

2004.2005

COMMON WOMAN CHORUS

COMMON WOMAN CHORUS



Post Office Box 51731
Durham NC 27717
commonwomanchorus.net

The Common Woman Chorus, a 501(c)(3) nonprofit organization that has served the Triangle community since 1983, is directed by Cindy Bizzell. We are proud members of GALA, The Sister Singers Network, and TriangleSings! We rehearse 7 to 9 PM on Tuesdays. Contact us at commonwomanchorus.net to learn about our next open rehearsal.

Individual and corporate donations are vital to our fiscal health and enable us to rent rehearsal space, purchase music, keep membership dues low, and subsidize music retreat dues so that all members can attend these intensive rehearsals.

The Common Woman Chorus:
Raising Consciousness About
the Value of Women's Lives and
Experiences Locally and Around the
World ... For Twenty-One Years!

From The Director

Thank you for joining us in our 2004–2005 performance season. Whether you are new to our audience or a long-time Chorus supporter, I know you will be delighted by the extraordinary music you hear in our concerts this year.

As you listen to the Chorus sing, you may find yourself wondering how “common women”—with no required musical training or expertise—can produce such superb music. Of course Chorus members love to sing and devote countless hours to mastering notes, rhythms and lyrics. But there's more.

As we share our stories during “check-in” each week, we hear the names of people we love who have had breast cancer. We share seemingly inconsequential things about favorite birthday parties and Halloween costumes. We hear the challenges of members who are looking for new jobs. We celebrate new relationships and mourn those that end.

Our performances are magical because we sing from a place of deep connection to each other. We welcome you into our community this season. Let the music begin!

—Cindy

ABOUT THE COVER

KHARMEN is by breast-cancer survivor Gwen Rodgers. “I was diagnosed in 1996 at age 26. At first fertility issues were my main worry. Once I found that my options were encouraging, I began to worry about losing my hair. I went from wanting a good wig to realizing that my purpose in wearing it would be to be more acceptable to people I didn't even know. The people I know and care about would still see me as me, bald or not. The anticipation of losing my hair was worse than actually losing it. Once I was comfortable with being bald, I took a self-portrait of myself. Since then, it's grown into a photographic study of other women with breast cancer.”—Gwen Rodgers, from *Art.Rage.Us: Art and Writing by Women with Breast Cancer* (Chronicle Books: 1998).

2004-2005 Concert Season



The Common Woman Chorus is a community of women committed to singing inclusive music that celebrates the diversity and strength of our everyday lives and experiences. Our name is derived from a Judy Graham poem that reads, in part, "A common woman is as common as a common loaf of bread . . . and will rise."

The Chorus's repertoire includes songs that showcase the integrity and inherent worth of individuals (a tribute to victims of the AIDS epidemic, elegies for victims of hate crimes and domestic violence, witness testimony from the Sacco and Vanzetti trial), accounts of historical abuse against women (an overview of the European witchhunts), and tunes to make our audience laugh ("I Got Those OBG Why Me Blues," "Big Dogs, Music, & Wild, Wild Women") while encouraging all of us to appreciate the unique differences that make us who we are ("I'm a Big-Legged Woman," "I'm a Gray-Haired Woman and I'm Coming Into My Years"). We showcase personal struggles ("To Breed or Not to Breed") while offering plenty of politically charged works and poignant songs that remind us to value the unique voice that each woman offers to the world. Our original productions and unique twists on old standards explain why we have been performing to standing room-only crowds since 1983.

Last season, the Chorus celebrated twenty years of music-making with HEROES: WOMEN OF STRENGTH. This multimedia extravaganza celebrated women whose love, strength, creativity and bravery continue to inspire us all. Our performance included songs celebrating such well-known heroes as Barbara Jordan and Harriett Tubman as well as such lesser-known heroes as Annie, a schoolteacher on the plains who struggles to live her life authentically. The chorus also hosted, with The Rubyslipper Dance Asylum, a Valentine's Dance to raise funds for Lovers in Exile, presented a romping two-night cabaret that featured diverse local talent, and performed at several community events, including a Habitat for Humanity breakfast.

Our twenty-first season continues this fine tradition. Our first concert, RAISING OUR VOICES, give a human voice to the breast cancer experience with the NC premiere of composer Diane Benjamin's "Where I Live: A Breast Cancer Oratorio." This powerful composition presents songs supported by narrators and piano, strings, and percussion. The primary goal of the evening is the raise \$15,000 or more to donate to The Breast Cancer Resource Directory of NC, a comprehensive breast cancer information resource provided free of charge to residents of NC (see details on page 3).

On 12 February, the Chorus hosts another festive VALENTINE'S DANCE for the progressive community. Then, in June, we examine the complicated terrain that LOVE AND MARRIAGE traverse in 2004.

The chorus develops and refines individual as well as group musical skills while encouraging friendship and the open exchange of beliefs and insights. We have, all of us, put a lot of work into this season and we hope that you enjoy the fruits of our labor.

THE COMMON WOMAN CHORUS: RAISING CONSCIOUSNESS ABOUT THE QUALITY OF WOMEN'S LIVES AND EXPERIENCES LOCALLY AND AROUND THE WORLD.

2004-2005 season

RAISING OUR VOICES: A BREAST CANCER BENEFIT

8 PM | 13 November 2004 | Meymandi Hall | BTI Center for the Performing Arts | Raleigh, NC

2005 VALENTINE'S DANCE

8 PM | 12 February 2004 | Eno River Unitarian Universalist Fellowship | Durham, NC

LOVE & MARRIAGE

4 June 2005. Visit commonwomanchorus.net for details

KAY YOW, NCSU Women's Basketball Head Coach

Honorary Event Chair of RAISING OUR VOICES: A BREAST CANCER BENEFIT

With an impressive record of 653 wins in 34 years as a woman's college basketball coach, and as a breast cancer survivor, NCSU's Coach Kay Yow knows what it takes to face challenges and win. "As in basketball," she says, "the fight against breast cancer takes more than addressing the physical side of things—it takes teamwork and spirit."

That's why Coach Yow is proud to serve as Honorary Chair of RAISING OUR VOICES: A BREAST CANCER BENEFIT.

"As a breast cancer survivor," says Yow, "I know how important the support of friends and loved ones is in fighting this disease. Just like a basketball team can be spurred to victory with a cheering crowd of fans, our entire community can come together at this benefit and honor survivors, learn about the great team effort behind the Resource Directory, and experience an inspiring evening of words and music."

"I am one of the women who have heard the words 'You have breast cancer' and I am a survivor," says Yow. "The Breast Cancer Resource Directory of NC represents the teamwork of many cancer survivors. Community support is needed for this important resource to continue to be made available free of charge to any North Carolinian who requests it."

Raising Our Voices: A Breast Cancer Benefit

WITH SPECIAL GUEST HOST AND NARRATOR ANGELA HAMPTON,
ABC 11 EYEWITNESS NEWS ANCHOR AND HEALTH REPORTER

Breast cancer is the most common cancer diagnosed in women in NC and the second leading cause of cancer-related deaths in the state following lung cancer. By the end of the year, over 6,700 NC women will hear the words "You have breast cancer" for the first time.

"Raising Our Voices: A Breast Cancer Benefit" represents the culmination of many Chorus members' dreams and hard work. Breast cancer has touched the lives of many of us and we present this concert well aware of the high number of diagnoses projected for 2005. The chorus bid farewell to Betsy Bizzell, our director's mother, just last year after her long struggle with the disease. A first alto lost her best friend to breast cancer. A board member spent the last several years supporting a friend through weekly chemo and daily radiation regimes and her subsequent reconstruction surgeries. Another board member spent most of the past year helping her mother-in-law cope with a late-stage diagnosis that resulted in frequent hospitalizations and numerous acute health crises before her death in April 2004. And a soprano lost her thirty-one-year-old partner to the disease. Some of the singers on our stage are also survivors of this disease.

It was important to both the board and the membership at large to create a concert that gives voice to patients who are directly affected by this disease while offering monetary support to the women and men who continue to struggle with it. We knew we had found the perfect organization for this benefit when we discovered the good works of The Breast Cancer Resource Directory of NC. It was also important to us that the composer of such a powerful work participate in this benefit.

80 percent of proceeds from RAISING OUR VOICES will directly benefit The Breast Cancer Resource Directory of NC, a project of the NC Center for Genomics and Public Health in partnership with UNC's Lineberger Comprehensive Cancer Center. This volunteer-produced statewide resource directory includes over 25 sections of text and resources to help patients find information and resources about the disease, treatment, aftereffects, support, and related issues. It is available free of charge in print and online at <http://www.bcreourcedirectory.org>. Ten thousand copies of the 2004 edition have already been printed, thanks in large part to funding from the Susan G. Komen Foundation NC Triangle Race for the Cure and numerous other sponsors.

Over 12,000 North Carolinians (and counting) have already received the Directory free of charge. Continuing this work takes ongoing funding, however. To make a tax-deductible donation to the Directory, please send a check payable to Breast Cancer Coalition of NC to Breast Cancer Resource Directory of NC, Post Office Box 1188, Greenville, NC 27835-1188.

About The Composer > Diane Benjamin

Diane Benjamin, a musician and self-taught composer, lives in Minneapolis. She wrote her first piece at age 8 and took up composing again in 1992. Her choral commissions and instrumental pieces have been performed throughout the US and Canada. They include many pieces for women's voices as well as a new set of three works for men's chorus and an SATB version of her seasonal "Solstice Carol."

She writes: "WHERE I LIVE was both a difficult and an easy piece to write. In 1998, one of my friends was diagnosed with breast cancer. Katherine graciously allowed me to become part of her journey, as she found a path of healing and courage through this life-threatening condition. I wanted to create a piece that would offer support to those living with and surviving cancer, validating their experience. I wanted to create something that would encourage their loved ones, family and friends, and that would inspire others in the community to step forward and help. I wanted to raise questions about the role of environmental pollution and the importance of focusing on cancer prevention, not just diagnosis and treatment. And I wanted to create something beautiful and healing for all of us. I hope I have succeeded."

The oratorio "Where I Live," commissioned in 1999 by the It premiered in May 2000 with and performances in Ft. Collins subsequent performances in Choruses Festival, and in Portland, Oxford (Ohio), Grand Common Woman Chorus is Carolina premiere of

Benjamin will discuss RAISING She appears courtesy of The The Southern Arts Federation and

"Guided by direct experience, the composer's gentle music speaks to the core of the disease experience, employing simple harmonies that allow balance and peace to emerge from suffering. . . . the music feels most accomplished in its tender lyrical passages, whose heartfelt sweetness and beauty is like a healing balm."

—The Washington Blade

her longest work, was Denver Women's Chorus. two performances in Denver and Colorado Springs, CO, with San Jose, CA, at the 2000 GALA Washington, DC, Los Angeles, Rapids, and Phoenix. The proud to present the North this oratorio. OUR VOICES after the concert. National Endowment for the Arts, Meet The Composer, Inc.

Breast Cancer Facts

The exact causes of breast cancer are unknown.

1 in 8 US women will develop breast cancer in her lifetime; the risk grows with age.

Every 3 minutes a woman is diagnosed with breast cancer.

Most breast cancers occur in women over 50 years of age (77 percent of cases).

Risk of breast cancer is highest over the age of 60 years.

Breast cancer is uncommon in women under 40 (less than 5% of cases).

In 2003, 1,300 US men were diagnosed with breast cancer and 400 died.

Mammograms miss about 25% of breast tumors in women in their twenties, compared to 10% missed tumors in women over 50 years of age.

80% of breast lumps are noncancerous.

Linda R. Barnett, Ph.D.

Licensed Psychologist

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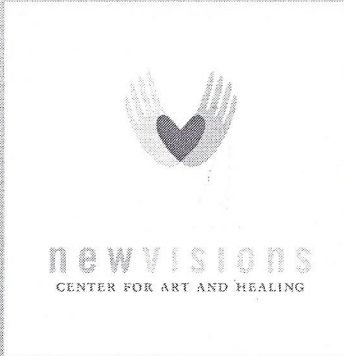
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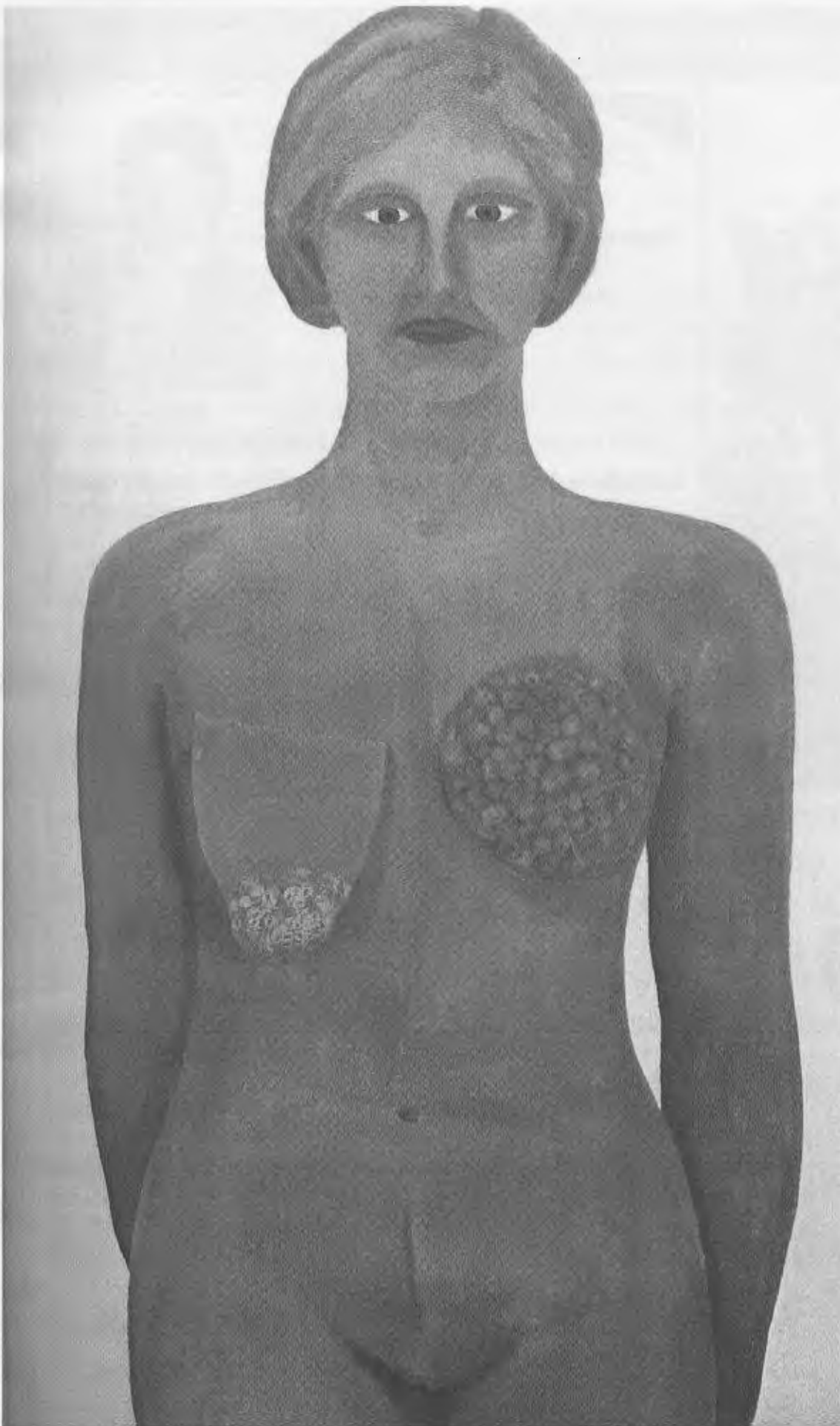
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CAUSE

"In September 1995, I was diagnosed with breast cancer. I had just celebrated my 47th birthday. After the surgeon called me with the news, my husband I immediately left work, met each other, and cried. Then we went to the library and got stacks of books. By the time we met with the surgeon the following morning, I had already decided that I felt more comfortable with a mastectomy. I wanted the cancer completely out of my body. I was able to go into surgery on the faith I got from those who had gone before, women who had been through it and told me I would be fine. I believe my breast cancer was caused by hormones dispensed to me by doctors, beginning when I was 12 years old. In this picture, you can see some of the thousands of hormone pills I swallowed over the years."

—Sheila Sridharan from *Art. Rage. Us: Art and Writing by Women with Breast Cancer* (Chronicle Books: 1998).

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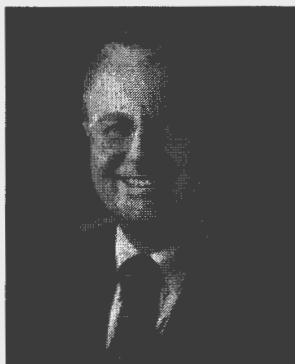
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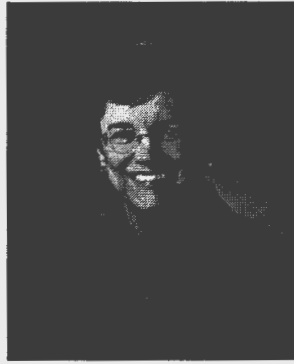
“It’s very strange when you realize that part of your body could kill you. Something so friendly and familiar is now Enemy No. 1. You never know what’s going on under our skin, what’s changing, what’s growing. One day something out of the ordinary shows up on a film or a slide in a lab and bingo—you have cancer. I never expected to feel so betrayed by my body. Having to face myself and the visible evidence of that betrayal every day is a monumental effort. Seeing others recognize that emotion in my art made me see that you don’t have to have cancer to feel those feelings. Being human brings that.”—Wendy Jordan from *Art.Rage. Us: Art and Writing by Women with Breast Cancer* (Chronicle Books: 1998).

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AFFIRMATION

Lois Tschetter Hjelmstad

The breasts are gone
But I am
Whole

Disfigurement
Need not include
My soul

(August 1991)

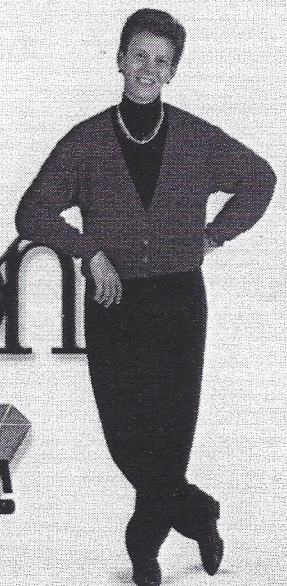
—from Art.Rage.Us: Art and
Writing by Women with Breast
Cancer (Chronicle Books: 1998)

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You're too young *I found a lump*
age 26 You have no family
history *So* The mammogram
was fine *Are you sure?*
Come back in 10 years *and be*
dead It must be a cyst *I don't*
think so Let's wait *What for?* You
have advanced breast cancer
But I'm only 27 All your nodes
are positive *Positive for what?* Your
hair will grow back *That's not the*
point! You are incurable *As in romantic*
You didn't have risk factors *Oope*

DEADLY MYTHS

"The statements on this picture were some of the first comments I heard after I was diagnosed with advanced breast cancer at age 27. My goal at the time was to live to be 30. Luckily, my youth, stubbornness, and determination got me through: Last October I celebrated my 38th birthday. This self-portrait shows my bilateral mastectomy. I'm wearing a scarf to hide my baldness. The yellow flames at the bottom show my anger, but I outlined myself in green, which makes me think of spring, new growth, and healing. Painting these ridiculous statements allowed me to let go of them."

—Kelly Foseberg Said from *Art.Rage.Us: Art and Writing by Women with Breast Cancer* (Chronicle Books: 1998).



RADIATION COLLAGE

"Perhaps because I am a professional photographer, working around equipment every day, I wasn't disturbed as some women are by the machinery involved in radiation therapy. In fact, I was intrigued by the marks they use to focus the lasers, especially the periwinkle blue circle around the booster site. Color can be very seductive. As part of my healing process, I photographed the effects of radiation on my skin: the tattoos, the boost circle, and the sunburn. Some of the images were beautiful whereas others were shocking. Having cancer is shocking, but surviving it is a beautiful experience that I am thankful for every day."—Elizabeth Hurst from *Art.Rage.Us: Art and Writing by Women with Breast Cancer* (Chronicle Books: 1998).

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"I have come to believe that my breast cancer is not something that just came out of the blue. I believe my cancer was my body's way of signaling that something was not right about my soul/pysche. For true healing, I must attend to that underlying 'dis-ease.' As part of my healing process, I am currently working on a book-length piece of creative nonfiction about my breast cancer as a midlife 'hero quest'—complete with a call to adventure, descent to the underworld, battles with dragons and ogres, and eventual return to the world with the 'boon' of knowledge/healing. I believe I've been going through several hero's cycles—at least one a year since my diagnosis in 1993, just a month after my 43rd birthday—each one taking me to a different underworld, each one teaching me something different."—Linda S. Griggs from *Art.Rage.Us: Art and Writing by Women with Breast Cancer* (Chronicle Books: 1998).

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Chorus Finds Permanent Home in Duke University Archives

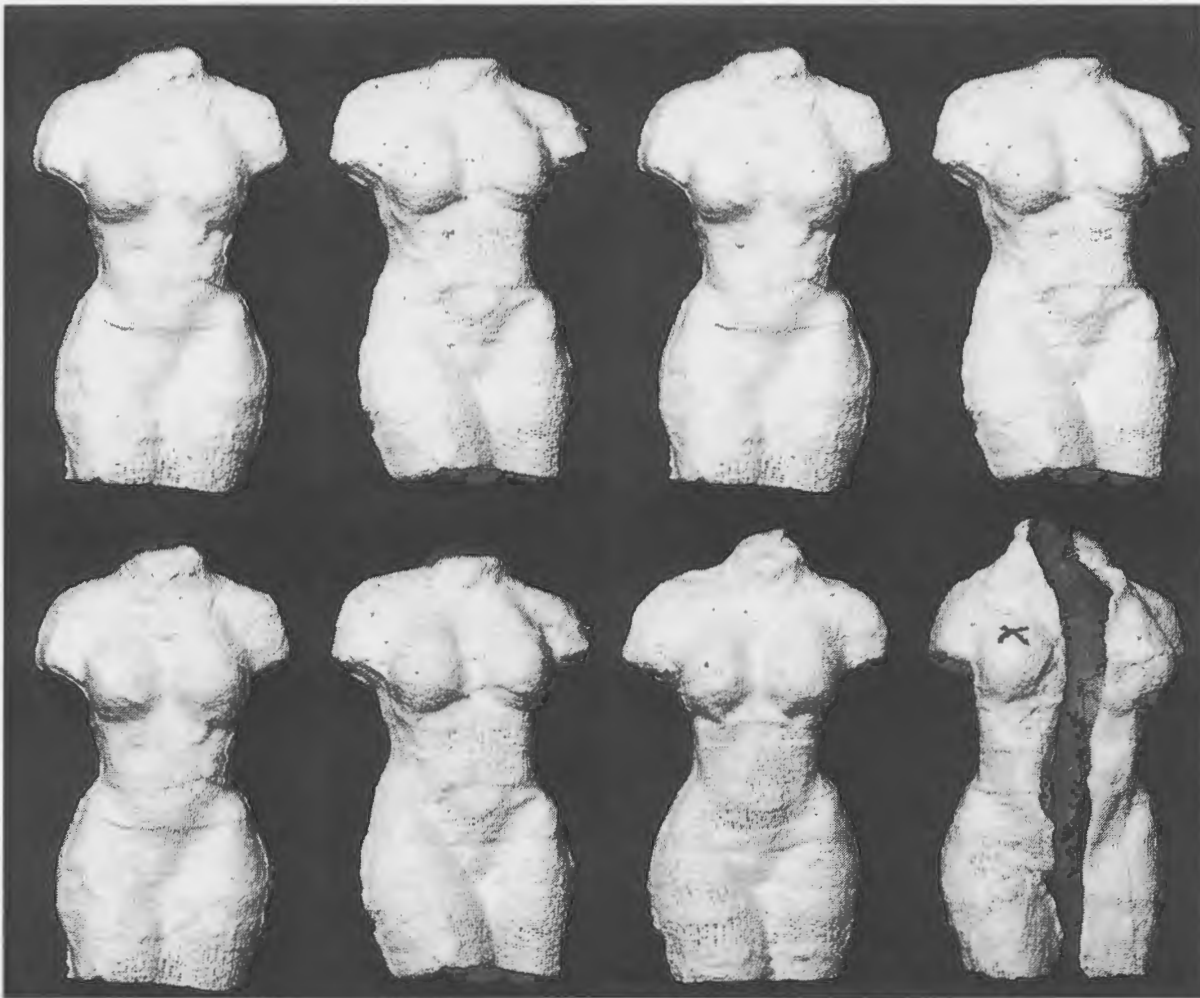
Sallie Bingham Center for Women's History and Culture Houses Chorus Records

The records of the Common Woman Chorus are housed at the Sallie Bingham Center for Women's History and Culture, part of Duke University's Rare Book, Manuscript and Special Collections Library. The Bingham Center is charged with acquiring, preserving and providing access to published and unpublished materials that reflect the public and private lives of women past and present. While the Bingham Center is a broad-based women's history archives, its main collecting areas include Southern women, girl culture, domestic culture, women authors and publishers, lay and ordained church women, women artists, the history of feminist theory and activism, women's sexuality and gender expression, and women of color.

In addition to building the Library's rich holdings of women's collections, the Sallie Bingham Center for Women's History and Culture staff work on a number of levels to make women's archival collections and rare print materials more accessible to potential researchers. These areas include creating numerous guides and bibliographies highlighting collection strengths; collaborating with faculty to devise class projects that incorporate the use of primary source materials; offering a competitive research grant program to provide support for scholars who need to use its unique collections for their projects; providing a remote reference service for researchers around the world; and developing digital exhibitions of its manuscript and print materials so that scholars can use its resources without having to travel to Duke. In addition to developing digital and traditional exhibits of its materials and publishing a newsletter twice a year, the Bingham Center regularly offers public programming, from dramatic readings to film festivals and academic symposia, that bring together its donors, researchers who use the materials, and the general public.

Into this bustling environment last spring came an extensive collection documenting the work—and play—of the Common Woman Chorus. This collection contains everything from bylaws, meeting minutes and financial records to sheet music, set lists, fliers, posters, props and ticket stubs! It will be an important resource for students, scholars, artists, activists and others. Interested persons are encouraged to visit the Center to learn more about this and other Bingham Center collections. Prospective donors or readers with suggestions for the Center are invited to call or write to discuss donations with Laura Micham, director of the Sallie Bingham Center (919.660.5828 or laura.m@duke.edu).

The Chorus thanks director Laura Micham for her enthusiasm and expert advice with our papers and with displays for RAISING OUR VOICES.



ONE IN EIGHT
 "I read in the newspaper that a local doctor/researcher had stated that since seven out of eight women don't get breast cancer, it's a RARE DISEASE! Creating this piece helped me deal with the rage I felt about this man's words. . . . The eighth figure is torn apart, signifying what happens when you find out that YOU have breast cancer. The tearing apart of yourself, along with your loved ones, is visiting hell and coming back alive—at least for now. On the eighth figure, an X marks the spot where cancer was detected; the inside is painted red, signifying the blood and pain following diagnosis. A fragmented mirror reflects that this one woman out of eight can be any one of us."—Ana Smulian from Art.Rage. Us: Art and Writing by Women with Breast Cancer (Chronicle Books: 1998).

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"I began keeping journals in my sixteenth year. In 1989, writing became my spiritual practice and I committed myself to it daily, even if only for ten minutes. So when I began my relationship with cancer, in the fall of 1991, I wrote about it, even when I started out writing about something else.

Writing was my lifeline to myself, my way in and out of the terror and complexity of life and its new set of circumstances.

When I awoke at three in the morning and couldn't sleep, I wrote through the fear until the sun came up or until I got tired enough to sleep again. Faced with impossible decisions,

I laid them out on paper, complete with all the anger and sarcasm they inspired in me. Thousands of miles from my mother, I learned to mother myself with stored-up compassion revealed by my daily writing. I wrote alone and I wrote with friends. My notebooks kept me focused while everything was blowing apart inside of me and around me. My writing kept me whole."—Marijane Block, from *Art.Rage. Us: Art and Writing by Women with Breast Cancer* (Chronicle Books: 1998).

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THE MASTECTOMY QUILT

"After my bilateral mastectomy, I became alarmed by stories of women who found lumps in their breasts but avoided treatment because they feared disfigurement. I was also concerned that many women do not realize they have a choice about implants and cosmetic surgery. It is not necessary to conform to society's image.

The story of the quilt reads from left to right. A healthy, whole woman walks along with everything right in her world. Then she gets a mammogram. She receives a diagnosis. She has the surgery. After her recovery, she goes back to the doctor, who asks if she would like to have more surgery for implants. She says no!

The message of the quilt is enjoyment of life amid flowers and music. Fear of disfigurement is no excuse for postponing a mammogram. A changed body is not important—life is!" —Suzanne Marshall from *Art.Rage. Us: Art and Writing by Women with Breast Cancer* (Chronicle Books: 1998).

Breast Imaging
Susan Herport Methvin

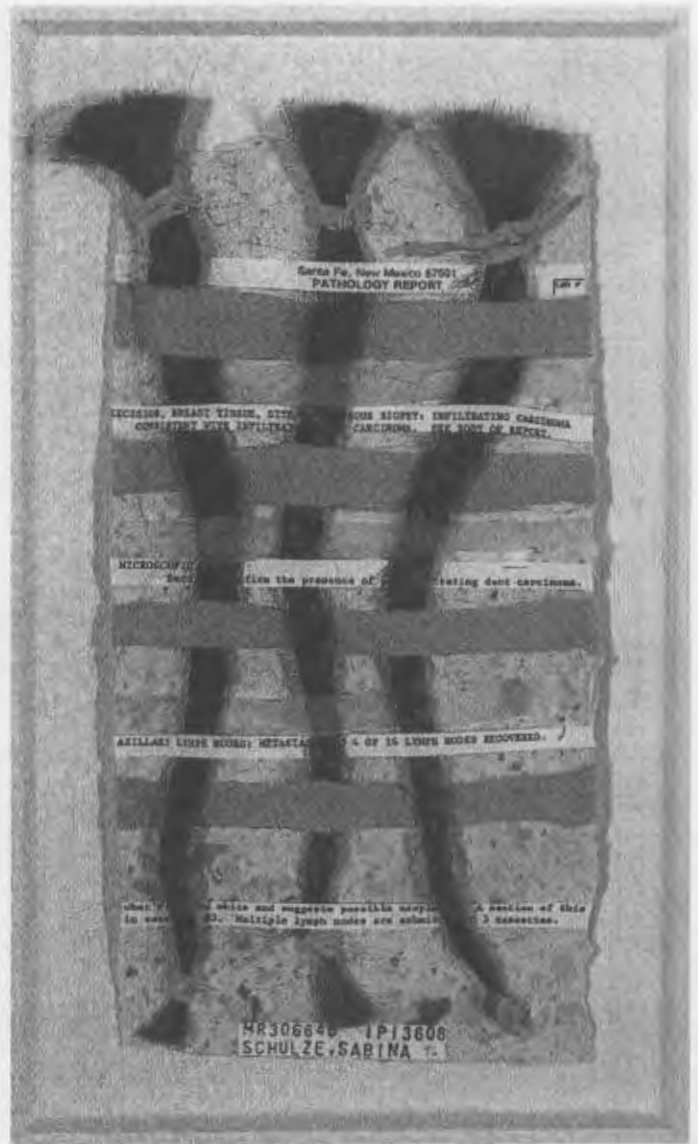
I was twelve, running with a friend,
when she asked if I could sense their weight.
We jumped over cracks in the sidewalk
and I smiled, for the first time feeling
my small breasts pull downward.

Now at the Regional Hospital's Imaging Center
infrared light scans my right breast.
On the screen, the nipple, outlined in grey.
The veins are blue and many fingered.
And there, a smudge, a flaw in the symmetry.

I think of all this right breast has seen:
at eighteen, my first love's hand caresses it,
tests how far he can go; the groom, free
to touch without guilt; the first child
eagerly drinks, her blonde hair and wet cheek
warming against me, the man I love
more than any other leans toward it,
his long fingers stroking its curve.

The technician places my breast
in a plastic vice for the mammogram,
I escape by recalling moonlight:
On top of my lover, I lean back, my body shining.
He reaches up toward my breasts, his hands
forming memory across them, then down
over my flat stomach, down to where we join.
And I was beautiful.

Sitting in the oncology center, I wonder
what will be left after tomorrow.
Will they carve out this imperfection,
or will they cut more and more,
sculpting my body?
Then what will be left
for the moonlight? What will be left
of the weight of my womanhood?
What will be left
for his hands?



FABRIC OF LIFE

"This collage was created so I would never forget the experience of chemotherapy. To commemorate the loss of my hair, I used it in my art. To remember fear, I added the cut-up sentences of my pathology reports. To remember several surgeries, I cut latex gloves and surgical gowns into strips. And to remember the gift of friendship, I glued all those pieces onto handmade paper a friend had given me. These objects are forever part of the fabric of life, reminding me of the threat of metastatic cancer. But they are also a symbol of my creativity, my inner strength, and my power to transform."—Sabina Schulze. "Fabric of Life," "In Situ," and "Breast Imaging" are from *Art.Rage. Us: Art and Writing by Women with Breast Cancer* (Chronicle Books: 1998).

"I would never have chosen this journey, for myself or for you, But it has helped me realize once again, with gratitude and joy, that I have a body—that I am a soul."—Lois Tschetter Hjelmstad, from *Art.Rage. Us: Art and Writing by Women with Breast Cancer* (Chronicle Books: 1998).

In Situ

Jean Budington Bateman

Sometimes you know,
without being told.
You simply know.

She has not told me,
yet a sense tells me now
that tests show
she has breast cancer.

She wants to tell me,
doesn't know how to start.
I offer a sentence
I was lucky with my cancer,
I say,
I didn't lose my hair.
A strange thing to say,
to help her start.

Still, it is
difficult for her to talk.
The image shows, she begins,
salt and pepper splotches
sprinkled throughout my breast.
The biopsy shows cancer.
She speaks quietly,
as though at church.

I'm frightened,
she says.
It's everywhere
In my breast.

The doctor called me
Late last night,
after emergency surgery.

Said he had good news
and bad news.
The bad news is,
you have cancer, he said.
I must remove your breast.

The good news is you have
the most curable form.
Come to my office on Monday,
I'll draw you some pictures.

She rummages in her purse
and pulls out a page
from a prescription pad.
He showed me how
it is growing in the ducts,
and has not yet burst
through the walls.
He called it "in situ."

I walked that night, she said,
walked from bedroom
to the kitchen,
and back again.
Kitchen to bedroom,
bedroom to kitchen.
My house was too short,
I did not know how
I could wait till Monday.

Three years later
her cancer returns.
Sometimes we are bitter
when we talk of such things.
A thought crosses my mind,
on her tombstone one might write
"The most curable kind, in situ."

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"I created 'Classified' in 1993, shortly after having bilateral breast reconstruction with saline implants. I was still psychologically adapting to having "breasts" again. However, the "breast mounds" created by saline implants were much better than a prosthesis that had to be stored in a box at night. Humor has always been part of my coping with life, so I created this light-hearted view."—Carol Sue Holbrook from *Art.Rage. Us: Art and Writing by Women with Breast Cancer* (Chronicle Books: 1998).

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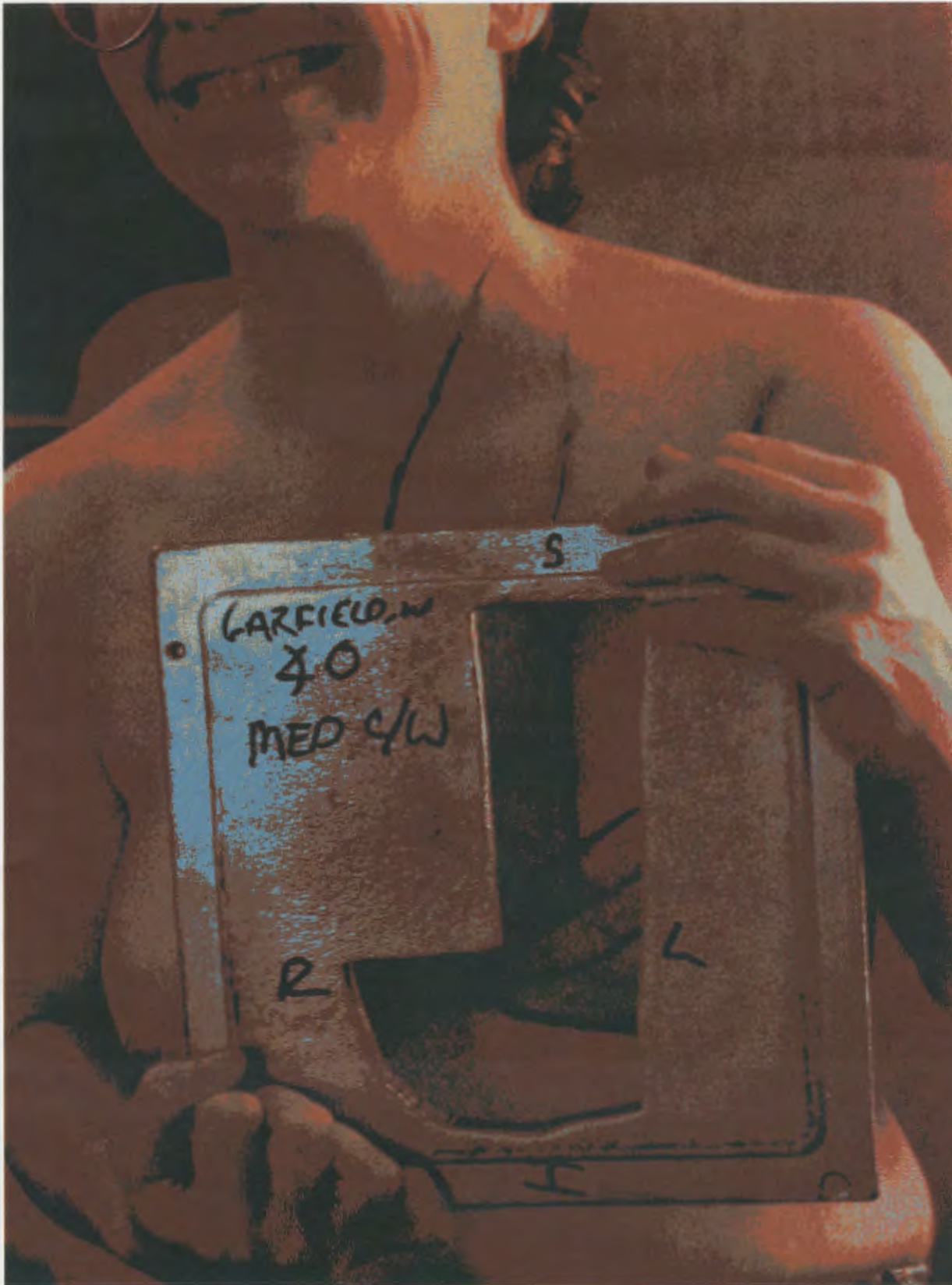
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Through an arrangement with consultant Natalie Privette, Mary Kay Cosmetics donated the scarves worn by chorus members during the RAISING OUR VOICES concert. Patients undergoing chemotherapy treatment and facing hair loss subsequently received these scarves through an arrangement with the NC Clinical Cancer Center Patient & Family Resource Center.



UNTITLED

"Four years ago, my friend Wanda, 34 years of age and a fellow photography student, told me she had discovered a lump in her breast while showering. That was a Thursday. The following Monday, she had a mammogram and ultrasound exam. Wednesday she got the results. Friday she had a modified radical mastectomy. Wanda asked me to document her healing in photographs, and she kept a journal. Unexpectedly, I found myself working through my own lifelong conviction that I would die of breast cancer.

We began this project to help heal Wanda and also to express our anger that the risk for young women is not taken seriously. Screening is not recommended; it is difficult to get a mammogram; and then it is nearly impossible to have it covered by insurance.

The lead plate in the photograph is a template used in radiation therapy to focus the rays on the cancer, protecting healthy tissue. In fact, although the radiation was aimed at Wanda's chest, she experienced burns on her back. Wanda asked for the plate as a souvenir. We used to joke that if the cancer didn't get her, lead poisoning from keeping the plate in her bedroom might. But she is now mercifully cancer free, reinventing her life and work." By Judith K. S. Herman and Wanda Garfield, from *Art. Rage.Us: Art and Writing by Women with Breast Cancer* (Chronicle Books: 1998).

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