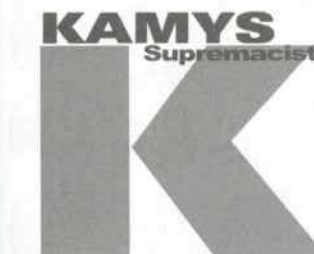
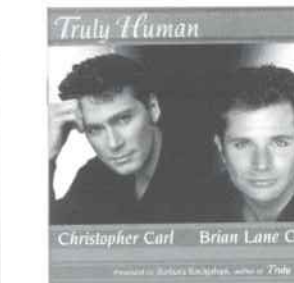
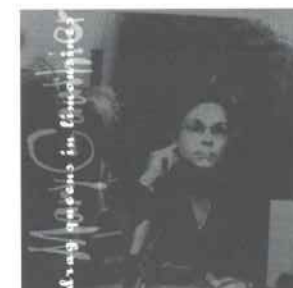
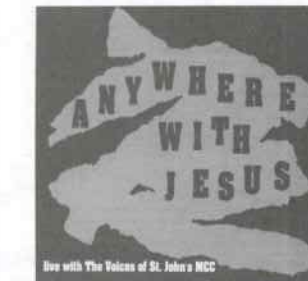
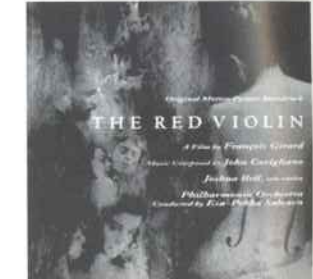
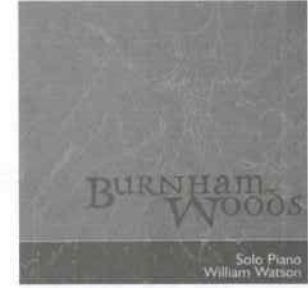
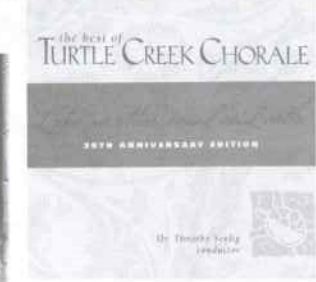
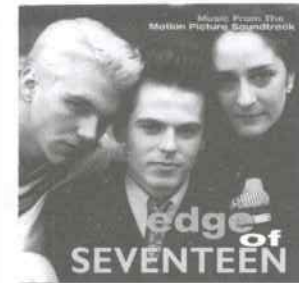
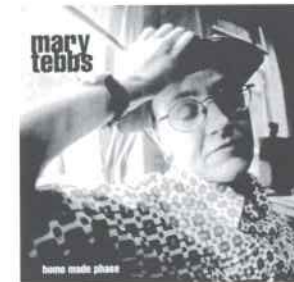
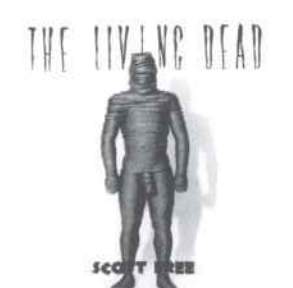
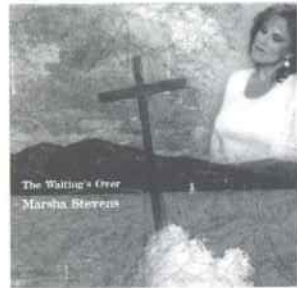
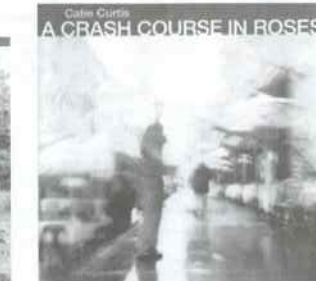
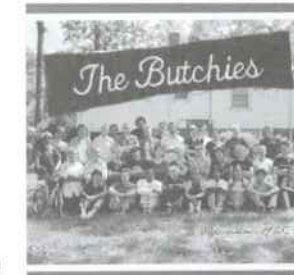
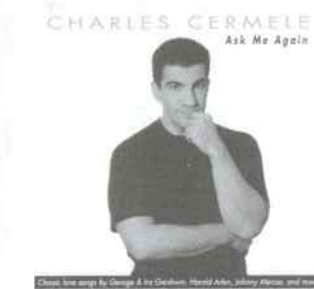
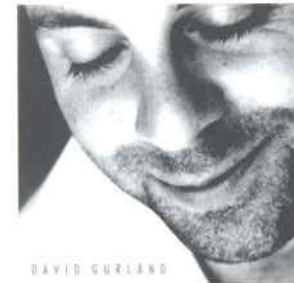
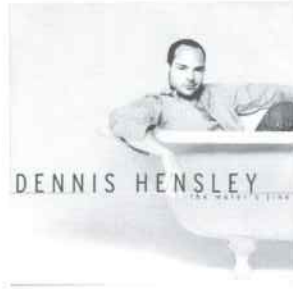
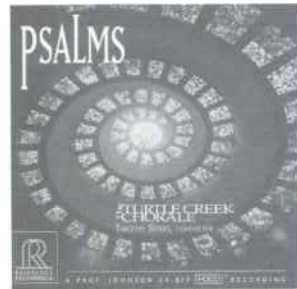
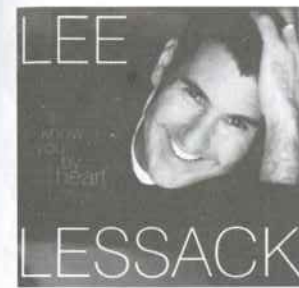
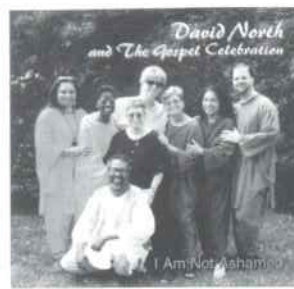
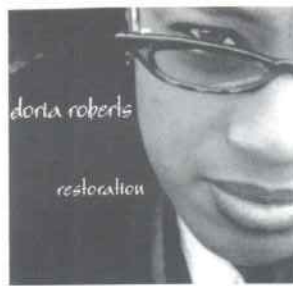
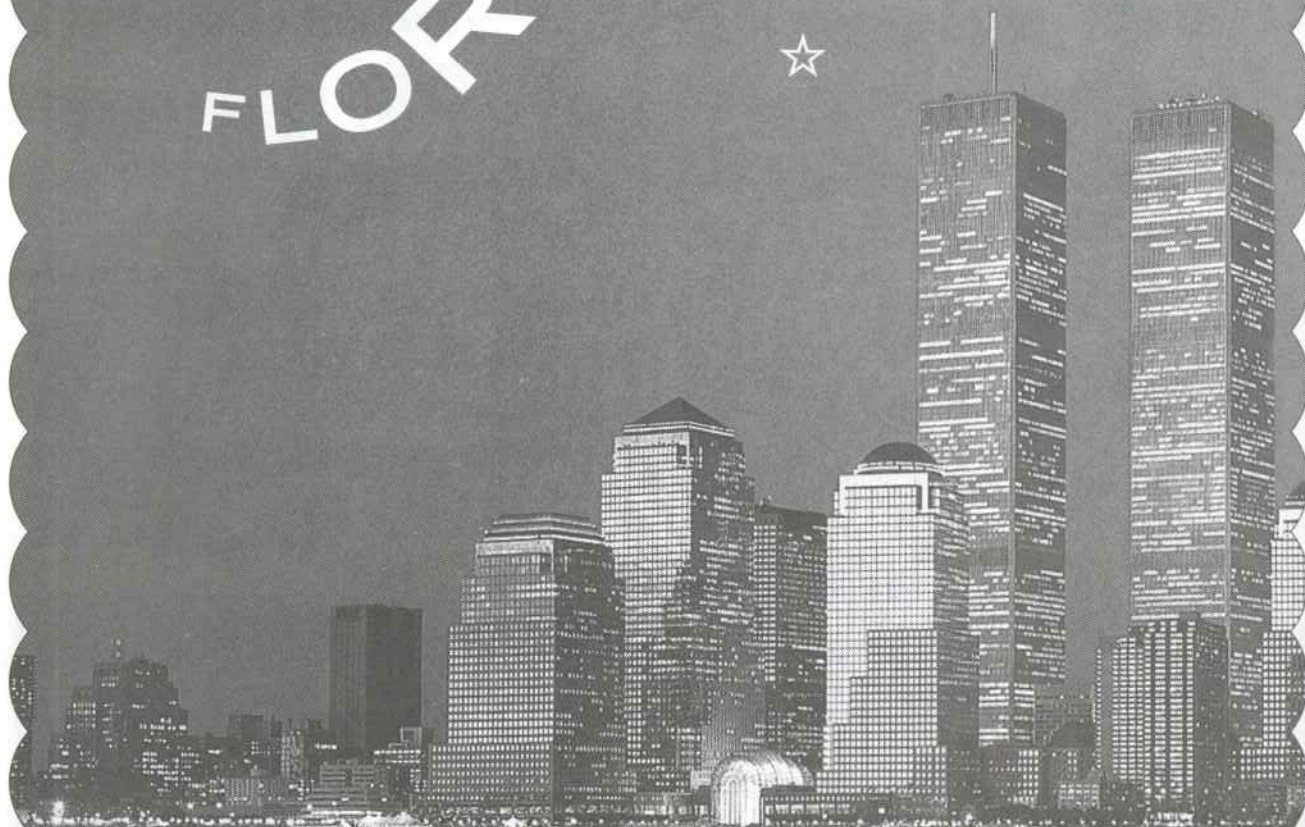


4th ANNUAL GAY/LESBIAN AMERICAN MUSIC AWARDS



FLORENT



OUT ALL NIGHT

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*The GAYBC Radio Network
proudly salutes our own nominees...*



Charlie Dyer

"TraQz"

Live Radio Broadcast



Jeremy Hovies

"All Mixed Up"

Live Radio Broadcast



DJ Kirby

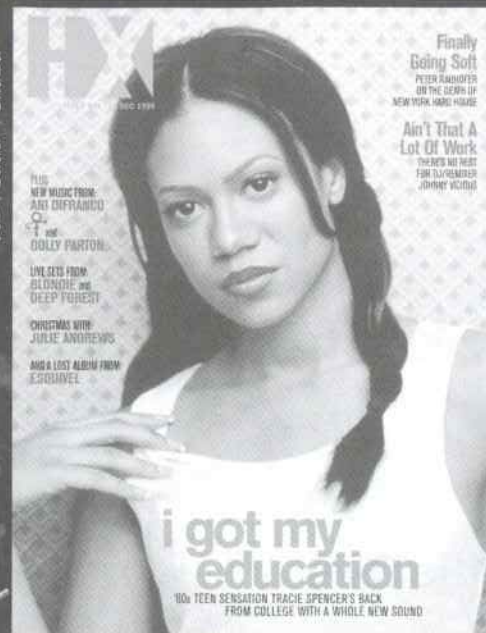
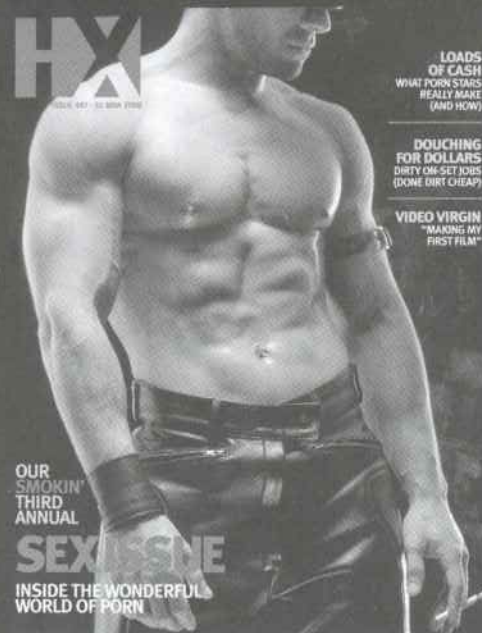
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the classical station



Every year, one or two recording artists have circling around them smokey rumors about their sexuality and I'm taken down an old road of questions (said seriously and in jest), "You gonna give a GLAMA to *him*?" or "well, what about *her*?" My stock answer rolls off my tongue effortlessly,

Old Roads, New Territory

without much opinion or bile: I have hundreds of great, out, courageous artists who are willing to step up to the plate; I don't have time for someone who chooses not to come out of the closet. When s/he is ready to come out, we're here.

While it's titillating to indulge in conjecture about a recording artist's personal life (and face it, we all do it), I'd much rather focus on the artists who not only sing about our lives honestly, but do so with style, guts and professionalism. Being out gets these artists in the GLAMA door, but it takes well-crafted and -performed music to join the party.

Since 1995, GLAMA has been committed to recognizing and honoring the work of out gay, lesbian, bisexual and transgender recording artists. No other major music awards program does this. Even with that knowledge, we are not satisfied that GLAMA's vision is being completely fulfilled. As part of our continuing growth, we added 8 new categories this year, several of which embark on new territory. In building an out musical community, we feel it is necessary to honor the work of those involved in it's creation and nourishment. To that end, we tonight honor for the first time out writers who report and critique out musicians; out producers; out DJ's and out live radio broadcasts whose focus is music.

This year also marks another milestone for GLAMA and perhaps the music industry: the GLAMA submission and judging processes were handled mostly through the internet, of which I am very proud and excited. A special thanks goes to our designer/art director Mike Humberstone whose artistic prowess is matched only by his technical skill; and sponsor GAYBC, (especially Charlie Dyer and Jeremy Hovies -- themselves nominees tonight), for taking the vision of online judging and making it immediately doable, user-friendly and a damned good-looking experience. For all you non-judges here tonight, you can appreciate their hard work first-hand by listening to any of tonight's nominees at our website (www.glama.com) using RealAudio software.

Finally, I encourage you to explore our queer music heritage a little tonight. During the ceremony, you'll hear only a fraction of the amazing out artists making music today. Find out more. I'm confident you'll be surprised at the breadth of great recordings made by out artists. Take a chance on someone you've heard tonight and follow that road to someone new. Use your GLAMA program as a guide to purchase new music -- music made for you from our community.

Be brave and explore new territory.

—Michael Mitchell, executive director

Program



Host
BRUCE VILANCH

Performance
CAST OF HEDWIG & THE ANGRY INCH

(nominated for: Rock/Alternative, Cast Recording, Band/Duo/Group, Score for Film or Theater)

Award
ROCK/ALTERNATIVE

Award
VIDEO

Award
MUSIC CRITICISM/REPORTING



Performance
CASEY COLLINS

(nominated for: Male Artist, Dance Music, Producer of the Year)

Award
CLASSICAL PERFORMANCE

The Classical Performance category is underwritten with the invaluable of WQXR 96.3 — the Classical Station

Award
CONTEMPORARY CLASSICAL COMPOSER

The Contemporary Classical Composer category is graciously underwritten with the support of WQXR 96.3 — the Classical Station

Award
CHORAL

Award
COMEDY



Performance
MARY GAUTHIER

(nominated for: Female Artist, Out Recording, Acoustic/Folk, Country)

Award
OUT RECORDING



 **AWARD COUNTRY**

 **AWARD CONTEMPORARY SPIRITUAL**

 **MICHAEL HOLLAND**
(nominated for: Male Artist, Cabaret, Jazz)

 **AWARD POP**

 **AWARD CABARET**

 **AWARD POP INSTRUMENTAL**

 **TOM BOGDAN**
(nominated for: Cast Recording, Score for Film or Theater)

 **AWARD CAST RECORDING**

 **AWARD SCORE FOR FILM OR THEATER**

 **AWARD LIVE RADIO BROADCAST**

 **JOI CARDWELL**
(nominated for: Dance Music)

 **AWARD DANCE MUSIC**

 **AWARD DJ**

 **FRED HERSCH**

 **LEA DELARIA**
(nominated for: Jazz)

 **AWARD JAZZ**



 **AWARD MALE ARTIST**

 **MICHAEL MITCHELL**
Executive Director

 **AWARD BAND/DUO/GROUP**

 **KAMYS**
(Out Song, Debut)

 **AWARD OUT SONG**

 **AWARD OUTMUSIC AWARD**

 **AWARD DEBUT**

 **SONIA OF DISAPPEAR FEAR**
(nominated for: Acoustic/Folk, Female Artist, Country, Producer of the Year, Pop Instrumental, Out Song)

 **AWARD ACOUSTIC/FOLK**

 **AWARD PRODUCER OF THE YEAR**

 **AWARD FEMALE ARTIST**

 **MESHELL NDEGÉCELLO**
(Outmusic Award recipient, nominated for: Female Artist, Album of the Year, Song of the Year, Pop)

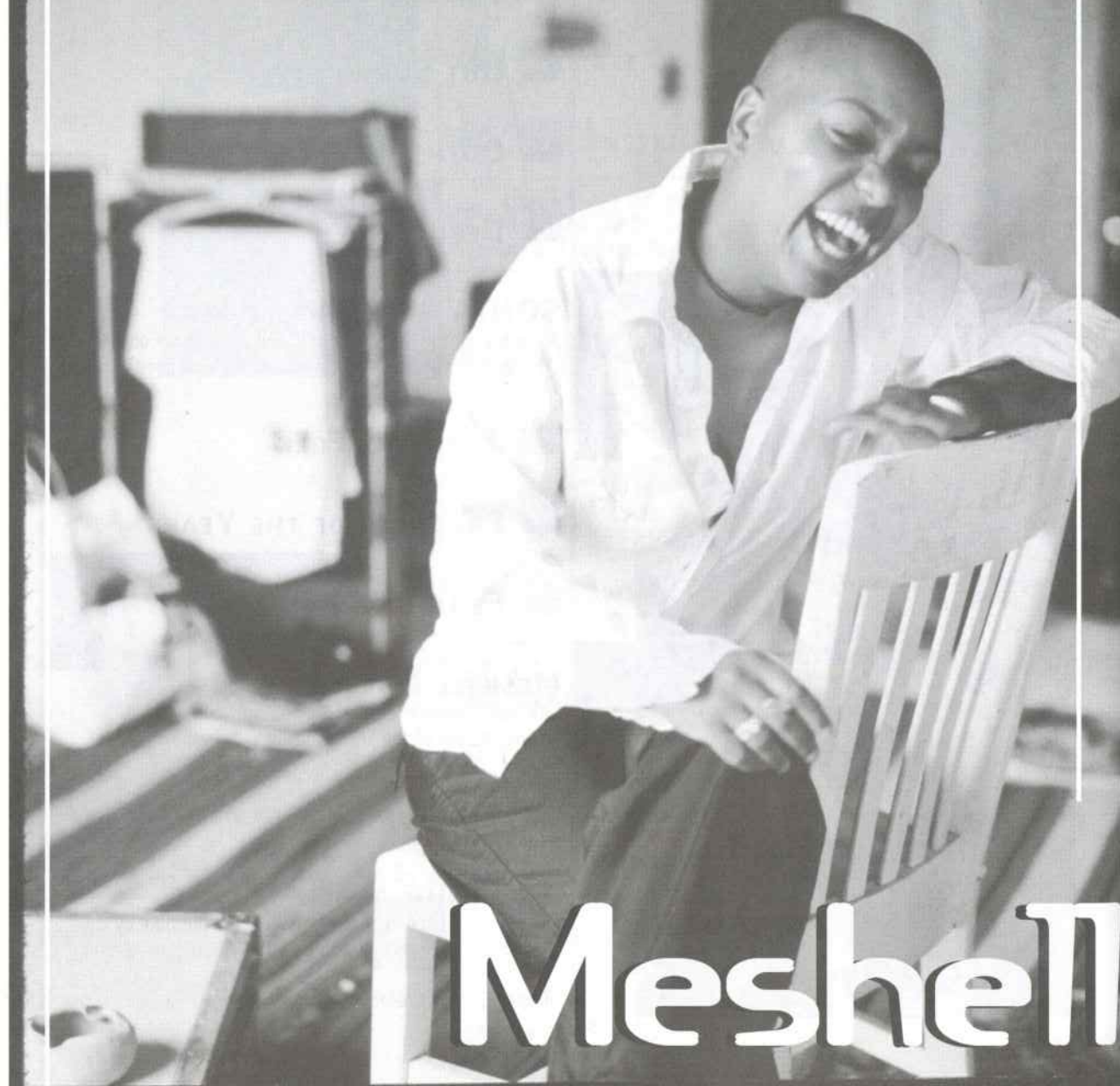
 **AWARD SONG OF THE YEAR**

 **AWARD ALBUM OF THE YEAR**
The Album of the Year category is made possible by the support of HMV record stores.

Trophy Girl: Ms. Gloriana Gorgeoix



The Outmusic Award



Meshell Ndegéocello

The Outmusic Award is given to a recording artist, duo, 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 gay/lesbian experience through their music qualifies them for the award. The Outmusic Award represents an ideal to which the entire professional music community may aspire, and the recipient embodies the truthfulness and self-expression with a high level of artistry toward which the industry should strive.

It is said that Meshell Ndegéocello is shy in person. You wouldn't guess that listening to her song "If That Was Your Boyfriend, He Wasn't Last Night" from her first album *Plantation Lullabies*. Nor would one expect such a personality trait of the artist responsible for *Peace Beyond Passion* (which garnered her a 1998 GLAMA for Female Artist), judging from the controversy that accompanied her second cd's release.

A work that frankly spoke of spirituality and sexuality, bigotry and hypocrisy, of being a woman, of being African American, of being queer — *Peace Beyond Passion* elicited a strong response, much of it focused upon one song in particular: "Leviticus: Faggot."

Ironically radio stations used political correctness to ban the song — a powerful tale of a young gay man's experience of homophobia at home — from their playlists, claiming they couldn't use the word "faggot" on air. The music video (1998 GLAMA for Video) only further contributed to the discomfort of those who were already upset by the song. Vividly shot, the video's clear and honest narrative made its point without compromise: between clips of a church-going mother and abusive father reacting violently to their son's sexual orientation, a shaved-headed, suited Meshell sits in a church pew flirting with the girl sitting beside her.

Throughout, Meshell plays Greek chorus to the modern-day tragedy being played out. Not content with being a lone commentator, she at once acts as witness to the young

Continued on the Next Page...

man's desperation as well as co-victim, sharing in his pain. But from this terrible act there comes some promise of new life: up from the floor to which the young man falls to die, rises Meshell to open the door and exit from this hell. She's leaving for something else, something better, perhaps a place where religion won't support the violence and degradation against a young person because of whom they love.

There seems to be a belief in the power of honesty in the work of Meshell Ndegéocello: that nothing is too hard or too painful to be dismissed as a source for renewal or truth.

Speaking of her most recent work, *Bitter*, Meshell says: "I called the album *Bitter* because I just wanted to celebrate pain for once. From pain I've learned so much. I'm tired of being afraid of it. I wanted this record to be a testament to being vulnerable."* [*The Performing Songwriter*, November 1999]

Buoyed with a musical sensibility that defies categorization, Meshell Ndegéocello's music bravely incorporates divergent styles of music from pop and R&B, 70's soul grooves and hip-hop, rock and quiet storm. She brings a poet's soul to the questions and yearnings of her mind and heart, offering those who come to listen something rich and deep, articulating the ineffable. Unafraid of facing difficult themes, Meshell encounters faithfulness, loyalty, forgiveness and grace and distills from them poignant stories of clarity and brilliance.

"I just wanted to write about love," she recently told music writer Gregg Shapiro, "something we all are struggling with."

Something that is certainly not shy about Meshell Ndegéocello is her spirit, whose courage has allowed her to engage her struggle without fear of her own vulnerability and share with us what she finds. It is because of this and her ability to share it with great musical skill and artistic merit that GLAMA proudly presents Meshell Ndegéocello with the 2000 Outmusic Award.

The Michael Callen Medal of Achievement

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.

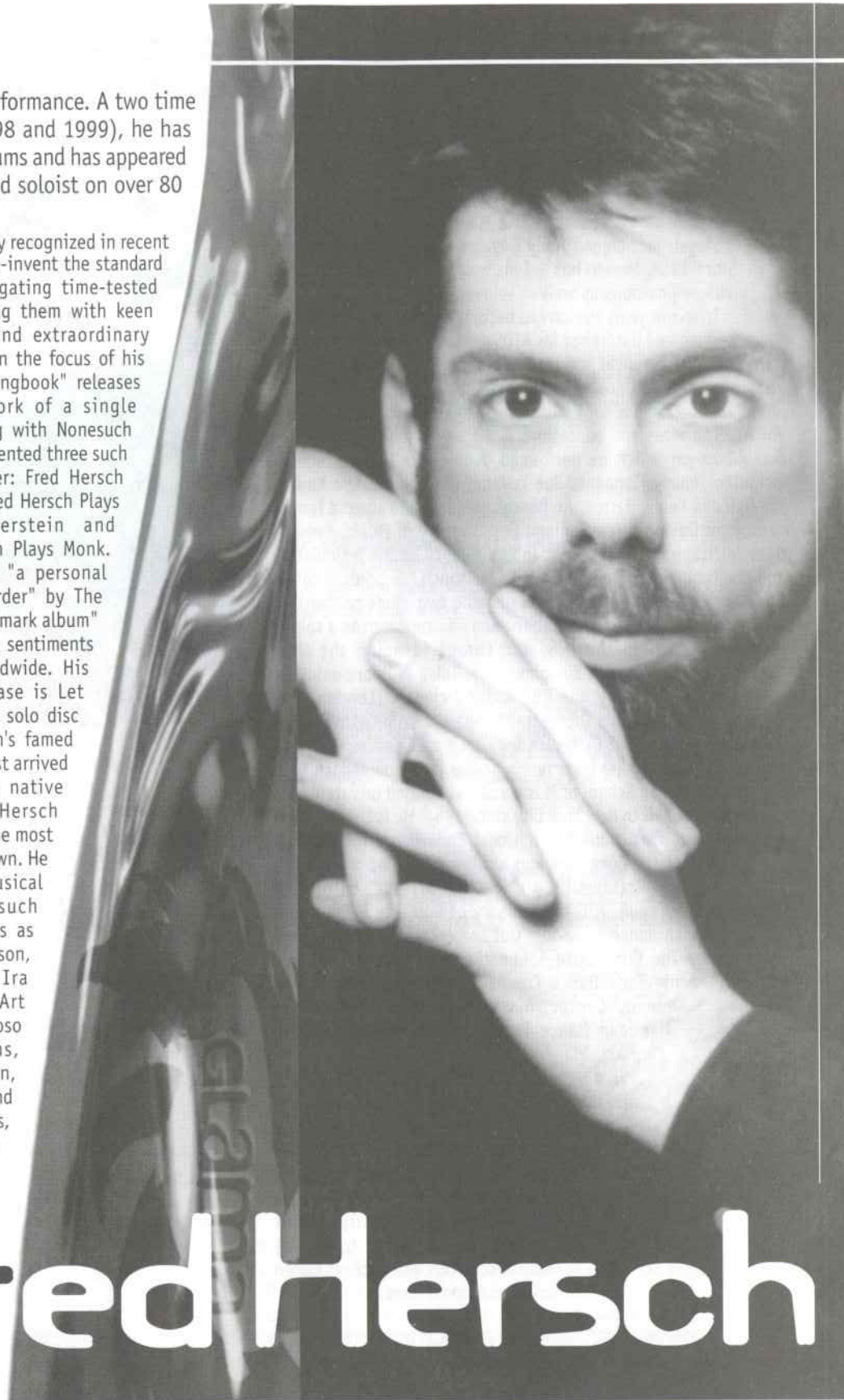
The recipient of the Callen Medal will exemplify the traits of the man for which it is named: a life grounded in openness, honesty and service; joyful creativity in the face of oppression; and an unwavering commitment to speak from a place of truth and integrity in a world that often says to make music as an openly gay man or lesbian is not worthy of honor.

A pianist and composer whose work has received nearly universal acclaim in a career spanning over 20 years, Fred Hersch is among the foremost artists in the world of jazz today. Described as "a master who plays it his way" by The New York Times and "a poet of a pianist" by The New Yorker, Hersch has released 17 albums as a solo artist or bandleader, two of which were nominated for Grammy awards for Best

Jazz Instrumental Performance. A two time GLAMA recipient (1998 and 1999), he has co-led another 13 albums and has appeared as sideman or featured soloist on over 80 further recordings.

Hersch has been widely recognized in recent years for his ability to re-invent the standard jazz repertoire, investigating time-tested classics and interpreting them with keen insight, fresh ideas and extraordinary technique. This has been the focus of his acclaimed series of "songbook" releases that focus on the work of a single composer. Since signing with Nonesuch Records, Hersch has presented three such projects: *Passion Flower: Fred Hersch Plays Billy Strayhorn*, *Fred Hersch Plays Rodgers and Hammerstein* and *Thelonious: Fred Hersch Plays Monk*. Thelonious was called "a personal triumph of the first order" by The Village Voice and "a landmark album" by the Washington Post, sentiments echoed by critics worldwide. His newest Nonesuch release is *Let Yourself Go*, an eclectic solo disc recorded live at Boston's famed Jordan Hall. When he first arrived in New York from his native Cincinnati in 1977, Hersch quickly became one of the most in-demand pianists in town. He has had long-time musical associations with such outstanding jazz artists as saxophonists Joe Henderson, Stan Getz and Jane Ira Bloom, flugelhornist Art Farmer, harmonica virtuoso Toots Thielemans, vibraphonist Gary Burton, bassist Charlie Haden, and clarinetist Eddie Daniels,

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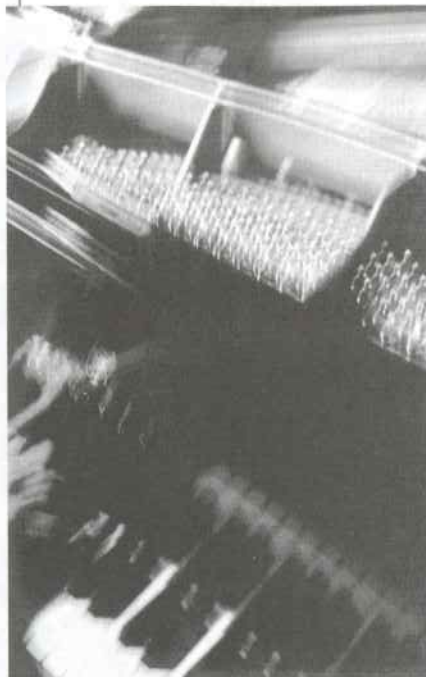
Fred Hersch

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Previous Page...

and has also shared a sensitive rapport with such diverse vocalists as The Manhattan Transfer's Janis Siegel, jazz legend Andy Bey and soprano Dawn Upshaw. Since 1986, Hersch has led his own trio, giving voice to his own compositions as well as reinvigorating the standards.

In recent years Hersch has become a visible and passionate spokesman and fundraiser for AIDS research and relief agencies. On behalf of Classical Action: Performing Arts Against AIDS, he has produced and played on two albums: *Last Night When We Were Young: The Ballad Album*, which has raised over \$125,000 for AIDS services and education; and *Fred Hersch & Friends: The Duo Album* on which he performed duets with 12 jazz legends including Tommy Flanagan, Joe Lovano, Diana Krall, Lee Konitz, Jim Hall and Kenny Barron. An honors graduate and current faculty member of Boston's New England Conservatory of Music, Hersch's classical training is "apparent in the fluency of his articulation and the timbral variety he brings to his touch," according to the Los Angeles Times. Hersch has an ongoing two-piano partnership with concert pianist Jeffrey Kahane and has appeared as a soloist with orchestras in the U.S. and Europe including the Utah Symphony, the Vermont Symphony, the Tulsa Philharmonic, the Santa Rosa Symphony, the BBC Radio Orchestra (London), the Mendelssohn Chamber Orchestra (Hungary), Sinfonietta Caracas (Venezuela), the EOS Orchestra and Concordia Chamber Orchestra in New York City. He is currently on the jazz studies faculty of the Manhattan School of Music and has studied privately with Sophia Rosoff in New York City since 1984. He is the recipient of grants from both The National Endowment for the Arts and Meet the Composer and has been awarded a residency at The MacDowell Colony, the artists' colony in Peterborough, NH, for February of 2000. In 1999 a new Hersch dance score for "Out Someplace", commissioned by The Doris Duke Foundation for the Bill T. Jones/Arnie Zane Dance Company, was premiered at The Kennedy Center in Washington, DC and at the American Dance Festival at Duke University in Durham, NC.

Fred Hersch could rest on his virtuosity alone and the world would understandably heap him with well-deserved praise. However, he is one of those rare and brilliant human beings who uses his tremendous gifts to consciously better our world. Because of this unflinching generosity of spirit and music, we are proud to present Fred Hersch with the Michael Callen Medal of Achievement.



category: ROCK/ALTERNATIVE

(Album / Song / Label)

Luscious Jackson

Electric Honey / Ladyfingers / Capitol/Grand Royal

If love and fear really do rule the world, this is an escape song from the camp of the frozen hearts. Luscious Jackson warms up frost bitten Ladyfingers for the light touch of passion, hoping not to get burned again.

Hedwig & the Angry Inch

Cast Recording / Wicked Little Town / Atlantic

It starts out like a piano ballad, a wrenching recital of what it means to turn tricks "till you're turned out." By the time it's done, it has all the high gloss production of a classic 70's art rock song, wrapped around the hollow soul of this *Wicked Little Town*.

London Suede

Head Music / Can't Get Enough / Columbia

London Suede offers pop candy for greedy ears. With a dance driving back-beat, slinky guitar work and a bow-down-in-worship chorus, they belie their early pop/rock-sounding British roots, yet manage a healthy dose of American urban commercialism. Infectious cross-Atlantic fare.

Indigo Girls

Come On Now Social / Go / Epic

For die-hard Indigo Girl's fans, the first churning beats of its wild drums signal a sexy, raw intensity to their album *Come On Now Social*. *Go* acts as battle cry to renewed activism for a new century: "Don't take a seat, don't stand aside this time!"

Meg Hentges

Brompton's Cocktail / This Kind of Love / Robbins Entertainment

Everyone who grew up imprisoned by the high school hierarchy knows the score to Meg Hentges' song. And does it really stop with adulthood? With one ear cocked to the Cars and a voice projecting fearlessly forward, Meg shakes the chains off *This Kind of Love*.

The Butchies

Population 1975 / More Rock More Talk / Mr Lady Records

If showing up as GLAMA presenters last year in full UPS drag isn't enough to get you going, this song certainly can finish off the act. Meshing riot-grl sensibility with driving punk-inspired rock, the sound makes you wonder just what the hell some major label is waiting for. Hello! You're delivery is HERE!



category:

VIDEO

DARREN CLARK

Rejection / Scott Free

Filmed in the same hand-held video cam style as his 1999 GLAMA-nominated "Garbage Man," Darren Clark follows a handsome but hapless man through rejection after heartless rejection (a cameo from 1999 GLAMA-winner Barnes is priceless for the eye-roll alone). Whether on the streets or in a steamroom, it still the same ol' snub.

JOE THOMAS

Respect Yourself / Joe Thomas

Thomas' mantra of "respect yourself" needles into the cracks in your head to the point where you just have to believe it. Set in a neighborhood bar, his video has the feel of a bunch of friends hanging out, getting in each other's business and getting back out again.

MARTIE MARRO

Smoke My Cowboy / Stewed Tomatoes

One of the best representations on screen of falling in a K-hole without all the bother of hitting the floor in a public place. Not that we have any experience with it, mind you. A shattered, splattered, hallucinatory rainbow of stop-action images singing in a dank bar you know you shouldn't be in.

PETER MARTINEZ

Rhythm Is My Bitch / Kevin Aviance

For those of you who missed Kevin's scenery-chewing 1998 GLAMA performance (which led kd lang to dub him "probably the only performer who would frighten Grace Jones"), Peter Martinez has sharply captured the fierce doyenne of New York club life in all his commanding, fantastic glory. This will be the video you show your grandkids and say, "We used to dress like that every weekend and go dancing!" Truth is, Aviance was the only one pulling it off.

category:

MUSIC REPORTING/CRITICISM

David M. Baker

A Conversation with One Nice Girl:
Meg Hentges
(for the Baltimore Alternative)

"I kind of feel like we're in the early 50's doo-wop sort of thing, when there was a lot of Pat Boone crap on the radio. I love pop music and I think it has gotten extremely shallow since the days of the Beatles," says singer/songwriter Meg Hentges.

When Hentges talks about pop music, it's with...

...continues on page 52

Gina Bowers

High Visibility: The Tonight Show's Vicki
Randle Steps Up To The Mike
(for Curve Magazine)

She's on a spiritual high, she's laying down a political rant, she's got her groove on and she's bringing it to millions of viewers every night. Vicki Randle is the first and only woman in *The Tonight Show* band, appearing five nights a week, 48 weeks a year for the last seven years and still going strong.

Randle, known as a world-class percussionist, began...

...continues on page 53

Patrick Arena

A New Incarnation: Lea Delari at Joe's Pub
(for LGNY)

Joe Papp stood for a vibrancy and riskiness in his theater endeavors that is all but dead in Mickey Mouse's current Broadway. Joe's Pub is the newest addition to the Public Theater and serves as a reminder of the legacy left by Mr. Papp. At Joe's Pub you won't see uptown cabaret acts that make you realize that Kathy Lee Gifford...

...continues on page 56

Gretchen Lee

Rock Star: an Interview with Melissa Etheridge
(for Curve Magazine)

Melissa Etheridge, the superstar who got her first Grammy only after coming out, has launched her new album - and she's invited Curve along for the ride. It's Monday morning, the eve of her first album release in four years, and Melissa Etheridge is backstage at *The Rosie Show* in New York's Rockefeller Center, waiting...

...continues on page 57

D.C. Culbertson

Dylan Thomas-Inspired Work by Corigliano
Debuts
(for the Baltimore Alternative)

"I'd love to write easily," composer John Corigliano told the Rocky Mountain News with a sigh. "I've tried to sit down and just write, but I can't. I'm a Beethoven type," that is, the type who agonizes over every note and takes years to complete a piece. And this is certainly true of his Dylan Thomas Trilogy. Although the work will be...

...continues on page 61



category:

CLASSICAL PERFORMANCE

This category is underwritten with the invaluable support of WQXR 96.3 -- the Classical Station.

Kristin Nordeval's career has spanned the extremes of the North American and European continent. She has performed as far west as the Pacific coast, where she sang with the San Francisco Symphony, and as far east as Poznan, Poland, where she performed in the MALTA Festival. With her recording of Matthew Rosenblum's *Han Shao*, she turns her attention to Asia, completing a global embrace.

KRISTIN NORDERVAL

Mathew Rosenblum: Ancient Eyes / Han Shao from Nu Kuan Tzu / CRI

THERESA BOGARD

Music of Louise Talma / Alleluia In Form of a Toccata / CRI

Currently an Associate Professor at the University of Wyoming, Theresa Bogard has devoted her huge talent to the rediscovery and performance of women composers who have largely been overlooked in the very male world of classical music. Her rendition of Louise Talma's *Alleluia in Form of a Toccata* captures the joy of springing rhythms with harmonies radiant and complex.

SARA DAVIS BUECHNER

Miklos Rozsa: Complete Works for Solo Piano / Calmo / Koch International

Sarah Davis Buechner hears great music in a place where it often goes under-appreciated: the screen. Her "Cartoons in Concert" program has drawn raves as an innovative work of educational and family programming. Her nomination tonight is for film composer Miklos Rozsa's *Spellbound* concerto.

TURTLE CREEK CHORALE

The Best of Turtle Creek Chorale / The Awakening / TCC

Accompanied by the Southern Methodist University Orchestra, the Turtle Creek Chorale's recording of *The Awakening* recalls a slow, melancholy return to reality from the land of dreams.

ANTHONY DE MARE, PIANIST

Oblivion / Adios Nonino / Koch International Classics

Transforming the elements of tango into concert pieces, Astor Piazzolla managed to maintain the heart and heat of the dance. Accompanied by Maya Beiser on the cello, pianist Anthony de Mare's performance of *Adios Nonino* is brooding, romantic and ultimately tragic. It takes the stereotypes of Latin love and shatters them in a statement passionate and unsentimental.

(Song / Album / Label)

category:

CONTEMPORARY CLASSICAL COMPOSER

This category is graciously underwritten with the support of WQXR 96.3 -- the Classical Station.

Kristina Boerger
Michael Cameron

Draum om Nedsnødde Bruer / Amasong/AMAI / Amasong

Boerger directs AMASONG and Michael Cameron on double bass in a flawless performance of her own composition. In *Draum om Nedsnødde Bruer* (Dream of Snow-covered Bridges), Norwegian poet Tarjei Vesaas describes lovers embracing in a winter storm. Over the growling drone of the bass, women's voices rise in a chilling dissonance that breaks into joyful light.

Byron Au Yong

Edge (excerpt) / eXchange: China / CRI

From his home base on the West Coast, Byron Au Yong explores the outer boundaries of music and culture, freely experimenting with unexpected sounds like the rubbing of rocks and singers literally running in circles. Moaning conch horns and ringing prayer bowls evoke the fog bound ships and buoys of the Seattle harbor, the *Edge* of the Pacific Rim where East and West arbitrarily designate what are really halves of a continuous circle.

Ned Rorem

Even Now / Evidence of Things Not Seen / New World Records

Ned Rorem starts the twenty-first century as the definition of the classic American composer. While the material for his great song cycle *Evidence of Things Not Seen* is drawn from poets as diverse as Baudelaire to Paul Monette, the theme of the work is faith, summed up in William Penn's comment on St. Paul's admonition: "Look not to things that are seen, but to that which is unseen; for things that are seen pass away, but that which is unseen is forever."

Mel White/Danny Ray

Psalm 91: The Secret Place / Turtle Creek Chorale/Psalms / TCC

An opening fanfare and a stately proclamation of faith in the Most High. Despite the threats of enemies and plagues, the calm assurance that "my Creator knows my name and calls out to me: 'I love you.'"

Ann Albritton

Psalm 92: It Is A Good Thing / Turtle Creek Chorale/Psalms / TCC

Rising from a simple statement of gratitude for the works of God, this setting of Psalm 93 rises and grows in sinewy melodic lines to a joyful climax that resolves into the deepest tranquility. "It is a good thing to tell of your loving kindness early in the morning and of your faithfulness in the night season."



category:

CHORAL

There is something primal about the way the Windy City Gay Chorus delivers this lush, a cappella arrangement of the African-American spiritual *Deep River*. Their layered harmonies evoke both the depths of the Jordan and the longing to cross it to a promised land.

WINDY CITY GAY CHORUS

Legacy / Deep River / WCPA

THE WOMEN'S CHORUS OF DALLAS

Only Human / Only Human / TWCD Records

In *Only Human*, the Women's Chorus of Dallas meditates on the complexities of being alive, in love and out of love. Their delivery is smooth and dreamy, the sort of reverie we might experience when we are alone with a chorus of sweet voices in our head.

UNISON WINDY CITY LESBIAN AND GAY CHORUS

One: The Music of Unison / I've Been 'buked / WCPA

Last year, the Unison Windy City Lesbian and Gay Chorus received the GLAMA for Choral Performance for its outstanding mix of female and male voices. Their a cappella rendition of the classic African American spiritual *I've Been 'Buked* earns another nomination this year, with its crisp diction, expressive dynamics and the lightest touches.

AMASONG: CHAMPAIGN-URBANA'S PREMEIRE LESBAIN/FEMINIST CHORUS

AMAI / Shenandoah / Amasong

Amasong received the 1998 GLAMA for Choral Performance for *Over Here the Water is Sweet*. They return this year with a rendition of *Shenandoah* which opens with the stark simplicity of unison singing and swells to a heart-wrenching climax.

TURTLE CREEK CHORALE

The Best of Turtle Creek Chorale / In This Heart of Mine / TCC

2000 marks the 20th Anniversary of this venerable choral institution and also their 20th recording. Nominated last year for their recording *Lifelong Friend*, Dallas' Turtle Creek Chorale returns this year with a full-bodied performance of *In This Heart of Mine*, an inspiring embrace of humanity in all its diverse beauty.



category:

COMEDY

Suzanne Westenhoefer

I Am Not Cindy Brady / Uterus Free / Uproar Entertainment

"Hysteria" is a Greek expression that originally referred to the supposed wandering of the womb through a woman's body. Suzanne Westenhoefer shares with us the story of her own wandering uterus as she describes her hysterectomy in painfully hysterical detail.

The Windy City Slickers

Sunday / Drama Queen / WCPA

Are they born that way, or is it their mothers' fault? The Windy City Slickers add their two cents worth to the nature/nurture debate with a ditty on that most dreaded of congenital oddities: the drama queen.

Michele Balan

Neurotic by Nature / Old & Neurotic / Uproar Entertainment

Michele Balan has seen it happen to her own parents. And, as she sees it, it's just a matter of time before it's her turn. The approach of that fateful moment that comes for every Jew, even a lesbian comedienne: the day you retire to Miami.

Robin Greenspan

Therapy/Totally Naked / Totally Naked / Uproar Entertainment

Robin Greenspan is a civil rights activist in an unusual arena: the therapist's couch. Listen to her explain what it really means when the person you're trusting your every fear and insecurity to says that he works on a fifty minute hour, and find out what you can do about it.

Elvira Kurt

Kitten with a Wit / Here's Where I Help... / Uproar Entertainment

Maybe yours came from another planet. Elvira Kurt's came from Hungary. But all of us know one thing — our parents are aliens. Kurt explores what might have happened had her mother actually been the one to tell her she should come out.



category:
OUT RECORDING

MELISSA ETHERIDGE
Breakdown / Scarecrow / Island Def Jam

Scarecrows and monsters. To a growling bass accompaniment, Melissa Etheridge sings out the rage of that all too familiar image, a human scarecrow left in a cold, Wyoming field after a monstrous, murderous act.

GARRIN BENFIELD
Living a Dream / What You're Hiding / Eighth Note Records

Another take on the harrowing story of Matthew Shepherd recurs in Garrin Benfield's *What You're Hiding*. His energetic guitar work and fierce lyrics turn the tragedy into damning commentary on the culture of hypocrisy.

INDIGO GIRLS
Come on Now Social / Trouble / Epic

Set to a kinetic drum, impatient to "get to the point of it, get to the sense of it," the Indigo Girls (backed by Joan Osborne) take off the gloves and get ready to fight the conspiracies and falsehoods that contain and oppress us. No way around it — there's gonna be *Trouble*.

THE ALUMINUM GROUP
Pedals / Jinxed / Minty Fresh

Sung in a slightly breathy baritone, *Jinx* is the sort of insanely hip, sophisticated lounge music that withers the pretentious with the slightest of smiles. Brimming with pop references and modern architecture, it's the book of love for the sleek set.

MARY GAUTHIER
Drag Queens in Limousines / Evangeline / In The Black

In a world where everyone, even gay theorists, like to peg every human act as either male or female, Mary Gauthier tweaks the nose of all those theories by doing a very "guy" thing: sitting in smoky club gazing at a stripper. We could talk patriarchy and a lot of critical theory here, but to do so misses the heartache of *Evangeline*.



category:
COUNTRY

Doug Stevens & The Outband
(EP) / From Christopher to Castro / Castro Cowboy Records

As pioneers in out country music, Doug Stevens and the Outband are not just gay ambassadors to the rock-ribbed world of country music in America, they're ambassadors abroad as well. Belgium's Radio Scorpio has proclaimed, "Northern Europe is ready for...Doug Steven's brand of gay country music."

Dennis Hensley
The Water's Fine / The Water's Fine / Barnstorm Entertainment

By 1998, he was a successful novelist and guest on *The Rosie O'Donnell Show*, performed on cruise ships with Gavin MacLeod and failed an audition as a boy toy for Madonna's *Blonde Ambition Tour*. Yet, unspoiled by all those close calls with fame, Dennis Hensley can still conjure a sweet invitation to the waters of love, warm and clear as a country lake.

Mary Gauthier
Drag Queens In Limousines / Drag Queens In Limousines / In The Black

In a world obsessed with the fast, the beautiful, the rich and the urbane, country is the true home of the outlaw, the marginalized and the alternative. In *Drag Queens in Limousines*, Mary Gauthier remembers the odd sorts, eccentrics and dreamers who nurtured her through the detours and backways of her own life.

SONiA of disappear fear
Me, Too / My Baby / Disappear Records

With hot guitar licks, an accordion back-up and a roadhouse country swing, SONiA of disappear fear sings the praises of her baby. Warning: the infectious drive and sheer exuberance of "My Baby" gets in your head and may cause an incredible urge to shake your groove thing a little.

Mark Islam
The Recent Past / Beat-up El Camino / Noble Savage Records

A sweet lilt, a mandolin back-up. Mark Islam's got a delivery as smooth as a good whiskey and just as filled with sorrow. He has friends. He has his beat-up dependable old car. But he aint got the love that makes it all fit tight.



category:

CONTEMPORARY SPIRITUAL

JEANIE

Come As You Are... (to the Father) / Come As You Are... (to the Father) / Mystery Source

Playing hooky to see Tina Turner, traveling to Cairo and Beijing as a backup musician, flying her own Piper Cherokee — Jeanie Cunningham is an adventurer. It shows in her voice. No saccharine sweet angelic tones here, just the slightly husky voice of a person who has really lived, a quality that only lends credence to her reassuring message: *Come as You Are (to the Father.)*

LEE ELLIS

Michael / Follow Your Heart / Lee Ellis

Born on the Fourth of July to a Catholic military family, Lee Ellis speaks to the heart of American culture. He sang at a meeting of gay, lesbian and street people of faith with Jerry Falwell in an effort to reduce homophobic spiritual and physical violence. In *Follow Your Heart*, he urges his listeners to reconcile their faith in a loving God with faith in their own sexuality.

MARSHA STEVENS

The Waiting is Over / Jesus Wept / Balm

Christian Century Magazine called Marsha Stevens "the Mother of Contemporary Christian Music," a moniker she earned for opening the door to the genre by writing *For Those Tears I Died*. Then a funny thing happened called "coming out." *Christian Century* now calls her "conservative Christianity's worst nightmare: a God-fearing, Bible-believing, Jesus-loving lesbian Christian." She's also a proud grandmother.

DAVID NORTH &
THE GOSPEL CELEBRATION

I Am Not Ashamed / Power of Prayer / DNGC

David North & The Gospel Celebration are not afraid to take on a fight. When the Winan Sisters released their homophobic *It's Not Natural*, North and the Celebration responded with *Justified* and the rap-lyric, "...it's not natural to try be something that you're not." In *Power of Prayer*, this D.C.-based gospel choir moves the audience to disco-down and shout out to God.

THE VOICES OF ST. JOHN'S MCC

Anywhere with Jesus / I Came to Magnify The Lord / Voices of St. John's MCC

Coming out of North Carolina, the Voices of St. John's MCC have established a reputation up and down the eastern seaboard. The rousing voice of soloist Reggie and the playful Wurlitzer accompaniment reminds the listener that the choir came "to magnify the Lord."

CHRISTIAN ANDREASON

A Boy Called Sue / Everybody Else / Wonderboy Records

When he's singing against the alienating forces of homophobia, Christian Andreason's voice takes on dramatic expression. In *Everybody Else*, he moves from a breathless urgency to the virile, resonant declaration that we are "just like everybody else."

category:

POP

Meshell Ndegéocello

Bitter / Grace / Maverick

GLAMA Female Artist (1998) Meshell Ndegéocello returns with a lush, musical discourse on love, loss and livin' life. Titles like *Grace* sound like she's recorded a musical scripture (her *Leviticus: Faggot* recalled the same) and perhaps she has.

Luscious Jackson

Electric Honey / Nervous Breakthrough / Capitol/Grand Royal

These girls are masters at writing a fantastic hook that also packs a well-spoken wallop. By tweaking a completely overused pop-psychological term, they serve up a groovy, party sound — a celebration that gets your old bones moving.

Toshi Reagon

The Righteous Ones / Happy and Satisfied / Razor & Tie

Happy and Satisfied says it all. That feeling we get when we look in the eyes of someone else and find our own desires reflected back. A soulful affirmation of the good life, wrought with simple pleasures like waking up in the morning next to your lover, Toshi leaves us feeling hopeful it can happen to all of us.

Doria Roberts

Restoration / Perfect / HD Records

Some people might think Doria Roberts (Queerstock promoter and Lillith Fair alumna) courted snide criticism when she entitled her latest CD's opening track *Perfection*. We're convinced she's on totally safe ground.

Scott Free

The Living Dead / Not Good Enough / Leather/Western

With a world-weary tone, a snarl ready to explode, Scott Free literally sings against the voices that have called us names since childhood. *Not Good Enough* walks the edge of that fear which eats us all a little, yet at the same time gives us the power to answer back powerfully with an anthemic chorus.



category:

CABARET

LEE LESSACK

I Know You By Heart / I Know You By Heart /
LML Music

With *I Know You By Heart*, (produced with 1999 GLAMA Male Artist of the Year, John Boswell) Lessack offers a moving confession of love in the past tense, his voice crisp and melancholy like golden, autumn breezes.

CHARLES CERMELE

Ask Me Again / My Shining Hour / Archangel
Productions

From the chiming opening chords to the baritone voice ABC TV called "luscious and sumptuous," Charles Cermele's rendition of the Arlen/Mercer classic *My Shining Hour* glows with an irresistible luster.

MICHAEL HOLLAND

Darkness Falls / The Mention of You / Miss
Prim

The songs of Michael Holland can break hearts and play the sore spots of relationships just beginning and just ending. *The Mention of You*, a song reminiscent of Porter or Coward, is filled with the longing and painful suspense of someone who hears their lover's name whispered inaudibly underneath every common situation.

DAVID GURLAND

David Gurland / You Should Know / LML Music

It appears David Gurland is not afraid of anything. He'll sing Arlen and Mercer. He'll sing Bacharach and Billy Joel. He'll do Sting... um... *sing* Sting. Praised for his style, passion and sense of humor, Gurland glides easily between pop and cabaret.

BRIAN LANE GREEN

Truly Human / The Human Heart / Umano

Using popular songs from theater, *Truly Human* is a companion piece to a book of the same name. Brian Lane Green's heart-soaked voice, in demand on Broadway and across the country, perfectly communicates the necessity to be truly who we are.

category:

POP INSTRUMENTAL

Scott Free

The Living Dead / Plead The Fifth /
Leather/Western

Legally, to *plead the fifth* is the classic evasion, the accused smiling at his prosecutors saying, "Prove I did it. Prove that it's a crime." Musically, it might be interpreted as advocating a perfect harmonic interval. Scott Free gives us both. Ghostly bass and chimes in a hypnotic rhythmic competition, a Western gamalon turning itself into an Eastern organ, the haunting interior smile that challenges us: "I'm happy. Come find me."

Sue de Nym

Fanfaria / Daylight in the Swamp / Ponygirl

Like the swamp after which this song is named, Sue de Nym uses a rich array of interconnected musical life forms such as clock ticking and alarms, laid over with funky, flying guitar. This'll wake you up right good!

John Boswell

Love / Recollection / Heart's of Space

John Boswell, 1999 GLAMA Male Artist of the Year returns with a cut off his fifth solo album on the Hearts of Space label. In *Recollection*, John takes his classical training and weaves a sophisticated harmonic tapestry, rich melodies with unexpected turns that recall the epiphanies of the heart as it remembers what has gone before.

William Watson

Burnham Woods / Godchild's Lullaby /
Burnham Hills

William Watson's *Godchild's Lullaby* is the comfort we long for even after we've grown up. Its sweet, graceful counterpoint grows progressively richer and fuller, paradoxically, as we are lulled back into our dreams.

SONiA of disappear fear

Me,Too / Shake It / Disappear Records

This girl slinks out onto the dance floor and sways to the rhythm. She wants to *Shake It*. You may think she's all about the beat, a hip, retro remix of the theme from "Shaft." But she's not afraid of her own warm strings and guitar. It's a strong heart beating here, not a hard one.



category:

CAST RECORDING

STEVEN BRINBERG

Simply Barbra / You Don't Bring Me Flowers

Many are Called to the Temple of Barbra, but few are Chosen. In a world where practically any man with a prominent nose is willing to throw on a wig and lip-sync "*The Way We Were*," it is almost impossible to find anyone who can actually *sing* the material convincingly and with the humor that seems to have slipped from Bab's bones of late. Brinberg delivers and, in this case, gives us Neil Diamond to boot.

TOM BOGDAN

L'Amour Bleu / You Do Not Know Me

Though a simple collection of facts set to sparse piano and cello accompaniment, *You Do Not Know Me* is a song redolent with the empty spaces between the notes and the empty places in our souls. Penned by Outmusic founders Dan Martin and Michael Biello (GLAMA trophy designer), it is a painful statement of truth and a powerful invitation to know someone. Bogdan subtly and succinctly delivers it in an ultimately heartrending manner.

WINDY CITY CHORUS

Jonathan & David / Farewell / WCPA

Founded in 1979, Windy City Gay Chorus is one of the first gay male choruses in the country and remains one of the best. The volunteer singers of WCGC have maintained a professional level of excellence through two decades of AIDS and emerging gay pride. In *Jonathan and David* they celebrate the love of two men from an age of ancient heroes, for audiences of a later heroic age.

ELAINE VALBY

April 15th Blues / At the Post Office at Midnight / CRI

April 15th Blues. OK, so it was the 17th this year, but we all know what we're talking about here. Elaine Valby received a 1999 GLAMA for her work in the groundbreaking lesbian opera *Patience and Sarah*. This year she takes on the epic story of every American taxpayer set to the jazzy music of Ben Yarmolinsky. The smile is delightfully painful.

CAST

Hedwig & the Angry Inch / Origins of Love / Atlantic

Rare is the show that dares speak to the present in the language of the past, and rarer still when it does so in the form of a truly hot rock opera. *Origins of Love* is a Platonic meditation on the primeval disaster that divided us from our other half and the painful search to rediscover that wholeness in love.



category:

SCORE FOR FILM OR THEATER

L'Amour Bleu

Tom Bogdan, et al

There is such a thing as transcendence — things that defy time and its transformative power. Tom Bogdan looks for transcendence in seemingly every corner of the musical world, from the Renaissance to the age of Ricky Martin. What he has found so far, he offers up in *L'Amour Bleu*.

The Red Violin

John Corigliano / Sony Classical

Oscar® winner John Corigliano organized his score for the movie *The Red Violin* geographically, pointing out the cinematic stops along the way in the historical development of a violin. Lest you think that his is a purely intellectual exercise, listen to the opening moments, when a haunting a cappella vocalise is gradually transformed into a passionate solo for the most human of musical instruments.

Hedwig and the Angry Inch

Stephen Trask / Atlantic

There's an often overlooked chapter in the history of rock and roll, when gender swayed uncertainly and glam strutted fearlessly on stage. Think Sweet, David Bowie, Freddie Mercury and Jayne County all at the height of their fabulousness. *Hedwig & the Angry Inch* reclaims that queer history when it was perhaps more important how you looked, not who you slept with.

After the Fair

Stephen Cole/Matthew Ward / Varese Sarabande

Cyrano de Bergerac meets Sondheim in this witty musical about romantic illusion and loveless marriage. Bereft by the death of a child and an inattentive husband, a woman ghostwrites the passionate missives of her besotted maid, only to rediscover the possibility of love renewed.



category:

LIVE RADIO BROADCAST

AUDIOFILE

an independently produced show which airs on:

THIS WAY OUT

The International Lesbian & Gay Radio Magazine



The World's Gay & Lesbian Radio Network



PlanetOut



**CHRIS WILSON, PAM
MARSHALL, AND
CHRISTOPHER DAVID
TRENTHAM**

This Way Out (syndication) / AudioFile

CHARLIE DYER

GAYBC (www.GAYBC.com) / TraQz

ALAN WILEY

PlanetOut Radio (www.planetout.com/radio/
programs/homophonic) / Homophonic

JEREMY HOVIES

GAYBC (www.GAYBC.com) / All Mixed Up

CHARLES MONROE KANE

WSBC and WCFJ / LesBiGay Radio

category:

DANCE MUSIC

Casey Collins

(EP) / Lesson of Love / Home Records

Take the unabashed romance of ABC and teach them every lesson they could have learned in the last 20 years of dance/pop. Add vocal virtuosity and shake it all up with an edgy sensibility. Serve up *The Lesson of Love*.

Pet Shop Boys

Night Life / New York City Boy

Those West End girls have been dancing with the East End boys since 1984. While the club scene has mutated into entirely new forms since then, the Pet Shop Boys have stayed in the thick of it. *New York City Boy* is a paean to the city at the center of the world and the boys who drive it.

Joi Cardwell

Deliverance / Last Chance For Love (Hidden
Mix) / Nomad Records

Joi Cardwell received the first GLAMA for Dance Music (1998) for *You Got to Pray*. With her radiant voice, she transcends jazz, hip-hop, dance and pop and brings us this year's *Deliverance*. Religious references aside, there's a divine power at work here and her name is Joi.

Kevin Aviance

Box of Chocolates / Rhythm is My Bitch / Wave

Kevin Aviance doesn't just bend gender, he twists it, turns it inside out, wraps himself in it and struts it out on the stage. He's an irresistible force on the international dance club scene, and God, does he know it. Rhythm is HIS bitch.

Boy George

Global Grooves / When Will You Learn /
Centaur

Boy George (GLAMA's first Outmusic Award recipient) asks a perhaps rhetorical question for all of us, "when will you learn/that love is in your hands?" After nearly two decades of making his music, we have learned that we love our George, especially with a Julian Marsh (DJ of the Year nominee) mixed groove goin' on.

category:

DJ

SUSAN MORABITO

From a live event at The Pavilion, Fire Island Pines

Well known for her dance compilation CD's as well as her famous Tea Dances at New York's venerable Twilo, Susan Morabito has a devoted following that borders on cultish. This mix, from a night at the Pavilion on Fire Island during high summer, is smooth and soaked with good vibes.

DJ KIRBY

From a live event at The Ditto Tavern, Seattle

DJ Kirby takes his mixing seriously and we do mean 'mixing.' So great to see a DJ that still takes his time concocting interesting and fun choices for the dance floor. When's the last time you heard sound footage from 50's commercials or a well-mixed early 80's anthem?

DAVID KNAPP

From the White Party, Miami

The Miami sun setting over Viscaya, the beautiful (and we mean *beautiful*) boys, the ocean breezes cooling you as you dance. There is no other experience quite like the White Party and David Knapp captures it all in a joyful, often trippy mix.

JULIAN MARSH

From a live event at Rise, Boston

Julian is at the forefront of out DJs moving toward a more European, trancy sound. Known on the circuit for his fast-moving, intense beats, he also mixed a mean dance compilation for Centaur on which the GLAMA-nominated Boy George song "When Will You Learn" appears.

category:

JAZZ

Fred Hersch

Fred Hersch Live at Jordan Hall: Let Yourself Go / Speak Low / Nonesuch

Fred Hersch first played Boston's Jordan Hall twenty years ago, so there's something fittingly nostalgic about *Speak Low*, which he recorded there in 1999. Rhythmically complex, the piano notes seem to sing one over the other, like snatches of jazz and show music echoing off the Tin Pan Alley of a bygone day.

Zrazy

Private Wars / Remember / Alfi

This is the second time that Irish ensemble Zrazy has been nominated for a GLAMA. Carol Nelson's smoky sax and the pure voice of Maria Walsh sneak us all the painful way through our lover's new romance, past coitus to the marriage vow and whispers, "...remember that you did it first with me."

Michael Holland

Darkness Falls / Trash / Miss Prim

The flip side of his Cabaret-nominated The Mention of You, Michael Holland's *Trash* is a slick and slurring get-away song for someone who has awakened a few too many mornings in a few too many unfamiliar beds.

Lea DeLaria

Edge of 17 Soundtrack / Blue Skies / Razor & Tie

Lea DeLaria croons the jazz standard *Blue Skies* with a light touch, a bend in the tone tilting it almost to irony, but without killing the glow. It's as open as the morning heavens over some surprised, lucky new fallen lover.

Mary Tebbs

Made Phase / Big Mouth

Originally from Salt Lake City, now Las Vegas based, Mary Tebbs has created a devoted following with her mix of emotional landscape pieces and the wry humor of songs like *Big Mouth*. Shut-up, she says, let's get to the lovin'. 'nuff said.



category:

MALE ARTIST

CASEY COLLINS

(EP) / Home Records

It's hard to imagine that there was a time when Casey Collins almost gave up music. Fortunately, he didn't. Technically savvy, romantically free-spirited, and unabashedly queer, Collins' songs are liberation for weary bodies and wearier souls. You saw him here first.

SCOTT FREE

The Living Dead / Leather/Western

A lot of living and dying have gone into Scott Free's career. He sang falsetto with Lavender Light, built his own house music, and took on the razor and safety pin sharpness of punk after a bout of pneumocystis. His music is a constant invitation to turn around and listen.

FRED HERSCH

Fred Hersch Live at Jordan Hall: Let Yourself Go / Nonesuch

Fred Hersch has been reinventing jazz piano for the last twenty years. With seventeen albums as a soloist and bandleader, and participating in nearly a hundred other recordings, Hersch rightly stands as one of the most formidable forces on the contemporary jazz scene. Technically flawless, emotionally vibrant and certainly right on the money.

MICHAEL HOLLAND

Darkness Falls / Miss Prim

Michael Holland carefully draws the lines between heart-breaking romance and playful sleaze. Whether he's singing about the man he can't forget, the men he's used to help him forget or the porn star we'll never forget, all his songs are memorable. In a move away from the sound of the acoustic group Comfortable Shoes, Holland made a good, if risky, choice to move in a new electronic direction.

DAVE HALL

Places / Giuseppe Joe Records

From the heart of Brooklyn, David Hall has been dishing out some of the best folk around. Unabashedly out, he has taken the mainstream to *Biff 'N Tony's Wedding*, gone visited *Zoë and Chloe*, and advised that *Ya Gotta Go Easy*. A singer, songwriter and producer, he is active in the burgeoning queer music movement.



category:

BAND/DUO/GROUP

Indigo Girls

Come On Now Social / Epic

They've taken some risks in their time, but with their release of *Come On Now Social*, the Indigo Girls have adopted a grittier sound that might have alienated some longtime fans. The clear-eye honesty that has always been their hallmark remains, and is only amplified by a renewed sense of urgency. Utilizing such talents as Meshell Ndegéocello and Luscious Jackson's Kate Schellenbach on various cuts makes this an out music lover's wet dream.

Cast of Hedwig & the Angry Inch

Cast Recording / Atlantic

When it opened in 1998 at the Jane Street Theater, the story of the East German refugee with bad timing but a great wig drew critical raves and adoring crowds who were finally getting an opera that really rocked. Smart, driving music by Steven Trask and a dead-on, trashy but ultimately uplifting performance by John Cameron Mitchell.

Luscious Jackson

Electric Honey / Capitol/Grand Royal

Anchored by Ladyfingers, the song that grooved us through last summer, *Electric Honey* is true and lovely Luscious Jackson. Fans and music-lovers were shocked last month when they announced an amicable split after 8 years— one of those moments that makes you just sit there and shake your head over the senselessness of the universe. Kate Schellenbach is of course one of our favorite out musicians.

The Butchies

Population: 1975 / Mr Lady Records

Their first album asked the musical question, "Are we not femme?" No, they're The Butchies, and they make rock that ranges from straight up to hard core. Their politics hang out of their back pockets, their banter is *Saturday Night Live* (when it still made people laugh), and their second album, *Population 1975* demands, "More Rock More Talk!"

The Aluminum Group

Pedals / Minty Fresh

It's hard to exaggerate the sly sophistication of The Aluminum Group. In a world where loud and overstated seem to be the only dynamics understood, this fraternal duet with a host of featured performers delivers a smile and wink that can melt your heart. Or cut it live from your body and throw it in the street.



category:

OUT SONG

THE BUTCHIES

Population 1975 / Population 1975 / Mr Lady Records

"It's hard to leave your woman behind/in the smallest of towns. This town won't need you when you leave/ this town won't love you." The Butchies ode to the conflicted feelings of leaving a small town: being known and coming back – known for who you were, not known for who you are now.

SONiA OF DISAPPEAR FEAR

Me,Too / Grass For The Lamb / Disappear Records

With high velocity banjo accompaniment, SONiA leads us in a butt-shaking, country-infused dance that celebrates the simple truth of *Grass for the Lamb*: "I believe what Harvey said in Amsterdam/ 'we are not different, we are extraordinary.' That's what I think."

CATIE CURTIS

A Crash Course in Roses / What's The Matter? / Rykodisc

Our love affair with Catie Curtis began even before 1996 when she walked away with GLAMAs for Out Song and Out Recording and continued with her 1998 GLAMA Album of the Year Award for her eponymous CD. Her ability to succinctly say pages worth of emotion in one distinctive phrase is clearly evident: "This town was my biggest fan / 'til I was who I am. What's the matter / what's the matter / all I ask is why be afraid of this girl?"

EMILY SALIERS

Come on Now Social / Trouble / Epic

There's a sense of urgency that burns in the back of *Trouble*. Emily Saliers of the Indigo Girls points out the black clouds on the horizon when money and the Christian Right conspire against the rest of the world: "I pledge my allegiance to the dollar / and when the clergy take a vote all the gays will pay again / 'cause there's more than one kind of criminal white collar." Right on.

KAMYS

Supremacist / Trade / KamysCD

Singing from the middle of that hard to hold place where a man will have sex with another man but break his nose for calling him queer. The rhythmic intensity of KAMYS's lyrics, fine urbanized poetry, grind into your mind like the motor oil on your secret crush at the garage: "Don't call me your lover under cover motherf****r / don't call me a queer / don't call me your boyfriend / and don't whisper in my ear. Don't call me a faggot, don't call me gay / don't call me baby-baby boy, I don't like to play that way. Call me trade."

category:

DEBUT

KAMYS

KAMYS / KamysCD

KAMYS takes his bite from the gritty city on the shores of Lake Michigan. The toughness of the tracks on his latest CD, *Supremacist*, wear away the most resistant listeners and turn them into a raw energy receptors. Mixing jazz, blues, hip-hop, and rock, KAMYS is one of those surprising album finds you play over and over completely pleased with yourself that you found it.

Ellen Rosner

The Perfect Malcontent / No Genre Records

If you've got Ellen Rosner on acoustic guitar, you don't really need electricity. Not to light your house, not to start your car, not to pop your microwave popcorn. With that deep, roaring voice backed up by electric guitar or the Poi Dog horn section, you don't need a rocket to get to the moon. She'll hand it to you already lit and ready to blow.

Gaye Adegbalola

Bitter Sweet Blues / Alligator Records

Gaye Adegbalola sings a no-apologies-please style of blues. She takes classics from Bessie Smith and Ma Rainey, and makes them hers. Self-penned songs range from the guitar driven fury of *Nothing's Changed* to the out loud laughter of *The Dog was Here First* and *Big Ovaries, Baby*. She's funny, bawdy and bad. A classic in the making.

Patrick Arena

Night Cap / Arenamusic

With piano man Andy Monroe, Patrick Arena sings jazz standards with fine craftsmanship and mixes his own compositions with equal parts lust and humor. The high point of his debut album has got to be *Angel Wants Out of Heaven*, wherein a departed soul finds sexual frustration with a God who "is tall and chiseled and scary and hung with a big set of wings."

Amy Simpson

Circumstances Strange / Ms. Ter Records

A hard-driving funky guitar and a voice that can go from the purest soulful cry to a gritty growl make Amy Simpson an act to follow in the years to come. Her heart seems indiscriminately open to love, pain and laughter, as in her song *Masochist*. It seems there's no end to the *Circumstances Strange* that her songs can describe.

Cam Clark

Circumstances Strange / LML Music

A former King Singer, Clarke takes the love songs that shaped his youth and flips them *Inside Out* to fit his own romantic experience. He delivers James Taylor and David Wilcox with a guileless heart and sings the forgotten Andy Williams' classic *Can't Get Over Losing You* with endearing self-deprecation. And Dusty Springfield must be smiling in heaven at this former-Mormon boy's rendition of *Son of a Preacher Man*.



category:

ACOUSTIC/FOLK

IRENE FARRERA

Soy de Ti / Soy de Ti / Indigena

As Latin rhythms pulse through "mainstream" music, transplanted Venezuelan Irene Farrera stands her ground with a rich, husky voice and a wealth of New World styles. Forget the homogenized, processed Latin music we've been served lately; indulge in a taste of the thick, creamy real stuff.

KD LANG

Onda Sonora: Red Hot + Lisbon / Fado Hilario / Bar None Records

While it seems that kd lang can beautifully tackle almost any vocal style she has attempted, her voice is most luminous and heartbreaking when singing of love and the loss of it. *Fado Hilario* proves once again her eminence as one of the finest and most versatile vocalists of our time.

MARY GAUTHIER

Drag Queens in Limousines / Drag Queens In Limousines / In The Black

The best folk songs come from the ground up, from the fringes in, from unexpected places that look strangely familiar. With *Drag Queens in Limousines*, Gauthier reclaims the people she met along the way, human beings who lead dignified lives on the other side of the edge.

SONiA OF DISAPPEAR FEAR

Me, Too / Me, Too / Disappear Records

Sonia is one of those rare artists whose music flows seamlessly between the political and the personal. Her song, *Me, Too* (based on the story of her lover's coming out to her father) reminds us that while the divisions that rock this country often cut through the walls of a home, true family values are about healing, acceptance and forgiveness. It's a song about the unexpected rediscovery of an America that still shines.

DAVE HALL

Places / Shenandoah / Giuseppe Joe Records

With a simple accompaniment and reflective delivery that pauses with tender emotion, David Hall's moving rendition of the American classic *Shenandoah* lays bare the often deep, mournful longing for home.

category:

PRODUCER OF THE YEAR

Casey Collins

Casey Collins / Picturebook / (EP)

It's clear from the opening with its ghostly tube sounds and piano chords that passion remembered is the subject of Casey Collins' *Picturebook*. It's also clear that passion remembered is passion relived as a full-bodied bass takes over the beat and Collins' sweet vocals rise above the fray.

Thunderpuss2000

Donna Summer / Love Is The Healer / single

Thunderpuss 2000 lays down a stripped-to-the-bone bass and plays with hard-driving resonance to set off Donna Summer's fiercest vocal lines in *Love Is the Healer*. It's genius is in its layered simplicity.

Indigo Girls/John Reynolds

Indigo Girls / Trouble / Come On Now Social

In traditional societies, before the advent of telephones and mass communications, the alarm was sounded on the drum. When the forces of oppression are conspiring to smother every living thing, the drum is still the most visceral way to wake sleepers up to *Trouble*. The Indigo Girls and John Reynolds are sounding the alarm.

Toshi Reagon

Toshi Reagon / Sweet In The Morning / The Righteous Ones

Sweet in the Morning opens with a rough, live sample left completely untouched, that transforms into the high fidelity colors of reality. Like awakening from a mundane dream to the bright eyes of your lover beside you.

SONiA

SONiA / Lovesick / Me, Too

A gentle Caribbean rhythm sets up a sunny day waiting for that one that leaves us Lovesick. SONiA leaves us wanting cupid to fire that arrow straight into our hearts, damn the consequences.



category:

FEMALE ARTIST

SONiA OF DISAPPEAR FEAR

Me, Too / Disappear Records

1999 GLAMA Female Artist of the Year SONiA continues to move audiences and remind critics of the early days of Dylan and Springsteen. Half of the duo disappear fear (along with sister, Cindy Frank), her solo work has a cut-to-the-bone honesty that keeps her fans riveted.

MEG HENTGES

Brompton's Cocktail / Robbins Entertainment

Meg Hentges first hit the big time as part of a quartet called Two Nice Girls. It still isn't clear whether she was one of the nice ones or naughty. With her songwriting partner Jude O'Nym, she has captured the pop song artistry of masters like Harry Nilsson and Dusty Springfield, and rendered their lessons in her own unique voice.

CATIE CURTIS

A Crash Course in Roses / Rykodisc

Three time GLAMA recipient Catie Curtis made her early reputation charting the inner world of the heart. In her latest CD, *A Crash Course in Roses*, she turns outward to look at the towns we live in and the people we live with. Whether inside or out, her eye is fresh, keen and insightful.

TOSHI REAGON

The Righteous Ones / Razor & Tie

Toshi Reagon doesn't just speak her mind. She sings it out loud in a variety of styles and voices that play effortlessly with the boundaries of funk, blues and folk. Toshi has played everywhere from Central Park to Montreux to her little niece's school. Wherever she goes, she leaves her listeners *Happy and Satisfied*.

MARY GAUTHIER

Drag Queens and Limousines / In The Black

Before she turned twenty-one, Mary Gauthier had dropped out of high school, run away with the family car, turned sixteen in a detox center, turned eighteen in a Kansas City jail cell and gone back home only to run away with the family car again. Breathless. Incurable. And set to the finest folk and country sound.

MESHELL NDGECELLO

Bitter / Maverick

One of the most sought after musicians in the industry, she has appeared with artists such as John Cougar Mellencamp, Herbie Hancock and on the Indigo Girl's GLAMA-nominated *Come On Now Social*. But when she's solo, she's amazing and handles the gigantic themes she tackles with faithfulness and grace.

(Song / Album / Label)

category:

SONG OF THE YEAR

Amy Ray

Go / Come on Now Social / Epic

When schools in South Carolina started canceling concert dates for the Indigo Girls because of the possible "unhealthy" influence of these openly lesbian singers, students protested and risked suspension to get the performances rescheduled. *Go* was written as a tribute to those kids, a call and a celebration of a new generation of activism.

Toshi Reagon

Happy and Satisfied / The Righteous Ones / Razor & Tie

Mixing blues licks with a gospel backing, Toshi Reagon keeps it simple as falling in love when she sings "I think I wanna have your baby, and I think I want ya to have mine." It's that moment when you look into another pair of eyes, nothing is complicated and you're just *Happy and Satisfied*.

The Aluminum Group

Miss Tate / Pedals / Minty Fresh

In this slickly dissonant tribute to Sharon Tate (that's *Miss Tate* to you), the Navin brothers explain to the late star what it really takes to transcend the status of mere ingenue. Hip retro irony hiding the bleeding heart of a romantic.

Meg Hentges and Jude O'Nym

This Kind of Love / Brompton's Cocktail / Robbins Entertainment

When the world seems too narrow for your own dreams and passions, there's only one thing to do: break out. Meg Hentges' high powered pop takes us out of the confines and into the light of *This Kind of Love*.

Meshell Ndgéocello

Grace / Bitter / Maverick

On an (some would say 'concept') album as lush and flowing as *Bitter*, it's sometimes difficult to pull just one song out of context and have it stand on its own. *Grace* is a masterful song that handles the transition easily, even artfully. The production is nothing short of gorgeous.



category:

ALBUM

This category is made possible
by the support of HMV record
stores.

THE ALUMINUM GROUP

Pedals / Minty Fresh

Pedals has swanky lounge charm to it. It's the soundtrack to a very smart love affair conducted by a knowing couple whose banter is suddenly interrupted by the vague feeling that the pianist has his eye upon them and is improvising on their conversation. From a pair of gay brothers lost in the sharp architectural splendor of Chicago, John and Frank Navin have made an album that every self-respecting I'm-totally-cutting-edge homo should own.

MESHELL NDGEÓCELLO

Bitter / Maverick

She called the album *Bitter*, but if bitterness is this beautiful, this masterful, then sign me up. The fact that this album hasn't gone gold is nothing if not completely sinful. In years to come, musicians will cite Ndgéocello as an influence, someone from whom they gathered great inspiration; today, it's the work of an artist at the top of her game.

INDIGO GIRLS

Come On Now Social / Epic

What the Indigo Girls were searching for in their early hit single *Closer to Fine*, they may have found with their commitment to the grass-roots activism that drives *Come On Now Social*. Mixing gentle meditations with stirring calls to action, they confront the challenges to living the good life both within and without. Don't miss the hidden track *Philosophy of Loss*.

CATIE CURTIS

A Crash Course in Roses / Rykodisc

A Crash Course in Roses is a series of lessons in the difficult art of love. Loving yourself, your partner, your next door neighbor, the town you grew up in. With her distinctive sound, Catie Curtis offers her listeners something tough and thoughtful, without losing any of the intimacy that has drawn her audience so close to her.

IRENE FARRERA

Soy de Ti / Indigena

Soy de Ti ("I Am Yours") says it all and we are damn thankful for it. Irene Farrera's songs and consummate guitar playing celebrate passionate commitment to the art of music, to the communities we cherish and the ones we love deeply. It's the sort of surrender that always regains what it gives up. And more.



“chelsea’s
hippest bar”

ZAGAT NIGHTLIFE GUIDE 1999

barracuda

275 west 22nd street in new york city



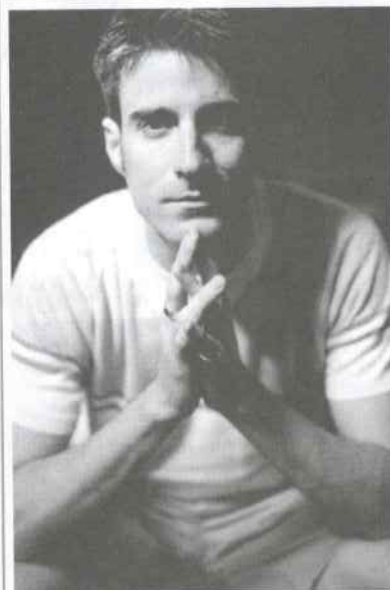
EXECUTIVE PRODUCER

Tom McCormack is an independent recording artist with three releases on Spotted Dog records. He is also a music and television producer who has worked for HBO, E!, Showtime, Cinemax and others. His music has been heard on college radio nationwide as well as in film and television. With Michael Mitchell, he created GLAMA in 1995 and continues to work as a board member and executive producer of the annual awards program. In addition to performing with his band, he also appears at colleges across the country with his one-man presentation, "Hate Speech + Love Songs." He's looking forward to spending this summer with his partner, Bruce Meltzer, at their new home on the Jersey Shore.



EXECUTIVE PRODUCER

Michael Mitchell created GLAMA with Tom McCormack in 1995 and currently serves as Executive Director. A former director of Outmusic, he 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 is a past member of the National Community Advisory Board for HIVNET, an organization conducting studies on experimental preventative HIV vaccines. As a study participant and HIV vaccine advocate, he has been featured in articles in the Washington Post and the New York Daily News. Mitchell's short story "Toughskins" was recently published as part of the anthology "Telling Tales Out of School" published by Alyson.



Production

PRODUCERS

Executive Producers:

Tom McCormack

Michael Mitchell

Event Producer:

Jonathan D. Secor

Assistant:

Debra Kaplan

2nd Assistant:

Bernadette Brownell

PRODUCTION

Production Management:

Larry Smallwood

Production Stage Manager:

Julianne Franz

Assistant Stage Manager:

Elisha Osherowitz

Production Assistant:

Abigail Epprecht

ARTIST SERVICES

Sue Killam

Vaal Rice

Helen Simmons

Rahen McHair

SOUND

FOH Sound:

Doug Rice

Deck Sound:

David Schnirman

Stage Hand:

Mike Burmeister

Stage Hand:

Don Williams

LIGHTING

Production Design:

Bill Bradford

Cyber Light Programmer:

Steve Garner

Master Electrician:

and Spot Operator:

Peter Wiegand

Stage Hand and

Spot Operator:

Rye Pepper

Electronics Intern:

Kevin Baker

House Electrician:

Billy Wong

VIDEO

Video:

Chris Flemming

Video/Camera Man:

Keith Noguera

VHS Operator:

Daniel

(Continues on Next Page...)

EVENT PRODUCER

Jonathan D. Secor is delighted to once again be working for Tom and Michael on the GLAMA awards, having been with the award ceremony since it's Webster Hall days. Jonathan has worked in and around the performing arts for the past 22 years as a stage manager, production manager, general manager, managing director and director. He has worked on Broadway, Off Broadway, regional theater, opera, dance, film, television, festivals and concerts. His production company "Secor Productions" has produced many outdoor site specific events, industrials and festivals. Currently Jonathan is the Director of Performing Arts and Film at MASS MoCA, soon to be the largest art center in North America.

PRODUCTION MANAGER

Larry Smallwood is currently Production Manager and Resident Lighting Designer for MASS MoCA where he has lit gallery exhibitions and concerts such as the recent Lincoln Center Jazz Orchestra "For Dancer's Only". Larry's work in New York has included lighting for theatre, concerts, and fashion, including Celebrate Brooklyn, Brooklyn Academy of Music, Arts at St. Ann's, Barney's NYC, The American Bible Society, and Ralph Lauren. Recent NYC credits include Production Management on Martha Bower's "Safe Harbor" installation and Technical Direction of Dodger's Entertainment's "Mandy Patinkin's Mamaloshen" at the Orensanz Center. He is currently pleased to return to the city and work with Tom McCormack and the GLAMA Awards.

**PRODUCTION DESIGNER**

Bill Bradford has been the resident lighting designer for 12 years with Arts at Saint Ann's and Celebrate Brooklyn in NYC. He has been the lighting designer for numerous concerts, special events, theater and industrials. Before settling in NY he toured nationally and internationally. Bill has lighted productions for BAM and 651. Favorite projects include but are not limited to David Burns "The Forest," "Marian Faithful in Concert," "Bill Frisell plays for Buster Keaton," Don Byron's "Scare of Shame," Joan Armatrading at MASS MoCA, Laurie Anderson, Lou Reed and Richard Thompson.

FRONT OF HOUSE SOUND

Doug Rice has been a sound designer and engineer for 15 years in the New York area and internationally. Clients include Brooklyn Academy of Music, Garrison Keillor, and MASS MoCA. Doug recently co-designed the world premier of the Spanish version of West Side Story in Bogota, Colombia. As an openly gay designer, Doug is excited to participate in this, his fourth, GLAMA ceremony.

VIDEO

Christopher Fleming is currently the Production Coordinator at MASS MoCA. He has worked in theater for the past 13 years. His experience includes Master Electrician, Carpenter, Head Audio Engineer and designing in all fields of theater including video installations. He has worked in a variety of theatrical and cultural institutions; On the Boards Theater in Seattle under Mark Murphy Artistic Director - Production Management, TD, & LD, The Walker Art Center in Minneapolis - Production Coordinator under John Kilacky Performing Arts Curator - Museum LD under Richard Flood Chief Visual Arts Curator. As well as 8 years in San Francisco working in all aspects of Dance Production and art installation.

(Continued
from Previous Page)

FLOWERS

David Beahm Designs, Inc.

WARDROBE

Michael Mitchell's wardrobe provided by
Tommy Hilfiger Collection

PRESS & PUBLIC RELATIONS

Alex Panagakos and Tom Chiodo, Keith
Sherman & Associates

PROGRAM

Graphic Design

Editor

Nominee Descriptions

Mike Humberstone

Michael Mitchell

Michael Pettinger

Michael Mitchell

Gay/Lesbian American Music Awards, Inc.

Board of Directors

Joseph R. Gagliano, Jr.

Rocco Lanzilotta

Julie Larson

Tom McCormack

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Judges for GLAMA 2000

Anderson, Jamie is a nationally touring singer-songwriter-comic. In the rare time she's home, she teaches songwriting at Duke and related classes through a local arts organization.

Barnes, singer/songwriter. Former lead man for the Nylons. 1999 GLAMA for Dance Music for the title cut from his album "Loud Boy Radio."

Bedella, David. Singer, actor. "Smoky Joe's Café" and countless others.

Bleckmann, Theo is one of a new generation of singers who uses his voice like an other-worldly horn, versed in the American song tradition but just as likely to sail off on arabesques of wordless improvisations that are far removed from conventional "scatting". He's turned up on quite a few recordings in recent years, including dates led by bassist Mark Dresser, John Hollenbeck, Kirk Nurock,

Philip Glass's soundtrack to "Kundun", veteran chanteuse Sheila Jordan and sampler-player Ikue Mori. He has been a member of Meredith Monk's Vocal Ensemble since 1994 and toured with her worldwide since. Commissioned by the Whitney Museum of American Art at Philip Morris in New York, Bleckmann created a music performance for voice, bass, percussion and three sewing machines, a setting of Kenneth Goldsmith's homage to James Joyce's Ulysses entitled Fidget. The premiere on June 16th, '98 at the Museum on 42nd Street was received with a standing ovation and was also performed at the Maryland Institute for the Arts. Visit (www.stadiumbeb.com) As a sound improviser, Bleckmann created and performed the alien space language cues for the film "Men in Black." His collaboration with guitarist Ben Monder on the Songlines label, "No Boat," was praised by the Village Voice as "marked by an imperturbable cool worthy of the Bill Evans Trio." His new Songlines recording, "Origami," will be release in the coming year.

Carey, Edie: singer, songwriter, human. 1998 GLAMA Nominee in Acoustic/Folk Category. Winner of 2000 Abe Olman Award for Excellence in Songwriting. New album to be released August 2000. Loves the "glama" of being a judge! www.ediecarey.com

Carper, Jim, Producer. Jim's interest in GLBT music goes back to the early 80's when he bought the record album, "Walls To Roses". In early 1988 a friend told him about a new queer radio show called "After Hours" on Pacifica station 90.1, Houston. He listened and the next week volunteered by answering phone calls from teens (and older) coming out. By 1991 he became the producer of this variety show. His aim is to promote queer artists.

Coble, Margaret: freelance music writer/editor for Dance Music Authority, Impact News/New Orleans, Alice Magazine, and several websites. 15 year veteran club DJ and mistress of all things musical.

Thanks

Alex Panagakos, Tom Chiodo, Keith Sherman and the fabulous crew at Keith Sherman & Associates • All the performers, presenters, and crew • All you amazing artists who submitted for GLAMA (keep making YOUR music!) • Anne Grillo for her incredible shots • Barbara Bryan • Betsy Selman • Brigitte Bowles • Bruce Meltzer • Bryan Gregory for giving us your boyfriend • Carl Scott • Charles Hamlen • Charlie Dyer, Jeremy Hovies and John McMullen at GAYBC • Chip Liedel • Christopher Raphael and Special Entertainment Events Marketing • Connie and Richard Young • Dana Powell • David Gurland • David, Bill and the babies • Domina Gloriana • Douglas Bryce • Doug Rice • Edgeworx • Florent • Fred Hersch • George Calderaro • Gina Dona and Margaret Mercer/WQXR • Gregg Phillips • Gregg Shapiro • huge thanks to Dan Lansner • Hugh, Deena and of course Scott of The Walton Group • Jack and Sharon of Master Copy • Jack Newman • Jaime Burke and Matthew Bank/HX • Jeannie Bertoli • Jeff and Elizabeth Mitchell • Jeff Newton/Atlantic Records • Joe Gagliano • John Boswell • John Hartman • John McMullen • John Staley • Jonathan Secor • Jordan Thaler • Julie Larson • Kent Quaney • Larissa and Tommy/Compucolor • Larry Flick/Billboard • Lee Blumer/Manhattan Center • Lon Burke • Mama Denckla (my lovely, my dear) • Manhattan Transfer • Marley Hayes & Rob Dombrower • Marsha Stevens for the prayers • Matt Denckla • Michael "Open 24 Hours" Holland • Michael Biello and Dan Martin • Michael Pettinger • Miguel/Box Office Tickets • Mike Humberstone • Nancy Madigan • our amazing volunteers • Richard Dworkin • Russell Carter • Scott Musgrove • Scott Walton • Stephen Canard • Stephen Heighton and Bob Ponterelli/Barracuda • Steve Gittleman (one award, coming right up!) • Stuart Merrill • the GLAMA judges • the incomparable Bruce Vilanch • the incredible Mike Humberstone • The School for Film and Television • Tim Blick • Tim Hennessey • Tim Shaw and David Feiden • Tommy Miller

Craver, Penny owns and operates Tremont Music Hall, a 1,000 seat live music venue, in Charlotte, NC. She founded the Charlotte Original Musicians Association (COMA) and is a former member of the Board of Directors of the N. C. Music Showcase. Craver has worked as a musician, booking agent and sound engineer and is currently the talent buyer for Tremont Music Hall.

Davis, Natalie is an award-winning journalist, editor, and Web designer based in Baltimore, MD. She is presently online editor for the alternative weekly City Paper and writes In the Wings, a weekly music column. This is her second year serving as a GLAMA judge.

Daykin, Frank, Classical Concert Pianist, teacher, writer, currently has five CDs on the market, including the award-winning Bach: The Art of the Fugue on Connoisseur Society. This marks his third year participating as a GLAMA judge.

Doyle, JD hosts a radio program, "Queer Music Heritage," broadcast on KPFT-FM in Houston and the internet. He contributes frequent CD reviews to Outvoice and is a self-confessed fanatic collector of gay & lesbian music

Drake, Robert, Host/Producer of OUTsounds - a national music program on Music Choice that celebrates the unity of the gay and lesbian community by exploring the diversity of the music we produce.

Dyer, Charlie GAYBC Radio Network (www.gaybc.com), Sr. Vice President and co-host of TraQz, GAYBC's daily music program focusing on LGBT music/musicians.

Flick, Larry, Talent/Pop Editor at Billboard magazine. His writing also frequently appears in publications that include Vibe, Genre and the Village Voice, among others.

Fouratt, Jim: former VP of AR Mercury Records (1995-99), current: cultural instigator, music industry consultant, working journalist, cultural/political broadcast commentator, internet content producer (RadioSexbeat), actor,

activist ... and still in search of the perfect beat. (radiosexbeat@aol.com)

Gagliano, Joseph R., Jr.; Partner, Squadron Ellenoff Plesent & Sheinfeld LLP; President, Peeko Productions Inc.; Member of GLAMA Board of Directors.

Gibbs, Debbi

Gittleman, Steve, producer

Hamilton-Little, Dominic has been performing for 27 years, which is astonishing considering he only looks 17... in very dim lighting that is with the Cybill Shepard Special on the lens. He is also a writer whose original one man show FEY WAYS—Diatribes & Reminiscence has been seen in Chicago, Seattle, Los Angeles, and New York. He is a contributing editor at POZ magazine, writes regularly for OUTLINES, cowrote the screenplay to the indie feature POUSSÉ CAFE with Susan Winter and his father, actor Anthony Hamilton (in the film Anthony plays Dominic's father as well) and most recently he finished writing a five character two act comedy entitled THE POLITICS OF CHARM. In his spare time Dominic eats chocolate, shops for couture evening gowns, and hands out trophies.

Hansen, Marney, Assistant to an Artist Management Company, has been in the music business for 13 years. She started out as an engineer/studio manager, then moved on to promotions and now as assistant.

Heeter, Chris has worked in the women's music industry for 13 years. Currently, she is managing Goldenrod Promotions, specializing in GLBT tour support and national media.

Heiwa, Jesse is co-host/producer of OutFM Queer Radio on the Pacifica Radio Network. Broadcast in the NYC area on Sundays at 99.5FM WBAI and also webcast at www.wbaifree.org He is a long-time queer, AIDS, anti-racist activist and journalist. He luv's that rock n' roll (and country, hip-hop, jazz, etc). Reach him at HAPAnes@yahoo.com or c/o Boxholder, GPO Box 7045, NYC, NY 10116-7045

Holland, Michael, award winning singer/

songwriter, 2000 GLAMA nominee, member of Comfortable Shoes.

Hovies, Jeremy: Director of Music Programming GAYBC Radio Network, Host for TraQz on GAYBC Radio, Host for Electric Brunch on GAYBC Radio

Jenkins, Daniel: Writer, Music Critic and creator of Outvoice.com, a mailing list and website dedicated to the promotion of gay, lesbian, bisexual and transgender recordings.

Kent Quaney: Critic. Dilatante.

Klein, Donna, award-winning performing songwriter, founding President of the Women Musicians Alliance.

Larson, Julie, currently head of JL Productions, Julie is formerly a director for Reprise Records where she worked with such musicians as Cher, Joni Mitchell and Chaka Kahn. She is a producer of the Joni Mitchell tribute album "A Case of Joni" due out this year. Currently, she manages Erin Hamilton. Julie also serves on the GLAMA Board of Directors.

Leavitt, Jon Gilbert has been a professional pianist/piano performer, playing in venues ranging from pop/rock, cabaret, country, blues, new age and salsa. As a songwriter/arranger, Jon has worked on music featured in the film "My Dinner With Abbie," (1991), presented at the Berlin and L.A. Film Festivals, and aired on PBS television. His 2000 single "Pride," celebrating 20th Century gay history, has received airplay from Houston to Holland to Hong Kong. A full writer-member of ASCAP, Jon's songwriting lies primarily in the pop/rock genre, but also has written gospel and German-language songs. Jon lives in New York City with his partner, John, of 14 years and their Westie, Freud. In addition to music, he is involved in the fields of translation and international education.

Miller, Jane Ramseyer has been involved with choral music as a singer, composer or conductor most of her life. She studied psychology and music at the University of Waterloo in Ontario and music theory at the University of Minnesota. She has performed and led music for retreats, conferences and peace rallies across North

America and sang for several years with a women's quartet called "Women of Note." Her compositions have been published by Yelton Rhodes Music and Pilgrim Press, and she served as one of four editors for a new songbook for the Re-Imagining Community titled Bring the Feast.

Miraldi, Paul: Director of Marketing at Q104, New York's Only Classic Rock Station. Currently in my 16th year in radio working in a variety of formats including Top 40, country, oldies and classic rock, in a variety of cities: New York, San Francisco and Minneapolis. Two-time winner of the NY Achievement in Radio Awards for promotion and marketing. Also did the marketing for American Top 40.

Motta, Gustavo, DJ

Myers, Jackson: Choral Conductor, Composer/Arranger, Vocalist, Founder/Former Director of Dallas' all HIV+ Chorus Positive Voices, a 1997 GLAMA Nominee for Best Choral Group. Jackson is a grateful, long-term survivor of AIDS.

Newman, Jack: actor, teacher and registrar of the School for Film & Television.

Noh, David, a Hawaii-born writer living in Greenwich Village. He has written for the Film Journal International, The New York and Washington Blades, Baseline, Genre and other publications.

Pagett, Charone, Producer and Host, of gay programming at WRFG for six years. She is also active in lesbian and gay politics. Her present program is Lambda Radio Report, a radio magazine that focus on the lives of les/bi/gay/trans communities on WRFG89.3fm in Atlanta, GA.

Palmer, Alyson is a creative artist and producer best known for her work as a member of the band BETTY. The *BETTY Freak Show 2000 Tour* will span the globe this Spring and Summer, celebrating the release of the band's 5th CD, "Carnival". For all the dish & dirty details, visit www.helloBETTY.com.

Paul V. is an LA-based DJ, music writer, and self-described "promosexual". He co-created the venerable hotspots Dragstrip

66, Spit, and the ongoing live soap-opera "The Plush Life". He also worked as band manager and PR person for Extra Fancy and currently manages the GLAMA-winning Barnes.

Perkins, John E., Executive Director of Federal City Performing Arts Association, Inc., producer of several vocal, dance, and theatre ensembles including the Gay Men's Chorus of Washington, D.C. He also serves on the Board of Directors of the Wolf Trap Foundation for the Performing Arts Associates.

Phillips, Gretchen has been an out lesbian performer since 1982. A GLAAD media award winner, her mission statement has always been to make lesbianism as attractive as possible through her work with Girls in the Nose, Two Nice Girls and her many different solo and side projects.

Radisch, Rebekah A 20-year veteran of radio, record labels and ad agencies, Rebekah Radisch (along with partner Jennifer Delaney), recently launched R&D Records. The label's first release, "Forever Dusty," is just out this month. This all-female, 17-track tribute to late popular music icon Dusty Springfield features such top names—and GLAMA favorites—as Indigo Girls, Jill Sobule, The Butchies, SONiA, Michelle Malone, Crazy and many more doing songs Dusty did (www.RandDRecords.com).

Raleigh, David Singer, Songwriter and Keyboard Artist David Raleigh is one of New York's premier entertainers. Following a successful tour of Europe, the former Musical Director of the hot supper club "Tatou" released a compilation of original songs entitled "Never Alone." Currently he is in musical residence at the Bull and Bear in the Waldorf-Astoria, and plans to debut his second CD, later this year.

Ramseyer, Miller has directed choral and instrumental music in a variety of congregations, and served as Music Director for Voices for Peace, a multi-cultural youth choir. Ramseyer Miller is currently in her fifth year as Artistic Director for One Voice Mixed Chorus and in her third year as Music Director for Calliope Women's Chorus.

Saunders, Dudley, GLAMA-nominated

(1990, debut) singer/songwriter of the critically acclaimed "Restore." Music critic and writer.

Shapiro, Gregg is the music editor at NEXT (NYC), HERO, and OUTLINES (Chicago), as well as the music director at LesBiGay Radio (Chicago). He is also a contributing writer to BAY AREA REPORTER, BAY WINDOWS, LACKLINES, EN LA VIDA, GAY & LESBIAN TIMES, ILLINOIS ENTERTAINER, PHILADELPHIA GAY NEWS, T W N and others.

Shaw, Tim, avid music collector, former frat-boy band leadman, chef.

Smith, Pamela W., host and producer of Amazon Radio!, WPKN 89.5 Bridgeport, CT. Member of the Board of Directors of the Women's Music Archives.

Steinberg, Steve is the founder of, manager of, and bass singer with the Los Angeles-based harmony quartet MEN OUT LOUD, the first openly gay group signed to a major record label. He has also formed Steiny Entertainment Management to help book gay talent in venues across North America. menoutloud@earthlink.net

Thaler, Jordan, Head of Casting at the Joseph Papp Public Theater/NY Shakespeare Festival. Broadway: "Wild Party," "Bring in da Noise, Bring in da Funk," "On The Town," "The Tempest". Casting Director for film and television. Jordan has been a guest lecturer at Columbia University, NYU, and Carnegie-Mellon, among others.

Weiss, Shelly has been a leader in the movement for LGBT awareness and inclusion in the music, comedy, TV, and record industries, and live performance world. She is the founder of OUTmedia, a leading source for out lgbt and queer-affirmative celebrity talent, and former Talent Executive for GLAMA. OUTmedia@msn.com

Wiley, Alan: Music & Radio Producer, Planetout.com; Host, Homophonic on PlanetOut Radio; Founder, Short Round Records. Alan is also an accomplished musician himself and enjoys rocking out in his spare time.

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R e s u l t s Y o u C a n A c t O n



Meg Hentges: a Conversation With One Nice Girl

By David M. Baker

The Baltimore Alternative

"I kind of feel like we're in the early 50's doo-wop sort of thing, when there was a lot of Pat Boone crap on the radio. I love pop music and I think it has gotten extremely shallow since the days of the Beatles," says singer/songwriter Meg Hentges.

When Hentges talks about pop music, it's with the kind of nostalgia reserved for the genre's better days; when artists like Lou Reed and the Rolling Stones were breaking new ground and making feet tap to a new, vital beat. When Ed Sullivan woodenly swept the Beatles into America's living rooms three decades ago, a new era of music was born and many future musicians would take their cue from such notable forbears.

It's hard to believe that pop music would become the vast expanse of the vapid lookalikes that currently disgrace the MTV music awards, but thankfully, there's still the occasional fresh breeze that blows over an otherwise bland desert.

Enter Meg Hentges. Formerly with the quartet Two Nice Girls - I know, I know, but there were three members in the Thompson Twins and none of them looked alike, okay? It's called artistic license - Hentges has come back after a brief respite and the listening public is fortunate for her return.

Brompton's Cocktail, Hentge's new album, contains twelve tracks of sublime writing, fine musicianship and refreshingly intelligent lyrics. Not only is the album a fabulous collaboration with fellow songwriter Jude O'Nym, it's a godsend for the intelligent listener who's tired of pop's recent dumbing-down trend. Step aside Ricky and Britney. Move to a cooler climate 98 Degrees. There's somebody out there who can actually write intelligent music - finally! The logical progression from bubble gum pop has arrived.

Produced by Fountain of Wayne's Adam Schlesinger - who also plays drums and keyboards

throughout - *Brompton's Cocktail* is a reminder of pop's better days and a promising example of what music can be, once it's wrestled away from the current posse of poseurs. The cherry top of this musical treat is that Meg is family. Her lyrics and her consciousness are most definitely in the rainbow realm.

Meg was nice enough to take time from her busy schedule in Austin, Texas which she calls home, to talk about her music.

David M. Baker: Critics have compared you to Lou Reed. How do you feel about being compared to the singer/songwriter you name as one your biggest influences?

Meg Hentges: It is overly flattering, but it's nice to be compared to a male artist for a change. I think sometimes journalists go way out of their way to try to compare females to female artists that they may not resemble too much.

How much of your music is autobiographical? How much of your own experience goes into a song?

I would say it's almost entirely autobiographical. I think I change a few things around to protect the innocent [laughs]. I don't generally try and throw myself into another character when I write; I'm no Bruce Springsteen. A lot of the lyrics are co-written with Jude O'Nym.

Tell me about that. How did you end up with that collaboration?

She was a poet that I really admired and I was always trying to steal her lines. We actually go together to write a song and it failed. We weren't adept at collaboration yet. The second time we got together we ended up writing "Noona's Revenge" and that ended up on *Chloe Liked Olivia* (recorded by Two Nice Girls) and that was the first successful collaboration. We both learned how to collaborate, how to not be precious about our ideas.

What kind of radio play have you gotten with *Brompton's Cocktail* and how does it differ from your experience with *Two Nice Girls*?

Two Nice Girls really didn't get much radio play outside of some college play with a song called "I Spent My Last Ten Dollars on Birth Control and Beer." It goes on to say, "but my life was so much simpler when I was sober and queer." We've gotten some radio play in Boson,

Cincinnati, a smattering of cities. It's not tremendous, but I've never gotten on the radio before, so...

How has your sexuality affected your marketability?

I think there are some invisible barriers. Even though you're there, it's impossible to gauge whether your success or lack of success is due to something like your sexuality or whether being a female might be getting in the way, or maybe your songs suck. It's hard to gauge. You run into walls and some of it's insidious and subtle. I also have had some trouble with people believing that Adam Schlesinger played all of the instruments on the record - that women are somehow incapable. It's hard to gauge, you know?

Tell me a little about 'This Kind of Love,' the first single of *Brompton's Cocktail*. I read in another interview that you wrote the song as a kind of "thank you" to your collective influences for showing you there's a bigger world out there.

Absolutely. That's very well put. As a matter of fact, there was a really low-budget version that started out with a cowbell from "Honky Tonk Woman" because the Rolling Stones were one of the bands that, when I was younger, saved my ass. And there's a reference to Tom Robinson in there. He wrote a song that I heard on FM radio that I heard when I was a kid called "Glad to Be Gay." And he had another song called "Crossing Over the Road" that was tremendously influential on me about coming out.

I like "Bob on the Waves," and I read that you originally called it "Stink," while recording in the Manhattan meat packing district. I have to ask you, are you a vegetarian?

Not really, I have to be honest, I love beef enchiladas.

Do you consider "Bob on the Waves" an environmental message song? Is it reflective of your attitudes toward the environment?

Sure it is. I think it is. It was meant as an environmental song.

I also read that you grew up Catholic. How do you feel about the church now, especially given your sexuality?

I was trying to work that out writing "Heaven Sent." I know it still affects me. I don't attend church at all, and I have

tons and tons of criticisms about the Catholic church and not all that much positive to say about it.

What do you consider the most important song on *Brompton's Cocktail*? What song is the most special to you?

I think "Bob on the Waves" is very special to me because Jude had so much to do with it... that's her singing lead on the chorus. I also love "Not a Minute Too Soon" because it was such a struggle to get that out of my brain and it came out the way I wanted it to.

Tell me about that, the process of songwriting. How do you go from humming a tune to laying down scratch tracks at the studio?

I imagine the song. Generally it comes to me; as I'm sitting in silence it will come to me. Sometimes just a little piece that I vaguely hear and I have to concentrate to hear it. Sometimes Jude will bring me an idea and I'll just let it roll around in my brain until it blossoms. After that, it's all hard work. We spend the rest of the time just desperately trying to get from inside our head to outside in the world.

Tell me about the band you've assembled for the tour.

I've got a great band. I love my band. Keri Cinquina is playing drums; Dan Crandall is playing lead guitar; Lee Ahlbrandt on keyboards; Jude O'Nym on bass and vocals. And me.

Are you planning on going back into the studio any time soon?

I have a home studio, actually, and we are doing a tribute compilation to a local band called Big Boys. We've been making lots of demos of new songs.

Will you eventually leave Texas in favour of either L.A. or New York?

Wow. I don't know. I can imagine leaving Texas for Europe. I'm actually an Irish citizen, so I think that's in my future.

Do you consider your work political? Do you intend it to be?

I think if you're a gay artist, it can't help but be interpreted that way. The songs are all completely autobiographical to me, but you know, in the context of my being gay, I think a lot of writers have read political meaning in there and I can't say that they are exactly wrong. When you're singing about the Catholic church, you are singing about politics. When you're singing about being queer, you are



High Visibility: The Tonight Show's Vicki Randle steps up to the Mike

By Gina Bowers

Curve Magazine

She's on a spiritual high, she's laying down a political rant, she's got her groove on and she's bringing it to millions of viewers every night. Vicki Randle is the first and only woman in *The Tonight Show* band, appearing five nights a week, 48 weeks a year for the last seven years and still going strong.

Randle, known as a world-class percussionist, began singing and performing at the tender age of 3. She grew up in the San Francisco Bay area, attending her high school dances as a member of a band. When the notion of women's music took off in the 1970s, she was right there in the mix.

"I was featured in one of the first shows billed as 'women's music' in 1973 in Los Angeles. It was me, Cris Williamson and Margie Adam," Randle says.

"Women's music' is such a euphemism - it's music for lesbians! she continues. "I was never one of the musicians who became, like, spokespeople for women's music, like Meg Christian and Holly Near. I think that's because I wasn't about to spout the party line, you know? Reporters would ask, 'Are you dykes?' and they would answer, 'no, no, no, no.' People would deny they were lesbians. I mean, it was life and death issues - you could have your house firebombed. I respect them for being on the front lines and I understand they couldn't come out for fear of violent reprisal."

Randle sits back in her ranch-style, Western armchair, puts her feet up on the old trunk that serves as a coffee table and looks outside through the French doors. It's another beautiful, sunny day in Venice, Calif., and a yellow finch darts in the open window then back out into the front garden. A fountain gurgles, interrupting the silence before she speaks.

Evidently, the recent passing of Randle's mother has sharpened her belief that life is transient. She's opening up about things today that she rarely discusses.

"I've always experienced discrimination," she says flatly. "I didn't have to wait to lose some job to a guy, or not be able to kiss my girlfriend on the street without being called a lezzie and reviled. So, the whole women's music, the women's movement of the early 70's confused me. I was confused to see middle-class white women become angry and outraged over such things as being called 'girl.' Here I was surrounded by women who were outraged by things that I had been learning to live with my whole life."

"People think homophobia is [what happened to] Matthew Shepard, that racism is Buford Furrow [the man who opened fire on the day care center of a Jewish community center in Los Angeles]. Racism is every day going to the place where you work and it's all white, then going home to your neighborhood that is all white and not that bad neighborhood that is bad because black people live in it," Randle says. "Racism is inseparable from the way American society has evolved. It's what people speak, think, the way we've been socialized. It's everywhere and it's not about being different. To me, racism is about power. It's not about hating someone, because they are different, it's about fear of losing control and power. Fear fuels racism."

She's on the edge of her chair now, her hands punctuating her thoughts with the deft movement of a drummer. Firing off an array of conga rhythms, Latin beats on timbales, and African djembe doom teck-ahs on tightly cued, two minute spots six times a night must train the mind out to send out messages in powerful concise packages. Randle delivers one after another.

"*The Tonight Show* is so subversive she says, smiling now, waiting for validation or recognition of what's she's getting to. "It's full of people you don't normally see on television. Jay [Leno] is ethnic - he's Italian. He's dark, I mean, sometimes I think he might as well be black, you know? He's no Johnny Carson. He's certainly not David Letterman, what a Yankee that guy is. We have a black bandleader. I've never tried to come off as a straight woman - whatever that means. Everyone has always known from day

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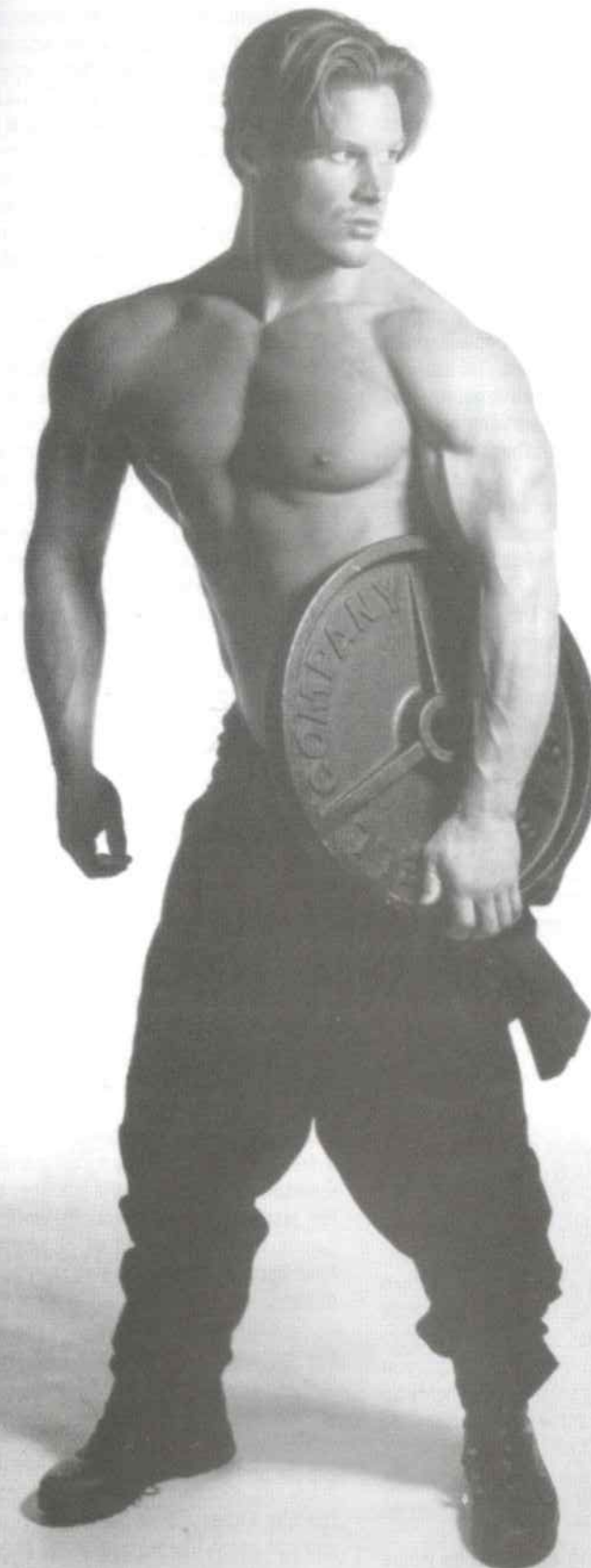
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one that I'm a lesbian. We have a largely black band, all brothers and me. I get to represent All Women, All Queers - to people who know - for better or worse. I mean I'd have to turn in my 'lesbian card' if it was based on dating!" She laughs at herself, a big, belly laugh that betrays a nervous truth behind her words. In fact, she admits, it's lonely at the top.

"I get mail from people who know me from the women's music days and they say they're inspired to know I'm still here," she says. "I'm all by myself in this, in between the cracks. People don't know exactly what to do with me. It's lonelier than it should be, unnecessarily lonely."

"In my mind, I just don't feel like I have much time. As I get older I realize how slow, personal and incremental change is. Social change is really small, really slow." She speaks softly and deliberately, concentrating on her thoughts. She's almost talking to herself.

"You're probably already changing people's minds just by being out, by being yourself. Here you are, a good person and a friend to someone and then they know you're a lesbian. They have to choose in their minds between this person that they know and, like, the stereotype of what a lesbian is."

She folds her hands in her lap and thinks again. "There's not going to be any revolution like I thought back in the 60s. Human nature is slow."

"Do you want to see one of the seven signs that the world will end soon?" she says, changing the subject abruptly. She's joking now, holding up *Whole Life Times*, a free publication available at natural food markets throughout Southern California.

On the cover is a photo of Hollywood's *Under Siege* action-film star Steven Segal shaking hands with His Holiness the Dalai Lama of Tibet. "What's up with this?" she asks. "Spirituality is not something that can put on, like fashion! It's a way of life."

She drops the magazine in disgust and sighs. Momentarily speechless, she looks around her living room as if she's searching for words. There are seven white candles on the mantle. Several candles depicting the Virgin de Guadalupe and Jesus stand crowded together on a windowsill, near five bells of various sizes and

a Nepalese singing bowl. Her gaze seems to touch each item and then float out the open door to the blue sky.

"I'm a Buddhist. I meditate - to get to a place where I can stay awake, to act with consciousness," she says. "I write songs about my life. It's personal and I perform to small audiences. I can sit up in my room all day and play but it's not gonna save me. When I listen to music by Jonatha Brooke, Jane Siberry, Me'Shell (NdegéOcello), it's so slamming, so beautiful, simple - these people express the most complex emotions. That's what music is for - artistic, creative expression. It is vital, important. Everyone needs to get it out, experience it. That's the reason I do this, I have to do it."

"Sometimes people know what it's like to have an emotion, an misery loves company," she says. "I want to know that something makes people feel so deeply to where they crawl on the floor, rock in a fetal position. I want to know that something makes people want to jump for joy! Music, art, culture, it's all about being uncomfortable, feeling big emotions. I make people uncomfortable - that's my point in life. My mission is to make people uncomfortable."



A New Incarnation: Lea DeLaria

music review by
Patrick Arena

LGNY

Joe Papp stood for a vibrancy and riskiness in his theater endeavors that is all but dead in Mickey Mouse's current Broadway. Joe's Pub is the newest addition to the Public Theater and serves as a reminder of the legacy left by Mr. Papp. At Joe's Pub you won't see uptown cabaret acts that make you realize that Kathy Lee Gifford has had a lasting impact on too many young chanteuses....you won't see acts that have to buy their way into a club by guaranteeing a house made up of friends and family...and you won't have the sugar blues from witnessing a serious case of the 'love me I'm needy' type of performer.

Joe's Pub ushers in a hopeful new venue

where downtown meets what uptown used to be. If you dream of the old fashioned legendary clubs of New York's bygone era: The Morocco, The Copa, The Latin Quarter and later Reno Sweeney and The Grand Finale, run on down to Joe's. It's an elegant room where customers sit in plush booths or tables with long stemware for their drinks. It's about the only non-tourist glamour left in New York. And you won't see any mouse ears.

Lea DeLaria's show *IT'S DELIGHTFUL IT'S DELICIOUS IT'S DeLARIA* epitomizes the kind of entertainment that Joe's Pub is bringing to its audiences. Dame DeLaria gives 150% like it was just a flick of her wrist. Her persona is cockily disarming as she charms her way through her nearly perfectly conceived act. OUT all the way, Lea uses her butchness like Marilyn used her breathiness. There's a vulnerable human behind the drag but, her attitude is a big "here I am, now lets have some fun."

She has more levels to enjoy than Central Park. New York hasn't really heard much of the Lea DeLaria that we hear at this venue. The astounding thing about this performance is that we know Lea the Comedian, Lea the Actress, Lea the Broadway Belter, Lea the Dyke Political Commentator, Lea the Great Gay Mouth, but we know very little of Lea the Jazz Singer. She is a legitimate jazz singer with major musical chops.

Her material at first glance looks like a pretty common cabaret/jazz set: Mostly well known standards from the pre-rock era of classic pop song writing. The list includes 'Everything Happens to Me', 'Blue Skies', 'Lady Be Good' and 'Empty Bed Blues'. It is a measure of an artist to bring a fresh perspective to this 'standard' repertoire. Because DeLaria is bigger than her material, these selections work like gangbusters and remind us of why they have become 'standards' over the passing of time.

Few singers can actually scat sing with the authenticity that she brings to her jazz work. Lea grew up the daughter of a be-bop musician and a swing dancer. It is obvious that she has been enmersed in the jazz tradition from an early age. How many singers can so effortlessly re-invent the Ella Fitzgerald style of scat singing and not seem like a mechanical copy? I

speculate that Lea has a big hand in the creation of her arrangements. Unlike many singers who need to be told what to sing and who to copy, she commands her act like a dominatrix who accepts her own strength.

There's plenty of improvisation. It's hard to say whether the scat sections are pre-arranged or not. Sometimes they were so delicious that I felt they had to be worked out. Perhaps she has a combination of sign-post melodic structures that still allow her to let go and improvise over it or it could be a more organic result of living with this material. In any case, it's a rare singer who can keep scat interesting and moving forward dramatically. Lea doles it out like there's plenty more where that came from.

Her ballad work is refreshingly free of histrionics. Simple statements ring clean and honest coming from her. There's a girlishness in her voice that comes out in quieter moments that serves as a counterpoint to her masculine visual image. She can strut like Elvis but her soft moments offer us a different understanding of who she is.

The name Merman comes up a lot around Lea DeLaria. Actually she has a more flexible power than the Merm had. She breathes with her act and is not stuck to the musical structure of her songs. But, she has that big Broadway personality that infuses meaning into each lyric and chooses to find the core of theater in each song. Go see her to learn how it's all done. And would someone please let her do *Mama Rose*? You ain't seen nuthin' yet!



Rock Star: Melissa Etheridge

By Gretchen Lee

Curve Magazine

Melissa Etheridge, the superstar who get her first Grammy only after coming out, has launched her new album - and she's invited Curve along for the ride.

It's Monday morning, the eve of her first album release in four years, and Melissa Etheridge is backstage at *The Rosie Show* in New York's Rockefeller Center, waiting

for an 8 a.m. rehearsal. Still on West Coast time, she's already been through makeup by the time Rosie O'Donnell comes up the elevator in her sweatpants.

Good friends for several years, Etheridge has invited O'Donnell to sit in with her on one song during today's taping of the popular afternoon talk show. O'Donnell's drum kit is rolled out in the middle of the set. A second kit, for band member Kenny Aronoff, is placed at the edge of the sound stage. Although she'll play solo tonight at the Hard Rock Cafe concert simulcast worldwide via the Internet, Etheridge is performing this morning with the same guys who'll travel with her on the upcoming *Breakdown* tour.

The band, meanwhile, has assembled in the hallway just outside the Green Room. *The Rosie Show* is taped on the same floor as Saturday Night Live, and the hallway is lined with photos of celebrities who have appeared on the long-running comedy show. Steve Girmant, Etheridge's road manager for many years, points to a photo on the wall beside him. "Heather Locklear, she's a fan of Melissa's," he says, breaking a lull in the conversation.

Finally it's time to go in for rehearsal. It's a quick run-down for two numbers from the new album. Though the audience has not yet arrived, there are at least 30 people crowded in front of the small sound stage. As the floor manager does the rehearsal countdown, mouthing the words "three, two, one," everyone appears to be holding their breath.

Wearing her signature jeans jacket, this one adorned with sparkling rhinestones, Melissa begins the first number, "Angels Would Fall," belting out lyrics in her familiar, gravelly voice. Within seconds, the tension has dissolved. The second number, with O'Donnell on drums, goes off without a hitch, as well.

Two women waiting to join the studio audience are watching the rehearsal from a ceiling-mounted monitor. "I wonder if Melissa stays with Rosie when she's in New York?" one wonders aloud to her friend.

Immediately after the taping, Etheridge rushes off to meet with a reporter for *Scholastic News* magazine, read by thousands of schoolchildren in classrooms each week. "She's supposed to bring her favorite book," says Island Records

publicist John Vlautin. Turns out Etheridge is a Jeanette Winterson fan.

During happy hour that afternoon at Henrietta Hudson's, a popular dyke bar in New York's West Village, two women are trying desperately to buy tickets for Etheridge's recently-announced concert in New Jersey. The two take turns on hold until their cell phone battery goes out. They dial again on the bar's phone, and still haven't gotten through to TicketMaster after an hour of trying.

Just before 11 p.m., Etheridge is upstairs at the Hard Rock, shaking hands and posing for snapshots with burly men VIPs of the Hard Rock. VH-1 has its camera poised on a particular spot for the opening segment of the live broadcast. Trouble is, Etheridge is standing in that spot with a reporter from another network. "We're dumping to the Internet in 20 seconds," whines a tech guy from VH-1. "We don't need her, we just need her spot," he says to a Hard Rock employee.

Just in the nick of time, Etheridge slips out of the way, and the broadcast begins as planned. Soon after, she is escorted downstairs to the stage. It's a packed house, with women in their 20s and 30s crowding the stage, possibly standing closer to the rock star than anyone has since Etheridge left the bars of Long Beach years ago for the greener pastures of the recording industry.

It's an electrifying performance, and it seems entirely appropriate that Etheridge would launch the new album in an intimate setting, where she can look her fans in they eye, listening and laughing as she gives over the mike to the audience during songs like "I'm the Only One." "Some of the songs have a life of their own," she comments later. "I think that I make albums just to put together the perfect live show," she adds.

Even so, Etheridge bolts the Hard Rock the second the concert is over to return to the hotel where her partner of 11 years, Julie Cypher, and the kids are waiting. They'll travel with her for a good part of the upcoming tour, and when the tour hits the West Coast, the family will be at home again, with Etheridge flying in and out of Los Angeles for shows.

Certainly a lot has changed for Etheridge from her early, lonely days on the road. Once,

The Waiting's Over

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The Waiting's Over, Marsha Stevens' latest CD release is available now. Order online: www.allfaith.com/ BALM or amazon.com or CDNow. To order by mail write to P.O. Box 1981 Costa Mesa, CA 92628 and enclose \$10 per cassette, \$15 per CD plus \$1.50 per item shipping and handling.

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Sunday, May 7th

1pm - 5pm

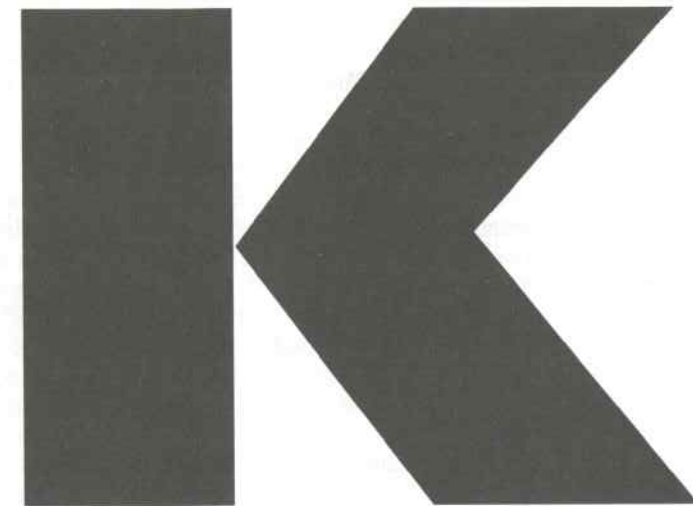
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in 1991 or '92, she had written on a backstage "runners list" that she wanted "one warm puppy."

"It's a list where you write, 'I need toothpaste, and a comb,' and I wrote 'one warm puppy' just to be silly," she recalls. "And my tour manager at the time thought, 'Well, I'll go get her one warm puppy.' So he went to a pet store and asked if we could have a puppy just for a few hours...it was the cutest thing you've ever seen, just a little bundle," says Etheridge, breaking into high-pitched baby talk. The puppy, which she named Angel, is still part of the family.

Etheridge's family has now grown to include two children, each born into a media maelstrom because of their lesbian parentage. When Bailey, soon to be 3, was born, Cypher and Etheridge were on the cover of Newsweek. Beckett's birth a year ago prompted mainstream media to question how lesbians can possibly provide adequate role models for their sons.

"The feeling I get is that maybe men think they know something that only they can hand down to boys. So I'm like, 'Well, OK, we can teach him to pee standing up.'" Etheridge says. "I've just never seen a case of a young boy who suffered because he was raised by a single mother or by lesbians."

Etheridge seems to deal with the questions of raising her kids with equanimity. "You want them to have self-respect and truthfulness in who they are," she says. "I hope that they know that their choices are wide open, and that they can choose. Follow their hearts," she concludes, with a shrug and a smile.

ONE ON ONE

Did you feel like a family when it was just you and Julie?

Yeah, I regarded that as a family...home was with her. And it really is now. When you have two kids, home a certain smell and sound and feel. There are toys everywhere.

How did you know that you were ready to have kids?

You don't know. You can baby-sit your friends' kids, but until you have your own, you have no idea....You don't have kids because you want to wake up at 6 in the morning. You just don't know.

You grew up in a culture that didn't value sharing your feelings. You've made a decision to do things differently with your own kids, but how does that happen?

Well, in California, they have a lot of therapy. [Melissa leans forward and grins.] Lots of therapy...You just learn how to speak about things. You unlearn the habits of: "I'm not going to say what I feel, but I'm hoping they'll guess, and if they don't guess, then I'll be disappointed." It gets very complicated, and you have to go just layer by layer until you get to 'I really wish that you'd do this for me.' You just know that tall you can do is say it, and then they have the choice whether they'll do it or not.

"To acknowledge my daughter's anger or sadness or jealousy or happiness – just acknowledge it, and let her know that she can talk about it, or not...and when Julie and I are having a – if we're talking hard, we say: 'I know it's uncomfortable, Bailey, but your mom and I need to talk about this.' And we will work it out and let the kids know that it gets resolved. No hiking it."

So, how many years does it take to get there?

I'd say I've been in therapy 15 years. I mean, on and off.

Who's your extended family?

The people we're going to spend Christmas with are our two children and two friends that live in New York City – another couple. Lesbians. Then we have a straight couple in L.A. who are our best friends. They have two children, and our children and their children are like brothers and sisters, they're so close. Their youngest daughter is three days apart from Bailey. Julie was taking a pregnancy yoga class, and met her [the woman] and they just became fast friends, and so for three years they've just been inseparable. We call Bailey and the other child 'the twins.'

"So this is the core family. It kind of goes out from there. I have my family. My mother's in Arkansas, and I've got my sister. And Julie has her mom and dad in Oklahoma, and her sister in Texas."

How often do the grandparents get to see the kids?

"Grandparents insist on coming out every couple of months. And when I'm on the road, they'll come out and help Julie."

So, you know the lesbian tradition of having exes in your extended family...?

"Good, lord, we've been together now for 11 years. The exes are long gone. Julie's ex-husband isn't on terribly friendly terms with us. And my ex...naw, I mean, I was never a real good one to keep up the friendship. So I guess we're not typical lesbians."

When you're at home in L.A., is it possible to go to Blockbuster for a movie, or do those normal kind of things?

Absolutely. I insist on being a person. We go to Soup Plantation. We go to the park. We go rent movies – we do what you do. I choose not to go to the grocery store, but it's just because I don't want to go to the grocery store. Who wouldn't? So I hire somebody.

"Los Angeles is an easy place to do it, but really, it's all how you present yourself. You can choose to make it insane. You can choose how to dress, and have your bodyguard...I mean, I'll dress like this [motions to her jeans and T-shirt] and go to the store. And I'll be renting a movie, and the guy will be like, 'Oh, Melissa Etheridge, I really like your music.' And I'll be like, 'Oh, thank you very much.' But that's all that happens."

OK, now for the really silly question. "OK."

Everyone wants me to ask you: "What's going on with your hair these days?"

[Laughs and runs her fingers through her short, blonde hair, which is still wet at the ends.] "Well, this morning I didn't blow-dry it, because Beckett was asleep in the room where the bathroom is. So I sort of have this shaggy thing going on."

I think people are noticing a more feminine look these days.

"Wow, really? I think it's kind of butch to have short, wild, wacky hair. My hair has always been kind of wild. I really have limited patience for doing it. The roots get down to here [holds her hands at eye level] and I'm like, 'OK, guess I'll color my hair.' Julie has to say, 'I think you should cut your hair.'"

I'm sure you get pressure sometimes to project a particular image.

"You know, I've never been pressured about my image. Never, ever, ever. The people who have worked with me have

always seen me for what I am. And they've known that I'm not the type of artist they can put in certain clothes or create an image. Everything you see – every piece of clothing in very photo shoot, every hairstyle – come from me...Some of the new photos just coming out are very, well, people will say, 'You're pretty. You're very pretty.'"

And how does that feel?

"Wasn't I pretty before? The light was a little golden, but, I mean, I don't know what people's image of me is."



Dylan Thomas - Inspired Work by Corigliano Debuts

By D.C. Culbertson

Baltimore Alternative

"I'd love to write easily," composer John Corigliano told the Rocky Mountain News with a sigh. "I've tried to sit down and just write, but I can't. I'm a Beethoven type," that is, the type who agonizes over every note and takes years

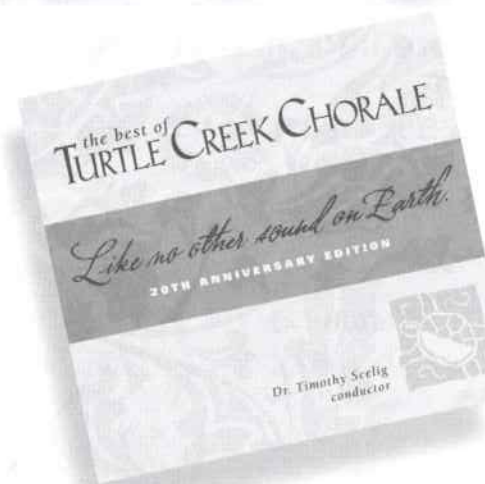
to complete a piece. And this is certainly true of his Dylan Thomas Trilogy. Although the work will be receiving its world premiere by the National Symphony Orchestra this month, Corigliano actually began working on the piece 40 years ago.

Corigliano first became acquainted with Dylan Thomas' poetry in 1959, when a singer friend asked him to compose a setting of "Do Not Go Gentle" and gave him a copy of Thomas' Collected Poems to give him a sense of the writer's style. "It was a revelation," Corigliano wrote later. "Both the sound and the structure of Thomas' words were astonishingly musical...I was irresistibly drawn to try to translate his music into mine." That same year, Corigliano completed a setting of "Fern Hill," the poet's reminisces about summers on his family's farm. Ten years later, at age 30, when asked to write a work for the opening season of the Chamber Music Society of Lincoln Center, he set "Poem in October," inspired by the poet's turning 30. A setting of the dark, hopeless "Poem on his Birthday" followed five years later, when the Corigliano himself was in the midst of his own life crisis.

Although the three movements were performed as a unified piece in 1976, the composer felt the work was still not complete. It wasn't until 1996 that he approached NSO music director Leonard Slatkin about conducting a completed version which would incorporate "Author's Prologue," a prose introduction to Thomas' poetry that was one of the last things Thomas ever wrote. Corigliano composed the piece in two sections, integrated it into the existing movements and re-scored it and slightly rearranged the rest.

Corigliano grew up in a musical family – his father was concert master of the New York Philharmonic for over 20 years and his mother a piano teacher. But his parents did not encourage him to follow a musical career, and his original (still unfulfilled) ambition was to be a Disney cartoonist. When he did decide to become a composer in his late teens, his father, knowing first-hand how difficult it could be, not only discouraged him but showed his music to some of his famous colleagues in the hope that they would say he had no talent. However, when Corigliano's Sonata for Violin, written in 1964, was selected out of over 100 entries

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as the winner in the Spoleto Festival competition, his father changed his mind and became supportive of his efforts. In fact, John Corigliano, Sr., made the first recording of the Sonata and it was the last piece he performed before he died.

Unlike many other contemporary composers, Corigliano has always written in a frankly romantic-inspired style, which many critics and colleagues initially disdained. But he has never made any compromises in his style. "I write what I want to write," he told the *Paris Music Review*. What the press thinks doesn't matter either. "I don't read reviews," he told the same publication. "I haven't read them in three years. And you can't answer critics, because they won't be criticized."

Equally unusual is the fact that to date Corigliano has written only one work of each major type – opera, symphony, string quartet, and so forth. And that's sufficient. As he told *Hi-Fi*, "One thing I would never write is another work in the same genre I've already done....I put everything I would ever want to do with the instrument into the piece I write for it, and then move on to write another kind of piece. There isn't any time – or reason – to repeat myself."

Many of his pieces are directly inspired by performers or friends. His *Pied Piper Fantasy* flute concerto was directly inspired by James Galway, whose personality put him in mind of the Pied Piper in the way he delighted and inspired audiences. And each movement of his Symphony No. 1, which to date has been performed by over 100 orchestras (including the Baltimore Symphony), was a musical portrait of a friend suffering from AIDS.

Other major works to date include *The Ghosts of Versailles*, a comic opera commissioned by the Metropolitan Opera for its 100th anniversary (the first new opera to premier at the Met in 25 years) and a string quartet intended for performance at the farewell concert of the Cleveland Quartet. He has also composed the soundtracks for the movies *Altered States* and *The Red Violin*. In addition to winning many awards for his music – both recordings of the Symphony and the String Quartet have won Grammys, for example – he has enjoyed popular success as well. For example, the premiere recording of the Symphony was on top of the Billboard classical charts for 69 weeks!

The NSO premiere of A Dylan Thomas Trilogy will feature two of today's most outstanding soloists, tenor John Aler and baritone Hakan Hagegard, with a boy soprano to be announced, assisted by the Choral Arts Society of Washington.



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