lends her folk interpretations to some Scottish songs by the classical composer Joseph Haydn. (Philo 1082)

Jean Redpath & Guests
BalladFolk 9.95

Selections from a British TV series about traditional Scottish folk music, presented by Jean Redpath. A cappella singing by Jean and others, including Lizzie Higgins and Gordana McCulloch, also well-known in the field of Scottish balladry. (BBC 22283)

Jean Ritchie
None But One 7.95

Jean is a Kentucky native who sings her mostly original material in a soprano voice, mountain/traditional style, and accompanies on Appalachian dulcimer. Includes Black Waters which laments the destruction caused by strip mining. Janis Ian and Mary Travers appear briefly for supporting vocals. (Greenhays 708)

Joan Baez
Includes Man Smart, Woman Smarter, Annie Had a Baby, Island in the Sun. Import, limited quantity, list alternative. Specify LP (Bear Family 15012) or cassette (Bear Family C-15012).

Joan Baez
Diamonds & Rust 7.95

A stylistic departure from her renowned folk style, this 1975 LP moves to a more dynamic, jazzier sound. Includes a stunning duet with Joni Mitchell (Diana), and her own renditions of Fountain of Sorrow, Hello in There, Jessie. Highly recommended. (AM SLAM 64327)

Joan MacIsaac
Wintersong 8.95

Featuring Connie Kaidor and Heather Bishop in some back-up vocals and chorus, another little jewel from one of our northern neighbors. Mostly original songs by Joan, who also plays high-strung and acoustic guitars, plus one by her great-great-grand-uncle called The Harvest Excursion, about a train to Saskatchewan, which Joan arranged beautifully. Her own label. (Mad Mansion 001)

Joyce Yarrow
Jumping Mouse 2.95

A native American story (set to music) of Jumping Mouse and her journey to the Sacred Mountains, as told by an old woman storyteller. Derived from Seven Arrows, a book by Hyemeyohats Storm, except that most characters in the book are male, whereas Joyce has created most of her characters female. Song titles include Beneath the Buffalo, Gray Wolf, Medicine Lake. (Pacific Arts 7-109)

Judy Collins
Bread and Roses 4.95

Title song, with music rewritten by Mimi Fariña, originated during a 1912 New England textile workers' strike. It features a chorus with women's voices. Cut-out. (Elektra 1076)

Judy Collins
Living 4.95

Includes Joan of Arc, Song for Judith (Open the Door), and Vietnam Love Song. Cut-out. (Elektra 75014)

Judy Collins
True Stories and Other Dreams 4.95

Includes Cook With Honey and Secret Gardens. Jacket has some beautiful antique photographs of women. Cut-out. (Elektra 75053)

June Tabor**Abyssinians****8.95**

At long last, a domestic pressing of this incredible dark-voiced British vocalist, whom many of you know from her duet LP with Maddy Prior, "Silly Sisters." Her craft is meticulous, instrumentation is sparse and striking. Most of her material is drawn from traditional English ballads; one, *Lay This Body Down*, is from black freedom soldiers of the South Carolina Volunteers during the American Civil War. First published by the U.K. label, Topic. Specify LP (Shanachie 79038) or cassette (Shanachie C-79038).

Kate & Anna McGarrigle**8.95**

Debut LP of these Canadian sisters with "genetic" harmonies. Includes their beautiful original ballad *Heart Like a Wheel*, also featuring their 3rd sister Janie on vocals and organ, which propelled them (and Linda Ronstadt) to fame and fortune. Instrumentation—accordion, fiddle, harmonica, guitar, bango—and vocal style are drawn from French Canadian tradition, though most of the material is original. (Carthage 4401)

Kate & Anna McGarrigle**Dancer With Bruised Knees****8.95**

With Janie McGarrigle playing organ on some cuts. Includes the charming gem *Penine Elaf Servant*, with Kate on button accordion. Anna on recorder, both singing in exquisite harmony. (Carthage 4402)

Kate & Anna McGarrigle**Pronto Monto****5.95**

Title comes from a French song on this LP which begins, "Prends ton manteau... includes *Dead Weight*, which goes, "So leave my mind and body alone... I won't tolerate you, you're bugging me and my friends." Cut-out. Specify LP (Warner Brothers BSK 3244) or cassette (WB BSK C-3244).

Kate & Anna McGarrigle**Love Over and Over****9.95**

Title song is fantastic, with the absurd line: "I like to write rock and roll/ but it doesn't always hang together/ so what do I know/ or anyone know about love..." If their ability to write rock and roll is indicative of their knowledge of love, they know plenty. Also includes (*My mamma drives a cab/ for the Star Cab Co. and Move Over Moon*). Specify LP (Polydor 2424 240) or cassette (Polydor 3176 240).

Kate Wolf**Back Roads****7.95**

Recorded with friends in the living room, this record of country-folk music is remarkably well done. While some songs lean towards melancholic nostalgia, others show that it's more desire for a simpler life ahead that inspires the words of this singer/songwriter. (Kaleidoscope 6)

Kate Wolf**Lines on the Paper****7.95**

Mostly soft country-folk music, almost all written by Kate. Her songwriting reflects feelings about life and changes. Her voice is even & well-suited to the laid-back folk sound. The second album from this Northern California native. (Kaleidoscope 7)

Kate Wolf**Safe at Anchor****7.95**

The third LP by this northern California folksinger, her best so far, tells somehow of a woman & her strength alone. Includes *Seashore Mountain*, *Lady & She Rides Like the Dolphin*... all songs by Kate. (Kaleidoscope 11)

Kate Wolf**Close to You****7.95**

A sweet collection of Kate Wolf songs... sweet harmonies, gentle rhythms, thoughtful lyrics... and this woman can sing. Specify LP (Kaleidoscope 15) or cassette (Kaleidoscope C-15).

Kate Wolf**Give Yourself to Love (2-LP set)****12.95**

This live 1983 release of mostly previously-unrecorded material features Kate's long-time colleague Nina Gerber on mandolin, harmonica, guitar, and vocals throughout the "show," and Sharon O'Connor on cello on a couple of tunes. Most closely resembles her concerts and includes some songs by other musicians that she has enjoyed performing over the years. Compiled from three performances, in San Francisco (Great American Music Hall), Davis, and Nevada City. Includes a live version of *Redtail Hawk*, and her originals *Green Eyes* and title song. Specify 2-LP set (Kaleidoscope 3000) or double-length cassette (Kaleidoscope C-3000).

Kitty Wells**The Golden Years****8.95**

With her 1952 hit *I Won't God Who Made Honky-Tonk Angels*, Kitty became the first female country singer to represent a woman's point of view on a topic other than heartbreak/housewife/motherhood/Jesus, just as the honky-tonk sound was breaking country music into national recognition for the first time. Every year for the next 14 years she was named #1 female country singer by the music trade papers, and tallied 70 charted titles. This LP, recorded from 1963-68, includes *Honky-Tonk Waltz*, *I Don't Claim to Be an Angel*, *She's No Angel*, *There's Poison in Your Heart*. (Rounder SS-13)

Lily May Ledford**Banjo Pickin' Girl****7.95**

Lily May was the most versatile and only permanent member of the Coon Creek Girls, the first all-women string band to achieve popularity in the thirties. She is still performing and delighting audiences as these recent recordings attest. We don't have to tell you what instrument she's a master of! (Greenhays 712)

Linda Waterfall**Mary's Garden****7.95**

Originally on Windham Hill Records, now on Linda's own label. Her last name captures the crystalline quality of her notable guitar work as well as her compositions, voice, piano, kalimba & bass. Most beautiful are *The Bird Song*, *Lullaby*, & *Song for Elizabeth*. Her vocal harmonies, all her own, are often unusual, jewel-like, resembling light diffused. (Trot 1977)

Liz Meyer**Once a Day****7.95**

Debut country LP by an accomplished DC-area singer/songwriter. Several are originals. Harmonies by Emmylou Harris. (Adelphi 2009)

Lois Hornbostel**Vive le Dulcimer****7.95**

Utilizing fingerpicking, flatpicking, and strummed styles, Lois has recorded an album of music from many cultures on dulcimer: Israel, Russia, Hungary, Korea, Mexico, France, and more. Includes *Sonny's Mazurka* and *Polska des Sorciers*. Lois has written three books of dulcimer music. (Kickin' Mule 235)

Loretta Lynn**We've Come a Long Way Baby****5.95**

Title song, which opens the LP, is great. "Second class don't turn me out at all... From now on, lover-boy, it's 50-50 all the way/ Up to now I've been an object made for pleasing you/ But times've changed and I'm demanding satisfaction too." Over half the songs here are by women, several published by Coal Miners Music which we'd guess belongs to Loretta. Cut-out. (MCA 3073)

**Loretta Lynn****Loretta****5.95**

Her cover of *Take Me Home Country Roads* lets you know how the song was meant to sound—it has something to do with authenticity. Also includes *Delta Dawn*, *Don't Come Home A Drinker*, and *Help Me Make It Through the Night*. (Trolley Ctr 5000)

Lori Holland**Irish Folksongs for Women****8.95**

Full range of songs which would be part of an Irish woman's repertoire. Lori sings in a crystal clear alto voice, accompanying herself on guitar. (Folkways 3618)

Lorraine Dulsit**Hawks and Herons****7.95**

Although a current member of the West Virginia group *Trapezoid*, Lorraine departs from her usual Appalachian style to explore a dreamier, more melodic state. Her voice sensually intertwines with the sneaky sounds of her mandolin to produce a haunting duet. Accompanied by piano, guitar, cello, bells, sax and various percussive instruments, the songs are both complex and beautiful. Highly recommended. (Flying Fish 308)

Lui Collins**Made in New England****7.95**

Lui's exceptionally straightforward, hearty, very pleasing vocals are complemented by the accompanying crystal-clear guitars. Some original material, and she's done a good job of selecting other songs, including a few by Julie Snow. We saw this album; all in all, a very well-done and aesthetic recording...like a clear New England landscape. (Philo 1661)

Lui Collins**Baptism of Fire****7.95**

Songs of love and passion, and more very pretty harmonies, with more complex instrumentation than her first LP. With David Darling (used to play with Paul Winter Consort) on cello. (Philo 1667)

Maddy Prior**Woman in the Wings****7.95**

First solo LP by a woman known to some for her revival of traditional English music, & to many as the exceptional lead singer of Steeleye Span. All original songs, either about women or taking a poke at men. Includes title song & *Mother & Child*. (Takoma 7076)

Maddy Prior**Changing Winds****7.95**

Contains a gem of genre called *Accapella Sista*, who is "Never to rely on any handy man/ She walks beautiful by herself." Maddy does all vocals on this unaccompanied song; the sound is like churchbells/wind chimes, you will catch your breath & want to play this over & over & over. Other songs are more instrumented, mostly original, many about women. (Takoma 7073)

The Maddy Prior Band**Hooked on Winning****10.95**

Bouncy folk-influenced British rhythmic rock tunes. About half (the best) are her compositions. Includes *Girls on the Town* and her *Anthem to Failure*. ("Don't be embarrassed, don't look away... A humbled heart is sweeter once the bitterness is gone/ And a soul free from ambition can sing a gentler song... Give me peace in failure that was never in success... I'm a failure, I cried, a failure to myself.") Import. (Plant Life 36)

Maddy Prior & June Tabor**Silly Sisters****8.95**

An exquisitely wonderful duet album of traditional English songs. Though lyrics aren't your most progressive, these two outstanding British vocalists create perfect harmonies, plus a few fine solos... a better blend of voices is hard to find. Includes *My Husband's Got No Courage in Him* and *The Seven Joys of Mary*. (Shanachie 79040)

Maddy Prior, Melanie Harrold, Shusha**8.95****Lovely in the Dances: Songs of Sydney Carter**

These 3 outstanding women vocalists perform Christian songs by a very Quaker songwriter. Includes *Julian of Norwich*, about a female mystic. The *Carol of the Creatures* based on writings by St. Francis, and a few words and tunes borrowed from the Shakers. Shusha has a particularly lovely voice. A few vocals are by men. Import. Specify LP (Lantern 123) or cassette (Lantern C-123).

Maddy Prior and Tim Hart**Summer Solstice****8.95**

This duo, which performed acoustic traditional British ballads in the immobile Maddy Prior style, was the precursor of Steeleye Span. Beginning in 1967, they performed songs they had researched or dug up themselves, and their acoustic recordings continued to be loved after they were known also as members of Steeleye Span. A re-release. Specify LP (Shanachie 79046) or cassette (Shanachie C-79046).

(Maddy Prior, in:) Steeleye Span**Below the Salt****8.95**

Containing their first big hit, *Gaudete*—a Latin chant—this 1972 LP is probably the finest by one of the primary groups to invent the "traditional folk-rock" genre and re-popularize the richness of British folk musical heritage. The title refers to when the servants sit (who of course have more raucous good fun) at the feudal table. The band achieved much popularity due in part to strength of material, but perhaps more notably to widespread veneration for the lead vocalist, Maddy Prior. This LP has been reissued to coincide with a reunion tour. Specify LP (Shanachie 79038) or cassette (Shanachie C-79038).

(Maddy Prior, in:) Steeleye Span**Parcel of Rogues****8.95**

Re-release of a 73 recording which includes *Cam Ye O'er Fire*, *France* and *One Misty Morning*. It was with this LP and the previous one, *Below the Salt*, that Steeleye both began adding a more aggressive rock style to their traditional songs, and exploring—in the opposite direction—their greatest potential for elaborate harmonizing. Specify LP (Shanachie 79045) or cassette (Shanachie C-79045).

Mama Cass Elliot**Make Your Own Kind of Music****3.95**

Originally of the folk group "The Mamas and the Papas," Mama Cass was known for her strong, sweet vocals, and witty sense of humor. This solo LP, formerly titled "Bubblegum," *Lemonade & Something for Mama*, includes Laura Nyro's "Woman got away while you can..." He's a *Runner*, *Lady Love*, *Solar Grapes*. Her career ended with her tragic death in 1974. Cut-out. (ABC 50071)

Best of Marianne Faithfull**8.95**

Includes hits from her early folk years. Specify LP (IMP 9372) or cassette (IMP C-9372).

Marie Rhines
The Reconciliation 9.95
 Marie Rhines is phenomenal & almost anything we can say would be an understatement. Flawlessly executed Scottish, Irish and American fiddle music to set your feet a tappin'. Her vici playing on several songs makes the effect even more exceptional. Guitar, bass, & a bit of hammered dulcimer & bones accompany. An outstanding heart-rending performance of the Irish waltz *Shae-bag, Sheamore*. At this time, copies are rare and hard-to-find; we don't know whether it will ever come back into print. (Featherbed 118)



Marie Rhines
Tartans & Sagebrush 7.95
 Marie Rhines is no simple fiddler. "Tartans & Sagebrush" is no ordinary album. The minute you put this record onto your turntable, you will experience the energy and versatility that is perpetually taking audiences off the beaten track and into Marie's own rich territory. You'll hear how the ear of a classically trained violinist can stretch a traditional tune to the limits of its inherent lyrical beauty. You'll be amazed at how she weaves such lush, exquisite arrangements, as if her single instrument were a string quartet. You'll wander with her from the sultry shadows of the jazz club, through the elegance of the symphony hall, to the joyful splendor of the backhills. Banjo, guitar, bass, & harmonica accompany her fiddle & viola, & one vocal. One of the finest songs, *Gloria's Ride*, is original... several are Scottish tunes. She also does a superbly creative rendition of John Coltrane's *Lennie's Lament*, a mellow piece that gently carries your thoughts wherever they may care to wander. On "Tartans & Sagebrush," Marie Rhines has successfully translated the sounds of the American and European musical tradition for the voice of the classical violin. We feel that this recording, originally released on Baccus City Records, represents a significant achievement in both preservation and innovation in musical forms. LadySlipper Records is proud and thrilled to re-issue "Tartans & Sagebrush" as our debut release! We hope you'll share in our pleasure. (LadySlipper LR 101)

Margret Roadknight
Living in the Land of Oz 7.95
 Records by this Australian songster haven't been available in the U.S., although she has been here several times and was friends with Malvina Reynolds. She sings jazz, blues, folk, contemporary Australian and North American music, geared towards progressive and feminist ideas. This is a compilation from 3 previous albums plus a soundtrack tune and 2 new studio cuts. Specify LP (Redwood 3200) or cassette (Redwood C-3200).

Mary Bergin
Feadoga Stain: Traditional Irish Music on the Tin Whistle 8.95
 Entirely instrumental & entirely spirit-lifting & joyful: reels, jigs, slow airs & hornpipes. Some bouzouki & bodhran accompaniment. Born & still residing in Ireland, Mary makes Uilleann pipes & concert flutes for a living. In addition to playing a championship-winning tin whistle in 6 keys. (Shanachie 79005)

Mary McCaslin
Way Out West 8.95
 We listen to Mary's albums frequently because we love her clear smooth voice and clean guitar-playing. Mostly original songs, some of her most beautiful, including *The Music Strings* and *Circle of Friends*. (Philo 1011)

Mary McCaslin
Prairie in the Sky 7.95
 The 2nd of her western albums, with "a selection of songs I wish I had written as well as several I did write." Includes a haunting beautiful rendition of *Ghost Riders in the Sky*. (Philo 1024)

Mary McCaslin
Old Friends 7.95
 Who'd ever think anyone could send chills up your spine by singing the Supremes' song *My World Is Empty Without You*? Babe or the Beatles' *Things We Said Today*? Mary has done it on this record—with an unusual minor guitar tuning & exquisite harmonies in her arrangements. These 2 songs, plus her original title cut, make this album one of our favorites & are worth the price of the album. (Philo 1046)

Mary McCaslin
A Life and Time 7.95
 Includes a fine rendition of the Supremes' hit *You Keep Me Hangin' On*, in special McCaslin tuning, which we've been hoping would reappear on one of Mary's LP's... it's on her \$100 collector's item 1969(?) Barnaby recording. This LP also offers her beautiful banjo playing and tuning on *Some of Shelly's Blues*, and *Farewell Lone Ranger*. (Flying Fish 203)

Mary O'Hara's Ireland 4.95
 Accompanying herself on the Celtic harp, Mary sings primarily traditional Irish songs—some in Gaelic—which she arranged, including *Kitty of Coleraine*, *She Lived Beside the Arner*, and *Young Brig O'Malley*, which was translated by her sister Joan, an actress of the Abbey Theater. Mary taped songs to fill several albums before entering a monastic order at age 26. Specify LP (Tradition 2115) or cassette (Tradition C-2115).

Mary O'Hara's Scotland 4.95
 Includes *Annie Laurie*, *A Shetland Lullaby*, *The Elfin Knight*, and Mary's Celtic harp accompaniment. (Tradition 2121)



Maybelle Carter & The Carter Family
Remember Mama (Maybelle Carter) 5.95
 This deep-voiced Queen of Country Music, part of the original Carter Family and a member of the Country Music Hall of Fame, developed the famous and much-imitated "Carter lick"—a style of guitar-picking in which the player works rhythm and lead simultaneously—when she was a girl. She survived several eras of music, from the beginnings of country and western, through ragtime, jazz, big bands, and rock 'n' roll. Respect and recognition of her contributions continue since her death. Includes instrumental and vocals: *Wildwood Flower*, *Bells of St. Mary's*, *Kitty Waltz*. Cassette only. (Koala C-16000)

Melissa Morgan
Erin's Harp—Traditional Irish Music on the Irish, Pedal and Celtic Harps 7.95
 Primarily solo harp music, and that's both unusual and difficult to pull off. It's magical, gentle and peaceful. Includes *Merely Kissed the Quaker's Wife*, and several tunes by the well-known blind Irish harper O'Carolan, who lived hundreds of years ago. Specify LP (Kicking Mule 315) or cassette (Kicking Mule C-315).

Mimi Farina and Tom Jans
Take Heart 3.95
 Now a solo performer, Mimi has been coordinating the CA organization and annual festival, "Bread and Roses," which sponsors benefit concerts for institutionalized people. She's also known for the wonderful recording she did with Richard Farina in the 60's, before his death, and which preceded this one. Includes in *The Quiet Morning (For Janis Joplin)*, and a lovely guitar instrumental called *After the Sugar Harvest*, most songs by her. She is the sister of Joan Baez. Cut-out. (AAM 4310)

Nanci Griffith
Poet In My Window 7.95
 A beautifully self-produced LP of original country-style songs, dedicated to Marilyn Monroe and Carson McCullers, among others. Fine voice and harmonies with tasteful accompaniment. Includes *Marilyn Monroe/Neon* and *Waltzes*. Julie Anne, Heart of a Miner. Nanci's own label. (Featherbed 902)

Nanci Griffith
There's A Light Beyond These Woods 7.95
 The title song is a touching original ballad to her childhood best friend, Mary Margaret, many other originals of love, lost dreams, and her Texan home. Lovely acoustic guitar and vocal. Eric Taylor on one lead vocal. Recommended. (Featherbed 903)

Nancy White
Sort of Political 7.95
 Billing herself as "the voice of liberal guilt," this Canadian satirist gives us a cassette-bull of pointed political songs, on Latin American, Canadian, and working people's themes, with notes which give us a taste of her hilarious sense of humor. Includes *We're the Banks*, *No Thanks to Nuclear Power*, *Graciela* (a 15-year-old prostitute in Chile after the junta took power), *Desaparecidos* (Argentinians who "are disappeared"), Don't pass up the chance to catch her live if one comes your way. Cassette only. (Mullin C-1)

Nancy White
Unexpected 7.95
 A fantastic 2nd release by Canada's foremost political and social satirist. Her biting sense of humor takes on such subjects here as American consumerism (*Florida Kitchenette*, which features Kathryn Moses' gorgeous fute), Mrs. Linda's job pressures ("another social worker burns out/A compassionate person walks out"), and the hypocritical reaction of so-called liberals when the Wind comes their way. Also includes some beautiful Latin tunes, *Desaparecidos* and a *Violeta Parra* song, *Volver a lo 17*. Recommended. Canadian import. (Moulin 3024)



Nancy White
What Should I Wear to the Revolution? 7.95
 "Should I wear socks with my Birkenstocks? Would I fight better in a cashmere sweater?" Don't miss her 1984 tape, probably the funniest to date. Cassette only. (Mullin C-2)

Patsy Montana
Early Country Favorites 7.95
 This reissue of songs by this country-western star from early radio times includes *Yodeling Ghost*, *He Taught Me How to Yodel*, *My Adobe Hacienda*, *I Want to Be a Cowboy's Sweetheart*, which in 1935 became the first million-selling record for a woman in country music. With Waylon Jennings on guitar, before his stardom. (Old Homestead 307)

Periwinkle
The Promised Land: American Indian Songs of Lament & Protest 9.95
 Periwinkle consists of 7 women vocalists from the Wampanoag Nation (& several drummers, mostly or all men). Many songs are folk-style with guitar accompaniment. Includes *Song for Sarah* and *Ode to an Indian Swan/The Ballad of Yvonne-Swan Wan-raw*. Contains an extensive booklet with lyrics & information. (Folkways 37234)

Phyllis Boyens
I Really Care

8.95

Born in a West Virginia coal camp, one of 11 children, the daughter of Nimrod Workman (singer-songwriter of Black Lung Blues, Watergate Boogie) was raised on music. This LP incorporates traditional, bluegrass, honky-tonk, blues, country, and contemporary styles; several are originals. Her friend Hazel Dickens contributes background vocals. Includes *Truck Driving Woman*, *Coal Tattoo*, *Hewed Out of the Mountain*, *To Hell with the Land*. Phyllis tours regularly with the Southern Folk Culture Revival Project, and played the part of Loretta Lynn's mother in the film *"Coalminer's Daughter"*. (Rounder 0162)

Priscilla Herdman
The Water Lily

7.95

Both recording & jacket are like beautiful soothing green & blue sparkling water. Priscilla's voice is a flowing alto, accompanied by guitar, fiddle, mandolin & the smooth cello of Abby Newton. Primarily a collection of Australian songs, with lyrics by the Australian "People's Poet" Henry Lawson, & melodies by Priscilla. A very fine LP. (Philo 1014)

Priscilla Herdman
Forgotten Dreams

7.95

This album will insure that some dreams are not forgotten! Priscilla sings of friendship, hardship, family, the land, mostly from a "working people's" perspective. Her clear voice is soothing and beautiful. Songs include *Lui Collins*, *January Thaw*, *Mill Worker*, *Dayton, Ohio—1933*, *No Man's Land*. (Flying Fish 230)

Priscilla Herdman
Seasons of Change

7.95

More specifically political than her previous 2 LPs, with Latin themes (Nancy White's *Desaparecidos* plus *Rice and Beans*, *Deportee*), feminist passions (Judy Small's *Mothers, Daughters, Wives*, *Letter from May Alice Jeffers*), and other anthems to working people. (Flying Fish 309)

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Queen Ida and the Bon Temps Band
Zydeco a la Mode

8.95

Queen Ida is taking the country by storm, at the moment! She and her band perform Zydeco music (a mixture of Cajun/Creole/French Canadian/Acadian by way of Louisiana—with rhythm in blues licks, bits of rock, Caribbean, reggae, c & w) which is extremely upbeat and danceable and, as such a multi-cultural synthesis, appeals equally to black and white audiences. Ida plays accordion, her brother Al does most of the lead vocals, and her son Myrick (Gulfport) is also a band member, playing rub-board (cousin of the wash-board). One of her LPs, *Queen Ida and the Bon Temps Zydeco Band on Tour*, won the 1982 Grammy for Best Ethnic/Traditional Folk Album. (GNP/Crescendo 2112)

Rachel Faro II

3.95

With a fine husky voice & a nice easy sound, Rachel combines her talent as vocalist & songwriter. On two songs she is joined by a group she's admired, the Pennywhistles (with vocal arrangements by Ethel Raim). On one of them, *Ooh La La*, they sing, "My girl she plays like summer/Like an elf hiding under A green leaf. Distant thunder/cannot shake or surprise her." She also rolls through a wonderful rendition of *Jambalaya*. Cut-out. (RCA APL1-1105)

Rita Coolidge

5.95

Rita's first album, & a must for all record collections because it includes her amazing rendition of *Second Story Window*... which ranks in this reviewer's Top 10 of the Century. Mid-line or cut-out. (A&M 4291)

Rosalie Sorrels
Folksongs of Idaho and Utah

6.95

An earlier recording of songs which Rosalie learned from friends and associates, passed along and swapped in the oral tradition, and which she has always enjoyed singing for herself and her family. Includes *I Left My Baby and My Last Cigar*. (Folkways 5343)

Rosalie Sorrels
If I Could Be the Rain

7.95

This early LP includes *Up Is a Nice Place to Be* and other contemporary songs. (Folk-Legacy 31)

Rosalie Sorrels
Moments of Happiness

7.95

A fairly produced sound; back-up includes woodwinds, piano, drums. Songs include the very melodic title cut, several country tunes, a few bluesy ones, & two original songs. (Philo 1033)

Rosalie Sorrels
The Lonesome Roving Wolves: Songs & Ballads of the West

7.95

Rosalie was born in Idaho, & this album is an exploration of her personal history. Many of the songs, which relate stories of Idaho, Montana, Utah, are scapellato with a solitary, lamenting quality. Includes *Don't You Marry the Mormon Boys*. *Juanita* is about a Mexican woman, being left by her cowboy boyfriend who is taking her he'll give her one more kiss & she shouldn't be angry, & as Rosalie says, "She kills him, naturally." Liner notes by Hedy West. (Green Linnet 1024)

Rosalie Sorrels
Miscellaneous Abstract Record No. 1

7.95

These songs are Rosalie's favorites, and fill her book of memories entitled "Miscellaneous Abstract Record No. 1" (that's for real—it's the name on the spine of an 1897 ledger, you can see a picture of it on the front). Includes *Aunt Molly Jackson Defines Folk Songs Once and For All*, *I Am a Union Woman* (by Aunt Molly Jackson), and *Erin's Green Shore* (traditional, from the singing of Hedy West) which brings to Rosalie's mind all the heroic women she has known in person or in stories. (Green Linnet 1042)

Sally Spring
Bird

7.95

Having only one hand, Sally has developed an original and intriguing guitar style over the last 18 years. From NC and under the influence of country, folk, blues and gospel, she intertwines her original songs with various instruments from classical harp and cello to fiddle and hardy gurdy. Her vocal quality is pure, warm and rich with that certain vibration that reaches out and grabs you where it feels good. (Aselcan 101)

Sally Spring
Country Blue

7.95

Winner of numerous awards and honors and called "captivating by variety," Sally here combines gutsy rhythm-and-blues and sweet country with back-up instrumentation from horns to hammered dulcimer. NC folks, don't miss her local performances! (Aselcan 102)

Sandy Denny
Sandy

8.95

We will always love and revere this vocalist, who died a few years back. Almost all original songs, folk-rock style, in which one can easily hear strains of traditional British balladry. One of the finest she recorded, this LP includes *Listen, Listen*, *The Music Weaver*, *The Lady*. (A&M 4371)

Sandy Denny
The North Star Grassman and The Ravens

8.95

Again, her haunting voice graces her melancholy ballads (one called *The Optimist*). This LP contains *Crazy Lady Blues*, *Late November*, and songs relating to the sea. (A&M 4317)

Sandy Denny
Rock On With the Bunch

9.95

1950's rock 'n' roll... not her usual style, nor does she appear on every cut; but, we include this for fanatics like this reviewer who must have as much of her discography as possible in their collections. Import. (A&M 4354)

Sarah Ogun Gunning
The Silver Dagger

8.95

Sister to Aunt Molly Jackson, daughter, wife, and sister of coalminers, writer of the remarkable song, *I Hate the Capitalist System*... Sarah gives us the music and stories of the people of southeastern Kentucky—Knox and Harlan Counties. She sings traditional songs, plus her own, in the forceful style representative of the region. Booklet contains background info on Harlan County in the '20's and '30's. (Rounder 0051)

The Smith Sisters
Bluebird

7.95

A terrific LP by Debi and Megan Smith, two guitar-pickin', song-writing, harmonizing DC-area sisters. Produced by Merle Watson and featuring him and Doc as accompanists, the album contains both original and Carter Family tunes such as *Halo Stranger* and *Sunny Side*. Debi plays guitar, dulcimer, bodhran, and is the songwriter; Megan plays guitar, pennywhistle, dulcimer and auto-harp. Includes a few instrumentals: Richard Farina's *Tulenes* for dulcimer, and some traditional ones. (Flying Fish 326)

Sylvia (Fricker) Tyson
Woman's World

5.95

A treat for all you old Ian & Sylvia devotees, who want to know what Sylvia's been up to during the past decade. Message of title cut isn't clear to this reviewer. For those of you who don't remember Ian & Sylvia, this Canadian duo was an integral part of the 60's folk revival... and Sylvia wrote the We Five "Top 40" hit *You Were On My Mind*. (Capitol 11434)



Sylvia Woods
The Harp of Brandiswhiere

7.95

Sylvia composed this entire suite for Celtic harp, and together with flutes, trumpets, cimbalom, celeste, acoustic bass and percussion, she weaves a fine and intricate aural tapestry. She wrote it to illustrate the fantasy story of *Brandiswhiere*, a legendary magical harper. It sounds every bit as magical as you'd hope, and then some. She herself plays Celtic harp, Gwyddon harp, wind harp, Minstrel harp, autoharp, celeste, xylophone, and finger cymbals. She toured with Robin Williamson for several years as a member of the Merry Band, and authored "Teach Yourself to Play the Folk Harp." Spec LP (Tommester 1213) or cassette (Tommester C-1213)

Theresa and Marie MacLellan
A Trip to Mabou Ridge

8.95

Scottish fiddle-and-piano music from Cape Breton, by two sisters from an old Cape Breton musical family. Includes *Ladies Hornpipe* and other jigs, reels, polkas. (Rounder 7006)

They'll Never Keep Us Down: Women's Coal Mining Songs

8.95

A beautiful anthology of songs performed by and mostly written by women, representing 3 generations of Appalachian coal miners. Hazel Dickens, Phyllis Boyens, Sarah Ogun Gunning, Florence Reece, and The Real World Sing Band sing songs which grew out of the experiences of trying to build a union, improve a community, establish equality for women at the work place, or save a valley from the ravages of strip mining. Includes *Coal Mining Woman* and *What She Aims to Be*. Dedicated to Sarah Ogun Gunning (1910-1983). Spec LP (Rounder 4012) or cassette (Rounder C-4012).



The Thunder Bird Sisters

9.95

From the Shinnecock Indian Reservation in NY, this group sings contemporary Native American songs depicting the modern life styles, with their complexities, contradictions, pressures, and longings. They have appeared at the National Women's Music Festival. Text included. (Folkways 37255)

**Trapezoid
Now & Then** 7.95

A 2-woman, 2-man ensemble originated as a 4-duoformer consort which played "chamber music for the angels," and has since greatly expanded in style and repertoire. The vocals by Lorraine Dulsit and Freyda Epstein provide sweet harmonies in a sensuous balance to the crystalline instrumental textures. Freyda also plays violin and viola; Lorraine, mandola, mandolin, bowed psaltry; and their classical training adds a depth in tone and richness. Primarily traditional tunes and originals by Lorraine Dulsit. (Flying Fish 239)

**Trapezoid
Another Country** 7.95

One listen to Freyda and Lorraine's harmony on the opening cut *Wagoner's Lad* (a fairly feminist tune, by the way) immediately quelled any potential indecision about whether to add this quartet to our catalog...no ordinary boring traditional ensemble, this group! The women's vocals are absolutely haunting, and Freyda oughta have her own LP out by now, as does Lorraine. Several instrumentals, some of Lorraine's originals, from bright ringing sparkly melodies to jazzier swing tunes. (Flying Fish 287)

**Touchstone
Jealousy** 7.95

Although this is a mixed group (2 women, 3 men), it is the musicianship of Triana N. Dinet that gives it cohesiveness, particularly her clavinet-playing, her vocals (which she shares with Claudine Langille), and song-writing and selection, from the Gaelic/Donegal Irish tradition. Logically, the two strongest cuts here are her compositions, *The Lonely Wanderer* and *Invisible Wings/Facileen*. Triana also plays piano, synthesizer, and accordion; Claudine, tenor banjo and mandolin. This group currently resides in Chapel Hill, NC. (Green Linnet 1050)

**Tracy Nelson
Sweet Soul Music** 4.95

Tracy has exceptional vocal power, perfect for the country/rock/blues material she chooses. She began as a blues singer, moved on to country/folk, then prior to several more recent solo albums including this one, she was known as lead vocalist with the band "Mother Earth." Contains *Les & Going to Tennessee*. Cut-out. Cassette only. (MCA C-494)

**Winnie Chafe
Highland Melodies of Cape Breton** 7.95

Traditional Scottish fiddle music—reels, laments, marches, slow airs, a Gaelic waltz—by this Cape Bretoner. Winnie's daughter Patricia accompanies on piano. (Rounder 7012)

**Wilma Lee Cooper
White Rose** 7.95

Considered by many to be the queen of traditional country music, Wilma Lee sings *Rachel's Guitar*, *Honny in the Rock*, *Pickin' Up the Pieces*. (Rebel 1623)

Women of Old Time Music 8.95
(1980 Brandywine Mountain Music Convention)

"She crooned her children to sleep, chanted the ballads her mother taught her, and plucked the banjo to amuse the family. She played the piano at church and lined out the words to spirituals in brush arbors. She performed in school houses and on the stage of the Grand Ole Opry, and she sang the blues. ... Whenever traditional musicians meet, tunes are traded, old memories recounted, and friendships renewed." Recorded live at the 7th Annual Brandywine Festival, featuring Lily Mae Ledford, Ramona Jones, Ola Belle Reed, Elizabeth Cotten and others. (Heritage 36)

Women's Guitar Workshop 7.95

Features the work of Gill Burns, Janet Smith, Margo Random, Wendy Grossman, & Lynn Clayton. Issued to counter the still-prevalent tendency of our culture to ignore women as serious instrumentalists. Includes *Kemp's Gigue*, *Piano Mover's Rag*, *Roxboro Castle*, *Faith's Hornpipe*; a couple of the instrumentals are accompanied by vocals. (Kicking Mule 139)

Abeti 8.95

This vocalist/songwriter from Zaire gives us a tremendously wonderful LP of original songs which incorporate genuine interpretations of traditional rhythms and themes of Zaire, with some modern influences here and there. Her voice is warm, sensual, and has as much rhythm as the accompanying percussion, includes *Mama*, dedicated to her mother and all mothers. Recommended. (African Music Explosion 91 01)

**Amparo Ochoa
Mujer** 8.95

Entitled "Woman," by a musician considered the voice of the "Nueva Cancion Mexicana" (new Mexican song), part of a political/cultural movement throughout Latin America with a strong musical expression. Mexican import. (Discos Pueblo 1053)

**Amparo Ochoa
El Cancionero Popular** 9.95

This album of political folk songs features the contributions of another of Mexico's primary voices of Nueva Cancion, Los Folkloristas. Songs include *El Barzon*, *Tierra Humeda*, *Jugar a la Vida*, *Mi Abuelo*. Extensive liner notes and lyrics, in Spanish. Mexican import. (Discos Pueblo 1006)

**Amparo Ochoa
Vol. 2** 9.95

More of the political "people's songs," that Amparo gives voice to, joined by Los Morales and Los Folkloristas. Includes *El Sirviente*, *Mi Nino*, *Nina*, *Por Medio de la Lectura*, and *Mi Libertad*. Liner notes and lyrics in Spanish. Mexican import. (Discos Pueblo 1024)

**Amparo Ochoa
Vamos Juntos** 9.95

With her clear, strong voice, Amparo Ochoa sings of love and struggle, backed by a string quartet and full horn section. *Vamos Juntos* translates as "Let's go together," and truly describes this amazing vocalist's universal appeal. Mexican import. (Discos Pueblo 1062)

**Amparo Ochoa
Yo Piense Que a Mi Pueblo** 9.95

A 1978 recording which includes title, *Te Quiero*, *Los Ninos Que Nada Tienen*. Accompanied by Crescencio Lucio Malacara on guitar and vocals. Mexican import. (Philips 15166)

**Amparo Ochoa
Canta Con Los Ninos** 9.95

"Singing with the Children" is a wonderful compilation of songs for and about kids. Joined by the "infants" Union Cronus, "the result is exuberant and fun! Styles include sambas, ballads, call-and-response, and the music is simply beautiful. Mexican import. (Discos Pueblo 1048)



Asabia 8.95

Asabia is part of a new generation of musicians of Ghana who realize the importance of returning to their musical heritage, and this fine LP is a voyage to the depths of the music of the people of Ghana. It is rhythmic, melodic, harmonic, and features many chants. Includes *Emma*, *Wemaya*. (Star Musique 6023)

**The Aviva Duo
From Generation to Generation** 7.95

From generation to generation Jewish song has provided a rich legacy for its dispersed people—a binding force for ethnic consciousness, a continuous musical expression of a culture, a history, a religion. And these two Canadian women, Merida Sachs and Shirley Steinberg, feel that although the songs are all in Hebrew and Yiddish, they have a universal quality and also want to share them with a non-Jewish audience. Translations included. It's an exceptionally lovely recording, with beautiful instrumentation by Kathryn Moses on flute and others. It includes a wordless Chassidic melody, modern Israeli compositions, a Yarmenite folk melody, and Donna, Donna, a Yiddish folk melody. Highly recommended. Specify LP (Aviva 1001) or cassette (Aviva C-1001).

Bebe Manga 8.95

Bebe Manga is a female vocalist from Cameroon, an African country adjacent to Nigeria. It's a fantastic LP but we can't give you much background info—liner notes consist of a few sentences in French. Songs are mostly by African songwriters with traditional sounds. Includes *Essele Moa*, *Lokogno*, *Oyomiva*. (Star Musique 6022)

**Danica
Songs of Eastern Europe** 8.95

This is a fantastic choral ensemble of 12 women from San Francisco who do Balkan singing—traditional vocal music of Yugoslavia, Bulgaria, and the U.S.S.R. Many of these songs are so beautiful they raise goosebumps, like gregorian chants with heart-breaking harmonies. Some are accompanied by dulcimer and recorder, some are scappella and most are women's songs about labor and love. Self-produced. (Danica 408)

**Elizabeth Waldo
Realm of the Incas** 7.95

Called a "musical anthropologist," she conducts her original suite for orchestra and voices to re-create the sounds and music of Incan civilization. Instrumentation consists of an array of pre-Columbian and Latin American folk instruments, and much of the music is instrumental. Elizabeth is from Washington state. (GNP Crescendo 603)

**Ellie Mao
An Anthology of Chinese Folksongs** 8.95

These songs are mostly sung in Standard Chinese so as to be understood by the widest Chinese-speaking audience. Some local dialects are included. Includes 7-page booklet with English notes on songs & Chinese glossary. Piano by Anna M. Lee. (Folkways 8877)

**Estrella Artau
Algo Se Quema Alla Afuera!** 7.95

(Something is Burning Out There!) With a deep strong voice, Estrella sings mostly original compositions in Spanish. Her material relates to Latin American struggles & independence for Puerto Rico, her birthplace. Booklet contains notes & translations. (Paredon 1032)

**Fairuz
Lebanon Forever** 8.95

We chose this particular title by a Lebanese vocalist, who is the best-known female singer in the Arab world, from over 60 of her recordings. The material is in Lebanese, and apparently she incorporates traditional Arabic music into her style. We figure it's about time to start educating ourselves about a culture which is impacting so forcefully on this planet! Specify LP (Voix de L'Orient 310) or cassette (Voix de L'Orient C-310).

**The First Women Duets:
Texas Border Music Vol. 17** 8.95

Spanning over 2 decades (1930-1955), this compilation of duets by Mexican-American women is truly representative of the rich cultural "Tex-Mex" style that evolved in the '20s. Often beginning their careers as girls (when social disapproval of women performing in public was most lenient), many of these duos went on to establish themselves in the entertainment world. Includes *Las Hermanas Padilla*, *The Mendoza Sisters* (Lydia, Maria and Juana), with their mother Leonora, *Carmen & Laura*, *Las Hermanas Huerta*, and *Trio Garica-Aceacio*. Contains extensive liner notes. Lyrics in Spanish with English translations. An important historical documentation. (Folklyric 9035)

Gal Costa

Caras E Bocas

10.95

One of the earliest founders of Brazil's "Tropicalismo" movement (laid-back Brazilian style with slyly political meanings) exiled (along with Caetano Veloso) for her political "bocados" or big mouth. She's mellowed her stance these days, and the LP seems to show a more playful side—she "tropicalizes" such classics as: *Crazy He Calls Me*, *Soilada*, *It's All Over Now*, *Baby Blue*, plus the title song by Maria Bethania and Caetano Veloso, *Tigresa*, and *Me Recuso*. Her voice is light and breezy and sweet—guaranteed to please. Brazilian import. Specify LP (Philips 6349 335) or cassette (Philips C-7128 223).

Geula Gili

Holiday Songs of Israel

8.95

Children's songs celebrating Jewish holidays, incorporating traditional & contemporary Israeli elements. Geula sings all the songs in Hebrew & wrote some of the lyrics. With guitar, recorders, accordions, Oriental drums & percussion. Booklet includes lyrics in English, Hebrew, & transliterations. (Folkways 7736)

Gloria Martin

9.95

Para Este Pais, Cantos de Lucha de Venezuela

"Songs of Struggle of Venezuela" contains Gloria's original political songs, which she sings with a rich and vibrant voice. Instrumentation is lovely. Jacket contains lyrics in Spanish. Recorded in Venezuela, edited in Mexico. Includes *Romanza del Grito*. Mexican import. (Nueva Cultura Latinoamericana 009)

Grupo Raiz

Amanecer

8.95

Billing themselves as a Chilean ensemble, this New Song group of 2 women and 4 men, which currently resides in the U.S., actually plays the music of liberation and resistance movements throughout Latin America. Some songs are originals, some by songwriters such as Violeta Parra and Daniel Viglietti, and some are lovely instrumentals using (are you ready?) guitar, tiple, charango, Venezuelan cuatro, quena, zampona, trompe (Jew's harp), drums, bongos, snare drum, maracas, guiro, claves, sassa, vira slap, temple blocks, bells, triangle, and tambourine. Title means *Daybreak*, as in new beginnings. Spanish/English texts included. Specify LP (Monitor 812) or cassette (Monitor C-51812).

Grupo Raiz

Por America del Centro

8.95

This 1984 release generally expresses solidarity with those fighting oppression and injustice in Central America and condemns U.S. intervention. It includes *Amor Maria*—written in homage to an exemplary woman leader in El Salvador's liberation struggle, who was assassinated in 1983. Spanish/English texts enclosed. Specify LP (Monitor 818) or cassette (Monitor C-51818).

Hanna Aron

Shalom Jerusalem

8.95

This popular Israeli vocalist sings with a strong voice and forceful delivery to spirited instrumentation. A few songs, such as *Erodus*, are in English, most are in Hebrew, and then there's *My Yiddish Mama*. It ends with a great version of *Heva Nagila*. Hanna was born in Ethiopia and was brought to Israel when she was a few months old. Specify LP (Peters International PCD 2066) or cassette (Peters International PCD 2066).

Hely Orsini

9.95

She's originally from Venezuela, but presents a fascinating international collection of political and cultural songs from Cuba, Nicaragua, South Africa, Tanzania, Finland and other countries, in original languages. She's a professional musician who projects her affinity with people struggling all over the world for self-determination and dignity, by her choice of material. Stylistically her sound seems more Brazilian than anything—mellow, low, airy—except on the multi-tracked acappella song about Tanzanian women. Would be nice to be multi-lingual! Mexican import. (Pentagrama 011)

Las Hermanas Mendoza; Juanita y Maria

8.95

Actually their 3rd sister, Lydia (see her solo LP listed in this section), is also a contributor on this Tex-Mex recording, as the lead guitarist, but Juanita and Maria constitute the vocal duo. Their family was from San Antonio with grandparents from Mexico, and the entire traveling, performing family developed a show of songs and folklore which included skits, jokes and stories...they were dubbed "Mexican Gypsies." This LP recorded 1945-52. (Arhoolie 3017)

La India de Oriente

Desde El Cobre Con Amor

7.95

Lusa Maria Hernandez, this vocalist's real name, is known for her work in interpreting and popularizing traditional Cuban folklore and rhythms. This includes many Cuban "son montunos" (songs in a particular rhythm/style) and also *Canto a Boringuen* ("Song to Puerto Rico"). (Gusajo 4001)

La India de Oriente

Buenos Dias Africa

7.95

Returning a tour of the African continent, La India de Oriente followed with themes from African villages, and the music on this LP is a blend of Latin American music, bits of French, and African subjects—with the Latin element definitely predominating. Includes *Sauid a Omar Bongo*. (Gusajo 4014)

La India de Oriente

7.95

Opens with a lovely version of *Guejira Guantanamera*, and includes *Romance Campesino* ("Rural Ballad") and *Cancion de la Serrania* ("Song of the Mountains"). (Gusajo 4040)

Isabel Parra and Inti-Ilumani

Homage to Violeta Parra:

Canto Para una Semilla

8.95

Isabel is the daughter of this pivotal Chilean songwriter; on this 1984 release, Isabel and Inti, an exiled Chilean 6-man folk ensemble, recount Violeta's life in song and recitation. The, literally, "Song for a Seed," conveys the germination and growth of an idea and a consciousness which Violeta represented. The sections on this recording are chronological: her parents, childhood, adulthood and political life, her death and epilogue. (Monitor 821)

Isbelita Sionso and Karen James

Children's Songs from Spain

8.95

Guitar accompaniment, booklet has words in Spanish and English. (Folkways 7746)

Judith Reyes

Mexico: Days of Struggle

7.95

Original songs about the unfinished Mexican revolution and student movement sung in Spanish with Mexican melodies, rhythms, phrasing. Booklet with translations and notes. (Paredon 1012)

Klagetoh Maiden Singers

9.95

5 Navajo women sing round dance, walking dance, spin dance & 2-step songs. Cassette only. (Indian House C-1508)

Laduvane 1

8.95

These women live in the U.S. (in fact, one lives in Durham) but you wouldn't guess it from this LP of incredible, forceful, harmonic Balkan women's singing. Anyone who likes to sing would benefit from learning how to use her vocal chords and lungs the way Balkan women do. In a few places, this chorus seems to reach "the perfect chord." (Physical 8)

Laduvane

Roses and Rainclouds

8.95

Another LP of stunning acappella women's songs from Bulgaria, Croatia, the Ukraine, Poland, Russia, plus England and Scotland. One of the members of this group now resides in Durham, NC and is active in Carolina Area Friends of Folk, Bluegrass and Blues. (Physical 17)

Latin Fever

8.95

An absolutely incredibly rhythmic concoction of hot, spicy, women's salsa. Among these 14 female musicians you'll hear some of NY's finest jazz talents: Nydia Mata, Jean Fineberg, Ellen Seeling. Features very strong 4-member percussion and horn sections. A few instrumentals, vocals mostly in Spanish, some bi-lingual. Includes *La Mujer Latina* ("The Latin Woman") by Cuba-native Rosa Soy. Out of print and out of our knowledge not available anywhere else—we luckily stumbled across a few boxes. Highly recommended for enjoyment, dancing, and, if you are not Hispanic, for expanding your cultural horizons. (Fania 527)

Lauren Pomerantz

Jewels of the Sephardim

8.95

Subtitled "Songs from Medieval Spain," this totally unique volume contains songs in Ladino (Judeo-Spanish) which originated between 900 and 1300 A.D. on the Iberian peninsula, at which time a marvelous cultural exchange was occurring between Hebrews, Arabs (Moors) and Christians (Spaniards). This ceased in 1492 with the Inquisition, and the Sephardic Jews scattered into Mediterranean and North African areas. Since then the music has been passed from generations via the oral tradition. Lauren has done much of the research for this album. Her voice is just lovely and she also plays medieval fretted dulcimer, to a background of flutes and percussion. Lyrics in Ladino with English translations included. (AEA 1401)

The Lijadu Sisters

Double Trouble

8.95

A domestic release of an African recording features Nigerian twins, who are among the first female artists to have had an impact on African pop. They write their own material, and their style mixes Afro-beat pop with traditional Yoruba sounds; songs are mostly in Yoruba, couple in English. African music is just coming into recognition in the states, as reggae did ten years ago, and that initial excitement is bubbling; we will probably soon see African music sections in stores. Specify LP (Shanachie 43020) or cassette (Shanachie C-43020).

Lilly Tchiumba

Angola: Songs of My People

8.95

This LP is a treasure; anyone who finds herself moving to good, rhythmic music will be bound to enjoy it even if she doesn't speak Kimbundo. The liner notes speak of how Lilly harmonizes beauty and passion, transmits love and defiance—and she does. Accompanied by viola, ungo, ngoma-dikanza, kabaca-pula... which create excellent music and percussion. Includes a song translated *Women of Angola* about their right to fight for their position in society and to be given respect always. And at parties at Rose's House, the rhythm of the bongos was so compelling that rice came out of their holes to dance. (Monitor 767)



Linda Leida

¡Con Sabor a Montuno!

7.95

Considered one of the queens of Afro-Cuban music, this is a fantastic LP of island rhythms and percussion—4 exudes joy and energy. Against a background of full salsa band, her voice is strong, solid, and somewhat authoritative—her delivery is like that of a reigning queen! You won't sit down while this is spinning. Recorded at Latin Sound Studio in N.Y.C. Includes *La Alegria Del Montuno* and *Anita*. Recommended. (SAR 1005)

Linda Leida

7.95

Once again, right on par with her first, another terrific, explosively rhythmic recording. Includes *Cana de Azúcar* and *Oye Ya*—most of the songs here are of the "son montuno" rhythm/round. (SAR 1015)

Lita Branda

La Tigresa de la Salsa

7.95

One of the foremost Peruvian artists, Lita has been a musician since she was 7, and at age 14 she left the band she was a member of, "Conjunto Juvenil," to form part of the first women's orchestra in South America! The style here is salsa: hot, spicy, and rhythmic; includes *Cana Dulce* by Anabella. Lots of percussion and horns back her line throaty vocals. Sure to please—we love it. Recommended. (Tobago 606)

Liz Sarian

Armenian Songs

8.95

Contains both traditional love songs and songs which relate to exile and Armenian liberation—the Armenian people have a long history of oppression and genocide. Vocals are in Armenian; no English translations are included. (Monitor 815)

Lydia Mendoza

La Gloria de Texas

8.95

The most remarkable woman performer in "Tex-Mex," Mexican-American music, & one of the few women to have refused to live out the expectation to stay home & raise kids in south Texas. She has been involved since the style's inception in the 20's & has continued to perform & record for over 50 years. On the 1979 recording she accompanies her songs, one original & many Mexican popular & folk songs—several love songs to women—with her own 12-string guitar. English translations included. (Arhoolie 3012)

Maria Bethania

Alteza

10.95

This very popular Brazilian vocalist has been a star of the first magnitude in Brazil for 10 years, and has a huge discography to her credit. All material in Portuguese (no English translations) which she sings with a deep and smooth voice and distinct "tropicalist" style. Her brother Caetano Veloso, who is considered the best lyricist in Brazil, wrote some of the songs, and this LP includes sambas and *Canto Das Indias*. Her album jacket and books about her often contain images of women together. Brazilian import. Specify LP (Philips 6349 337) or cassette (Philips C-7296379).

Maria Bethania

Passaro Proibido

10.95

Titled "Forbidden Bird," this 1976 album by a supposedly very "out" woman-identified woman, really shows the lush tropical roots that she comes from...the sound utilizes various and diverse percussion techniques and musical styles—ballads, sambas, acappella—and Maria's voice nicely captures and sustains the mood. The title song features Caetano Veloso on lead vocals. Other songs include *Mae Maria*, *As Avessas Olhos nos Olhos*. Brazilian import. Specify LP (Philips 6349 188) or cassette (Philips C-7128 172).

Maria Bethania

Alibi

10.95

What a treat! Maria's husky coffee-with-cream voice is at its best here, and the material is the most woman-identified we've found so far...Dedicated to her "sister and patroness" Clara Maria, it also features Get Costa in a spicy duet (Sovito Meu/My Dream) and Pousinha de Valença on guitar and Alcione in duet on O Meu Amor, a love song between 2 women. Lyric sheet includes some lovely photos of her and her women friends. Jacket is beautiful as usual. Other songs include: Negue, Calice, interior, Brazilian import. Specify LP (Philips 6349 405) or cassette (Philips C-7128 292).



La Media Naranja

7.95

One of the single most exciting treasures we stumbled upon in our search for new and interesting material. This is an 8-woman Latin band from the Dominican Republic, who make some absolutely contagiously energetic music. Minerva Garcia who is also a trumpet player, is the director; there's 2nd trumpet, trombone, 3 percussionists, pianist, bassist, and 3 vocalists. We know that the typical music of the Dominican Republic is merengue music, and confess our ignorance about exactly what this is and whether this fits; it sounds like salsa, very Caribbean. This is a unique LP and we sure recommend it! (Calor 1703)

Mercedes Sosa

A Arte de Mercedes Sosa (2-LP set)

18.95

Mercedes Sosa is an Argentinian vocalist/song-interpreter/people's musician, who almost deserves a section unto herself. Her vocal qualities are not easily described, but words like penetrating, melancholy, searing, dark, intense, reverent, steadfast, beautiful, exquisite, soothing, intelligent, come close. She sings in Spanish but somehow communicates a message that is political even to those who don't speak that language. Her music was very popular in Chile in the early 70's, but her records were banned when the military junta took power. We hope she will become more widely recognized by the greater U.S. population soon, as she is just beginning to be, and we hope everyone who reads this catalog will try out her music. This Brazilian import is an excellent compilation, representative of her best, and would be a good place to start. It includes Gracías a la Vida. The jacket contains lyrics in Spanish to aid in translation (it's the only one with this feature). Please list 3 or 4 single alternatives; all her records go in and out of availability, so if we're out, we'll send 2 singles. Specify 2-LP set (Fontana 6641623) or double-length cassette (Fontana C-7599316).

Mercedes Sosa en Argentina (2-LP set)

18.95

This lovely double album recorded live in Buenos Aires in 1982 is one of the finest editions of hers we stock along with the above double set. The double jacket is filled with pictures, from the concert, of her performing, talking, laughing, hugging folks...this visual presentation really adds another dimension, and one can imagine what an experience it would have been to be there. Includes Violeta Parra's Gracías a la Vida and Volver a los 17, and many beautiful songs which don't appear on the other LP's of hers we carry. Sound quality isn't as good as that on her studio albums, but the photos and spirit make up for it—the applause which conveys such love for her and her reciprocal respect for her audience, audible in her singing. Mexican import. Specify LP (Philips A2 15236) or cassette (Philips A2 C-15236).

Mercedes Sosa

Homenaje a Violeta Parra

9.95

This homage to Violeta Parra, the great Chilean political songwriter, contains exclusively material by her, except for Delenda de Violeta, based on a poem by Nicanor Parra. Includes Gracías a la Vida, Ma Gustan Los Estudiantes (I Like Students), and the lamenting La Lavandera. Naturally, an outstanding production. Mexican import. (Philips 15077)

Mercedes Sosa

Chants de ma Terre et de mon Peuple

9.95

Also a beautiful collection, with material by Violeta Parra, A. Yupanqui, Victor Jara, and others. French import. (Philips 6347 193)



Mercedes Sosa

Interpreta Atahualpa Yupanqui

9.95

One of our favorites of her LP's, she interprets Atahualpa Yupanqui's works, with Argentinian lambas, rhythms, some percussion and beautiful guitar. The music speaks with an undeniable basicness and simplicity. List alternatives for this and all her single LP's please. Mexican import. Specify LP (Philips 15188) or cassette (Philips C-15188).

Mercedes Sosa

Serenata para la Tierra de Uno

9.95

Includes songs for the most part not available or repeated on any other LP's: Cancion de las Simples Cosas, Como un Pajaro Libre, others. Mexican import. Specify LP (Philips 15177) or cassette (Philips C-15177).

Lo Mejor de Mercedes Sosa

9.95

"The Best of Mercedes Sosa" does contain some but not all of her best material, with songs by Daniel Viglietti, Victor Jara, Atahualpa Yupanqui, and others. Mexican import. Specify LP (Philips 15150) or cassette (Philips C-15150).

Mercedes Sosa

Gente Humilde

9.95

Songs to and about the "humble people" with whom she identifies so absolutely. Brazilian import. Specify LP (Philips 6448 234) or cassette (Philips C-7134 234).

Mercedes Sosa

Gravado ao Vivo No Brasil

9.95

An electric live performance recorded in Brazil, with live renditions of Gracías a la Vida and more by Violeta Parra, A. Yupanqui, Victor Jara, Milton Nascimento, and other songwriters. Her rapport with the audience is evident and contagious. Brazilian import. Specify LP (Philips 6485 205) or cassette (Philips C-7193 205).



Miriam Dvorin

Grandma Soup: Yiddish Songs

8.95

"When we were kids we loved to go to Grandma's house. In the small apartment above the tailor shop the sounds of Yiddish songs mingled with the appetizing aroma of what we kids called Grandma Soup. Here is a taste of Grandma soup, that mysterious blend of culinary and cultural delights we are still trying to appreciate fully." Not only does Miriam have an astonishingly beautiful voice, she gives impressively zestful performances here on violin, mandolin, autoharp, electric and acoustic guitar and electric bass—and she produced it. Pronunciation guide and translations included. Very highly recommended for kids and adults. Specify LP (Arhoolie 3019) or cassette (Arhoolie C-3019).

Miriam Makeba

Rhythm & Song

8.95

This phenomenal vocalist, who sings with as much rhythm as word, here performs the legendary Click Song, House of the Rising Sun, and other African and English songs. Specify LP (Peters International PLD 2073) or cassette (Peters International PCD 2073).

Miriam Makeba in Concert

8.95

Recorded live in Paris in 1977, with her daughter Bongi on one out. This amazing vocalist wrote 4 of the songs. Material is in English and probably Xhosa, a Bantu language. Includes Congas, Forbidden Games. Specify LP (Peters International PLD 2082) or cassette (Peters International PCD 2082).

Miriam Makeba

Chove Chuva

8.95

This French import includes the song: Kikwaru, Muntu ("Lullaby"), her original songs into Yim, Pise Mze, Dubola, and Orogan, which was written by Lotta Mouk, another Xhosa-Zulu dynamic female vocalist. Limited quantity. List alternative. (RCA 42421)

The Pennywhistlers

8.95

Songs in Russian, Rumanian, Spanish, English, etc., by a 7-woman group that includes Ethel Rasin, one of the most remarkable vocalists and teachers of Eastern European singing. Mostly a cappella, utilizing the harmonies, style and strength unique to women's choruses. (Folkways 8773)



Rose Marie Guiraud

Village Reflections & Extensions

8.95

"Women of the world, creating a new present and future world, listen to me, our sun is going to shine" words from her opening song, in the Wolbe language, which must be native to the Ivory Coast—a republic in West Africa—because that's where she's from. Others are in French, English, and Apokonian. She's also a choreographer, teacher, dancer, actress (appeared in a documentary on women's emancipation which was shown throughout Europe, and in "The Black Modica"), and playwright (her most recent work "Mami Wata" was produced by the La Mama Theater). This incredibly gifted woman explores, interprets and transmits the very basic meanings of African life through her music. Her voice is deep, instrumentation combines African percussion and jazz structures with her original music and lyrics. African import. (Makossa 2350)

Ruth Rubin,

Yiddish Folk Songs

8.95

Mostly East European folksongs, sung unaccompanied by this educator/author/authority on Jewish folksong. She learned many as a child from family, relatives, & friends. Booklet contains lyrics & tidbits of information on Jewish history. Includes a song by a Jewish child orphaned during WWII. (Folkways 8720)

Ruth Rubin, ed.

Jewish Life "The Old Country"

8.95

Ethnic recordings, collected, edited and annotated by Ruth, of Yiddish secular folksongs of the 19th century, brought to the U.S. during this century. Most have virtually disappeared, so this is an invaluable documentation. All sorts of songs—lullabies, topical songs, street songs and dances, work and struggle songs, Chasidic tunes—are represented, sung in accents native to the place of origin of each singer: Poland or Russia or the Ukraine or wherever. Transliterations as well as English and Hebrew translations and commentary included. (Folkways 3801)

Sabia
Live in Concert 7.95
A 4-woman ensemble from the U.S. performs Latin American folk music, using a wide array of stringed, wind, and rhythm instruments. They sing *Mujeres Valientes* about Chicana women, a song about a peasant woman migrating from the mountain to the city, a couple of others from a woman's perspective, and draw from traditional, Nueva Cancion, and original sources. Their repertoire includes zarzuelas from Argentina, boleros and cumbas from the Andes, more. Recorded at 5 concerts in California. Cassette only. (Sabia C-1)

Sabia
Formando un Puente 7.95
Translated "Building Bridges." This fall 1984 release includes *La Andina* ("The Andean Woman"), *Mujer Sanciata* ("Sanciata Woman"), *Madre Campesina* ("Peasant Mother"), *La Viera* ("The Old Woman"), and more. Specify LP (Redwood 2900) or cassette (Redwood C-2900).

Sabia, project coordinators
Hear Our Voices: Songs from Salvadorean Refugees 7.95
This group of U.S. and Latina musicians went to a Salvadorean refugee camp in '83 and compiled this cassette-and-lingual-songbook-set as an educational tool, so that North Americans might understand their situation, and fight against U.S. military and economic intervention. The songs, sung in Spanish of course, are mostly performed by women and children (apparently the majority of the camp population) and depict their past and present lives—with all the harsh details—and future hope. Songbook contains a lot of vital background info. Cassette with songbook only. (Sabia C-2)

Sara Gonzalez
Versos de Jose Marti 9.95
This Cuban vocalist sings material by Jose Marti, a Cuban author/journalist/revolutionary who lived in the latter 19th century and was jailed and exiled for his liberation activities. (Nueva Cultura Latinoamericana 0036)

Suni Paz
Brotando del Silencio (Breaking Out of the Silence) 7.95
Almost all songs written by Suni, sung in Spanish with guitar & Latin percussion, about the struggle of Chicana people. The accompanying booklet has English translations & an essay, "The Women of La Raza," about the oppression of Latina women. (Paradon 3016)

Suni Paz
Entre Hermanas (Between Sisters) 8.95
Suni's finest album, in our opinion. All these songs are statements which support the strength & struggles of women. Comes with translations & notes. (Folkways 8768)

Suni Paz
Del Cielo de Mi Ninez (From the Sky of My Childhood) 8.95
Songs from Argentina, Mexico, Bolivia, Brazil, and Chile, in Spanish with English translations. Accompanied by guitar, flutes & cello. (Folkways 8875)

Suni Paz
Earth and Ocean Songs/Canciones del Mar y de la Tierra 8.95
Featuring Suni on lead vocals, guitar, charango, maracas, bombo, campana, claves; Martha Siegel on cello and background vocals; Wendy Blackstone on flute, maracas, light percussion, clave, and background vocals. She presents songs relating to her two greatest loves, sea and earth, by herself, Victor Jara, Atahualpa Yupanqui, and others. Translations included. (Folkways 8785)



To'ah
The Sound of Joyous Song 8.95
An absolutely gorgeous album by a group of 7 women living in Jerusalem, Israel, originally from the U.S. and Australia. They combine a variety of musical heritages to create new and original Jewish music which speaks of individual and collective Jewish struggles and joys. Instruments are voices, acoustic and electric guitar, bass, percussion, banjo, flute, and violin. Songs are in Hebrew, with translations included. Includes *New Moon*: "Woman.../Moon.../With each new moon comes a new woman.../You are unique and full as the moon in light in the darkness.../Flow with new life of coming months.../Moon.../Celebrate Woman!" These are the written words to the most beautiful song in the collection; it is vocalized with musical tones only, no words. Very highly recommended. Specify LP (To'ah 7) or cassette (To'ah C-7).

Traditional Women's Music from Ghana 9.95
Includes songs from the Ewe, Fante, Ashanti, Ga, Dagomba peoples. Descriptive notes included. (Folkways 4257)

Tshala Muana (12" EP) 5.95
On side one, a song called *Amina*, this vocalist/songwriter from Zaïre makes it more clear to this listener the ways in which Afro-Cuban and other Latin American music has its origins in African music! Side two, *Tshalewele*, contains more traditional African melodies, harmonies, rhythms, and is simply a joy to listen to. 2-song 12" EP. (African Record Centre Stores 3690)

Umm Kulthum
The Twinkling Star 8.95
No longer living, this woman (whose name is also written Oum Koutoum or Umm Kulthum) remains Egypt's and the Arab world's most esteemed vocalist. She sang into her late 70's, performing lengthy concerts with long improvised epic tales, projecting dignity and strength. She never lost respect for having had 4 consecutive husbands, an unusual situation for an Arab woman in the limelight; she basically transcended the boundaries of convention. This info courtesy of Kristin Lema. Specify LP (Voix de L'Orient 42) or cassette (Voix de L'Orient C-42).

Violeta Parra
Un Rio de Sangre 8.95
Title means "A River of Blood," a song written in lament of the deaths of 5 Latin American political heroes. Violeta was one of the most eloquent and prolific Chilean folk poet-musicians. Her songs are political, mourning injustice and conveying deep love for her people. Her children, Isabel and Angel, join their voices on two songs to complete this record the way she had conceived it. (Fam 91011)

Violeta Parra
Canciones Ineditas, Vol. 1 9.95
Unedited songs of this revolutionary poet. Mexican import. (Nueva Cultura Latinoamericana 0026)

Warda
Aiza Aheh/Ou Mail Bass 8.95
A live recording by a vocalist who, originally from Algeria and now residing in Cairo, is well-loved in the Arab world and has around 50 recordings to her credit! Specify LP (Voice of Lebanon 96) or cassette (Voice of Lebanon C-96).

Zelia Barbosa
Brazil: Songs of Protest (Songs of the Sertao & Favela) 8.95
Zelia Barbosa's voice, haunting and beautiful, is perfectly suited for these songs "of the desert and the slum" of Brazil. Although sung in Portuguese, the jacket gives brief translations of the songs, and describes the oppressions from which they arise. Includes *Song of the Earth*, *The Scar*, *Dina Says No*, *Destiny of a Peasant*. (Monitor 717)

Zina Pavlova
Sing, Gypsy! 8.95
"Oh my dark tanned gypsy girls/Where are you, my lovely birds?/I love you, proud free daughters/Of the open fields!" Russian gypsy songs, sung in an appropriately gutsy voice by a woman who was born and raised in Russia. Back-up instruments include violins, mandolin, accordion. Complete Russian text enclosed. Specify LP (Monitor 475) or cassette (Monitor C-475).

Zoriada Santiago
Tiene Que Ser la Luna 9.95
A beautiful and quite political LP which contains—wonder of wonders—English synopses as well as Spanish lyrics! Recorded in Puerto Rico, songs are mostly original and vary much in the Nueva Cancion (New Song) tradition. Includes *De Ti, Mujer (From Yourself, Woman)*: "Woman, you have to be the source of your own strength..."; *Ritmo Latino (Latin Rhythm)*; *Aqui Se Somos Negros (Here We Are All Black)*; *Alza Tu Voz, Cantor* ("Raise your voice, singer, your voice which is the midwife of life"). (Discos Mila 001)

Children's

Alexandra Elizabeth Sheedy
She Was Nice to Mice 8.95
What a treat! Full of historical facts, this story of Elizabeth I ("the Beautiful Nest Supplier") is told from the viewpoint of the mice in her court. And what an intimate view they have! Written by Ms. Sheedy at the age of 12; this version, edited briefly, was recorded by her at the age of 13. Cassette only. (Caddison CLDS 1506)

Anna Sewall
Black Beauty 8.95
Written over 100 years ago, this is perhaps the most compelling story of "animal rights" or rather the lack of them. This story, told from *Black Beauty's* viewpoint, has had a powerful impact on generations of children on the effects of cruelty to animals. Read by Claire Bloom. Specify LP (Caddison TC 1322) or cassette (Caddison CLDS 1322).

Anne Marfey, producer
The Young Composers Forum 8.95
This tribute to The International Year of the Child features original works of children—ages 9-17—in concert, includes 10-year-old Joan Esposito's *Song of Spring* for violin and Laurie Ingall's (age 17) *Hamelin's Woman*. (Folkways 7780)



Anne Murray Sings for the
Sesame Street Generation 5.95
Kids deserve the finest, and how delightful to have an LP with kids' songs sung by the woman with one of the finest voices on earth. Includes *Animal Crackers*, *Teddy Bears' Picnic*, *Lullaby Medley*. Kids do background vocals on some cuts. Anne is associate producer. Cut-out. Specify LP (Sesame St. 79006) or cassette (Sesame St. C-79006).

Belinda Romeu
Musica Cubana Para Ninos 9.95
This Cuban musician sings for children. Mexican import. (Nueva Cultura Latinoamericana 5041)

Bessie Jones
Step It Down: Games for Children 8.95
From the Georgia sea islands. Representative of a living folk tradition of passing songs & games from generation to generation—many descend from slavery times. A booklet with instructions and historical context & commentary is included. Selected as Outstanding Record of 1980 by National Library Association. (Rounder 8004)

Kidding Around with Carol Channing and the Kids 8.95

This album may be one the one you wish you hadn't bought because the kids play it over, and over, and over... but what wonderful repetition! Carol Channing's unique voice and sense of humor make this recording a scream. Each song ends with riddles, amens, jokes—some are "Knock Knock," so be prepared! The songs are a great mix of the kind kids love: *B-I-N-G-O*, *The Camp Song*, *There Were Ten in the Bed*, *The Ants Go Marching One by One*, and more. Specify LP (Caedmon TC 1494) or cassette (Caedmon CDS 1494).

Cathy Fink
Grandma Slid Down the Mountain 8.95

Cathy, a proponent of traditional country music, here includes several yodeling songs, a yodeling lesson, old time music, a rockabilly tune, and real live kids! In the true spirit of good-time music. Specify LP (Rouder 9010) or cassette (Rouder C-9010).

Cathy Winter & Betsy Rose
As Strong as Anyone Can Be 7.95

For children of all ages, this lively collection of singalongs, "write-alongs," and old favorites reveals a new dimension in the artistry and outreach of Winter and Rose's music. Includes *I Want to Grow Up to be an Old Woman*, *Kids Liberation Song*, *The Old Woman Who Swallowed Swiss Cheese*, and *Long Time Friends*. Cassette only. (A Gentle Wind 1010)

Claudia McNeil, reader
Black Fairy Tales 8.95

These three stories from the Bantu-speaking people of the southern part of Africa all have princesses as their main characters. As in most fairy tales the princesses have cultural restraints, but they all act bravely and cleverly to win their princes. Cassette only. (Caedmon CDS 1425)

Cris Williamson
Lumiere 8.95

A science-fiction fable about X-Ray Ted who is led to enlightenment by his mentor Glory. Story and music by Cris, comes with a full-color book. Specify LP (Pacific Cascade 7035) or cassette (Pacific Cascade C-7035).

Diane Wolkstein
Hans Christian Andersen in Central Park 8.95

One of the foremost collectors presents stories from her Saturday 11 a.m. New York City summer series, featuring music directed by Shirley Kellar, and *Amelia's Song* sung by Diane's daughter, Rachel Cloudstone Zucker. Includes favorites *The Emperor's New Clothes* and *The Ugly Duckling*. Specify LP (Weston Woods 713) or cassette (Weston Woods C-713).

Diane Wolkstein
Eskimo Stories/Tales of Magic 9.95

This storytelling LP includes *A Tale of Two Old Women*. (Spoken Arts 1132)

Eartha Kitt
Folk Tales of the Tribes of Africa 8.95

A mixture of animal folk tales and ones with human characters—to hear this tape is to be in the presence of a master storyteller! Includes stories from the Hotintot, Masai, Balia, Bavenda, Bakongo, Elik-Ikoko, and the Ashanti Aanahe tale. *How It Came That Children Were First Whipped*. Cassette only. (Caedmon CDS 1287)

Edna Mason Kaula, collector
African Village Folktales, Vol. One 8.95

Read by Diana Sands and Brook Peters, these animal stories come from many regions of the sub-Sahara. The lands and the people who told these stories are presented in introductions, which are almost as interesting as the stories themselves! Included are one Ananse The Spider story and two Kaula The Hare stories. Cassette only. (Caedmon CDS 1309)

Edna Mason Kaula, collector
African Village Folktales, Vol. Two 8.95

This recording, read by Diana Sands and Brook Peters, consists mainly of animal stories from the eastern and southern parts of Africa, from the Baluba, Bemba, Zulu, Swazi, Bavenda, Bushman, and Pygmy people. Includes the humorous Lubala tale, *The Tug of War*. Cassette only. (Caedmon CDS 1310)

Edna Smith Edet 8.95

West Indian Games and Songs for Children
Includes *Jane and Laura*, *There's a Brown Gal in the Ring*, *Sally Go Round the Moon*, *I Come to See Jane*, *La Serrita*, *Tori in Boma*. 10" LP. (Folkways 7850)

Ella Jenkins
Jambo 8.95

Ella is a Black woman who has taught rhythm & music to countless children & child-educators. Many of these songs, done with the help of children, were inspired by a trip to Africa & utilize African rhythms, words & instruments. (Folkways 7661)

Ella Jenkins 8.95
Songs, Rhythms & Chants for the Dance

With Ms. Pat Johnson and the Reflections. Burma West, and the Larry Novak Trio. Songs have gospel, blues, jazz, African, Latin sounds and rhythms, many written by Ella. Includes *Yemayah*, *Wading in the Water*. (Folkways 7000)

Travellin' with Ella Jenkins 8.95

A bilingual journey with kids from the Cross-Cultural Family Center of San Francisco. Song in several languages; notes and text included. (Folkways 7640)

Ella Jenkins
You'll Sing a Song & I'll Sing a Song 8.95

Ella leads the Urban Gateways Children's Chorus in 15 rhythmic, participatory songs. Selections, from many cultures, include *Shabot Shalom*, *Dulce Dulce*, *May-Rae Mack*. Specify LP (Folkways 7664) or cassette (Folkways C-7664).

Ella Jenkins & Ginni Clemmens
Rhythms of Childhood 8.95

Rhythmic songs & chants from Africa & the U.S. (Folkways 7653).

Nursery Rhymes with Ella Jenkins 8.95

For younger kids and older ones with special language needs. Specify LP (Folkways 7680) or cassette (Folkways C-7680).

Ella Jenkins
Play Your Instrument and Make a Pretty Sound 8.95

A real jazz band is used; instruments are played separately and together, giving kids the opportunity to learn instrument identification, conducting, creative movement, improvisation, rhythm instruments. Specify LP (Folkways 7685) or cassette (Folkways C-7685).



Eloise Greenfield
Honey, I Love 8.95

Excerpted with jazz accompaniment, from the first book of poetry by this acclaimed Black author of 17 books for children. This book has received honors from the ALA and the National Conference of Christians and Jews. The poems, performed by the author and smaller friends, are warm and delightful; included are *Hamel Tubman*, *Aunt Roberts*, *By Myself*, *Leslie*, *Fun*, *Way Down in the Music*. Sure to add meaning and dimension to a child's world in an enjoyable way. Specify LP (Caedmon TC 1736) or cassette (Caedmon CDS 1736).

Esther Averill
Jenny and the Cat Club/Jenny's First Party 8.95

This recording, read by Tammy Grimes, is for all cat lovers. Meet Jenny Linsky, a little black cat, and all her most interesting friends: *Awie Featherlegs*, *Pickles*, *Concertina*, and many other members of the cat club! Specify LP (Caedmon TC 1577) or cassette (Caedmon CDS 1577).

Esther Averill
When Jenny Lost Her Scarf/Jenny's Adopted Brothers 8.95

From *Jenny and the Cat Club*, read by Tammy Grimes, with music. Written in 1951-52, these are two of the best-loved (and delightful) stories of Jenny Linsky, the shy little black cat, and the other members of the Cat Club. The author said her stories were all based on real adventures of cats she knew in Greenwich Village in the 1930's and early 40's. Cassette only. (Caedmon CDS 1608)



Faith Petric
Sing a Song, Sing Along 7.95

This warm, joyful, slightly irreverent singer, called "the Fort Knox of folk music," here presents songs which will appeal to both younger and older children—for example, *Oh Hal, Oh Hal, Oh Helen*, *I Love You, Hi Fi Stereo*, *Color TV, I'm Gonna Tell*, *Mail Myself to You*, and *Moon Song*. Cassette only. (a gentle wind C-1015)

The Folk Tellers
Tales to Grow On 7.95

Two ex-librarians, Barbara Freeman and Connie Regan, present Appalachian mountain tales, street chants, and story songs. *Apples and Bananas* is a sure hit with any kid. Also *Ghost Hunt* and *Dark Dark Night*. Specify LP (Weston Woods 711) or cassette (Weston Woods C-711).

Frances Hodgson Burnett
The Secret Garden 8.95

Read by Claire Bloom, this is one of the all-time classics, from the children's point of view! The characters in the book are not beautiful—at least at the beginning—but they are real. And the garden itself—this reviewer still thinks of the book whenever she sees a beautiful, but unkempt, enclosed garden. They all seem to hold magic—because of this book. Specify LP (Caedmon TC 1463) or cassette (Caedmon CDS 1463).

Getta Petry
Russian Songs for Teaching Russian 8.95

14 children's songs are first recited in Russian, then sung in Russian. Booklet has words in Russian and English. (Folkways 7743)

Ginni Clemmens
We All Have A Song 8.95

Ginni sings for children to help them seek their own individuality, fantasy & dreams—songs like *Margie Adams's Best Friend* (*The Unicorn Song*) & *Cassie Culver's Scared Little Person*. Also includes a banjo medley. (Folkways 7576)

Ginni Clemmens
Sing a Rainbow 8.95

Children sing with Ginni on this record of well-known singalongs. (Folkways 7637)

Heather Bishop
Bellybutton 8.95

Rated the top children's album in 1983 by the CBC—Canada's national radio network—this is assuredly one of the more delightful kids' LP's around. Half the songs are by Connie Kaldor, and they're terrific (she also does back-up vocals). There's *If You Love a Hippopotamus* ("and you love her a lotamus") and title song: "Oh my bellybutton I love you... You're the only friend I have—the one who really cares/cause every time I need you—you're always there... When things get down and looking kinda grim I simply lift up my shirt and tuck my finger in..." Also a song by Fernon, *Boon Boon*, which was on her 2nd now-out-of-print LP. Some great rock, country, and good-time instrumentation. Heather produced and mixed. Specify LP (Mother-of-Pearl 003) or cassette (Mother of Pearl C-003).



Heather Forest
Songspinner: Folktales & Fables
Sung and Told

8.95
 Stories from Sufi, Taoist, Japanese, Hebrew, African traditions and more, mostly rewritten by Heather. She uses recorder, zither, bell tree, wooden drum box and guitar, in addition to speaking and singing acappella... an interesting and original approach. Includes *Storytelling is Alive and Well* and *The Sad Story of Owl*. Specify LP (Weston Woods 721) or cassette (Weston Woods C-721).

"Hurray for Captain Jane!"

8.95
 Readings of 10 stories from various sources; among them the Feminist Press and Lollipop Power, which attempt to reverse the sex-role stereotyping and sexism which still pervades the bulk of children's literature. Read by Tammy Grimes, selected by Donna Bankman. Specify LP (Caedmon TC 1455) or cassette (Caedmon CDS 1455).

In Harmony 5.95
 A warm and delightful Sesame St. LP of kids' tunes with Carly Simon, Bette Midler, Linda Ronstadt & Wendy Waldman, Kate Taylor, plus the Doobie Brothers, James Taylor, George Benson, etc.... Cut-out. Recommended. (WB 3481)

Jackie Torrence
Legends from the Black Tradition 8.95
 This storyteller, currently from NC, relates tales with impeccable timing and inflection. Includes a story about the voodoo character Marie LaVeau, *How Brer Rabbit Outsmarted the Frogs*, and *The Legend of Stag-O-Lea*, and successfully revives the Afro-American folklore tradition. Specify LP (Weston Woods 719) or cassette (Weston Woods C-719).

Jackie Torrence
The Story Lady 8.95
 Jackie became a storyteller "years before storytelling awareness," and a proud Black woman "long before Black is Beautiful became a popular saying." She merged her interests, and here presents some of her favorite tales, including *Brer Possum's Dilemma* and *Kate the Elf Witch of Tennessee*. Specify LP (Weston Woods 720) or cassette (Weston Woods C-720).

Jackie Torrence
Brer Rabbit Stories 8.95
 The symbolic representative of the slave, Brer Rabbit used shrewdness, craftiness and speed to avoid capture. The stories synthesized this character with African tales and Native American legends. Jackie grew up with these stories and here uses a simplified version of the old dialect—"for the rhythm and color of the stories cannot be heard or seen without it." Specify LP (Weston Woods 725) or cassette (Weston Woods C-725).

Jackie Weissman: Miss Jackie and Friends
Lollipops and Spaghetti 8.95
 Jackie Weissman and 30 kids sing favorites like *On Top of Spaghetti*, *Malvina Reynolds' Magic Penny*, *The Lollipop Tree*. Specify LP (Miss Jackie 16156) or cassette (Miss Jackie C-16156).

Jackie Weissman: Miss Jackie & Friends
Sing a Jewish Song 8.95
 A live recording of a concert sponsored by the Central Agency for Jewish Education, this LP serves to teach Hebrew language and Jewish culture. Narration/commentary in English, songs mostly in Hebrew, a few in English. "...includes babies crying, extemporaneous remarks from the children, giggles, laughter, camaraderie and the joy of singing and being together to share a common bond of Judaism." Includes *Dayenu*, *Moshe*, whose coat was made out of match balls, and *Essen*, and call-and-response song about Jewish food. Specify LP (Miss Jackie 9962) or cassette (Miss Jackie C-9962).

Janet Smith
I'm A Delightful Child 7.95
 Songs presenting a child's-eye-view of experiences & the sharing of feelings & wishes. Janet is composer-musician-arranger as well as singer. Specify LP (Pacific Cascade 7027) or cassette (Pacific Cascade C7027).

Jean Craighead George
Julie of the Wolves 8.95
 Irene Worth reads this wonderful story which has been cited as one of the best books for children written in the last 25 years (and won the Newberry Award). Mirya, an Eskimo girl, decides to run away to her California penpal after she is raped by her chik-husband. Her only means of surviving the trek across Alaska is to thoroughly learn the behavior of wolves so she can be adopted into their pack. For adults too. Cassette only. (Caedmon CDS 1534)

Jean Ritchie
Marching Across the Green Grass and Other American Children's Game Songs 8.95
 Jean composed many of the songs, plays guitar and 3-stringed Appalachian dulcimer, children participate in singing. Booklet gives instructions for games. (Folkways 7702)

Jean Ritchie at Home 7.95
 A diversified collection of authentic folksongs, accompanied by dulcimer, banjo, guitars, fiddle and whistle, with lyrics and annotations by Jean. Includes *Golden Ring Around the Susan Girl*, *I See the Moon*. (Pacific Cascade 7026)

Jill Gallina
Feel'n' Good 8.95
 Soft rock 'n' roll (a refreshing change for a kids' LP) with words and music by Jill, vocals by Jill and Michael Gallina, bass/drums/guitars/keyboards back-up. Upbeat and positive. Can be performed as a musical revue; info on obtaining songbook and leader's guide on jacket. Specify LP (Folkways 7450) or cassette (Folkways C-67450).

Jill Gallina
Love 'N' Kindness 8.95
 Another rock-style LP, with songs which deal with feelings. (Folkways 7451)

Johanna Spyri
Heidi 8.95
 Written in 1880, this story was one of the first realistic children's novels. In the intervening years, 20 million copies have been published. Listen to this and visit again the fictitious Swiss village of Dörfli. Read by Claire Bloom. Specify LP (Caedmon TC 1292) or cassette (Caedmon CDS 1292).

Kay Hill
Glooscap and His Magic: Legends of the Wabanaki Indians 8.95
 Read by Rita Moreno and adapted from the book *Legends of the Micmacs and Algonquin Legends of New England*, these stories of Glooscap, a Great Chief, are full of warmth and humor. While Glooscap is a trickster-deity, he is never cruel and is often kind. Rita Moreno's readings are wonderful. Cassette only. (Caedmon CDS 1607)

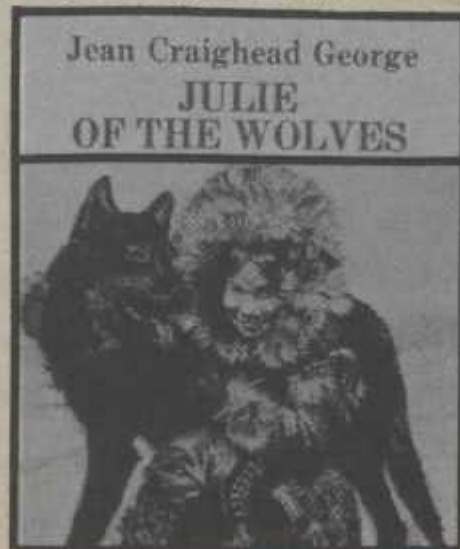
Laura Simms
Old as the World, Fresh as the Rain 8.95
 A storytelling LP of tales from Asia and Africa—Vietnam, China, India, Korea, West Africa—very well done, with rhythmic magic and imagination. Specify LP (Weston Woods 712) or cassette (Weston Woods C-712).

Laura Simms
An Incredible Journey 7.95
 Folktales from around the world come magically alive on this storytelling tape. Cassette only. (A gentle wind 1001)

Linda Goss, the travelling storyteller
It's Story Telling Time 8.95
 Southern traditional stories with children's participation, also games and songs. (Folkways 77861)

Linda Goss, the travelling storyteller
Afro-American Tales and Games 8.95
 Chants, stories and play songs. Includes *Rabbit and the Magic Guitar*, *The Twelfth Annual Universal Web Weaving Contest*. (Folkways 77865)

Louisa May Alcott
Little Women 8.95
 The wonderful voice of Julie Harris brings to life three excerpts from this classic: *A Merry Christmas*, *Gossip*, and *The First Wedding*. Cassette only. (Caedmon CDS 1470)



Lucy & Carly Simon
The Simon Sisters Sing for Children 7.95
 Having spent 5 years as a singing-sister team during their early years, these women collaborate again to create a recording loved by kids: *The Owl and the Pussycat*, *Wynken, Blynken & Nod*, *The Lobster Quadrille*, and other fun fantasy, all drawn from children's poetry. (Columbia 21539)

Malvina Reynolds
Artichokes, Griddle Cakes and Other Good Things 7.95
 Wonderful kids' songs, including *You Can't Make a Turtle Come Out*. Specify LP (Pacific Cascade 7018) or cassette (Pacific Cascade C-7018).

Malvina Reynolds
Funnybugs, Giggieworms and Other Good Friends 7.95
 This record sparkles with Malvina's wit and wisdom, in songs like *Funny Bug Basin*. Specify LP (Pacific Cascade 7025) or cassette (Pacific Cascade C-7025).

Malvina Reynolds
Magical Songs 7.95
 A collection of songs for "middle young". Producers & accompanists are mostly women, including Marge Adam, Barbara Cobb & Woody Simmonds. Both children & adults will enjoy the witty lyrics & sparkling musical arrangements. (Cassandra 040)

Marcia Berman/Anne Lief Berlin
Dance-A-Story, Sing-A-Song 7.95
 From the jacket: "On Side I in *The Wooden Doll* story, the children gain self-esteem by learning to master, recognize and appreciate their own bodies. On Side II, they meet people from other cultures (Mexico, Ghana, Israel, etc.). By singing their songs and hearing their stories they begin to know and love other people and bring them into their lives. Finally with *You Are the One Your Mommy Loves* (by Malvina Reynolds), they are reminded that each of us is a special human being who deserves love from self and others." (B/B 110)

Margery Williams
The Velveteen Rabbit 8.95
 Performance by Gwen Verdon, the cherished tale, set to music, of a stuffed rabbit who becomes real through the power of a little boy's love. Pleasant and agreeable are pretty fond of this one. Specify LP (Caedmon TC 1734) or cassette (Caedmon CDS 1734).



Mario Thomas & Friends
Free To Be... You and Me 5.95
 With Carol Channing, Diana Ross, Alan Aida, & others. There may never have been any kids' record in history which so thoroughly charmed kids, adults & anyone else. That it can communicate anti-racist material in such a delightful, creative, appealing, exuberant way is remarkable. Includes numbers like *Girl Land*, *William's Doll*, *Parents Are People*, *It's All Right to Cry*. One kid said "Listening to this record is like listening to my heart laughing." Specify LP (Arista 8227) or cassette (Arista C-8227).

Mary Norton
The Borrowers 8.95
 The realistic fantasy story read by Claire Bloom, of the tiny people who live by "borrowing" things from the family in whose home they live. The daughter Arriety is the catalyst for change in the lives of both families. As many pins and matches and pens as we have all lost, the Borrowers provide a reason—as well as a wonderful story. Specify LP (Caedmon TC 1459) or cassette (Caedmon CDS 1459).

Maureen Stapleton and Pat Hingle
Journeys—Prose by Children 8.95
 These short pieces were written by children 6-13 years of age from the U.S., Canada, England, Australia, and New Zealand. The stories are both playful and profound. They are divided into topics: Beginnings, Days, Animals, Fantasies, Family Life, Other Children, Myself, Night, and Endings. Cassette only. (Caedmon CDLS 1440)

Michele Valeri
MI Casa Es Su Casa 8.95
 Translated "My House is Your House" and subtitled "A Bilingual Musical Journey Through Latin America," this introduces kids to various rhythms: salsa, cumbia, samba, waltz, etc., and songs, all written by Michele, depict various Latin American environments. Includes *Maria Elena* and others in Spanish and Portuguese. Specify LP (Caedmon TC 1708) or cassette (Caedmon CDLS 1708).

Miriam Ben-Ezra
Israeli Songs for Children (10" LP) 8.95
 Sung in Hebrew with accordion and chali (recorder) accompaniment. Booklet has words in Hebrew, phonetic English, and English translations. (Folkways 7226)

Nancy Dupree & Kids
Ghetto Reality 8.95
 When this Rochester elementary school teacher realized her classroom problems were largely due to the irrelevance of materials provided, with her students she rewrote songs which they present to us on this 1970 LP. Includes *Dolita King*, *James Brown*, *I Want*, and, in response to Rev. Jesse Jackson's call for a Black Christmas, *Call Baby Jesus* ("big brown eyes, wooly hair, choc-late, choc-late, chocolate face"). (Folkways 7520)

Nancy Raven
Thoroughly Modern Mother Goose 7.95
 Well-known and not-so-well-known rhymes set to mostly-original tunes, accompanied by guitar, dulcimer and finger cymbals. Specify LP (Pacific Cascade 7026) or cassette (Pacific Cascade C 7026).

Nancy Schimmel
Plum Pudding 7.95
 Stories and songs which this master storyteller recorded with the Plum City Players. Includes *The Witch Song*, sung by Bonnie Lockhart, *Little Sure Shot* about Annie Oakley, and *The Teller*, a story Nancy made out of an old Yiddish folk song. We suspect Nancy grew up with storytelling—Malvina Reynolds was her mom. Produced by Nancy Vogl. Specify LP (Sisters' Choice 365) or cassette (Sisters' Choice C-365).

Non-Sexist Fairy/Folk Tales, Vol. I
Four Humorous Tales 7.95
 Taken from 19th century collections, this series of stories contains portrayals of witty, resourceful women who rescue princes, outwit bands of thieves, etc. Told by friends of the Feminist Press. Cassette only. (Feminist Press C-1)

Non-Sexist Fairy/Folk Tales, Vol. II
Four Tales of Magic and Enchantment 7.95
 Includes *Kate Crachernult*, *Tatterhood*, *Janet and Tanwin*. Cassette only. (Feminist Press C-2)

Patti Dallas/Laura Baron
Nitey-Nite 7.95
 "Tender Melodies for a Beautiful Bedtime" . . . a cry to babies and a real help to parents, in easing the transition from waking to sleep with this 60-minute tape of traditional lullabies plus a few originals. Both vocals (Patti and Laura singing harmonies) and instrumentals: harp by Sue Richards, with flute, recorder, etc. Cassette only. (Daddy's Rose C-1)



Paula Danziger
The Cat Ate My Gynsuit 8.95
 Paula, the official favorite of the junior high set, reads from her own story (with music) about Marcy Lewis who is bored by school and despairs of ever being thin until she meets her vital and very human teacher Ms. Finney. By the author of *Can You Sue Your Parents for Malpractice?* Specify LP (Caedmon TC 1745) or cassette (Caedmon CDLS 1745).

Really Rosie 8.95
 This is the original Broadway cast album to the musical of the Maurice Sendak book, to which Cassie King composed all the music. Specify LP (Caedmon TC 368) or cassette (Caedmon CDLS 368).

Ruby Dee, reader
The Rain God's Daughter and Other African Folktales 8.95
 Includes title story, *Why the Tortoise Carries a Shell on His Back* and *The Food Drum*. Cassette only. (Caedmon CDLS 1329)

Ruth Pelham
Under One Sky 7.95
 A cassette of warm, affirmative original songs for kids, by a woman who does a lot of anti-nuke work and political satire. Good sing-alongs, and the chorus, which includes Cathy Winter, sounds great. Includes *Grandma*, *Look to the People*, *Shaker Song*. Cassette only. (a gentle wind C-1012)

Ruth Rubin 8.95
Jewish Children's Songs and Games (10" LP)
 14 songs representing different types of Yiddish children's folk-songs current in Eastern Europe a century ago. Guitar accompaniment. (Folkways 7224)

Suni Paz
Canciones Para El Recreo 8.95
 Adults as well as kids will find this record a delight, even though the title is translated *Songs for the Playground*. Sung in Spanish, with booklet of translations. One song is her own version of a Malvina Reynolds song about a mouse who brings an entire bank to a halt by chewing through a wire. (Folkways 7850)

Suni Paz & Aleria
Aleria Sings... 8.95
 Children's songs in Spanish & English from Latin America, the Caribbean, & the U.S. Aleria is a curriculum for young children which emphasizes bilingualism & multiculturalism. All the singers & instrumentalists are women, & perform traditional songs & street rhymes, except for one Suni original, *Los Vecinos* (Neighbors), which is what this record is about. Booklet gives instructions to dance-games. (Folkways 7830)

Trudie Richman
Songs of Celebration 7.95
 International folksongs sung in original languages and English translations. Includes *To The Sun* (Pawnee Indian), *Hine Mator* (To Live in Peace) (Israel), others from China, Japan, Russia, etc. Guide contains info on origins and background, suggestions for activities, discussion, and complete lyrics. Specify LP (Pacific Cascade 7034) or cassette (Pacific Cascade C-7034).

Yvonne Cheek Johnson, Betty Mosley, Joella Mosley
Moving Makes Me Magic! 8.95
 Stories, songs, dramatizations, folk rhymes, poems & rhythmic activities with cross-cultural appeal & delightful variety. Almost all the performers & writers live in or have lived in North Carolina. *Work Out! The Dancing Poem*, performed by 3rd-grader Joella, is by JoAnne McKnight, poet & playwright from Durham, NC. (Folkways 7518)

Spoken

Al
Nothing but Color 8.95
 This contemporary poet, of black/Native American/white/Japanese parentage, reads primarily from her second book, *"Killing Floor,"* chosen as the Lamont Poetry Selection by the Academy of American Poets. Partially recorded live at the Martin Luther King Library in DC, in 1980. Material is somewhat political, relates to Native American and Central American issues. Includes *The Woman Who Knew Too Much*, *The Mother's Tale*, *Guadalupe Hospital*. Cassette only. (Watershed C-152)

Amelia Earhart—The First Woman to Fly the Atlantic Solo 8.95
 Includes the actual voice of Amelia Earhart telling of the importance of women in aviation. Also the voice of her sister talking about her, and dedication ceremonies for the Amelia Earhart plaque on the day prior to her landing in Hawaii. (Mark 56 746)

American Jewish Poets Reading Their Poems, Vol. I 8.95
 Gertrude Stein, Dorothy Parker, Bessie Deutch, Louis Untermeyer, and Charles Reznickoff are heard in readings of their work. Specify LP (Spoken Arts 1145) or cassette (Spoken Arts C-1145).

American Jewish Poets Reading Their Poems, Vol. VII 8.95
 This last volume in the series features Grace Shulman, Sandra Hochman, Marilyn Hacker, and Philip Schultz. Specify LP (Spoken Arts 1151) or cassette (Spoken Arts C-1151).



Anais Nin in Recital 8.95
 Anais, who felt that she was speaking on behalf of generations of women who had remained silent, reads from her diaries which span 16 years and then answers questions from the audience. Specify LP (Caedmon TC 1613) or cassette (Caedmon CDLS 1613).

Angela Davis Speaks 8.95
 Interviewed in prison in 1971 by her lawyer Margaret Burnham, Angela Davis eloquently outlines her political positions as a Black Woman, a Communist, a Revolutionary, and a prisoner. The questions were arrived at through a poll of Black Harlemites. Side 2 is a discussion of her situation between her lawyer, Charlene Mitchell of the NY Committee to Free Angela Davis, Joe Walker, editor of *Muhammad Speaks*, and Gil Noble of *Like It Is*—a historical pre-requisite! (Folkways 54015)

Ann Darr
High Dark 8.95
 This important American poet reads from her work, including a fine performance of *Cleared for Approach*, *Cleared for Landing*. Cassette only. (Watershed C-120)

Anne Frank
Diary of a Young Girl 8.95
 Claire Bloom reads excerpts from the pages of the diary written while Anne and her family were hiding in an old office building in Nazi-occupied Holland. Anne obviously would have been a great, prolific writer had she not been exterminated in a German death camp after the Gestapo discovered them. Specify LP (Caedmon TC 1522) or cassette (Caedmon CDLS 1522).

Anne McCaffrey
The White Dragon 8.95
 This renowned science fiction writer reads excerpts from the final volume of her series "The Dragon Riders of Pern"; this story can easily stand alone. Specify LP (Caedmon TC 1596) or cassette (Caedmon CP 1596).

Barbara Guest**Voice Humming Down the Line**

8.95

Author of a 1984 biography of H.D., Barbara is a poet who has been published by both large and small presses. This cassette of poetry was recorded in 1984 in New York City. Cassette only. (Watershed C-171)

Black Women's Speeches, Vol. 1**What If I Am a Woman?**

8.95

Narrated by Ruby Dee. The words of 4 Black women from American history are brought to life: Maria Stewart, What If I Am a Woman...; Sojourner Truth: Woman's Rights & When Woman Gets Her Rights Man Will Be Right...; Sarah Parker Remond: Why Slavery is Still Rampant...; & Mary Church Terrell: Frederick Douglass & The Progress of Colored Women. (Folkways 5537)

Black Women's Speeches, Vol. 2**What If I Am a Woman?**

8.95

Narrated by Ruby Dee. The speeches of 6 Black women from the 20th century: Ida B. Wells-Barnett: Lynching, Our National Crime...; Shirley Chisholm: It is Time for a Change...; Angela Davis: I Am a Black Revolutionary Woman...; also Fannie Lee Chaney, Mrs. Martin Luther King, Sr., & Coretta Scott King. (Folkways 5538)

But the Women Rose, Vol. 1

8.95

The words of Susan B. Anthony, Harriet Beecher Stowe, Sojourner Truth, Elizabeth Cady Stanton, Lucy Stone, Margaret Fuller & others are narrated by 5 readers. (Folkways 5535)

But the Women Rose, Vol. 2

8.95

5 readers speak from the words of Mother Jones, Emma Goldman, Margaret Sanger, Betty Friedan, Redstockings, Shirley Chisholm & other women from American history. (Folkways 5536)

Carolyn Forché**Ourselves or Nothing**

8.95

A reading recorded at the Folger Shakespeare Library from her book "The Country Between Us," which was nominated for the Pulitzer Prize. Cassette only. (Watershed C-137)

Carolyn Kizer**An Ear to the Earth**

8.95

Compiled from two public readings—one of which this poet considers the best of her career. Cassette only. (Watershed C-103)

Catherine de Vinck**A Book of Eve**

7.95

A fascinating collection of works by this Belgian-born poet about various aspects of womanhood: woman's relationship to earth, water, sexuality, birth, life, love, cycles, spirit. Includes *The Earth Goddess*, *Venus-Aphrodite*, *Deva Girl by the Sea*, *I Am Free*, *Woman by the Grave*. Unusual in that her background is apparently in Catholic mysticism, yet some of her poems seem closer to women's spirituality and consciousness. (House of Poetry CDV 2000)

Coretta Scott King**The Freedom Movement**

12.95

The crucial events of the civil rights movement, 1955-1958. Cassette only. (Caudron CDL 1406)

Coretta Scott King**Free at Last, Free at Last**

12.95

An account of the second decade of the civil rights movement, 1960-1968. Cassette only. (Caudron CDL 1407)

Coretta Scott King**My Life with Martin Luther King, Jr.**

27.95

This 3-volume set gives the background and events of their struggle and leadership. Cassette only. (Caudron CDL 9300)

Cynthia Orr**Stories Mother Never Told You...**

7.95

Expressively-told feminist stories for adults by a woman who says, "If you write something publishers don't like, they don't have to print it, but they can't stop you from telling a story." She's clearly a professional, and her goal is for folks to hear more stories about strong women. Includes *The Woman Who Discovered Exuberance*, *Moonwalk*, *The Woman Who Learned to Stop Discounting Herself*, and *The Pomegranate*, a terrific tale about two women who have a motatorium on worry, until they finally forget how to worry. Recommended. Cassette only. (C. Orr C-1)

Cynthia Orr**Seven Healing Stories**

7.95

All original, all deal with transformation. Includes *Maudine* (a and *The Sticker Chart*, about a woman who began to change when she gave herself a sticker every time she did something nice for herself, and pretty soon she had her own sticker business. Cassette only. (C. Orr C-2)

Daisy Aldan**To Let in the Light**

8.95

Subtitled "Selected Poems, 1953-1980," this retrospective of a prolific poet and dramatic reader includes poems from all her books as well as recent work. Cassette only. (Watershed C-147)

Deirdra Baldwin**An Occasional Suite**

8.95

Finalist for the 1976 William Carlos Williams award, the author composed this striking cycle of poems especially for performance with jazz-rock band Standard Appliance. Cassette only. (Watershed C-141)

Deborah Blanche

7.95

Women of the West: "You're in the Army Now"

A radio play/theater piece about several women whose lives were drastically changed by the demands of the army—for instance, Cathy Williams, a black woman who masqueraded as a man during her army stint from 1865-1868. Interspersed with music, co-arranged by Jeanie McLane of the Harmony Sisters and Delta Sisters. Researched, written and performed by Deborah Blanche, this premiered during National Women's History Week on KUNM-FM, Albuquerque. (Action Arts C-1)

Deena Metzger**A Book of Hags (2-cassette set)**

10.95

A novel in the form of a radio play, produced in 1977 for KPFR, Los Angeles. 126 minutes. Cassette only. (Watershed C-2001)

Doris Lessing**The Golden Notebook**

8.95

Doris Lessing reads selection from her own work. This story of the intertwining of the lives of Anna and Molly is considered by many to be one of the cornerstones of feminist literature. Specity LP (Caudron TC 1753) or cassette (Caudron CDL 1753)

An Informal Hour with Dorothy Parker

9.95

This post-critique writer, who said some of the funniest quips this reviewer has heard, recites 25 of her poems plus her story *Horse*. Specity LP (Spoken Arts 725) or cassette (Spoken Arts C-44-3)

Dykes Fight Back!

5.95

Lesbians discuss direct actions relating to living in peace camps, damaging porn shops, repainting billboards, and fighting back in other legal and not-so-legal ways... "good tape to get you in the mood for fighting back yourself." For women only. 60 minutes. Cassette only. (Radical Rose DFB02)

Dykes Resist!

5.95

Lesbians give first-hand accounts of resistance to male violence: their experience fighting back, and the knowledge they've gained. 90 min. For women only. Cassette only. (Radical Rose DFB01)

Edna St. Vincent Millay Reading Her Poetry

8.95

Recorded in 1941 when she was 49. The poems she chose to read spanned her creative life up to that time & reflect love, compassion, spirituality, sophistication & tenderness. (Caudron TC 1123)

Eleanor Roosevelt, in interview**Human Rights**

8.95

A documentary on the U.N. Declaration of Human Rights with a 1958 interview with Eleanor Roosevelt, the first chairperson of the U.N. Human Rights Commission. Includes an interesting discussion of the reasons the phrase "All men are created equal" was changed to "All human beings are born free & equal in dignity & rights." Booklet contains transcripts of interview, and the 1948 Universal Declaration of Human Rights (economic, social, cultural, civil, & political). (Folkways 5524)

**The Mind of Emily Dickinson (2-LP set)****(Performance by Glenda Jackson)**

8.95

A double-record anthology of letters and poems, read by this wonderful actress, British import. (Argo-600)

Poems & Letters of Emily Dickinson**(Performance by Julie Harris)**

8.95

This collection of some of Emily's best poems is interspersed with the letters she wrote to close friends. Specity LP (Caudron TC 1119) or cassette (Caudron CDL 1119)

Feelings of Love Not Yet Expressed:**An Album of Poetry by the Neo Black Women in Poetry**

8.95

The poems and readings in this 1976 recording are beautifully interspersed so that each side forms a unified presentation. Features the work of Amiri Baraka, China Clark, and Jo-Anne McKnight. Text included. (Folkways 9799)

Flying Thunder Cloud**Talking About Myself**

5.95

Calling herself a radical dyke of color, American Indian and West Indian, this South Carolina woman discusses parenting, racism, being institutionalized, lesbian separatism, relationships, and more. 60 minutes. For women only. Cassette only. (Radical Rose SD02)

The Folk Tellers**White Horses and Whippoorwills**

7.95

A live and lively coffee house telling for junior high and adults. Includes mountain tales and a Stephen Vincent Benet poem. One tale, *Two White Horses*, is actually a true story about a woman in East Tennessee who dies and is buried and then...well, we won't spoil it for you! Specity LP (Mama-T Artists 1) or cassette (Mama-T Artists C-1)

The Folk Tellers**Chillers**

7.95

A live Halloween concert by Barbara Freeman and Connie Regan, to send a chill all year long! This LP was awarded "Notable Recording for 1983" by the American Library Association. Stories include *How to Turn Into a Witch*, *Old Woman All Skin and Bones* and *The Ghoul*. Order in time for Halloween! Specity LP (Mama-T Artists 2) or cassette (Mama-T Artists C-2)

**Gertrude Stein Reads From Her Works**

8.95

A 1934 recording of the "mother of us all." Using words as the Cubists used line & color, she found new ways of expressing reality. Includes *The Making of Americans*, *Madame Recamier*, *An Opera*, and others. Specity LP (Caudron TC 1050) or cassette (Caudron CDL 1050)

Gertrude Stein Gertrude Stein Gertrude Stein**Performance by Pat Carroll (2-vol. set)**

17.95

The highly acclaimed off-Broadway play (with original cast) which highlighted both the personality of the great writer and her social milieu. This recording won a Grammy Award. Specity 2 LP's (Caudron TRS 367) or 2 cassettes (Caudron CP 367)

H.D.**Helen in Egypt**

8.95

H.D., or Hilda Doolittle, was an American poet who lived 1886-1961 and was the leader of the Imagist poets. Currently there is a revived interest in her work. This is a rare 1955 recording. Cassette only. (Watershed C-158)

Heather McHugh**Blue Streak**

8.95

Of punning wit, likened to the Metaphysical poets, this new American voice reads poems from *Dangers* and *A World of Difference*. Cassette only. (Watershed C-142)

Dr. Helen Caldicott**Nuclear Holocaust**

9.95

This pediatrician, activist, and author of *Nuclear Madness* here gives an explanation of the medical consequences of nuclear power and nuclear war. Specity LP (Spoken Arts 1155) or cassette (Spoken Arts C-1155)

Jayne Cortez
Unsubmissive Blues 7.95
 An intense work by one of the most original and influential poets in contemporary literature. To a musical background, she reshapes language with innovative twisted phrases of African-American tradition and an awareness of contemporary life in its urgently revolutionary context. Includes *Brooding*, a parody of racist hate, and *For the Brave Young Students in Soweto*. Author of 5 books of poetry. Jayne also produced her LPs on her own label. (Bola Press 8001)

Jayne Cortez
There It Is 7.95
 This Black poet again presents her work to a background of rhythm and music. *If the Drum is a Woman* is a dialogue between poet and drums about oppression and abuse of women. U.S./Nigerian Relations and *Blood Suckers* comment on the dehumanization involved in big business and international trade. She salutes the first conga player to play in a jazz band in *I See Chano Pozo*. A fine example of what a poet does with music and what musicians do with poetry. (Bola Press 8201)

Jessica Tarahata Hagedorn
Terra Nova 8.95
 Includes poems from *Dangerous Music*, early and recent work, in which Jessica creates a synthesis of cultures of the Philippines, California, and NYC. Cassette only. (Watershed C-146)

Jewish Lesbian Culture and Anti-Semitism in the Lesbian Community (2-cassette set) 7.95
 Minneapolis Jewish lesbians present a varied program of songs, stories, discussion, poetry and more. Recorded live, sound quality varies. Two hours. For women only. Cassettes only. (Radical Rose SD01)

Josephine Jacobsen
Selected Poems, 1977 8.95
 Retrospective reading by a former Consultant in Poetry to the Library of Congress. Cassette only. (Watershed C-112)

Josephine Miles
Saving the Bay and Other Poems 8.95
 This comprehensive retrospective includes poems from all her books. Cassette only. (Watershed C-156)

Judith Johnson Sherwin
The Town Scold 8.95
 "These poems have teeth..." said Muriel Rukeyser. Conceived for tape, this remarkable cycle of poems uses multiple voices, sound effects, and music as part of the work. Cassette only. (Watershed C-113)



June Jordan 9.95
Things That I Do in the Dark & Other Poems
 These poems, which Adrienne Rich describes as "fierce & tender, public & intimate, musical & violent," move & carry you over a comprehensive vision of the world. Spec. LP (Spoken Arts 1142) or cassette (Spoken Arts C-1142).

June Jordan/Bernice Reagon
For Somebody to Start Singing 8.95
 A most beautiful, lyrical interweaving of poems both spoken and sung. Words by June Jordan, music by Bernice Reagon. Bernice is also a member of Sweet Honey in the Rock. The material is passionate, loving, disturbing, funny and very centered in a black woman's experience. Includes *TV is Easy Next to Life*, *Sobriety Truth*, *Poem on Police Violence*, *Poem in Honor of South African Women*. ("We are the ones we've been waiting for...") Cassette only. (Watershed 144)

K Krepps
We Were All Outlaws 5.95
 K, an out lesbian since the fifties in Cleveland, discusses the joys and pains in her life... a lesbian oral history. For Lesbians only. 60 minutes. Cassette only. (Radical Rose SD03)

Kathleen Spivack
I Want to Tell You 8.95
 The author performs her "spoken songs" from all her books and two newer manuscripts. Cassette only. (Watershed C-149)

The Lesbian Frequency #1 7.95
 (2-cassette set)
 First issue of a quarterly magazine-on-tape. Three hours of lesbian stories, news, poetry, repair tips, music, etc. If you like it, you can subscribe (sliding scale, address on cassette). For lesbians only. Cassettes only. (Radical Rose TLF 01)

The Lesbian Frequency #2 7.95
 (2-cassette set)
 Second issue of this magazine on tapes with more stories, accounts, workshops, music and more from lesbians all over. Includes a talk by Barbara Grier and Ann Barnson, an interview with Marj Schneider of Womyn's Braille Press, and a workshop on women-only space by Alex Dobkin. For lesbians only. Cassettes only. (Radical Rose TLF02)

Lesbians and Battering Relationships 5.95
 This late-84 release was recorded during a panel discussion presented by several therapists who work with a council on lesbian violent relationships. For women only. Cassette only. (Radical Rose SD05)

Lillian Smith
Strange Fruit 9.95
 Lillian Smith (1897-1966) was a southern revolutionary activist who wrote of the connection between sexism & racism, & their warping effects on individuals & society, as no one else did in the 30's & 40's. Here she reads selections from her most famous fictional work; the title comes from a Billie Holiday song referring to Black men lynched & left to hang from the branches. Likened to a hand grenade tossed into a tea party, banned in Boston, the 1944 book was an international best-seller & broke all records for a novel not promoted by a book club. This recording, made a few months before her death, brings to our attention an important document of obscured women's history. (Spoken Arts 964)

Lorraine Hansberry 26.95
To Be Young, Gifted and Black (3-volume set)
 Seven readers perform the autobiographical, celebratory, visionary drama of the playwright who authored the award-winning *Raisin in the Sun* and considered herself a revolutionary black woman. Some rarely publicized bits of biographical data which don't appear in the play are that Lorraine was a member of Daughters of Bilitis in its earliest years and that she wrote letter essays on the nature of being homosexual, on prejudice, and on the difficulty of being a woman in a male-oriented society. These were published in the lesbian journal, *The Ladder*, in 1957. Spec. LP's (Caedmon TRS 342) or 3 cassettes (Caedmon CDS 342).

Lorraine Hansberry 26.95
A Raisin in the Sun (3-volume set)
 Performed by Ruby Dee, Diana Sands, and 5 others, this is the work which brought the writer recognition as one of America's leading playwrights. It was Lorraine's first play, and shortly after it opened on Broadway in 1959, it won the Circle Award for "The Best Play of the Year." She was the youngest and first black playwright to receive this honor. Spec. LP's (Caedmon TRS 355) or 3 cassettes (Caedmon CDS 355).

Louisa Bogan
The Eight Sided Heart 8.95
 No longer living, this poet was a contemporary of Marianne Moore and a friend of May Sarton. These are rare recordings from the '40's, from Yale and the Library of Congress, and constitute a retrospective of all her work. Cassette only. (Watershed C-159)

Lucille Clifton
The Place for Keeping 8.95
 A retrospective of Maryland's Poet Laureate, compiled from two live readings. Cassette only. (Watershed C-115)

Madeline DeFrees
Existing Light 8.95
 This retrospective of work of the poet was recorded at the University of Montana in 1977. Cassette only. (Watershed C-117)

Mae West on the Chase & Sanborn Hour 7.95
 Mae West was certainly one of the funniest, most independent-minded women in early 20th century show business. Contains the 1937 "Adam & Eve" satire which yielded one of the biggest upsets of listener outrage, was investigated and banned by the FCC, ended Mae's radio career and made it difficult for her to find work in other aspects of show biz for years. Her portrayal of Eve reflects her own adventuresome, fun-loving personality, no doubt. (Radiola 126)

Dr. Margaret Mead 8.95
 On this 1960 recording, the world's most well-known anthropologist discusses social anthropology, American character, and primitive societies. Transcript with bibliography and a set of study questions enclosed. 10" LP. (Folkways 7354)

Margaret Walker Reads the Poetry of Margaret Walker 8.95
 Dr. Walker's poems reflect the Black folk traditions of plantations, sermons, & city streets. She also writes about witches, the ju-ju, the root-worker, & the hoodoo-hes—all forms of Black religion. Includes *Bailed for Phyllis Wheatley*, *Harriet Tubman*, *Bailed of Hoppy Toad* (about a witch woman), & *For All My People*. Biographical information & text included. (Folkways 9793)

Margaret Walker Reads Poems by Langston Hughes and Margaret Walker 8.95
 These poems are taken from Langston Hughes' *Madam To You* series, and *For My People* by Margaret Walker. Includes text. (Folkways 9797)

Marge Piercy
At the Core: Selected Poems, 1976 8.95
 An excellent overview of the poetry of this widely-known contemporary American feminist writer. The reading was held at the Folger Shakespeare Library in D.C. Cassette only. (Watershed C-104)

Maxine Feldman, in interview
I'm In Love with Lesbians 5.95
 This lesbian-feminist comic and musician discusses lesbian music, herstory, sexuality and politics, in a warm and enthusiastic way. One hour. For women only. Cassette only. (Radical Rose 101)

Maxine Kumin
Progress Report 8.95
 A rich, accessible reading from *The Privilege*, *Upcountry*, and *House, Bridge, Fountain, Gate*, by a former Poetry Consultant to the Library of Congress. Cassette only. (Watershed C-106)



May Sarton
My Sisters, O My Sisters 8.95
 This cassette of poetry by this very prolific writer includes a 1960 Library of Congress reading and a 1984 NYC recording which covers work from 1950 through the present. Cassette only. (Watershed C-170)

Muriel Rukeyser 8.95
Just Before the Gates: Selected Poems, 1975
 Moving reading by one of America's finest poets from three of her books: *The Speed of Darkness*, *Breaking Open* and *The Gates*. Cassette only. (Watershed C-105)

Nancy Dupree
Letter to Young Sisters and Other Poems 8.95
 Nancy reads her own poems including title poem (advising younger women to be careful about sex, pregnancy, and men, who in her experience are irresponsible and not to be respected, she says: "See, I found out that a tyrant cannot be a tyrant without the consent of his victim"). Also *Self-Praise* ("I'm so glad/that/ what I see in my mirror/is a woman/And I have sweet reasons for feeling that way"), *Black Success*, and one song, *A Woman's Prayer*. (Folkways 9748)

Nancy Dupree
Sweet Thunder: Black Poetry Read by the Poet 8.95
 Includes the wonderfully funny, *New Low* ("I promise that I will spend this day stooping to a new low"), *Self-Love*, *My People Is*, and *The Brothers* ("I messed up by makin' the mistake of thinkin' that the Brothers was men"). A live recording, with great interaction with the audience, from 1976, and also features some bicentennial poems, about "liberty" and "justice." (Folkways 9787)

The National March on Washington for Lesbian and Gay Rights 7.95

A documentary of the Oct. 14, 1979 march, like a "sound-quilt" of speech segments, interviews, and music. Featuring Kate Millett, Mary Watkins, Robin Tyler, Flo Kennedy, Tom Robinson, Allen Ginsberg, the Gay Freedom Train/Antrast Chorus, and more. (Magnus 1)

The Negro Woman 9.95

Eight foremothers' speeches, poems, & letters are read here by Dorothy Franklin Washington. The women, who are expertly portrayed, are Phyllis Wheatley, Sojourner Truth, Harriet Tubman, Frances Watkins Harper, Ida B. Wells, Mary Church Terrell and Mary McLeod Bethune. Includes a 12-page booklet of the text and biographical info. Specify LP (Folkways 5523) or cassette (Folkways C-65523).

Nikki Giovanni
The Reason I Like Chocolate 8.95

Not strictly children's poems, these are delightful pictures, insights, & memories of childhood. Many will make you stop & think, but most will cause you to smile or giggle. She is an excellent reader; her enjoyment of her work is evident. Includes *Dance Poem*, *Mommas/Daddies*, *Parents Never Understand*, *The Wonder Woman for Stevie Wonder*, & *Ego Tripping*. (Folkways 7775)

Nikki Giovanni
Cotton Candy on a Rainy Day 8.95

As the notes say, poems which show that Nikki writes with neither a heartless mind nor a mindless heart, poems which catch the experience of a generation. Includes *Woman*, *Adulthood II*, *The Moon Shines Down*. (Folkways 9756)

Nikki Giovanni
Legacies 8.95

Nikki here reads 20 of her poems, which she considers autobiographical, in that she identifies closely with the people and culture around her. Includes *Nikki-Ross*, *Poem for Nina*, *The Women Gather*, *Mothers*, *Once a Lady Told Me*. (Folkways 9756)

Olga Broumas
If I Yes 8.95

Recorded live at the Folger Shakespeare Library and in studio. Includes poems from *Beginning with O* and *Sole Sauvage*. This Yale Younger Poet writes with strong and sensual women's imagery. Cassette only. (Watershed C-148)

Pat Parker/Judy Grahn
Where Would I Be Without You 7.95

Could be the finest album of poetry ever produced...even for folks who don't ordinarily like poetry. Moving, inspiring, breathtaking, & funny. 5 stars. (Olivia LF 909)

Sarah Webster Fabio
Soul Ain't: Soul Is 8.95

This poet reads her own works, including *Nine Giving Mr. Backlash the Blues*, *Black World*, *For My People*, a *Jubilee*, *Sassafras Torted*, *My Grandma Sat*. A few are accompanied by conga drums. (Folkways 9771)

Sarah Webster Fabio
Together/To the Tune of Coltrane's Equinox 8.95

Here Sarah reads her work, with Thomas Fabio, to musical accompaniment. Includes *A Black Girl's Mean Of Low Down Blues*, about Ma Rainey, Bessie Smith, and Billie Holiday. ("I reckon being black and having blues has got to be much more about blues than hues.") Also, *Black Is*, *Tribute to Duke*. One poem on this LP is written and read by a male poet, Denjanke. (Folkways 9771)

Shirley Kaufman
Intricate Lives 8.95

Includes poems from all three books by this American poet now living in Jerusalem. Cassette only. (Watershed C-140)

Sonia Sanchez 8.95

The author reads selected poems from *Black Box*, 1974. Part is backed by an all-star jazz group at Black Homecoming, Tufts University. Cassette only. (Watershed C-107)

Sonia Sanchez
A Sun Lady For All Seasons 8.95

Poems about a Black woman's love "for herself, her children, her man & her nation." Readings touch on many aspects of the Black experience, where her primary allegiance lies. One poem in this collection expresses some homophobia. Includes *Black/wooden/chant*, so this is our revolution, & a *black/woman/speaks*. Booklet with words to all poems & narration. (Folkways 9793)

Sylvia Plath Reading Her Poetry 8.95

Of the many American poets who reached their ascendancy in the last decades, perhaps none looms so large as Sylvia Plath. Compiled from B.S.C. & Harvard collections, includes *Spruster*, *The Lady & The Earthenware Head*, others. Specify LP (Cassmon TC 1544) or cassette (Cassmon CDL5 1544).

Tess Gallagher
Some with Wings, Some with Manes 8.95

The poet reads from *Instructions to the Double* and *Under Stars* as well as her newer work. Cassette only. (Watershed C-160)

We Are Among You:
Lesbians with Disabilities (2-cassette set) 7.95

This 2-hour 2-tape set was edited from a live program by disabled lesbians in Minneapolis, and presents narratives and personal stories. A fall '84 release, for women only. Cassettes only. (Radical Rose SD 04)

Songbooks

Alix Dobkin's Adventures in Women's Music 8.50

Not inexpensive, but then this is no bargain basement book. Actually, there are 2 photographs of Miss Alix Dobkin, International Folk singer, from 1962 & 1964 which are almost worth the entire price. Includes material on Alix's life & musical career, on the evolution of her LP's *Lavender Jane & Living With Lesbians*, & *Balkan Singing*. Lead sheets with lyrics & background info on all her recorded songs, plus several she's written more recently (which are her best yet). Also photographs, drawings, & a wonderful comic-strip illustration of Amazon ABC by Roberta Gregory, who has done some terrific lesbian-feminist comic books. (ISBN 0-934166-00-5) (Tomato Publications)

The Casse Culver Songbook 5.95

Includes music, lyrics & chords for all the songs on the 3 Dyspnea album & the *Live in Concert* cassette. (Sweet Alliance)

***The Choral Majority**
The Hymnal 3.95

Songs heard on "The Choral Majority's Greatest Hits" cassette, in 4 parts. (Choral Majority SB-1)

***Cris Williamson**
The Changer & the Changed Songbook 3.95

(Olivia SB-904)

The Greater Lansing Spinners' Guild
The Greengathering Feast 5.95

Songs from Catherine Madsen's "The Patience of Love" LP (see review in "Women's Music" section) plus many others. Most are notated for single voice or instrument, with guitar chords, but some are in 2- and 4-part harmonies. Includes *Menstruation Ritual*, *The Ballad of Pauline and Parol*, *Eeggy for Women in Madness*, *Demeter*. All 5 members of the ensemble write personal statements, whose wit and thoughtfulness this reviewer likes a whole lot, same for the song commentaries...i.e., good reading even for the non-musician. (Tea Rose)

Holly Near
Words & Music 8.95

This expanded edition now includes all the songs from 3 albums *Hang In There*, *Live & You Can Know All I Am*, plus numerous photos. One absolute gem is a snapshot of tiny Holly in a turtleneck, watching her sister Timothy be graceful leadora Duncan (*You Got Me Flyin'*). Chord chart in back. (Redwood SB 601)

Holly Near
Singing For Our Lives 7.95

Songs from "Imagine My Surprise" and "Fire in the Rain." (Redwood SB 602)

Joni AvRutick/illus. by Etana Finkler
Everything Makes a Circle 3.95

A kid's picture-songbook with some good non-sexist songs, such as *Look Out World* ("No little sister...you got to be tough/Don't need more wishy wash, squishy squash/Push me around kind of women...no little brother...you got to be soft/Don't need more beat you up, I'm not stuff/Better than you kind of men..."). Nicely illustrated, with lyrics, melodies and chords. (Joni AvRutick SB-1)

Malvina Reynolds
Tweedles & Foodies for Young Noodles 3.95

14 Malvina songs for kindergarten & grade-school-age kids, arranged for piano or guitar. Illustrated. Well, not just for kids! (Schroder)

The Malvina Reynolds Songbook 5.95

Definitive collection of Malvina's best-loved adult songs...63 of them. Words, music, guitar chords & illustrations. (Schroder)

Malvina Reynolds
There's Music in the Air 5.95

55 songs for the middle-young: *You Can't Make a Turtle Come Out*, *The Whale*, *Magic Penny*, *Little Boxes*, *Turn Around*...melodies, chords, lyrics, drawings—charming. (Schroder)

***Margie Adam**
Songwriter Songbook 5.95

(Pleiades SB 7747)

***Meg Christian**
I Know You Know Songbook 4.95

(Olivia SB-902)

The Robyn Archer Songbook 8.95

This is one of the best songbooks we carry. What a treasury of great songs. Not only material from *The Ladies' Choice*, but more which is as funny or funnier—including *Introspection* ("...no it doesn't interest me at all/Cos of all the people that I might choose to think about/I find myself the most boring of all"). Coupling (whether you're single or coupled, straight or gay, monogamous or not, cynical or in love, a whole bunch of folks are gonna bitch), *The Song of Unfashionable Ankles*, *The Shits* which is a wonderful song about class, *The Women of the North*, and lots of funny commentary. If you sing and ever feel a lack of new and worthwhile material to amuse and uplift yourself and your friends, buy this. (McPhee Gobble)

Songbooks which are asterisked contain all the songs from the LP's of the same name, described in other sections of the catalog.

Sylvia Woods
Teach Yourself to Play the Folk Harp 7.95

This 1980 all-Ireland Harp Champion arranged all the pieces in the first book written exclusively for folk harp that teaches step by step how to play the instrument. Each of the 12 lessons includes instructions, exercises, and folk and classical pieces using the new skills and techniques taught—an excellent book for any student, regardless of previous musical training. Sylvia is the harper on Kay Gardner's *A Rainbow Path* and has a solo album *The Harp of Branslawiers*. (See "New Age" and "Folk" sections.) (Woods Books SB-1)



Calendars ★ Postcards ★ Notecards



The 1985 Sara Steele Calendar 7.95
Unquestionably the most gorgeous calendar there is. Sara Steele—whose vibrant floral watercolors have won awards and become classics, gracing the walls of countless homes as posters and calendars—has created a new 1985 collection to brighten every month of your year. Order yours quickly, before they sell out, plus some for friends and family—this is one item that can't miss as a gift. (Steelworks CL-85)

Singing the Blues: A Calendar for 1985 2.95
This 6 x 6" space-saving calendar is great for small apartments or even giving as a card, since it comes in an envelope. It contains pictures of six jazz and blues women (Bessie Smith, Ma Rainey, Billie Holiday, Ethel Waters, Helen Humes, Sarah Vaughan) and six male musicians. (Crossing Press CL-132-S)

NOTE: When calculating postage and handling, please count all postcards, notecards, and bumperstickers together as one item.

POSTCARDS50¢ each
Alix Dobkin, "XX Alix"
Bessie Smith, photograph
Bessie Smith, lino-cut by Rachael Romero
Billie Holiday, photograph
Billie Holiday, lino-cut by Rachael Romero
Celebrate Women in Music
Colette, lino-cut by Rachael Romero
Dolly Parton
Ella Fitzgerald
Ethel Waters
Georgia O'Keeffe
Gertrude Stein
International Sweethearts of Rhythm
Isadora Duncan, lino-cut by Rachael Romero
Judy Garland, lino-cut by Rachael Romero
Judy Mowatt, lino-cut by Rachael Romero
Ladyslipper Woman-in-Moon
Lillian Hellman
Lily Tomlin
Margaret Mead
Martha Graham, lino-cut by Rachael Romero
Marvelettes
Maya Angelou
Nina Simone, lino-cut by Rachael Romero

NOTECARDS with envelopes50¢ each
Ladyslipper Woman-in-Moon
Celebrate Women in Music

BUMPERSTICKERS75¢
"Women's Music Heals"



Shirts

Ladyslipper Music Muscle Shirt7.95
S, M, L, XL
Lilac, 50% cotton/50% polyester
Design by Laurie Fuchs

Ladyslipper Music Tank Top3.95
S only
50% cotton/50% polyester, bright colors

Ladyslipper Music Baseball Shirt8.95
S, M, L, XL
100% heavyweight cotton, natural with contrasting trim

Ladyslipper Music Long-Sleeved Shirt9.95
S, M, L, XL
100% cotton

Celebrate Women in Music T-Shirt7.95
S, M, L, XL
100% cotton; colors vary. Two-color design by Georgann Eubanks & Sue Sneddon

Celebrate Women in Music Muscle Shirt7.95
S, M, L, XL
100% cotton, colors vary

Celebrate Women in Music Tank Top3.95
S only
50% cotton/50% polyester
Bright colors, bordered with lace



Kay Gardner Olympic Shirt8.95
Wear as tank top in summer, like a vest in winter.
S/M, M/L, L/XL (each size fits many)
100% cotton. Beautifully hand-printed in rainbow inks on hand-dyed shirts by Willow Moon Designs.

Kay Gardner Long-Sleeved Shirt10.95
S/M, M/L, L/XL
100% cotton. See above.

Books

Frank Driggs Women in Jazz 1.50
This 24-page booklet, written in 1977, gives some good background info on some of the pioneer women in jazz history—band-leaders, band members, instrumentalists and vocalists—several of whom have recordings to be remembered by, but many of whom don't. It conveys the awareness that there were many women active in the field, but only a handful received industry or public recognition. (Stash)

Ginny Berson Making A Show of It! A Guide to Concert Production 4.95
Valuable to experienced producers, organizers, event-planners & indispensable for beginners. Written simply, concisely, & thoroughly, based on experience gleaned from work in women's music but much more widely applicable. Sections on contracts, budgeting, technical aspects, publicity. Some useful checklists, & more. (Redwood)

Irene Young For the Record 12.95
A 50-page, 10 x 10" book of portrait photographs of women's music artists: Alix, Cris, Meg, Holly, Margie, Alvin, Rose & Winter, the Harp Band, Mary Watkins, Linda Tilley, Robin Flower, Vicki Randle, and more. The first photographic representation in book form of many of the performers of the "women's music industry." (Olivia)

Women's Music Plus: 1985 Directory 4.95
Formerly published under the title *We Shall Go Forth*, this resource directory for women's music and culture contains regional listings of distributors, concert producers, festivals, record labels, choruses, coffee houses, publications, bookstores, women's centers, organizations, and more. Compiled by Tora Armstrong, who has been networking for several years. Due in 1985.

Finally! A feminist* response to the Moral Majority's computerized mailing network.

Sign up if you would like to receive mail in any of the feminist interest areas listed on this registration form. Grassroots women's organizations will then be able to mail to you to keep you informed about feminist events, actions, publications, and services.

By filling out the registration form, you alone determine what kind of organization and/or individuals can mail to you. You will only receive mailings in those areas you have designated, and only from organizations whose characteristics you have authorized. Your wishes will be absolutely respected.

MAIL TO: Women's Information Exchange - 1195 Valencia Street - San Francisco, CA 94110.

ORGANIZATIONS: Send for organizational registration form or for information about using the mailing list.

The NATIONAL WOMEN'S MAILING LIST is the first national feminist technological resource and provides a new communications channel for women's organizations. Thousands of women's organizations throughout North America have contributed their support to create this network for all feminists to use.

Because networking is essential to the survival of the women's movement, you may register without paying a donation. However, the ability of this network to grow is dependent upon the amount of money received. Donations of \$3.50 pay the costs associated with processing your registration form.

Donations of \$10 or more allow us to print and distribute NATIONAL WOMEN'S MAILING LIST brochures to thousands of women who are not yet part of the network. The Moral Majority claims to have 10 million anti-feminists in their network. Women too, must join a network which serves women's needs. **HELP BUILD THE NETWORK, REGISTER TODAY.**

*Feminist is understood to include recognition of the unequal status of women economically, socially, culturally, and politically and a commitment to redress this condition. — Women's Foundation



NATIONAL WOMEN'S MAILING LIST

INDIVIDUAL REGISTRATION FORM

<input type="checkbox"/> AGE	<input type="checkbox"/> CULTURAL IDENTITY	NAME		ADDRESS		CITY		STATE		ZIP		TIME FOR MAILING	
A. Under 18	A. Black	Last		Street		State		City		Zip		Time for mailing	
B. 18-21	B. Asian/Pacific	First		Apt. #		State		City		Zip		Time for mailing	
C. 22-29	C. Native American	Middle		P.O. Box		State		City		Zip		Time for mailing	
D. 30-39	D. Latina/Hispanic	Suffix		P.O. Box		State		City		Zip		Time for mailing	
E. 40-54	E. White	Suffix		P.O. Box		State		City		Zip		Time for mailing	
F. 55-64	F. Jewish	Suffix		P.O. Box		State		City		Zip		Time for mailing	
G. 65 and over	G. Other	Suffix		P.O. Box		State		City		Zip		Time for mailing	

☐ PARENT A. Yes B. No

☐ OCCUPATIONAL FIELD (Choose two categories)

- | | | |
|------------------------------------|--|---|
| A. Health/Medical | E. Office Worker | O. Graphic Arts/Fine Arts |
| H. Mental Health, Counseling | D. Factory/Industrial Worker | P. Artisan/Crafts |
| B. Legal | U. Student | 7. Writer/Poet/Playwright |
| C. Teaching/Librarian/Educational | F. Farm/Agricultural Worker | Q. Media (newspaper, tv, film, etc.) |
| R. Scientific/Technical | G. Skilled Trades (carpentry/plumbing) | V. Political Worker (organizer/networker) |
| S. Social Services | 9. Unskilled Worker | W. Military |
| J. Research | I. Sales | X. Government Worker |
| 6. Management/Administration | I. Business Owner | M. Other Professional |
| T. Computer | L. Services (restaurants, haircutting, etc.) | 8. Retired |
| K. Homemaker | S. Spiritual/Religious | U. Student |
| L. Financial (banking, accounting) | N. Performing Arts | Z. Other (specify) _____ |

☐ WHO ARE YOU?

- A. Woman (individual registrant)
B. Women-only Organization
C. Organization with mixed membership/staff (women and men)
D. Man (individual registrant)

☐ WHO CAN MAIL TO YOU?

- A. Individual women and women's organizations (no men)
B. Everyone
C. Women's organizations only (no individuals)
D. Women's & mixed organizations (no individuals)

☐ POLITICAL CANDIDATES

- A. Yes, I will allow access by political candidates
B. No, I do not permit political candidates to mail to me

☐ WOMEN'S CULTURE

- | | |
|---------------------|---------------------------|
| A. Music | I. Poetry |
| B. Film/Video | J. Dance and Theater |
| C. Dance | K. Painting & Photography |
| D. Theater | L. Spirituality |
| E. Painting/Drawing | M. Women's Presses |
| F. Crafts | Z. All of the above |
| G. Prose Writing | V. Any of the above |
| H. Photography | |

☐ SPORTS

- | | |
|--------------------------|---------------------------------|
| A. Basketball | A. Disabled People |
| B. Softball | B. Anti-nuclear |
| C. Tennis | N. Disarmament/Peace |
| D. Football/Rugby/Soccer | C. Environmental Ecology |
| E. Swimming | D. Racism |
| F. Gymnastics | E. ERA |
| G. Volleyball | F. Reproductive Rights |
| H. Backpacking | P. Prostitution |
| I. Wilderness Trips | H. Consumer Rights |
| J. Martial Arts | I. Ageism |
| K. Running | K. Women's Political Candidates |
| L. Weightlifting | M. Wages for Housework |
| Z. All of the above | Z. All of the above |
| Y. Any of the above | Y. Any of the above |

☐ LEGAL/POLITICAL ISSUES

- | |
|---------------------------------|
| A. Disabled People |
| B. Anti-nuclear |
| N. Disarmament/Peace |
| C. Environmental Ecology |
| D. Racism |
| E. ERA |
| F. Reproductive Rights |
| P. Prostitution |
| H. Consumer Rights |
| I. Ageism |
| K. Women's Political Candidates |
| M. Wages for Housework |
| Z. All of the above |
| Y. Any of the above |

☐ HEALTH

- A. Abortion/Birth Control
Sterilization
B. Mental Health
C. Drugs and Alcohol
D. Women's Clinics/Self-Examination
E. Alternative Health Services (Holistic, Herbolgy, etc.)
Z. All women's health issues
Y. Any of the above

☐ EDUCATION

- | | |
|-------------------------------|-------------------------------------|
| A. Women's Studies | F. Secondary Education |
| B. Science and Technology | G. Primary Education |
| C. Women's History/Literature | H. Alternative Educational Programs |
| D. Women's Psychology | Z. All of the above |
| E. Women in Graduate Programs | Y. Any of the above |

☐ VIOLENCE AGAINST WOMEN

- A. Domestic Violence
B. Pornography
C. Rape
D. Incest
E. Sexual Harassment
Z. All of the above
Y. Any of the above

☐ WORK

- | | |
|--------------------------------------|--------------------------------|
| A. Non-traditional Employment | F. Women's training programs |
| B. Women's Businesses | G. Women's professional groups |
| C. Displaced Homemakers & Employment | Z. All of the above |
| D. Childcare | Y. Any of the above |

☐ LESBIAN

- A. Yes, I am interested in this subject.

☐ WOMEN OF COLOR

- A. Yes, I am interested in this subject.

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Yes, I can help the network grow by distributing forms. Send me _____ forms.

Please Add Me to the Ladyslipper Mailing List (USA only)

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Address _____

zip _____

Please add this friend, also: Name _____

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zip _____

Please add this friend, also: Name _____

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zip _____

Mail to: Ladyslipper, Inc. / PO Box 3130 / Durham, NC 27705

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If you would like to be added to the Ladyslipper Mailing List to receive our annual catalog and occasional supplements, even though you are not ordering records at this time, please fill out and mail the above form. (If you are placing a record order, you'll automatically be added to our mailing list.) We'd appreciate it if you'd make a commitment, as you write, to keep us informed of your address changes as you move about town or about the country, because a large percentage of our customers are obviously among the nation's most mobile!

PLEASE! SEND US A CHANGE-OF-ADDRESS CARD EACH TIME YOU MOVE. If you don't, there is a good chance you won't receive next year's catalog, which will be even better than this one!

IF YOU ARE A COLLEGE STUDENT please send us your permanent address for our mailing list, or write each year for a new catalog until you have a more permanent address. We have received so many returns from college addresses that we will no longer add them, unless you let us know you are faculty or otherwise long-term.

IF YOU ARE RECEIVING MORE THAN ONE CATALOG AND NEVER JOINED THE NATIONAL WOMEN'S MAILING LIST, please send all address labels, and circulate the extra catalogs to friends. Please save the catalog, we will send another with your order only if you request it. If you'd like a few extras for friends, please specify how many. Send us names and addresses of friends you'd like us to add to our mailing list. Small donations for extra catalogs (25¢ each) are appreciated but not mandatory. Contributions in any amount are welcome and tax-deductible. Thanks so much.

Resources

Annual Women's Music Festivals

Write for further information to addresses below.

Michigan Women's Music Festival (Aug.)

WWTMC, 1501 Lyons St., Mt. Pleasant MI 48858

National Women's Music Festival (June)

PO Box 1568, Bloomington, IN 47402

New England Women's Musical Retreat (Sept.)

Box 728, W. Hartford, CT 06107

Sisterline (June), Roadwork,

1475 Harvard St., NW, Washington, DC 20009

Southern Women's Music & Comedy Festival (May)

3434 Troy Dr., Los Angeles, CA 90068

West Coast Women's Music & Comedy Festival (Sept.)

3434 Troy Dr., Los Angeles, CA 90068

Cultural Worker

is the newsletter published by Cultural Work, Inc., a non-profit organization founded by Holly Near and co-workers to further her educational, political, and non-commercial projects. For information, write Cultural Work, 478 W. MacArthur Blvd., Oakland, CA 94609.

Diane Sward Rapaport

How to Make and Sell Your Own Record

A priceless resource book for anyone who wants to make a record—no aspect of the biz is left uncovered. Check local bookstores or write The Headlands Press, P.O. Box 852A, Tiburon, CA 94920.

Hot Wire: A Journal of Women's Music & Culture

This tri-annual, with its first issue debuting in Nov. '84, publishes lively and informative articles on women's music, art, film, theater, literature, and more. It reports on new record releases, festivals and upcoming events, musical foremothers, profiles of behind-the-scenes women, news and announcements. Manuscripts on any aspect of women's music and culture welcome and invited. Annual subscription \$14 from Not Just A Stage, 1321 W. Rose-dale, Chicago, IL 60660.

Kay Gardner's Sheet Music

Sheet music for over 25 instrumental and vocal works by this prolific composer can be purchased directly from her company Sea Gnomes Music, Box 33, Stonington, ME 04681. Write for a price list.

Ladyslipper New Life Catalog

Sick of your old existence? We take trades. Over 800 selections to choose from: a wide variety of lifestyles, professions, ethics and values systems, political and spiritual orientations, economic brackets. Many rare and hard-to-find listings. The world's most comprehensive new life catalog. Send a description of the life you'd like to trade in with a list of qualities you're looking for, and we'll let you know if we can be of service. Specify hardcover or paperback.

The Newsletter

Full-length newsletter for lesbians and women of NC's triangle area, at the beginning of every month, with news, calendar, commentary, reviews, humor, followed by a 1-page mid-month calendar. Annual subscription: \$5. Contributing subscription: \$10. Write: Newsletter, PO Box 2272, Durham, NC 27702.

Women & Performance: A Journal of Feminist Theory

This semi-annual journal, a project of New York University, addresses music, theater, dance, film, video, and ritual from a feminist perspective. It encourages dialogue between theorists and practitioners, and provides a forum for feminist critical theory. For subscription information, write Women & Performance, NYU/TSOA Performance Studies, 51 West 4th St., Rm. 300, New York, NY 10012.

Womyn's Braille Press

Ladyslipper Catalogs on Tape

Taped copies of the Ladyslipper Catalog are available to women who are blind or physically disabled. Send \$2.00 per catalog to: Womyn's Braille Press, PO Box 8475, Minneapolis, MN 55408.

Ads

We will probably be accepting paid advertising for our 1986 catalog, for products and services of interest to women. Our press run for 1985 was 150,000. Women's organizations, publications, and businesses, please WRITE FOR A RATE CARD!

In the meantime, one ad for good luck in 1985:

COTTON UNDERWEAR

For Women From Women

Write for
FREE
brochure

Travis Place
Dept. L84
P.O. Box 3253
Durham, NC 27705

Your name and address:

METHOD OF PAYMENT:

☐ Check ☐ Money Order ☐ MasterCard ☐ Visa

Account No. _____ Expiration Date _____

Signature _____

zip _____

Gift Orders

SPECIAL NOTE: If an album description does not at the end explicitly state "Specify LP or cassette" or "Cassette only," the title is available in LP only. If you order one of these titles in cassette, you will be sent the LP, and all exchanges will be at your expense. So please order carefully!

		Qty	Artist	Title	Read Special Note above & check one LP <input type="checkbox"/> Cassette <input type="checkbox"/>	Label Stock #	Price Each	Total
Ship to	Gift card signed:							
	Catalog? <input type="checkbox"/> Yes <input type="checkbox"/> No							
zip	Date to arrive:							
Ship to	Gift card signed:							
	Catalog? <input type="checkbox"/> Yes <input type="checkbox"/> No							
zip	Date to arrive:							
Ship to	Gift card signed:							
	Catalog? <input type="checkbox"/> Yes <input type="checkbox"/> No							
zip	Date to arrive:							
Ship to	Gift card signed:							
	Catalog? <input type="checkbox"/> Yes <input type="checkbox"/> No							
zip	Date to arrive:							

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For items to the SAME address, add:

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2 items 2.50 5 items 4.25

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Orders over \$100 to the same address: We pay postage (so organize a group order with friends). U.S.A. only.

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Each additional item 1.75

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Each item 9.00 (no air mail to Canada)


subtotal

postage/handling (see below)

NC residents add 4% sales tax

GRAND TOTAL


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 Send a *Ladyslipper Gift Certificate* to:

 Zip _____

Date to Arrive _____ Amount \$ _____


Special Message _____

 Send a *Ladyslipper Gift Certificate* to:

 Zip _____

Date to Arrive _____ Amount \$ _____


Special Message _____

 Send a *Ladyslipper Gift Certificate* to:

 Zip _____

Date to Arrive _____ Amount \$ _____

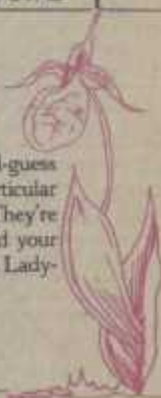
Special Message _____

 Send a *Ladyslipper Gift Certificate* to:

 Zip _____

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Margie Adam on Women's Music, Burnout & Politics

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by Shane Snowdon

Songwriter/singer/pianist and "conscious woman artist" Margie Adam is one of the best-known performers in women's music—both because of the musical skills that she combines with an extraordinary ability to project a vision of a woman-loving future, and because of her longevity in the field. She was "present at the creation," one of the performers on women-owned Olivia Records' first album, Meg Christian's 1974 *I Know You Know*. (She has since released through her own company, Pleiades, 1976's *Margie Adam: Songwriter*, 1980's *Naked Keys*, 1981's *We Shall Go Forth*, and 1983's *Here Is A Love Song*.)

Below, she talks with the openness that is one of her most striking onstage qualities about the history of women's music ("We didn't know what we were doing—and it's a good thing"), her plan to take time off after the Memorial Day women's music and comedy festival outside Atlanta ("I need always to know that I'm choosing the work I do, rather than being driven by it"), and electoral politics ("Mainstream women's political organizations are only effective because radical feminists are pushing them—and there is less support for radical feminist work now").

SNOWDON: Looking back at the decade of women's music that's followed the release of *I Know You Know*, what do you see?

ADAM: Women's music started out with a big blank. We said to each other, "Let's make something up that's beautiful and woman-identified and woman-loving." So in 1974 we went into a studio in Washington, D.C. and made *I Know You Know*. I listen to it from time to time, and the intensity of commitment of every woman who worked on it makes me cry. We didn't know what the hell we were doing, and it's a good thing—it's the history of the women's movement. If we'd known what we were up against, the enormity of it would have rendered us inert. We are a seat-of-the-pants movement, making it up as we are doing it, and our audacity and commitment to demonstrating woman-loving through music was responsible for that record of Meg's.

Meg could have made an album that would have reflected the quality of her musicianship in a whole other way if she'd been willing to use men who had expertise and experience in the field. But she wanted to use women, even though some of us had never been in a studio before. In demonstrating that way her commitment to working with women, she invested in the future of women's music.

Pleiades did the same thing in

1976 with *Songwriter*—and our investment paid off in 1984, when we released *Here Is A Love Song*. There is no dot of that record which isn't as good as it could have been because the women on it didn't have the experience to do it any better. That album is the result of every bit of investment that so many women in women's music made, and the history of women's music in general is the history of women investing in the future of women.

How do you feel now about involving men in the making of your music?

It continues to be very important to me to involve women, and on *Here Is A Love Song* I chose to work with women. The music created when women play together is different from the music created when men and women work together; that's a reflection of where we are in relation to men in this society. To me, the exciting part of women's music is exploring what it sounds like when women stand together and make music with no one telling them what or what not to play. That's what I'm in it for.

Male-identified processes are definitely efficient; we're trained in this male-identified society how to do things in male-identified ways, and to develop woman-identified ways of doing things takes longer. But I feel very strongly that the product sounds different in the end—and I love it. I just love it. So I will continue to make music in the image of women, even though it will continue to take longer and will continue to be expensive. But the choices women make when they work with men are also expensive.

My survival as a public woman has had everything to do with scaling down my expectations of myself and our healing process.

How do you feel when women say that they perceive—and regret—that women's music is somehow less supportive of lesbianism now than before?

We do not owe the birth of women's music to NOW, or the National Women's Political Caucus, or the American Association of University Women, or the YWCA. We owe it to the radical women's community, a large part of which is lesbian. Many of us, myself for sure, would never have been performers if not for support early on from that community, especially their encouragement to be ourselves and tell the truth onstage. The message that I was not going to have to change my shape in order to put my music out to the world was what made it possible for me to consider being a performer in the first place.



Margie Adam

But at some point it became clear that a part of the women's community felt that a primary purpose of women's music was to celebrate the lesbian experience, felt that what was valuable about women in women's music was that we be out lesbians. There was a growing feeling that women who did women's music were lesbians, or should be. Woman-loving—celebrating the power of women, the values that women have to offer the world—was not enough for this part of the women's community, which felt that lesbianism should be celebrated on every stage where women's music was being done.

This made women who had originally arrived at the nascent phenomenon of women's music to play their music freely feel as if they had to choose an identity. For some this identity included the term "lesbian"; for others it didn't. The women who weren't lesbian started to feel like maybe this women's music phenomenon wasn't going to be as inclusive as we had hoped.

There were members of my audience who wanted me to come out from the very beginning as a lesbian singer. But I said, "My choice, my strategy for my work, is to identify as a 'conscious woman artist.'" I felt very strongly that the power of women's music was its ability to attract the largest possible cross-section of women by lifestyle, class and race and to demonstrate how powerful, compelling and beautiful women making music

could be.

How do you respond to criticisms of women's music as boring and/or limited?

Women's music has been essentially a pop- and folk-based phenomenon filled with white solo artists because the privilege some of us had as white, middle-class women made it possible for us early on to invest time and money in touring to develop audiences. Most bands, women of color, and women from different economic backgrounds couldn't afford to tour. As a result, there has not been nearly as much support for the phenomenon of women's music as for the careers of the artists who could tour extensively; producers can only afford to take limited risks.

But women's music is not a closed system. Audiences are responsible for its continued growth or atrophy, and if performers of different backgrounds get more support, then producers will risk producing them, and what is out there in the name of women's music will be less limited than it is now.

And there is diversity within women's music, for all the discussion of its limitations. For example, there are women who perform to women only and women who sing only "political" songs—and if they get more support they will get better at what they do, get more exposure, and get records out. And, again, women's music will be defined more broadly.

In the same way, if you go to

hear a women's music performer and she's not "x" enough or "y" enough—if she never addresses women's issues anymore—stop going to see her, and she will get the message. There's no question: we're absolutely dependent on audiences being there for us.

Women's music can change lives, and diversity is tremendously important so that we reach as many people as possible. If my pop-based music doesn't do it for you, maybe Alive! or Sweet Honey will.

Do you worry about losing audience support, especially during your upcoming break?

I'm a musician, a songwriter, who has a direct, ongoing personal effect on my audience. My music stands as itself, and I'm not afraid that someone's going to come along to take my place. No one can take my place, just as no one can take Sweet Honey's place; Sweet Honey stands, and they're the only ones who can fill their stand. And this territory in which we all stand, each in her own place, is infinite. The audience for women's music is not static, with only "x" number of participants and "y" amount of money.

Why are you taking a break from performing?

It's time for me to create a void in my life and see what fills it. I've been on the road for eleven years, essentially planning my life in three-month increments around tours and making records. It's time for me to see what it would be like not to live as a public person, not to be thinking about putting together my set list. My effectiveness as an organizer has always been the result of my songwriting, my center of being, and I need to refuel it.

Eleven years ago I took a year off to see what I might do with my music, so I have every reason to believe that if I take time off again, something wonderful is going to happen. I don't have the slightest idea what shape it will take. I'm not planning anything—I'm going to allow myself to lead the way.

It's not about quitting at all. I've been up on stage for eleven years urging women to take power and take risks—"dare to struggle, dare to win." How can I encourage my audience to do that if I'm not willing to do it myself? If I only say out on the road because I can't conceive of not doing it, don't know what else to do, am afraid of losing something?

People have said, "God, Margie, right now? When you're at the edge of a whole new kind of understanding and acceptance of your music?" And it is weird, in a way, for me to think about not going out on the road. It's been my life.

Continued

MARGIE ADAM

Continued

and I've developed a very full expression of myself through my work, performing, organizing, disseminating women's culture, educating people about social and personal change through my music and my willingness to translate feminist values into whatever language people where I am are speaking. It's exciting stuff, and when I think about not doing it, part of me says, "You might as well blow your brains out, Margie—is there life after women's music?" But, of course, that's what I have to find out. I need always to know that I'm choosing the work I do, rather than being driven by it.

It's always seemed to me that women's music performers face enormously intense expectations. Has this been your experience?

In the mid-seventies, my expectations of myself nearly killed me. I went through a period when I expected myself to be all things to all women, when I felt that if I were clear and expansive enough I could somehow cover all the issues of importance to the women in my audience. I wanted to heal the tremendous woman-identified wound that each of us carries individually and that we carry as a people. That was great arrogance, and a lack of perspective about what I could accomplish at any given moment.

But you must also have faced expectations from your audience.

Yes, there was pressure from my audience to speak to each of these women's needs in a way they'd never been spoken to. I took very personally every comment from every segment of the women's community about my political consciousness, my commitment to particular groups within the women's movement, my attitude toward class, race, sexuality and sexual preference. And I tried to change

my shape to accommodate what those audience members needed.

But people-pleasing can kill you. My first step away from it was realizing, "I'm doing the best I can." I'd never known that before. In the mid-seventies I went, "Oh, the reason you don't like me? I don't have more people in my audience? I don't have as many people in my audience as so-and-so in that I haven't addressed this issue. I'm not enough somehow." Thank god, I finally got it: "You may wreck your art, Marge, but you'll never cover it all and you'll never be enough."

I don't feel at all overwhelmed today. I've come to accept my real size, just how much effectiveness I can have and how much I can't. And that gives me a comfort in my work and play that I've never had before.

My survival as a public woman has had everything to do with scaling down my expectations of myself and of our healing process as a people. It's going to take women a long time to work through our self-hatred. And there will continue to be individual women in our community who are actual physical representations of our self-hatred, and who act that out by being critical of all women who are building new things (which will always be imperfect). Their tremendous mistrust and their attitude of hostility come from their lack of woman-loving, their lack of understanding that we are a people in progress. Women in this century are continually crafting our sense of our power and possibilities, as well as our political, cultural and social forms. And as we take these risks we need to feel that there's more support than criticism.

Have you censored yourself because of criticism?

There has always been a part of me that wanted desperately to fit the latest political fashion within the women's community and the social change community in general.

My self-censorship has come in the area of personal change songs. I went through a period when I wasn't sure there was a place for songs like "Life Is Telling Me," "Honor the Time" and "Have a Little Compassion for Yourself." I could get away with love songs, overtly political songs, whimsy songs—but personal change songs made a segment of my audience very uncomfortable because they smacked of therapy, spirituality, self-help, self-actualization, love, peace, groovy-happy stuff.

Do you still get criticism for being "apolitical" or "not political enough"?

I'm approached by members of my audience who say, "At a point in our political and social history when we're under fire from so many reactionary and conservative elements, what are you doing as a politically conscious artist putting out love songs?" My response is that the art of politics is power relationships, with the common denominator the relationship between two people. Here is a Love Song is essentially and centrally political right now, in 1984, because we will change the political climate in this country not only by being activists in an external way but also by changing the way we deal with each other individually. Nations are made up of individual people, and the way we deal with nations is how we deal with each other individually.

In 1980 at this time, you were touring under the aegis of the National Women's Political Caucus to raise money for the ERA, and you said, "If we cannot succeed in passing the ERA, which is so simple, the kind of revolutionary work that we are doing ultimately will fail." How do you feel now?

Then I was part of a skirmish in a larger war that we're now winning. The 1980 tour was about raising funds for feminist women candidates, as well as for the ERA ratification effort, so I don't per-

ceive it as having failed—I see it as having created a tremendous body of politicized women who will get more feminist women elected on a national, state and local level.

Women finally understood, in the work around the ERA, that we can never again afford the illusion that, if we are pleasant and articulate enough, we can talk our male liberal allies into supporting us all the way down the line. There has come to be a much clearer understanding that, whether or not we like it, the decisions which affect women most critically are being made within bipartisan politics, and we must be part of that decisionmaking.

But bipartisan politics are not "it" any more than mainstream women's political organizations are "it": they're only effective because radical feminists are pushing them. And, unfortunately, I think there is less support for radical feminist work now, less of it being done.

Why?

Some radical feminists could not stand the heat and are back with our brothers on the male left, saying things like, "The really important work has to do with nuclear disarmament. It's a larger, global issue." But there is no more global issue than the oppression of one half of the human population by the other. These "defectors" have shifted to a place that is politically more comfortable; in 1984, it's more hip to be under the umbrella of the male left than to be here in the women's movement. As a result, for those of us who continue to demonstrate woman-loving in our work it's just a little bit less groovy than it was.

And the new cycle of repression this country is in, fueled by the economic situation, makes it less comfortable to be a radical feminist today. Many women five years ago were just shaking it loose—but the permission to do that is gone. The pressure to be silent

in the face of a whole new repressive bigotry is mounting.

Also, we have to realize that if we don't get reinforcement and acknowledgment for what it takes from us personally to do committed social change work every day, we burn out. Some of our best leaders in the women's movement have burned out; partly, at least, from a systematic unwillingness on our part to acknowledge them, their commitment, and their work—at the same time that we demanded more and more from them. We still haven't learned how to acknowledge, reinforce and celebrate each other's successes, even as we've become much more articulate at explaining how what we do isn't quite good enough.

Our resistance to celebration, and our separatism, have fed into the media's interest in covering only our protests. I know where our urge for separatism comes from: within every movement of human liberation there's a need to come together, build with each other, and stand alone to get what we stand for. But when we did this in the women's movement, there was a violent response from the male-controlled media. It really says everything about woman-hating in this country that we were not allowed our moment to stand alone, without vicious attacks on our culture and our politics.

We must remember that we are the ones we have been waiting for. We are the ones who must speak the truth of what we know. And if we are not healthy, if we are not filled with the joy of our work, our voices will be silenced by our own despair. If we do not learn how to celebrate and support each other, after ten years of doing each other in, then in this ever more repressive period we will fail. We need every singer we can get out there singing love songs—and every woman we can get out there talking about personal change, taking responsibility and power.

Sharon Snowden is Managing Editor of *Solosinger*.

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