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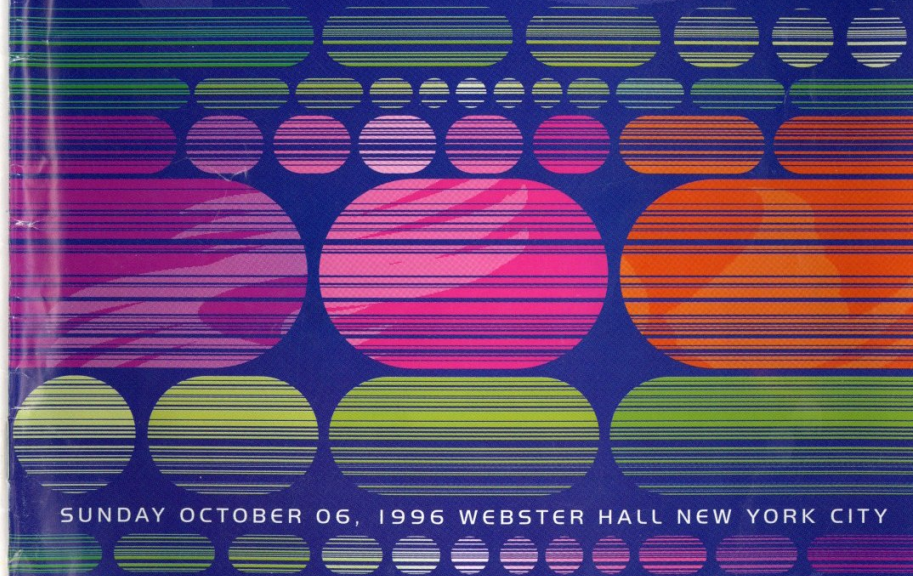
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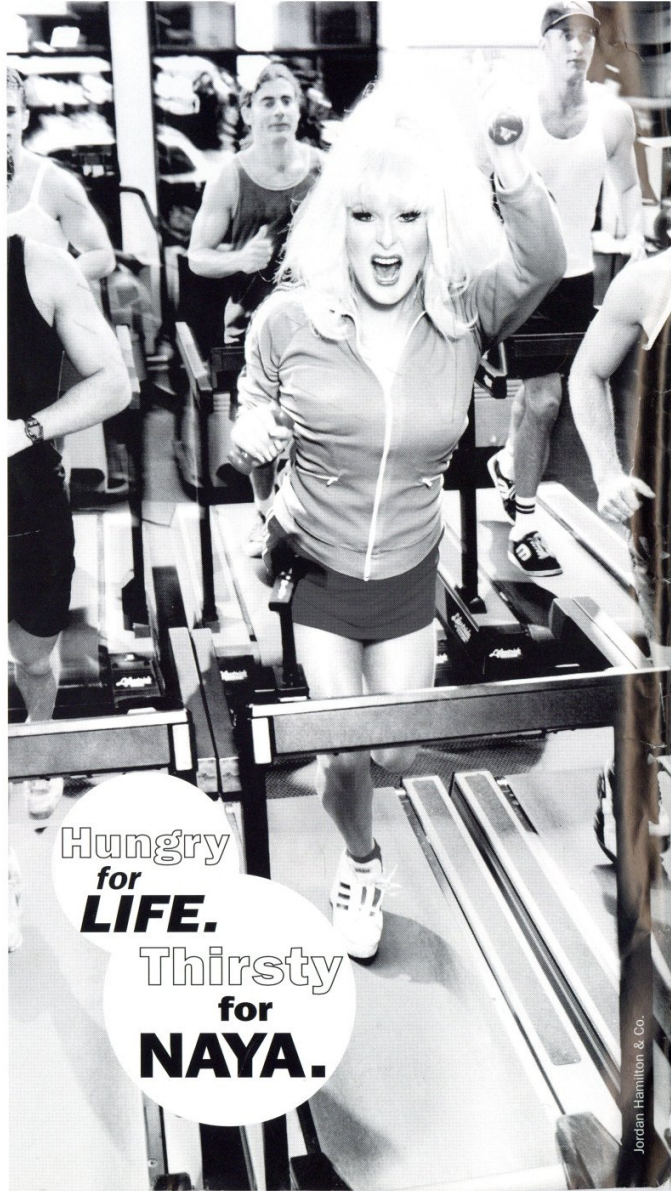
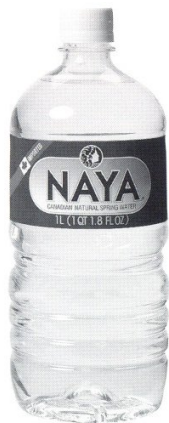


**1**ST ANNUAL GAY/LESBIAN  
*American music awards*



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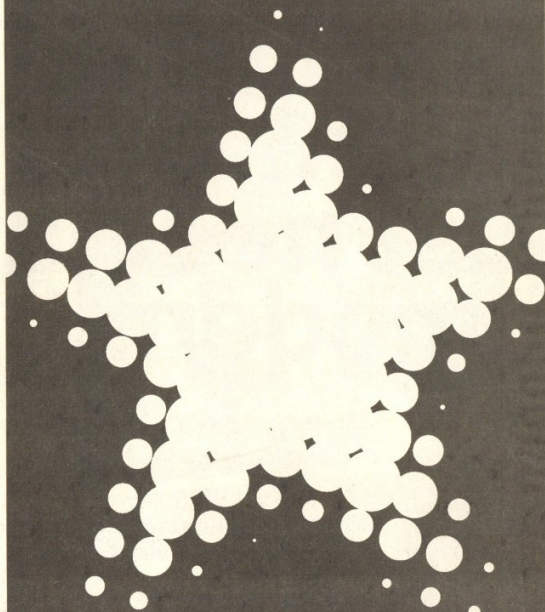
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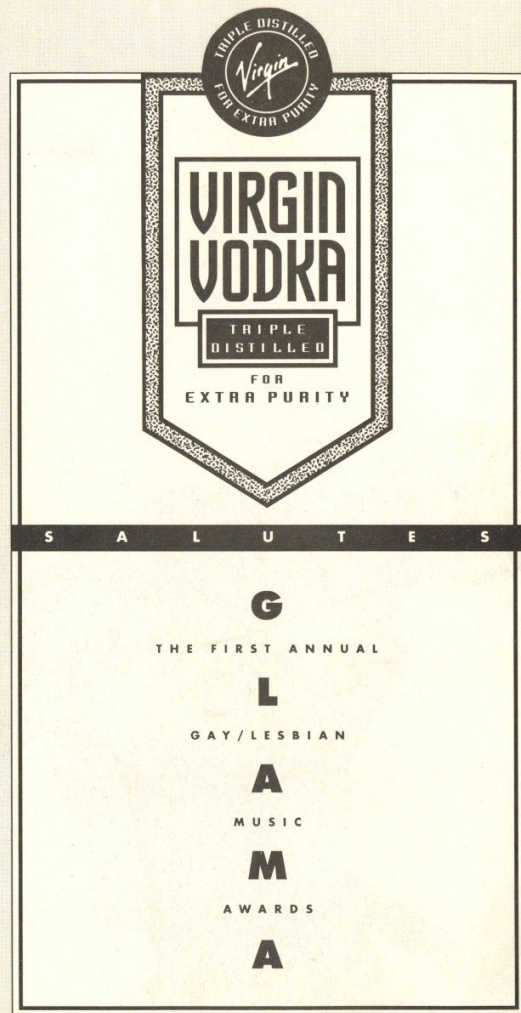
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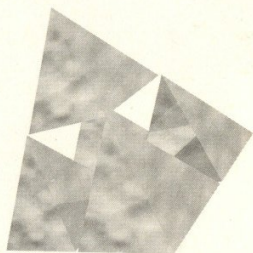
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**PERFORMERS**

**BETTY**

**Catie Curtis**

**Richard Dworkin**

**Ferron**

**Gregory Gray**

**Jeff Krassner**

**Lavender Light**

**Black & People of All Colors**

**Lesbian & Gay Gospel Choir**

**Marsha Malamet**

**Arnold McCuller**

**Men Out Loud**

**Tom Robinson**

**Romanovsky & Phillips**

with host, **Jason Stuart**

plus **very** special guest presenters

# From the Producers

*a message*

**History.** It's a word packed with meaning and images. By definition it's something that is only recognized in hindsight. It is not enough for a moment in our culture to be a "first" for it to be granted the attribute "historical," it also must possess some significance to the culture in which it occurs, significance which is often not determined until after-the-fact.

Whether or not an event is deemed historical greatly depends on whom you ask and whether it relates to that individual's experience in any significant way.

It is with great pride and excitement that we welcome you to the 1st Annual Gay/Lesbian American Music Awards. It's the first time a national music awards program has specifically honored the work of out, queer recording artists. It's the first time there has been a gathering like this for the sole purpose of celebrating the music of gay, lesbian and bisexual artists in this manner. It's the first time the music world has come to acknowledge its queer artists for their artistry separate from political or charitable causes, simply because the music warrants recognition.

Its significance? You decide.

Although a particular event might be called a "first," it is often strongly related to events preceding it which helped to create the space in which it could be formed. Few, if any, historical moments occur in a vacuum. Indeed, sometimes an event's significance lies in its relationship to what has come before.

And so it is with GLAMA.

Whether it was the first time a gay-identified chorus performed in public, or an all women's record label like Olivia started making records, or a songwriter discovered his or her queer voice at an Outmusic open mike, or music distribution companies like Ladyslipper and Goldenrod began to create a market for product, or music superstars like Melissa Etheridge and Elton John "came out," or queercore bands like Tribe 8 and Pansy Division discovered eager ears among gay and non-gay youth, or a mainstream artist like Me'shell NdegeOcello found the courage to release a song like "Leviticus: Faggot" — the music of gay, lesbian and bisexual musicians has provided a significant segment of the population with a means to identify themselves, a means toward seeing and hearing their own experience find a place of value in the world, as well as providing non-gay listeners with greater access to and understanding of the experience of gay people.

While we firmly believe that GLAMA has a future, despite tonight's being a "first," we even more firmly believe in the strength of GLAMA's past.

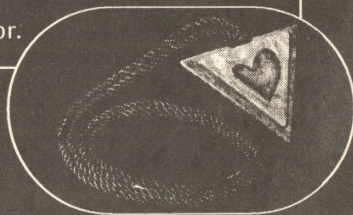
The nominees for awards presented tonight are only a small portion of queer artists making music today, many of whom submitted recordings for consideration for this year's GLAMA. We present tonight's program to honor not only those who will be recognized this evening but also to acknowledge all those musicians who have included their full identity as part of their artistic expression. For those who have come before, for those who are actively making music now, for those who have yet to discover their voice — GLAMA is for you.

**Tom McCormack**

Creators & Executive Producers

**Michael Mitchell**

The Michael Callen Medal of Achievement is given to an individual, group, organization or business committed to the courageous and important work of engendering, nurturing and furthering gay/lesbian music. The recipient of the Callen Medal will exemplify the traits of the man for which it is named: a life grounded in openness, honesty and service; joyful creativity in the face of oppression; and an unwavering commitment to speak from a place of truth and integrity in a world that often says to make music as an openly gay man or lesbian is not worthy of honor.



## tom robinson



Early on in his musical career, Tom Robinson recorded a single entitled "Good To Be Gay" to benefit the Campaign for Homosexual Equality in the UK. Throughout his more than 20 years making music, his sexual identity has played more than a minor role in his professional life.

An artist whose chops were too impressive to dismiss because of politics, Robinson scored a top 5 UK hit with "2-4-6-8 Motorway" (EMI/Capitol) in 1977 with the Tom Robinson Band. The following year they reached No. 18 on the UK charts with "Glad To Be Gay" despite the song being banned by national BBC radio.

Hailed by Rolling Stone and other music press, Robinson became known as "the first openly gay rock singer." His combination of politics and rock & roll did not deter other musicians from collaborating with him. As a songwriter, Robinson has worked with Peter Gabriel and Elton John. His band subsequent to TRB, Sector 27, opened for The Police at Madison Square Garden. He has shared stages with George Michael, Elton John, the Communards and others.

Whether singing or writing about queer-bashing, same-sex schoolboy crushes ("Elton's Song" whose video was banned because of gay content), AIDS, or gay love relationships, Robinson has been steadfast in honestly relating gay experience through his music. While winning a legion of fans he also provided a non-stereotypical view of a gay man in the predominantly hetero world of mainstream rock music.

Robinson has been signed to major and indie labels through his career including EMI/Capitol, IRS/A&M, Geffen and BMG, as well as Attic, Rhythm Safari/Priority and Cooking Vinyl. At one point frustrated by having no major record company to distribute his material, he released "War Baby," a gay love song, on his own indie label and saw it reach No. 6 on the UK charts.

Whether working as a volunteer with the Terrence Higgins Trust, the UK's oldest AIDS charity or by defying legislative bans on homosexual aliens entering the US, Robinson's commitment to justice and community involvement has been as strong as his dedication to music.

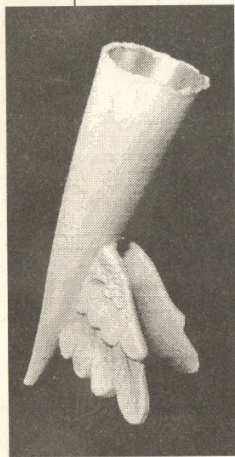
GLAMA is proud to present the 1996 Michael Callen Medal of Achievement to Tom Robinson.

1996 recipient  
michael callen  
medal of  
achievement

The Outmusic Award is given to a recording artist, group or songwriter who has advanced gay/lesbian music through their work as an out musician. The recipient's steadfast commitment to speak openly and specifically to the lesbian / gay experience through music qualifies them for this award.

The Outmusic Award represents an ideal to which

the entire professional music community may aspire for its recipient embodies the courage of truthful self-expression combined with a high level of musical artistry toward which all in our industry should strive.



1996 Recipient **OUTMUSIC AWARD**

In the early eighties, Susan Wilson of The Boston Globe, wrote, "Someday, they'll be saying that Dylan was the Ferron of the '60's." Those unfamiliar with Ferron, may liken such a notion to pure heresy. But longtime fans and even the most jaded of journalists know those words to be merely stating the obvious.

For close to twenty years, Ferron has been heralded as one of North America's most gifted musical poets. With disarming simplicity, an irrepressible wit and a remarkable sense of acoustic vision, she has become a musical genre unto herself.

It comes as no surprise then, that the most prominent songwriters of our time use Ferron's body of work as the standard for songwriting excellence. Says Jane Siberry, "Ferron is a true gem on the musical necklace of the world." Emily (Indigo Girl) Saliers: "Ferron has an uncanny way of reminding us of what makes us human, what we aspire to be..." And wordsmith, Greg Brown: "If I was dying or being born, the music I'd be hearing, I think, would sound like Ferron."

Over the years, Ferron and her six releases have garnered reviews sounding as though they were penned by close relatives. In 1984, Rolling Stone gave *Shadows On A Dime* four stars, while ten years later, The New York Times listed *Driver* as one of the "Ten Best Albums of 1994." Critic Noelle Hanrahan of The East Bay Guardian wrote, "...if gender wasn't an issue,

this transcendently powerful artist would be god—or at least as famous as Springsteen."

Experiencing life in real time, Ferron has navigated her career deliberately and with integrity. And whether it was fame that once eluded her, or more likely, she it, her path illustrates that metaphor which Kate Clinton speaks of. The mainstream, she reminds us, is shallow and slow-moving. It is the tributaries which run deep and vast. And Ferron's life work is just that. Testimony, *Shadows on a Dime*, *Not a Still Life* and *Resting With The Question* are found on Ferron's own label, Cherrywood Station; *Phantom Center*, *Driver* and the recently released *Still Riot* are found on Earthbeat/Warner Brothers Records.



**FERRON**

Several years ago, the musician Shawn Colvin faxed me what remains my favorite description of the recipient the 1996 Outmusic Award: "Ferron has what moves me most. She is world weary but surviving, even thriving, even smiling. In her songs and her voice, I find sympathy for what is hard, honesty for what is inevitable, a companion in sorrow and triumph, a hand to hold as we keep going, not giving up. I love Ferron and her work."

-Jennifer Einhorn

# female artist

**Margie Adam.** *Soon and Again.* Pop-jazz solo piano recording from this artist, who has been a major force in the Women's Music genre for over 20 years. Adams' song "We Shall Go Forth" resides in the Smithsonian and her "The Unicorn Song" has been recorded by Peter, Paul and Mary. (Pleiades)



**Catie Curtis.** *Truth From Lies.* Heartfelt folk-style album of striking honesty and insight from this Maine native celebrates diversity with touching ballads and intimate revelation. (Guardian)



**Melissa Etheridge.** *Your Little Secret.* Etheridge, who last year earned a Grammy for Female Rock Performance and hosted her own MTV Unplugged, featuring Bruce Springsteen, continues to break ground in rock and roll with this powerful successor to five-time platinum Yes I Am. (Island)



**Ferron.** *Phantom Center.* Twenty years into a career of great acclaim, Ferron transcends her folk roots and broadens her audience with this rich, diverse recording, which features support performances by Tori Amos, the Indigo Girls and Lauren Wood. (Warner Bros.)



**Kid Jang.** *All You Can Eat.* Triple Grammy and SOCRAN winner, Jang calls this mix of sinuous melodies and explicit emotions both a "logical step" and a "tremendous progression" for her, "closer to dance and funk" than anything she has done before. (Warner Bros.)



# male artist

**Michael Callen.** *Legacy.* Shortly before his death from AIDS related complications in December 1993, Michael Callen completed vocal tracks for 41 new songs. Legacy presents 29 of these compositions as a tribute to Callen's commitment to the gay and lesbian community, his tireless activist work, and to his personal passion and identity. (Significant Other.)



**Gregory Gray.** *Euroflake in Silverlake.* Pop exuberance, emotional depth and "no bullshit music" focus pop sensibilities on topics political and personal from this native of Northern Ireland. (EMI)



**Jeff Krassner.** *Strong For You.* Debut release follows appearances at the 1996 Summer Olympics in Atlanta and Gay Games IV appearing on a bill with Patti La Belle and Cyndi Lauper. (Identity)



**Jallen Rix.** *The Sacred and The Queer.* Dynamic mix of spirituality, intellect and sexuality from Jallen Rix uses humor and honesty to create a blend of the sacred and the queer. (Triam)



**Pussy Torette.** *Who Does She Think She Is?* Full tilt release from this beloved sultry, sassy drag siren features an eclectic mix of danceable pop, blues and opera. (Feather Boa)



**Betty. Limboland.** High octane trio graces Limboland, their third release, with inventive melodies and breathtaking three-part harmonies. (Intersound)



**Michael Callen, Cris Williamson, Holly Near, Arnold McCuller, John Bucchino. Legacy.** A stellar group of performers gather as part of Legacy to offer a recording of poignance and devastating beauty. (Significant Other)



**The Klezmatics. Jews With Horns.** An international phenomenon, this radical Jewish roots band combines folk, jazz and world music that has thrilled audiences from Helsinki to Rio, appearing on "Late Night with David Letterman" and alongside everyone from John Zorn to Itzhak Perlman. (Xenophile-Green Linnet)



**Moran. Coming Across.** Soulful rock from this six-piece groove unit whose debut release is filled with funk, pop attitude. (Isle Storm)



**Sally & Michelle. Sally & Michelle.** Clever yet subtle imagery, soul-filled vocals and sweet harmonies from this LA rock trio who have opened for Sandra Bernhard and Me'shell NdégeOcello. (Heartpoint)



**Michael Callen, Cris Williamson, Holly Near, Arnold McCuller, John Bucchino. Legacy.** Stellar group of performers gather as part of Legacy to offer a recording of poignance and devastating beauty. (Significant Other)



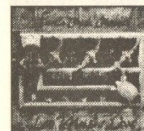
**Lavender Light Black & People of All Colors Lesbian & Gay Gospel Choir. Lavender Light.** Gospel old and new, spirituals and anthems from this electric choir. (LavLight)



**Men Out Loud. Maine Won't Discriminate - Fiddlehead Salad.** This West Hollywood a cappella vocal quartet sing danceable pop and then some; part of the Maine Won't Discriminate compilation. (Reprise)



**San Francisco Gay Men's Chorus. Our Gay Apparel.** Christmas gets a makeover in this recording by one of America's oldest gay choruses. (Golden Gate Recordings)



**Turtle Creek Choral. Let Music Live.** Live recording from this highly respected 200+ voice men's choir under the direction of Dr. Timothy Seelig. (TCC Recordings)



**Turtle Creek Chorale - Women's Chorus of Dallas. Family.** More light hearted musical fare from TCC with the added vocal support of the Women's Chorus of Dallas. (TCC Recordings)

**David Clement.** *Be More Like Me.* Clement weaves folk rock and alternative music into a quietly angry, wry exploration of prejudice. [Wild Monk]



**Harel.** *Dance...Or Else.* Full length dance album from Harel, a performer who has shared the stage with the likes of Grace Jones, RuPaul and Dead or Alive. [Orbik]



**Jeff Krassner.** *Strong For You.* Debut release follows appearances at the 1996 Summer Olympics in Atlanta and Gay Games IV appearing on a bill with Patti La Belle and Cyndi Lauper. [Identity]



**Jallen Rix.** *The Sacred and The Queer.* Dynamic mix of spirituality, intellect and sexuality from Jallen Rix uses humor and honesty to create a blend of the sacred and the queer. [Triam]



**Dudley Saunders.** *Restore.* Music from this NYC anti-folk performance artist, writer and composer, who has performed at Performance Space 122, The Kitchen, The Living Theater, and The Knitting Factory. [Fang]



**Jamie Anderson.** *Never Assume.* Following four award winning recordings on Tsunami, Never Assume combines world beat a capella, poignant ballads and topical humor and features performances by Linda Stewart (Laura Love Band), cellist Jami Seiber (Ferron) and many others. [Tsunami]



**Michael Callen.** *Legacy.* 29 songs recorded by Michael Callen before his death in 1993 released as a double cd. These songs, recorded with the help of such prominent musicians as Holly Near, Cris Williamson, David Lasley, Greg Wells, Fred Hersch and Steve Sandberg, are a testament to Callen's commitment to his community and his own struggles for gay identity and selfhood. [Significant Other]



**Harvey Fierstein.** *This Is Not Going To Be Pretty.* A live performance album from this Tony Award winner which includes stand up comedy, dramatic monologue and Harvey's own very special musical style. [Plump]



**Jallen Rix.** *The Sacred and The Queer.* Dynamic mix of spirituality, intellect and sexuality from Jallen Rix uses humor and honesty to create a blend of the sacred and the queer. [Triam]



**Romanovsky & Phillips.** *Let's Flaunt It.* This live recording is the seventh release from these best-selling pioneers of comedy and music for a gay and lesbian audience combining wit, sensitivity and political passion. [Fresh Fruit]

# out recording

Catie Curtis. "Radical." Truth From Lies. [Guardian]



Extra Fancy. "What I Have." Sinnerman. [Atlantic]



kd lang. "Sexuality." All You Can Eat. [Warner Bros.]



Michael Callen. "The Healing Power of Love." Legacy. [Significant Other]



Michael Callen, Cris Williamson, Holly Near, Arnold McCuller, John Buccchino. "They Are Falling All Around Me." Legacy. [Significant Other]



Single-song recording by self-identified lesbian, gay male or bisexual musical performer, or duo or group that contains at least one self-identified lesbian, gay male or bisexual musical performer, that speaks to/from the gay/lesbian/bisexual experience.



John Buccchino. "Do Not Turn Away." Winter Moon. [Streeter Records]



Michael Callen. "Crazy World." Legacy. [Significant Other]



Michael Callen & Marsha Malamet. "A Love Worth Fighting For." A Love Worth Fighting For. [Streeter Records]



Michael Callen & Marsha Malamet. "The Healing Power of Love." Legacy. [Significant Other]



Catie Curtis. "Radical." Truth From Lies. [Guardian]

This award will be presented to the writer(s) of the song.

Single-song recording written by at least one self-identified lesbian, gay male or bisexual songwriter, and recorded by self-identified lesbian, gay male or bisexual musical performer, or duo or group that contains at least one self-identified lesbian, gay male or bisexual performer, in any musical style that speaks to/from the gay/lesbian/bisexual experience and was written with that intent. (In other words, an out song written by an out songwriter and recorded by an out musician).

# out song

## Eligibility Requirements (a.k.a. *the fine print*)

Only the following are permitted to submit a recording for nomination consideration: the artist, duo or group featured on the recording; the agent or manager of the recording artist, duo or group; the producer of the recording; the record company releasing the recording.

Recording must have had its commercial release in the U.S. during the period of June 1, 1995, to May 31, 1996. Commercial release date is defined as date that the recording was made available for sale to the general public. Songs from full-length compilations (recording length is 30 minutes minimum) released commercially during the eligibility period are eligible, including those which have been previously commercially released.

## GLAMA Categories and definitions 1996:

In all categories except "Original Out Song" (which is a songwriter award), the recipient of the award for each category will be the recording artist(s).

- 1) Female Artist: Single-song recording by self-identified lesbian or female bisexual musical performer (e.g. singer, instrumentalist, etc.) in any musical style.
- 2) Male Artist: Single-song recording by self-identified gay male or male bisexual musical performer (e.g. singer, instrumentalist, etc.) in any musical style.
- 3) Duo or Group: Single-song recording by a duo or group that contains at least one self-identified lesbian, gay male or bisexual musical performer in any musical style.
- 4) Debut Artist, Duo or Group: Full length recording (recording length is 30 minutes minimum) by self-identified lesbian, gay male or bisexual musical performer (e.g. singer, instrumentalist, etc.) or duo/group that contains at least one self-identified lesbian, gay male or bisexual musical performer, in any musical style that is artist, duo or group's first commercial release. "First commercial release" is defined as the first recording by artist/act made available to the general public for sale.
- 5) Choral Group: Single-song recording by a choir/choral group that identifies itself as lesbian/gay/bisexual.
- 6) Album of the Year: Full length recording (recording length is 30 minutes minimum) by self-identified lesbian, gay male or bisexual musical performer, or duo or group that contains at least one self-identified lesbian, gay male or bisexual musical performer, in any musical style. Compilation albums are eligible for consideration if more than 50% of recorded material is by self-identified lesbian, gay male or bisexual musical performers.
- 7) Out Recording by an Out Solo Performer, Duo or Group: Single-song recording by self-identified lesbian, gay male or bisexual musical performer, or duo or group that contains at least one self-identified lesbian, gay male or bisexual musical performer, that speaks to/from the gay/lesbian/bisexual experience.
- 8) Original Out Song: Single-song recording written by at least one self-identified lesbian, gay male or bisexual musical songwriter, and recorded by self-identified lesbian, gay male or bisexual musical performer, or duo or group that contains at least one self-identified lesbian, gay male or bisexual musical performer, in any musical style that speaks to/from the gay/lesbian/bisexual experience and was written with that intent (i.e. an out song written by an out songwriter and recorded by an out musician). This award will be presented to the writer(s) of the song.

## The Judging Process

Judging panels were formed that attempted to balance the wide range of individuals involved in gay/lesbian music and the music industry at large. Each panel was formed with the intent of having a representative of each of the following: mainstream music press, gay press, major label executive, indie label executive, indie recording artist, music radio/tv media personnel and industry-related personnel (e.g. artist managers, performing rights society representatives, booking agents, live music presenters, etc.) An effort was made to balance representation among the judging panels of male and female judges, and people of color. A complete list of participating judges appears elsewhere in this program.

All categories except for debut and album of the year were single-song submissions (this does not indicate release as a commercial single, rather that one song was submitted for consideration for a given category.) All single song submissions were compiled on audio cassette sequenced in the order received. In some cases, a record label/act submitted more than one entry in a given category.

Judges were requested to listen to all debut and album category submissions in their entirety. So that no one judging panel was overloaded with listening material, full length works were distributed among all the judging panels.

GLAMA attempted to avoid obvious conflicts of interest among judges and submitted recordings, but recognized that conflicts might have existed of which GLAMA was not aware. Judges were instructed to not enter any score for any individual submission for which they were not able to act as an unbiased judge.

## Judging Criteria

Judges were requested to score submitted material according to the following criteria:

- The following categories: Female Artist, Male Artist, Duo or Group, Debut Artist/Duo/Group, Choral Group, Album of the Year, Out Recording are to be scored on a scale from 1 to 10 in each of the following areas: the level of performance, the level of production and overall impression. Performance scores rate the performance on the recording; Production scores rate the production value of the recording; Overall impression is at the judges discretion.
- The Original Out Song category is to be scored on a scale from 1 to 10 in each of the following areas: the level of music composition, the level of lyric writing skill and overall impression. Music composition scores rate the music composition of the song found on the recording; Lyric writing skill scores rate the lyric writing of the song found on the recording; Overall impression is at the judges discretion. Please note that this is a songwriter's award. The production value of a song submitted is not considered relevant to this category.

## Final Nominees

Total scores for each entry were divided by the number of judges who participated in the judging of that entry by the independent accounting firm of Kapner & Belgrair of Great Neck, NY. The top five total scores for each category were designated as final nominees.

The final nominees for each category were submitted to a second panel of judges for each category for final voting. The top score for each category was designated as the recipient of the award for that category. The top scoring entries were known only to the accounting firm of Kapner & Belgrair prior to the announcement of award recipients at the 1st Annual Gay/Lesbian American Music Awards.

# 1996 Judges

**Peter Albertelli.** VP Promotion, A&R, Champion Records. Past - Manager National Crossover Promotion, Elektra. Manager National Dance Promotion, Virgin. Current projects: Kristine W, Sandy B, Rollo, Pauline Taylor, Sister Bliss.

**Alan Amberg.** Host and Producer, LesBiGay Radio/Chicago.

**Toni Armstrong, Jr.** Lesbian-feminist cultural activist since the mid '70s, music journalist, editor, photographer, and musician. Major projects have included publishing 'HOT WIRE: The Journal of Women's Music and Culture' and 'Women's Music Plus: Directory of Resources in Women's Music and Culture.'

**Brett Atwood.** Music Video/Enter\*Active Editor, Billboard.

**Beat Box Betty.** Music Journalist. Writes The Daily Fix, an entertainment column for America Online, as well as having written for BAM, XSex Living, Moon, 4-Front, Pride and The Female FYI.

**Bill Brown.** ASCAP Membership Representative.

**Cheryl Botchkik.** Associate Editor, CMJ New Music Report.

**Joi Cardwell.** Recording Artist, 8 Ball Records.

**Margaret "DJ Mags" Coble.** Music Journalist, Girlfriends, Dance Music Authority, Impact News, and author of the syndicated column "Music For A Queer Planet;" Club DJ, New Orleans/LA.

**Chris Cochrane.** Recording Artist, formerly of No Safety now of Suck Pretty.

**Kenneth Cole.** Executive Director, GALA Choruses.

**Zenobia Conkerite.** Actress/Broadway. Music/Radio Producer/Advertising.

Performer/Recording Artist. Lecturer. Writer, Hot Wire. Author, "Of Common Bond." Composer/Film & Songs. Musician.

**Joseph Dalton.** Managing Director, nonprofit label Composers Recordings, Inc. Executive Producer, Gay American Composers.

**Alix Dobkin.** Recording Artist.

**Robert Drake.** Producer/Host of Q'Zine - A Live Queer Audio Magazine, heard Sundays on WXPB-Philadelphia PA, WXPB-Harrisburg PA, WXPB-Lehigh Valley PA.

**Larry Flick.** Dance Music/Single Reviews Editor at Billboard. Freelance writer: Vibe, Out, the Village Voice, the Advocate, Replay, Poz, and Homo Xtra, among others. Creative Director, Billboard Dance Music Summit.

**Susan Frazier.** Goldenrod/Horizon Distribution.

**Chris Freeman.** Recording Artist. Bass player for Pansy Division on Lookout! Records.

**Tom Freeman.** Development Director, KAOS Olympia Community Radio located at "The Evergreen State College." His mission is to expand queer music at KAOS, especially men's voices, and those self-released or on independent labels.

**Laurie Fuchs.** Ladyslipper Music distribution.

**Sarra Gallagher.** Songwriter. Executive Producer, WCBR/Chicago "Songwriters Show," Governor, National Academy of Recording Arts & Sciences (NARAS) Chicago

**Peter Galvin.** Vice President of Product Development/Gay Markets, Atlantic Records. Writer at Large for The Advocate

**Roz Hall.** Music Department Chair, Waterford School, Sandy, Utah. Director, Viva Voce Women's Choir. Degrees from Royal Academy of Music, London, London University and Brigham Young University. Former member of Mormon Tabernacle Choir.

**Charles Hamlin.** Executive Director, Classical Action.

**Jesse Heiwa.** Radio Host, OUT-FM, WBAI/NY.

**Scott Hess.** Editor, Gotham Inside Out. Entertainment Guide Editor, Vice Magazine. Former Editor, Next. Performer.

**Todd Houts.** Co-Host and Co-Producer, "Party of 2" on WEFT 90.1 FM, Champaign, IL, the only show in Central Illinois specifically targeting a gay male audience.

**Jesse Hultberg.** Recording Artist. Record Label Owner, Wild Monk Records.

**Jane K. Hulting.** Music Director, Anna Crusis Women's Choir.

**James.** Publisher and Editor of POPsmear Magazine NYC.

**Joseph Jennings.** Music Director, Chanticleer.

**Andy Jones.** Music Editor, Genre magazine.

**Tom Kidd.** Music Journalist, Music Connection, Frontiers. Publicist, PresPak Public Relations.

**Grant King.** Singer-Songwriter. Recording Artist. Independent Label Owner, Know More Secrets. Creator/ performer: SHOW & TELL: 4 Lesbian & Gay Songwriters Sing Out and Tell All; Chosen Family.

**Howie Klein.** President, Reprise Records.

**Trish Koch,** Host and Co-Producer, WCBR, Diversity Unpretentious Radio/Generation Q.

**Joe Kvidra.** Record Sales Manager, Tower Records/Chicago. Music Commentator, WLUP/Chicago.

**Rocco Lanzilotta.** Associate Director, Lifestyle Marketing, Columbia Records.

**Libby Larsen.** Composer. Turtle Creek Chorale.

**Julie Larson.** Vice President of A&R, Reprise Records.

**Dan Martin.** Recording Artist, Performance Artist, Producer. Co-founder of Outmusic. Co-wrote "Fairy Tales" with Michael Biello, a new musical that premiered in Provincetown, July 1996. Performer: Chosen Family.

**Bruce McDonald.** Associate Producer, MTV News. Segment producer: Straight Edge music movement, and a lesbian motherfighting the bigotry of the Oregon Citizens Alliance.

Contributing writer for MTV Online. Volunteer for LIFEbeat, the Music Industry Fights AIDS.

**Gary Miller.** Music Director, NYC Gay Men's Chorus. Educator.

**Eva Millstein.** Music Reviewer, Editorial Assistant, Girlfriends Magazine.

**Michael Muffoletto.** Executive Producer, Groove TV.

**Jeffrey L. Newman.** Music Columnist. Editor, Dick Davis Digest. Music columnist, Fashion Spectrum magazine. Music critic for The Weekly News (Miami) and Contax newspapers. His features regularly run in more than 25 papers nationally, including the Washington Blade, Metroline and Seattle Gay News.

**Michael Paoletta.** Freelance Music Journalist, Billboard, Paper, Out, Next, MTV Online, and Paper Online.

**Allan Pepper.** Owner. Bottom Line, NYC.

**Rachel Pepper.** Music Journalist, Curve magazine. Music column "Hot Licks for Cool Chicks" runs regularly in Curve magazine.

**Paul Phillips.** Recording Artist, part of Romanovsky & Phillips, the first gay male recording artists to achieve and sustain national visibility performing, recording and touring with material

which dealt openly and honestly with gay and lesbian lives and issues. Owner of Fresh Fruit Records.

**J.R. Reynolds.** R&B Music Editor, Billboard.

**Adrian Roberts.** Music Journalist, Bay Area Reporter (San Francisco).

**Michael Rodriguez.** Music Marketing Consultant.

**Patty Romanoff.** Talent Agent, Prime City Bookings.

**Ann Ruckert.** Musician and Teacher.

**Sonia Rutstein.** Recording Artist, disappear fear. Philo/Rounder artist. Awards: GLAAD Award for Best Album of the Year, Stereo Review's pick of the month Dec. '96; best contemporary songwriter, Maverick Report, Texas, '95; Top 20 Best Albums, Mix Magazine.

**Pedro Serrano,** DJ and producer on WBAI/NY and WRSU/New Brunswick, NJ. Singer of band H.W.A. Producer of "Love Is Best," a queer music compilation.

**Gregg Shapiro.** Music Journalist, Nightlines (Chicago).

**Pam Smith.** Host and Producer, "Amazon Radio" WPKN/Bridgeport, CT.

**Victoria Starr.** Magazine editor, freelance writer and broadcast journalist working primarily in the field of music journalism. She currently runs Girlie Action, a music-oriented PR firm.

**Lester Strong.** Arts Journalist, work appears in many publications around the country, including music articles in "Bay Windows" (Boston), "Metroline" (Hartford/New York), "4-Front" (Los Angeles), "Southern Voice" (Atlanta)

**Joe Sweeney.** One Wing Promotion. Radio promotion.

**Lester Temple.** On-Air Radio Host, Live 105 (San Francisco).

**Andrew Velez.** Music Journalist and Reviewer, Out, Genre, LGNY, Metroline, Poz and others, as well as crossing over regularly and without prejudice to straight publications. Current projects include a book of collected conversations with stars and other professionals from American musical theater, writing album liner notes, and a new mixed media work based in part on his experience editing an autobiographical work with Marlene Deitrich.

**Steven Walker.** Publisher, Minimally Invasive newspaper (NYC).

**Barry Walters.** Pop Music Critic, San Francisco Examiner. Contributing Writer, The Advocate.

**George David Weiss.** President, Songwriter's Guild of America. Member of the Songwriter's Hall of Fame. Songwriting Credits: "The Lion Sleeps Tonight," "What a Wonderful World," "Can't Help Falling In Love With You," "Stay," "Mr. Wonderful."

**Shelly Weiss.** Founder/President, OUTmedia. Talent Executive, GLAMA. Co-creator "Hit The Road" sitcom (lesbian lead) now in development. Producer, OUTmedia's Outculture Fest '95 & '96, "Queer Riot" and "Queer, Schmeer 1." Advisory board, Gay Entertainment TV. Spokesperson, 1993 Children of the Rainbow campaign.

**Caryl Wheeler.** Audio Engineer, National Public Radio NY Bureau. Recent Credits: "Six Characters In Search Of An Author," opera by Hugo Weisgall (New World Records), George Foster Peabody Broadcasting Award 1992 "American Folklife Radio Project" Series Engineer.

**Susanne White.** Director of National Promotion, Guardian Records.

**Douglas Wolk.** Managing Editor, CMJ New Music Monthly.

**Eric Wong.** Artist Development, EMI Records.

**George Wurzbach.** National Projects Director, Songwriters Guild of America. Musician. Songwriter: Kerrville Folk Festival, 1995 New Folk Award.

**Wendy York.** Editor, 50/50 magazine.

# The Awards

*michael biello brings two of his worlds together*

The distinctive design of all the awards presented by GLAMA are the work of artist Michael Biello. Biello, an award-winning ceramicist, performance artist and lyricist, works and lives both in New York and Philadelphia with his life and creative partner, Dan Martin. Biello's work has been exhibited around the world in places such as Archetype Gallery (NYC), American Crafts Museum (NYC), Itaya Gallery (Tokyo), Downey Museum of Art (CA) and the World Craft Council (Vienna). Photos of his work have been published in publications ranging from Metropolitan Home and New York Magazine to The New York Times, among others. In addition to

GLAMA, Biello has created designs for such diverse clients as Barneys NY, Felissimo, LS Collection and Annie Sprinkle.

Biello himself approached GLAMA executive producers Tom McCormack and Michael Mitchell about designing the physical objects that would represent the organization's marks of distinction.

"I wanted to create awards that were different from other awards out there," said Biello. "Why couldn't they be beautiful works of art in their own right?"

Each of the three awards presented by GLAMA -- the GLAMA, the Outmusic Award and the Michael Callen Medal of Achievement -- represents a different quality attributable to the award's recipient. Biello tried to create objects that would embody those qualities.

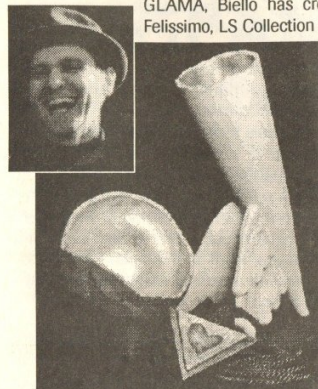
The GLAMA is a blue orb fragmented along the top, revealing a glowing gold leaf space within. As Biello describes it: "It's a vessel of sorts, a chamber where power and secrets lie, a power that draws you inward."

The Outmusic Award, named in honor of the organization which Biello co-founded along with Martin, suggests flight, sound and freedom. Its shape is of a simple horn with a golden interior supported by two

wings. "I think that music that truthfully expresses the intent of an artist is freeing," the artist said. "Not just for the one creating but for everyone who hears it as well."

When contemplating what the Callen Medal might look like, Biello, along with Martin, McCormack and Mitchell, discussed images that might represent the spirit of the late recording artist and activist for which the medal is named. Callen's commitment to both music and community suggested an image of a purple heart, an image found on Callen's solo album of the same name. Made of clay, metal and fiber, Biello sees the medal as "representing a badge of honor -- for someone who in a sense has taken a risk so that others could prosper or be heartened."

Biello, despite an overloaded schedule, said he felt compelled to create these symbols honoring the work of great music makers. In addition to completing his work on GLAMA, Biello along with Martin continue to develop their musical theater piece "Fairy Tales" which had a successful run this past July in Provincetown. Future productions of "Fairy Tales" are now being developed.



Biello and his work (clockwise)  
Outmusic, GLAMA, Callen Medal.

# Continuing the *come out and play*

Before the dust had settled after "A Night of GLAMA," the successful kick-off celebration last year at New York's Supper Club, executive producers Tom McCormack and Michael Mitchell were already at work on their next project: a national series of concert showcases utilizing out, queer performers. Dubbed "Come Out and Play," the concerts took the pair to San Francisco, Chicago, New York and Los Angeles (where the 1996 GLAMA nominees were announced), allowing them to get a sense of the queer musical landscape and to hear first hand what other out musicians thought about GLAMA, the music scene and the future as an artistic community. It was also an opportunity to bring together diverse talents from across musical genres and gender lines under one roof for one purpose: to continue the celebration of music made by lesbian, gay, bisex-

ual and transgendered artists.

With the help of local producers in each city, McCormack and Mitchell were able to tap top local acts (all "Come Out and Play" acts had at least one gay member) and locate venues that were not only gay friendly but known for great live music or special events. They also brought in at least one out-of-town act to each bill. "We thought it was a great opportunity to expose new artists to new audiences," said McCormack. "Aside from Pride events and women's music festivals, queer musicians rarely get brought together to make out music."

"We jokingly started calling it the GLAMA Goodwill Tour and in a sense, it was," Mitchell added. "I loved seeing the bands backstage grooving to what was happening onstage, to introduce artists to each other and hear them say, 'I love your work' or 'I've been listening to you for years.' As much as anything, Come Out and Play was about building a queer music family across the country."

It was also an opportunity to give a hands-on history lesson.

In San Francisco, McCormack and Mitchell asked Alix Dobkin, one of the first lesbians to make an out recording over 20 years ago, to share the bill with the likes of Pussy Torette, Glue and The Hail Marys. The predominantly Gen X crowd was largely unaware of Dobkin's role

in queer music. But McCormack and Mitchell were quick to point out the necessity of having someone like Dobkin on stage with more cutting-edge acts. "Alix sings from here," said Mitchell, emphatically pointing to his chest. "And she

acts, including New Yorker (and Chicago native) David Clement, who, before crooning an ode to a certain well-known porn star, with tongue-in-cheek asked all the queer audience members to reach out, hug a straight person in the crowd, and make them feel comfortable.

"I got a little nervous over that one," said McCormack. "Three, huge frat boys next looked at each

# Celebration *gets GLAMA on the road*

was doing it before half the audience was out of diapers. She's way past the point of having to pay dues." Could one say that Dobkin paved the way for the current generation of out musicians? "Paved the way? Shit, she helped clear the brush where there wasn't a road," said Mitchell. "Courage like that doesn't deserve respect. It demands it."

"Besides, we like to mix the evening up musically," McCormack interjected. "And Alix wasn't lost on the crowd — this beautiful baby dyke was as rapt over Alix as she was the lead singer of Sweet Loretta."

The two producers were also pleased with the mixed audiences the concerts pulled in across the country. In Chicago, Poi Energy Inc. (the rave incarnation of Poi Dog Pondering) attracted their usual crowd of young, non-gay acolytes. But, before Poi's set, the crowd was treated to various overtly queer

other for a second, then laughed good-naturedly and kept listening. We didn't hug, however."

Laughing is something one finds McCormack and Mitchell doing a lot, especially when working with other queer musicians. "Between 'Come Out and Play,' GLAMA and our day jobs, we work too hard not to have a sense of humor," Mitchell said dryly. "Or maybe we're just crazy. I forget" McCormack, looking the dutiful older brother, took over, "Seriously, we want to make sure that people don't get too 'significant' about the whole thing. That's why we included some very funny people in the series." In Los Angeles, comic musician Lisa Koch jumped into hosting duties wearing a nun's habit when the scheduled MC took ill; in Chicago, Patty Elvis, a lesbian Elvis impersonator, had The King down complete with polyester and

(cont. next page)



**LEFT:** GLAMA execs, Producer Michael Mitchell, Come Out and Play, Chicago Producer Trish Koch, recording artists David Clement (Wild Monk) and Liz Phair (Matador); **MIDDLE:** Women's music pioneer Alix Dobkin; **RIGHT:** Recording artists Strangefruit at Come Out and Play, LA



**TOP:** Poi Energy Inc. front man Frank Onrai in Chicago **BOTTOM:** BETTY at the Bottom Line for Come Out and Play, New York

# Come Out and play

(cont. from previous page)

sequins; and in San Francisco, Pussy Tourette ripped into a crowd-pleasing lead on a toy electric guitar until a late-arriving band got on stage.

"There comes a time after all the angst, politics and heavy-stuff that you just want to yell, 'lighten up!'" Mitchell said. "After all is said and done, it comes down to one question: Were they entertained?"

## GLAMA on the road

### San Francisco

**WHEN:** May 9, 1996

**WHERE:** V/SF

**HOSTED BY:** drag siren Pussy Tourette  
**WHO:** women's music pioneer Alix Dobkin • Sonia Rutstein of disappear fear • from the Reprise compilation Fiddlehead Salad, GLUE • Jon Ginoli of Pansy Division • The Hail Mary's, heard on Bound soundtrack • the harmonious groove of Sweet Loretta  
**produced by:** Eric Glaser  
**local sponsor:** Odyssey

### Chicago

**WHEN:** June 6, 1996

**WHERE:** Metro

**HOSTED BY:** actress Paula Killen and drag chanteuse Honey West  
**WHO:** the live techno rave of Poi Energy Inc. (Poi Dog Pondering) • acoustic rocker David Clement • hard-edged rocker Chrissie Olsstad backed by Simple Simon • glam rockers Boy's Entrance • Stewed Tomatoes • lesbian Elvis impersonator Patty Elvis  
**produced by:** Trish Koch  
**local sponsors:** Diversity Radio, Bicardi Spice, Bicardi Limon, Jack Daniels, Southern Comfort and Nightlines/Outlines/Blacklines

Will "Come Out and Play" become an annual event, a kind of queer Lollapalooza?

"That's a frequently asked question," said McCormack. "As a matter-of-fact, we're looking at that now. We want to continue to build the networks, keep building the 'family.' We've thought about bringing concerts to smaller, less gay-identified cities, as well."

"The queer music scene is still in the process of defining itself," added Mitchell. "GLAMA needs to be there in the trenches, as the groundswell happens."

"It boils down to being able to produce a quality product without killing ourselves which is no easy task," McCormack continued. "Of course, having a couple of rich husbands might help."

### New York

**WHEN:** July 18, 1996

**WHERE:** The Bottom Line

**HOSTED BY:** groovy girl-group BETTY  
**WHO:** folk-rock goddess Catie Curtis • alter-  
napop band Moran • singer/songwriter  
Melissa Ferrick • funky Nedra Johnson with  
Ladeez in the House  
**produced by:** Allan Pepper  
**Part of the Macintosh Music Festival**

### Los Angeles

**WHEN:** August 8, 1996

**WHERE:** Luna Park

**HOSTED BY:** comic singer/songwriter Lisa Koch  
**WHO:** Sultry recording artists Sally & Michelle • smackin' Churchill's Window • the colorful funk/rock/jazz hybrid of Strangefruit • gavin, singer/songwriter backed by members of Gypsy Soul • Men Out Loud, a gay capella vocal quartet  
**produced by:** Tom Kidd

Come Out and Play was made possible by Miller Lite Beer and the Advocate

## 1997

Make sure you're on the mailing list so we can keep you up-to-date about all things GLAMA in the coming year!

For application, send a self-addressed stamped envelope after January 1, 1997, to GLAMA or visit our web site to download information.

For information about GLAMA, call

212.592.4455

or write to:

GLAMA • 244 Fifth Ave  
#2049 • NYC • 10001

E-mail:

GLAMA@nycnet.com

Web site:

<http://www.GLAMA.com>

Let's make a date!

|         |                                                   |
|---------|---------------------------------------------------|
| May 31  | Deadline for nomination consideration             |
| July 1  | Program ad sales begin                            |
| Aug 7   | Nominees announced                                |
| Sept 10 | Tickets on sale                                   |
| Sept 15 | Program ad sales end                              |
| Oct 5   | 2nd Annual Gay/Lesbian American Music Awards, NYC |

Eligibility year: recording must have been commercially released in US between 6/1/96 and 5/31/97.

Stay tuned! New categories will be announced for next year's awards!

GLAMA is the first & only national music awards program to celebrate the work of gay / lesbian / bisexual recording artists.



# GLAMA Online

*weaving a musical web*

Like other new start-up organizations, GLAMA discovered the internet is a powerful tool for exchanging information, communicating with colleagues and raising awareness. Since the inception of GLAMA, executive producers Tom McCormack and Michael Mitchell have managed to build the organization through its cyber resources.

"From day one Tom and I would be sending email back and forth, often in the middle of the night, with ideas, contact information and messages that just said 'We can do it!'" said Mitchell.

"In some ways, GLAMA owes its existence to the internet," said McCormack. Whether it was related to locating queer music talent or inviting advisors to participate in GLAMA's development, the internet always seemed to be involved.

"Early on I began saving posts that I found relating to gay music," said McCormack. "One of them was from Chris Freeman from Pansy Division who was looking for a drummer prior to going on tour with Green Day. I wrote and told him what we were doing with

GLAMA and he said they wanted to be involved. The same thing happened with Sonia Rutstein and disappear fear. It became the perfect way to introduce ourselves to total strangers who seemed to be like-minded."

Mitchell and McCormack's efforts last year culminated in "A Night Of GLAMA" held at The Supper Club to celebrate the creation of the awards. "We were doing all the press work ourselves and realized that we could save a ton of time and money by sending notices to publications and people online," said Mitchell. "Plus, the immediacy of communicating helped us as we were always behind schedule."

Use of online resources increased along with GLAMA's communication needs. "When we first published the eligibility rules for this year's awards, we knew we had to find a place to do it online," said McCormack. "The folks at Lambda Rising Online were excited to help us and created an application for people to download. We also were able to post notices in Tower Online and throughout AOL."

It was not until GLAMA discovered NYC Net at the Gay & Lesbian Business Expo in New York, that they took the next step in cyber-sophistication. "Michael met Mat Zucker from NYC Net and told him what we were up to," said McCormack. "It was very clear that both of us were about creating new spaces for queer people, and we wanted to work together," said McCormack. Very soon after their meeting, NYC Net became GLAMA's official online/internet sponsor.

"As soon as we heard about GLAMA, we wanted to jump in and help them use the internet creatively and effectively, helping raise its visibility as the gay and lesbian music event," said Zucker, NYC Net's Communications Director. "In addition to providing GLAMA staff with net

access and publicizing the event via the internet, NYC NET hosts a special kiosk about GLAMA on the on-line service for its subscribers as well as an official GLAMA site on the Web. To us, GLAMA is a breaththrough event in music and we're terribly proud to be such a big part of it."

Through NYC Net's expertise with all things internet and queer, GLAMA was able to access newsgroups from around the world who would be interested in GLAMA's activities. "We started getting messages from all over from people who said they saw a posting about GLAMA in places we'd never even heard of," said Mitchell. "It was kind of staggering."

NYC Net's resources enabled GLAMA to build a web site designed by New York-based design company, Hypersense, and create programming options on Thatscape, the gay and lesbian virtual chat site.

"Working with Tom and Mike on the site, gave us the chance to develop what we consider a valuable tool to heighten awareness of gay music," said Andrew Ronan of Hypersense. "They supplied the information, and we put it into a structure that's dif-

ferent from what you'll find out on the web now. We're sure that [www.glama.com](http://www.glama.com) will become information central for gay music happenings on the web."

"When we discussed with NYC Net that part of what GLAMA is about is educating people about what has already happened musically as well as what is happening now, they were very excited to help us," said McCormack. "And Andrew and Robbie from Hypersense are helping us to establish GLAMA's site as the place to go if you want to know about anything that involves queers and music." Hypersense's Robbie Cochran designed the GLAMA web site. "It's obviously something we're going to have to build toward but we're all excited by the challenge," McCormack added.

Some elements of the GLAMA website in development include a timeline of gay/lesbian music, a bulletin board for postings related to music topics, and schedules and information about GLAMA itself.

"Having the web site allows us to put up applications for record labels, press information for interested publications and schedules and deadlines for upcoming events," said Mitchell.

"Mat suggested we talk to Thatscape about creating a vehicle to expose more people to GLAMA through their virtual chats," Mitchell said. The GLAMA lounge on Thatscape features regularly scheduled chats (Tuesday, 8pm Eastern, [www.thatsscape.com](http://www.thatsscape.com)) featuring guests from throughout the music industry: artists, label executives, and media personnel talking about new releases, politics within the industry or deciding what gets on the air.

Using the groundbreaking 2-D and 3-D software application, Palace, Thatscape has created a virtual GLAMA lounge in which participants are represented by image icons, called avatars, who can converse with each other or a scheduled guest. Dialogue is shown in dia

(cont. next page)



# The Producers

*the guys who did this*

**Michael Mitchell** Executive Producer Creator

A former director of Outmusic, a growing national organization of queer singer/songwriters, composers, musicians, lyricists and their supporters, Mitchell has a broad background in special events, public relations, arts administration, the performing arts and AIDS education/prevention. He was a producer of Groove TV, music television for the gay/lesbian community, and currently serves as the chair of the Community Advisory Board for Project Achieve which is working to find an HIV vaccine.

**Tom McCormack** Executive Producer Creator

A critically acclaimed recording artist, McCormack has released three recordings on Spotted Dog Records. He is a former director of Outmusic. McCormack performs widely as a solo artist and with "Show & Tell: 4 Gay & Lesbian Songwriters Sing Out & Tell All." McCormack is experienced in television production having produced and production managed projects for HBO, Showtime, ESPN2, E! and others. He has also worked as a music producer.

# Thanks

*people who rule*

The Executive Producers would like to thank the following for their work in supporting GLAMA and contributing to tonight's success:

Alisse Kingsley, Warner Brothers • Alix Dobkin • All the GLAMA Judges & Advisors • All the acts who performed as part of Come Out & Play • Allan Pepper, Bottom Line • Andrew Ronan and Robbie Cochran of Hypersense • Andy Monroe • Barbara Bryan • Barry Brown • Belia Rodriguez • Bill Breakstone, BCI Printing • Carl Adore • Carol Markowitz • Catherine Louise Schubert Catering • Connie and Richard Young • Craig Karpel, Randy Jones, Paula and Meredith of Boneau/Bryan-Brown • Dan Berkowitz • Dan Butler • Dan Lansner • Dan Martin • Daniel Digia • David Boyd • David Breckenridge, Cocktail • David Hamilton and Joe Mejia of Jordan Hamilton • David Pevsner • Deborah DiClementi • Donal Egan • Eric Glaser • Eric Wong, EMI Records • Ferron • Gail Fine • Gail Goodman • Gary Flynn, Ticket Central • Ginger Oliver • Grant King • Gregory Ostrom • Ian Eulberg • Irene Sullivan, Christopher Street Financial • James Schenk, V/sf • James, Sally and Ana of Popsmeat • Jean Pierre and Laura Connolly of Luna Park • Jeanne Rizzo • Jeannie Bertoli • Jennifer Einhorn • Jenny Ryan, Time Out New York • Jim Franklin, Ambassador West Hotel/Chicago • Joe Gagliano • Joe Landry, Michael Fernandez, Tom Carlisle of The Advocate • Joe Prino, Metro • John Kreckler • John Scagliotti • Jon Feldstein • Jose Arandia, Miller Brewing Company • Julia Salazar, Spare Parts • Julian Peploe • Julie Larson, Reprise Records • Kent Quaney, Matt Denckla and La Familia Gorgeiox (sisters in the brig!) • Kimberly Knoller, Columbia Records • Lambda Rising • Larry Flick, Billboard • Laurette Belgraiier and Bob Corsentino of Kapner & Belgraiier • Leslie Smith • Mark Furlong • Mark Tyler • Martin Cod and Sepp Spenninhauer of Webster Hall • Mary Cundari • Mat Zucker and Todd Sowers and Joe of NYC Net • Matt Bank, Gary Lacinski and the crew at HX • Michael Biello • Michael Muffoletto • Michael Rodriguez • Monica Halpert • Paul Phillips • Richard Dworkin • Richard Waterhouse • Rick Cerillo, American Airlines • Rocco Lanzilotta, Columbia Records • Sandy Ayalah • Scott Wilbanks • Shane Maneri • Shelly Weiss, OUTmedia • Stephen McCormack • Stuart Merrill • Susanne White, Guardian Records • Thais Rutledge and Tom Monolides of Thatscape • Tim Blick • Tina Tovey • Tom Kidd • Tom Kuehl, Landmark • Tom Robinson • Tom Smith • Tony Cimato, Village Voice • Trish Koch •

we'll be back!

The 2nd Annual Gay/Lesbian  
*american music awards*



sunday october 5 1997  
*save the date!*

**OUT**media

We congratulate GLAMA, its nominees and winners on this historic event, and proudly acknowledge the achievements of our own GLAMA artists:

**HARVEY FIERSTEIN** - BEST ALBUM NOMINEE  
**THE KLEZMATICS** - BEST DUO OR GROUP NOMINEE  
**LAVENDER LIGHT** - BEST CHORAL GROUP NOMINEE  
**ROMANOVSKY & PHILLIPS** - BEST ALBUM NOMINEE  
**PUSSY TOURETTE** - BEST MALE ARTIST NOMINEE

**TOM McCORMACK**

GLAMA EXEC. PRODUCER / ACCLAIMED RECORDING ARTIST

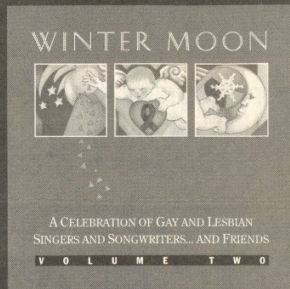
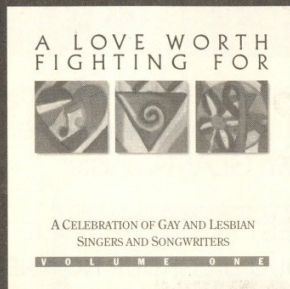
**JASON STUART** - HOST

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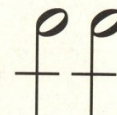
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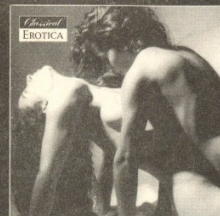
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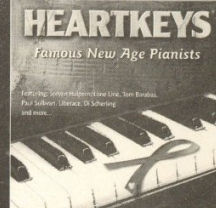
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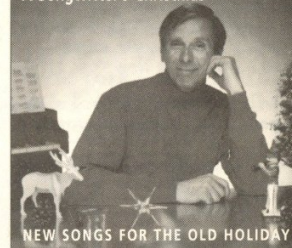
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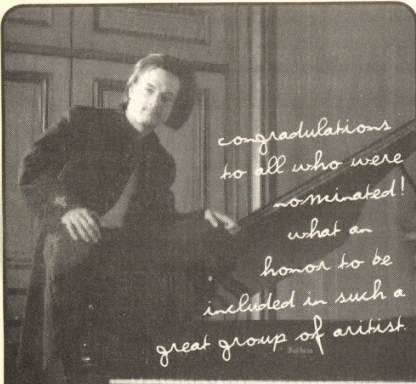
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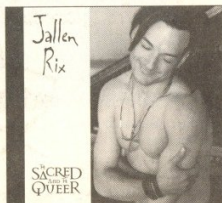
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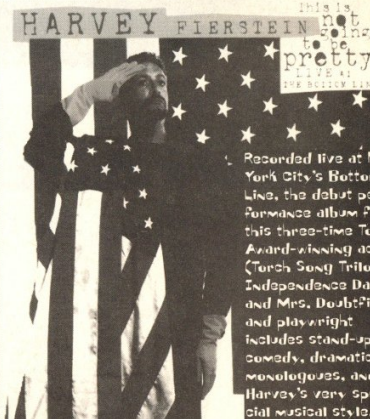
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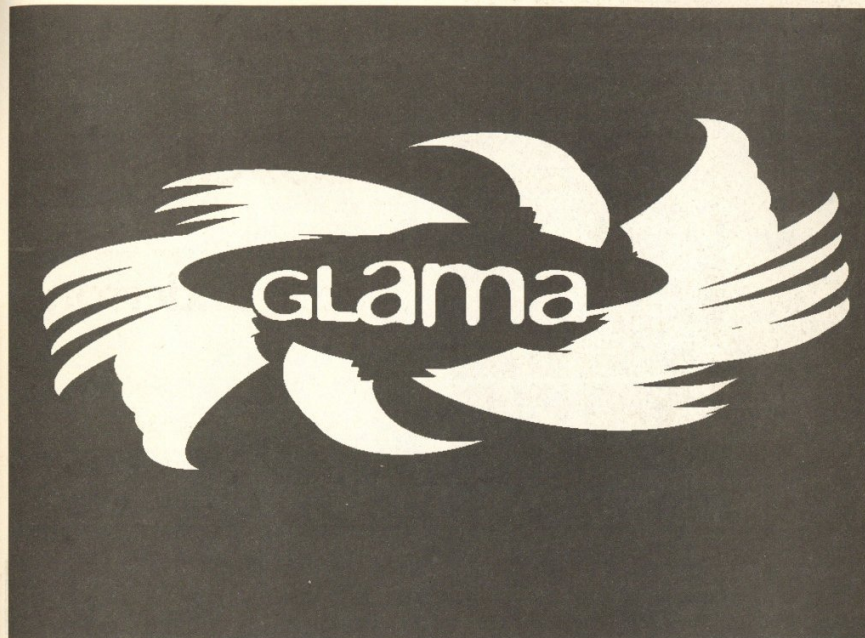
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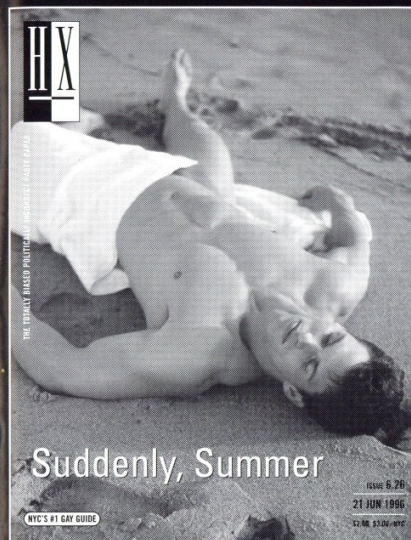


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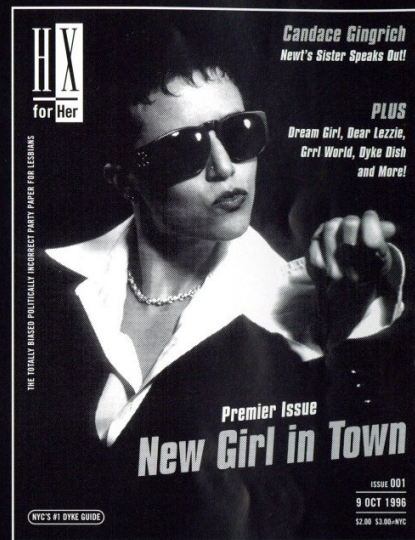


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## **GAY/LESBIAN AMERICAN MUSIC AWARDS ANNOUNCES CALLEN MEDAL AND OUTMUSIC AWARD**

**Tom Robinson and Ferron to be Honored;  
Ceremony Host and Performers Also Announced**

The **Gay/Lesbian American Music Awards (GLAMA)**, which will bestow its first awards on **October 6** in New York City, has announced the recipients of two special honors: the **Michael Callen Medal of Achievement** and the **Outmusic Award**. The host and the roster of artists performing at the event has also been announced.

The **Michael Callen Medal of Achievement**, named for the singer/songwriter/activist who died in 1993, will be presented to **Tom Robinson** (Cooking Vinyl), a singer/songwriter who gained notoriety for his 1978 hit, "Glad To Be Gay." The EP containing that song attained Top 20 status despite a ban by BBC Radio, and went gold in the UK and Japan. Robinson has worked with such luminaries as Elton John and the Police. He has performed his openly queer songs from Wembley Arena to Madison Square Garden. **Elton John** calls him "...the ground-breaker and a major influence. Tom has made an incredible difference through his music and the volunteering he has been doing for years." Robinson has volunteered for various queer and AIDS organizations for over 20 years and has appeared in Gay Pride events across the US, Canada and Europe.

The **Michael Callen Medal of Achievement** is given to an individual, group, organization or business committed to the courageous and important work of engendering, nurturing and furthering gay/lesbian music. The recipient of the **Callen Medal** exemplifies the traits of the man for which it is named: a life grounded in openness, honesty and service; joyful creativity in the face of oppression; and an unwavering commitment to speak from a place of truth and integrity in a world that often says to make music as an openly gay man or lesbian in not worthy of honor.

**Ferron**, whose recent recording "Still Riot" (Warner Brothers) has been receiving widespread critical acclaim, will receive the **Outmusic Award**, given to a recording artist, group or songwriter who has advanced gay/lesbian music through their work as an out musician. A revered songwriter and performer for over 20 years, Ferron has provided inspiration to other artists such as Ani DiFranco, Shawn Colvin and the Indigo Girls, and has recorded with the Indigo Girls and **Tori Amos**. She has also been nominated for a 1996 GLAMA in the **Female Artist** category for her release "Phantom Center" (Earth Beat).

Comic **Jason Stuart** will host the celebration at renowned **Webster Hall**. **Ferron**, who headlines the evening, will be joined by Irish bad boy **Gregory Gray** (EMI), "folk rock goddess"

more...

Catie Curtis (Guardian), funky girl band **BETTY** (Intersound) and fiery, R&B singer **Jeff Krassner** (Identity). Also performing are a cappella quartet **Men Out Loud** (Mercury), the powerful **Lavender Light Black & People of All Colors Lesbian & Gay Gospel Choir** (Lavlight) and musical comedy duo **Romanovsky & Philips** (Fresh Fruit). All performers have been nominated for a GLAMA in at least on category.

**GLAMA** was created by Tom McCormack and Michael Mitchell in 1995 as the first and only national music awards program to celebrate the work of queer recording artist.

**GLAMA** is sponsored by MILLER LITE BEER, THE ADVOCATE, AMERICAN AIRLINES, NYC NET, THE VILLAGE VOICE, NAYA and H/X MAGAZINE.

Tickets for the First Annual Gay/Lesbian American Music Awards cost \$75, \$45, \$25 and can be obtained through Ticket Central at (212)-279-4200. The awards show will take place Sunday, Oct. 6 at Webster Hall, 125 E. 11th St., NYC at 7 p.m. For more information about GLAMA call (800) 956-5262 (in NY: 212-592-4455), email [GLAMA@nycnet.com](mailto:GLAMA@nycnet.com) or visit their website at [www.GLAMA.com](http://www.GLAMA.com).

Hey JD,

We had an introductory event prior to the actual awards commencing. It was entitled "A Night of GLAMA" and took place at the Supper Club in NYC (240 W47th St.) It followed our "Come Out & Play" Concert series in SF, Chicago, LA, and NY. The whole series was an effort to raise awareness of the organization and build some momentum going into the awards itself. It was to also give us time to coordinate people from around the country: both performers and other industry folk, so we could build a judging base as well. Sponsors included the Advocate, HX and Naya water.

"A Night of GLAMA" was very well attended, gay & straight, drag queens, leathermen and others in attendance, hosted by Harvey Fierstein, and we gave the Michael Callen Medal to Cris Williamson who performed, presented by Bob Guccione Jr, then SPIN editor in chief. We also gave the Outmusic Award to Boy George who did not show up (the catalyst behind our new rule of "you have to be there to be honored") and presented by Me'Shell Ndegeocello. FYI, we had seen George earlier that week and he said he was hoping to be there but it couldn't be confirmed. It was during his book tour.

Other performers included: Joey Arias, disappear fear, Pansy Division, & The Flirtations. Joi Cardwell was scheduled to perform but double-booked herself and was a no-show.

That was October 1, 1995. Hope that helps.