In this interview with Sheila Jackson, conducted by Angelica Macklin on September 20, 2014, Jackson discusses her experience coming of age in the 1970s in segregated Memphis, Tennessee, and how the social and cultural politics of that decade shaped her experience as a Black woman cultural producer. Music, poetry, writing, and films of the 70s raised in her a consciousness that she has carried forward in her work as an author and filmmaker. Her most recent film, *Nice & Rough: Black Women in Rock*, highlights women, including Tamar-kali, MilitiA, Carolyn “Honey-child” Coleman, Divinity Roxx, Alexis Brown of Straight Line Stitch, Lisa Kekaula of the BellRays, Brittany Howard of the Grammy-nominated Alabama Shakes, and more. The documentary also includes 1970s rock legends Betty Davis, Joyce Kennedy, and Nona Hendryx, who have had a major influence on the sounds and styles of the rock genre as we know it today. Reconstructing the story of Black women in rock is an important political project of remembering and excavating the historical cultural impact of Black women. Some of these women were participants in radical social movements of the 1960s that enabled the 1970s to become an era of cultural producers who were unapologetically Black, beautiful, and bold. Before the 70s, there was a goal for Black people to align with mainstream, white middle-class culture. But the 70s was an era of self-acceptance and bold expressions, of a return to Black cultural roots. It was a time of embracing Blackness as a point of pride, where Black people could wear cornrows, Afros, and braids, and include African fabrics and design in their wardrobes, which was an important aspect of their cultural work to shift race and identity politics. With an emphasis on loving Blackness, these
cultural producers infused a critical consciousness on the nation that still shapes the hearts, minds, and actions of the next generation of artists and activists, including Sheila Jackson. The radical influence of Black women from the 1970s generation can also be seen in social movements like the #BlackLivesMatter movement, which was started by Alicia Garza, Patrisse Cullors, and Opal Tometi to end social and systematic violence against all Black people, including queers, transpeople, and women (Garza 2014). bell hooks’s words from the 1990s bridge these eras: “Loving blackness as political resistance transforms our ways of looking and being, and thus creates the conditions necessary for us to move against the forces of domination and death and reclaim black life” (1992, 20). This interview thus links the Black Is Beautiful movement of the 1970s to the present need to enact what activist Charity Hicks calls “waging love” for all Black lives.¹

ANGELICA MACKLIN (AM): What was it like growing up in Memphis, TN, in the 1970s, and how did that experience influence your choice to become an author and filmmaker?

SHEILA JACKSON (SJ): In the 1970s I was in school. So my entire coming-of-age experience was during the Black Power movement. Memphis was one of the most racially divisive cities in the United States. It was about 60 percent African American, and a significant percentage of that population was middle class and affluent. There were a lot of African American educators, doctors, lawyers, and other professionals. My mother was an educator, and the big political issue of the time was busing. My mother didn’t want us to be bused to schools on the other side of town. So she took us out of the public school system and put us into a Catholic school. Father Bertrand was a Black Catholic school run by Father Jim Lyke, who became the first African American archbishop in the Catholic Church in 1991 (DeCosta-Willis 2008, 229). During the 70s, he had a giant “Brothers Johnson” Afro, and he was runnin’ this very Afrocentric program with a Montessori approach. It was a truly revolutionary community he created. We said the pledge of allegiance to the Afro-American flag every day. Then we’d recite the pledge to the American flag. We learned about African American people in language arts. For instance, the reading comprehension passages were about extraordinary Black folks like Harriet Tubman, Booker T. Washington, and Frederick Douglass. It was a very different type of school experience. It was at the height of the Black Power movement in the early 70s
and the women's movement. I felt super empowered, but my parents were from another generation. They didn't want me to wear an Afro but wanted me to keep my hair pressed or permed. I wanted a dashiki and was drawn to the idea of embracing African American culture. An important aspect of this era was resistance to the notion among some Black people that we had to prove we were the same as white people. This movement was about being who we are—Black, and proud of it.

When it came to the political climate in Memphis, I knew there were issues around race. Every Saturday, my mother would take us to Southland Mall, in a suburb named “Whitehaven,” and the white kids would look at us and say, “Hey Niggers.” My first experience in an integrated school was junior high, where I had white friends for the first time. But we knew that we could never have playdates or spend time together outside of school. That wasn’t acceptable at the time. We were so segregated.

AM: How did you get into writing?
SJ: My mother took me to the library every other weekend, and that’s where I discovered Maya Angelou, Nikki Giovanni, Ntozake Shange, and many of the Black women writers and poets. Poetry and writing became very important to me as a child. I was committed to expressing myself with the same passion and sassiness as those women. So I began writing poetry in third grade.

Also, Memphis had loads of cultural flavor. There was a lot of music happening. The blues on Beale Street, soul music evolving with Stax Records, Al Green, and Isaac Hayes. That was the heyday of all of that, which flows and aligns with the Blaxploitation film scene. It was a very poignant period to grow up in because there was so much happening on political fronts as well as cultural fronts. There were very serious issues, and people were using creative means to fight institutional racism and sexism—and it was working. I felt that I had to have a perspective and a feeling about what was happening in the world as a woman and as a Black person. Writing was a way for me to see myself as part of the dialogue. It was my form of activism.

AM: Was your mother involved with these movements? Was she directing you toward certain authors, or was she teaching Black history or related material?
SJ: Indirectly. My mother was an elementary school teacher who then became a school librarian. She had a love for books and literature that she
definitely passed on to me. My parents and their friends talked a lot about what was happening. I remember having a very strong reaction and saying to my parents, “How can you just sit here and talk about it without doing anything?” In retrospect, my mother sent us to that revolutionary Catholic school, and my father was the first Black postal clerk in the state of Tennessee, at a time when Black men were only allowed to carry mail. They must have had a conscious mind-set because of the life we led and the exposure we had. As a child, I couldn’t see it. I thought it was so lame to just talk, as opposed to being out there taking action, because just like the 50s into the 60s, the 70s was an era of doing—boycotts, sit-ins, picketing. So I would always call out my parents about sitting around talking rather than acting. Now, as a mother, I understand that how we raise our children can be the most revolutionary act of all. And they raised me.

**AM:** Where were you getting that feeling from? Television, the media, school, your peers? Were there other people that you knew out doing things?

**SJ:** I think I got a lot of that emphasis from literature, from reading Maya Angelou’s *I Know Why the Caged Bird Sings* and Ntozake Shange’s *For Colored Girls Who Considered Suicide/When the Rainbow Is Enuf.* I especially loved Nikki Giovanni’s poem “Ego-Tripping.” Looking back, I believe I loved it most because it was an opportunity to indulge in loving my Blackness and womanhood, all at once. Without shame or apology for who I am. That was a revolutionary statement. And as a young girl coming of age, I felt its power. Poetry has been used historically to express political views. There was a lot of feminist poetry, a lot of writing around racial issues, and because I was reading so many books written by women, I know their energy influenced me. I write a lot about being raised in a very conflicted environment, in terms of women’s issues and our daily lives. In the South, there was a strong tradition of this Southern belle woman, taking care of her man: a nurturer. And at the same time, there was an emphasis on the need to be educated, smart, to take care of oneself, and be independent (if necessary). So I have always juggled those two aspects in my life. That was a challenge for a lot of African American women in the 70s and especially in the South because of that very traditional Southern training of how to submit and be a lady, and also having to be powerful and work and take care of everything else at the same time. So, I think there has always been a
huge struggle in how Black women perceive our womanhood and our cultural roles in society. But I follow Audre Lorde’s advice, “If I didn’t define myself for myself, I would be crunched into other people’s fantasies for me and eaten alive” (137, 2007).

AM: Audre Lorde is another good example of the way Black women were involved in cultural production at the time. Many writers were speaking out, but Black women also participated in the film industry, music scenes, social movements, and organizing with the Black Power movement and Black feminist movements. Was there something about the 70s, or even 60s, that shaped the way Black women were able to be active in these scenes?

SJ: Yes, definitely. The assassination of Dr. Martin Luther King was a big turning point in the civil rights movement. Even before, a shift was happening, because he was refining his own vision of what the struggle was really about. The movement was expanding into the poor people’s movement, more of a universal, multiracial cause. With the emergence of the Black Power movement in the late 60s, people were ready to have a reason to “feel” good. The thing that cemented this movement, culturally, was the music. James Brown’s “Say It Loud—I’m Black and I’m Proud!” and Aretha Franklin’s “Respect” were anthems of the era. The music really infused the time and was such a big part of the 70s. That’s what I love about the idea of observing and seeing women as activists through music.

In the 70s, Black women, in particular, exploded and emerged on the music scene with artistic expressions from their own blues lineage. The women’s movement and the whole energy of what was happening in the 70s shaped that. Because when the civil rights movement was underway, there was an undercurrent of sexism in how that movement was executed. So by the time the women’s movement came along, Black women had so much to say, so much to give and express. Some would say the politics of race whitewashed the feminist movement for Black women and did not fully address our unique challenges. Even with that in mind, all of those political factors made the climate ripe for what emerged—a renaissance of creative and artistic expressions of power, independence, and self-love.

AM: The Combahee River Collective addressed how Black women activists in particular were caught between the white feminist movement and the Black nationalist movement and other scenes too, like the
Black Arts movement, the hippie movement, the back-to-the-land movement, many different spiritual movements, Asian American, First Nations, and Chicano movements, and the antiwar movement. All these movements were influencing one another and sharing important visions and questions about freedom, power, and change, but none of these movements understood the multiple oppressions of Black women, nor did they make space for Black women to be visible in these movements, even though it was Black women who shaped many of them. In contrast, the Combahee River Collective centered on Black women and highlighted the work Black feminists were doing. They started education circles and created their own publication so they could control the distribution and circulation of their ideas.

SJ: Access to publishing was really important. Many people don’t know, but Black feminist Dorothy Pitman Hughes started Ms. magazine with Gloria Steinem in 1971. They featured Pam Grier on the cover one year. Earl and Barbara Graves started Black Enterprise, and Essence, the first magazine for Black women, was launched. But, at the core of all of those movements was the concept of freedom of expression. I think freedom looked like self-determination, which was key for the Black Power movement and those other movements as well. Even with the women’s movement, Black women didn’t allow their goals to be limited or confined within a list of concerns dictated by white women. They were using their power to change the world—no matter what faction or particular movement they were a part of. Shirley Chisholm ran for president; Marian Wright Edelman founded the Children’s Defense Fund; Toni Morrison published The Bluest Eye, which served as an implicit endorsement of the “Black is beautiful” slogan of the era. And Betty Davis was writing her own lyrics, hand-picking her band members, and cultivating her own sound, which was unheard of in those times. We were challenging and changing the landscape of the old guard.

AM: Yes! Your film Nice & Rough looks at some of that work that was happening with Black women legends like Betty Davis. What was happening in the 1970s with Black women in rock?

SJ: One of the big parts of the 70s was us, as Black women, being able to embrace who we are and how we get to express ourselves. The 70s is when Nona left LaBelle to pursue a solo rock album; it’s when Tina left Ike; and it’s when Betty Davis emerged on the scene with her debut album,
They Say I’m Different, as one of the first women—of any color—in rock. Betty’s raw, edgy lyrics were often sexual, even political, and always powerful. A songwriter and former model, Betty’s music and its delivery were intentional and authentic. She was unapologetic in her frankness. I love Betty and am reintroducing her as an iconic image of the 70s because she represents that same conflict I mentioned earlier. She was a sweet Southern belle who never did drugs, though she was a close friend of Jimi Hendrix and a part of his inner circle. She was talented, independent, smart, and was given control over the production of her music in a way that was unprecedented for women of the time. If you listen to radio interviews of Betty from the era, the DJ is always miffed that her demeanor is one of innocence and charm, yet her music was wild, raucous, and so funky. Hers is an image of complexity and richness. The 70s also introduced Mother’s Finest as one of the first multiracial rock bands, with lead singer Joyce Kennedy. In an act of rebellion against the white male image that was fast emerging and masquerading as the exclusive face of rock and roll, Mother’s Finest wrote the underground hit “Niggizz Can’t Sang Rock & Roll.”

AM: Were you listening to a lot of rock music by Black women in the 70s, or are you realizing some of their power in retrospect after doing interviews for your film?

SJ: Growing up I listened to all kinds of music: rock music, R&B, jazz—very heavy into jazz. I loved it all, and was able to listen to so many different kinds of music because of the way the radio stations worked. Rick Dees was the hot Memphis DJ in those days, and he played everything. He played rock and he played soul, as opposed to the music being so segregated as it became later. So I ended up appreciating it all. After that, the radio stations changed. Now there’s the hip-hop station, the R&B station, the jazz station, etc., and you have to pick one and that’s all you are going to hear. But in the 70s it was a very different landscape. I loved to watch the Ike and Tina Turner Revue whenever they performed on TV. As I got older I listened to Mother’s Finest and Nona Hendryx. But I never heard of Betty Davis during the 70s. Most likely because the NAACP had launched an effort to ban her music from the radio. They were successful in some cities. I am researching to see if Memphis was one of those towns. As a stronghold of the Bible Belt, I have no doubt it was frowned upon at the time.

AM: Let’s turn to your writing. You wrote a couple of books for Scholastic:
Extraordinary People of the Civil Rights Movement (2006) and Extraordinary People of the Harlem Renaissance (2000). Did you find many cultural activist women during those eras?

SJ: The interesting thing is that the voice of women by the time we get to the civil rights movement is almost muted. In my personal opinion, it has a lot to do with the culture around Baptist ministers and sexism in the church. It was a very male-dominated scene even though there were many strong women involved, like Dorothy Cotton, Diane Nash, and Ella Baker, who believed in the power of grassroots movements and warned of the dangers of naming a “leader.” Baker knew that when the leader is gone, the movement dies. And that’s what happened with the civil rights movement. But women in the civil rights movement had a very tough time, as we discussed earlier. They were never given an ultimate voice and appropriate credit for all the work and wisdom that they brought.

The Harlem Renaissance was also a movement that was constrained, in terms of having to produce a certain kind of acceptable culture that spoke for and defined the Black experience. This, of course, impacted the role of women. There was always a tension about the kind of work artists should create to help move the race forward, with the more conservative views presiding over resources and opportunity. For a period, writer and cultural anthropologist Zora Neale Hurston would only speak to W. E. B. Du Bois in dialect, as an act of rebellion against these views.

After writing those two books I was ready to write a book on the 70s, but when I told my publisher, they became silent. People weren’t ready to talk about the 70s and didn’t know how to deal with the truth telling and myth busting that would have to occur around people like Angela Davis, Assata Shakur, Kathleen Cleaver, and so many others. Because once you get into the 70s with the women’s movement and Black Power movements happening at the same time, you get another huge wave of creativity. The music, the poetry, the literature, and art were very vivid. Toni Morrison published her first book, The Bluest Eye; Faith Ringgold, Kay Brown, and Dindga McCannon emerged in a sea of male visual artists; and Betty Davis unleashed her funky brand of rock. Think about the statement Betty Davis made onstage in her lingerie (a decade before Madonna did it): “I’m comfortable with who I am.” Juxtapose that with the Motown artists, for instance, whose looks
were manufactured by a team of marketers. Not that there was anything wrong with false eyelashes and fabulous gowns, but I think that it was the culture of the 70s to be bold and original that was not a part of any other movement before or since.

AM: If you were going to write a book about the 70s, what would you focus on?

SJ: I think the main focus would be about its power. What I liked so much about the 70s was the unapologetic “Black is beautiful” boldness of the era. It was about loving Blackness and finally creating space for Black people to realize their power. We experienced dark times as the targets of racial terrorism and Jim Crow all the way up through the civil rights movement. Then, for a moment, the 70s was about loving ourselves and one another.

I love to write period pieces. I am thinking of writing a coming-of-age book about a young, Black girl growing up in the South. It’s, of course, inspired by my own childhood, which I have never seen anything even close to represented in print or on screen. My goal is to share the richness of the Black community during that era—the joy and the variety of strategies we employed to deal with these very challenging questions of identity and culture at that time—as a backdrop, not the foreground of the story. I want to see more Black characters who live, love, and breathe, not just characters who struggle against some negative force and react.

AM: That was a big goal for the Black Is Beautiful movement right? That it
wasn’t just about looks but about seeing Black people as the beautiful, creative, living, loving, talented, full human beings that they are. Historicizing their experience and understanding the impact of systematic violence and racism on the Black psyche. Black women cultural producers used their music to raise consciousness and provide a different narrative. If you watch the video of Nina Simone singing “Revolution” at the 1969 Harlem Cultural Festival you can see and hear the urgency of her message (Simone 2010).

SJ: Yes, and I always felt that same urgency, that I need to use my creative energy, which is why as a grown up I’ve always made sure I am active and engaged in creating the world I want to see. There are a lot of people who feel helpless, that there’s no power in “one.” That’s the value of the arts, as a vehicle for those expressions. Art reflects back to us what is happening in society. It reflects back our humanity—that’s a huge part of its purpose. It’s essential for us to have a reflection of what’s happening around us and to us, because if we don’t, it causes trauma. The definition of trauma shared at the Women Who Rock unConference (2012) is not having yourself reflected back. So discourse and dialogue become important to help us to process and generate value from what is happening around us. In the 70s, Black women were at the helm of some of this dialogue and commentary.

AM: In terms of media representations, the image of the badass Black woman with an Afro and a gun often emerges as an iconic image of the era. But that image does not exactly reflect the spectrum of Black women or their politics in the 70s. Actors like Pam Grier and Teresa Graves in the Blaxploitation film genre helped make that image popular, but women like Angela Davis wore that image as a statement. Is the popular memory of that image erasing its politics and genealogy, or is there political and social value even in the co-option of the image for entertainment and news?

SJ: What I liked about that image, particularly in the Blaxploitation films, was that the Black woman still got to be beautiful, which was opposing the whole issue of Blackness as negative or ugly. The Black woman got to be beautiful, sexy, and she was smart because she was also part of the strategy and the solution. That was refreshing to me as a young woman growing up in the 70s, that the Black woman could be represented as complex. I don’t think it created a mythology, but rather, it was an icon that was needed during that time, which is why it emerged. It was an
important figure because we were coming out of the 60s feeling victimized on so many levels. You had the murder of Black men and children and the rape of Black women during Jim Crow. I have a lot of respect for those images because they represented real people and real issues that existed in some, not all, of our communities. And it was important to see African American women as victors as opposed to victims in those situations. So that was a significant era in film. We needed to see that reflected back.

**AM:** Were there shows on TV that had strong leading Black women?

**SJ:** Oh yeah. I had a *Julia* lunchbox. *Julia* was a show starring Diahann Carroll as a widowed, working mom with a young boy. It’s noted as the first show on series TV to depict an African American woman in a nonstereotypical role. Teresa Graves in *Get Christie Love* and Denise Nicholas in *Room 222* were also very exciting and empowering. As a little girl having white dolls with straight hair, it was nice to have Black heroines on television to counteract that.

**AM:** The Blaxploitation genre was controversial at the time; the NAACP, Urban League, and Southern Christian Leadership Conference united to establish the Coalition Against Blaxploitation.

**SJ:** Yes. There was a whole movement happening. There was a group from my community who protested the release of *Super Fly* because they felt it glorified the pimp-pusher culture. I didn’t watch the movie then, but in the years since, I’ve seen *Super Fly*. It’s a Robin Hood story of stealing from the rich and giving to the poor but set in the context of this particular aspect of Black American life. Some people didn’t get that. They just heard, “It’s a Black pimp.” So here we are again, back to “The Negro Artist and the Racial Mountain” as Alain Locke and Langston Hughes critiqued during the Harlem Renaissance (Hughes 1926). There’s always been that constituency who’ve believed in order to stop racism we had to prove ourselves. And in order to do that, we could only show the most “pleasing” aspects of our experience. I felt this era showed stories of Black life that had not been seen on screen before, stories that some would have preferred remain untold.

It’s been an ongoing struggle for the African American community, determining how we are supposed to go about getting equality or freedom. It’s never been our job to prove that we are not inferior. But African American artists have always been given this heavy burden to bear or be penalized. It’s not like there is something we can say or do to
magically make racism stop. It’s a much deeper issue and not one that the people who are on the receiving end can heal. It’s not like there’s something wrong with us that we can fix and then it would all stop. But that’s been the thought process behind the approach, and that’s why it’s never worked and caused so much pain and controversy. It’s the Black artists who are in this big conundrum because they don’t get to simply create art as they see it or want to portray it without the risk of negative critiques. That’s been a big debate over many decades.

AM: How did that tension play out in the film and television industries in the 1970s?

SJ: There were more opportunities for actors like Rosalind Cash, Pam Grier, Gloria Hendry, Paula Kelly, Teresa Graves, Cicely Tyson, and Diahann Carroll to gain more prominence in the 70s. There were also movies like *Uptown Saturday Night*, *Claudine*, *Lady Sings the Blues*, and *Sparkle*. And the television miniseries *Roots* exposed us to even more African American actresses. Black women were certainly getting in front of the camera acting, but not many were on the other side directing and producing.

AM: Yeah, Jack Hill directed many of Pam Grier’s movies. But there were some Black women involved in film and TV production, like Julie Dash and a few others in the “LA Rebellion” film movement. They were more anti-Hollywood and influenced by Third Cinema, making radical films that questioned the establishment, race relations, and Black representations in film.

SJ: That may be the case, but the only thing that I saw growing up was Diahann Carroll, Rosalind Cash, and others I mentioned earlier. Even in the indie movement of Gordon Parks, Melvin Van Peebles, and Charles Burnett, there were very few Black women making films. And we certainly didn’t have access to seeing their work if they did. That’s why you can watch the Blaxploitation films and know that a Black woman did not write the script or direct any of the scenes. Though our image was dominant, our voice was still missing. Those images had their power and value, but they had their limits because of our absence as creators. And there continued to be a void onscreen—until two decades later when Julie Dash released *Daughters of the Dust*.

I remember in the late 60s (I tell my son, Solomon, and he laughs) we used to be so excited when we knew Black people were going to be on television. We would call each other and scream like the town crier:
“Black people on TV, Black people on TV!” When the Jackson Five were on *The Ed Sullivan Show* we were all calling each other saying: “Turn on channel 5! Black people are on TV!” That was how it was, we were sending out alerts because it was so uncommon to see us on TV, let alone in film or producing movies. But the 70s was where some of that was shifting, and that’s why the Blaxploitation film industry was so revolutionary because otherwise we weren’t in theaters at all. As the 70s progressed with the television event *Roots*, opportunities increased for Black women on the small and big screen. And later, a host of sitcoms came out: *Sanford and Son*, *Good Times*, and *The Jeffersons*. But at that point Black women took a step back from those leading roles into the position of wife-mother-matriarch and all-around nurturer.

**AM:** We can definitely see patterns of racism and sexism in the film industry. Being able to produce films and television required having access to resources and networks. Now digital video has changed some issues of access, but it still requires time to learn skills and produce media. One of the things happening though is that people who now have access to the means of production are able to reconstruct history and tell some of those missing stories. How has this impacted your process of filmmaking with *Nice & Rough*?

**SJ:** My goal is to establish this untold history of Black women in rock on multiple platforms so that it’s accessible to everyone—in print, film, visual art, and the Internet. It’s much easier to “reconstruct history” in this day and age. The research process is less costly, and there are many artifacts, oral history archives, and recordings that I can access without leaving my computer screen. Even with an untold story, like that of Black women in rock, the ability to communicate with so many people who share this area of interest via social media platforms makes collecting and documenting this history almost magical. This film has been a five-year journey. Having established *Nice & Rough*’s presence on Facebook, Twitter, and with its own website, Black women in rock and their fans reach out to me all the time to inform me of the women they believe I should have on my radar.

**AM:** Some people say that the constant remaking of history through the stories we produce is an attempt to use history in the service of our politics of now. What do you carry from the 1970s era into the here and now, and how will you use that knowledge in your future life and creative work?
SJ: They say that for writers, no matter the story you tell, it’s always about you. *Nice & Rough* is a great metaphor for my own life, as well as for the lives of these Black women in rock. For most of today’s Black women filmmakers, our journey has just begun in the telling of our own stories through the medium of film. *Daughters of the Dust* was released less than twenty-five years ago. I believe our stories have a history as retold by others. It is those films that speak directly to the concept of history in the service of politics. Now with the accessibility of filmmaking, and more Black women in film, there’s a deeper sense of credibility as we share our own experiences, perspectives, and take control of our images and how they are portrayed.

It’s important to remember history, and the 1970s is a moment that still has a lot to give. Some people have lost touch with the revolutionary agenda of the 70s. Others are renewing its spirit on many fronts. The issues of race that have come into the foreground since the election of Obama and the #BlackLivesMatter movement have sparked a kind of activism that makes use of new technologies to organize in powerful ways. For myself, it’s important to keep hold of the ideas that the 70s offered about Black power and self-love—to stay true to myself, be a strong role model for my son, to empower others with knowledge by continuing to write screenplays, books, articles, and produce films that maintain a dialogue with the era.

**Sheila Jackson** is a writer and producer. She is a no-holds-barred essayist, screenwriter, and coauthor of two award-winning biography collections. Sheila is CEO of Eve’s Lime Productions, with a mandate to share little-known stories and adventures of women. Her observations are included in the University of Washington’s oral history archive Women Who Rock: Making Scenes, Building Communities.

**Angelica Macklin** is a filmmaker and PhD student of gender, women, and sexuality studies at the University of Washington. Her research focuses on feminist digital film production. She is codirector of *Masizakhe: Building Each Other* (2007) and *De Baixo Para Cima* (2015), and co-organizer of Women Who Rock: Making Scenes, Building Communities.

**Notes**

1. See Cassells et al. 2014; Allied Media Projects 2014; and “Charity Mahouna Hicks” 2014.
2. Madeline Anderson, a filmmaker who was involved in the civil rights move-

**Works Cited**


