

**MUSIC GALORE:** DIXIE FESTS, INDIE DIVAS, AND A DYKE DJ  
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Lesbian Culture, Politics, and Entertainment

November 2001

# Girlfriends

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Candace Moore, co-editor of the small press Runcible Spoon, lives in L.A.

*Crack, Away!* towards Straightville. Grade: B+

they turn this brightly colored, seemingly innocent dyke love story *Whip*, & Katie" on the wooden door. But, alas, when the roosters come a-knockin', her into her dusty cabin. The girls get cozy, coo in their nest, and paint "Calam Brown (Allyn Ann McLerie). Calamity country-charms the sexpot and tucks fan when she goes doe-eyed at the sight of lacy, big-city cabaret singer Kate Deadwood City. Her muddy, holstered trousers mean she's mistaken for a male belt out a hearty tune, and saloon-swagger with the best and worst of Doris Day is Calam, a gun-toting, sarsaparilla-swigging cowgirl who can brawl,

**Calamity Jane** (Warner Brothers, 1953)

This Esther Williams vehicle, a Technicolor conglomeration of synchronized swimming and song n dance, freshadows hallucinogens. The shallowly devised reality of a farm girl who swims the English Channel as a Liaguape PR stunt blurs with bizarre dream sequences in which Tom and Jerry follow in her aquamarine wake. A night of drinking with a French elitist (Fernando Lamas) causes hung-over Katie to need more straw-fed broth throughout the exhausting day-and-night feat. Rent something with substance to balance this

fruity, splashy cartoon. Grade: C

**Dangerous When Wet** (MGM/UA Home Video, 1953)

This French musical by Jacques Demy (*Umbrellas of Cherbourg*) stars the young, gleamingly beautiful Catherine Deneuve as the blonde Delphine and her real-life sister Françoise Dorléac as redheaded Solange. The two stylish and musical Garnier twins pine for true loves and tickets out of Rochefort. Also starting Gene Kelly *en français*, this film is a sixties Euro-mod dream, chock full of explosive street dancing, raunchy narratives, pastel wardrobes, uplifting monkey business, and energetic, idealistic numbers. Grade: B+

**The Young Girls of Rochefort** (Miramax Home Entertainment, 1967)

director Lars von Trier. Grade: A+

ment. The DVD documents the one hundred simultaneous cameras used and pens in a musical," and she's wrong, but viewers are lofied by the offbeat treat-

Selma says, "Nothing bad ever hap-

Björk and Deneuve bring back

babushkas in *Dancer in the Dark*.



**Dancer in the Dark**

Lars von Trier  
Warner Home Video, 2000

gradually blinded by a hereditary eye disease, struggles to save her son's sight. Her dreary (objective) reality is pierced by fantastical projections of a spiritually pure world flurried with spontaneously twirling villagers, courtroom tap-dancing, and Catherine Deneuve.

**Exquisite musical** *Dancer in the Dark* injects the genre with a wobbly, glorious animus. Factory worker Selma (Icelandic Pop Empress Björk),

by Candace Moore

Emotions run high in these offbeat movie musicals.

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100%

# Music to Come Out to

At the risk of dating myself, let me confide that the soundtrack to my coming-out was the Go-Go's *Beauty and the Beat* (1982). "Our Lips Are Sealed" was the perfect anthem for my semi-secret Sapphic initiation and "We Got the Beat" was a call-to-arms for the Amazon Army marching down the Main Street of my mind.

So, I was as excited about the Go-Go's reunion as I was about our cover story—especially because it came with two free tickets to their show at the Warfield in San Francisco. I went with freelancer Joyce Luck, who interviewed three of the five musicians for this issue. Joyce and I did our best to bring you the lesbian angle on the Go-Go's.

When you read Naomi Graychase's story about queer indie musicians (and her description of the significant part Ani DiFranco played in her coming-out) you'll see the common thread in Naomi's story and mine—and probably yours, too. Other magazines do music issues because they want to attract advertisers from the recording industry. We do ours in recognition of the importance of women's—and womyn's and grrls'—music to the formation of lesbian identity.

My formative DiFranco moment came later in life (and with significantly less romance) than Naomi's. At the Taughannock Music Festival in 1988, my lover and I spotted an interesting-looking talent on the line-up. After her one-woman-



Yours truly, flanked by Alyson Palmer and Elizabeth Ziff of Betty.

and-a-guitar set, Ani sat down on the edge of the stage to sell her cassettes. "If there's any justice in the world," I thought to myself as I handed over five bucks, "this girl will be big."

That muggy August day was followed by a night of upstate New York-style thunderstorms. We holed up in our tent for the quintessential experience of lesbian love-making beneath a canopy of Coleman nylon. Then the storm uprooted somebody's dome tent and sent it rolling through the campground like a badass tumbleweed—stuffed with shoes, clothes, and camping gear—mowing down everything in its path, including our little love nest.

Experiences like mine are still central to many young lesbian lives. After reading Alison Fensterstock's story on dyke music festivals in the Deep South, I can imagine my night at Taughannock repeated without a Yankee accent. I just hope for you younger gals the lightning and thunder will be metaphorical. And if you find our music issue inspiring, please write us a letter about it.

Heather Findlay, Editor in Chief

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# girlfriends

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