

gay community news

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THE GAY WEEKLY 50¢



**VICTORY IN CALIFORNIA
SEATTLE RETAINS RIGHTS
LOSS IN DADE COUNTY
"VOICES OF BLACK WOMEN"**

In Praise of Black Lesbian Music

By Juana Nash

**"Outrageously
raunchy and
uproariously
funny..."**

"Faggots sends up New York's self-imposed gay ghetto, doing for its gyms, discos, orgy rooms, army fatigues, mustaches, and advertising agencies what *Pornoy's Complaint* did for Mom and masturbation.

"Faggots is the *Uncle Tom's Cabin* for homosexual men whose worst oppression is their lack of courage to change the way they live."

—Library Journal

Faggots is a brilliantly authentic version of the gay new world.

FAGGOTS
A NOVEL BY
**LARRY
KRAMER**

"Larry Kramer has all the audacity, zaniness and yes, even the wisdom of a Vonnegut... I laughed from the opening page... I wish I could have written the damn thing."
—FRED EXLEY

"I hope the Gay community won't lose its sense of humor about this book. Faggots, for all its excesses, is frequently right on target and, when it is on target, is appallingly funny."
—EDWARD ALBEE

\$10.95, now at your bookstore

RANDOM HOUSE



Andrew's Inn

On the Village Square
Bellow's Fall, Vermont

1st Annual Snowflake Ball
(Weekend of December 8th, 9th, & 10th)

Ball will be Saturday - November 9th

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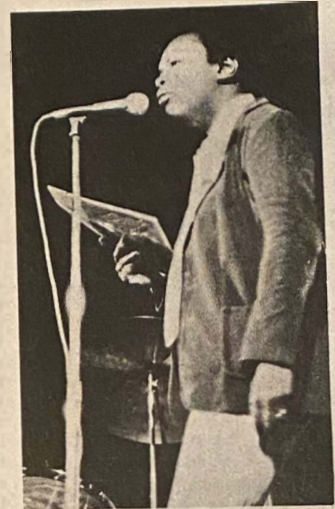
The night began with the rising sounds of *La Triba*, a group of women playing congas. Their sounds opened us, moved us, vibrated through the audience. They prepared us for the rich experience of listening to the music of Linda Tillery, Mary Watkins and Gwen Avery, and the poetry of Pat Parker. These women shared with us their souls. They took us on a trip inside the black church, through slavery and the struggles of living in a white society.

As a black woman, I identified strongly with the music. It brought back scenes of my childhood, the pain of growing up in a racist culture. It also made me feel the joy that comes from being alive. Black music has helped counteract society's message that we are "depraved beings a little less than human."

These performers are fabulous. I want to share as much of the experience of hearing them as I can on paper, although it goes beyond what can be expressed in writing.

Gwen Avery began the evening singing and playing piano with an upbeat song, "I Want to be Your Sugar Momma." She was accompanied by Linda Tillery on drums, Barbara Cobb on bass, Jerene Jackson on guitar and Vicki Randall on congas. The audience immediately began clapping along. Gwen's style is blues and her voice comes right from the church. In "It's a Sad Song" she said: "Sisters tell your brothers we're each other's strength/ we've got to help each other." In the midst of her song, "I'm on My Way," which involved call and response singing with the audience, a woman began to dance, moving the rhythms through her body.

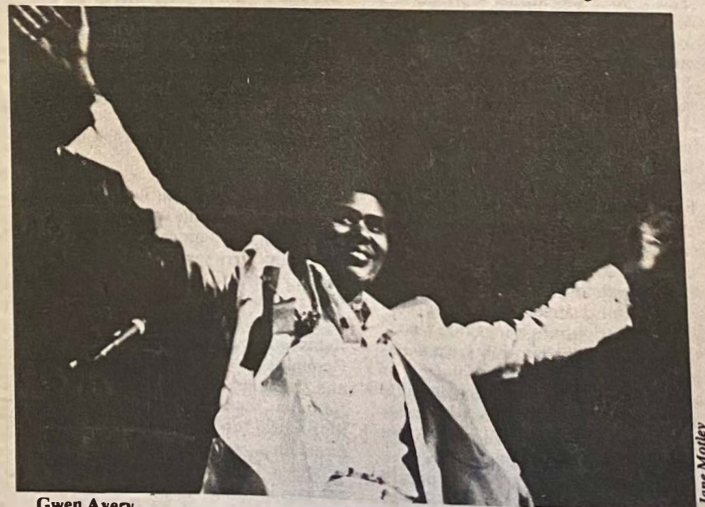
Mary Watkins' music is a fusion of latin, jazz, blues and classical music. Mary's piano playing is fine and flowing. Vicki Randall was spotlighted on



Pat Parker

Pat Parker's voice is remarkable, soothing but strong. Her poetry makes us confront all our prejudices about who we call our sisters. Her powerful poem, "Womanslaughter" is about the murder of her sister by her sister's husband, and about the death of her father. The poem "Movement in Black" was chanted by Pat, Mary, Gwen, Linda and Vicki. It is about what black women have given and continue to give to this society. Each woman declares at the end of the poem "I am a survivor."

Linda "Tui" Tillery concluded the program. In the introduction to her song, "Freedom Time" she explained, "If you want freedom, you have to take it." She related this to the fight in California against the Briggs Initiative. She said that one of the most beautiful things for her about being a black



Gwen Avery

vocalists in a song about a greasy spoon in Berkeley, California, with words by Pat Parker. Her style is reminiscent of Stevie Wonder. Mary next played a composition called "Witch's Revenge." She explained that the "revenge" is when women begin to love ourselves and take control of our lives by getting in touch with who we are. The piece uses rhythmic, dissonant chords. It is a tense, but beautifully held together piece. She ended her set by inviting Gwen Avery to return to the stage to sing "Yesterday's Children."

woman is her roots in the church, and went on to sing a wailing introduction to this song. The song expresses incredible pain but leaves us with hope. For an encore, she sang "I'd Like to Get to Know You in a Special Kind of Womanly Way" and dedicated it to all the women in the audience. Everyone, by that time, was up from her seat and dancing.

I thank you, my black sisters, for an event such as one doesn't experience too often.

Jane Mooley