



Audre Lorde – The Berlin Years 1984 - 1992

a film by Dagmar Schultz, Ph.D.

AUDRE LORDE

by Corasón

I'd like to dedicate this song
to very great friend of mine

She was against racism
and sexism
anti-Semitism, *ayé!*
and all the other -isms
xenophobia
homophobia

Her name was...

Audre, Audre Lorde,
Audre Lorde (*repeat*)

Audre Lorde held a sword
of justice, yeah!

She used to say
I am black
I am a woman
I am a warrior
I am a poet
I am a lesbian
I am a mother
I am
your sister !

Audre, Audre Lorde! (*repeat*)

Audre Lorde
was born in Harlem USA in 1934
She parent came from Grenada
and then she worked hard in a factory and
saved all her money
she went down to Mexico
she went back up and studied hard in
university
and became a teacher
and she be writing poetry

Audre Lorde fought against the System
And then she had to fight fourteen years long
against cancer

Audre Lorde
used to pray
she used to pray and pray
to the Goddesses of Dahomey
Aida weedo, yeah

Iémanja

Afrikete

To the Goddesses inside each one of us

She prayed and prayed

Her name was and will be forever

Audre, Audre Lorde, Audre Lorde

-Bridge -

Audre Lorde travelled all over the world
And then she went down to Africa yeah
down there in Africa, they gave her new name,
they called her: (see footnote)

Gamba, Gamba Adisa! *Hé*

Gamba, Gamba Adisa, *yeah!*

Gamba, Gamba Adisa, *wo!*

The last years she went to live with Gloria I.

Joseph

in the island of St Croix

and from there she took off to a higher plane
on the 17th of November 92

I know all those goddesses up in heaven rolled
out that red carpet for you even 'fore you came
knockin' on heaven 's door (*repeat*)

Audre, now you doin' fine

up there on the Nightshift

Cuz you are free, you are free!



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Audre
keep shining your light on we!
keep shining your light on me!
keep shining your light on we!
keep shining, yeah

Audre Lorde liked to dance under the moonlight
mmmh, let's move!
(un-hunm)
I'm sayin', let's move..."



Footnote: *herstorically incorrect*, her new name Gamba Adisa (= *She Who Makes Her Meaning Known*) was given to her by Gloria I. Joseph and the people of Saint Croix (in 1993, I didn't know this yet.)



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For the intro I chose typical Flamenco chords for their “dramatic quality” that always seem to announce something momentous about to happen. The lyrics' themes of racism, sexism etc. are dramatic and Audre's presence among us was certainly a Momentous Happening, to say the least.

In honor of Audre's Caribbean Roots I chose a style we call Biguine in Martinique, more specifically inspired by Mizik Manèj Chouval Bwa, in Creole, which is—the Merry-go-Round style of music.

In the 60s and 70s, in many villages electricity was either unavailable or expensive. So the Merry-Go-Round people would set up camp in a wide open space, especially to accommodate the crowds because it was a popular entertainment with people of all ages. And with reason! At the center were the musicians: much percussion with either bamboo flute, fiddle, accordion and/or clarinet as lead instrument(s). The Merry-Go-Round was man-powered, that is, pushed by a grownup or kids and teenagers. One ride would last as long as the song, so when the musicians were inspired you would be sitting on that wooden horse for twenty minutes to half an hour or more.... It felt like flying! (And we would queue for hours just to get on—not bad waiting around, cuz the music was always great and the tropical night warm.) Again: enjoyed by all from babes in arms to nonagenarians.

When I wrote this song twenty plus years later, I imagined Audre would like the “circular vibe...and the dancing rhythm!

~Corasón

This song can be played on our [YouTube channel](https://www.youtube.com/watch?v=KH_8ubEUAP0), https://www.youtube.com/watch?v=KH_8ubEUAP0, and is featured in the film.

DVDs may be purchased from our web site at <http://www.audrelorde-theberlinyears.com>. Requests for screenings and interviews with the director, Dr. Dagmar Schultz, should be addressed to press@audrelorde-theberlinyears.com