

2026

HAPPY
New Year

May the upcoming year be filled with happiness, success, and new opportunities.

A Note from our Founders:

January marks an important moment for LadyLike. We're stepping into the new year with expanded offerings, clearer pathways to get involved, and continued commitment to building intentional spaces for women across the creative arts.

Thank you for being part of this growing community. Whether you join us in person, online, or behind the scenes, your presence matters.



Community. Creativity. Connection

WHAT'S NEW AT LADYLIKE

- NEW WEBSITE CONTENT IS LIVE
- LAUNCHING ZOOM RISE SERIES
- FEATURED SHOWCASES IN FL & NC

CHECK OUT UPDATES AT [JOINLADYLIKE.COM](https://www.joinladylike.com)

We've added several new sections to the LadyLike website to better support artists, community members, and partners.

New content includes:

- Updated Artist Information and Participation Details
- January Event Pages with full showcase details
- A new Get Involved section outlining ways to support LadyLike
- Community, Event, and Leadership Role descriptions

Visit the site to explore what's new and learn how to engage more deeply.



zoom RISE SERIES

This month we officially launch the LadyLike Zoom Series, offering consistent virtual spaces for connection, creativity, and conversation.

The series includes:

- Jan 8th **Rise & Connect** - Community check-ins
- Jan 11th **Rise & Restore** - Wellness and reflection conversations
- Jan 18th **Rise & Reflect** - Book club and discussion sessions
- Jan 29th **Rise & Create** - Creative and songwriting gatherings

All zoom calls will be held **6-8p EST**.

These gatherings are open to women across all creative industries and allow our global community to stay connected between live events.

Details and registration links are available on the website.

click link
to register

[Rise &
Connect](#)

[Rise &
Restore](#)

[Rise &
Reflect](#)

[Rise &
Create](#)

JANUARY EVENTS



January 10 | 7:00 PM
Noisemakers – St. Petersburg, FL
Join us for a curated evening celebrating women in the creative arts through live music, storytelling, and connection.

Featuring:

- GeriX
- Christin Alynn
- Jade Moore

[get tickets here](#)

January 23

Starlight – Charlotte, NC
Our North Carolina chapter continues to grow with a featured showcase centered in the Charlotte-Gastonia region. Featuring:

- Dynasty
- Jade Moore
- Christin Alynn
- Sade Sade



GET INVOLVED WITH LADYLIKE

As LadyLike grows, we are actively seeking community members, event volunteers, and sponsors who want to be part of building something meaningful.

CURRENT OPPORTUNITIES INCLUDE:

- Event support and hospitality
- Media, content, and technical roles
- Community ambassadors and liaisons
- Event and program sponsors

If you're interested in supporting LadyLike—
Visit the Get Involved page to learn more and complete the interest form.



The Courage to Be Seen

by Christin Alynn Pitcock

There is a particular kind of courage required to be seen.

Not the bold, celebratory kind that comes with milestones or applause—but the quiet, steady courage it takes to step into visibility at all. To offer your work, your voice, your creativity to the world without knowing how it will be received.

Being seen for the first time carries an emotional toll artists rarely speak about in real time.

Visibility asks us to expose not just our work, but parts of ourselves—our hopes, our vulnerability, our sense of worth. It brings the risk of judgment, misunderstanding, rejection, or indifference. Even when the response is positive, visibility can be overwhelming. It can place expectations on us and blur the line between who we are and how we are perceived.

For many women in the arts, this first exposure is both exhilarating and exhausting. And when life intervenes—as it inevitably does—the emotional cost of visibility is often what makes stepping away feel like the only option.

The risk of being seen is what keeps many women from reaching the next level. They walk away before visibility becomes sustained, then carry that decision as personal failure. But it isn't failure. More often, it's a response to the weight women are taught to carry.

From an early age, women learn that our value is tied to how much we can hold—emotionally, relationally, practically. We are expected to be present in every role, to anticipate needs, to smooth tension, to care, to contribute, to adapt. Creativity is often welcomed only when it doesn't disrupt those expectations.

Women don't pause from a lack of passion, but from the cumulative responsibility of being everything to everyone. Partner. Mother. Daughter. Friend. Caregiver. Emotional anchor. The cultural message is subtle but persistent: to matter, we must be useful. To be valued, we must be available.

Over time, that weight takes a toll. Energy is pulled away from creative work and redirected toward sustaining relationships, households, and communities—often without acknowledgment or support. Stepping back becomes a form of survival, not surrender. For some women, the pause is intentional. For others, it arrives without permission. Either way, it is rarely about talent or commitment. It's about endurance.



What makes returning so difficult is not just the pause itself—it's the shame that follows.

We internalize the belief that momentum must be constant, that stepping away means falling behind, that visibility lost is opportunity wasted. Society reinforces this narrative—particularly for women—by praising endurance while overlooking care. By expecting us to be present everywhere without acknowledging the cost.

When women step away, we are often still holding families together. Still supporting friends. Still showing up for our communities. But when we return to our creative work, we do so carrying guilt: I should have done more. I shouldn't have stopped. I don't deserve this now.

And yet, returning can feel harder than starting in the first place. Being seen again means allowing your work to be witnessed—by new people, or by people who know different versions of you. It stirs quiet questions we don't always say out loud: Am I relevant? Do I belong? Is it too late?

Our pauses are often in service of others. Our absence is rarely empty—it is full.

If you are standing at the edge of your own return, know this: returning is not about reclaiming who you were. It's about honoring who you are.

Women who return to their creative work bring depth that didn't exist before. Perspective shaped by lived experience. A voice that may sound different—more grounded, more intentional, more honest. That isn't loss. That's evolution.

The solution to being **VISIBLE** -- isn't hiding.
It isn't pushing harder.

The antidote is *BEING SEEN* in the **RIGHT SPACES**.

Visibility becomes sustainable when it is held by community—by people who understand the seasons of a woman's life, who don't demand constant output, who recognize that creativity ebbs and flows alongside responsibility and care.

At LadyLike, we believe there is no expiration date on creative expression. No timeline that disqualifies you from being heard. No requirement to explain your absence or justify your return.

The courage to be seen doesn't require certainty or perfection. It simply asks for presence.

Showing up—tentatively, imperfectly, honestly—is enough. If you are standing at the edge of your own return—whether that means sharing your work again, stepping back on stage, or simply acknowledging your creative voice—you are not behind. You are arriving.

And your presence, exactly as it is now, is welcome here.

LADYLIKE



www.joinladylike.com

Sojourner Truth — A Voice for Freedom, Justice, and Equality

Born into slavery as Isabella Bomefree around 1797 in New York, Sojourner Truth became one of the most powerful and fearless voices for abolition, women's rights, and African American civil rights in American history. Her life stands as a testament to courage, faith, and an unrelenting demand for justice in a nation still finding its conscience.

From Enslavement to Freedom

Truth was born enslaved and sold multiple times as a child, enduring violence, family separation, and abuse. In 1826, she escaped to freedom with her infant daughter, refusing to accept the injustice of her bondage. Two years later, she made history by becoming the first Black woman to successfully sue a white man in court, reclaiming her young son who had been illegally sold into slavery. This legal victory alone marked her as a pioneer of civil rights long before the movement had a name.

A Name, A Calling, A Mission

In 1843, guided by deep spiritual conviction, she renamed herself Sojourner Truth, believing she was called to travel the country and “testify to the truth.” With little more than her voice and her faith, she began preaching and speaking publicly against slavery and injustice, often to hostile or dismissive audiences.

Champion of Women's Rights

Truth became a central figure in the early women's rights movement. In 1851, she delivered her most famous speech at the Ohio Women's Rights Convention, later known as “Ain't I a Woman?” In it, she challenged both racism within the women's movement and sexism within abolitionist spaces, boldly asserting that Black women deserved full equality. Her words confronted society with a truth it preferred to ignore: the fight for women's rights must include all women.

Civil War and Beyond

During the Civil War, Truth recruited Black men for the Union Army, advocated for freed people, and met with President Abraham Lincoln; afterward, she continued fighting for economic independence for formerly enslaved people, including the unfulfilled promise of “forty acres and a mule.”

She also championed women's suffrage, prison reform, desegregation, and the abolition of capital punishment—an activism rooted in her belief that justice must be universal to be real.

An Overlooked Giant of History

Despite her immense influence, Sojourner Truth has often been oversimplified, misquoted, or overlooked in historical narratives. Her most famous speech was altered years later into a stereotyped dialect she never used, obscuring her true voice and intellect. In reality, Truth spoke Dutch as her first language, was deeply strategic in her arguments, and skillfully adapted her speeches to her audiences.

As historian Nell Irvin Painter wrote, Truth embodied a truth America struggled to face:

“Among the blacks are women; among the women, there are blacks.”

A Lasting Legacy

Sojourner Truth died in 1883, but her legacy continues to shape conversations around intersectional justice today. In 2009, she became the first African American woman honored with a statue in the U.S. Capitol, and in 2014 she was named one of the Smithsonian's 100 Most Significant Americans of All Time.

Her life reminds us that progress is rarely neat, often resisted, and always driven forward by those brave enough to speak when silence is safer.



*Sojourner Truth was not just a witness to history.
She helped write it.*

Sister Rosetta Tharpe — The Woman Who Plugged In the Future of Music

Long before rock and roll had a name, Sister Rosetta Tharpe was already building it, string by string. Born Rosetta Nubin in 1915, she became a revolutionary force in music as a singer, songwriter, and electric guitarist, reshaping what was possible not only for sound, but for women on stage, especially Black women.

Breaking Barriers for Women in Music

At a time when women were rarely seen as instrumentalists, much less electric guitar virtuosos, Tharpe stood center stage with a guitar slung confidently across her body. She didn't just play, she commanded. Her bold style shattered expectations of what women could do in music, challenging the deeply gendered idea that power, volume, and technical mastery belonged to men.

She played loudly, joyfully, and without apology. In doing so, she opened doors for generations of women musicians, proving that women could be leaders, innovators, and architects of new genres.

Inventing the Sound Before It Had a Name

Rooted in the Pentecostal church, Tharpe fused gospel lyrics with driving rhythms, swing, and distorted electric guitar. This blend was radical. Songs like "Strange Things Happening Every Day" and "Rock Me" carried gospel into nightclubs, radio airwaves, and eventually into the DNA of rock and roll itself.

She was among the first popular artists to use distortion on electric guitar, a sound that would later define rock, blues, and beyond. Her music laid the groundwork for rhythm and blues, soul, and rock, influencing legends such as Chuck Berry, Elvis Presley, Johnny Cash, Little Richard, Tina Turner, and Aretha Franklin. Many of the artists celebrated as rock pioneers were, knowingly or not, following her blueprint.

Overlooked, Misclassified, and Left Out

Despite her influence, Sister Rosetta Tharpe was long excluded from the mainstream rock narrative. Her work was often dismissed as "just gospel," a label that ignored how profoundly she shaped secular music. Race, gender, and the boundaries she crossed between sacred and secular all contributed to her marginalization.

For decades, history credited men with inventing a sound she had already perfected. Even as her music echoed through the amplifiers of others, her name was too often left unspoken. Only recently has her rightful place begun to be reclaimed, including her induction into the Rock and Roll Hall of Fame and recognition as the Godmother of Rock and Roll.

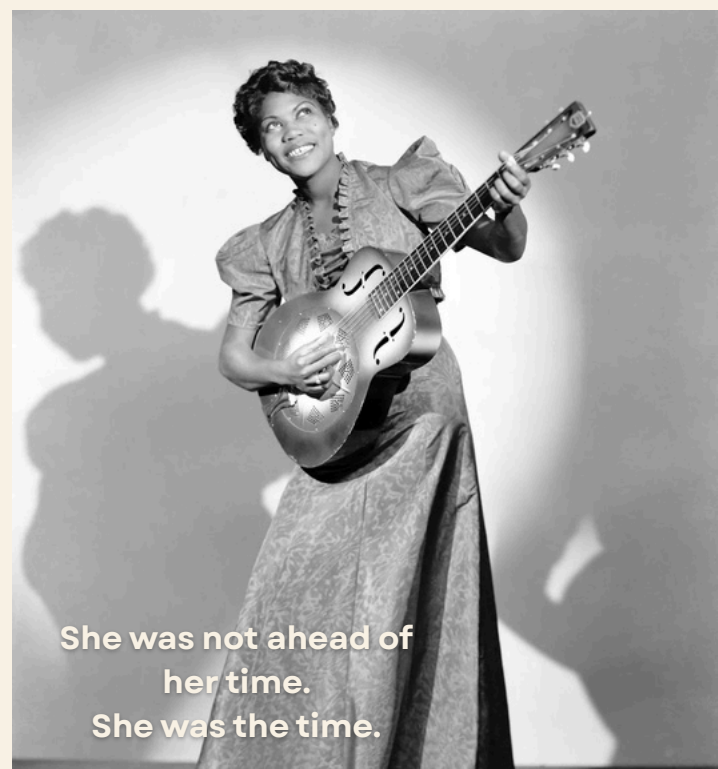
A Legacy Still in Motion

Sister Rosetta Tharpe's story did not end in 1973. Her legacy is actively being preserved and expanded by her family, particularly her great-niece TeAnna Atkins, an educator, historian, and cultural steward. Through curriculum development, public programming, media projects, and partnerships with cultural institutions, Atkins works to ensure that Tharpe's contributions are taught accurately and widely.

By reclaiming her place in music history, Tharpe's family is also continuing her mission: amplifying truth, honoring creativity, and making space for voices that were once pushed aside.

Why She Still Matters

Sister Rosetta Tharpe didn't just influence music. She changed who gets to make it, lead it, and be remembered for it. Her life reminds us that innovation often comes from the margins, and that history must be actively rewritten to tell the whole truth.



She was not ahead of
her time.
She was the time.