

UNCOMMON MUSIC/LESBIAN MUSIC

Presents

A LESBIAN



SONGBOOK

*featuring lyrics and tunes by
Iowa City dyke musicians*

CASUAL SEX

Lyrics by Tracy Moore, music by Tess Catalano

Handwritten musical score for the song "Casual Sex". The score is written on a grand staff (treble and bass clefs) in 4/4 time. It includes a key signature of one sharp (F#) and a tempo/style marking of "ONE ROCK+ROLL". The music is divided into a main body and a chorus. The main body consists of six staves of music with lyrics: "I've been thinkin' 'bout the problem of Cas-u-al Sex. C. S. Cas-u-al Sex!! What really should be ca-sy of-ten turns out a mess. C. S. Cas-u-al Sex!! Would you like to come to my place, and just spend the night, we wouldn't have to make it I could just hold you tight. But if we get it a-on it might turn out a-a-a-all right. C. S. Cas-u-al Sex!!". The chorus consists of three staves of music with lyrics: "CHORUS: C. S. Cas-u-al Sex!! C. S. Cas-u-al Sex!! C. S. Cas-u-al Sex!! C. S. Cas-u-al Sex!! C. S. Cas-u-al Sex!! oh oh Cas-u-al Sex!!". Chord symbols (C, F, G) are written above the notes. The score ends with a double bar line.

© 1984 Tess Catalano & Tracy Moore

Hints and encouragements: This is rock and roll. Best performed with a back-up group. (Ours was called the "Casualettes".) Add harmony, wiggle your hips, make it cook!!

- 1 I've been thinkin' 'bout the problem of casual sex
C.S. – Casual Sex
What really should be easy often turns out a mess!
C.S. – Casual Sex
Would you like to come to my place and just spend the night?
We wouldn't have to make it I could just hold you tight.
And if we get it on, well it might turn out all right!
(C.S. – Casual Sex)

(Chorus)

- 2 If I ask a woman home for some casual sex
C.S. – Casual Sex
If the answer's no, that's okay, but god, if it's yes!
C.S. – Casual Sex
Does she like it slow and gentle, or right on the line?
My tongue, my thigh, my finger, will she give me a sign?
And if her number's first, will we get around to mine?
(C.S. – Casual Sex)

(Chorus)

- 3 Once I asked a woman home for a sexual spree
C.S. – Casual Sex
But what she needed in bed was a mystery to me!
C.S. – Casual Sex
She said I sorta got some hang-ups, I hope you don't mind
Too fast, too slow, too gentle, it was really a grind
It didn't work out, but perhaps another time. (C.S. – Casual Sex)
- 4 So if you're looking for answers to casual sex
C.S. – Casual Sex
Don't come to me with questions, 'cause I'm simply perplexed.
C.S. – Casual Sex
On the other hand you're funny, and I love how you dance
You've touched me more than once, there's heat in your glance
Oh what the hell, what's living, if you don't take a chance!
(C.S. – Casual Sex)

CHORUS

C.S. – Casual Sex
C.S. – Casual Sex
C.S. – Casual Sex
C.S. – Casual Sex
Oh – oh, Casual Sex!!!!

Tracy Moore: I've had questionable success living up to the rep this song got me. However, reputation seems unrelated to performance, as long as the former is more extreme than the latter.

WOMAN IN ARMS

Words and music by Tess Catalano

with intro C

verse:
The wo man in my arms is a re vo lu tion ar y. Fighting for her
country Sandin - is - ta, Freedom Fighter, She has seen the gov - ern - ment
shoot her mo - ther down. Self de - ter mi - na - tion for the wo man in my - arms.

chorus

We are fi - ghting in ev - e - ry na - tion. We are
li ving in e - e - ev - ry cause. We are ev ery where
struggling, struggling, Wa - men in arms

© 1984 Tess Catalano

Hints and encouragements: Trust your instincts when singing this song. It is a folk song, feel free to adapt it to your own musical passions.

- 1 The Woman in my arms is a revolutionary
Fighting for her country, Sandinista, Freedom Fighter.
She has seen the government shoot her mother down.
Self-determination for the woman in my arms.
(Chorus)

- 2 The woman in my arms is a historian
She fights the university uncovering their lies.
She can feel the heavy hand of a tenured position.
Truth in education for the woman in my arms.

- 3 The woman in my arms is a struggling mother.
She seeks an honest schooling for her daughter and her son
She can play that double role of secretary mother
Free day care for the woman in my arms.
(Chorus)

- 4 The woman in my arms is a survivor.
She has fought the hands and minds of men who've tried to
own her
She will see her woman friends, fight that battle once again
And end to the violence, to the woman in my arms.

(repeats last line on Oooo, and end.)

CHORUS

We are fighting in every nation
We are living in every cause
We are everywhere, struggling, struggling
Women in arms.

Tess Catalano: Despite outward economic appearances I *am* a musician. These are just a few of my songs. I believe that music can take us places we never dreamed. It is a passionate appeal to our hearts and minds. When words cannot contain our emotion, sing out!!
Please sing these songs at parties, benefits and fundraisers, but don't forget to say who wrote them.

THE MAMA SONG

Words and music by Michal Brody

Am G F E F E E⁷ Am Am

I don't wan-na

G F E

wear no bad-ges.

I don't e-ven wan-na wear no cluthes.

Am G B⁷

Ma-ma watchd me grow up- through her kit-chen win-dow- Ma-ma watch me

E Am G F

as I go.

I'm gonna draw a picture-

Tape it on my

E Am G

ice box door

Ma-ma sent me to the back-yard

play-ing

B⁷ E Am G⁷ F E⁷ Am

when she had to do her chores.

©1973 Michal Brody

THE MAMA SONG

I don't wanna wear no badges,
I don't even wanna wear no clothes
Mama watched me grow up through her kitchen window
Mama watch me as I go.

I'm gonna draw a picture,
Tape it on my ice box door
Mama sent me to the backyard playing
When she had to do her chores.

I don't wanna have a husband
I don't even wanna have a wife.
Mama is another daughter
And my sisters give me life.

I will never have a husband
I might sometimes have a wife.
Mama is a sister-daughter
I'm the mother of my life.

I'm goin to the North Pole
Watch the sunrise for a week.
Mama, watch me grow up through your kitchen window
Oh Mama, touch my cheek.

I know how to make my dinner
I know when to take my bath, but
Mama keep on eye out for me
Oh Mama, bless my path.

Michal Brody is a printer in Iowa City and wants to learn how to pull the alphabet out of her hat.

THE WAITRESS SONG

Words and music by Chris Weir

Verse:

She pours coffee in my cup
Brings me eggs looking up
I act funny, so she'll smile
Waitress loves me for a while, yeah.

CHORUS:

I want a chance just to know you I can not
tell a lie oh why can't I show you
what you mean to me. Can't you see? Can't you see?

THE WAITRESS SONG

1 She pours coffee in my cup
Brings me eggs looking up
I act funny so she'll smile
Waitress loves me for awhile
Yeah – waitress loves me for awhile

2 I wait so she can get my booth
Let my eyes tell her the truth
I want to wait and walk her home
Waitress, she wants to walk alone
Yeah – waitress she wants to be alone

(Refrain)

I want a chance just to know her
I cannot tell a lie
Oh why can't I show her
What she means to me
Can't she see
Can't she see

3 So bring me another fountain coke
If you think this is just a joke
Here's a tip that you can use
A waitress she needs two good shoes
Yeah – a waitress she needs two good shoes!
(Repeat Refrain)

(Repeat Verse I)

Chris Weir: I live in Iowa City. I have green eyes, brown hair, and an old blue Mustang.

OUT OF SIGHT

Words and music by Julie James, Anne Lee, and Renné Faught

CHORUS

out of sight like stars on a cloudy night
woman you're been too hard to see still I
fol-low you cause I hear a sweet voice callin
me and I'm sure that voice be-longs to you yes I'm
sure that voice be-longs to you.

Verse ①

shadows on the ceiling madame wish you were here
reaching out to touch you with my mind
once I had de-ci-ded I could learn how to feel
woman you were not hard to find.

© 1979 Julie James

verse ②

dm7 CM7

I have just be-gun to be-lieve in my-self

dm7 CM7 dm7

trusting someone else is ve-ry new. Let-ting go

CM7

of sor-row I can re-cog-nize joy and

FM7 dm7 G7

that is what I'm learning with you

verse ③

dm7 CM7

Holding you is 'helping heal the wounds that we share

E am7

knowing this is where I want to be and

CM7 FM7

I can't re-mem-ber now why I was a-fraid that

dm7 G7

you'd bring out the best in me.

OUT OF SIGHT

Chorus:

Out of Sight, like stars on a cloudy night,
Woman you've been too hard to see.
Still, I follow you,
cause I hear a sweet voice callin' me
and I know that voice belongs to you
yes I'm sure that voice belongs to you

1 Shadows on the ceiling make me wish you were here
Reaching out to touch you with my mind.
Once I had decided I could learn how to feel
Woman, you were not hard to find.
(Chorus)

2 I have just begun to believe in myself,
Trusting someone else is very new
Letting go of sorrow, I can recognize joy
And that is what I'm learning with you

3 Holding you is helping heal the wounds that we share
Knowing this is where I want to be
And I can't remember now why I was afraid.
That you'd bring out the best in me
(Chorus)

Julie James: When we wrote this song Renné was 16 and lived in Long Beach, I was 21, living in Santa Monica, and Anne was 32 and lived in Pasadena, CA. Anne and Renné never met. Renné now lives in Oakland, works as a security guard, and studies pre-law. Anne died from cancer 3½ years ago, as you may know. (Other works by her have appeared in *CL/LL*.) I live in Iowa City and work part-time as a recording engineer for the University. I sing and write music for peace of mind body and spirit.

A PIANO PIECE

by Carol Wolvington

Somewhat slowly ^A

(mp)

(etc)

(rit.)

© 1984 Carol Wolvington

(last time.) (B) now more moving

(last time rit.) (Kura) Fine.

Handwritten musical notation for the first system. The top staff is in treble clef and the bottom staff is in bass clef. The music consists of several measures. The first measure has a quarter note with an accent (>) and a slur over it. The second measure has a quarter note with an accent (>) and a slur over it. The third measure has a quarter note with an accent (>) and a slur over it. The fourth measure has a quarter note with an accent (>) and a slur over it. The fifth measure has a quarter note with an accent (>) and a slur over it. The sixth measure has a quarter note with an accent (>) and a slur over it. The seventh measure has a quarter note with an accent (>) and a slur over it. The eighth measure has a quarter note with an accent (>) and a slur over it. There are also some rests and other notes in the bass staff.

Handwritten musical notation for the second system. The top staff is in treble clef and the bottom staff is in bass clef. The music continues from the first system. The first measure has a quarter note with an accent (>) and a slur over it. The second measure has a quarter note with an accent (>) and a slur over it. The third measure has a quarter note with an accent (>) and a slur over it. The fourth measure has a quarter note with an accent (>) and a slur over it. The fifth measure has a quarter note with an accent (>) and a slur over it. The sixth measure has a quarter note with an accent (>) and a slur over it. The seventh measure has a quarter note with an accent (>) and a slur over it. The eighth measure has a quarter note with an accent (>) and a slur over it. There are also some rests and other notes in the bass staff.

Handwritten musical notation for the third system. The top staff is in treble clef and the bottom staff is in bass clef. The music concludes with a final measure. The first measure has a quarter note with an accent (>) and a slur over it. The second measure has a quarter note with an accent (>) and a slur over it. The third measure has a quarter note with an accent (>) and a slur over it. The fourth measure has a quarter note with an accent (>) and a slur over it. The fifth measure has a quarter note with an accent (>) and a slur over it. The sixth measure has a quarter note with an accent (>) and a slur over it. The seventh measure has a quarter note with an accent (>) and a slur over it. The eighth measure has a quarter note with an accent (>) and a slur over it. There are also some rests and other notes in the bass staff.

*Dal segno
al fine*

Carol Wolvington: I am 30 years old. I am white and fat. I like playing classical piano and improvising. I love to sing, especially in Chorus. I like camping, canoeing, gardening, walking my dogs, playing with clay, building things, sleeping, being with friends, going to good movies, eating, and reading for the Womyn's Braille Press. I am learning Aikido.

A while ago, some of us on the *CL/LL* collective were brainstorming—trying to think of new ideas for the pages of *Common Lives*. The idea of a lesbian music section was born. Like many new ideas, this one got put on a back burner when we ran into stumbling blocks and our energies were called elsewhere. But, like any *good* idea, this one stayed there just simmering away until we could return to it. As things finally came into place our excitement rose to a “full boil.” We are very pleased with the results.

The music on these pages is a sample of the work of some Iowa City lesbian musicians. We didn't publicize so the section is not inclusive of all the local dyke talent.

Many lesbians have their songs in their heads and need help writing them down on paper. A special thanks goes to Jane Viemeister, Tess Catalano, and Carol Wolvington for their work in transcribing some of these songs.

We hope this section inspires some of you to send your music to *CL/LL* to help further document our lesbian lives.

And don't forget—these songs are copyrighted by their authors. Do learn, sing and play them, but economic ventures (reprinting or recording) require permission.

