

The year is 1977 & Christian singer Anita Bryant begins an anti-gay rights campaign 'Save Our Children' that reveals an ordinance prohibiting discrimination based on sexual orientation for jobs & housing. AS the face of the Florida Citrus Commission—appearing on orange juice commercials—and a Miss America runner-up, Bryant is a household celebrity with political power.

Enter Olivia Records. A record label that is founded in '73 by a group of prominent lesbian feminists with an explicit intent to change the music industry & the world. Their anti-racist & anti-imperialist ways inform their decision to focus on women's music & art, understanding the complicity of one with the others. Olivia Records is the first record label to be run by women (artists, engineers, managers) in the US.

Feeling the direct threat of the anti-gay campaign of Bryant, Olivia Records decide to respond how they know best: a release. **LESBIAN CONCENTRATE: A LESBIANHOLOGY OF SONGS & POEMS** is a compilation comprising 13 artists. The cover image is a painting of a can of frozen orange juice, with the phrase '100% undiluted' written on it, in sly reference to Bryant's orange adverts. The album includes a 4-page insert filled with information of where lesbian mothers could get legal custody advice in the US, listings of gay & women's centres & asked for the listener to get involved as well. All the sales of this compilation went to a Lesbian Mothers' National Defense Fund.

It is worth noting that heteronormativity worms its way into the feminist movements of the 60's in many ways. Straight, white & cis women dominate the conversations in these years, to the exclusion of lesbian, racialized nonwhite and trans women. But, lesbian activists begin efforts to expand feminism into an intersectional modality. By the 1970's women's liberation takes on a wider meaning & becomes more inclusive. Projects like Olivia Records are critical in the increasing plurality of feminisms.

**the deep listening club  
passos manuel**

**#2: olivia records  
2025**

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Yet, this is still far from utopia. Sandy Stone, a transgendered theorist, author & artist, was the inhouse soundengineer for Olivia Records from 1974-78. Although the group was trans-inclusive & supportive of Stone, the larger lesbian separatists put enough pressure on the collective that it became too much for her to remain a part.

Celebrating women's music & art is a long tradition. From Sappho's poems to *Lésbica Futurista*, we hear so many anthems for an alternative to male-dominated industries.

In 1996, musician Sarah MacLachlan toured with Paula Cole, in defiance of 'industry wisdom' that refused to feature two women in a row on the radio or at concerts. The tour, named Lilith Fair, became a touring festival consisting of female-led bands & female solo artists for the next 2 years.

Around the same time, musician Gudrun Gut starts a record label: Monika Enterprise. Their leftfield electronic releases focus mostly on female artists. The compilation series named 4 WOMEN NO CRY, gathers four 'female musicians from 4 countries' so as to gesture toward international feminism.

More recently, Elena Colombi put together a tape with her Osàre! Editions DONNE CHE CORRONO COI LUPI, in dedication to 'feral feminine energy, connection & sisterhood' that compiles 21 electronic music tracks.

Collective efforts like these are crucial to stave off late capitalist homogeneity.

Some of what was heard: [w/ MVRIA]  
olivia records.....LESBIAN CONCENTRATE  
&  
pauline oliveros.....melissa etheridge  
young m.a.....allison cameron  
sophie.....queen latifah  
gudrun gut.....getrude stein  
the raincoats.....charvela vargas  
k.d. lang.....ga31  
ma rainy.....valentina magaletti  
bleid.....tracy chapman

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why have you done today?

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