

GLSG Newsletter

For the Gay & Lesbian Study Group
of the American Musicological Society
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introduction

Welcome to the fall issue of the Newsletter of the Gay & Lesbian Study Group of the American Musicological Society (AMS). The GLSG is a recognized special interest group of the AMS. A list of GLSG officers and their addresses appears at the end of this issue.

Our objectives include promoting communication among lesbian & gay music scholars, increasing awareness of issues in sexuality and music in the academic community, and establishing a forum for the presentation of lesbian & gay music studies. We also intend to provide an environment in which to examine the process of coming out in academia, and to contribute to a positive political climate for gay & lesbian affirmative action and curricula.

Subscriptions & Contributions: Issues appear twice a year in March and October. We ask (US)\$10 per year for subscribing individuals, \$20 for institutions, \$15 for couples, and \$7 for the unwaged. Subscribers outside North America should add \$2 to the appropriate category. Subscriptions cover the calendar year; we supply sample or back issues on request. Please make checks out to GLSG—Mario Champagne and mail to the address listed at the end of this issue. If you need a receipt (in addition to your canceled check) please say so.

The financial burden of producing this Newsletter is not eased by any institution or grant. We welcome contributions in any amount. A Supporting Member subscription is \$25.00, which goes toward production of the Newsletter.

Mailing List: We encourage you to send names for the mailing list to Mario Champagne at the address listed at the end of this issue. Names and addresses of your colleagues are welcome, as well as addresses of lesbian & gay musical institutions. The GLSG mailing list is not offered to any other organization.

Announcements & Articles should be sent to Martha Mockus or Chip Whitesell, co-editors, by February 15th and September 15th of each year. E-mail submissions are preferred, if possible. We welcome news items, announcements of conferences, concerts and workshops, special bibliographies, syllabi, suggestions, and letters (even complaints).

Photocopying: Libraries are authorized to photocopy materials in this Newsletter for the purposes of course reserve reading at the rate of one copy for every fifteen students, and may reuse copies for other courses or for the same course offered subsequently.

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Gentle readers: The editorial offices for the Newsletter are undergoing some transition this Fall. Chip will finish his work as co-editor, and a new person will be elected for this post at the GLSG meeting in Baltimore. See the co-chairs' report for the details. Martha has moved to California and has new snail and email addresses (printed at the end of this issue). Please send your Newsletter submissions to her.

RENEWAL TIME has come round again. We rely heavily on membership dues for the production of this Newsletter, so please take a moment to fill out the renewal form and send in your dues.

[Martha Mockus and Chip Whitesell]

letters to the editor

To the Editors:

Notwithstanding the aesthetic complacency and conservatism of its authors, the unusual dialogue/review of my book, *Confessions of a Jewish Wagnerite*, by Ivan Raykoff and Robert Tobin that was featured in the March '96 issue of the GLSG Newsletter did seem at least intermittently earnest in its efforts to grapple with substantive issues. Several of its distortions, however, require comment.

1) Raykoff is disappointed that my book is not like Susan McClary's take on Schubert in attempting to demonstrate the mechanics of how Wagner's anti-Semitism is communicated within his musical-dramatic language. He's correct that my book is not revelatory of that kind of analysis, though a less superficial and defensive critique would have credited what my admittedly highly personal memoir *does* show about the sprawling subject of the connections between the composer's anti-Semitism and his operas: mainly and quite simply that, whether explicit or tacit, intrinsic or attached, it's there and it hurts, as does the obfuscation and belittling of it. When Raykoff says "...Mass is not the only one concerned with such issues, as he seems to imply. Two years before the book came out there was a major controversy in Israel over performing Wagner," it's clear that he's dabbling. If Raykoff had actually read rather than skimmed my book, he would be aware of the article by Morris Springer about Wagner and Israel that is quoted at length on pages 218-219 of *Confessions*. The "two years ago" likewise reveals his ignorance of the substantial but more-rapidly-growing-than-ever literature that already exists on the subject of Wagner and anti-Semitism. Of the thousands of different titles on Wagner, not one is mentioned by Raykoff or Tobin. These include a number of works that are acknowledged and/or engaged in *Confessions*: from Wagner's notorious essay on "Judaism in Music," his biography *Mein Leben* and the diaries of Cosima Wagner to the tracts of Duehring, Foerster and Jens mentioned by Gottfried Wagner in his foreword to my book, as well as critical literature, from Robert Gutman's landmark *Wagner, The Man, His Mind and His Music* to the recent studies of Paul Lawrence Rose (*Wagner: Race and Revolution and Revolutionary Anti-Semitism in Germany: From Kant to Wagner*), to the pioneering work of Gottfried Wagner, who is the great grandson of the composer, and whose presence in and contribution to my book is neither engaged nor even acknowledged by Raykoff or Tobin.

But in asking for a McClaryesque analysis of Wagner, Raykoff does articulate what has always been the bottom line defence of Wagner: that Wagner's anti-Semitism is extraneous to his works, that it's not explicit in them. The newest major study of Wagner takes the biggest step to date in correcting this misunderstanding. Though not mentioned in my book--it was published subsequently--it is the first major study to demonstrate how Wagner's anti-Semitism in fact permeated Wagner's music as well as his texts. The book is *Richard Wagner and the Anti-Semitic Imagination* by Marc A. Weiner (University of Nebraska Press). It comes as no surprise that neither Raykoff nor Tobin indicates any awareness of it.

2) When Tobin quotes me on Jung and asks, "Can we simply excuse Jung's politics because of the good he eventually bequeathed to the world?", he reveals a level of distortion that is parallel to Raykoff's take on *my* alleged lack of awareness of the Wagner controversy in Israel, but which may be unintended. Ignoring or declining to credit my discussion of Jung in *Confessions*, at the center of which is my articulated concern about the extent and character of his collaboration with the Nazis, Tobin presents this question as if it were his rather than my book's. Alternatively, perhaps Tobin is just musing on the dilemma, precisely as I do in my book. In fact, I feel some spiritual kinship to this dialogue between Raykoff and Tobin (I keep thinking of Bardolph and Pistol), which seems to be dominated by pondering and musing, a lot of asking "why?" (which Wagner in his operas and racial psychologists of the Nazi era identified as "Jewish" traits--e.g., Mime in *Siegfried*--as indeed they are). So I'm going to pay both Raykoff and Tobin the compliment fo presuming they're both Jewish.

3) But when Raykoff concludes the dialogue with the unsupported cheap shot that in *Confessions*, "misogyny often rears its ugly head" and accuses me of being "blatantly insensitive to women," his misinterpretations have degenerated beyond distortion to yellow journalism and slander. It's true that my book contains several anecdotes and incidents that *demonstrate* misogyny and insensitivity to women, some of which I either participated in or failed to protest, just as I, in this earlier life and times, either participated in or failed to protest many incidents involving anti-Semitism and homophobia, all of this to my great shame. To assume that I'm *endorsing* such attitudes, as opposed to *exposing*, to *confessing* them, gives credibility to the authors' own confessed "sadistic" delight in the reading of *Confessions*, further revealing a sensibility (gay? Jewish? academic?) that can allow them to feel secure that their old-world-operaqueeny appreciation of Wagner will remain "unscathed" by modern history and scholarship.

Yours truly,
Lawrence D. Mass

* * *

To the Editors:

Recently I have received a number of inquiries from persons concerned about the unavailability of the *Encyclopedia of Homosexuality*. Issued in two volumes in 1990, it remains the only scholarly work of its kind. As the Editor-in-Chief of this work, I will try briefly to clarify the current situation as I understand it.

For several years some individuals with a political agenda have deemed the *Encyclopedia* deficient in political correctness. The critics took exception to several authors' use of pseudonyms, even though that has been a common practice in gay and lesbian scholarship for more than a century. It was further objected that some women's subjects were covered by men (though no problem was found with women writing on men's subjects). More pretext than substance, these points nonetheless offered leverage for attacking the *Encyclopedia*. Underlying the complaints was an aggrieved sense that the work was out of synch with a certain version of gay liberation, one refracted through the lenses of socialism and lesbian-feminism. I plead guilty to not subscribing to these latter ideologies.

It is common knowledge that our field abounds in ideological fault lines of all kinds. These differences, and the incivility to which they give rise, are a reality we must live with. However, some partisans believe that they have the right to discourage or suppress views at variance with their own. Such efforts to limit the circulation of ideas reflect the self-assurance--and self-righteousness--of a particular attitude, which is alive and well in our universities. Richard Bernstein, who has documented it with great care, aptly terms this approach the Dictatorship of Virtue.

It is a tribute to the expertise and hard work of the contributors, who ensured the work's acknowledged high quality, that the *Encyclopedia* withstood the attempts of ill-wishers to silence it. But no longer. Last fall, Garland, the publisher, acceding to a concerted effort by opponents of the *Encyclopedia of Homosexuality*--culminating in a negative article in the weekly *Chronicle of Higher Education*--decided to withdraw the work from sale. This act was unwarranted.

When I initially pointed out that the intrinsic quality of the work had not been impugned, Garland responded that the withdrawal was only temporary, pending agreement on a prefatory statement. After lengthy negotiations (documented in writing) the statement was approved, clearing the way, it would seem, to reissue. But the Garlanders reneged.

The *Encyclopedia* is now unobtainable from the publisher, and by their fiat will remain so. They envisage an entirely new edition, which will apparently be sanitized to appease the politically correct fashion. But this replacement, if it appears, will not be available for another two years.

One can appreciate the powerful pressures to which the publisher has been subjected. Nonetheless, their

acquiescence can scarcely be construed as forthright support of freedom of information.

Not only did I serve as Editor-in-Chief of the *Encyclopedia*, I also developed several lines of monographs and reference books in gay and lesbian studies for Garland, amounting to twenty-four volumes. These books have been sold mainly to libraries, who are limited by shrinking budgets. For their part, bookstores have reported that Garland has not been forthcoming with trade terms and attention to orders. In the course of my twenty years of association with the firm I struggled to modify these policies, but to no avail.

As a scholar and editor it is natural for me to wish that the books I have helped to bring into being should find the readers they deserve. Garland, too, should be pleased to market them. As my mother used to say, they are not in business for their health. This seeming convergence of interests makes their actions all the harder to fathom.

It is my firm belief, however, that this controversy has raised serious issues of intellectual freedom and the circulation of information.

Wayne R. Dynes

[The controversy regarding the Encyclopedia of Homosexuality is reviewed in Liz McMillen's article, "Pseudonym or Hoax?" Chronicle of Higher Education (May 26, 1995), p. A10. The primary charge is that the male editors wrote many of the articles on lesbian topics under a female pseudonym, while neglecting the work of female scholars. Garland Publishing has commissioned a completely new edition of the work, to be published in two volumes. George Haggerty is editing the volume on gay male topics; Bonnie Zimmerman is editing the volume on lesbian topics (affectionately, the "Dykelopedia").--Ed.]

calls for submissions

ANNOUNCEMENT OF FELLOWSHIPS: Center for Lesbian and Gay Studies of the City University of New York.

--Ken Dawson Award: A \$5000.00 award for anyone working in the field of gay and lesbian history. The deadline is March 15.

-- Constance Jordan Award: A \$4000.00 award for a City University of New York doctoral student working on a topic in gay and lesbian literary studies with a historical content. The deadline is May 1.

Contact Martin Duberman, Director, CLAGS, Graduate Center, City University of New York, 33 West 42nd. St., New York, NY 10035-8099; 212-642-2924.

International Alliance for Women in Music announces the inauguration of a new publication:

WOMEN AND MUSIC: A JOURNAL OF GENDER AND CULTURE is a journal of scholarship about women, music, and culture. Drawing on a wide range of disciplines and approaches, the refereed journal seeks to further the understanding of the relationships among gender, music, and culture, with special attention being given to the concerns of women.

Submissions of varying length are now being accepted. Expected publication of the first issue is winter 1996/97. Author guidelines: Send three copies, two without identifying information and one with, and a disk copy to:

Women and Music/IAWM
Department of Music
B-144 Academic Center
The George Washington University
Washington, DC 20052

All submissions undergo a blind review process. For further information, call the IAWM office at 202-994-6338, or send a FAX 202-994-9038, or an e-mail message to Catherine Pickar at <cpickar@gwis2.circ.gwu.edu>.

Editorial Board Members: Patricia Adkins-Chiti, Karen Ahlquist (Reviews Editor), Jane Bowers, Rae Linda Brown, Marcia Citron, Susan C. Cook, Suzanne Cusick, Joke Dame, Linda Dusman, Annegret Fauser, Sophie Fuller, Lydia Hamessley, Ellie M. Hisama, Freia Hoffman, Jeffrey Kallberg, Ellen Koskoff, Fred E. Maus, Susan McClary, Helen Metzelaar, Eve Meyer (ex-officio), Pirkko Moisala, Margaret Myers, Jann Pasler, Karen Pegley, Catherine J. Pickar (Editor), Eva Rieger, Julie Ann Sadie, Catherine Parsons Smith, Ruth A. Solie, Judy Tsou, Riita Valkeila, Amy Wajda (Editorial Assistant).

Plans for *Feminist Theory and Music 4* are underway. The conference will be held in Charlottesville, Virginia, June 5-8, 1997. Watch for the official call for papers at upcoming conferences, in the mail, and on the internet. Deadline for abstracts will be in January.

Composers Wanted:

Playwright Carolyn Gage <carolyn@monitor.net> is looking for a composer for two full-book lesbian musicals which she has already written. For more information about her and her work, please visit her website: <http://www.monitor.net/~carolyn>. The musicals are titled *Women on the Land* and *Babe*, and

both are described in her catalog at the website. Her lesbian musical, *The Amazon All-stars*, is the first lesbian musical ever published and licensed by a mainstream drama publisher (Applause Books). Her collection of non-musical plays was a national finalist for the 1995 Lambda Literary Award in drama.

What is STYLE? By style we mean more than simple self-expression or surface ornamentation. We conceptualize style as bodily and performative, an important site for the emergence of complex cultural dynamics and shifting identity formations. THE STYLE CONFERENCE will bring together people working in feminist and cultural studies, postmodernist and queer theory, design, media, and other fields in a unique interdisciplinary forum.

We invite a wide variety of material, cultural, and discursive experiences including academic and nonacademic approaches. Proposals welcomed in any format. Deadline for 250-word proposals: December 1, 1996.

Suggested topic areas include: Theorizing Style; Pleasures and Dangers; Age & Generation; Styling Desire; Performing Style; Body Modification; Fashion/Fun/Guilt; Queer Looks; Cash Flows; Appropriation/Exploitation/Commodification; Street Style; Designs for Living; Extreme Fashion; Academic Style; Virtual Style.

THE STYLE CONFERENCE

Women's Studies Program
246 Shatzel Hall
Bowling Green State University
Bowling Green, OH 43403

Further info: Laura Stempel Mumford, (608) 238-3612, <Lsmumford@aol.com>; Ellen E. Berry, (419) 372-2620, <eberry@bgnet.bgsu.edu>; <http://www.bgsu.edu/departments/wmst/style>.

Call for Papers: DISCO DREAMIN'. For a volume of essays on disco and its culture currently being negotiated with a press. I would like to restrict the topics to the dates 1974-1984, with a strong focus on music and subjectivity. Please send 1-page abstract and brief bio by October 30 to:

Mitchell Morris
2265 rue Madison #105
Montreal QC H4B 2T5
CANADA
czms@musica.mcgill.ca

In accord with our commitment to the inclusion of multiple voices, we present a second perspective on a conference already reported on in a previous issue (Lars Rains, Vol. 5, no. 2).

"Feminist Theory and Music 3: Negotiating the Faultlines." June 15-18, 1995, Department of Music and Center for Ideas and Society, University of California, Riverside

Perhaps posturing, clique-ishness and pulling rank will never be completely eliminated from academic conferences, but, to my great relief, "Feminist Theory and Music 3" held this type of behavior to a minimum. The relaxed atmosphere--for which I give credit to the hosting styles of Philip Brett and his assistant, Lea Appleton--had a marked impact on the way the conference proceeded: paper presentations tended toward the informal; discussions after the papers were real discussions (not competitions); and graduate student papers were accorded the same respect as faculty papers. The prevailing openness and egalitarianism did much to promote the free exchange of ideas, which should, after all, be the point of a scholarly conference. And the genial air did not adversely affect the level of discourse: every paper I heard had something valuable to offer, and no paper was just plain bad--something I have never been able to say after an AMS meeting.

The papers presented reflected a broad diversity of interest areas and methodologies, and sessions were generally structured to cut across genres, periods, or methods. Thus, in the session "Interiority and the Other," Kaja Silverman's film theories were invoked not only for a reading of the film version of *M. Butterfly* (in a paper by Melina Esse), but also for an examination of "music as a signifier of feminine interiority" in three English Renaissance texts (Leslie Dunn), while Prateeti Punja Ballal exposed the possibility of *jouissance* in Bach fugues. Film music, British rock, and political art music found common ground in the session "Queer Effects" (Raphael Atlas on *Top Gun*, Nadine Hubbs on Morrissey of the Smiths, and Milton Schlosser on Frederic Rzewski's *De Profundis*, based on letters by Oscar Wilde). In the session "Music on the Couch: The Dialectics of Desire," Judith Peraino excavated the epistemology of the love song from the middle ages to the present, and Christine Bezat exposed the production of differing modes of desire in the musics of Beethoven, Pink Floyd, G. Mahler, and Liz Phair. "Trespassing Mediums" gave us the "poached" liturgy of Mechtild of Hackeborn (Bruce Holsinger), ambiguous subject position in Miriam Gideon's *Nocturnes* (Jennifer Shaw), and an exposé of the chilling effects of

bluegrass murder ballads *cum* appreciation of recent women bluegrass musicians (Lydia Hamesley).

Considerations of race and ethnicity were highlighted in, but not confined to, sessions on "race" and "difference": "Race and Nostalgia--Some American Musical Crossovers" included Peter Antelyes's paper on Fanny Brice's performance of "I'm an Indian" and Brian Currid's exploration of "sonic drag and racial impersonation" in *A Star is Born* and *Singin' in the Rain*; "Difference and Reception in Early Twentieth-Century America" included Catherine Parsons Smith's study of Verna Arvey and William Grant Still, and Anne Lineback Seshadri's reading of the debate surrounding the New York premiere of Strauss's "Jewish" opera, *Salome*. Ethnicity also figured prominently in other sessions, most notably in Maria Johnson's analysis of the performance of black female sexuality in popular music, Ellie Hisama's reading of Ruth Crawford's "Chinaman, Laundryman," Robert Garcia's examination of Diamanda Galas's use of African-American spirituals in her devastating AIDS work, *Plague Mass*, and Daphne Brooks's exploration of the performance of gender and ethnicity in alternative rock and hip hop.

The range of topics and approaches within sessions had the stimulating effect of promoting communication across what have often stood as intradisciplinary barriers, such as the art/pop divide or periodization. More importantly, it avoided the ghettoization of particular fields of study (for example, the November 1995 meeting of AMS, which was billed as a "joint" conference of AMS, CBMR, and SMT. In actuality, it was more like three parallel conferences, with little integration of black music into the AMS sessions).

Ethnomusicology was, unfortunately, underrepresented at the conference, but the single ethno session, "Negotiating Power: Egalitarianism Across Cultures," was one of the better ones I attended. Here, Christina Baade presented an ethnography of women musicians in Chicago, Michelle Kisliuk interrogated notions of "egalitarianism" in her case study of a music/dance performance by BaAka women, and Su Zheng traced the transformations of gender representation in Chinese music traditions. Su Zheng argues that, although Europeans typically assume female submission within any product of Confucian culture, such genres as the "scholar-beauty" romance in Chinese opera often depict women as smart, moral and brave, and convey gender symmetry through music, appearance and movement. In contrast, "modernization" (i.e., development along Western lines) led to a polarization of gender representations in Chinese music. Kisliuk's paper contained a similar critique of "development" as an important subtext, for it was the disruption of the BaAka traditional

hunting/gathering lifestyle that precipitated the need for gender re-negotiation.

Other papers I found particularly engaging were Jeanice Brooks's study of the conducting career of Nadia Boulanger, Shannon L. Green's paper on the uses of music in the settlement movement, and Eva Rieger's critique of Nattiez's *Wagner Androgyne*. Rieger's paper has an unapologetically political edge, which, to my mind, is lacking in too much feminist musicology. By selecting for study Wagner's theoretical writings, Rieger maintains, and de-selecting Cosima Wagner's diaries and the composer's letters to his first wife, Minna, Nattiez is able to ignore Wagner's problematic relationships with women and characterize his dream of androgyny as utopian, rather than as a masculine appropriation of the female. Is Brünnhilde, she finally asks, a positive role model? Rieger's critique implies that a gender study is flawed if it does not take into account the lives of real women, in this case the composer's wives and the receiving audience.

Combining fine historical work with an incisive critical sense, Jeanice Brooks presented a convincing account of Boulanger's construction of her public image. In a reworking of a gendered narrative model, Boulanger was seen as a servant of music, a faithful interpreter whose conducting career was foisted upon her by unsolicited circumstances. Beyond the historical account, Brooks queries what Boulanger's image presumes about "music" as an ontological category, and what impact Boulanger's self-construction might have on women successors. In a similar spirit, Shannon Green used previously unstudied archives from Jane Addams's Hull-House to reveal the complex of gender, ethnicity and class issues surrounding middle-class women's vigorous involvement in Settlement music departments. To what extent, Green asks, was this involvement driven by altruism or propelled by a desire for social control over working-class immigrants? Like the work of Su Zheng and Michelle Kisliuk, Green's study brings critical attention to commonly held values and their relation to musical practices: we tend to ascribe a positive value to such notions as social reform, modernization and development, but what good (and what harm) do these actually do, and how is music involved (or implicated)?

It pleased me that Feminist Theory and Music 3 devoted a considerable amount of time to pedagogy, an area that too often receives short shrift from scholars. As Judith Lochhead and David Loberg Code pointed out in their segment of the panel discussion "Myths and Methods of Music Education," not only the content, but also the process of teaching is important to what students ultimately learn, including concepts of difference and inclusion. In this spirit, Lochhead and Code staged their presentation as a dialog, each

pretending to be the other's student. This was effective and amusing, and made me appreciate Fux a lot more (but Code really needs to work on that Long Island accent). Also on this panel, Barbara Coeyman distributed an important bibliography on feminist pedagogy.

Ironically, all the panelists sat up front in the seats of authority, a style criticized as "frontal teaching" in some of the volumes on Coeyman's bibliography. I was also somewhat troubled by the unproblematic way in which many discussants advocated the empowerment of students: it is not at all clear that women teachers wield the same authority in the classroom that men teachers do, which would tend to make such power negotiations considerably more complex.

Further pedagogical issues were explored in the panel "Engendered Pedagogies: Theoretical and Historical Perspectives" and in two study sessions: a meeting of GRIME (Gender Research In Music Education) and a session on "Women-in-Music Courses," which resulted in a syllabus-exchange over the internet.

My responses to the keynote address and to the concerts were mixed. The keynote was sounded by Pauline Oliveros, in the form of a "deep listening" exercise: we lay on our backs on the floor for a very long time and hummed, then "shared" our experiences with a partner. I am enamored of Oliveros's style: she looks like she should be out landscaping somebody's garden, and she is completely unabashed about chuckling over her own somewhat enigmatic jokes. I also like the participatory and reflective aspects of deep listening, and in this particular exercise there were a number of interesting things to perceive. I could feel, for example, how the rhythm of my humming was altered by my pulse. The humming prima donnas did get on my nerves after a while, though, and my back was breaking by the end of the exercise: eventually it became difficult to listen past my annoyance.

Although I enjoyed the concerts (a recital of piano music by women composers, played by Monica Jakuc, and two concerts of recently composed music), they lacked the diversity of the conference as a whole, and the venues were unbearably hot and oxygenless. "Women in New Music at UCSD" gave a notable emphasis to extended voice pieces, the most outstanding of which were those composed and performed by Deborah Kavasch. Pamela A. Madsen's interesting "movement etude" ("Vessel," 1993-94), based on the "internal duality" of gestation and birth was a rather lengthy process piece involving athletic, choreographed movements by two pianists (Sandra Brown and Eric Dries).

The final concert featured the works of Elaine Barkin (a meditation with tape and a wonderful duet for soprano and harp, performed by Amy Caitlin-Jairazbhoy and Sue Carole DeVale), Janice Mowery Frey (a gripping tape piece about family dysfunction and redemption), and Tildy Bayar. Bayar's electronic piece, "Not to Descend," featured the protracted sustain of an unsettling timbre, and intended to ask the question, how long is "long enough." Judging from the number of audience members who walked out, I'd say that "long enough" wasn't very long. There were subtle, interesting things to hear if you could adopt a Cagean "let sounds be sounds" philosophy, but the disadvantages of the venue tended to dampen people's philosophical outlook.

"Feminist Theory and Music 3" was a model of what I think scholarly conferences should be: inclusive, open, and concerned about teaching. I regretted that three sessions ran concurrently because I would have liked to hear every paper. I hope that the organizers of Feminist Theory and Music 4 make efforts to include more ethnomusicology papers and to program concerts that draw from more styles, ethnicities, regions and periods.

[Elizabeth L. Keathley]

report from the co-chairs

We hope to see the entire GLSG membership at the annual meeting of the AMS in Baltimore, 7-10 November. Not only does the location come as the result of our successful campaign to move the meeting from Cincinnati in protest of their anti-homo legislation, it also couldn't be more appropriate that we should end up in what John Waters has called "the hairdo capitol of the world." Several of the membership have already begun making plans for a "trash tour," which will seek out the sites immortalized in such undying works as "Desperate Living," the notorious "Pink Flamingoes," "Polyester," and even "Hairspray." (We tried to get Ricki Lake as a tour guide, but she's gettin' paid too much these days.)

We remind you that the GLSG will have its business meeting on Friday, 8 November, between 12:15 and 12:45. The program part of the meeting will follow immediately, from 12:45 until 2:00. This year we want our discussions to center around issues of pedagogy. How do we go about integrating our work in the GLSG with our work in the classroom? Is this even a desirable thing, and if so, to what degree? What specific problems arise in musical contexts? Additional help may be found in the most recent (and very fine) issue of the GLSG Newsletter as well as the recent publication *Professions of Desire*, ed. George Haggerty and Bonnie

Zimmerman (MLA, 1995). Now, go and do your homework. There might be a pop quiz....

There are four open positions this year in the GLSG, viz. Female Co-Chair (Lydia Hamessley); Male Co-Editor (Chip Whitesell); plus Male and Female Members-at-Large (Bill Meredith and Michele Edwards). We welcome nominations both auto- and allo- (go look it up! Y'all're scholars, after all...) for these positions. And if you'd be interested in the other set of positions, coming due when we next meet in Arizona, why, we'd be happy to talk to you about the jobs in advance.

See you in Baltimore.

[Mitchell Morris and Lydia Hamessley]

notes toward a history of the glsg

The GLSG had its birth at a party, appropriately enough, at the Baltimore meeting of the AMS in 1988. But that party was part of a pre-history which is somehow equally important. Better go back to the very beginning, the pre-pre-history, so to speak. As the movie *Stonewall* indicates and admits, people each have their own memories, their own sense of what is important. That is why all history is a story we make up to please ourselves (to paraphrase Hayden White). Writing gay history is no more or less political than writing straight history. And the danger of leaving someone out is all the greater. Whatever I can do here will be partial, and needs other voices, other senses of importance, to flesh it out.

It all began for me at the AMS Meeting in Washington, DC, in the Bicentennial year, 1976. I had proposed a paper on Britten in America, focusing on *Peter Grimes* as an allegory of oppression, in response to a call for papers emphasizing not only American music, but also that of other people written in the USA. It was my intent to mention the G-word, up until then never uttered in serious musicology, though making its appearance in other fields. My courage bolstered by a row of gay friends from Washington and Baltimore sitting firmly in the front row as a barrier between me and the rest of the audience, I was surprised by how well the paper was received. What sticks in my mind other than the warmth in that room--and the dismissive attitudes of several middle-aged males in subsequent encounters--were the responses of women scholars, many of whom have gone on to make distinguished contributions to women's studies and feminist musicology. These responses, grateful for the sense of difference, perhaps wistful that still only a man was involved, opened my eyes, newly politicized as the result of a belated coming out in my mid-thirties only two years earlier, to the then desperate plight of

women musicologists. What I have been able to do as an ally in helping to change that situation gives me equal pleasure to what I have been able to do for "my own tribe."

I shouldn't leave that room in Washington, though, without mentioning the young man who sidled up to me (I never understood the graphic meaning of the verb until that moment) and said, very softly, that he thought a friend of his would be interested in having a copy of the paper. Suppressing the impulse to ask if a plain brown paper wrapper would be required, I got outside my liberated California mid-70s mode enough to realize that there were a lot of frightened people in our profession at the time.

It didn't dawn on me to do anything more about it at the time. For one thing, no one else, at least in the AMS, seemed interested in doing lesbian or gay scholarship. Perhaps if I had met someone like Richard Dyer, a notable contributor to the famous British anthology *Whose Music?* of 1977, things might have been different. But there was a sense from all sides that though my work was appreciated it was either making exaggerated claims, or not going far enough. I think I realized the homophobia latent in both these responses, but the people who dealt them out were often decent enough, and my own internalized resistance to what I was doing was low enough for me to keep plugging along, high enough to believe everyone else's misgivings.

The next crucial event took place in a Princeton kitchen in 1984 (could there be any more stereotypical location for a shift in musicology?). I was giving a talk there and staying with Margaret Bent--a fellow pupil of Thurston Dart and a friend from my Cambridge days. David Fallows was also visiting as I remember, and we had been playing viols. Meg suddenly asked me if I'd hold a meeting for gay and lesbian and scholars at the AMS national meeting--thinking, I suspect, that the AMS Committee for the Status on Women needed to be complemented by other identity-based groups. Since she was President of the AMS at the time and I was on the Board there was no impediment save the reservations of some fellow Board members about mixing "politics" and "scholarship"--it had been hard enough to persuade them to allow a mild protest against TIAA-CREF's racially insensitive investment policy at the annual business meeting. But the quite forthright discussions of that time also set the precedent of working through and in cooperation with the AMS Board that has been characteristic of the GLSG and its development.

So it came about that at the Vancouver meeting in 1985 a rather nervous group of people congregated at a lunchtime forum to discuss gay and lesbian issues in

musicology. There was a good deal of looking over shoulders to see who was there (and who wasn't), and of feeling watched; there was a lot of nervous laughter. I remember feeling utterly drained after running it--Meg's attempt to find a lesbian co-convenor hadn't worked because, I suspect, no woman could afford to be "out" in the AMS of that period. There were of course several males who later became pillars of GLSG; and some well-wishers; I remember a senior woman scholar who explained that her love of music and art had been fostered by a bachelor uncle whom she had realized was homosexual after he died.

Perhaps my clearest memory is of a graduate student ethnomusicologist coming up to me (this was one of the few joint meetings of the last two decades) to say that she'd come to this meeting as the only one relevant to her own real concerns only to find that it wasn't designed for ethnomusicologists. (This situation has only recently been rectified with the organization, by Ingrid Monson and others, of a group devoted to the study of gender and sexuality within the Society for Ethnomusicology.)

The Vancouver meeting opened up some possibilities and raised some important issues, but it seemed clear to me and others that the time was not yet ripe for annual meetings of that kind. And so at Cleveland 1986, New Orleans 1987, and Baltimore 1988 I took a room at the hotel and with the help of a growing number of friends and well-wishers put on the by now well entrenched and much appreciated lesbian and gay party. Many people attended these gatherings, and there were the inevitable embarrassments when those who put in an appearance out of sympathetic interest were suddenly "identified" by lesbians or gays who were really eager in those days to find anyone in the profession who had no problem with being "out." It would be difficult to name any particular person as being crucial to those early gatherings, because that would involve leaving out yet another person who quietly aided and assisted. Not that it was all plain sailing. There was a rather shaky mood at New Orleans where several wanted to take the event out of the conference hotel (where symbolically I felt it was important that it should remain) to a local bar in order to make people feel more "comfortable."

The turning point came at Baltimore in 1988 (the conference that was marked in the larger sphere by the increased presence of the "new musicology" as well as by Maynard Solomon's courageous delivery of his findings on Schubert's biography). We were all excited. I remember Bill Meredith's getting up on a chair at our party and asking for contributions (which people were generous in giving); and then suddenly there was a surge of feeling about holding a "real" meeting. Taking this spontaneous expression as my cue,

I approached the Board, who got the local arrangements committee for the Austin meeting the following year to give us a room during the lunch hour. By this time a good deal had changed and it was possible to contemplate forming a substantial program. I had met Susan McClary at the Cleveland meeting: we had exchanged papers and she had already become a firm ally and regular attendee of the g&l parties. Ruth Solie, already by then planning *Musicology and Difference*, had put me in touch with Elizabeth Wood, whose talk at one of the Committee on the Status of Women's events had moved me by its eloquence and humor: the sudden appearance of a lesbian scholar of such stature on the scene seemed a miracle. In the summer of 1988 I had also gotten to know Lydia Hamesley--we were both at the Amherst Early Music Workshop that year, and I had recognized in her an enormous tenacity and courage. Mitchell Morris had arrived at Berkeley from Columbia that same Fall. So a panel discussion seemed possible; and these people, together with Bruce McClung (who had spoken with intelligence and grace way back at the Vancouver forum) and Malcolm Brown (who had also been involved on a longtime basis) kindly agreed to give short presentations. The event proved to be enormously successful and well attended (a tiny closet-like room in the bowels of the hotel helped to give it the requisite "alternative" status). Once again, Bill Meredith's organizing skills were crucial, and as a result we left that meeting with the mandate to form an organization.

A paragraph from the subsequent letter of thanks I wrote (in early November 1989) to Colin Slim as President of AMS gives a sense of what happened:

I want to thank you personally, first of all, for putting in an appearance at the Gay and Lesbian Study Session, as well as for shepherding the proposal through the AMS Board and seeing that it happened. It meant a lot to me personally - not simply because of the warmth I encountered at the session, but because it was the first time in my experience that a group of people addressed serious questions of sexuality and music in an open, intelligent way as though "gay studies" already existed in our field, which of course it doesn't yet. The ensuing discussion touchingly showed the audience left about 10 years behind, faintly gasping for breath. But they will catch up, and indeed as you remember, there was a clear mandate to ask for a longer session which could attempt to deal with some of the many topics that were raised in somewhat frantic fashion in the six three-minute statements of the panel. I now formally ask you to help to bring that about at the Oakland meeting.

And so it was at Oakland, after further negotiations with the Board, that the GLSG was born. It seemed important to me to get the Society to commit itself in some way to this new venture--and so everything was decided in negotiation, including the title of the organization. And even though we weren't offered (and frankly didn't ask for) equivalent standing to the Committee for the Status of Women, nevertheless there has been continual and clear support from the President and Board for the organization and its concerns, most notably over the Cincinnati crisis that threatened this year's annual meeting.

Oakland 1990 also marked the holding of the first scholarly session on music and sexuality by the AMS. It was proposed by Malcolm Brown, and chaired by Elizabeth Wood, with Malcolm, Susan McClary, Gary C. Thomas and myself giving papers. These then formed the backbone of *Queering the Pitch*, the anthology for which a call for contributions came out in one of the first issues of the GLSG newsletter, taken on that year by Paul Attinello and Frances Feldon as joint editors, and turned almost instantly into a controversial "must-read" document by dint of Paul's extraordinary efforts. For, chaired by Bill Meredith, the two-hour lunchtime meeting at Oakland had finally produced the GLSG's own board. Lydia Hamesley and I had been elected co-Chairs of the fledgling organization, and Paul Borg (whose address--Normal, IL--provided the touch of irony we knew we needed) offered to serve as Secretary/Treasurer. About a hundred people had signed up to be on our mailing list. There was even a little article about us in the *Oakland Tribune*. The time that had been so long in coming had finally arrived. The GLSG was well and truly launched.

[Philip Brett]

book reviews

Tilting the Tower: Lesbians Teaching Queer Subjects.
By Linda Garber. New York: Routledge, 1994.

In my dual roles as teacher in women's studies and librarian, I have consulted and relied on Linda Garber's *Lesbian Sources: A Bibliography of Periodical Articles, 1970-1990* (NY: Garland, 1993). The implied step from *Lesbian Sources* to *Lesbian Studies* with the publication in 1994 of her anthology, *Tilting* was therefore of great interest to me. *Tilting* is a collection of 29 essays. The authors have approached the broader topic, lesbian studies, from a range of vantage points: the high school classroom, the lesbian and gay studies program in the college curriculum, political action, and multiculturalism, to name a few. The first two sections of the book, which are comprised of essays on the College and University classroom and the high school classroom respectively, deal with both the practical

aspects and theoretical constructs of teaching. These range from narratives on coming out in the classroom (Adams and Emery, "Classroom Coming Out Stories: Practical Strategies for Productive Self-Disclosure") to accounts of queering the subject-specific classroom (Gonzalez, "Cultural Conflict: Introducing the Queer in Mexican-American Literature Classes" and Pellegrini, "There's No Place like Home? Lesbian Studies and the Classics") There are commonalities in many of these essays, and one begins to see that experience, which is the substance here, is at least one of the bridges between Lesbian Sources and Lesbian Studies.

The third section of the anthology, "Institutions", contains perhaps the strongest pieces in the collection. Merle Woo has articulately stated the case for the establishment of lesbian and gay studies based on a multicultural coalition model ("Forging the Future, Remembering Our Roots: Building Multicultural, Feminist Lesbian and Gay Studies"). Polly Pagenhart ("The Very House of Difference: Toward a More Queerly Defined Multiculturalism") also addresses the multicultural model as a stepping off point for defining and advocating queer studies. What one finds in this section, however, is not the anticipated step from Lesbian Sources to Lesbian Studies but rather a step to Lesbian Studies *within* Queer Studies. With the exception of Jacquelyn Zita's concluding essay, "Gay and Lesbian Studies: Yet Another Unhappy Marriage?", the issue of the subsumption of Lesbian Studies is not really addressed. Just as the issue of women's studies being eclipsed by gender studies continues to be debated, the place of Lesbian Studies within women's studies, les/bi/gay studies, queer studies, complexity studies, and the growing gamut of "studies" must be thoughtfully and critically addressed.

[Alison Ames Galstad]

Girls! Girls! Girls! Essays on Women and Music. Ed. Sarah Cooper. New York: NYU Press, 1996.

Trying to write on the subject of women and music is a complicated task in many ways; trying to shape a cohesive volume of essays on the subject, downright daunting. For so many years so little of women's experience could be found in scholarly musical writing of any stripe, and that absence was nearly palpable to those of us growing up desperate for a musical culture and history that better reflected our experience. For several years now there has been a sometimes desperate attempt to rush in and fill up the overwhelming gaps. With an enthusiasm and emotion that had been missing in much musical criticism and scholarship, writers on women and music, or the wider term "new musicologists" which incorporates gender and racial theory along with Feminism, have

pioneered a new "hybrid" analytical model in which personal experience, intuition, emotion and connection take on increasing importance, eclipsing "cleverness," symmetry, detachment, object/ivity.

I know of the many difficulties inherent in this new scholarship, having struggled with them myself. Walking that all-too-familiar line between the personal and the political (which sometimes disappears completely from view), leads to some scary questions: What determines the standard of excellence in personally-based music analyses? Is there even a standard possible? Is "excellence," once determined, an appropriate goal? How can such analyses be challenged?

These sorts of questions are only the beginning, of course, and much of the fallout of Feminism's introduction into musical scholarship has only begun. Many of the contradictions, paradoxes, problems and rewards of this approach are inherent in the new volume of essays *Girls! Girls! Girls!: Essays on Women and Music*, edited by Sarah Cooper and published by NYU Press. A quirky and decidedly uneven volume, it reflected back to me so many of my problems with my own work, and yet in some profound ways gave insight into the very intimate relationship at the heart of each essayist's writing on music.

Arranged for maximum contrast, essays covering rap, salsa, swing, indie and 70's "teen-bop" are punctuated with two essays in a more "classical" vein. The collection is rounded out with two pieces by music journalists, which were by far the most unusual. The editor and essayists here are primarily writing from an English perspective, and so the pop music references were often less meaningful for me than they might be for someone who whiled away their teen hours listening to the BBC.

The first article on rap, "sisters take the rap...but talk back" by Helen Kolawole, is as ambivalent about its subject matter as the title suggests. Citing example after example of the damaging lyrics and misogyny of male rappers, the article quotes several young female fans and DJ's who each explain why it is that they continue to listen/play/purchase this music, gangsta rap, without, in fact, talking back. The article reflected a level of acceptance and powerlessness that made me feel extremely uncomfortable. The conclusion, which chides black female rappers as no better than their male counterparts, closed with a half-hearted "at least there is some resistance..."

This comment alone made me want to sell everything I own so that I could go out and turn my 1995 Dodge Neon into a huge boombox which I could then drive through the streets of South Central LA blaring "Snowbird" by

Anne Murray so loud it would make everyone forget that a "ho" was anything other than cheery greeting or gardening implement. Of course to eradicate gangsta I'd have to cruise up and down the perilous streets of white suburban America as well, eek!

With a revolutionarily unsatisfied "harumph!", I moved on to the next essay, "dead white men in wigs: women and classical music," by Sophie Fuller, which seemed above all to be another brief account of the historical exclusion of women from professional musical roles, especially those of conductor or composer. I plowed through examples of typical problems that women had faced historically. A few misogynist quotes from early critics talking about how women couldn't be relied upon to compose because it wasn't in their nature. A few accounts of women who made it only to be lost forever from music history texts and concert programs.

It was then I knew what it was in this article and the previous one that disturbed me. I felt in each that the authors were distanced from their subject matter, that they felt it was out of their control: the personal relationship with the music was adversarial. There was no sense of ownership, no prescriptions in their prose for what the modern woman musician and feminist might do to make the world safer for our daughters. There were resigned statistics, dreadful quotes, maddening realities.

The next essay, however, put it in perspective for me. A startlingly touching "Les Gray's Erection" by Cath Carroll brought her awkward teenage ghost to life through the prism of overdone reverb and the poetry of radio static. Remarkably sound-oriented, this tale delivered me whole to the time in my own adolescence when music was the most important thing in my life, but my life was the last place I wanted to be. For Carroll it became the most fertile ground for the hippest fantasies in which she was free from the dweeb police and actually got to find out what to expect from an erection.

By the time I finished this essay I was more firmly grounded in the text, knowing that the British focus of all the articles was going to necessitate a suspension of my Americentrism and accompanying sense that I alone can change the world. I take a break to watch an old Ab Fab and "Are You Being Served?" video and put on my striped "Chelsea Girl" cardigan before proceeding...

A solid essay about Celia Cruz included a tantalizing bit about Oum Kalthoum, both being women artists who attained great success despite the strong cultural prohibitions against women in public life which dominated their home cultures. Along this same vein, Sairah Awan's "Full of Eastern Promise" about Asian musicians in the English popular music scene is likewise

filled with examples of racism and sexism combining to force women out of the public spotlight. I confess I was confused for a while until I realized that "Asian" in this context meant India-Pakistan, and not the larger "Asian" connotation that the term carries in American including China, Japan, Korea, the Philippines, etc.

The title of the essay "The Joys of Hacking" also has a completely different connotation in American. As I settled down with my frappuccino looking forward to a chapter on cyber-feminism on the info super-herway, I realized that hacking in this context was music journalism, usually freelance for an independent newsmedia. Undaunted, I continued only to find that the two accounts which close the book on the pop music writers and P.R. folks (P.R. sweetie darling, P.R.!) to be highly original and captivating. For me, they captured more of the do-it-yourself spirit that has infected third-wave feminism in the United States. They also opened my eyes to this side of the music industry I rarely encounter in my otherwise sheltered academic life...

Despite what seems like some sloppy editing (pardon me if I'm wrong, but can someone die of spiral rather than spinal meningitis?), and what seem like malapropisms to American English speakers (using the term "crutches" instead of "crotches," hardly interchangeable on this side of the Atlantic), the book presents some compelling and insightful points of view about music and life in original and sincere voices. The collection illustrates, in a sometimes very personal way, the ambivalent relationship that many women feel to the industry and written history which lays claim to their first love.

[Renee Coulombe]

nota bene

Steve Reich's new opera, *The Cave* (Nonesuch, 1995; Video/Text by Beryl Korot) is based on many interviews with Israelis, Palestinians, and Americans, among them one Lisa Rogers, "program director of Out Youth Austin, a lesbian and gay youth peer support group."

* * *

"Modern opera eschews the breeches role. In the works of Britten one can always be certain that boys will be boys."

--Julian Budden, "Breeches part," *New Grove Dictionary of Opera*, ed. Stanley Sadie (London: Macmillan, 1992), 593.

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According to "LesboFile" (*Curve* 6/4 (September 1996): 57) folksinger/writer Peggy Seeger, daughter of Ruth Crawford Seeger and Charles Seeger, is now out as a lesbian. She was quoted as saying "It was a huge shock. I've always been a man's woman." She was married to folk musician Ewan MacColl until his death in 1989.

current bibliography

Current Bibliography is a regular list of books and articles on lesbians, gay men, bisexuals, and queer meanings in music, focusing on recent publications. We encourage you to send us articles and entries for this list.

- Alber, Rebecca. "Tori Story." *Curve* 6/4 (September 1996): 38-39. [Tori Amos got her start playing the gay bar circuit.]
- Allis, Tim. "Rent Soars on Broadway." *Out*, no. 32 (May 1996): 87, 122. [Director Michael Grief brings a victory for musical theater that reflects gay realities.]
- Bono, Chastity. "Cher: The Advocate Interview." *Advocate*, issue 713/714 (20 August 1996): 57-68. [Cher speaks about her lesbian daughter, same-sex marriage, the movies and homosexuality, gay parenting, her relationships with women, and anti-gay legislation.]
- _____. "Jill Sobule." *Advocate*, issue 698/699 (23 January 1996): 80-82. [Singer-songwriter of "I Kissed a Girl" discloses her bisexuality.]
- _____. "You Talkin' To Me?" *Advocate*, issue 705 (16 April 1996): 60. [Review of lesbian Catie Curtis's *Truth from Lies*.]
- Brown, Katie Sanborn. "Lea DeLaria: Lesbian Aficionado." *Curve* 6/3 (June 1996): 40-43. [Comedian/jazz singer comments on the queer community.]
- _____. "Marla Glen." *Curve* 6/3 (June 1996): 38-39. [Singer/songwriter/performer has gold records in four countries.]
- Campbell, Rob. "Snap, Crackle, Pop." *Out*, no. 35 (August 1996): 48. [Gay rock star Iggy Pop plays a villain in *The Crow: City of Angels*.]
- Cohen, Belissa. "fear and Loving." *Out*, no. 35 (August 1996): 46. [disappear fear's *Seed in the Sahara* opens with "Laws of Nature," a forceful gay rights anthem.]
- Cuda, Heidi Siegmund. "Now That's L.A.: A Blast of Vibrant New Music and Club Life has Sprung from the City's Gleefully Bohemian Corner Called Silver Lake." *Los Angeles Times*, 4 August 1996.
- DeCaro, Frank. "The Disco Years." *Out*, no. 32 (May 1996): 100. [DeCaro remembers disco as his generation's first link to gay culture.]
- DeLaria, Lea. "All that Jazz." *Advocate*, issue 703 (19 March 1996): 64-65. [Review of Fred Hersch's *Passion Flower: Fred Hersch Plays Billy Strayhorn*.]
- _____. "Le Jazz Hot." *Advocate*, issue 709 (11 June 1996): 54-55. [Rave review of the lesbian duo Deuce (also life partners) and their jazz album, *Windjammer*.]
- "Diva Update: Ru the Day." *Out*, no. 31 (April 1996): 46. [RuPaul and Diana Ross remake Gloria Gaynor's "I Will Survive."]
- Donaghy, Tom. "In the Spirit of St. Joan." *Out*, no. 33 (June 1996): 50. [Etta James, Aretha, and Mavis Staples influenced the frank sexuality of Joan Osborne's stage persona.]
- Frutkin, Alan. "Marc Shaiman." *Advocate*, issue 704 (2 April 1996): 56-58. [Gay composer Shaiman receives Oscar nomination for the Best Comedy Score for *The American President*.]
- Galvin, Peter. "Star '96." *Advocate*, issue 706 (30 April 1996): 48-50. [Anthony Rapp, performing in the rock musical *Rent*, enjoys the success as an out "queer" (i.e., primarily homosexual, but has been bisexual) actor.]
- "Gay Composers Marketed as Such Debate Musical Aesthetic." *All Things Considered* (NPR), 26 June 1996.
- Hobica, George. "Lucky Goes South." *Out*, no. 31 (April 1996): 129. [Lucky Cheng's opens third outpost in South Beach, the singers are mostly Asian drag queens.]
- Hochman, Steve. "Courting the Gay Music Market." *Los Angeles Times*, 17 September 1996.
- Holden, Anthony. *Tchaikovsky: A Biography*. New York: Random House, 1996; 1st pub. Toronto: Viking, 1994. [Presents new evidence which supports that Tchaikovsky probably requested the death-by-cholera story as a cover-up; includes work list and recommended recordings.]
- Jones, Anderson. "Catie Hits the Road." *Out*, no. 32 (May 1996): 36. [Lesbian Catie Curtis's *Truth from Lies* blends folk sounds and social issues in alternapop style.]
- Kopelson, Kevin. *Beethoven's Kiss: Pianism, Perversion, and the Mastery of Desire*. Stanford, Calif.: Stanford University Press, 1996. [Publisher's blurb indicates that it emphasizes "the extent to which the piano resonates with intimations of both homosexuality and mortality."]
- Levine, Mark. "Annals of Composing the Outsider." *New Yorker* 72/25 (26 August 1996): 150. [Harrison discusses the question of a "gay aesthetic."]
- Mass, Lawrence D. "Musical Closets: A Personal and Selective Documentary History of Outing and Coming Out in the Music World." In *Taking Liberties: Gay Men's Essays on Politics, Culture and Sex*, ed. Michael Bronski (Richard Kasak Book, 1996), 387-440. [Originally submitted for *Queering the Pitch*.]

- Matsumoto, Jon. "An Ingenue No More." *Los Angeles Times*, 11 March 1996. [In the wake of a hit album, k.d. lang, appearing in Costa Mesa, has forged a new style.]
- Miller, Cyndee. "Record Label Puts New Spin on How It Markets to Gays." *Marketing News*, 12 August 1996.
- Mockus, Martha. "Voice Versa." *The Women's Review of Books* XIII/7 (April 1996): 11-12. [Positive review of *En Travesti: Women, Gender Subversion, Opera*, edited by Corinne E. Blackmer and Patricia Juliana Smith (New York: Columbia University Press, 1995).]
- Paoletta, Michael. "Parlez-Vous Marla?" *Out*, no. 31 (April 1996): 65. [Marla Glen, who prefers to be called a stud rather than a lesbian, combines blues, disco and Afro-Cuban funk in *Love & Respect*.]
- Pepper, Rachel. "Music Watch: Hot Licks from Cool Chicks." *Curve* 6/1 (February 1996): 52-53. [Reviews of Ani DiFranco's *Not a Pretty Girl*, Softies' *It's Love*, Tiddas' *Sing About Life*, *Global Divas* with women artists [not necessarily lesbian/bi] from 30 nations on 3 CDs, Holly Cole's *Temptation*.]
- _____. "Music Watch: Hot Licks from Cool Chicks." *Curve* 6/2 (April 1996): 52-53. [Reviews of Laura Chandler's *Mapping Territories*, Dizzy Little Death's *Bliss*, Lisa Gerrard's *Mirror Pool*, and Phranc's *Goofyfoot*.]
- _____. "Music Watch: Hot Licks from Cool Chicks." *Curve* 6/3 (June 1996): 52-53. [Reviews of Shawn Colvin's *Live '88*, Marla Glen's *Love & Respect*, Margie Adam's *Soon and Again*, Ellen Bennett's *Return to Autumn*, Alanis Morissette's *Jagged Little Pill*.]
- _____. "Music Watch: Hot Licks from Cool Chicks." *Curve* 6/4 (September 1996): 52-53. [Reviews of Bikini Kill's *Reject All American*, various artists on *Move into the Villa Villakula*, Glimmer's *Glo-Worm*, and Ani DiFranco's *Dilate*.]
- Pollon, Zelig and Katie Sanborn Brown. "Feasting on k.d." *Curve* 6/2 (April 1996): 40-43, 47. [Interview.]
- Rauzi, Robin. "k.d.'s Back in Town." *Los Angeles Times*, 22 February 1996. [lang returns to Los Angeles with her "All You Can Eat" tour.]
- Ray, Amy. "The Untouchable." *Advocate*, issue 708 (28 May 1996): 60-62. [Ani DiFranco's *Dilate* receives praises for its honesty, freshness, and challenge.]
- Reighley, Kurt B. "God Save the Queen." *Out*, no. 36 (September 1996): 52. [Media attention for gay U.K. singer David McAlmont is largely attributed to collaboration with Bernard Butler on *The Sound of McAlmont & Butler*.]
- _____. "Sibling Harmony." *Out*, no. 30 (March 1996): 40. [Lotion releases second album, *Nobody's Cool*; this alternative rock group includes Jim Ferguson, who has been out as gay since high school.]
- _____. "Songs of Life and Depth." *Out*, no. 35 (August 1996): 53. [Reviews *Restore*, debut album by Dudley Saunders, an openly gay and HIV-positive singer; mixes folk, country, and gospel styles.]
- Rogan, Mary Ellen and Kevin Winkler. "The Impact of AIDS on Archival Collections in the Performing Arts." In *Performing Arts Resources*, pp. 17-24. Vol. 19. New York: Theatre Library Association, 1995.
- Rogers, Ray. "Acoustic Chainsaw." *Out*, no. 29 (February 1996): 49. [Chainsaw Kittens' Tyson Meade releases new solo debut *Motorcycle Childhood* which includes some gay material.]
- _____. "Bob Mould *Bob Mould*." *Out*, no. 32 (May 1996): 38. [Although openly gay, he still refuses to talk directly about sexuality.]
- _____. "Ferron: *Still Riot*." *Out*, no. 36 (September 1996): 64. [Review.]
- _____. "Gavin Friday: *Shag Tobacco*." *Out*, no. 29 (February 1996): 52. [Review.]
- _____. "God is my Co-Pilot: *Puss O2*." *Out*, no. 29 (February 1996): 52. [Review calls this group "New York's funnest queer punk band."]
- _____. "Green Day for Night." *Out*, no. 30 (March 1996): 38. [Green Day tours with Pansy Division to shake up intolerant fans; Billie Joe Armstrong discusses his bisexual feelings.]
- _____. "The Passion of Me'Shell." *Out*, no. 34 (July 1996): 56-59, 97-101. [Lesbian Me'Shell NdegeOcello's *Plantation Lullabies and Peace Without Passion*.]
- _____. "Queen: *Made in Heaven*." *Out*, no. 29 (February 1996): 52. [Queen releases twentieth and final album.]
- _____. "Vitapup: *An Hour with Vitapup*." *Out*, no. 30 (March 1996): 42. [Review of indie rock group whose drummer is Melissa York, a performer with dyke punk group Team Dresch.]
- _____. "Various Artists: *Off-Beat: A Red Hot Sound Trip*." *Out*, no. 30 (March 1996): 42. [Last album produced by Jim Nash, co-founder and president of Wax Trax! before he died of AIDS.]
- _____. "Various Artists: *Sing, Don't Sign*." *Out*, no. 35 (August 1996): 50. [Cassette-only release of a benefit album fighting antigay legislation in Idaho featuring Pansy Division, Phranc, Ferron, Ani DiFranco, and Extra Fancy.]
- Ross, Alex. "Gay American Composers." *New York Times*, 16 May 1996, sec. B, p. 2. [Review of CRI CD with this title which includes music by the following composers who are all identified on the album as gay: Robert Helps, Lee Hoiby, Lou Harrison, Chester Biscardi, Ned Rorem, David Del Tredici, Robert Maggio, Conrad Cummings, William Hibbard, Jerry Hunt, and Chris DeBlasio.]
- Schinder, Scott. "The Sensual Landscapes of k.d. lang: The Torch-Pop Ingenue Falls in Love with the New

- Style this Week at Radio City." *Newsday*, 3 March 1996.
- Schwarz, K. Robert. "88 Keys to Style." *Out*, no. 33 (June 1996): 52. [Gay pianist Jean-Yves Thibaudet's relaxed, comfortable personality enhances his interpretations.]
- _____. "Charles Cermele: *Look In My Eyes*." *Out*, no. 32 (May 1996): 44. [Quiet baritone is compared to romantic 50's-style.]
- _____. "Notes Worthy." *Out*, no. 35 (August 1996): 52. [*Gay American Composers* (CRI) includes liners notes with composer statements about sexuality and creativity, a "veritable historical treasure trove"; see Alex Ross for list of composers included.]
- _____. "Oliveros' Twist." *Out*, no. 30 (March 1996): 20-21. [Pauline Oliveros' music theater piece, *Njinga: The Queen King*, was written in collaboration with her partner, Ione, and performed in Washington D.C. at Folger Shakespeare Library.]
- _____. "Paul Bowles: *Migrations*." *Out*, no. 32 (May 1996): 43-44. [Music by this bisexual composer-author is witty and shows influence of non-western music. *Migrations* contains more spirited performances than *Paul Bowles: A Musical Portrait* which duplicates many of the pieces.]
- _____. "Robert Moran: *Rocky Road to Kansas*." *Out*, no. 32 (May 1996): 44. [AIDS requiem, *Chant du Cygne*, by this openly gay composer is "not anguished and hand-wringing but transcendent and life-affirming."]
- _____. "Samuel Barber: *Capricorn*." *Out*, no. 33 (June 1996): 58-59. [Brief review of this concerto, named for the home he and Menotti shared.]
- _____. "Sanford Sylvan: *L'horizon chimérique*." *Out*, no. 36 (September 1996): 65. [Favorable review for album of Fauré songs by gay baritone who has been out for nearly a decade.]
- Szymanski, Michael. "Celine Divine." *Out*, no. 31 (April 1996): 67. [Celine Dion attributes a lot of her fortune to support from gay fans.]
- Turner, Guinevere. "Super Girl." *Advocate*, issue 706 (30 April 1996): 45-48. [Ani DiFranco's music described as "folk-meets-punk-meets-street-poet-meets-girl-madness," her sexuality described as "whatever."]
- Velez, Andrew. "Dressed to Trill." *Out*, no. 32 (May 1996): 35. [David Sabella, winner of the 5th Pavarotti International Voice Competition last year and a gay man, will be the first countertenor cast by a major company in America (Virginia Opera) in the title role of Handel's *Giulio Cesare*.]
- _____. "Fred Hersch: *Passion Flower*." *Out*, no. 31 (April 1996): 70. [Hersch plays gay composer Billy Strayhorn's works.]
- _____. "He's a Swinger." *Out*, no. 29 (February 1996): 50. [Steven Kowalczyk's debut album *Moods and Graces*; he's jazz-influenced and gay.]
- _____. "Jeff Krassner: *Strong for You*." *Out*, no. 30 (March 1996): 46. [Review of debut album by this gay gospel singer-songwriter.]
- _____. "Lisa Koch: *You Make My Pants Pound and Other Show Tunes*." *Out*, no. 31 (April 1996): 70. [Lesbian singer-songwriter.]
- _____. "Partners in Jazz." *Out*, no. 33 (June 1996): 54. [Jazz duo Theo & Kirk's newly-released CD *Looking-Glass River* combines Shakespeare and Beatles influences; their musical partnership has survived the breakup of their romantic relationship.]
- Vilanch, Bruce. "Letter from Broadway." *Advocate*, issue 712 (23 July 1996): 49. [*Rent* is full of great rock songs and singers, the "musical sensation of the season."]
- Walters, Barry. "The Bitches are Back." *Advocate*, issue 705 (16 April 1996): 60-62. [Review of 7 Year Bitch's *Gato Negro*; drummer Valerie Agnew is bisexual; a favorite group for punk dykes.]
- _____. "Bottum's Up." *Advocate*, issue 707 (14 May 1996): 69-70. [Very favorable review of Imperial Teen's *Seasick*; band formed by queer rock star Roddy Bottum; some apparently gay content.]
- _____. "Fancy This." *Advocate*, issue 706 (30 April 1996): 53. [Review of Extra Fancy's *Sinnerman*; explicit queer lyrics; includes openly gay and HIV-positive Brian Gillo.]
- _____. "Great Scot." *Advocate*, issue 715 (3 September 1996): 62. [Review of Ashley MacIsaac's *Hi™ How Are You Today?*. Openly gay fiddle player from Cape Breton, Canada makes a Celtic, punk-influenced platinum album; he was outed last year by the Canadian magazine *Frank*.]
- _____. "He's Back." *Advocate*, issue 701 (20 February 1996): 55-56. [In "Jesus to a Child," George Michael avoids gender-specific language. The reviewer speculates that this song is a love ballad to a boyfriend who has died of AIDS and describes Michael as "nearly out."]
- _____. "Live Through This." *Advocate*, issue 702 (5 March 1996): 60-62. [Review of various artists on *Home Alive: The Art of Self-Defense*, a pro-female album including several lesbian performers.]
- _____. "Low Octane." *Advocate*, issue 704 (2 April 1996): 72-73. [Reviews 6 volumes of *Gay Classics*.]
- _____. "Mystery Date." *Advocate*, issue 709 (11 June 1996): 53-54. [Review of George Michael's *Older*; again suggests that some songs are best understood as Michael's grieving for lover who died of AIDS.]
- _____. "Obsession." *Advocate*, issue 703 (19 March 1996): 65-66. [Review of gay singer-composer Michael Feinstein's *Nice Work if You Can Get It: Songs by the Gershwins*.]
- _____. "Our Man Friday." *Advocate*, issue 703 (19 March 1996): 65. [Review of Gavin Friday's *Shag*

Tobacco, called his "queerest album yet" with several explicitly gay songs.]

_____. "Pansy Power." *Advocate*, issue 704 (2 April 1996): 70-72. [Review of queercore punk band Pansy Division and their album *Wish I'd Taken Pictures*.]

Mitchell Morris, co-chair

_____. "Profits and Prophets." *Advocate*, issue 698/699 (23 January 1996): 96-98. [Gays and lesbians in music gaining popularity and major label contracts.]

_____. "Three Tall Women." *Advocate*, issue 708 (28 May 1996): 62. [Review of Betty's *Limboland*; trio including both lesbian and straight women; lyrics often ambiguous but work best when heard as women-centered or queer.]

Martha Mockus, co-editor

_____. "Undead Dykes." *Advocate*, issue 710 (25 June 1996): 77-78. [Review of film score for *Vampyros Lesbos: Sexadelic Dance Party*.]

Wieder, Judy. "Bruce Springsteen: The Advocate Interview." *Advocate*, issue 704 (2 April 1996): 46-52. [Springsteen shows his support for gay and lesbian civil rights by writing "Streets of Philadelphia" for the film *Philadelphia*; includes his first interview with gay press.]

Chip Whitesell, co-editor

_____. "Everything Matters." *Advocate*, issue 706 (30 April 1996): 34-44. [Sting has never had a gay relationship, but has "very close, loving relationships" with the men he works with--a tight male community; discusses his role as a bisexual in the movie *The Grotesque* as well as other aspects of his work which have been of particular interest to gay men.]

Mario Champagne, membership secretary

_____. "Liza Minnelli." *Advocate*, issue 715 (3 September 1996): 38-46. [Talks about various ways homosexuality has surrounded her life.]

Richard J. Agee, member-at-large

_____. "Melissa Etheridge." *Advocate*, issue 698/699 (23 January 1996): 65-73. [Etheridge named "Advocate Person of the Year"; cover story.]

Williamson, Cris. "Ferron: Plugged." *Advocate*, issue 715 (3 September 1996): 62-64. [Review of *Still Riot* by out lesbian singer-songwriter Ferron.]

J. Michele Edwards, member-at-large

Wood, Elizabeth. "Performing Rights: A Sonography of Women's Suffrage." *Musical Quarterly* 79/4 (Winter 1995): 606-43. [Discusses the lesbian resonances of Ethel Smyth's *Hey Nonny No*, *Songs of Sunrise*, String Quartet in E minor, fourth movement, *Three Songs*, and *The Boatswain's Mate* while she was politically active in the British suffrage movement.]

Bill Meredith, member-at-large

Wright, Bruce. "Sonata in Z." *Advocate*, issue 703 (19 March 1996): 66-67. [Book review of *Tchaikovsky: A Biography* by Anthony Holden.]

Judith Peraino, member-at-large

[J. Michele Edwards and Faith Hareldson]

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in future issues

We expect to have a review of *En Travesti: Women, Gender Subversion, Opera* as well as a slew of conference reports: AMS in Baltimore; Music, Gender And Pedagogics in Sweden; Gender Studies and Musicology in Germany. AND MORE: we're waiting for your suggestions!