



**OTHER LECTURES  
& WORKSHOPS BY  
GAYE ADEGBALOLA**

*ALL PRESENTATIONS  
LISTED BELOW ARE  
BASED ON FIRST HAND  
EXPERIENCE ...*

- THE BUSINESS OF MUSIC
- BLUES VOCAL TECHNIQUES
- BLUES PERFORMANCE
- CIVIL RIGHTS & CIVIL WRONGS
- THE BLACK POWER MOVEMENT

*The History of Women in The Blues Workshop can be enhanced by following the presentation with a separate blues concert performance by Gaye Adegbalola with pianist Roddy Barnes.*

*Adagebalola & Barnes conjure up the era of the classic blues divas from the 1920's and 30's and deliver a dynamic cabaret style performance from their latest CD: "Neo-Classic Blues" (which also features historical information on the insert).*



*Adegbalola invokes the spirit and addresses the lyrics & improvisational techniques of the classic blues women – and brings history to life!*

**FOR BOOKINGS OR MORE INFORMATION, CONTACT:  
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# WILD WOMEN DO GET THE BLUES!



**A PRESENTATION OF  
THE HISTORY OF WOMEN  
IN THE BLUES ...**

VIDEO CLIPS | AUDIO CLIPS | LIVE PERFORMANCES

**BLUES PERFORMANCE!**

## ABOUT THE PRESENTATION:

*Blues* is the poor person's psychiatrist. Moreover, the **Blues Woman** is the **Poor Woman's Psychiatrist** -- singing songs of advice, offering ways to cope with daily struggles, ways to live and not merely survive.

Often the **Blues Woman** is the **Comedienne** -- finding humor in the pain and ways to exorcise the hurt and humiliation.

The **Blues Woman** is the original **Wild Woman**, oftentimes deviating from the norm--UNASHAMED AND UNAFRAID to lay her soul bare, share her heart and speak her mind.

**CLASSIC BLUES WOMEN of the 1920's PROVIDE THE ONLY DOCUMENTED HISTORY OF BLACK WORKING CLASS WOMEN.**

They were the first to chronicle topics like prostitution, domestic abuse, alcoholism, infidelity, homosexuality, gender politics, prisons, racism, etc. They were the first to openly talk about sex --its joy and its pain. Many of these women were fiercely independent.

**MUSICALLY**, they introduced vocal techniques that gave drama and immediacy to their performances. They would cry, growl, yell, wail, syncopate, slide & slur, bend & break notes, improvise, phrase & rephrase to give added depth and texture in order to bring their stories to life.

From these unique beginnings, we can trace the evolution of today's blues women.

**THE BLUES WOMAN'S HISTORY, BOTH LYRICAL AND MUSICAL, IS EXAMINED IN THIS PRESENTATION...**

## SEE AND/OR HEAR:

BESSIE SMITH *The Empress* • MA RAINEY *Mother of the Blues* • ALBERTA HUNTER *came back at age 84* • IDA COX *wrote "Wild Women..."* • ETHEL WATERS *First black sit-com* • SIPPY WALLACE *mentor to B.Raitt* • MEMPHIS MINNIE *beat the men playing guitar* • BILLIE HOLIDAY *God bless the child* • LENA HORNE *survived Stormy Weather* • BIG MAMA THORNTON *You ain't nothin' but a hound dog* • SISTER ROSETTA THARPE *put Gospel on stage* • JESSIE MAE HEMPHILL *Mississippi Hill Country Blues* • ETTA BAKER *Piedmont finger picker* • RUTH BROWN *Miss Rhythm* • ETTA JAMES *A Rage to Survive* • KOKO TAYLOR *Queen of Chicago Blues* • RORY BLOCK *primitive voice & guitar* • SAFFIRE *those Uppity Blues Women* • DEBORAH COLEMAN *fierce electric guitar* . . . AND MORE!

## ABOUT THE PRESENTER:

**Gaye Adegbalola** [Ah-Deg-Bah-Lo-La] **Blues Woman**

- Former **VIRGINIA STATE TEACHER OF THE YEAR**
- **SONGWRITER:**  
**W. C. HANDY AWARD WINNER**  
(the Grammy of the Blues Industry)
- **ALLIGATOR RECORDING ARTIST:**  
with 9 CDs in international distribution
- **PERFORMER - SOLO & WITH:**  
SAFFIRE--THE UPPITY BLUES WOMEN  
NEO-CLASSIC BLUES with pianist, Roddy Barnes  
BLUE MAMA BLACK SUN/Industrial Blues, with son; Juno
- Founding member of the **BLUES MUSIC ASSOCIATION**



-- Winter 2005

**THIS PRESENTATION IS:** EXCITING, INSPIRING, ENLIGHTENING, *and oftentimes*, EMPOWERING ...

**THIS PRESENTATION IS APPROPRIATE FOR:** BLUES SOCIETIES, COLLEGES, BLACK HISTORY, WOMEN'S HISTORY, ARTS ORGANIZATIONS, PERSONAL GROWTH WORKSHOPS

**THIS PRESENTATION CAN BE CUSTOMIZED ACCORDING TO:**  
DURATION, SIZE AND/OR AGE OF GROUP, PURPOSE OF GROUP, ETC.