

THE FOUR BITCHIN' BABES®

BOOKING: SRO ARTISTS, INC., 6629 UNIVERSITY AVENUE, SUITE 206, MIDDLETON, WISCONSIN 53562-3037
PHONE: (608) 664-8160 FAX: (608) 664-8161, WWW: HTTP://WWW.SROARTISTS.COM
MANAGEMENT: ELAINE STAN / ELAINESTAN1@AOL.COM

MEET THE BABES...

The Four Bitchin' Babes are an original "Babes Brand" of musical theater with a 25 year career on-stage and in-studio, releasing multiple recordings and a full length DVD. These four accomplished and seasoned musician-actress comedienne

come together taking turns in the spotlight and filling it with whimsical songs and shtick, presenting the hippest and most luxurious girl group harmonies "evah!" Playing their own guitars, bass, piano, Irish Bodhran, and mandolin, this hilarious renegade sorority of gal pals use their elegant wit, sophisticated (never blue) stand-up humor, to create an amazing evening of Cabaret/Broadway 'esque original songs.



www.sallyfingerett.com

* Sally Fingerett *

Playing, piano, guitar, and bass, Sally is one of the founding "Mothers" of The Four Bitchin' Babes, releasing 5 solo CDs, 9 Bitchin' Babes CDs, and has participated in over 20 compilation recording projects! Sally's song of compassion and equal rights, "Home Is Where The Heart Is" has been recorded by Holly Near, Ronnie Gilbert, and folk legends, Peter, Paul, and Mary for their CD and PBS special "Lifelines," and has also been published in "Contemporary Cabaret" a song book celebrating composers Stephen Sondheim, Kander & Ebb, and Andrew Lloyd Weber. Wearing many "showbiz hats,"

Sally has sung Radio/TV Jingles for Butterfinger, Hallmark, and Sears, performed with the National Touring Company of the Vagina Monologues, showcased in Putamayo's Songwriter Festival at NY's Carnegie Hall, was the musical guest on Michael Feldman's Whad'Ya Know, NPR's Mountain Stage, CNN's Sonya Live, PBS Lifelines, and CBS Sunday Morning. Her comical essays and poetry have been published in Random House's Life's A Stitch, a collection of contemporary women's humor with Erma Bombeck, Gloria Steinem, Joan Rivers and more. With her heart in musical theatre, Sally was commissioned to compose 12 songs for "Hersteria..A Musical Noir" (book by Sharon Bajer) for the Winnipeg Studio Theatre. Her latest solo CD "A Women's Gotta Do Her Thing" includes guest vocalist and pal Janis Ian. Currently at work on a collection of short stories for her soon to be published, "The Mental Yentl Review," Sally and husband Michael live in Columbus, Ohio and party all night long having launched 3 kids; Elizabeth (27) in Chicago, Max (25) in Seattle, and Aaron (23) in Columbus.



www.debismith.com

* Debi Smith *

Playing guitar, piano, and Irish bodhran (drum), Debi has received many Washington Area Music Awards and nominations (Wammies). She has been a repeat performer on NPR's Prairie Home Companion, All Things Considered, Mountain Stage, and Radio Smithsonian and appeared on CBS Sunday Morning, Country Music Television (CMT), and the soundtrack of the Ken Burn's PBS series, "The National Parks." Having performed at such U.S. venues as The Kennedy Center, Wolftrap, EPCOT Center, Philadelphia's Keswick, and L.A.'s Wadsworth Theaters, Debi has also toured as far away as

Russia. "The Smith Sisters," Debi and sister Megan, released four recordings on Rounder/Flying Fish, accompanied by Doc & Merle Watson and Mark O'Connor. Grammy-winner Tom Paxton, among others, have recorded Debi's songs, which have won ASCAP composer awards and been a finalist for the Virginia state song. Her work has been published in "Look Up at The Hawks," a book she helped write and edit based on her grandmother's 1930's-40's diary, and in Random House Books' "Life's a Stitch." Debi has recorded five solo CD's including her most recent, "The Soprano," a double album which includes a Christmas CD and participated in over 20 albums and compilations. Her CD's have been selected as the Year's Best by the Washington Post, as well as featured in Billboard, The New York Times, and USA Today. Debi Smith lives with her husband and son in Falls Church VA, near Washington, D.C. where she's famous for her impressive "handy-woman" skills, as, wielding her powerless drill, she has installed vertical blinds, wired electric lighting, and laughed in the face of anything that is labeled "some assembly required!"



www.nancymoran.com

* Nancy Moran *

Declared "Songwriter of the Year" by the Virginia Sound Achievement Awards and WXGI Radio, Nancy has recorded four solo CDs, including her latest titled "Something Old, Something New." Garnering public and commercial radio airplay on 80+ stations coast-to-coast, Nancy's CD's have landed her on the Gavin Americana charts alongside Delbert McClinton and Joan Baez. She's been featured internationally on radio stations in Australia, Canada, and Europe. The Richmond-Times Dispatch called her "nothing short of a [modern-day] Joni Mitchell" and "a force to be reckoned with."

Dirty Linen Magazine says Nancy has "a powerful, expressive voice...stunning." She has performed at universities, festivals and clubs such as Nashville's Bluebird, Washington DC's Birchmere, Cambridge's Club Passim and the Kerrville (TX) Folk Festival. She is also an accomplished studio vocalist and has sung on numerous song demos and CD projects. Because she loves to inspire and encourage other artists, Nancy is a frequent key-note speaker at music conferences, an Nashville Songwriters Association International (NSAI) -endorsed music business instructor, a SongU.com online instructor, and the author of several books, audio series, and live workshops including, "The Songwriter's Survival Kit," "The Professional Songwriter's Code of Conduct," and "Making and Releasing Your Own CD." She is the former Assistant Editor of American Songwriter Magazine and currently serves on the advisory board of Indie Connect. In her spare time (yeah, right), she is currently learning to sew! Nancy resides in Nashville, TN with her husband, Fett, and their cat Fluffy.

* Deirdre Flint *



www.deirdreflint.com

Playing guitar, bass, and piano, Deirdre hangs out at the intersection where folk music and stand-up comedy collide. Lauded by The New York Times and The Christian Science Monitor, Billboard Magazine says "Flint is a crack-you-up lady who knows how to deliver underdog messages with panache." With two CD projects to her credit, she has performed at The Kennedy Center, The Philadelphia Folk Festival, and has won such premier songwriting contests as The Kerrville Folk Festival and Falcon Ridge. Her wildly popular anthem "The Boob Fairy" has been featured on FX's Nip/Tuck, while other up to the minute comedy commentary songs have been included in Ireland's "What Not to Wear," TLC's "A Dating Story," Great Britain's "Spendaholics," and the documentary, or if you will frockumentary "Always a Bridesmaid." Her quirky songs about life's little tragedies have been

heard on over 100 public and commercial radio stations including the infamous Dr. Demento Radio Hour. In addition to teaching songwriting at The National Guitar Workshop, Deirdre has performed on the nationally syndicated "Bob and Sheri Show," and NPR's "The World Café," where her quick wit has kept her a favorite of DJ's around the country. Earning a Master's Degree in Elementary Education from The University of Pennsylvania, teaching is her first love earning her a commission to pen a children's song honoring the town of Norfolk, VA. Our "Sporty Babe" has completed the Sherox Triathlon and The New Jersey Marathon. However, she claims she does it for the free donuts at the end. Deirdre lives in Philadelphia with her dog Dagger, producing digital graphic art, creating amazing cartoon videos for composers and performers.

RECORDED WORKS...



- (Hem & Haw Productions 2012) **Mid Life Vices... A Guilt Free Musical Revue**
- (Hem & Haw Productions 2009) **Diva Nation... Where Music, Laughter & Girlfriends Reign**
- (Hem & Haw Productions 2006) **Hormonal Imbalance... A Mood Swinging Musical Revue**
- (Shanachie Records 2002) **Some Assembly Required**
- (Shanachie Records 2001) **Meet the Babes Video & DVD**
- (Shanachie Records 2000) **The Babes Beyond Bitchin'**
- (Shanachie Records 1997) **Gabby Road, Out of the Mouths of Babes**
- (Shanachie Records 1995) **Fax It, Charge It, Don't Ask Me What's For Dinner, More Life According To Four Bitchin' Babes**
- (Philo/Rounder 1993) **Buy Me, Bring Me, Take Me, Don't Mess My Hair, Life According To Four Bitchin' Babes Vol. II**
- (Philo/Rounder 1990) **Buy Me, Bring Me, Take Me, Don't Mess My Hair, Life According To Four Bitchin' Babes Vol. I**

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RUNNING HISTORY OF THE BABES...

No one could have predicted that four singer songwriters banding (excuse the expression) together for some shows back in the summer of 1990 would become an amazing 20-year adventure.

Christine Lavin, the original creative force behind The Four Bitchin' Babes, had an idea. She had just released "On a Winter's Night," a beautiful compilation CD of winter folk songs by singer songwriter pals. The disc became wildly successful and Chris decided to put together a road show.

Women - she chose to tour with "gal pals." She chose Patty Larkin from the Cambridge, MA area, Megon McDonough from Chicago, and Sally Fingerett, from Columbus OH, and off they went. Starting in Chicago, then on to Boulder, Salt Lake City, Seattle, San Francisco, Boston, and NY, they ended their tour in DC.

By the time they reached DC, the girls had arranged and polished fabulous harmonies, shared clothes, laughed more than legally allowed by law, and spent too much cash while shopping on the road.

Then, Chris had another idea. For their last show in DC, why not "make a memory," throw a Digital Audio Tape into a machine, and record their gig at the Birchmere in Alexandria VA. Therefore, they did.

And The Bitchin' Babes were born that night.

Buy Me, Bring Me, Take Me, Don't Mess My Hair, Life According to Four Bitchin' Babes Vol I was released on the Philo/Rounder label in 1990, and to this day, is still available. As a live recording, it captures the freshness and excitement of four women, four different songwriters, living four different lives, singing of their own individual experiences as female artists.

And individuals they were. Soon after this recording was released, Patty Larkin signed to record for the Windham Hill Label and took off for an international solo tour, bequeathing her "Babe" chair to New Yorker, Julie Gold. Best known for her Grammy-winning tune, From A Distance, Julie settled in for two years of touring as well as joining The Babes® for **Buy Me, Bring Me, Take Me, Don't Mess My Hair, Life According to Four Bitchin' Babes Vol II**, Philo/Rounder, 1993.

With so many brilliant women musicians in their national community, finding someone to substitute for a Babe, either on maternity leave, or ill was easy. With guests like Cheryl Wheeler, Janis Ian, and Mary Travers, there would be new songs, new stories, and of course, new clothes and shoes to borrow.

It was the winter of 1993, when DC area songstress Debi Smith boarded a flight with 24 hours notice to sub for the flu stricken Christine Lavin. Without any rehearsal, Debi joined The Babes® on stage, earning her "eyelashes." (Babe version of wings) And so, in February of 1994, when Julie Gold's publisher needed her to be in NY full time, it was a perfect match to invite Debi Smith to become the next permanent Babe.

Of course with a new Babe comes a new recording! Those are the rules! Produced by Dan Green (Sally Fingerett's then husband) **Fax It, Charge It, Don't Ask Me What's For Dinner: More Life According To Four Bitchin' Babes**, was released on the Shanachie label in 1995.

By 1997, founding member Christine Lavin was busy with her own show on NY's WFUV Radio, and had plans to tour a solo theater piece. Retiring from the group, Chris recommended Camille West, a "galvanizing" topical songwriter she had seen at Cafe Lena's, in upstate NY and "just knew she'd be a perfect fit."

With new member Camille, they once again took to the Birchmere stage to record. With an enormous big boy 24 track-mobile-recording studio-parked outside the club, **Gabby Road-Out Of The Mouths Of Babes** (Shanachie 1997) would come to life as the fourth group CD in seven years.

Sally Fingerett, Debi Smith, Megon McDonough, and Camille West would continue to traverse the US and Canada, performing together, stopping only in 2000 to make yet another recording. **The Babes Beyond Bitchin'** produced by Jeff Bova (Celine Dion, Billy Joel, Madonna). On the heels of this first class recording experience, the girls filmed an evening at The Southern Theater in Columbus Ohio, producing a wonderful full-length concert **Meet the Babes DVD** Shanachie 2001.

In 2001, original member Megon McDonough would leave the group to cultivate and tour her one-woman cabaret show "An Interesting Bunch of Gals." To assist The Babes® with yet another evolution, legendary New York singer/songwriter Suzzy Roche (of the Roches) would join the girls adding a quirky lovable urban edge.

The Babes® just kept picking up steam, performing for packed houses in theaters and clubs. Once again, it was time to make a record, so the girls thought they would try something completely different. For **Some Assembly Required**, Shanachie 2002, each babe chose to record three songs in the studio of her choice, gathering for a Babe Recording Slumber Party in Nashville to lay down their signature harmonies as a group - and viola! - assembly accomplished.

By 2005, after four years of touring in this configuration, The Babes® had shared so many wonderful concert halls, missed flights, back stage laughs, beautiful hotels, and questionable rental cars. Now it was time for The Babes® to CHANGE AGAIN! Camille West chose to pursue her painting and her solo career and Suzzy Roche would accept a role with New York's Wooster Group for their European 2006 tour.

This time the Babes' evolution would also be a REVELATION! With their new gal pals, Deirdre Flint (from Philadelphia) and studio vocalist Nancy Moran (from Nashville) by their side, longstanding members Sally Fingerett and Debi Smith took the steam from their hot flashes and cooked up a whole new concept for this "Fabulous Female Folkestra."

The Babes® vowed to age gracefully, but they would not go quietly! And from this dedication to writing, touring, recording, and traveling with gal pals, came **HORMONAL IMBALANCE...A Mood Swinging Musical Revue**.

From the theatres across the US and Canada, this show proved to be wildly successful, as women of all ages joined with their book clubs, bowling leagues, college reunion events to attend The Babes® estrogen fueled show, for a "HOT" night of music and laughs with a new cast, new tunes, new hair, and of course a new ATTITUDE!

And in 2009, again they evolve and CHANGE, as women are prone to do. They change their minds, their hair, their men, their jobs, their clothes, and so now Sally, Debi, Deirdre and Nancy, change their songs as they release their newest CD **DIVA NATION...Where Music, Laughter & Girlfriends Reign**.

Beginning with their first show in 2005, Sally, Debi, Nancy and Deirdre had mastered the art and coalescence of a well oiled machine, touring almost non-stop from September to June, on the National Performing Arts Circuit. Songs were their business and business was good!

It's in 2011, as the Babes' get to planning a new CD and stage revue, Babe Pal Nancy Moran makes the difficult decision to say goodbye to join her husband Fett in their Nashville TN recording studio/music business consulting company. But she's right there in the wings, as she's committed to being the first stringer, should a Babe become ill and not be able to perform her duties!

NEW SHOW – NEW CD – NEW BABE FOR 2012

Yep, who knew that they'd have it in them! But they do, and frankly they can't believe it either.

Re-invention becomes the Babe Mantra as long standing members, Sally Fingerett, Debi Smith, and Deirdre Flint welcomed brand new Babe, multi-Grammy Award winning instrumentalist, Marcy Marxer. Armed with Marcy's virtuosity on guitar, mandolin, ukulele, and penny whistle along with her crystal pristine voice, the Babes put together not 1 but 2 new shows!

"Jingle Babes...Decking the Halls With Songs and Folly" is a spirited evening of 'shared musical traditions,' with clever comedy, songs, shtick and stories of that crazy making time of year. This is a seasonal show that will play from Thanksgiving to Christmas, then goes on hiatus till next year! Just like a tree and Menorah!

AND!!! . . . Mid Life Vices...A Guilt Free Musical Revue - THE BABES 9TH RECORDING!

This show hits both stage and radio to lovingly examine our collective Mid Life Crises and our inherent need for Mid Life Vices!! With songs that wink at our neurosis, passions and misdeeds, once again the Babes take a stab at exhausted perfectionists, organized scatterbrains, boys and their wheels, and of course a universal passion for low lights, Facebook, and CHEESE! The girls hit the highway, packed with their calcium pills to revel in the attitude of "been-there-saw-that-ate-that-drunk-that-came-back-to-kick-back-and-lay-back!" with their songs and stories finding self acceptance, grace and humor, in this celebration of "Whine, Women, and Song!"

BEST OF THE BABES . . . 25th Anniversary revue!

In 2014, with the advent of SOCIAL MEDIA and a desire to honor their wildly successful touring escapades over the past two and a-half decades, THE BABES, have decided to become their own tribute band by shining the spotlight back over 25 years of their most requested HIT songs. It's this enormous repertoire that made THE BABES the venerable "original girls night out" tour-de-force musical comedy theatre hit they are today!

Nancy Moran steps back in to join Sally Fingerett, Debi Smith and Deirdre Flint for a love-fest-look-back over the astounding catalogue of songs that celebrate all the roles that women play in this new world. From the men loving hysterical "Bald Headed Men" "My Kinda Man" and "Take Me Out To Eat" to the side splitting "I Remember Butter" "L.A.F.F (Ladies Against Fanny Floss)" & "These Boots Are Made for Walking." THE BABES highlight their charm and heart with moving pieces such as the multi-generational "Pass It On" "Home Is Where The Heart Is" and "Unconditional Love."

With this soulful and commemorative look back, these gals just keep moving! Join them for the retrospective show highlighting their wonderful history as THE FOUR BITCHIN' BABES!

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PREVIOUS ENGAGEMENTS... (NOT MARRIAGE PROPOSALS, BUT GIGS!)



BACKSTAGE, Seattle WA
BARRE OPERA HOUSE, Barre, VT
BERKLEY SCHOOL OF MUSIC, Boston, MA
BOULDER THEATRE, Boulder, CO
BUCKLEY RECITAL HALL, Amherst, MA
CAPITOL THEATRE, Concord, NH
CENTRE EAST THEATRE, Skokie, IL
DETROIT OPERA HOUSE, Detroit, MI
GREAT AMERICAN MUSIC HALL, San Fran, CA
SANDERS THEATRE, HARVARD, Cambridge, MA
KESWICK THEATRE, Glenside, PA
KARNNERT CTR. FOR PERF. ARTS, Champaign, IL
KRAVIS CENTER, West Palm Beach, FL
LEBANON OPERA HOUSE, Lebanon, NH
LINCOLN CENTER, Ft. Collins, CO
LINCOLN CENTER, New York City, NY
LIPINSKY AUDITORIUM, Ashville, NC
LISNER AUDITORIUM, Washington DC
KENNEDY CENTER, Washington DC
LOWELL THEATRE, Knoxville, TN
MADISON CIVID CENTER, Madison, WI
MOUNT BAKER THEATRE, Bellingham, WA
MUSEUM OF FINE ARTS, Salt Lake City, UT
MYRNA LOY THEATRE, Helena, MT
NORRIS CULTURAL CENTER, Chicago, IL
OBERLIN COLLEGE, Oberlin, OH
PAVILLION THEATRE, Norfolk, VA
PORTSMOUTH MUSIC HALL, Portsmouth, NH
QUICK CENTER FOR THE PERF. ARTS, Fairfield, CT
REIF CENTER, Columbus, OH
SPIRIT IN THE SQUARE, Charlotte, NC
TEMPLETON-BLACKBURN AUD. Athens, OH
THE ARK, Ann Arbor, MI
THE ARTS CENTER, Carrboro, NC
THE BIRCHMERE, Alexandria, VA
THE BOTTOM LINE, New York City, NY
THE GUTHRIE THEATRE, Minneapolis, MN
THE WORLD THEATRE, St. Paul, MN
THEATRE OF THE LIVING ARTS, Philly, PA
UNION COLONY CIVIC CENTER, Greeley, CO
VARIETY PLAYHOUSE, Atlanta, GA
WADSWORTH THEATRE, Los Angeles, CA
WASHINGTON CENTER PERF. ARTS, Olympia, WA
ALADDIN THEATRE, Portland, OR
ADMIRAL THEATRE, Bremerton, WA
SOUTHERN ILL UNIV, Edwardsville, IL
SUNY WESTCHESTER, Valhalla, NY
FREED CENTER FOR PERF. ARTS, Ada, OH
THE HANDLE BAR, Greenville, SC
COBB CIVIC CENTER, Marietta, GA
GREENWHICH ODEUM, E. Greenwhich, RI
THRASHER OPERA HOUSE, Green Lake, WI
UNITY CENTER PERF. ARTS, Unity, ME
WHITTMAN AUDITORIUM, Roanoke, VA
COURT SQUARE THEATRE, Harrisonburg, VA
THE RAMS HEAD, Annapolis, MD
RICH FORUM, Stamford, CT
BERKSHIRE MUSEUM, Pittsfield, MA
MAHAFFEY THEATRE, St. Petersburg, FL

FORT WALTON CIVIC CTR, Ft. Walton Beach, FL
PEERY'S EGYPTION THEATRE, Ogdon, UT
COLONIAL THEATRE, Idaho Falls, ID
BROWARD CENTER FOR THE ARTS, Ft. Lauderdale, FL
KIRKLAND PERF. ARTS, Kirkland, WA
TAYLOR MEADE PERF. ARTS, Forrest Grove, OR
CACTUS CAFÉ, Austin, TX
MUCKY DUCK, Houston, TX
KIMO THEATRE, Albuquerque, NM
CHARLESTON HEIGHTS ARTS CTR, Las Vegas, NV
BLACK FRIARS PLAYHOUSE, Staunton, VA
WILLIAMSBURG LIBRARY, Williamsburg, VA
THE EGG, Albany, NY
STADIUM THEATRE, Woonsocket, RI
ARCADA THEATRE, Aurora, IL
OLD TOWN SCHOOL, Chicago, IL
COMPANY THEATRE, Norwell, MA
MUSIC IN THE MOUNTAINS, Grass Valley, CA
FERRIS STATE, Big Rapids, MI
UW PARKSIDE, Kenosha WI
UW MARSHFIELD, Marshfield, WI
HISTORIC HOLMES THEATRE, Detroit Lakes, MN
COLLEGE OF ST. BENEDICTINE, St. Joseph, MN
KEAN COLLEGE, Union, NJ
SHELDON THEATRE, Red Wing MN
RIEF ARTS COUNCIL, Grand Rapids, MN
NORTHERN IOWA UNIV, Cedar Falls, IA
CALIFORNIA CENTER FOR THE ARTS, Escondido CA
WEINBERG CENTER, Frederick, MD
CECIL COMMUNITY COLLEGE, North East, MD
SELLERSVILLE THEATRE, Sellersville, PA
MORAIN VALLEY COMM COLLEGE, Palos Hills, IL
COLLEGE OF LAKE COUNTY, Grays Lake, IL
WASHINGTON UNIV., St. Louis, MO
OSKOSH OPERA HOUSE, Oshkosh, WI
McNAIR STUDIO/BASS PERF. Fort Worth, TX
COLUMBIA MUSIC FEST, Columbia MD
NEW HAVEN FOLK FEST, New Haven, CT
NEIGHBORHOOD THEATRE, Charlotte, NC
IMPERIAL THEATRE, Augusta, GA
GORDON CENTER, Owings Mills, MD
SUNY PURCHASE, Purchase, NY
SOUTHERN THEATRE, Columbus, OH
SANGAMON AUDITORIUM, Springfield, IL
CLARK CENTER, Arroyo Grand CA
PERSHING CENTER, Lincoln, NE
STRINGS IN THE MOUNTAINS, Steamboat Springs, CO
JOPLIN MEMORIAL HALL, Joplin, MO
SCRANTON CULTURAL ARTS, Scranton, PA
PELLA OPERA HOUSE, Pella, IA
ENGLERT CIVIC CENTER, Iowa City, IA
LANDMARK ON MAIN, Port Washington, NY
IRVING YOUNG AUDITORIUM, Whitewater, WI
WEIDNER CENTER, Greenbay, WI
PAUL BUNYON PLAYHOUSE, Bemidje, MN
HUNTERDON CITY PARK, Lebanon, NJ
EARLVILLE OPERA HOUSE, Earlville, NY
CHANDLERS HALL, Schaumburg, IL
TOPEKA PERFORMING AFTS, Topeka, KS
SARASOTA OPERA HOUSE, Sarasota, FL

MAYS CHAPEL, Timonium, MD
SMOKEY CITY FEST, Pittsburgh, PA
THEATRE AT LIME KILN, Lexington, VA
KINGSBURY HALL, Salt Lake City, UT
WILLIAMSON THEATRE, Staten Island, NY
GOVERNORS STATE UNIV. Univ. Park, IL
BISHOP CENTER PERF. ARTS, Aberdeen, WA
RUSSELL HALL, UNIV. NO.IOWA, Cedar Falls, IA
BLUEBIRD CAFÉ, Nashville, TN
EVERETT PERF. ARTS, Everett, WA
MOUNT BAKER THEATRE, Bellingham, WA
STEVENS CENTER, Winston-Salem, NC
WHARTON CENTER PERF. ARTS East Lansing, MI
BERGEN COMM COLLEGE, Paramus NJ
WALK-A-BOUT CLEARWATER, Katoneh, NY
CARPENTER CENTER PERF ARTS, Long Beach, CA
MONMOUTH UNIV., Long Branch, NH
LAKE SUPERIOR BIG TOP, Bayfield, WI
FINE LINE, Minneapolis, MN
CAIN PARK, Cleveland, OH
CHASTAIN PARK, Atlanta, GA
FERMILAB, Batavia, IL
VILAR CENTER FOR THE ARTS, Beaver Creek, CO
THESPIAN HALL, Booneville, MO
WEST HAMPTON PERF. ARTS, W. Hampton, NY
NEWPORT OPERA HOUSE, Newport, NH
ROSE LEHRMAN ARTS CENTER, Harrisburg, PA
RIOALTO SQUARE THEATRE, Joliet, IL
MUNSON WILLIAMS PROCTOR INST. Utica, NY
STEPHENS AUDITORIUM, Ames, IA
ARVADA CENTER FOR THE ARTS, Arvada, CO
MERLEFEST, Wilkesboro, NC
WINNIPEG FOLK FESTIVAL
VANCOUVER FOLK FESTIVAL
EDMONTON FOLK FESTIVAL
KERRVILLE FOLK FESTIVAL
PHILADELPHIA FOLK FESTIVAL
ANN ARBOR FOLK FESTIVAL
ALASKAN BALD EAGLE FEST
ALBANY MONTEITH RIVER PARK, OR
ARTS ON THE GREEN, Coeur D'Alene, ID
GREATWOODS FEST, Mansfield, MA
SMOKEY CITY FEST, PA
THE SEATTLE ZOO, WA
WATERVILLE VALLEY MUSIC FEST NH
CENTRAL AUDITORIUM, Findley, OH
FREEDOM HALL, Park Forest, IL
GRAND OPERA HOUSE, MERCER COLL. Macon, GA
PEABODY AUDITORIUM, Daytona Beach, FL
TAMPA BAY PERFORMING ARTS CENTRE, Tampa, FL
COLONIAL THEATRE, Keene, NH
THE ROSE THEATRE, Brampton, Ontario, CANADA
SHORECREST PERFORMING ARTS, Shoreline, WA
CAPITOL CIVIC CENTRE, Manitowoc, WI
STATE THEATRE, Eau Claire, WI
SUNRISE THEATRE, Ft. Pierce, FL
MAJESTIC THEATRE, Gettysburg, PA
PLAYHOUSE IN THE SQUARE, Cleveland, OH
BB KINGS BLUES CLUB, New York City, NY



RADIO/TV

CBS Sunday Morning with Charles Osgood; The World According To Us, Lifetime; Sonya Friedman Live, CNN; The Maxwell House Sessions, NY City; World Cafe, David Dye NPR; Mountain Stage, NPR (Debi, Sally) Prairie Home Companion, NPR (Debi); Whay'dya Know, NPR (Sally)



BABE QUOTES & COMMENTS...

"The crowd wanted to laugh and the Babes didn't let them down."
~**ALBANY TIMES UNION**

"Mix a little jazz, blues, folk and country with some humor and satire, they put on an outstanding show. THE GREELY TRIBUNE, COLORADO
"The antics and warmth of the Four Bitchin' Babes--one part comedy routine, one part acoustic mastery and always lots of fun."
~**THE GREENVILLE NEWS, S.C.**

"A stellar group of contemporary artists who swim the emotional river with humor and poignancy." ~**THE LOS ANGELES VIEW**

"The Babes showcase the wry humor and musical prowess that they command at their nimble fingertips. Stirring acoustic sets, stir the heart as well as the funny bone." ~**BILLBOARD**

"From their terrifically funny opening number...to their closing rendition of "Wild Thing," the Babes' Saturday night show was sensational entertainment."
~**WISCONSIN STATE JOURNAL**

"The combination of these women works as well as sodium and chloride or oxygen and hydrogen. They combine with a bang and result in an essential substance...The Bitchin' Babes have never been better!"
~**SING OUT MAGAZINE**

"A hilariously twisted foursome...they possess remarkable singing voices and excellent songwriting skills." ~**THE GRAND RAPIDS PRESS**

"The Babes give everyday life a lift with an angelic touch."
~**COLUMBUS DISPATCH**

"Traveling Oprah Winfreys" ~**THE BOSTON GLOBE**

"Together they tell humorously observant tales of modern urban life, and harmonize like a heavenly chorus." ~**THE CHICAGO TRIBUNE**

"How can funny sound this pretty?" ~**THE NEW ENGLAND FOLK ALMANAC**

"I have been a dj at WMUH-Allentown for 20 years and the Babes have been on my playlist for almost half my tenure." ~**BRIAN O'NEILL**



PRESENTER'S PRAISE THE BABES...

UNIVERSITY OF NEBRASKA LINCOLN - CAPACITY 2200

On behalf of the Lied Center staff, our boards and our audience, I want to thank you for sharing your time and talents so willingly and graciously with us during the concert and especially for your gracious participation and the additional time you spent with us during the discussion session following your concert. You are all very talented musicians, and equally wonderful performers. I know our audience's expectations were more than fulfilled. Your extra efforts help us to serve the outreach mission of the Lied Center. Best wishes for long, successful careers and lives and, hopefully, we'll be able to host you again in the future.

PLAYHOUSE SQUARE CENTER, CLEVELAND, OH - 2 SHOWS/APR'06 - 1000 CAPACITY

Thank you. Thank you. Thank you. What a great show and a wonderful group to work with... The audience loved it and it was a perfect concert piece to follow *Menopause the Musical*. So completely different and unique and yet still a fun night out for that demographic. I can't say enough nice things and would be happy to share with any buyer how great our experience was.

THE ARTS CENTER, COUNCIL BLUFFS, IA - 650 CAPACITY

Wonderful!!! They were very well received by the audience (standing ovation We had a sold out house which hasn't happened this season. Would highly recommend this group! They were very easy to work with. What a fun night!

THE BIRCHMERE, ALEXANDRIA, VA - 500 CAPACITY

The "new" Babes have come and gone and we were very happy to see them. Like the "old" Babes, the new group...did great business (one night sellout, another night 80% out of 500 with a \$19.50 ticket), sold ridiculous amounts of merchandise and got a standing ovation at the show's end which, as you know, is a very rare occasion at the Birchmere. We look forward to our next set of dates. Thanks!

OVERTURE CENTER, MADISON, WI - 2200 CAPACITY

In just two years the Four Bitchin' Babes have become an institution in this community and at the Overture Center. Judging from crowd reaction and critical acclaim we expect this now perennial favorite to attract capacity crowds for years to come.



FAN-FARE...

I was at the Ark Friday night. You were wonderful! I have told all my friends they're coming with me next time you are in town. I loved the show!

Wow! You four are such an amazing group of women! A group of us mom's came to enjoy your show in Shoreline Saturday night, April 21st, and we are all still giggling about it! What an entertaining, lighthearted evening you created for us! We appreciate all of you enormous talent, your comedic input, and your entertaining CD's! We would LOVE to know when or if you will ever be returning to our area! We've gone onto your website and see that you prefer the East coast - what's with that? We can be a very warm, receptive group over here, and as you said, we can make up one helluva great cup of coffee! Please keep us in your future scope of possible venues!

My daughter bought tickets for my birthday for the Sat. performance in Shoreline, Wash. on April 21, 2007. I laughed so hard. Your voices blend so well. You are all such talented ladies. It was the best gift. I thoroughly enjoyed your show. What talent. My daughter enjoyed it as well.

Hi, just wanted to let you know that I caught your show last night at the rose theatre in brampton, all I have to say is YOUR SHOW WAS FANTASTIC!!! My friends and I laughed so much. Thank-you for such an enjoyable evening.

(Excerpts from CD-BABY about Hormonal Imbalance)

Versatile melodies lead to laughs and tears. (Reviewer: Mandi)

This CD full of light hearted humor and sentimental melodies. A song for any mood and any woman.

Good music and good humor, it is fun to listen to. (Reviewer: Herm Bushnell)

A quality performance by excellent musicians. CD Baby is one hilarious place to purchase a CD from.

It was totally awesome. (Reviewer: Donna T)

The CD is great, I took it to work and let the girls listen they were all laughing even the young one. My daughter (24) went to the show with me and my friends and thought it was great.

funny and touching (Reviewer: Madeleine Graziano)

This is my favorite CD. It is funny and touching and very entertaining. All women should own it. These women CAN SING Thanks for the fast service

Wonderful musical tribute to women and our everyday lives (Reviewer: Rosalyn)

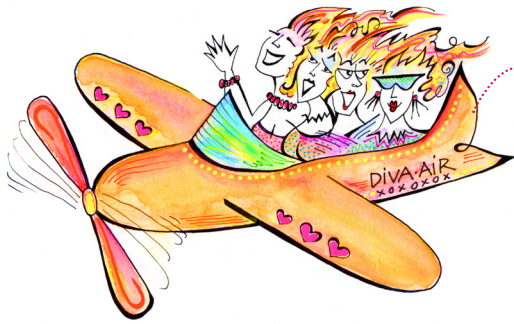
Women will enjoy these songs -- some are funny, some touch the heart (especially Pass It On). Listen to it and celebrate the wonderful world of women!! By the way, CD Baby's delivery was incredibly prompt. Thank you.

Totally To The Top!!!! (Reviewer: Holly Haas)

I love all the songs on this CD. So much so that I am going to buy a copy for my mom and younger sister. My husband has to admit that he enjoys it also. He likes VIAGRA IN THE WATERS the best. I personally enjoy TAXEDERMAL THERAPY. Thankyou for putting out such a fantastic CD of songs that we all can relate to.

Absolutely Fantastic, better than chocolate maybe! (Reviewer: Keri O)

This CD will make any woman in a bad mood smile. Pour a glass of wine, get out the chocolate and put the babes on. These women cover every event us divas go through whether we want to or not. Way to go Babes!



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The Columbus
Dispatch
dispatch.com

Review Four Bitchin' Babes

Singers harmonize, also get big laughs

Saturday, April 12, 2008 3:15 AM
By Margaret Quamme
FOR THE DISPATCH

The Four Bitchin' Babes have been around in one incarnation or another for 18 years, and in their current configuration for a couple.

At last night's sold-out concert at the Southern Theatre, the four singers -- including Columbus' Sally Fingerett, the only current Babe who has been with the group since the beginning -- proved they're going stronger than ever.

Though the four sang several neatly harmonized songs together, each woman also took the lead on four songs.

Deirdre Flint, the newest, youngest and only single member of the group, demonstrated a talent for deadpan stand-up comedy, led the audience in a sing-along devoted to the scary days 30 years ago when the U.S. almost was invaded by the metric system, and, in what she called her "signature number," mourned her by-passing by the "Boob Fairy."

Feisty Nancy Moran extolled the wonders of the elastic waistband and took it upon herself to explain to the few "Man Babes" in the audience a few facts about fantasy, noting that "There's no such thing as a girl like" the one who sits around in thong underwear in her kitchen.

Powerful soprano Debi Smith, playing the Irish drum, dedicated songs to her husband and son and took on an aria from Offenbach.

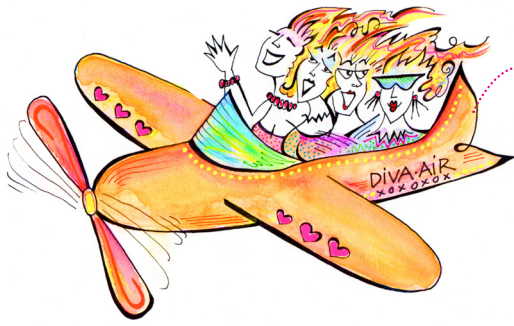
Fingerett offered the wryly bluesy *Take Me Out to Eat* and, after doing an amazingly accurate impersonation of a teenage daughter talking to her mother, launched into a tribute to the hot flash.

Much of the material in the two-act *Hormonal Imbalance* concert was new, but a few familiar favorites reappeared: Moran's cheerfully rebellious *Honestly* was an audience favorite, and it wouldn't be a Babes concert without Fingerett at the piano singing *Home Is Where the Heart Is*.

The Babes have always mixed comedy with serious material; this concert leaned toward lighter material, to the audience's raucous delight.

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The Washington Post

washingtonpost.com

THE FOUR BITCHIN' BABES "Hormonal Imbalance!" Hem and Haw

Friday, December 1, 2006; Page WE10

THE FOUR BITCHIN' BABES "Hormonal Imbalance!" Hem and Haw

SUBTITLED "A MOOD SWINGING Musical Revue!," the latest CD from the Four Bitchin' Babes is never more entertaining than when the quartet is feeling a bit down, its attitude wavering between high school-induced angst and middle-age despair.

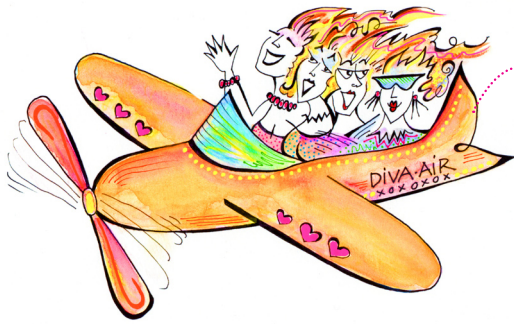
That's when the Babes unfurl or revisit the most amusing songs on this 15-track collection, songs about rapidly diminishing brain power ("Oh No") and still-fervent wishes ("Cheerleader"), biological turbulence ("Hot Flash") and cruel, unforgivable twists of fate ("The Boob Fairy.") And no, as Deirdre Flint makes clear on the last of the aforementioned songs, you needn't be of a certain age and gender to sense a group hug lurking around the corner, though it wouldn't hurt. "Hey! We've all felt the pain of being dissed by one fairy or another . . . /Maybe it's the height fairy or the butt nymph / Men, maybe it's the pectoral or hair fairy."

Of course, having promised listeners mood swings, the Babes must deliver. So, in addition to unburdening themselves -- and sharing trademark harmonies that can turn even the most ridiculous refrain into something sublime -- the group performs some tender ballads, most notably Debi Smith's maternal musing "Pass It On." All four Babes -- Flint, Smith, Sally Fingerett and Nancy Moran -- contribute songs, as do a few kindred spirits, and though some tunes are better suited to the concert stage than an iPod, few fans will be disappointed with the results.

-- **Mike Joyce**

Appearing Friday and Saturday at the Birchmere.

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music



NANCY



DEIRDRE



DEBI



SALLY

Count 'em: Four Bitchin' Babes

stats

Four Bitchin' Babes

- ◆ **When**
8 p.m. Friday
- ◆ **Where**
Sangamon Auditorium, University of Illinois at Springfield
- ◆ **Tickets**
\$33, \$30, \$27 and \$23; available by visiting the auditorium box office from 10 a.m. to 5 p.m. weekdays, by calling 206-6160 or online at www.sangamonauditorium.org

Photographs courtesy of Sangamon Auditorium

By NICK ROGERS
ARTS & ENTERTAINMENT EDITOR

For all the guys dragged by wives or girlfriends to a Four Bitchin' Babes concert, expecting to endure an evening of grrrl power and man-hating rhetoric, Sally Fingerett has a message.

"We love guys," says Fingerett, the last original Babe held over from the group's formation in 1990. "We are women who are very comfortable with the fact that you can go ahead and drool all over us. That's perfectly OK. We're secure enough in the fact (that) we mow our own lawns and take care of business that guys can still think we're fairly attractive. And it's a man-friendly show."

For Fingerett, Deirdre Flint, Nancy Moran and Debi Smith, bitching does not mean complaining. Their definition comes from

"We sort of cover everything, from dating and life in the urban single lane to tirades of no longer giving an exclamation point, dollar sign, pound sign about what people think."

— Sally Fingerett

the California surfer dictionary, as in a state of being bodacious.

Their music isn't so easily pegged. It shifts from acoustic folk to the country-pop sound of Mary Chapin Carpenter with bubblier, humorous vocal content a la Shania Twain. Lyrical topics vary from aging and familial love to taking ice cream to bed and not being visited by "the boob fairy."

Fingerett calls the quartet of

folk-pop singer-songwriters "a musical version of 'The View' or 'Sex in the City.'"

"We sort of cover everything, from dating and life in the urban single lane to tirades of no longer giving an exclamation, dollar sign, pound sign about what people think," says Fingerett, a Chicago native. "We talk about what women talk about at lunch, only we're singing on a Saturday night. It's a wacky, fun night. Some songs are serious, some songs are very, very fun and we don't get heavy-handed politically."

The Babes were the brainchild of Christine Lavin, a New York singer-songwriter who came up with the idea of going on tour "with a couple of girlfriends," as Fingerett says. The idea enlightened Fingerett, who had briefly set music aside after giving birth to a daughter.

"I had just had enough back in 1989 of running around the country solo and needed a little break," Fingerett says. Earlier in her career, she had toured with an all-female bluegrass band called the Buffalo Gals, who opened for genre legends such as Bill Monroe and Ralph Stanley.

Singer-songwriters Patti Larkin and Megon McDonough joined Lavin and Fingerett for a series of shows performed by ... well, they didn't know what to call it at first.

"We just sort of named the show 'Buy Me, Bring Me, Take Me, Don't Mess My Hair: Life According to Four Bitchin' Babes,'" Fingerett says. "We recorded the first concert with a tape machine and made a record with that same name. Six records later and many, many cast members later, here we are."

Of the original lineup, McDonough left most recently. Lavin departed in 1997, while Larkin left

shortly after the first tour ended. (Among past members is "At Seventeen" singer Janis Ian.)

Each left to focus on solo endeavors and/or theatrical careers. But Fingerett says that's just part of the prerequisite for being a Babe. She, along with the current lineup, carries on a very active solo-album career. Those CDs, along with Babes material, are available for sale at all concerts.

"It's a perfect fit that our solo career fits the image projected with the Babes," says Fingerett, who last year released the album "A Woman's Gotta Do Her Thing," a collection of her past work.

"We're independent women. We each have a different voice and style of writing and dress. Debi is our sort of theatrical, cabaret Babe. Nancy is our Nashville country Babe. Deirdre is our comedy Babe and I'm the bluesy, funky Babe. Our songwriting meshes through the commonality we have as women."

This current lineup has yet to record an album together, which Fingerett says the quartet hopes to do in the next year. Fingerett and past Babes also have contributed to "Life's A Stitch," a book of contemporary women's humor also featuring Erma Bombeck and Molly Ivins. Proceeds from its sales go to the Susan G. Komen Breast Cancer Foundation.

Should Fingerett ever depart and no original Babes be left, she sees the group continuing as a revolving-door side project for folk artists. But she sees herself as bitchin' for many years to come.

"I'm not going anywhere because I love it," she says. "I'll be doing this when I'm 80, or I'd love to be doing it when I'm 80."

Nick Rogers can be reached at 747-9387 or nick.rogers@sj-r.com.



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The Arts

The Columbus Dispatch
SUNDAY | D
JANUARY 30, 2005

MUSIC REVIEW | FOUR BITCHIN' BABES

Songs both lighthearted, moving

By Margaret Quamme
FOR THE COLUMBUS DISPATCH

The Four Bitchin' Babes started out Friday night's well-attended concert in the Southern Theatre with a jubilantly harmonized a cappella ode to one of the hazards of middle age — losing one's glasses.

The four could have gone on in that comic vein all night, but they're not that predictable: They switched neatly from comedy to strong feeling, and from dramatic slow numbers to brisk, toe-tapping ones.

Although the four performed as a group several times during the 2½-hour show, for the most part one singer at a time would take center stage.

Sally Fingerett, who lives in Columbus, thanked her mother-in-law for bringing "most of Bexley" to the show, and fetched her daughter, who was home from college to celebrate her 19th birthday, up on stage to perform with the Babes for the moving *Home Is Where the Heart Is*.

Ringleader Fingerett, the only remaining founding member of the original troupe, was in constant motion, whether she was at the piano for a dramatic new piece saluting the ancestors whose pictures are arrayed in her home, or at the mike for rousing versions of *Don't Mess With Me (I'm Somebody's Mother)* or *A Woman's Gotta Do Her Thing*, which includes a loving homage to Ben & Jerry's ice cream.

Elegant Debi Smith, who has been in the group almost as long as Fingerett, showed the greatest range. A former member of the Irish band the Hags, she played the hand-held bodhran drum with power as she sang *Pass It On*, a tribute to the connection between parents and children. She also let loose on an Italian aria, and saluted her high school English teacher in *Bob Dylan's Poetry*.

Friday night marked Suzzy Roche's last appearance with the Babes, because she will spend the next six months in theater. Less exuberant than the others, she often sat quietly while they sang, but when she ventured forth, she showed a dry wit and quirky sensibility.

"Have you ever seen a cat throw up?" she asked, in an attempt to explain the production of one of her songs. A long tall tale involving Mother Teresa and an Australian student at Harvard led her to *Anyway*, one of the offbeat and touching prayers from the Roches' *Zero Church* collection.

Nancy Moran, the newest member of the troupe, took Camille West's usual place, and performed a lively, and appropriately tongue-in-cheek, version of West's double entendre loaded *Viagra in the Waters*. She also engaged in a musical temper tantrum ("I'm not the only one who has them, am I?") composed of a litany of things she's

tired of, and set forth a humorous list of unlikable male types.

Sometimes the Babes' comedy shtick wears thin: A "girl group" version of *Dedicated to the One I Love*, complete with what appeared to be large Styrofoam hairpieces, outwore its novelty appeal, and jokes about makeup and body parts slipped into Phyllis Diller territory.

The "Don't be threatened by my feminism" approach isn't necessary: The Babes don't need to blunt their edges to be likable.

For the most part, the quartet deftly alternated between the comic and the serious. Casual explanations of the songs' origins established a rapport with the audience, and opened the way for the emotional power unleashed in the singing.

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COVER STORY

Fingerett a fixture for 15 years of Babes

By Margaret Quamme
FOR THE COLUMBUS DISPATCH

The Four Bitchin' Babes aren't exactly a musical group. But they're not just a collection of solo artists, either.

"We've almost become a troupe," Debi Smith said from her home in Washington.

The Babes got together in 1990, when singer-songwriter Christine Lavin assembled three of her friends for a series of concerts. The four went on to record *Buy Me, Bring Me, Take Me, Don't Mess My Hair: Life According to Four Bitchin' Babes*.

Through the years, and five more albums, Babes have come and gone.

Smith, who recently released the album *Cupid*, joined the troupe in 1992, after the Babes saw her perform at a Martha's Vineyard retreat put together by Lavin. Her first performance was in Columbus, where she substituted for Lavin.

That was scary, she said. Of the original four, only

► The Four Bitchin' Babes will perform at 8 p.m. Friday in the Southern Theatre, 21 E. Main St. Tickets cost \$22 to \$32 at the Ohio Theatre box office (614-469-0939) and Ticketmaster outlets (614-431-3600).

Sally Fingerett remains.

Fingerett, who moved to Columbus 25 years ago, lives with her new husband, a teenage daughter and two teenage stepsons.

The latest incarnation features Fingerett, Smith, Camille West and Suzzy Roche as well as first runner-up Nancy Moran, who frequently subs.

"Like a beauty queen," Fingerett said, "if a Babe has an illness and can't go on, the first runner-up takes over. Nancy Moran is there in the dugout for us."

Substitute Babes have included Janis Ian, Cheryl Wheeler, Mary Travis and even Dave Van Ronk. And retired Babes also occasionally turn into substitute Babes: Christine Lavin will temporarily rejoin the group later this year when Roche leaves to work on a play with the Wooster Group.

The Babes all have different musical styles: Smith leans toward "country folk," but she also does an opera number and

some jazz. West comes closest to musical theater, Fingerett likes blues, and Roche, according to Smith, is the most cutting-edge: "She's the one most likely to bring along an electric guitar."

All the Babes play different roles within the group.

"I used to be the Martha Stewart Babe," Fingerett said. "I like to sew and decorate and cook. I was the group mom. Now I'm just the funky, mean one."

She identifies West — whose songs on the Babes' latest album, *Some Assembly Required*, include an ode to a vibrator — as the comedy Babe, and Roche, of the Roches, as "our New York urban, avant-garde Babe. She's very out there."

She calls Smith "the goddess Babe. She's slim and has gorgeous hair and skin. She paints. She writes songs. She's a killer gourmet cook."

Smith has a more modest assessment of herself.

"I tend to be the straight man. There tends to be a lot of wackiness going on."

The Babes typically perform one or two weekends a month. (Friday's concert will be the group's first appearance in Columbus in four years.)

During a show, the four take

turns at center stage.

"We take turns doing the harmony," Fingerett said. "There are times when three of us are the velvet and one is the brooch."

The Babes have been praised by *The Washington Post* for their "bright, polished folk-pop sound" and cited by *The Boston Globe* as "among folkdom's most popular acts," but they don't think of themselves as purveyors of folk music.

"We don't sing sea chanteys," Fingerett said. "It's closer to cabaret or theater."

The four clearly enjoy one another's company.

"We're like best friends from childhood, but we didn't meet until we were in our 40s," she said.

They try not to lean too hard on the friendship.

"We have a rule: When we're on tour, no one's the baby and no one's the mommy," Fingerett said. "We're independent, sophisticated women, and we're getting onstage and doing our thing."

As the group has changed through the years, one element has remained constant: There are always four Babes, Fingerett said.

"It just makes it easier to get a booth at a restaurant."



Sally Fingerett



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music

Babes come and go, but fun remains

By Steven Uhles
Staff Writer

Sally Fingerett, the founding member of the estrogen-fueled quartet Four Bitchin' Babes, knows there is a recipe for the group's 15 years of success. The challenge, she says, is keeping track of the ingredients.

Part serious songcraft and part free-form therapy, part comedy road show and part celebration of hearth and home, the Babes have built a fan base with songs that are funny, smart, tuneful and sophisticated, all while Babes have filtered in and out of the group.

"That's why I'm so exhausted," said Ms. Fingerett with a laugh in a telephone interview from her Columbus, Ohio, home. "But that's what makes the Babes such an interesting group, and why we have lasted for 15 years - we celebrate change. And as a mother, I've learned and always tell myself that the only constant in life is inconsistency."

The Babes, Ms. Fingerett said, are a machine that runs on chemistry born of each Babe's songwriting style and life experience.

"As far as the music goes, what's fun is that we do live in four different cities, so we bring the independence of our separate



SPECIAL

The Four Bitchin' Babes write funny, sophisticated songs.

ONSTAGE

WHO: Four Bitchin' Babes
WHEN: 8 p.m. Saturday
WHERE: The Imperial Theatre, 745 Broad St.
COST: \$22 advance, \$25 day of show; call 722-8341.

lives to the stage," she said.

Ms. Fingerett said separate lives also lends celebration to the times when the Babes, each of whom also enjoys a successful solo career, come together.

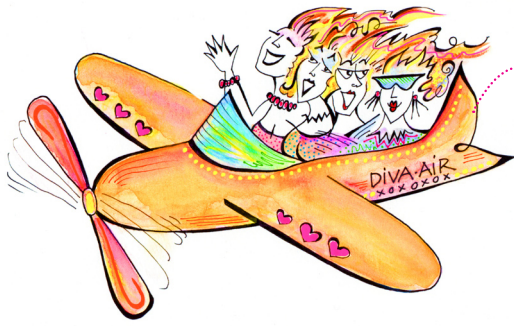
"We call it a traveling pajama party," she said. "I say, and have said for 15 years now, that this is the sorority that I was never asked to join. It feels like we are best friends from childhood who happened not to meet until we were married with children."

There have been 11 Bitchin' Babes who have joined and left the ensemble as careers or families dictated. The current babes are Ms. Fingerett, Suzzy Roche, Camille West and Debi Smith. Ms. Fingerett said that although new voices and approaches to music help keep performances fresh, finding new Babes can be a challenge.

"The criteria (are) quirky. For instance, it helps if she travels well, if she has what I call drip-dry karma. You also have to play well with others. But I think the No. 1 requirement is that you have to be a writer with an ability to laugh at yourself, respect yourself and be true to yourself."

Reach Steven Uhles at (706) 323-3626 or steven.uhles@augustachronicle.com.

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arts

New edition of the Bitchin' Babes due

BY CATHY CARTER

Sally Fingerett is enjoying a cup of coffee when she calls from her Columbus, Ohio, home to describe what its like to be part of the Four Bitchin' Babes.

"We consider ourselves to be a musical traveling pajama party," she says. "We've been called 'the Spice Girls of folk,' but really, we are a musical version of the TV show 'The View.' We're sort of a journalistic musical revue. If you've experienced it in life, we sing about it."

With songs like "Don't Mess with Me (I'm Somebody's Mother)" and "Toe to Toe with the HMO," listeners can also expect a liberal dose of the band's trademark humor when it appears June 24 as part of the 2004 Columbia Festival of the Arts.

Together, the four female singer-songwriters sound like old friends when harmonizing on tunes about middle age and family. Fingerett says when the band performs, "there are lots of laughs and lots of fun; it's a theatrical event."

The concert will be an equal opportunity songfest, because the four women will be joined on the bill by the all-male trio Modern Man, at The Jim Rouse Theatre.

The Four Bitchin' Babes began 15 years ago when Fingerett accepted an invitation from friend and fellow performer Christine Lavin to do a few shows with folkies Patty Larkin and Megon McDonough. The foursome got along so famously that they toured the country together, culminating with the recording of a live CD taped at the Birchmere in Alexandria, Va.

Shortly after the release of 1992's "Buy Me, Bring Me, Take Me: Don't Mess My Hair," Patty Larkin left the Babes to pursue a solo career. Since then the lineup has accommodated a few comings and goings — though founding member Fingerett jokes that the biggest change has been the band's hairdos and wardrobe.

"My hair is not as big as it used to be, but my clothes are," she laughs. Fingerett, a one-time winner of the prestigious Kernville Folk Festival, has released 11 solo CDs, and has written songs covered by numerous artists, including Peter, Paul and Mary.

The original member of the Four



Harmonies, humor and plenty of attitude will fill the Jim Rouse Theatre in Columbia when the Four Bitchin' Babes arrive and hit the stage.

pop music

Bitchin' Babes says that when the group began it didn't have any long-term goals. "We started this not really knowing what we were doing," she confides.

"We began as a concept of four contemporary women composers celebrating their best, and the total became greater than the sum of its parts. It became its own entity."

These days, the Babes include Washington, D.C., native Debi Smith, who came on board in 1993. Her career began as a member of the all-woman Irish group The Hags, which included Mary Chapin Carpenter. Like all the Babes, Smith maintains a simultaneous solo career and is a multiple

Washington Area Music Award winner.

Before leaving the Babes in 1997, founder Christine Lavin hand-picked her replacement by reaching out to singer Camille West. This self-proclaimed "Clown Princess of Folk" has been honored by the Kennedy Center and has appeared on Broadway.

Suzzy Roche, who toured internationally with the Roches for 20 years, is the newest member of the ensemble.

As the Four Bitchin' Babes, the individuals all play instruments and take turns in the spotlight when performing and recording. The songwriters all contribute to the Babes' songbook and Fingerett says that that part of the job is one of her favorites.

"The creative process is a huge part of what we're all about, and we have a lot of fun doing it," she says. Fingerett adds that because of their special chemistry, the band works well together despite its members living in four different cities.

The title of their latest CD, 2002's "Some Assembly Required," refers to

the band's unique arrangement. Each Babe independently produced three tracks for the recording, then met as a group in Nashville to lay down their signature four-part harmonies. After that, the tapes were shipped to a Washington, D.C. studio for final mixing.

The group is equally creative when arranging their tour schedule. "We usually fly into a destination separately and meet at the airport," explains Fingerett. "We get a van, hit the road and get a hotel room the day before a show."

"We're all composers, so someone will write a song and before a show we'll work out harmonies and put it together," she says.

Fingerett adds that another common thread that links the four individuals together is motherhood. With five children and two step-children between them, the musician says that the difficult juggling act has been worth it.

"What is so exciting about the Babes, I have to say, is that we are all women who did not want to compro-

mise having a family for our art and craft. The struggle was great but we found a way to do our work and still enjoy our roles at home," she says.

"That's what our music is all about: How women go to work each day, come home and have twice as much work to do there, and half the time to do it."

Still, Fingerett is quick to point out that the Four Bitchin' Babes lyrics also celebrate the men who help them in their quest to have it all. "We are a 'man friendly' show," she says proudly of their concerts.

"It's a couple's event and it's very love-affirming. It allows men the opportunity to see what it is we girls are talking about at lunch."

The Four Bitchin' Babes perform on a bill with Modern Man at the Jim Rouse Theatre for the Performing Arts at Wilde Lake High School, Thursday, June 24, at 7:30 p.m. Tickets are \$30, \$27 and \$22. For tickets call 1-800-955-5566 or log onto www.tickets.com.

<http://www.catonsvilletimes.com>



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review

Babes offer heavenly evening

By **DAVID MALACHOWSKI**, Special to the Times Union
First published: Sunday, March 30, 2003

ALBANY -- The Four Bitchin' Babes brought a potent perspective and heavenly voices to the Egg for an evening of both humor and introspection.

What's better than a singer songwriter with clever observational skills and a maleficent voice? Four of them, which also means built-in harmonies any time they are called for.

Together with revolving cast members since 1990, the Babes are now Suzy Roche, Camille West, Debi Smith and Sally Fingerett. Starting off with an a cappella tune about losing ones glasses - even though it was quite hilarious - their seamless harmonies revealed the obvious: some serious singers were onstage.

They then each offered a song by way of introduction, Roche's "Changing" told of her every evolving self, Smith's tender treatment of "Bob Dylan's Poetry," a sentimental story of her crush on an English teacher was a touching moment. West offered "New Age Swing" sung to a backing track, a questionable move saved by the Babes' stylish miming (Roche played broom bass -- West's "Viagra In the Waters" was simply sidesplitting. Fingerett's "Don't Mess With Me (I'm Somebody's Mother)" addressed their favorite theme: tales of teenagers and contemporary motherhood.

Their introductions of each other and pre-song monologues were often as entertaining as the tunes themselves. West told tales of her recent adventures on a cruise ship, while Roche told what turned out to be almost a detective story of a prayer she set to song falsely attributed to Mother Teresa, who of course is a friend of her's. Smith off-handedly tossed out "The only difference between a soprano and a Rottweiler is jewelry."

In the second half, they offered a "departure," and Smith showed her roots with a dark reading of "Diamonds and Rust." Roche didn't do a departure because she 'can't do anything different." She did her own "Spear Carrier: A Life in the Theatre," which was almost anti-climactic after the in depth introduction she gave. She sat down at the piano for a spellbinding "Prayer for Joe," a sure show highlight.

Smith's "My Mother's Hands" was timeless and true, while Fingerett closed with the gorgeous "Home Is Where The Heart Is," commenting "I've been playing this song for 13 years, I just gotta keep playing it 'til it gets fixed." West lightened things up with a selection about the wonders of electronics "Nobody Beats My Bob." (no, it wasn't about her husband.)

The reflections of motherhood and middle-aged mayhem came with a wit and wisdom that never got too precious or cynical, and they always struck the perfect balance between humor and seriousness, never letting one cancel out the other.

The Babes' gentle lessons and allegories made for a fine night.

FOUR BITCHIN' BABES

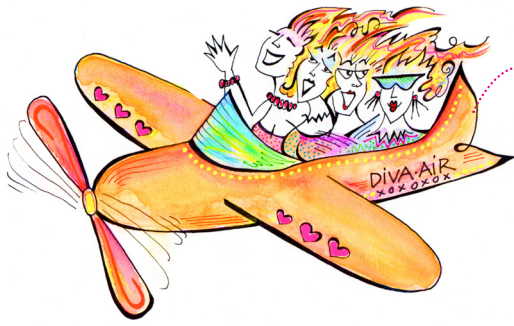
When: Saturday 8 p.m.

Where: The Egg, Empire State Plaza, Albany

Musical highlights: Smith's "Bob Dylan's Poetry," West's "Viagra in the Water," Roche's "Prayer for Joe," Fingerett's "Don't Mess With Me (I'm Somebody's Mother)"

Length: 2 one-hour sets

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Babes Boast Bitchin' Performance at ArtsCenter

7227
BY CAROLINE LINDSEY
Staff Writer

"In the words of the great Gloria Steinem, 'We've become the men we wanted to marry,'" said Sally Fingerett of Four Bitchin' Babes, commencing the female folk group's superb concert Friday.

Such one-liners, celebrating women and often sending the audience into spasms of laughter, were just part of what made this show spontaneous and virtually flawless all the same.

Their sense of humor was only the beginning. Formed in 1990, the Four Bitchin' Babes boast richly talented women, each a folk diva in her own right.

As members took turns leading the band on their own songs or performing solo, they wholeheartedly revealed their unique talents and personalities and by the show's end, anyone in the audience left feeling like a good friend.

This was accomplished mostly through social commentary, storytelling and –

most importantly – songs about the trials and tribulations of womanhood. But songs like Fingerett's laugh-out-loud "Don't Mess With Me (I'm Somebody's Mother)" had women and their husbands alike howling only five minutes into the show.

Without a doubt, what gave the Babes such inter-gender appeal was talent almost too immense for just one band.

In particular, Debi Smith – who has recorded with Doc and Merle Watson and Mary Chapin Carpenter – showed standout expertise on piano, acoustic guitar and percussion.

On her cover of an Irish folk song, Smith belted out a controlled wail and played a bodhran drum, giving the song a haunting, tribal feel. But her last piece, a love song in Italian, proved her versatility – bringing her voice to operatic levels, wowing the crowd to a standing ovation.

And Suzzy Roche, with a lingering but expertly trained voice, brought a more classic folk feel to the stage and gave the audience a break from laughter by smoothly strumming Joni Mitchell-esque songs between Smith's nearly over-the-top style.

To perfect an already excellent combination of perfect guitar playing and instru-

ment-like voices, Camille West brought her witty and gutsy set of a cappella songs that melded Broadway musical delivery with stand-up comedic humor.

She first won over the female sector of the audience with "Root Canal of the Heart," a hilarious ode to her dreamy dentist – something many women can identify with. Even though she actually flubbed a few lines, she smoothly ad-libbed them, only gaining more affection from the audience.

But "Nobody Beats My Bob," dedicated to her "battery operated boyfriend," was not only the funniest moment of the night but also West's most evenly executed work and an ideal finale to the set.

Overflowing with talent and full of fun, the Four Bitchin' Babes made concertgoing everything it should be.

The Arts & Entertainment Editor can be reached at artsdesk@unc.edu.

concert
review

Four Bitchin' Babes
Carrboro ArtsCenter
Friday, Oct. 4
★★★★★

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