

# ESOTERIC



Cover Art: Marla Munro  
Volume 2, Issue 1 - November 2016

*The RISK Issue*

# Nashville Feminist Collective VALUES

## Intersectionality

Intersectionality, the interconnectedness of identities and forms of oppression, guides our work. We are committed to inclusivity and to centering the experiences and voices of those who have been historically left out, overlooked, and silenced in mainstream feminist activism. We believe difference is beautiful and its place belongs at the center of our work, not at the margins.

## Hospitality and Accessibility

We are committed to creating a culture where people feel welcomed and affirmed. We seek to build community internally with one another by engaging in conversations, being supportive and compassionate, and showing up for each other. We will work to remove barriers to full participation in the collective and to increase access, especially for those with visible and invisible disabilities. We also seek to strengthen external ties to other communities of social justice activists and to build and deepen these relationships and connections.

## Personal Sustainability

We encourage our members to take care of themselves and to adopt regular, personally-satisfying practices to sustain their well-being. We do not shame people for needing time off, or to take breaks. We seek to foster a culture where people feel comfortable honoring and sharing their limitations. We encourage the prioritization of members' mental, emotional, spiritual, and physical well-being.

## Engagement

We value engagement with each other as a group and in local and statewide political and social issues. This value includes participation in causes and direct actions (in-person or online) that align with our mission. In the same tradition of organizers from historical social justice movements, we seek to practice organizational nonviolence (that is, nonviolence in our processes and interpersonally) to end social inequality and structural oppression.

## The Personal is Political

We acknowledge the power of personal narratives and that personal experiences are reflective of political inequalities. In order to honor that the personal is political, we believe that people are experts of their own lived experiences. We take an open and reflective stance when listening to narratives that may not match our own. We also acknowledge that people's lived experiences include past and present traumas, and we seek not to reinscribe these traumas by reproducing harms interpersonally.

## Transformative Justice

Our work is guided by transformative justice, a framework for justice that is survivor-centered and seeks to transform individual harmful behavior and the social conditions that create and perpetuate harm. This value guides not only our visioning of the world we are working toward but the means by which we work to make it a reality. We recognize that we all cause harm and have been harmed, and that our work against systems of violence and oppression calls us to begin creating strategies for accountability within the collective and our communities that do not rely upon the same strategies of policing and exclusion that undergird systems of violence and domination.

find us on FB or at  
[nashvillefeministcollective.com](http://nashvillefeministcollective.com) and become a member.

Beyonce: Formation Tour Nashville –  
The Do-Over (From a Non-Biased Beyonce Fan)  
– Nashville Social Butterfly –  
nashvillesocialbutterfly.com

Beyonce arrived on stage at 9pm. My heart started beating really hard and I screamed when saw her – Queen Beyonce.

Beyonce is iconic.

She Slays.

I mean, she really does.

Beyonce's performance and choreography tell a story that only she can paint as expressively and CLEARLY as she does with her music, dance, imagery, lighting, and sound. To see her in person is nothing short of awe-striking and inspirational. I mean that woman can dance and sing and BREATHE, at the same time, like I've never seen.

She exaggerates every neck snap to the beat. She squats for tribal-based dancing and balances on elevating platforms. You can see in her choreography she is inspired by Michael Jackson (*Hi Billie Jean*) and Janet Jackson (*Hey Rhythm Nation*). Behind Beyonce on stage, were a troupe of at least 20 lady dancers, and if I'm not mistaken, her drummer and guitarist were ladies as well, from what I could tell during their stage solos. All these things being lady-driven, I believe, are done with intention. **Formation**. The quality of the production of the Formation Tour, the images, the detail, all depicted a woman who is The Epitome of her career, her purpose, and embracing the fierceness of her womanhood power.

In the past, I have always felt Beyonce sang what she was told to sing or what was catchy, and not things that were in her heart. I noticed a change in her music after she got rid of her father as her manager (related or unrelated). It was then that I noticed that Beyonce was shedding that public-relations-conscious music and putting out music that was about the conclusions SHE had come to about life, from her experiences.

I love the album "Beyonce" and her empowering songs were performed at the Formation Tour, including "Who Run the World (Girls)" and "Flawless." I like how she is unapologetically Beyonce with a song titled "Ain't Sorry," as well as her being able to express her sexuality with ballads like "Rocket" and "Partition."

But when I saw her perform at the Formation Tour... It is now that I understand and connect with her and her expression through music and dance. **I get it.** The intensity of a woman who is clear on her views from the experience of the Formation Tour put it all together for me. Beyonce is a woman who is just like me; one who struggles through a male-dominated world view, that struggles with societal views of beauty and sexuality, and who has whole-heartedly embraced her darker, not-so-socially-accepted side formerly known as Sasha Fierce. All of these are wrapped up into one woman that is Beyonce. What she stands for and how she communicates those values now simply come OUT of her through beauty, song and images.

And she knows you will listen.

And she knows she will slay.

And I can see Beyonce owning all of who she is.

And I'm here for ALL of it.

STILL HERE.

# Relaxing-Stress-Relief Tea

1 T chamomile - to calm your tummy

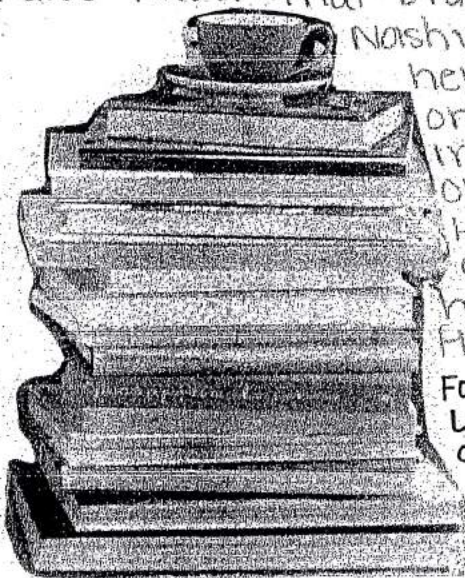
1/2 T lemon balm - to calm your heart

1/2 T scullcap - to calm your mind

Bring 16 oz. water to a boil, and pour over the herbs. Let the infusion steep for at least 15 minutes. (I like to let it steep for 20-30 minutes.) Drink at the end of a long day, or when you are in need of some calming, relaxing energy.

It is best to try and buy your herbs locally. In Nashville, I frequent High Garden Tea. I also know that Draconis Arcanum in East Nashville has dried medicinal herbs. You can buy herbs online, but you want to make sure they are organic. Mountain Rose Herbs is a popular online retailer, but I have never purchased from them.

FOR NATURAL FOODS that are  
LOCALLY- and WOMAN-OWNED,  
CHECK OUT ENLIGHTENED EATS.  
On Instagram @enlightened\_eats.



Yoga Pose of the Season - from Jo-Jo Jackson  
November - February  
Transition from Fall (vata) - Winter (kapha)  
Ideal for non-yoga practitioners and yogis alike.

*Supta Baddha Konasana* (Sanskrit)  
Reclined Bound Angle Pose.

Benefits: This restorative hip- and heart-opener is grounding, relaxing, calming, helps with depression and lethargy as we move into winter



Getting into the pose:

1. Find a comfortable place on the floor and lie in a fetal position. (A blanket, towel, or if you have one, a yoga mat might make this more comfortable.)
2. Roll over onto your back with your knees bent, feet on the floor.
3. Slowly open your knees to either side of your body
4. Let the soles of your feet come together
5. Relax and breathe deeply into your belly (try putting your hand on your belly to feel your breath)
6. Feel your chest and heart widen on your inhale, soften on exhale
7. You can stay in this pose for 10 - 15 long breaths or as long as you like.

Accommodations:

1. You might like to roll a towel or blanket to put beneath your low back for support if it arches off the ground
2. You might like rolled towels or pillows beneath both knees for support if they feel like they're just "hanging" in the air and putting too much stress on your hip joints. Above all you want to be very comfortable in this pose

Check out Jo-Jo's band, ELEM, on our Spotify playlist. Their awesome album, Geode, was just released.

ESOTERIC  
is now a project of  
The Nashville Feminist Collective

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**We want YOU to contribute to ESOTERIC!**

The theme of our next issue is **FLESH**  
FLESH and Black bodies  
the construct of whiteness  
sex  
experiences with health care  
sex work  
resistance  
the experience of trans folks  
body positivity/fat acceptance  
accessibility and disability  
...?

We center the work of women and gender-  
non-conforming people of color.

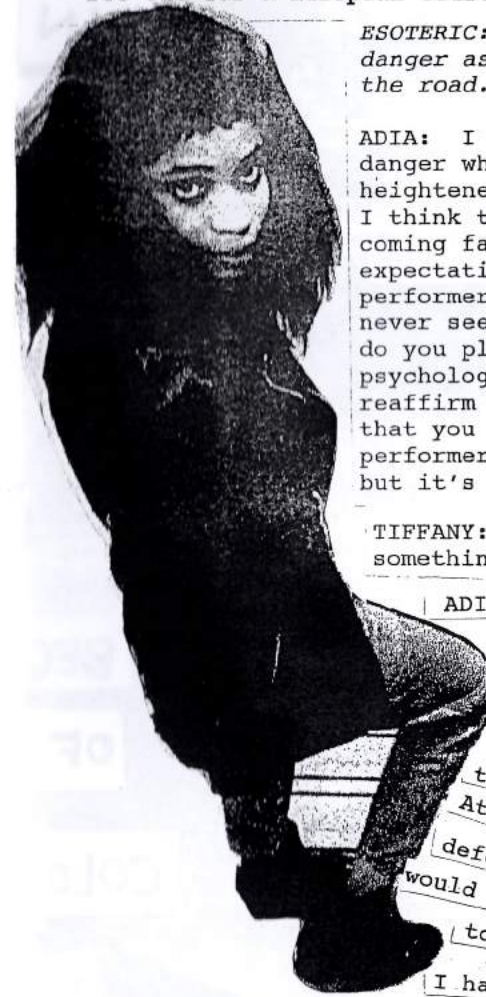
Send your poetry, short fiction, personal  
stories, artwork, reviews, comics, etc. to  
[esoteric.nashville@gmail.com](mailto:esoteric.nashville@gmail.com)  
by Feb 28, 2017 (for FLESH)

Follow Esoteric on Facebook, Instagram

Become a card-carrying feminist by joining  
Nashville Feminist Collective!  
FB or at [nashvillefeministcollective.com](http://nashvillefeministcollective.com)

**America Is Built on a Massive Threat**

Adia Victoria was just voted by the *Nashville Scene* as having the best major-label debut of the year with her album *Beyond the Bloodhounds* (available at your local record store). *Esoteric* asked Adia and her long-time drummer, Tiffany Minton, five questions about RISK on a Tuesday in October before they set out for a European tour.



**ESOTERIC:** Talk about a time you have felt in danger as a Black woman or a queer woman on the road. How do you manage the risk?

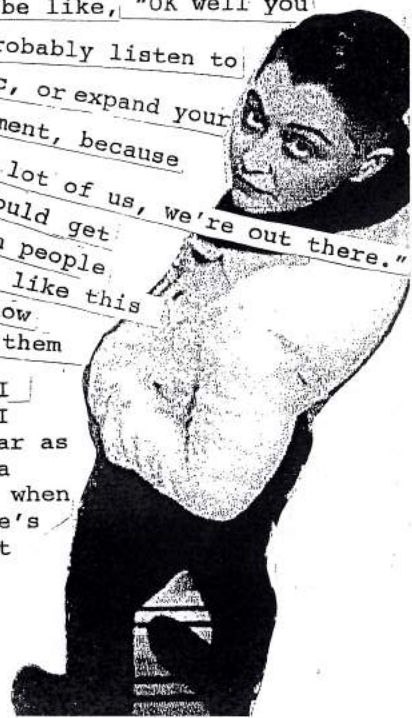
**ADIA:** I wouldn't say I've ever felt specific danger while on the road, but I have felt heightened risk in certain situations. For me I think the most stressful time is when I'm coming face-to-face with people and their expectations of me as ... a Black woman performer. They'll say things like, "I've never seen a Black woman play guitar," or "Why do you play guitar?" It can be psychologically taxing to have to constantly reaffirm your space, to validate the space that you occupy as a Black woman and a performer. That for me - it's not dangerous, but it's exhausting.

**TIFFANY:** What do you say when someone says something like that at the merch table?

**ADIA:** I let them finish [their question], but I don't validate it. I'll be like, "OK well you should probably listen to more music, or expand your entertainment, because there are a lot of us, we're out there." At first I would get defensive when people would say things like this to me, but now I have to let them

work out what they're going through and I don't really have to engage them on it. I don't have to explain myself. Also, as far as discomfort goes I should say it's always a little bit... uh... I'm always very sensitive when we're performing in the Deep South. There's no avoiding driving through Mississippi at night - it's a little scary.

**TIFFANY:** Yeah



ADIA: It's scary when you understand the history and you take into account the ground that you're travelling on and the people that you're performing for, they probably have a

whole set of beliefs that you find completely unsavory, and the only thing that's bringing you into each other's lives in an amicable way is music.

TIFFANY: I feel that same discomfort, but what I've found most recently is... I understand Southerners more because I grew up in the South. For better or worse, these are my people and I've learned how to negotiate those moments where they're expressing their extreme naiveté (at best) but usually just blatant sexism, racism, homophobia.

ADIA: That's right

TIFFANY: Like when we were headed through Missouri and I was [surprised by all the Trump signs]. Everyone says the South is so bad, but there are other pockets of American culture that are rural and contain a lot of racism and all the -isms. I'm constantly surprised by that. I don't know why, maybe because it's not familiar - But then you're touring through North Carolina and there's a law now that I have to carry my ID into the bathroom.

I guess we have the same way that we manage people's expectations, confusions, all of that. I always get, "I LOVE a female drummer, you just don't see those that often!" I mean I realize we're still the minority but come on, what is it that you listen to?

ADIA: You can't internalize it.

And that's really true though, about the South. Some bad shit happened here but I'm familiar with it. I know it. But driving through somewhere like Iowa: there's no Black people there. So, my presence there is a lot more jarring for people and I feel like maybe there's not as many visible queer people, as well. I feel like the South is a little more queer.

YOUR  
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ESOTERIC: Tiffany, what have you learned from Adia about the experience of being a Black woman in the US? Adia, what have you learned from Tiff about being a queer/gender-nonconforming woman? How do you stay supportive of each other?

TIFFANY: The lessons are countless and every day in small ways because our experiences of womanhood and personhood are so vastly different. The most immediate thing that comes to mind is the constant reminder that you must think about your identity as a Black woman every day all day.

ADIA: That's right.

TIFFANY: And I have those moments where I think about my gender performance and my sexuality but I never think about my race because I don't have to, right, so there's this level of privilege that runs through my life that I never consider and you are always thinking about it. I was having this conversation with Kyshona [Armstrong] yesterday too. She's like, "Every situation I go into I think, am I the only Black person here? How should I act?" Just constantly negotiating that identity [and] thinking about it more than I will ever have to is a lesson I've had to learn from you. I should be considering that in every moment as someone who loves you and is your friend. I need to be listening to your experience more because it's different from mine. The state of psychological trauma that you live with is something that I've had to think about, and I think about how I'm contributing to that negatively or positively and how that can challenge me as a person. I'm more conscious of that now because you're in my life.

ADIA: Thank you, Tiff. I've learned a sense of grace from you about navigating through the world as an other, which you do, as a gender non-conforming person. Before our friendship, I've never had a close friendship with a person who was not readily identifiable as their assigned gender. Very often people refer to you as "a young man" or "he" and I wonder if I should correct them. I watch you deal with situations like that, and it's always with a dash of humor and grace. You don't die on every hill that you could die on. That's taught me a lot: I cannot internalize patriarchal society. I cannot let it fester inside me to the point where I cannot live my life.

[You've] taught me a lot about navigating the world where the status quo is something that is set out to prey upon you. And there is a way you can celebrate yourself. I've learned to celebrate parts of myself that were off-limits growing up in the Deep South as a Christian, as a Black woman. There were things you did not claim that were a part of you. You teach me things about taking pleasure, and no shame in any of your pleasures, no guilt. It's helped me tremendously. Being a leader in this band, taking a position of power and owning that - I feel myself growing stronger being your friend. Spending so much time with you, I'm learning more about what it is to be a woman. My idea of womanhood has vastly expanded since you and I have been buddies.

TIFFANY: Thanks. Since the moment I met you I thought, "Oh my god that woman is fearless." Whether you felt that way or not, that's what I was reading because you have that "take no shit, this is what I'm doing, like it or not" [attitude] and you have a really good way of negotiating the parts of yourself that maybe are perceivably unsavory or uncomplicated, dark..

ADIA: - messy.

TIFFANY: [laughing] Uh-huh, messy. I'm the kind of person who internalizes a lot of that even though I do relish in pleasure..

ADIA: [hoots with laughter]

TIFFANY: ... but when it comes to my own judgements of myself I can be pretty harsh. So that's a lesson I've learned from you. "Whatever - this is what you got!" You don't seem to spend a lot of time self-abusing or self-effacing. That gives you pleasure, to not apologize for [yourself] and that has given me more permission to love myself more for just being a person.

I've definitely learned that from your experience of Blackness. Adia does not apologize for being Adia. So, I follow your lead on that one.

ESOTERIC: *Though different in nature, you both had Southern religious upbringings. How have you escaped what doesn't serve you and how do you still feel influenced (positively or negatively) by either?*

ADIA: It's funny. This weekend I went to church for the first time in a very long time. My Aunt Pinky was singing at the Adventist church in Hendersonville so me and my mom and my grandma went to support her. When I was sitting in the pew [I realized] that my identity was fully formed by this church, which had a vested interest in shearing down my humanity to fit into this mold of "good Christian girl." And the church that I went to growing up was a white church - I didn't even have the added bonus of Black people molding me, [keeping me] in touch with my Blackness. I realized how they watered down my humanity. Everyone was such a Stepford person. It drove me insane! I had to spend a lot of time carving that away from myself. Like, *Adia, you cannot be fit into this little mold to serve the idea of white southern Christianity. There's so much more to you than that.*

But at the same time, what I did notice in the church was that it felt nice to have a space away from the secular world. And as a 30-year-old, now that I'm more self-actualized and self-realized, that's what I see the church as: escapism from modern-day life. I think there's value in that. I think everyone practices escapism, but it's nice to go to a building where everything shuts off and you're focused on something bigger than the world.

TIFFANY: I always felt like an outsider looking in to this experience that I wanted to connect with but didn't understand. I thought maybe it was me. And that sense of feeling disconnected followed me all the way to college. Growing up in the church [I thought I was] supposed to be having this spiritual experience of

connectedness with a higher power and I never truly felt that. I wanted to. Really fervently, I wanted to feel that connection. And then, like you, one day I realized it was a performance people were putting on. When a woman said she had the gift of speaking in tongues I so badly wanted that! And then I realized that no matter how much I wanted it to happen, it wasn't real, and that's around the time I started to experience the world differently. Human beings are performing. We can make light or make heavy of it, but nonetheless, we are all exchanging these performed selves, so really we can be whatever we want whenever we want, and that started breaking down that fourth wall for me. So now I have questions. If there's not an absolute truth, now I have lots of questions about what truths, multiple truths, are out there. I started learning to think for myself and I never looked back.



*ESOTERIC: Talk about the risk/vulnerability involved in being a Black woman/ white woman performer.*

ADIA: Let me tell you something right now. The status quo in the music industry is women serving men, serving men's interests. The woman [is supposed] to step back and allow her work to fall under the umbrella of men's genius. And you're supposed to be happy [with that]! You're supposed to be grateful. I learned that very early on with my

*"The Industry is Run on Male Fear."*

experiences recording this first album. I could be creating something completely new and [the men I'm working with] are feeding into that new thing and I am guiding it and I am shaping it. And then I'm supposed to step away and say, "I didn't do that." And when you begin to challenge that, you're called "bitch." You're called "selfish, greedy, ungrateful," you're told that you don't trust people. What I began to realize is the industry is run on male fear. Any time a man comes into an environment and he is faced with women who create, he is automatically reminded, I believe, of his vulnerability towards females. He was created by one. He wouldn't be there without a female bringing him into this world. And I feel like they have constantly tried to rope down our genius and bring it under their mantle [by saying], "I'm your manager!" or "I'm your producer!" "I signed you!" "I run the label!" I say, "What would you be running, what would you be managing, what would you be producing without my genius?"

So I've learned you have two choices: you can be liked, or you can be respected. And I'm hanging my hat on being respected. You don't have to like me. You don't have to relate to me. Most people can't relate to me. But you will respect my art. This art would not be here were it not for me.

TIFFANY: Indeed

ADIA: So yeah, there's emotional vulnerability there, because you are gonna be clapped back at, you are gonna be attacked by men who feel threatened by you as a woman and you have to decide if you can withstand that. Because a lot of people can't. It's hard. It's hard to sit face-to-face with someone who is telling you you're a bad person. But the reward of being an actualized creator is worth it.

TIFFANY: For me, the main vulnerability of being a very queer, masculine woman is [getting] grouped in as "just one of the guys." When we're [playing] out in visible settings, like clubs and bars, men will want to have inappropriate conversations with me, conversations that are misogynist, like I will agree with them because I am presenting to them as male. But I am a woman, and I object to [what they are saying].

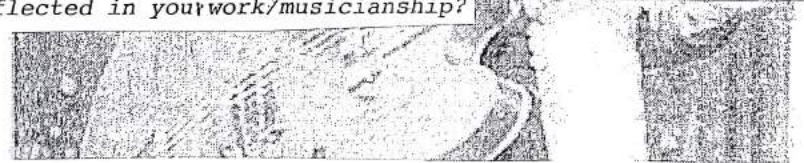


ADIA: They take it for granted that you are going to agree with them. They're like, You like women, right?

TIFFANY: Yeah, I like women. They don't.

[both laugh]

*ESOTERIC: Adia, you spoke in a recent interview (with Noisey) about being Black in America as "being in a state of constant trauma." How does your art mitigate that for you? Tiffany, how do you see your identity as a queer woman reflected in your work/musicianship?*



ADIA: The thing about the constant trauma is you understand you can live your life doing everything right, following all the rules, being an upstanding person, but there's still this one thing about you that, in a lot of Americans' eyes, makes you inherently undeserving of your rights. I just read this article in the New York Times recently by a Black professor about, "What's America's Plan for Me?" ["I'm Black. Does America Have a Plan for My Life?" Chris Lebron, New York Times, Sept. 26, 2016]. Americans are supposed to have the right to life, liberty, and the pursuit of happiness. We say it so much we don't even think about it. So here I am, building my life, making plans for myself, but all those plans can be taken from me as they are so often from Black Americans who are law-abiding, who pose no threat, because of the color of their skin. So. That's always in the back of my head, that your life can be taken from you because of the color of your skin. The only way I've been able to navigate our white supremacist society and not lose my fucking mind was to make art of it. It was to give voice to my experience of what this does to me and to share my truth on it.



There is this one social truth: that you are subhuman because you're Black. And for me, the only way to fight back was to create art, to create a safe space for my psyche to breathe. I tell people that if I wasn't creating art I'd probably be dead or in prison. Because that's how bleak my options were in the straight world. I didn't feel like I would ever be able to carve myself down to meet whatever would be required for me to just stay alive as a Black woman. That's that.

TIFFANY: I've had similar feelings of being an outsider. Being a lesbian, masculine woman, failing at the mainstream, and not really feeling too enticed by that world in any way. I wasn't very good at having a desk job, and working in service industry jobs - there was no value or meaning in that for me long-term. So having a space for creative energy was my only way of ... finding meaning. Fill the big gaping hole in your life of knowing you're gonna die one day.

[both laughing]

TIFFANY: I try to make sure that the world in which I'm participating daily in my job reflects my values as a queer person. Which is one of the main motivating factors of pursuing work with you. There's a kinship here. You're using your art to speak to your experience, to negotiate some place of balance and meaning in your own life. And I need to make art with someone like that. It has value, it has meaning. I think that if I'm gonna be doing this with my life, I need to be doing it with people who share a common understanding of why we're doing what we're doing.

I try to make myself as visible in the process as I can. Because when I was young and gay and misunderstood and trying my best to conform to the world and not feeling successful at that, I was looking for images of myself. "Look - there's a woman who plays the drums. There's a lesbian." You know, you're just looking for something to validate your experience. If it ever comes up, I always try to focus the discussion [on that]. And I see that too, on stage, the young women in front of you, giving those same knowing glances that say, "Thank god there's finally somebody out here speaking to my experience." I see them look at you like that.

ADIA: America is built on a massive threat. Capitalism is built on a massive threat of - you better belong, or else. There's always that or else. I'm reading this book right now called *A Southerner Discovers the South*. It was written in the Thirties by a white man named Jonathan Daniels who traveled around the south, wanting to capture that moment because it was a time of massive upheaval and social change. He was riding through Alabama with this white dude and they went past a chain gang of a bunch of strong Black men breaking gravel. And the white dude said, "See the overseer doesn't have no gun. We treat our niggers real well, just as long as they don't try to run away."

I knew the only thing I could do with my life was to run. And expose the threat. And that's why I make art. It's the only reason why I'm here. It's the only reason I'm here is to run.

The saddest I've ever been, the most depressed times of my life was when I bought into the lie. If my hair was straight enough and long enough, if I was thin enough, if I could get this boy to like me, then maybe. But it's a losing battle for anybody. For white people, for any people. We weren't born to serve that. And as long as you're caught up in that, you're gonna be miserable.

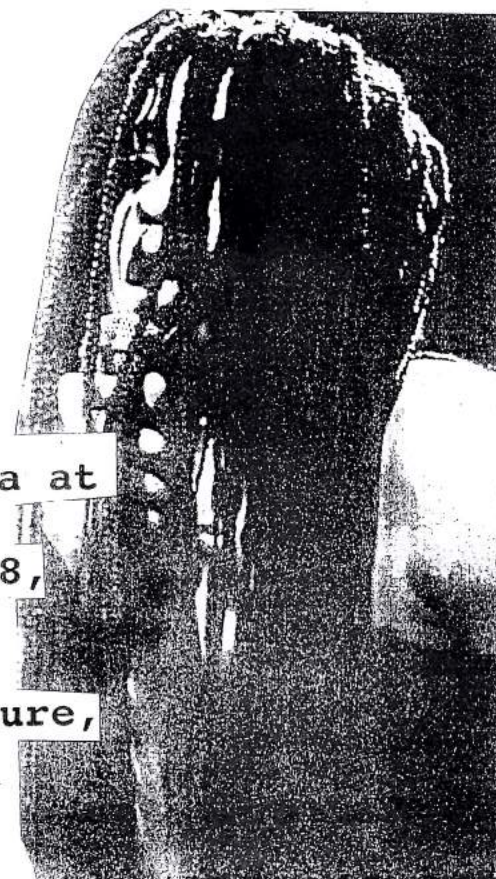
TIFFANY: I agree. The only true happiness is discovering your own truth and figuring out all the alternative ways of living. How they serve the greater meaning of this life we've been given.

Well damn, I'm glad to be outside society with you!

ADIA: Me too. I live in a van on the fringes, man.

[both laugh]

Catch Adia Victoria at  
The East Room on  
Friday, November 18,  
at a show she has  
curated to include  
openers Mother Nature,  
poetry from  
Rashadthapoet, and  
visual art.



# Movement Report

## \*Praise Report\*

**Nashville Feminist Collective** – Become a member of NFC by going to [nashvillefeministcollective.com](http://nashvillefeministcollective.com). We have tons of ways to get involved

NFC has a grant and is working on an **access mapping project**. Conversations in the Collective have highlighted the need for greater attention to issues of access, particularly for disabled and chronically ill feminists, trans and gender non-conforming people, and people who are unhoused or unemployed. **WE NEED PEOPLE** who want to work on this ongoing mapping project, which has two goals: first, to encourage critical dialogue about disability and access among members of the Collective; second, to understand and challenge the role of built environments in the exclusion of marginalized people.

We are working on creating our own childcare directory, which is a list of people willing to do childcare at events NFC leads or supports. If interested, please email [nashvillefeministcollective@gmail.com](mailto:nashvillefeministcollective@gmail.com)

NFC is celebrating the ouster of Rep. Jeremy Durham after protesting at Legislative Plaza and the Capitol to demand his resignation!

**Gideon's Army** actively works to eliminate the prison pipeline and advocate for children. They just published a report called "Driving While Black." Find it at [drivingwhileblacknashville.wordpress.com](http://drivingwhileblacknashville.wordpress.com). This report about racial profiling by the Nashville Police Dept. has received national attention and may result in an investigation by the Dept of Justice. Find them on FB.

**TTPC (Tennessee Transgender Political Coalition)** - is an organization designed to educate and advocate on behalf of transgender-related legislation at the Federal, State, and local levels. The Coalition is dedicated to raising public awareness and building alliances with other organizations concerned with equal rights legislation. **Nashville's Transgender Day of Remembrance (TDOR) will be held this year at Belmont United Methodist Church on November 20.** This annual event is to remember the transgender people all over the world who have lost their lives to violence. MTSU will hold its own TDOR on November 19. Dr. Marisa Richmond, who founded TTPC in 2003, has done some interviews with local news media, several of which dealt with the SCOTUS decision to hear the Gavin Grimm case. This case could settle the debate about whether or not people can use the restrooms of the gender of which they identify. Hopes are that a ninth justice will be in place by the time the case is heard next spring and that a positive ruling will be made. Contact them on FB or at [tgpac@aol.com](mailto:tgpac@aol.com).

**Workers' Dignity/ Dignidad Obrera** - As a membership-based organization, we are building a base of power among low-wage workers in the Nashville area by providing the tools and knowledge needed to confront workplace abuses in construction, cleaning, landscaping, food service, and other industries. A current campaign, Just Hospitality, is working to organize to improve wages and conditions of hotel housekeepers and other hospitality workers. Find them on FB.

**Launchpad** is in the process of training people interested in helping with Launchpad, which provides safe space for all youth including LGBTQ youth experiencing homelessness. If you are interested, please visit their volunteer sign-up page at [nashvillelaunchpad.com](http://nashvillelaunchpad.com).

**Nashville Fair Food Project** – Hired full-time staff organizer and hosted a stop on the Coalition of Immokalee Workers' "Workers' Voice Tour" regarding the Wendy's Boycott. Find them on FB.

**Homes for All** – currently one of the leading organizations protesting a conduct clause for low-income housing funded with the Barnes Housing Trust Fund. Find them on FB.

**MCRU (Music City Riders United)** is celebrating a success: They put pressure on MTA to have acceptable bathrooms with a successful viral meme campaign. They are now working on a campaign to reinstate the bus stop at NES building downtown. Find them on FB.

**Sureños En Acción (Southerners in Action)** is working in coordination with Detention-Watch Network and Puente Human Rights Network to protest Sheriff Arpaio (of Arizona) and immigrant detention centers run by the Nashville-based CCA (Corrections Corporation of America).

**Black Lives Matter Nashville** works with the Black Lives Matter Network for the validity of the Black liberation Movement. Find them on FB.

**SURJ (Showing Up for Racial Justice)** is part of a national network that organizes white people for racial justice. Find them on FB.

**Fight for \$15** is working to make \$15 the minimum wage in Tennessee and form unions for fast-food workers. Find them on FB.

**MobiUS** aims to create brave spaces for the support and empowerment of LGBTQ+ young adults (ages 18-30) across Nashville. We are mainly a social and support space, while at times it may serve as a space for education and political advocacy. Find us on FB.

Other local organizations working on behalf of the people: Migrant Women's Committee/Comite De Mujeres Migrantes Nashville, Latinx Collective, Safe Haven, Free Hearts, WAR (Workers Against Racism).

**This is not a complete list\* but get involved! - Please contact ANY of the above organizations to find out how.**

\*If you'd like your organization featured in the next issue, please send us the name and description of your organization and any current needs or celebrations to [esoteric.nashville@gmail.com](mailto:esoteric.nashville@gmail.com).

#LivesMatter #JoyceQuincy #JazzAford #TanishaAnderson #T.T.  
#YvetteSmith #BlackLivesMatter #CrystalEdmonds #Miriam  
Cavey #SayHerName #Rae'LynnThomas #ShellyFrey #Erykah

# RISK PLAYLIST

1. SEA OF SAND ..... ADIA VICTORIA
2. I JUST WANNA ROCK N ROLL ..... THUNDERBITCH
3. EXCEL YOUR CHILL ..... CHILL WITCH
4. NOT LIKE GOLD ..... MILLY ROZE
5. ABOUT TO FIND OUT ..... MARGO PRICE
6. DON'T NEED IT ..... SERATONES
7. NO MERCY ..... KIYA LACEY
8. CHANGE MY WORLD ..... ELEL
9. RUN THE WORLD (GIRLS) ..... BEYONCÉ
10. STUCK IN THE SOUTH ..... ADIA VICTORIA

check out this playlist on our  
spotify page: esotericnashville

Tijerina #SAYHERNAME #Darnisha Harris #SkyeMockabee  
#PROTECTUSFROMHARM #Sandra Bland #DeeWhigham #Alesia  
Thomas #LETUSNOTDIEINVAIN #Deeniquia Dodds #Shantel  
Davis #TRANSLIVESMATTER #GoddessDiamond #RekiaBoyd  
#MercedesSuccessful #SAYHERNAME #Shereisse Francis #  
WEWILLNOTBEYOURMARTYRS #Reecy Walker #Aiyana  
Stanley-Jones #BLACKLIVESMATTER #WEMATTER #WE  
WILLNOTBESILENCED #WEWILLNEVERGOAWAY #WE  
WILLHAUNTYOURDAYS #YOURNIGHTS #UNTILJUSTICEISDONE