

# siren

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EMMA  
COPY

Si•ren (Si'rən) n.: 1. Gr. & Rom. A sea nymph that lures men to their death with her singing. 2. A device producing a loud, often wailing sound.

SIREN is a Girltime Production

Thanks  
to:

Girls in the Nose, Margie Lawler,  
Susan Miller and Lounge Ax,  
Leigh Jones, The Texas Rubies,  
Ellen Rosner, Camille Rocha,  
Cynthia White, Nan Sauer,  
Deanne Chance for her extreme  
and heroic patience, Kelly  
Harmon, and Girlbands every-  
where for just doing it. XOX!

Written and Edited by:  
Nicole Bender and Kathie Bergquist  
Token boy: Craig Hanke

**SEND US STUFF!**

c/o Kathie Bergquist  
727 W. Briar, #A3  
Chicago, IL 60657

**SIREN!** FANZINE

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Also thanks to those we "borrowed" from.  
Please don't sue us. We don't have any \$\$...

Allow us to introduce ourselves. We are **Girltime Productions**, producers, promoters, and purveyors of women musicians. We began our informal collective with a shared vision of providing sorely lacking exposure to promising women in the music industry. In particular, we are interested in women in the areas of rock, thrash, hardcore, art, pop, and other rebellious genres. It is our idea to focus on groups that do not have the outlet of the womyns coffeehouses or womyn's music subculture to shelter them, due to either their musical style or perceived level of political correctness.

"Alternative" music is a term that is laughingly abused and overused in the contemporary music industry. We feel that any music that is being produced by strong, independent women is by definition an alternative to the MTV perpetuated misogynistic propaganda called pop music. For that reason, we prefer to use the term "subversive" to "alternative." What is considered to be alternative music by today's standards seldom fits the descriptive subversive, and so it is that distinction that we are compelled to make. The very idea of an all-women rock band is inevitably denounced as a gimmick group, which makes it much easier to defend not taking them seriously. How many men are expected to, and then accused of, fucking & sucking their way to a venue, record label, or positive press support?

How many women?

How many serious male musicians are required to stay in great physical shape, wear make-up, and look like a fashion model? Lucky for The Grateful Dead, Black Sabbath, ZZ Top, and innumerable other "boy-bands," not very many.

Our little 'zine is idealistically a forum to introduce promising performers and review their work from a feminist, music-loving, standpoint. We are also interested in serving as a networking and resource-sharing vehicle for women in the music industry. But we cannot do this alone. We encourage contributions from people interested in what who we are, as well as professionals in the business. Women involved in subversive music are especially encouraged to reply. Feel free to review your own shows or recordings, and share information about venues, labels, and people in general that are either particularly good or bad to work with. Of course, we can't pay you for your contribution, but we can thank you profusely.

Oh, I almost forgot... We also want to have a few laughs.

Peace,  
**Girltime Productions**



# siren

# MAXIPAD ROCKGROLL

## SOME PRACTICALLY WORTHLESS REVIEWS

The following records are out-of-print, but I had the good fortune of finding them on my last used record store hunt. They will probably be practically impossible to find, but they'd be worth grabbing up if you happen to see 'em laying around somewhere.

### The Raincoats; Moving

I'm just about the biggest raincoats fan alive, so scoring this LP which was the only release of theirs I didn't already have, was quite a thrill. The Raincoats consisted of three British girls that emerged in the new punk movement of the late seventies, early eighties. Although they played frequently with the Clash, they remained relatively unknown but for a cult-type following.

This release has the characteristically quirky Raincoats groovy beat-jazz

instrumentals including an eclectic rhythm section that utilizes such instruments as bongos, drum kits, congas, timpani, timbales, and skulls, and of course, soaring violins aplenty.

The 'Coats vocals range varies from whispers to caterwauls, with hopeful, whimsical lyrics that don't shy from some strong feminist messages, although the two earlier LP's were decidedly more militant in that area. Moving is, however, well worth forking down some cash for, and some of the numbers, like Balloon, will linger in your memory.

### The Slits; Cut

The Slits are actually the evolution of the Raincoats, carrying over some former 'Coats members. The new sound is a little harder and weirder than the Raincoats, and fall somewhere between the more eccentric Raincoats and Blackgirls cuts.

The vocal element of Cut consists of some divinely inspired concoction of gurgles, screams, chants, and banshee wails, predating the Sugarcubes' Bjork Gundmundstotter by about 8 years. Stand out cuts on this album include



According to Sassy Magazine, which is normally very cool and in their own words, "Sassy," women who suffer from chronic yeast infections should blow-dry their pussies after they shower. Mmm... smells like teen spirit.



"Typical Girls", which opens with the line, "Don't create. Don't rebel.", and goes on to summon up correct behavioral habits of good "typical" girls, along the lines of, "Typical girls are emotional... Typical girls buy magazines... Typical girls fall under spells... They can't decide what clothes to wear..." and then goes on to question who it was that implemented these rules, asking, "Who invented the typical girl?... Here is another marketing ploy, typical girl gets the typical boy."

If you like listening to challenging, woman-positive, art-pop, the Slits simply cannot be overlooked. Now, whether or not they can be found is another issue...

### **Frightwig; Cat Farm Faboo**

Another all-girl rock trio that dates back to the early eighties, Frightwig is hard-core along the lines of X-Ray Spex. Crass and confrontational, Frightwig screams out lines such as,

"Why should I fuck you? My crotch does not say go!", over familiar hard-core garage band style grinding chord changes.

All three Frightwig members share do there share of the singing and songwriting, and each has her own distinct style, but for the most part their songs fall into two stylistic camps, either fast & frantic, or slow & menacing. Most of the vocal tracks have all the charm of a screaming adolescent, and wear on your nerves about halfway into the album.

A few songs, however, are surprisingly catchy. Best bet for best tracks include, Only You (only you could make my blue skies grey), or the closing number, Something's Got to Change, which is a charming Suicidal Tendencies influenced piece that offers up sensibilities such as, "...I'm gonna get a gun and stay in my fucking room 'cause I don't know what I'm saying."

Thank you, Kelly!



Before I wrote this interview it occurred to me that there was no way I could write about Cam from the perspective of a formal interview since we've been friends for years, roommates for one year, housemates for a summer, and eternal tequila pals. We are in fact drinking tequila right now. To get the bullshit out of the way, I'll tell you that Cam is from El Paso, Texas; she's twenty-five; she got her undergraduate degree in sax from the University of Arizona; she got her Master's degree from Northwestern; she knows all of the old Walt Disney and Warner Brothers cartoons by heart and hums along with the music while she watches them; she has a cat named Thumper who, in turn, has a lover named Mundo; she makes great fajitas; and she's the most versatile, constantly-evolving, creative sax player that I've heard in a long time. She's also pretty sexy. Or is it sexy? Both, I think. Here goes.

ME: Hi, Cam.

CR: Hi, Nick.

ME: You're not nervous are you?

(Cam smiles, gives me the finger, and swallows down half of her drink).

ME: Okay. You've been playing most recently with Ellen Rosner and people are starting to recognize you guys as a duo. How long have you been playing together?

CR: It'll be a year ago this pride day.

ME: Oh yeah that's right. You guys played at the rally after the parade. How did you start playing together?

CR: Lorein [a close and wacky friend of Cam's who mostly played with Big Hat and has since moved back to Amsterdam] had played with her first. They jammed a few times at Susie B's [a fun and wacky Lesbo bar] and Lorein started playing with Ellen's former band, Women of All Sexes [Not a very wacky band]. Lorein also played on one of Ellen's demo tapes, but Ellen really like what Lorein was doing. Their music is pretty different. When Lorein decided to go back to Amsterdam, she referred Ellen to me.

ME: You've gotten a lot of jobs from Lorein going out of town, like playing with Big Hat, etc., and they're a pretty big gig. Do you ever feel like you're getting sloppy seconds?

CR: No, Lorein has come out in a lot of ways.

ME: How else?

CR: Well... I was very sheltered when I first moved to Chicago and then after I graduated from Northwestern. I was trained as a classical musician and it gave me all of these hangups. Lorein didn't have any of that, and so...

ME: What do you mean you were sheltered? Didn't you do that to yourself?

CR: Yeah, well... from an academic point of view, it's hard to go start playing down in the subways.

ME: Was it an ego thing?

# Camille Rocha

an interview with a Chicago sax babe



CR: Yeah, sure...

ME: Like I'm not going to be no street musician kind of thing?

CR: That's what they condition you for...they train you to be like that.

ME: Like Erin? [a very unwacky person we know]

laughter

CR: Yeah yeah, exactly.

ME: I think I'll keep that in.

more laughter

CR: They train you to have this attitude. Like I went to school to be trained as a MUSICIAN and na na na, all that bullshit that went along with it. I think because I'm a woman too, I always got that "You don't have the jazz sound. You don't hvae the blues type of sound. Become a classical musician. Play the clarinet." My teacher in high school was a woman and she also wanted me to go the classical route. She was trained that way, as a percussionist and she really wasn't a good role model for me as far as jazz or pop or rock, etc., so when I got out of school that's what I was really hungry for.

ME: Did you ever think about pursuing a classical career? Like audition for orchestras or something?

CR: No.

ME: How come?

CR: I was a saxophonist. The only thing I could really do would be to teach highschool or college or something.

ME: There's no orchestral positions for the sax?

CR: No, the sax isn't accepted in most orchestras. It's kind of a mutant instrument. It's not accepted anywhere except in the pop field.

ME: So now you're playing jazz, pop, rock. Do you feel like you sold out?

CR: No, because if I ever want to go back to classical and teach on the highschool or college level, you have to have practical jazz experience... playing with bands. I wasn't getting that in college, I knew I'd have to get that out in the real world.

ME: Is Chicago the real world?

CR: Definitely. Oh yeah.

ME: So has switching musical arenas made you schizophrenic? Do you have days when you wake up and not know if you're a jazz musician, a classical musician, or just some chick with a big brass thing hanging between her lips?

CR: Not really. I'm still getting used to playing pop type music and sometimes it's weird when people know me from playing this bar or that bar. It's hard because in most artistic fields you have mentors, people who have been through what you're going through and they help you out. I haven't really found too many women sax player role models. My teacher in undergrad was a woman, but her attitude was like the rest of the world's—if you want to get anywhere as a woman you have to be twice as good as any man. And she's right. I feel like I'm an oddity.

ME: Do you ever get so bogged down that you feel like tossing it down a really big toilet?

CR: Oh yeah. You've seen me. There are times when I think I played like shit and people come up to me and say "Wow that was really great" and I think "What the hell am I doing this for?" I get upset because I really want to play for myself...

ME: Play with yourself?

CR: Play FOR myself. I do play with myself, but I want to play for myself.

ME: So, uh, how often do you play with yourself?

CR: Well... (She chuckles and lights a cigarette) It's easier to let someone else play with me, especially these days.

ME: Alright. Now we're onto the real dirt. Have you noticed a drastic change as far as groupies and bandsluts go?

CR: Starfuckers? Definitely.

ME: Have you ever taken anyone up on their offer?

CR: Ummmmmmmm, no.

ME: You had to think about it.

CR: Well, it's a fine line, ya know.

ME: Okay, okay. So what's the weirdest comment or proposition you've ever gotten?

CR: The first one was at Mountain Moving [a not-so-wacky lesbo coffeehouse with a politically-correct, pseudo-separatist leaning]. It was really weird. I was there with a girlfriend, and this woman was in the audience with her girlfriend. She came over to me after the show and said, "When you were playing your saxophone it was like you were having sex with me."

ME: What did the woman's girlfriend say??

CR: She just looked at me like, "Grrrrrrrr." And mine looked at me like, "Cam, it's time to go."

ME: Have you ever seen that woman since then?

CR: No, but we're playing Mountain Moving this weekend and I'm definitely nervous. Other comments people say are "Do your fingers always move that fast" and "Can you do pushups with your tongue." You know, stuff like that.

ME: Well can you?

laugh laugh laugh

ME: Never mind, I already know the answer.

laugh laugh laugh again

CR: It's weird because Ellen and I have been going out of town a lot lately, to Cincinnati, Louisville, down state, and people are bolder to out -of-towners. This one club we played at a couple of weeks ago, in Lafayette, Indiana, there was a chalkboard in the bathroom and people wrote all these comments about Ellen and I. Stuff like, "Cam gives great sax," and "Ellen has beautiful eyes," and they wrote our names all over the board with double-woman (lesbian) symbols."

ME: So where is the coolest place you've ever played?

CR: Ummmmmmmm...

ME: Susie B's?

small chuckle

CR: I do like playing Susie B's but they're a real tough crowd. Most of the people who go there want to drink and talk with their friends and they don't want to listen to the music. It's hard. The places that Ellen and I mostly go to out of town are women's coffeehouse-type places, you know, the kind of thing that's in the basement of a church or something.

ME: I know you come from a pretty religious, Protestant background. That must be pretty weird to be jamming in front of a group of lesbians, checking out the girls, in a church?

CR: Yeah, it's really weird. The church we played at in Cincinnati was the denomination that I'm from and it really

freaked me out.

ME: Did you know anyone?

CR: No, but my mom called and told me that I had a cousin in Cincinnati and I should call him and tell him about the gig. I was like, "Nah, mom, I don't think so." Of course, that was right before I came out to her. I can't imagine she'd say the same thing now.

ME: Okay, well, you've played with Big Hat and Pansies, and they're pop-punk bands. Now you're steadily playing womens/lesbians music, between playing with Ellen and Yer Girlfriend in Louisville. How does that feel?

CR: Well, I'm not very political, and I really enjoyed playing with Big Hat, etc. don't get me wrong. If I had to name a reason why not to play with Big Hat, it would be because they don't offer much musical diversity—I mean, they're kind of laymen in terms of musical theory and all that—they really play a kind of art-rock, combining the music that they play, with the clothes they wear, with the things they say on stage, you know... and it's not an act or anything. They wear the same things on the street as they do on stage. They have these personas...

ME: And they like that.

CR: Yeah, they do. They get off on it. They're creating their own music and it's a good thing. We're just coming from different places is all. And since Lorein moved back to Amsterdam, they haven't added another sax player. I've played with

them a couple of times since she left, but nothing consistently.

ME: Okay. So now you're playing with Ellen, playing a totally different kind of music to a totally different kind of crowd. How does that feel?

CR: As I was saying before, I'm not really political. I will say that Ellen's music touches me more, I take it more personally. She doesn't put any blatant lesbian lyrics in her songs, but her music comes from her and she's a lesbian. I think all the songs have to deal with the good and bad times she's gone through.

ME: Romance.

CR: Yeah, romance. There's also this one song called "Policy of Privilege" about some racist slurs that her neice said to her. Her music is about her life experiences from a feminist point of view. Big Hat, well, they're kind of feminist-oriented, in a trendy kind of way. It's not the same thing, though.

ME: Okay, You said you're not very political. But don't you think that if Ellen's part, then isn't her music is a pretty major "political." I mean, just by definition a lesbian, and entering public scrutiny with her music, isn't she taking a kind of political stand by default?

CR: I don't know. Is her music about lesbian politics? No. When we're on stage we don't say anything about being a lesbian. I'm one of our girlfriends in the

audience, we don't say that on stage. We don't blow them kisses between songs.

ME: On purpose?

CR: Yeah. We don't want to be about that. We play lesbian concerts, we're playing Rhythm Fest and stuff like that, but we don't want to be part of the lesbian music scene where the lyrics are all about Dyke Power and separatism...

ME: But you're playing with the band Yer Girlfriend, in Louisville, and they are political. For example, a couple of their lyrics are: "It's the only chance you've got... To stop the lyin' and denyin'... Come on and give it a shot... Everybody say LESBIAN!" or "Well let me tell you about... The real dykotomy... We're first on the issues... And tardy to parties." How do you personally make the transition on stage, is it hard to go back and forth?

CR: When I play with Yer Girlfriend, maybe because I'm out of town when I play with them, I try on different personas. Like the last time I went there, I went totally in leather, from this black bikers cap, to wristcuffs, to chains and spurs.

ME: It's a good thing you didn't do that at Mountain Moving.

Cam laughs.

ME: Why, is there a big leather scene out there?

CR: No, not at all and that's why I did it. Just to freak them out.

ME: Yeah, all the women were probably turned on by this mysterious leather-clad sax player.

CR: You know it.

ME: Are those my suspenders?

CR: Hah—not anymore.

ME: Fuck you.

CR: What else?

ME: You're not supposed to say what else. Ummmmmmmm—You keep going from band to band, playing with a few bands at the same time, do you feel like a band slut?

CR: Oh yeah. All the time

ME: Is that usually done?



CR: Yeah, especially with saxophonists. Sometimes with lead guitarists. It's because I'm a soloist, that's what I do. I can go off and play with almost anybody. Like when I go play with Yer Girlfriend, I've never practiced with them. I just go to their gigs and they yell for me to go onstage, so I do. I mean, right in the middle of their songs they'll see me in the audience sitting drinking a beer, and they'll stop the song and yell "Hey, Cam, come on stage."

ME: Do they have a big following in Louisville?

CR: Man, they have their own little thing going out there. For awhile there weren't any lesbian bars out there and there was nothing to do, nowhere to go and meet

people. So when Yer Girlfriend had a gig it gave the whole community a reason to get together. They've got it great. They're a dance band. They play their own stuff, they do some covers, but it's mostly their own tunes. They're really funny because on a couple of their songs, they've got these moves that they've put together...

ME: Like the "Busstop" at Paris?  
CR: No. (laugh)

ME: Hey, so how's your knee been doing? I know it's been hard since your knee surgery last September, even having to play gigs while you were still on crutches. That must have been hard, playing the sax while on crutches.

CR: Yeah, yeah. My knee is doing a lot better. People have been really supportive of me. It's been kind of cool. I really appreciate it since it's been really frustrating for me and I was really grumpy for awhile. But now things are a lot better. Life has definitely improved since then. It's funny because the other night Ellen and I were playing at Beat Kitchen and somebody yelled "Hey you're looking great—The last time I saw you you had a big brace on and you were really depressed!" Of course, this person didn't know that I had also broken up with my girlfriend that day, but it was cool that she said it. It's cool how these total strangers can care about you.

ME: So what's on your schedule next?

CR: Well, we might be playing Cabaret Metro soon, opening up for this band that

Ellen thinks we'll play really well with. We'll be playing Avalon in June/July, Peace Fest, well, actually two Peace Fests in Chicago, Rhythm Fest in September—I'll be playing Nightstage with Yer Girlfriend and during the day with Ellen. I've got a lot coming up.

ME: Well, I guess that's kind of it. Do you have anything else you want to add?

CR: No, I don't think so.

ME: You want another drink?

CR: Sure.

"We love men,  
we just don't  
want to see them  
naked."

## 2 Nice Girls, *Outlook*

STOP  
AND  
THINK

If Logic  
Prevailed  
Men Would  
Ride Side-  
Saddle



- **kitty zits?**
  - Can cats get acne? My cat has what look like two giant blackheads on her chin. Should I put Oxy-5 on her?
  - Cats can indeed get zits, but it's not a good idea to use human acne products on them—too harsh. There are, however, special kitty zit shampoos and washes, like Oxy Dex and Pyaban, and topical ointments, like Bactoderm, that you get from your friendly neighborhood veterinarian. Whatever you do, do NOT, NOT, NOT squeeze them (zits, not inflammation). That could cause even worse mites look like acne, so take a trip to the vet just to be sure Ms. Fluffy isn't so afflicted.
- Sassy

When girls in the nose came to Chicago, besides playing an excellent and rocking show at lounge ax, 4 of them stayed at my house. they shared my toothpaste, my kitchen utensils, and other stuff like that, and they were really nice to my dogs. I don't think they used my Hitachi Magic Wand, but they might have when I wasn't looking and now I feel very intimate with all of them.

feel the ground sliding from under you

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I was voted "Most Popular" in school, and I am not blond, nor am I an airhead or an insecure little spoiled brat who has to be exactly like everyone else to be accepted. A "cool" crowd can have a variety of people in it. Maybe Kim just doesn't know how to pick real friends. Maybe she doesn't have enough backbone to stand up for herself.

necking  
 neckline  
 necklace

Trace Wren  
 Shelley Wren  
 Sally Shawn  
 Julie Wren  
 In a...  
 Kind slide...  
 Dns...  
 Aoms...  
 Rhythm guitars, sax, flute, mandolin, vocals  
 Trace Wren  
 Shelley Wren  
 Sally Shawn  
 Julie Wren  
 In a...  
 Kind slide...  
 Dns...  
 Aoms...  
 Rhythm guitars, sax, flute, mandolin, vocals  
 Thanks to...  
 David...  
 Barbara...  
 Peter...  
 Hardy...  
 Bob...  
 For more information  
 P.O. Box 50981  
 Salt Lake City, Utah  
 84158  
 My sister Jane

# Girls in the Nose take Their Mission: To con

...travelling in packs through the areas of downtown, Newtown, and Wicker Park, taking no prisoners. In your face dyke-rock band with major attitude, Girls in the Nose, took Chicago by storm for their appearance at Lounge Ax on April 30th.

Spreading their pinko propaganda by way of cassette and compact disc, the groups new manifesto, "Origin of the World", seems nothing short of a blue print for a new new world order... A bizarre and perverse new world where the band's philosophy, "More Madonna, Less Jesus" loosely translates to Viva La Vulva.

Investigations are underway of locations expected of distributing "Origin of the World." Targeted retail establishments, such as Women & Children First Bookstore, or People Like Us, in Chicago, are under 24 hour surveillance, and no representatives were available for comment.

Girls in the Nose have also been expected of dealing anti-social, anti-American, and anti-apple pie propaganda out of their post office box. Flyers have been uncovered by special agents that claim that by sending a request for ordering information to P.O. Box 49828, Austin, TX. 78765, unsuspecting children and nuns have had their sensibilities assaulted by receiving ordering information for cassettes, compact discs, t-shirts, and stickers.

Tipper Gore, wife of Senator Al Gore and spokeslady for the P.M.R.C., held a press conference at her home Thursday evening, where she spoke out against the Girls in the Nose message.

I'd love to look through your recipe box, M.J., but I just don't feel like talking about monogamy...



Go Jo Jo Go Jo Jo Go



Girls in the Nose with Giritime Productions at Lounge Ax, April 30, 1992.  
Gosh, I love these girls.

# e over Chicago-- ontrol and/or transform!

"What this band, Girls in the Nose, are trying to do to our innocent young citizens is convert them to an anti-family lifestyle that is sure to lead them on a path straight to hell!", the outspoken Mrs. Gore proclaimed.

During the groups Chicago rampage, there were no reports of violence or homosexual

**"Does someone here have a seconal? I'm freaking out."**

conversion, although many Chicago residents phoned in to report sightings of the band with Elvis, as well as disturbances caused by the raucous group of

libidinous ne'er-do-wells.

One such incident occurred at Leo's Lunchroom, on Division Street in Chicago's near west side. As a shaken employee recounted, "They were so demanding... Not only did they want the same food that they had ordered, they also wanted it prepared to their specifications... Does someone here have a seconal? I'm freaking out."

There were 156 further reported incidents of shaken-up patriarchy before the band of rebels directed their terror north to Madison, WI. This may not be the end of the seige, however, as one Lakeview resident reported, the last thing she heard as the band headed for the expressway was lead singer Kay Turner laughing maniacally, and band manager Margie Lawler comment in a deadpan Austin drawl, "I'll be back."

*-Darby's Mom*

Photos by M.J. Hochberg



OH MY GOD! YES THAT'S ME! DOIN' ALL KINDS OF SODOMY!



These Hips were made for walking...

AND FURTHERMORE, WE THANK...  
JORJET HARPER, MJ HOCHBERG, TRACY BAIM AT  
OUTLINES/NIGHTLINES FOR PHOTOS AND PHOTO  
TIPS, THE WOMEN OF OVEN PRODUCTIONS IN  
CLEVELAND, OH., LUANN & PATTY OF CLEVELAND  
FOR SHARING THEIR SPACE WITH A COUPLE OF  
FREELoadERS LIKE US, BRETT SHINGLEDECKER OF  
PEOPLE LIKE US FOR PLACING THE FIRST ORDER,  
SASSY MAGAZINE FOR INSPIRATION,  
HOTWIRE MAGAZINE FOR JUST BEING THERE, AND  
FINALLY, OUR FAITHFUL DOGGIES, JENNY, TIMMI, &  
SAM. WOOF WOOF.

DID I MENTION THAT WE REALLY THANK YOU  
KNOW WHO?

I GOT  
THIS WAY  
FROM  
KISSIN'  
GIRLS

I'M A  
FAG



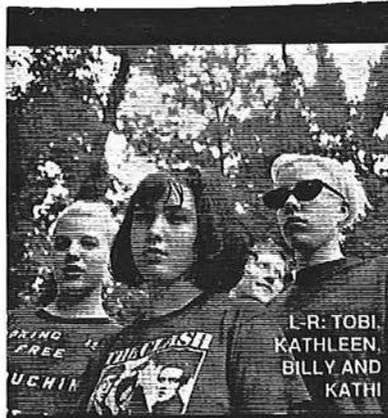
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THE GUIDE ALSO INCLUDES NAMES, ADDRESSES, & PHONE NUMBERS OF A&R CONTACTS AT MAJOR & INDIE LABELS, INFO ON MUSIC PUBLISHERS AND TAPE AND DISC MANUFACTURERS, AND TIPS GATHERED FROM PEOPLE WORKING IN THE INDEPENDENT MUSIC INDUSTRY.

THE GUIDE IS AVAILABLE FOR \$6.95 (WHICH INCLUDES POSTAGE & HANDLING) FROM: THE MUSICIANS GUIDE, 33 COMMERCIAL ST., GLOUCESTER, MA. 01930.

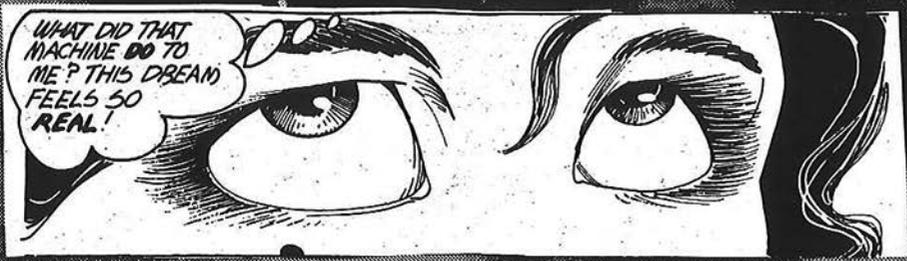
neck & neck



**Bikini Kill's** neo-feminist philosophy allows them to wear bikinis and fishnets on stage, while simultaneously proclaiming themselves as the founders of Revolution Girl Style Now (i.e., sisters are doing it for themselves; i.e., start your own band, girls). Here's how they justify it in their zine, *Bikini Kill*: "Being a sexy and powerful female is one of the most subversive projects of all." They are based in Washington, DC, and veteran Olympia rocker Tobi Vail is on drums, Billy Karren is on guitar, Kathi Wilcox is on bass and Kathleen Hanna sings/growls. (Kathleen spray-painted "Smells Like Teen Spirit" on the wall at the home of singer Kurt Cobain, giving Nirvana the name for that hit.) "Their songs are really liberating," says Bratmobile's Erin Smith. "If you see them live you're like, girls rule this town." "Feels Blind" is available on **Kill Rock Stars**, a compilation that K will mail you if you send \$8.00 to Box 7154, Olympia, WA 98507.

L-R: TOBI,  
KATHLEEN,  
BILLY AND  
KATHI

ERIN SMITH



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LET EVERYONE KNOW IT!**

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ENGRAVED with name choice & FREE  
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**Tips for men #169:  
If you treat a woman like a dog,  
she will piss on you.**

SisterSerpents



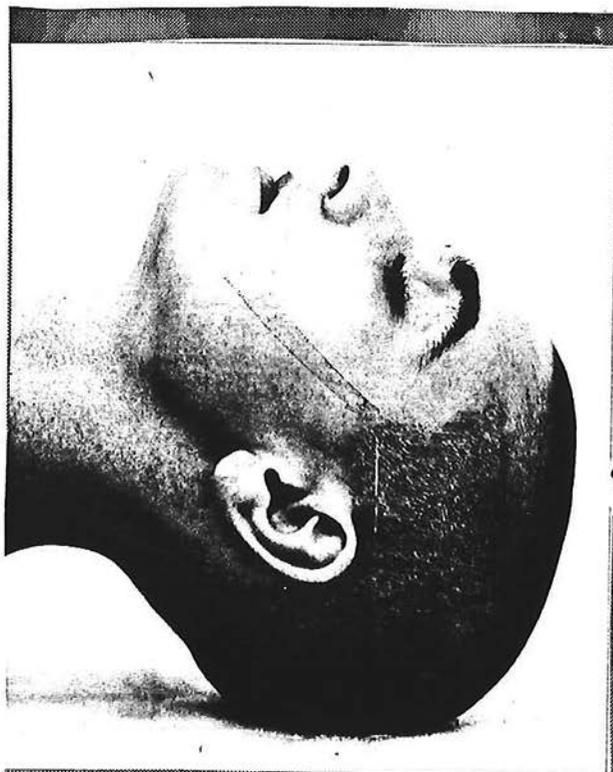
**GO FOR THE GROIN,  
GALS!**

Your "Popular People Are As Insecure As You" article [Sept.] was so true! I am in the "popular" group at school. We don't have more fun at lunch. It's an act. If anyone out there is making huge sacrifices to be popular, don't. It's definitely not worth it.

**SIX REALLY COOL BANDS THAT HAVE WOMEN IN  
KEY POSITIONS**

1. Beat Happening; Heather, drums, vocals
2. Bongwater; Ann Magnuson, lead vocals
3. Hugo Largo; Mimi Goese, lead vocals
4. Laughing Hyenas; Larissa Strickland, guitar
5. Pixies; Kim Deal, bass, vocals
6. Psychic TV; Paula P-Orridge, vocals, samples

neck - ed



**i love MY sister Jane. i mean the band MY sister Jane. i can't stop**

Listening to them. ALL I KNOW ABOUT THEM IS THAT I LIKE THEM.

# A Grungy He-Fag Has His Say...

## Girls Who Strap It On

by Craig Hanke

I'd like to address the musical tour-de-force that critics have so eloquently labeled "Foxcore". Yep. Foxcore. Chicks with screeching guitars, wailing vocals, and a general disregard for personal hygiene. Although they are foxy, and they certainly are hardcore, I won't allow some ignorant straight man with a tent in his pants to dub a movement as provocative as this. I prefer to think of these bands as girls who strap it on and know how to rock hard.

Hole, Babes in Toyland, and L7 are all kick-ass girl bands. Harsh and abrasive, with in-your-face feminist vocals, these gals are on a mission to collectively knee the balls of the male dominated music industry. While some might be quick to dismiss foxcore (I'm a fag, I can say it.) as a flash in the pan, they are obviously ignorant, self-important individuals whose fragile (probably male) egos are threatened by these indomitable women.

Now, don't get me wrong. Accept no substitutes. These bands are as real as they get. Silly little poseur bands like the Nymphs are just major label bandwagon jumpers. Too late, fellas.

Babes in Toyland are a divine trio hailing from Minneapolis, rock capital of the Midwest. They've been doing the grungy girl-rock thing for years now. They have a couple albums, To Mother, and Spanking Machine under their studded belts, as well as a recently released Peel Sessions recording. It seems like they are always playing around Chicago and their live show is pretty kick-ass, plus the girl with the blond dreadlocks (Lori Barbaro) is pretty foxy, and worth staring at for a while.



So, what is their magical grunge connection, you queery? Well, their last record was produced and recorded by Jack Endino, major Seattle kingpin guy. And, well, they just are grungy gals. They rock harder than all those pussy-whipped white boys I know. Check them out if you're with it, soul sisters.

L7 are from somewhere in California. All I know is they're not from Seattle, grunge-rock capital of the world. Hold on to your hats, kiddies, their rocked-out debut EP, *Smell the Magic*, was on the king of indie labels, Sub-Pop. Their new album, *Bricks are Heavy*, rocks hard & fast, sounding a wee bit like Joan Jett meets \_\_\_\_\_ (fill in any northwest grunge superstar).

*Bricks are Heavy* should guarantee them a huge new following. This slick piece of wrenching guitar madness was produced by Bruce Vig, whose magic touch catapulted Nirvana into superstardom. There you go, that insta-grunge rock credibility. These gals weave sensitive & poignant vignettes that will touch every woman. Like they say in "My Diet Pill is Wearing Off", "...Calgon can't take me away..."

Hole are hot, and they have the music world wrapped around their little fingers. They play seriously ear-splitting ditties such as *Teenage Whore*. Courtney Love, the ultra-foxy siren, screams "I'll be the biggest dick you've ever had.", and I just want to roll over on my stomach right then & there. Love is married to Kurt of Nirvana. Instant grunge match, and he's hot to boot. They are the ultra blissed out hetero rock experience.

And now, just when you were on your way out to pick up Hole's release, *Pretty on the Inside*, comes the final coup. Madonna wants Hole on her new label. Personally, I just think Madonna wants Courtney for some private auditions, if you know what I mean. Hey, Courtney, save some lube for this Grungy He-Fag...

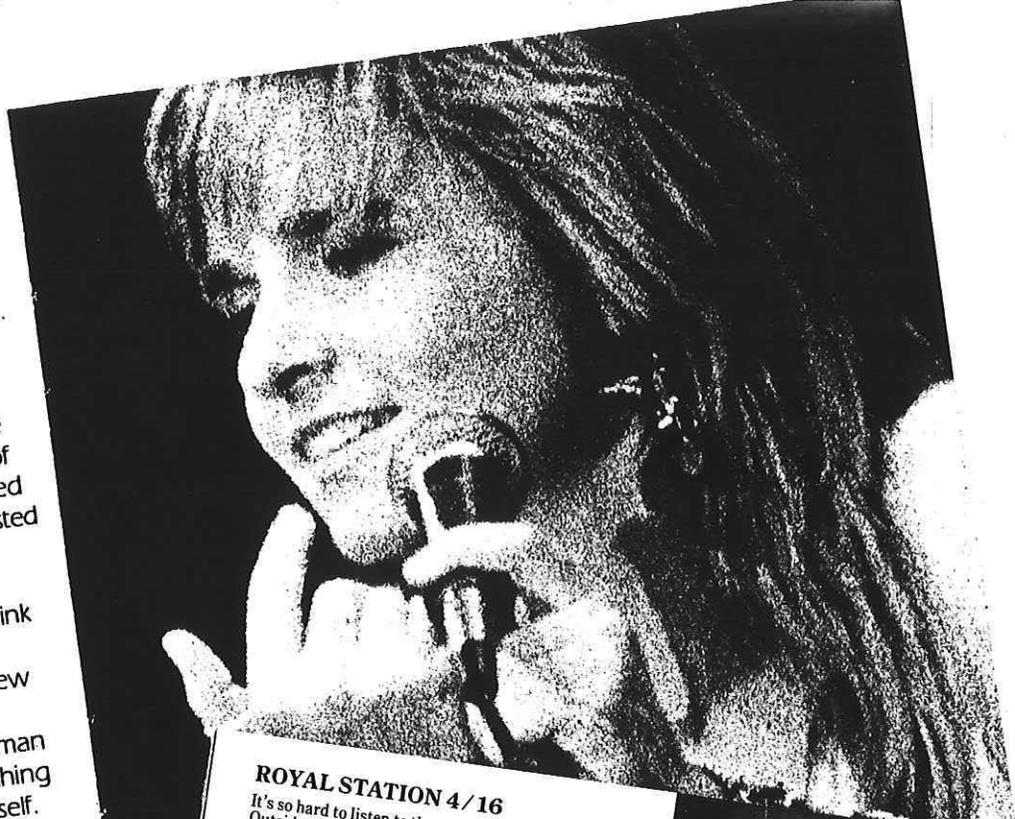
What do Melissa Etheridge and Laurie Freeloze (formerly of Two Nice Girls) have in common, besides being queer? Have you checked out their new glamour girl looks? Looks like a serious case of label manipulation to me.

Freeloze, who appears in Two Nice Girls-era photos as a bookish type of soft butch is now sporting a brushed forward, longer, softer looking frosted do, and was that icy pink lipstick?

Speaking of frosted hair and icy pink lipstick, the press photos that proceeded Melissa Etheridge's new album, *Never Enough*, have her dolled up like an Heart-type woman rocker. I think she shared bleaching tips with Ms. Nancy Wilson herself.

One girl rocker that hasn't changed her appearance to match her checkbook is Michelle Shocked. 'Shell seems to always look comfortably the same, it's just her music, and her uh, preference, that keeps us guessing.

Her new release, *Arkansas Traveller*, seems almost a return to the down-home folkiness of her first recording, *The Texas Campfire Tapes*. People that have seen her live will no doubt be familiar with two of the cuts, *Strawberry Jam* and *The Secret to a Long Life*. The inclusion of the two older songs, as well as a few wacky instrumental numbers, made me kind of feel cheated, though. All in all, there's only 3 or 4 new vocal tracks on the whole thing. Luckily, they're good enough to make up for short-changing us.



#### ROYAL STATION 4/16

It's so hard to listen to these trains  
Outside my window here it comes again  
And it's calling me begging me  
Follow me down the track  
And it moans so dark and low  
Baby ain't comin' back

I refuse to believe  
It could happen to me and you  
It's lonesome and it's hard and it's true  
I got this whiskey to take care of my lips  
I got these long cool steel strings  
At my fingertips  
I ain't got nothing to soothe my aching soul  
Except this screeching and screaming iron  
To tell me where I ought to go

I refuse to believe  
It could happen to me and you  
But it's lonesome and it's hard and it's true  
And I hear the train sigh  
And idle down below  
Why your love is so sweet and wild  
Is something I'll never know

It sounds like crying  
It sounds like letting go  
Breathing and lying  
Sinking and dying slow  
And I watch from my window  
Touching the cold glass sky  
As the train rolls down the track  
I say goodbye

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# Blackgirls

THE BLACKGIRLS CONSIST OF THREE WHITE GIRLS FROM NORTH CAROLINA, LOT'S OF STRINGS, NO DRUMS, AND ENOUGH ANGST TO MAKE MORRISSEY SEEM CHEERFUL.

THEIR MEMORABLE FIRST RECORDING, PROCEDURE, PUT OUT BY THE ULTRA-HIP MAMMOTH RECORD LABEL IN 1989, OPENS WITH A SYRUPY BALLAD ABOUT TEAR-JERKING SONGS OF LOVE GONE WRONG, COMES TO A SUDDEN HALT, THEN A PAUSE, AND THEN SPITS OUT, "YEAH, RIGHT!" WHICH IS THE PROMPT FOR AN EXPLOSION OF STRINGS, AND THE ALBUM HAS BEGUN.

THE THREE WOMEN THAT MAKE UP THE BLACKGIRLS, EUGENIA LEE, DANA KLETTER, AND HOLLIS BROWN, ALL SHARE THE VOCALS, AND THE SONGWRITING IS DONE BY LEE AND KLETTER BOTH. THE VOCALS RIDE A FULL SPECTRUM OF EFFECTS, FROM CRYSTAL CLEAR TO WAVERING TO SOFT AND HYPNOTIC HARMONIES REMINISCENT OF THE RAINCOATS. THE TEMPOS ALSO VARY FROM SLOWLY ETHEREAL TO FRANTIC. SOMEHOW, ALL OF THIS GETS TIED TOGETHER IN A PACKAGE THAT, RATHER THAN BEING SCHIZOPHRENIC, IS AS TIGHT AS A WHIP.

"HAPPY", THE BLACKGIRLS NEWEST RELEASE, GIVES THE APPEARANCE OF BEING A DEPARTURE FROM THE MAUDLIN TO A SUSPICIOUS TYPE OF PEACE OF MIND WITH IT'S FIRST CUT, THE ALBUMS NAMESAKE, HAPPY.

ONE STRANGE DAY I FIND I'M WALKING  
THROUGH THE RAIN WITHOUT A SAD THOUGHT  
THERE IS WARMTH IN THIS DAMP HEART  
THERE IS LOVE, THERE IS LOVE ENOUGH.

"HAPPY"

c. 1991, BLACKGIRLS

BUT DON'T BE FOOLED. THERE'S ENOUGH BITTERNESS AND IRONY TO PLEASE THE EVEN MOST JADED AND CYNICAL LISTENER.

BOTTOM LINE IS THIS: I REALLY, REALLY DIG THIS BAND. I THINK YOU'LL LIKE 'EM, TOO. WORD.



Dana Kletter  
piano, guitar and vocals



Eugenia Lee  
guitar, mandolin and vocals



Hollis Brown  
violin and backing vocal

**LEA DELARIA!!!**

**I'M A FUCKIN'**

**DYKE! WANT TO**

**SEE MY TAMPON?**

**AAAAHHHHHH!!!!!!**



You'll never get me, Copper.

## Oooh That Smell

WHEN I FIRST SAW  
M.J. TORRANCE (OF GIRLS IN  
THE NOSE),  
I KINDA FELL IN LOVE WITH HER  
'CAUSE SHE'S SOOOO CUTE.  
WHEN I HEARD HER DEBUT  
SOLO ALBUM,  
I WANTED TO ASK HER  
TO MARRY ME.  
I THINK THE ONLY PLACE IN  
CHICAGO THAT CARRIES HER  
ALBUM IS WOMEN AND CHILDREN  
FIRST. IF YOU ASK THE NICE  
WOMEN WHO WORK THERE, I'M  
SURE THEY'LL PLAY IT FOR YOU  
AND THEN YOU CAN BUY IT.  
THE BEST SONG IS THE FRIED  
GREEN TOMATOES SONG.

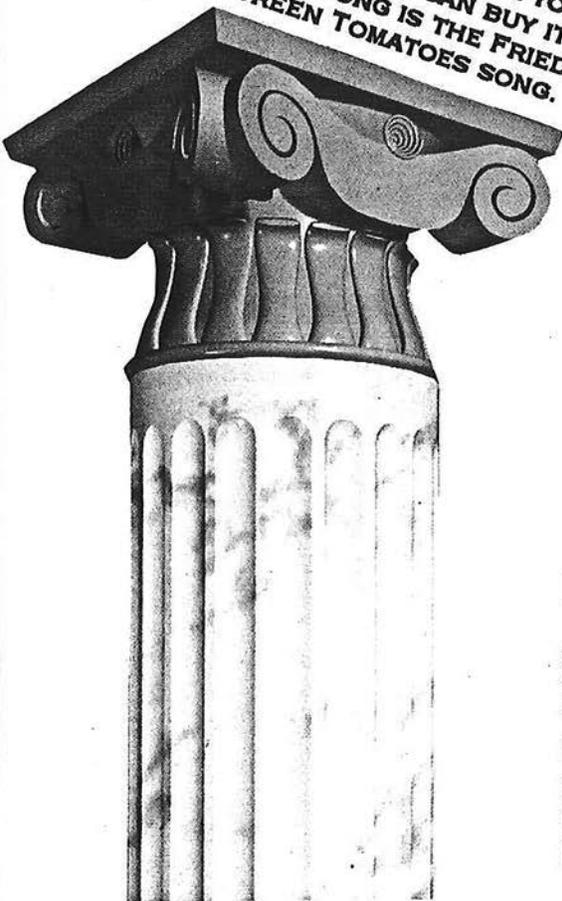
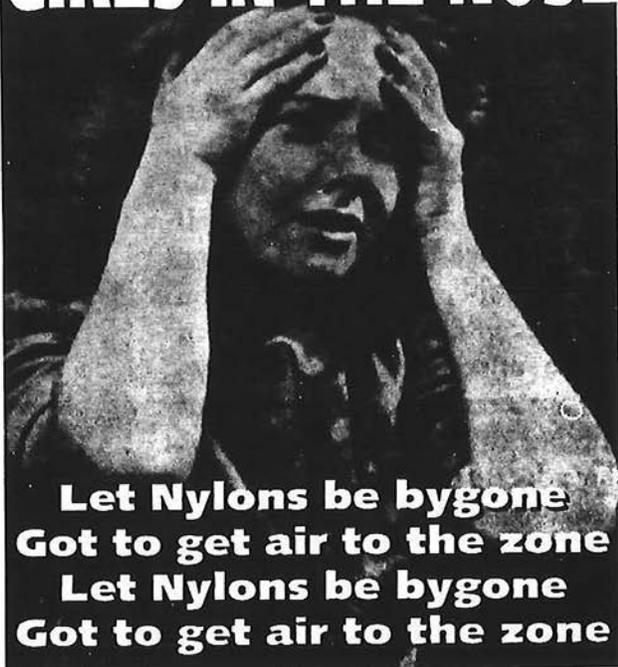
My mom  
thinks  
I'm at the  
movies.

## The Pats

### Let's Go On A Roadtrip

Produced by Dave Jerden (Jane's Addiction, Alice In Chains, Soundgarden), "Let's Go On A Roadtrip" further extrapolates upon the band's powerful mixture of rock, punk and metal. Songs like "Girl You High," "Turn Down That Fucking Reggae Music," and "Uh, The Men's Room Is Thataway" testify to THE PATS' ability to rock in a potent manner without being pretentious. Extensive touring has created a loyal fan base; "Let's Go On A Roadtrip" will more than please the converted as well as create new believers everywhere.

## GIRLS IN THE NOSE





## COUNTRY MUSIC

You have just absolutely, positively, got to see the Texas Rubies perform if you get a chance. They are the freshest emerging women in country music today, and they put on one of the best live sets to be found, coast-to-coast.

The Rubies consist of Jane Baxter Miller's powerful vocals that can belt out rockers or painfully break your heart,

and Kelly Kesslers inspired song writing and skilled guitar accompaniment. Together they create an exceptional traditional country sound, with a strong woman-positive twist. This is the kind of band who's tunes, even if you usually hate country, will linger, and weave a path TO YOUR VERY SOUL. Gol dangit! I love them girls!

So sayanara darling,  
Adios and goodbye  
Hope you still can dial  
her number  
when those teardrops  
flood your eyes  
As for me, I'm off to  
Memphis  
Just to see what I can  
see  
And in case you're  
wondering darling,  
This is gonna hurt you  
more  
Than it hurt me.

Did you see violin virtuoso Nadja Salerno Sonnenberg on the 'Tonight Show?  
 Oh... THE WAY HER FINGERS MOVE... And THAT ORGASMICALLY INTENT look of inspired concentration...  
 I LOVE HER! I'M HER BIGGEST FAN, AND I AM GOING TO DEVOTE A WHOLE COLUMN TO HER. So FROM NOW  
 ON, THIS IS NO LONGER GOING TO BE "CLASSICAL CORNER", INSTEAD IT WILL BE CALLED "NADJA'S CORNER."

## CLASSICAL CORNER



Oh dear, you wore the same  
 Oxford shirt, Acid wash jeans  
 THAT I first saw you in  
 You remembered, how sweet  
 And how loudly you complained  
 THAT THE party was a bore  
 Nadja you didn't like the music  
 Said the party was a bore  
 WORE the same clothes  
 you were wearing days before  
 We played Aretha Franklin repeatedly  
 So you'd shut up about the music  
 Nadja, I'm no poet  
 This is a peasants attempt, really,  
 I'm no skilled artist like you  
 JUST a humble fan  
 You weren't impressed with my tattoo  
 BUT at least I'm a better dresser.  
 THE END. Thank you.

With your friend in too many  
 You came to our party  
 Is so limp  
 Your shoulder length hair  
 Nadja, Nadja, Nadja

New Years Eve soiree  
 But I invited you to my  
 And skin tight acid-wash jeans  
 In that coy button-up oxford  
 Just watched you chain smoke  
 I didn't talk to you then  
 And 17 other lesbians  
 Just You & me

We had dinner in  
 Look oh-so-clamorous  
 Nadja, your pictures on the cover of your compact discs  
 Wild thing I think I love you.  
 Or Leopold & Loeb  
 Like Ludwig Van Beethoven  
 That you must be truly great.

Oh, Nadja Salerno Sonnenberg,  
 You have so many syllables in your name  
 I was playing Nadja's recording of Vivaldi's Four Seasons, and  
 became so inspired, I wrote this poem:  
 Nadja's Corner  
 Part One: Nadja's Greatness



## 100% COTTON BRAS



Designed by women, for women  
 100% cotton knit & cotton lycra  
 100 sizes, 10 colors  
 Incredibly comfortable

TAKEN FROM CHAINSAW ZINE A cool zine to copy by.

I'm With the

that we copied it.



PHOTO BY J.V.B.

# Fifth Column Band

ON CAROLINE AZAR: ...she used her body like a greeting card, though one rarely had to wait for a special occasion to get ones hands on it...

ON BEVERLY BRECKENRIDGE: ...a close inspection soon revealed the wild, fun-loving banshee lurking behind her shy smile...

ON C.B. JONES: ..."The Cool, Mean Machine" - it didn't take her long to heat up a room...

(excerpts from the best-seller)  
by Jena Des Barres

Thanks "CHAINSAW" (cool zine) we liked this one so much

**MACHO SLUT**

**MISOGYNY:  
AS AMERICAN AS APPLE PIE**  
SisterSerpents

See it!

# BETTY Rules!

WHAT'S WITH TINY TIM? SHE'S BEEN EXPERIMENTING WITH HER EGGSND RECIPE ALL DAY. JUST BE HAPPY YOU HESSED THE CAVALCADE OF EMOTIONS.

HOWDY Y'ALL!!! WE'RE MOST OF BETTY!

DUE TO OVERWHELMING DEMAND - HERE'S THE INFO THAT YOU KEEP BUGGING US ABOUT...

BITZI... BE CIVIL... NOW, GET OFF OUR BACKS. OR... CALL 212-243-3184.

WE'RE THRILLED TO ANNOUNCE THAT BECAUSE OF YOUR SOLID SUPPORT--- WE'VE SOLD ALMOST 10,000 COPIES OF "HELLO, BETTY!"

OUR FIRST ALBUM. OUR OWN LABEL. NO HUGE, DISGUSTING RECORD COMPANY.

THANKS! ESPECIALLY CROTCHLESS FISHNETS...

IT'S A SENSATIONAL SOUNDING DIVA-ROCK ALBUM... AND A UNIQUE AND STIMULATING STOCKING STUFFER!

ON LIKE THEY WEREN'T THINKING THAT.

PUH-LEESE.

WAKEY WAKEY, AMY... IT'S TIME TO OPEN THE BETTY BAZAAR!

KNOCK KNOCK

SOHHH... JUST START WITHOUT ME...

AND HERE'S THE FASHION STATEMENT FOR RINGING IN THE NEW YEAR...

AND CHECK THIS OUT.

WOULD SOMEONE PLEASE MOVE THE HANNUKAH LIGHT? IT'S TOO BRIGHT IN HERE!

EEEEK! RUN FOR YOUR LIVES! IT'S THE GHOST OF XMAS CHEER!!

HERE AMY PUT THIS ON.

OOOHHH...

THE 100% COTTON ONE-SIZE-FITS-ALL... BEWITCHING BLACK BETTY RULES™ T-SHIRT!

THE 18" BY 22" POSTER OF THE "HELLO, BETTY!" ALBUM COVER.

IT'S LUSH! IT'S GLOSSY! WE'RE NAKED!

AHHH... IT'S THE BRAND NEW BETTY BASEBALL BEANIE!

A CHEESY CHAPEAU OF NATTY NYLON!

TELL 'EM HOW TO GET THIS STUFF, ALYSON!

I WILL IF YOU MOVE OVER!

BUY OR DIE.

I COULD SWEAR I JUST SAW SOME CREATURE STIRRING...

□ BETTY RULES T-SHIRT - \$15!  
 □ "HELLO, BETTY!" POSTER - \$10!  
 □ BETTY BASEBALL CAP - \$10!  
 □ "HELLO, BETTY!" CD - \$15!  
 (NY Residents add \$1.24 sales tax.)  
 □ "HELLO, BETTY!" CASSETTE - \$10!  
 (NY Residents add .83¢ sales tax.)

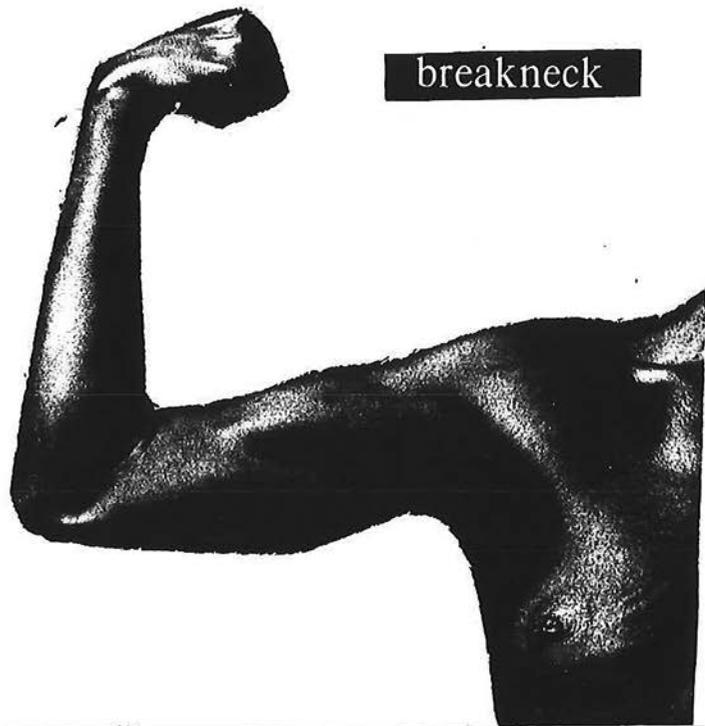
Send U.S. check or money order ONLY TO:

**BETTY**  
 Box 339 COOPER STA.  
 NY, NY 10276

Your article on popular people was a piece of gold. A former "in" chick-with no-self-esteem, I shook off the clone-like popular people when I realized that they treated me pretty rotten and did not respect me. I made new friends. We are, collectively, punks and hippies. Freedom is groovy when you know your priorities don't include getting the sweater everyone else has. Life's too short for that, man.



Find out what Girltime is up to!!! To receive mailings about Girltime events, send us yer name & address, and we'll add you to our fe-mailing list AT NO COST TO YOU! To suscribe to Siren, send us \$12 plus \$4 postage & handling (that's \$16 total, to you math wizards out there) in well concealed cash or check made out to Kathie Bergquist, and we'll send you the next four issues hot off the copier! That address, again, is 727 W. Briar, #A3, Chicago, IL. 60657. Act now! Don't delay!



**LESBIANVILLE, U.S.A.** — that's what they're calling Northampton, Mass., population 30,000. Some 10,000 gay women live in the area.

Welcome to Lesbianville, U.S.A. — a bizarre town where so many women love women you can even find them cuddling and kissing on Main Street!

The place is listed on maps as Northampton, Mass., but here are just some of the reasons why it got its nickname:

- Some 10,000 gay women live in the town or nearby.

- The newspaper publishes announcements of same-sex engagements and "commitment" ceremonies on the same page as weddings.

- A popular lingerie shop hosts an annual lesbian night.

- One book shop sells "Just Say No to Men" buttons. It also has a lesbian fiction section and a sign telling men to browse elsewhere.

- In bars and restaurants, women hold hands across cozy tables and dance cheek-to-cheek.

- A monthly newspaper lists events such as a lesbian town meeting, plus get-togethers for older lesbians and "Parents and Friends of Lesbians and Gays."

- About half the town's 246 businesses are owned by women, although not all are lesbians.

- There's a yearly Lesbian Home Show — where women are invited to come.

- The town is the center of town someone painted: "Fern & Lisa 4-ever."

# 10,000 cuddling, kissing lesbians call it home sweet home



**GAY OL' TIME:** Even the graffiti is homosexual. On this railroad overpass, two ladies declare their devotion like love-struck teens.

the center of town someone painted: "Fern & Lisa 4-ever."

Northampton (population 30,000) attracts gay women as permanent residents because many stay after graduating from five local colleges, including two all-female schools — Smith and Mount Holyoke.

"I've heard Northampton called Lesbianville and I

think it's kind of nice," said Beth Grace, whose "engagement" to fellow gay Karen Bellavance was recently announced in the town's Daily Hampshire Gazette.

"I feel lucky to live here and to have found a place where I can feel safe. It seems like the town is very accepting of people, no matter who they are and how they want to live."

But not everyone is so happy.

"I don't want to be a watchdog in people's bedrooms, but this type of behavior is not acceptable," declared Pastor Paul Gustine of the Bible Baptist Church.

And local resident Ernie Perkins insisted:

"I know people have the right to live any way they want, but I wish they'd take their sick life-style to San Francisco and leave our town alone!"



**HOTHEAD PAISAN**  
HOMICIDAL LESBIAN TERRORIST

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# THE ADVANTAGES OF BEING A WOMAN ARTIST:

- Working without the pressure of success.
- Not having to be in shows with men.
- Having an escape from the art world in your 4 free-lance jobs.
- Knowing your career might pick up after you're eighty.
- Being reassured that whatever kind of art you make it will be labeled feminine.
- Not being stuck in a tenured teaching position.
- Seeing your ideas live on in the work of others.
- Having the opportunity to choose between career and motherhood.
- Not having to choke on those big cigars or paint in Italian suits.
- Having more time to work after your mate dumps you for someone younger.
- Being included in revised versions of art history.
- Not having to undergo the embarrassment of being called a genius.
- Getting your picture in the art magazines wearing a gorilla suit.

## Guerrilla Girls



**Strange town where  
men aren't wanted**

*the National Enquirer*



# Siren

So does Madonna.  
(I read it  
somewhere.)



photo/Empire Studio

K.D. Lang