

## Visibility, Voice, and the Courage to Be Seen

This month at LadyLike, we are exploring what it means to be visible – and the courage it takes to be seen fully, honestly, and on your own terms.

Visibility can be empowering, but it can also be risky. It asks us to show up with our voices, our bodies, our stories, and our creativity in spaces that don't always make room for nuance or safety. This month's features honor women who chose visibility anyway – with intention, artistry, and purpose.



### In This Issue

#### Upcoming Events

##### LOVER & LIARS : VALENTINE'S DAY SHOWCASE

February 14<sup>th</sup> 6-10p  
The Rooster - Gastonia, NC

#### Join Us Online: The Rise Series

Our monthly Rise Series continues to offer intentional spaces for connection, restoration, and creativity:

##### Rise & Connect

Community and conversation

##### Rise & Restore

Wellness and nervous system care

##### Rise & Create

Creative sharing and development

Links and dates are included below – we'd love to have you join us.

[LISTEN ON SPOTIFY](#)



#### Community Spotlight: Lucie Sweat of Lucie and Luna Blues

We're proud to feature LadyLike community artist Lucie Sweat, whose work honors the deep roots of authentic blues through music, education, and lineage. From field hollers to early blues traditions, Lucie's artistry is both preservation and protest – a powerful example of how voice can carry history forward while creating space for healing and truth.

And the most successful artists, brands, creators, and changemakers I've met have one defining common trait:

#### Honoring a Legacy: Coretta Scott King

This Black History Month, we highlight Coretta Scott King – civil rights leader, musician, and global advocate for peace and justice. More than a partner in history, Mrs. King used her voice, education, and artistry to advance human rights, nonviolence, and equality across the world. Her story reminds us that leadership often lives at the intersection of conviction, creativity, and care.

#### Culture & Commentary: Grammys Red Carpet and the Risk of Exposure

This year's Grammys red carpet once again sparked conversation around fashion, identity, and visibility. We reflect on how exposure – especially for women and artists – can be both an opportunity and a risk. Who gets celebrated? Who gets criticized? And how do we navigate being seen in spaces that demand spectacle while offering little protection? This piece invites thoughtful reflection on power, presence, and self-authorship.

# Zoom Rise Series

The LadyLike Rise Zoom Series is a monthly virtual gathering space designed to support women in music and the arts through every layer of their creative and personal journey. These sessions are not about hustle or performance—they are about alignment, sustainability, and community.

Each Rise session offers a different point of entry, meeting women where they are and supporting them in rising with intention, clarity, and connection. Together, the series creates a rhythm that balances inner well-being, creative growth, and meaningful community.

This is a space to be seen, supported, and inspired—without pressure to perform or conform.



[click above to register](#)

A monthly wellness-focused session dedicated to nervous system care, balance, and creative sustainability. Rise & Restore offers grounding practices, reflection, and gentle tools to help artists and creatives recalibrate, release pressure, and reconnect with themselves—so growth doesn't come at the cost of well-being.

**February 8**  
**6-8pm**



[click above to register](#)

A monthly creative space for songwriters and artists to share works-in-progress, explore ideas, and develop their craft in a supportive environment. Rise & Create emphasizes process over performance, encouraging creative risk, feedback, and momentum without competition or comparison.

**February 26**  
**6-8pm**

# How You Can Get Involved



**Join the community.**

**Share the mission.**

**Bring a friend.**

**Show up to an event.**

**Reply to the email.**

Because movements only happen when ordinary people become part of the extraordinary. Together, we're just getting started. And the best is still coming.



NOW ON **Spotify Playlists**

*LadyLike Community Spotlight*

**February 14th, 2025**

Lovers & Liars

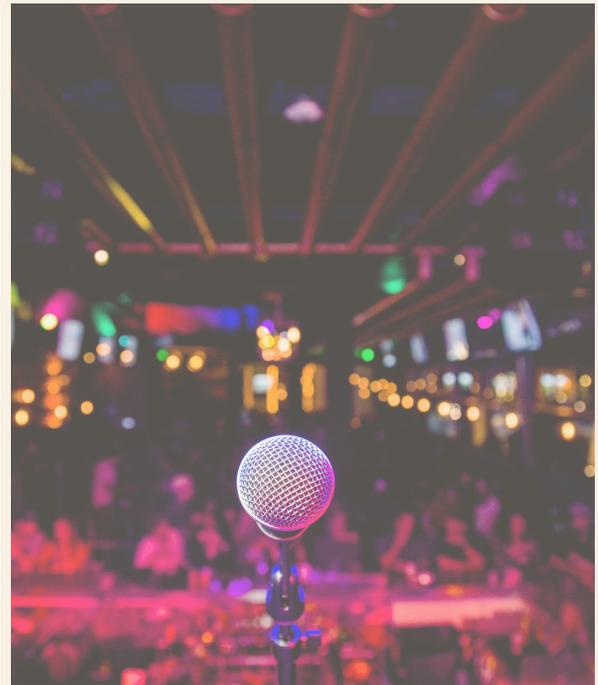
The Rooster, Gastonia, NC

[click to join](#)

**Accepting Registration Now**

March 19<sup>th</sup>, 7-10p Crooked Thumb Brewery  
Safety Harbor, FL.

March 22<sup>nd</sup>, Confluence Southfork,  
Cramerton, NC



## Sponsors Needed

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



LADYLIKE



[www.joinladylike.com](http://www.joinladylike.com)

# *Coretta Scott King* — Civil Rights Leader, Musician, and Global Advocate for Peace & Justice

his Black History Month, LadyLike is highlighting Dr. Martin Luther King Jr.'s wife and partner, Coretta Scott King, and her many achievements in striving for social justice.

Coretta Scott was born on April 27, 1927, in Heiberger, Alabama, to Obadiah Scott and Bernice McMurry Scott. She graduated valedictorian from Lincoln Normal High School and entered Antioch College in Yellow Springs, Ohio, in 1945. She received a B.A. in music and education from Antioch. She also attended Boston's New England Conservatory of Music, where she earned a Bachelor of Music in Music Education. Mrs. King's musical background informed her work as an advocate for justice and peace.



During the mid to late fifties, Mrs. King performed concerts and recitals throughout the South. She also conceived and organized a series of Freedom Concerts as fundraising efforts to benefit the Southern Christian Leadership Conference (SCLC) throughout the 1960s. These critically acclaimed concerts combined poetry, narration, and music to tell the story of the Civil Rights Movement. Coretta Scott King spoke at many of history's massive peace and justice rallies. She served as a Women's Strike for Peace delegate to the 17-nation Disarmament Conference in Geneva, Switzerland, in 1962. She was the first woman to deliver the class day address at Harvard in 1968, and the first woman to preach in a statutory service at St. Paul's Cathedral in London in 1969.

Mrs. King tirelessly carried the message of nonviolence and the dream of world peace to almost every corner of our nation and globe. She led goodwill missions to many countries in Africa, Latin America, Europe, and Asia. She lent her support to pro-democracy movements worldwide and communicated with many world leaders.

Mrs. King's childhood and education created a pathway for her to advocate for greater social change. She was a fierce advocate for women's rights, viewing them as integral to human rights, championing equal pay, reproductive freedom, and fighting gender discrimination, while also highlighting the crucial role of women in social change. She co-founded organizations such as the Full Employment Action Council and advocated for LGBTQ+ rights, demonstrating her belief that justice could not be selective and that women's leadership was essential for a just nation.

She challenged norms, speaking out against the Vietnam War and advocating for the marginalized, proving that women could be powerful leaders and mothers simultaneously. A true inspiration to all women everywhere to fight for equal rights and peace.

# Spotlight on Good Blues

By Cheryl Spainhour

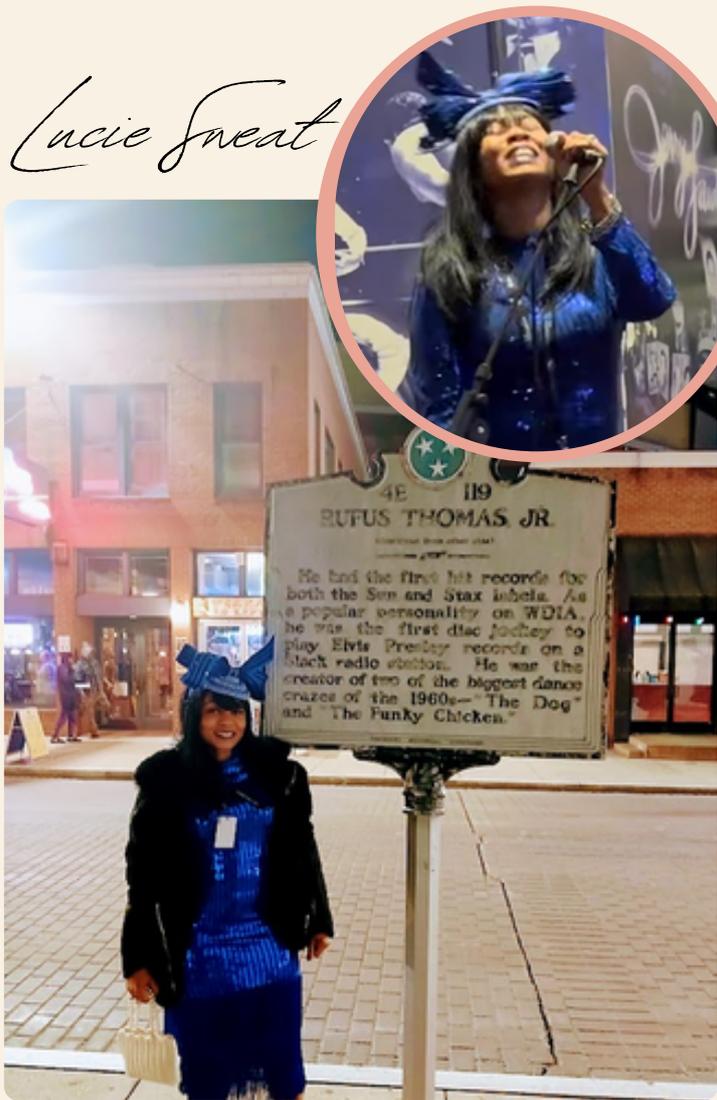
Last December, Lucie and Luna Blues shook a Memphis music hall with field hollers and other authentic blues in their International Blues Challenge performance. The trip to the Delta region was a lifetime dream-come-true for Lucie Sweat. The blues singer, who has lived in Maryland for almost two decades, homeschools her children. She records blues videos that also educate viewers about the deep, rich roots of the music, alongside one of her grown children, singer/guitarist LB Sweat

## **An Edited Interview with Lucie Sweat**

### **How did you get involved with the IBC competition?**

My husband was killed, and the trauma robbed me of my ability to sing for almost two years. When my voice began returning, I started singing and making videos for my own peace of mind. LB was the guitar player so I wanted them in the videos with me. We were encouraged to enter the D.C. Blues Society Solo/Duo competition and won. So we headed to Memphis.

*Lucie Sweat*



### **Please tell us about your music.**

I sing authentic blues. I sing field hollers and early blues. But I also sing some mid-20th century blues. I educate in my videos. They have bits of information about the music, musicians, and origins of the songs. The goal is to highlight the artists who have influenced the biggest blues artists we know. Blues did not just fall out of the skies and neither did our blues superstars – they were all influenced by someone. Everyone who molded and shaped our music deserves to be recognized. Some songs are originals that I perform with LB. Most are covers because I'm attempting to highlight our ancestors.

### **Which musicians inspire you the most, and why?**

As far as men go, Johnnie Taylor is my greatest vocal inspiration. He had a unique delivery and unbelievable way of bending the notes with soul-stirring emotion. Women would be my grandmother, who had the most uniquely spellbinding voice I have ever heard. My people say I sound like her on "Sitting On Top Of The World", which is the greatest compliment I have received. Sugar Pie DeSanto, Mitty Collier – because they are small women with big voices, and it made me realize my stature has no bearing on the power of my voice. Also, Memphis Minnie, Big Maybelle, Millie Jackson, Lucille Bogan – women who said whatever they wanted without regard to society's restraints and expectations.

### **Tell us about your recent visit to Memphis for your IBC performance.**

I have wanted to go to Memphis since I was a child. I wanted to visit Stax, I wanted to perform on Beale Street. And LB and I were on a mission to travel the Mississippi Blues Trail. So I wanted to visit the Delta, and I finally did it!

We performed originals – "Black Cat," "I Need You Baby", "Please Don't Take Your Love Away," and "Memphis Train Is Coming." We also performed covers – "Sitting on Top of The World" (Mississippi Sheiks), "When The Sun Goes Down" (field holler), "Wang Dang Doodle" (Willie Dixon), "Going Down South" (R.L. Burnside), "I Ain't Gonna Be Worried Anymore" (Sleepy John Estes), and a few more.

Watch the Performance

You can watch Lucie and Luna Blues' IBC Memphis performance here: [LISTEN NOW](#)

# Visibility, Agency, and the Messages We Pass On

by *Christin Alynn Pitcock*

Image credits: Getty Images

The Grammys came and went this month, as they always do—celebrating artistry, creativity, and cultural influence. Alongside the music, there were moments that sparked conversation: striking designer looks, bold fashion choices, and a level of nudity on the red carpet that felt impossible to ignore.

I want to be clear from the start. I believe the female form is beautiful. I believe women should have agency over their bodies, their expression, and how they choose to be seen. That belief is not fragile, and it is not conditional.

And still, I found myself pausing—not in judgment, but in reflection.

Because the question that stayed with me wasn't "Is this right or wrong?" It was "What message is being shaped here?"

There is a subtle but important difference between freedom of choice and the creation of new expectations. When visibility is consistently paired with exposure, we have to ask whether women are being offered more options—or whether the platform itself is quietly narrowing what visibility looks like.

This matters in creative industries. Artists do not exist in a vacuum. Platforms shape culture, and culture shapes identity long before we realize it. Expression is powerful—but repetition is formative. What we normalize becomes the water emerging artists swim in as they imagine who they are allowed to be.

As a woman, I understand symbolism, provocation, and statement-making. As an artist, I respect creative risk. And as someone who mentors women, I feel a responsibility to ask how visibility is being interpreted—not just by peers, but by those still forming their sense of self.

Freedom without context can quietly become pressure. This reflection followed me somewhere far less glamorous than a red carpet.

Every week, I take my teen daughters line dancing at a local venue. It's a space filled with girls in their teens and twenties—many of them barely dressed, often performing an idea of "sexy" that seems to arrive younger and younger. I notice it not with criticism, but with concern and curiosity. Because this is where culture lands.

I love to feel sexy. I believe feeling good in your body is part of confidence, vitality, and self-expression. I encourage my girls to dress in ways that make them feel good—for themselves, not for who is watching. And I also tell them the truth...People are watching.

That doesn't mean we shrink or cover ourselves out of fear. It means we learn discernment. There is a balance between feeling good about yourself and being honest about the exposure that comes with public expression. Not because bodies are shameful—but because the world is complex, uneven, and not always safe or emotionally mature.

This is the nuance I feel is missing in many cultural conversations.

At LadyLike, we talk often about alignment. Alignment doesn't mean restriction. It means coherence—between intention, impact, and integrity. It invites us to ask not only what we express, but why, where, and for whom.

Visibility does not require exposure to be meaningful. Confidence does not require performance. Agency does not require pretending context doesn't exist.

I am less interested in telling women how to show up and more interested in protecting their ability to choose—clearly, consciously, and without unspoken expectations attached. Especially for young women still discovering their bodies, boundaries, and power.

Leadership in creative spaces is not about policing expression. It is about stewardship. It is about modeling that women can be seen, celebrated, and influential while still honoring safety, depth, and self-respect.

This is the kind of conversation LadyLike exists to hold.

Not loudly.

Not reactively.

But with care, curiosity, and long-term vision.

Because the messages we pass on—through art, through platforms, through what we normalize—matter far more than any single moment.

