



MUSIC FEST 2025

Welcome to Lady Like

2025

How it all Began



Lady Like was born out of a simple truth: women's voices in music matter. We are a collective of artists, industry professionals, and supporters committed to amplifying female songwriters, musicians, and creators. Our mission is to build bridges, share stages, and create opportunities where women can thrive—locally, regionally, and globally.



Showcase Series

Starting in November, we're launching a community showcase series in Pinellas County, FL that will pave the way for our Featured Showcase Series in January of 2026 presenting the Florida/North Carolina connection of Lady Like Featured Showcases, with local female lineups. These events will highlight both emerging artists, providing a stage for authentic original music.

We're also working toward monthly showcases in each location to consistently spotlight women in music, while weaving in sponsors, venues, and community partnerships.

Sponsors Needed

Select sponsors will be highlighted on showcase materials and on-stage branding, with opportunities to connect directly to our audiences. [Learn more](#)



OCTOBER

LADYLIKE



ICONIC WOMEN OF “*HER*” STORY

Mildred Bailey — The Queen of Swing and a Hidden Architect of Jazz History

Mildred Bailey (born Mildred Rinker, 1907–1951) was far more than a gifted jazz vocalist — she was a cultural bridge, a musical innovator, and one of the first women to carve her name into the heart of American swing. Known as “The Queen of Swing,” “The Rockin’ Chair Lady,” and “Mrs. Swing,” Bailey transformed jazz with her expressive tone, impeccable phrasing, and emotional depth.

After moving to Seattle in her teens, Bailey worked in music shops and sang in clubs, developing a sound that carried both the warmth of her heritage and the sophistication of early jazz. She made history as the first woman to front a major jazz orchestra, joining Paul Whiteman’s band in the late 1920s. Her debut on Whiteman’s radio show drew an overwhelming public response and launched a career that helped define the Swing Era.

Bailey’s artistry bridged musical worlds. She introduced Bing Crosby to Louis Armstrong’s jazz stylings, mentored her brothers (including songwriter Al Rinker), and recorded with top bandleaders — Benny Goodman, the Dorsey Brothers, and Red Norvo, her husband and musical partner. Together, Bailey and Norvo became “Mr. and Mrs. Swing,” blending sophisticated arrangements with intimate, heartfelt vocals.

Equally powerful is the story of her Indigenous heritage, long overlooked in jazz history. The Coeur d’Alene Nation continues to honor her as one who carried the rhythm, resilience, and spirit of her people into America’s defining musical movement. She was inducted into the Big Band and Jazz Hall of Fame in 1989 and commemorated with a U.S. Postal Service stamp in 1994.



Her influence echoed through generations. Ella Fitzgerald, Billie Holiday, and Rosemary Clooney all cited her as inspiration. With hits like “Please Be Kind,” “Says My Heart,” and “Darn That Dream,” Bailey’s recordings became the soundtrack of an era — though her name often faded behind those she inspired.

listen now

Born on the Coeur d’Alene Reservation in Idaho, Mildred’s roots ran deep in both Native and Western musical traditions. Her mother, Josephine, a Coeur d’Alene tribal member, taught her to play piano and sing traditional hymns that blended Indigenous and Catholic melodies — a fusion that later shaped Bailey’s rhythmic sensibility and phrasing. The family home was alive with music — fiddles, piano, and gatherings filled with dance, storytelling, and song — giving her a fluency few artists could match.

Mildred Bailey’s voice — smooth yet strong, elegant yet unrestrained — opened doors for women and artists of color during a time of great barriers. She didn’t just sing jazz; she shaped it. Today, we celebrate her as a trailblazer whose music carried the heartbeat of her heritage and the swing of a generation.

Ada Lovelace — The Visionary Who Saw the Future of Computing a Century Too Soon

Long before Silicon Valley or the first computer flickered to life, an English mathematician named Ada Lovelace imagined a world where machines could think creatively. Born in 1815, the only legitimate child of poet Lord Byron and reformer Anne Isabella Milbanke, Ada was raised not on verse but on logic. Her mother, fearing her father's "madness," directed her daughter toward mathematics — a decision that would ultimately change human history.

As a young woman, Ada's intellect drew her into the orbit of Charles Babbage, the inventor of the Analytical Engine — a mechanical calculating device that laid the foundation for the modern computer. Where others saw a glorified calculator, Ada saw something profound: a machine capable of processing not only numbers, but ideas.



"That brain of mine is something more than merely mortal; as time will show."

— Ada Lovelace

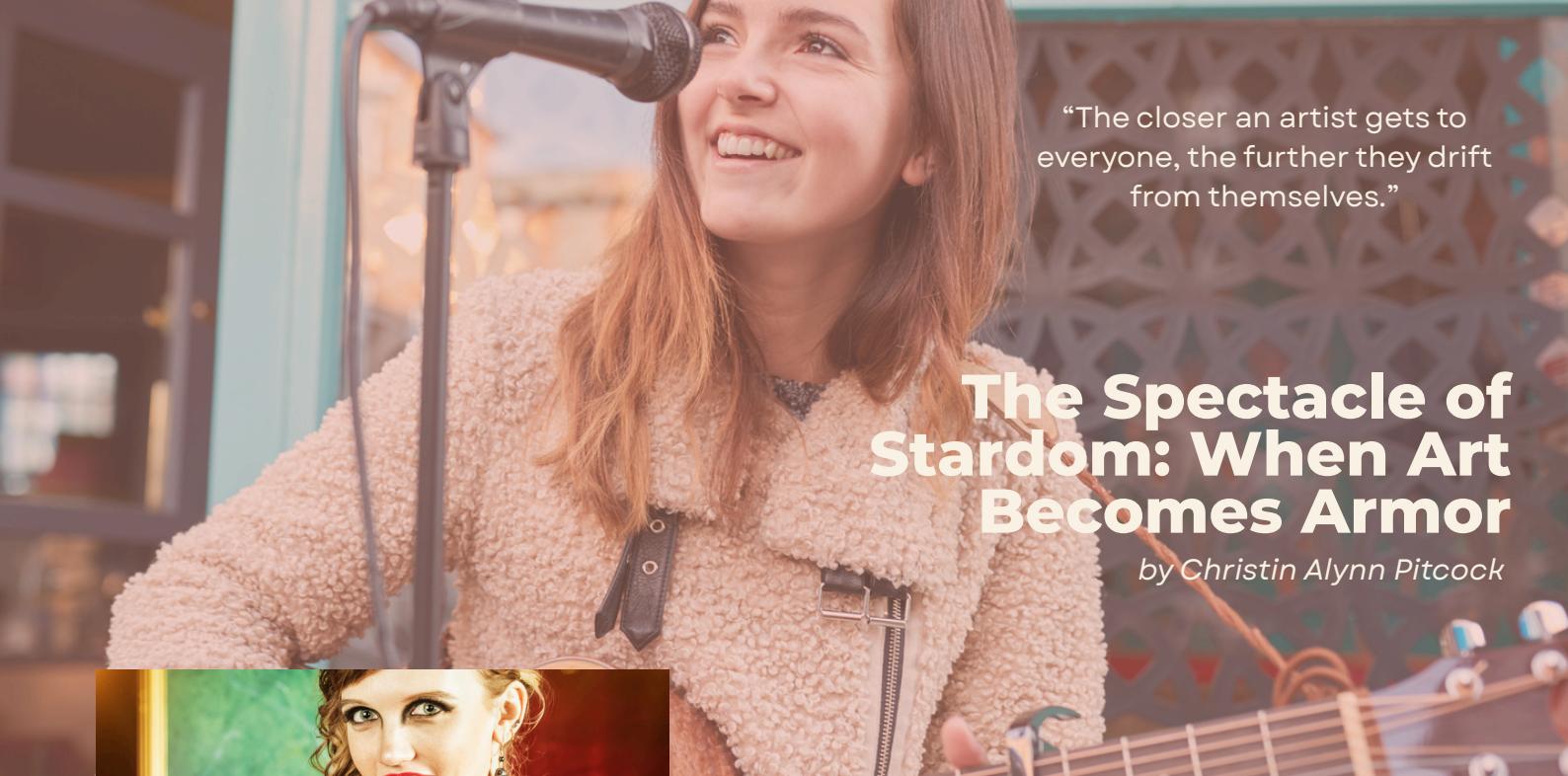
In 1843, she translated an article on Babbage's work and supplemented it with extensive Notes A-G, which tripled the length of the original paper. Hidden in those notes was what is now recognized as the first published computer program — a detailed method for the Engine to calculate Bernoulli numbers. Yet it was Ada's imagination that set her apart. She envisioned that the machine could manipulate symbols representing "anything with a relationship expressible in numbers" — music, language, even art. A century before it was possible, she foresaw the essence of computational creativity — the roots of artificial intelligence, digital art, and generative music.

Despite her brilliance, history minimized her. Victorian England was not ready to celebrate a woman who bridged logic and imagination. For decades, her work was credited to Babbage or dismissed as fanciful. Only in the late 20th century did scholars and the computing world restore her rightful place as one of the first true visionaries of technology.

Ada called her approach "poetical science," believing that imagination and reason were not opposites but partners in discovery. She saw numbers as more than quantities — as expressions of patterns, thought, and creativity itself. That synthesis became her legacy: a model for how art and science can illuminate each other.

Her influence still echoes through time. The U.S. Department of Defense named the ADA programming language in her honor, and Ada Lovelace Day, celebrated each October, recognizes the achievements of women in STEM — a movement she helped inspire but never lived to see.

Ada Lovelace died at just 36 from cancer, yet her vision endures in every algorithm, code, and digital creation that defines our world. She imagined a future where machines could create — and we are living it.



"The closer an artist gets to everyone, the further they drift from themselves."

The Spectacle of Stardom: When Art Becomes Armor

by Christin Alyn Pitcock



The Trap of Being Seen

Many of today's most gifted musicians are caught between who they are and who the world demands they be.

They walk a fragile edge — between craft and character, between soul and strategy. The public wants vulnerability, but only if it entertains.

We ask artists to be raw, but polished. Broken, but beautiful. Real, but marketable.

And so they learn to perform even their pain.

In this modern industry, persona often outweighs personhood. It's not enough to be great — you have to be seen being great. You have to package and promote your truth before it even finishes forming.

The more noise, the more attention. The more attention, the more validation. Until the spectacle becomes the self.

In today's music industry, the line between artist and avatar has almost disappeared.

What once began as the simple act of sharing something true — a song, a story, a voice — has turned into a 24-hour performance. To be seen, you have to be someone. To be loved, you have to become something. We live in a culture that confuses authenticity with accessibility.

Listeners don't just want to hear an artist's truth anymore — they want to consume it. They crave the unfiltered, the dramatic, the undone. Every moment becomes content. Every silence feels like absence. But what happens when an artist's humanity no longer fits the shape of the brand they've built?

Too Big to Break

We've seen it time and again — artists who build empires out of their image, who become larger than life just to survive the system that feeds on them.

And only when they've reached that "too big to fail" status — like the corporations we love to hate and can't live without — can they show the cracks.

Only then can they afford to be human.

It's the paradox of becoming famous the closer an artist gets to everyone, the further they drift from themselves.

Different Kind of Love

What if we chose a different kind of love for our artists? What if we valued their minds as much as their melodies? Their hearts as much as their hooks?

What if we allowed them the grace to be evolving, complex, and imperfect — without demanding constant proof of their worth in the form of performance?

Because at the end of the day, music isn't magic because of its spectacle. It's magic because of its truth.

**"Truth doesn't need an audience...
It just needs to be heard."**

