

GLSG Newsletter

For the Gay & Lesbian Study Group
of the American Musicological Society
Volume Nine, Number One • March 1999

introduction

Welcome to the spring 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)\$15 per year for subscribing individuals, \$20 for institutions, and \$10 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—Judith Peraino 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 Judith Peraino 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 Gillian Rodger or Ivan Raykoff, 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.

contents

introduction	1
call for contributions	2
conference reports	2
report from the glsg co-chairs	3
Philip Brett Award	4
correspondence	4
putting the "t" into glsg	5
book reviews	7
invitations from cyberspace	10
calls for papers	10
conference calendar	11
current bibliography	11
your humble servants	18
in future issues	19
membership renewal form	20

Gentle readers: I am honored and excited to take up the position of Newsletter co-editor, and look forward to collaborating with Gillian and getting to know more of the GLSG'ers through this undertaking. In skimming through back issues, I'm struck by the powerful impetus that has motivated this Newsletter for the past eight years as we've inquired into our music, our profession, and ourselves . . . It's exciting to look (or think) back—and forward to the next phase, whatever that might be!

Recently I was awarded a Humboldt scholarship to spend the coming academic year finishing up the *Diss in Deutschland* (Alexander von Humboldt was a 19th-century explorer/scientist who merits mention in *The Gay Book of Days*, so I feel a kind of bond there). I trust I'll be able to carry out my co-editorial duties even from the geographical distance of Berlin through email and the Web. Looking forward to seeing everyone at the Kansas City AMS, too!

[Ivan Raykoff]

call for contributions

Just a quick note from one of your co-editors . . .

Both Ivan and I are excited about undertaking the daunting task of editing this newsletter, and this task is being made more daunting by our sheer lack of material at this moment. Our coffers are dry, folks — so we will be mercilessly hounding everyone we both know until we have acquired enough material (and then a bit more) to continue to keep this fine show on the road.

I am starting the ball off by calling for submissions for a new section of the newsletter which will focus on theory—music theory, literary theory, queer theory, critical theory—whatever you use to frame your inquiries. What has worked for you? What has not? Is theory drawn from outside music able to accommodate music? Where do you look for your theory? English lit? Cultural Studies? Social Science? Science?

Short articles addressing any or all of these questions, and any others I may have forgotten, will be welcomed. Submissions could be in the form of a discussion of a work, an idea, or a theorist who has been particularly inspirational in your scholarship. Or, perhaps, in the form of a review of a non-music book. It is hoped that this section will introduce readers to ideas/theories/books/etc. that they may not have encountered otherwise, and that it may also function as a forum for discussions of the role of theory (music or other) in our scholarship.

[GR]

conference reports

American Musicological Society
29 October-1 November, 1998
Boston, Mass.

No one seemed motivated (either by the thrills of the conference or the cajoling of the co-editors) to report on the Fall 1998 AMS meeting, still mention must be made of Philip Brett's paper "Musicology, Sexology, and the Cultural Politics of Edward J. Dent (1876-1957)" presented on Thursday afternoon, as well as Ellen Harris's talk "Handel as Orpheus II: The Cultural Context of a Literary Reading" at the GLSG Friday afternoon meeting (see "Report from the Co-Chairs" for more on that).

[IR]

* * *

Society for Ethnomusicology
21-25 October, 1998
Bloomington, Indiana

The report on the SEM Meeting, which was promised by an ethnomusicologist who shall remain nameless, did not materialize. Although I attended only part of the conference, I can report that there was a notable shortage of papers addressing topics of sexuality and music. Apparently the many papers given at the 1997 meeting at Pittsburgh did little to encourage new scholarship in this area.

Amy Corin, UCLA, explored the role played by country music and line dancing in community identity in her paper "Queer Country, Line Dance Nazis, and a Hollywood Barndance: Country Music and the Struggle for Identity in Los Angeles, California." In it she provided a case study of four different country music clubs which formed the social locus for different groups of people resident in Los Angeles. There were also, as is usual, a significant number of papers addressing questions of gender and music.

The Sexualities Committee met on Friday, 23 October, and while the number of people attending was smaller than the previous year, all present agreed that there continues to be a need for such a committee within SEM. The Committee, as it presently stands, fulfills a dual role of both offering support for gay, lesbian, bisexual, transsexual and transgendered ethnomusicologists, and also of advocating the study of music and sexuality. This combination causes a certain amount of internal tension in the group as members agree that for many, anonymity is preferred, while others seek to actively expand the membership to include any person interested in scholarship on these issues. It is uncertain how this tension will be resolved, but a good working relationship has been established between members on both sides of this divide, and the membership is currently working on ways to bring a higher profile to the committee without necessarily outing any of its members.

This group is also seeking to liaise with other groups such as the GLSG and also equivalent groups in the American Anthropological Association. Anyone interested in this group can contact Gillian Rodger, who is currently serving as chair, at gmrodger@hotmail.com

[GR]

* * *

Society for Music Theory
2-6 December 1998
Chapel Hill, NC

At the December 1998 meeting of the Society for Music Theory, the schedule included, for the first time, the time and place for a "Gay and Lesbian Discussion." A small group gathered; since the person who initially submitted a proposal to the Program Committee was not present, no one had any preconception about what the session was supposed to be. After an hour of serious,

pleasant discussion, the group had decided to stay in touch by forming an e-mail discussion list (for subscription details, see "Links" in this issue), to plan a party for the 1999 SMT meeting in Atlanta, and to submit a proposal for a special session on queer studies at the 1999 meeting. The special session proposal, and request for a time and place for the party, are now in the hands of the SMT Program Committee.

[Fred Maus]

* * *

Modern Language Association
27-30 December 1998
San Francisco, CA

One excitement of this year's MLA convention (besides the perpetual titillations of *Babylon by the Bay*) was waking up on one or two mornings to blindingly thick fog, which wreaked havoc with the local airports and hence with many conference attendees' comings and goings. Among the customarily strong presence of queer-themed panels and presentations, two stand out for their musicological leanings:

Downing A. Thomas (University of Iowa) spoke about "Reflexivity from 'Le Mariage' to 'Le Nozze'" on a panel on Beaumarchais's "Figaro" organized by the 18th-century French literature group. Elaborating directions taken by Jacques Proust and Wye Allanbrook, Thomas examined the scene of Mozart's "Le Nozze" in which the countess formalizes her plan to catch Almaviva in his plot to revive the "droit de cuissage" he has supposedly abolished; dictating a note to Suzanne, the countess arranges a rendez-vous with the count in which she will exchange clothes with Suzanne and take her place. Thomas discussed "the sense of pure possibility" that is released by the countess's stratagem, and how "Mozart and Da Ponte were able to use the simplicity of the pastoral mode, in the passage from recitative to aria and through the musical interactions of the countess and Susanna, in order to create a space of solidarity for the two women—another rendez-vous—and to produce a mood of openness and a sense of gaiety. Gaiety was crucial to Beaumarchais's conception of theatrical representation and associated with freedom and contestation in late eighteenth-century France. . . . Mozart and Da Ponte were able to fuse this gaiety—a mood of openness and pure possibility—with the feeling of reflective *attendrissement* that surrounds the countess and that Beaumarchais extolled in his "Essai sur le genre dramatique sérieux" of 1767. . . . The feeling of performative liberation and gaiety created in Mozart's duet emphasize those same ambiguities—sexual and social—that emerge so forcefully in Beaumarchais's original play."

Stacy Wolf (George Washington University) explored the queer resonances of Barbra Streisand's performance

as Fanny Brice in "Funny Girl" (both on Broadway in 1964 and on film in 1968) on a panel devoted to "body criticism." According to Wolf, Streisand queers femininity by way of an "extravagant Jewishness" in body and voice that contradicts notions of passive, hetero-femininity. Streisand also queers Jewishness by simultaneously calling up and re-performing earlier representations of Jewish (heterosexual) women—the belle juive, the Jewish mother, Fanny Brice herself, and the new image (in the mid 1960s) of the Jewish American Princess. Wolf explored how Streisand's belting voice—a bi-sexual voice seemingly without a break—epitomizes the distinctly Jewish sounds of Broadway musicals, and how the narrative constructed by way of "Funny Girl's" songs evades heterosexual romance and instead focuses on the singularity of the woman-as-star, thus providing (perhaps unexpected) feminist pleasures in the musical. (Wolf's paper is part of a larger book project entitled *A Problem Like Maria: Gender, Sexuality, and American Musicals*, which also considers Mary Martin, Ethel Merman, and Julie Andrews from a feminist and lesbian perspective.)

[DT, SW, IR]

report from the glsg co-chairs

The climax of the GLSG's annual meeting in Boston was the talk by invited guest Ellen Harris, who gave a rousing and meticulously researched demonstration of the homoerotic connotations of Orpheus and other figures of legend in the works of Handel. An added bonus were her powerful vocal renditions. She attracted a standing-room only crowd. Of special interest was her discussion of the reception of her findings, which even though the product of completely traditional methods, she found placed her in the politicized camp of "new musicology."

The program for the upcoming meeting in Kansas City has not yet been decided on. If you have ideas for speakers who would be of interest to GLSG members, but who might also attract a wider AMS audience, please let us know. They need not work in the field of musicology! A scholar in queer studies in the nearby Midwestern area would be a dream come true.

As part of our dedication to greater visibility and influence within the AMS, the GLSG announced the second winner of the Philip Brett award given for work in LGBT issues and music. The 1998 award went to Gillian Rodger for her dissertation on the changing performance styles of male impersonators on the vaudeville stage around the turn of the century. Congratulations, Gillian! It will soon be time for nominations for the 1999 Brett Award (see the call for submissions elsewhere in this issue).

We welcome new board members elected at the annual meeting. Suzanne Cusick will serve another term as co-chair; Kelly Harness will serve another term as member-at-large. Stephen McClatchie was compelled to step down early from his role as co-editor; his diligence will be sorely missed! His position has been taken up by the undaunted Ivan Raykoff. This left open the remainder of Ivan's term as member-at-large, which is now filled by Michael McClellan. Finally, Todd Borgerding is the other new member-at-large.

We invite nominations for the following offices which will come vacant this year: male co-chair (currently Chip Whitesell), and two members-at-large, one male and one female (currently Nadine Hubbs and Michael McClellan). Please send nominations to Suzanne Cusick by August 15.

At the business meeting, several members stressed the importance of strengthening alliances with our counterparts in the "sister" societies. To that end, Lars Rains has volunteered to be an informal liaison with the newly-formed interest group in SMT (music theory); Ingrid Monson with SEM (ethnomusicology); Peter Burkholder and Michele Edwards with CMS (music education). We look forward to hearing of increased awareness, opportunities, and research activity in all fields.

Finally, the issue was raised of transferring the Newsletter to an on-line format. A committee was formed to discuss the desirability and the many practical implications of such a move. The committee consists of the current co-editors, the immediate past co-editor (Stephen McClatchie), and Webmistress Renee Coulombe. They will present their findings on our email discussion list. Please send your comments to them, or feel free to open your own discussion at any time.

[Chip Whitesell and Suzanne Cusick]

Philip Brett Award

The Philip Brett Award, sponsored by the GLSG, honors each year exceptional musicological work in the field of transgender/transsexual, bisexual, lesbian, gay studies completed during the previous two academic years (ending June 30), in any country and in any language. By "work" is meant a published article, book, edition, annotated translation, conference paper, and other scholarly work accepted by the award committee that best exemplifies the highest qualities of originality, interpretation, theory, and communication in this field of study.

The award consists of the sum of \$500 and a certificate, and will be announced at the Annual Meeting of the

AMS and conferred at the annual meeting of the GLSG. The committee will entertain nominations from any individual, and scholars are encouraged to nominate their own work. Individuals may receive the award on more than one occasion.

Nominations should include the name of the scholar, a description of the work, and a statement to the effect that the work was completed during the previous two academic years. By "completion" is meant the publication or commitment to publish from an editor in the case of articles, books, editions, etc.; delivery at a conference or the like in the case of a paper. The committee will contact the nominee for additional material as needed. Self-nominations should include any unpublished material to be considered and a c.v. Nominations, with five sets of application materials, should be sent by JULY 1 to the chair of the Philip Brett Award Committee, Todd Borgerding, Department of Music, SUNY Stony Brook, Stony Brook NY 11794-5475.

Questions regarding the award, the nomination process, or any other matter may be directed to Todd Borgerding at the above address, or by e-mail to: TBorgerding@notes.cc.sunysb.edu

Please note that this call for submissions differs from the one published in the AMS Directory, and serves to correct information inadvertently printed there. The Award Committee apologizes for any confusion it may have caused.

Contributions to fund the award (checks made out to GLSG/Philip Brett Award) may be sent to: **Judith Peraino, GLSG Sec./Treas. 309 Utica St. #1, Ithaca NY 14850-3637.**

[Todd Borgerding]

correspondence

Leigh Smith writes:

"I am a singing member and board member of Coro Allegro, a g/l/b & friends classical chorus in Boston. A criticism of us (correct, I might say) is that we do not have interesting biographical info about composers who are gay/lesbian written in our program notes. I'm hoping that Coro Allegro biographical info on some of the composers we have sung and may again sing in the future. Also, your group might have ideas of g/l composers whose work we should consider performing. We are a quite capable chorus, and can usually learn and perform at a high level. Thank you for helping us. I'd love to pass on info about GLSG to chorus members and our artistic director. I'd also like it for myself.

Putting the "T" in GLSG

"I'm just a sweet transvestite from Transsexual Transylvania!"—*Rocky Horror Picture Show*

Some time ago there was discussion and debate in the pages of the Newsletter regarding the name of the GLSG and the possibilities of expanding our appellation to address the implied hierarchy of "gay/lesbian," the missing "bisexual" option, or the all-encompassing but perhaps too-provocative label "queer." Acronyms can be messy (as I know from living in the city of UCSD, SDSU, and USD), but I've been thinking about another neglected corner of our alphabetic collective—the TV/TG/TS continuum.

Not unlike the bisexuality factor that complicates a neat gay/straight dichotomy, the TG phenomenon brings up a number of theoretical and political issues that problematize both the gay/lesbian and the much-invested gay/straight distinctions. What does it mean that ("as studies show") male transvestites are often straight men, or that many transgender people identify as heterosexual or bisexual? MTFs (male-to-female transsexuals) and FIMs (not Feminist Theory and Music) live lives that complicate the interrelations of sexual identity (i.e., physical or anatomical identity), gender identity (social identity or role), and sexual orientation (the dynamics of erotic attractions). Transvestism/crossdressing we know and love and often employ as a conceptual tool (I recently wrote a chapter on piano transcriptions and paraphrases as a form of musical drag), but the realms of transgender and transsexual experience probably deserve more musicological mining.

In the last few months a number of musical events and media reports have brought the issue of transgendered musicians to the fore, both in popular music and in the classical-music world. In pop culture, of course, TG types have been trendy for some time—from RuPaul to Marilyn Manson and onwards. Amateur and professional TG performers are a hit at Trannyshack, one of San Francisco's most popular queer nightspots (Tuesday nights at the Stud). On (or rather, off) Broadway, "Hedwig and the Angry Inch" has been playing to critical acclaim. Even across that other great divide (the Atlantic), a transsexual pop star from Israel won last year's Eurovision Song Contest. In the high-art and proper classical-music world, two performers—a concert pianist, and a symphony violinist—have recently undergone gender reassignment. What do all these instances tell us (or lead us to ask) about music, performance, and reception?

What are "the politics and poetics" of transgender performance in music, and how are audiences and critics responding?

The February/March 1999 edition of the gay/lesbian television news program "In the Life" profiled three transgendered musicians. Titled "Making Music, Making Changes" and hosted by Kate Bornstein, the show featured short segments on jazz pianist Billy Tipton, New York concert pianist Sara Davis Buechner, and Christine Beatty, lead singer for the heavy metal band Glamazon. These are "three musicians who faced the music about their gender choices," the announcer's voice-over intones, "and in doing so, found a much more honest expression of their art." This intriguing assertion is left largely unpursued, and invites further consideration: how might these musicians' gender transformations resonate in or through their art(s), and how could the aspect of "honesty" thus be evident—or not evident, or lacking, somehow, in other artists' work?

FTM jazz pianist Billy Tipton, apparently, was honest with himself, for example, but to what extent was his "dishonesty" (?) to his wives, colleagues, and fans a factor of his music or his performing? "In The Life"'s Tipton segment includes excerpts from an interview with Diane Middlebrook, whose recent biography on Tipton is reviewed in this Newsletter. In her interview Middlebrook comments, "Dorothy found in herself the ability to be an entertainer, an actor acting the role of a musician, as well as playing the music . . . that double identity was Billy Tipton." The complexities and problems of performing a double role echo repeatedly in the lives of transgendered people, and invites discussion on the nature of inner/outer identity and the (musical?) expression of these aspects of personality. It seems somehow appropriate that Tipton's life would have inspired a fictionalized account (a literary role-play, as it were) so soon after his death in 1989: *Trumpet*, by Jackie Kay, recently published by Pantheon Books, turns Tipton into a British jazz trumpeter.

"In the Life"'s next profile, of pianist Sara Davis Buechner, opens with a shot of the male Buechner playing "The Man I Love" while Sara Davis' voice-over explains, "I was playing a role, I was playing the role of David Buechner very well, but I felt increasingly so empty inside. It was not me. And the fact that I played it well brought no comfort to me." Buechner's recent gender reassignment has provoked a fair amount of media attention, probably because Buechner's sex change has occurred in mid-career; her story was written up in a *New York Times Magazine* article by Andrew Jacobs last September.¹ Jacobs wonders whether "his" fans and colleagues will accept

"her," but doesn't pursue any possibilities as to what would constitute the basis for this "acceptance." On what do audiences judge Buechner—her playing, or her appearance? What do we really watch and listen to in a concert? What do we really expect from a male or from a female performer?

In describing Buechner's experiences as a transsexual, Jacobs presents a sort of before/after view of Buechner's musicality. "Before" was the macho, hearty male Buechner: "Known for a vigorous—some might call it aggressive—playing style, a penchant for cigars and a devotion to the Yankees, Buechner was what one friend calls 'a guy's guy,' a wisecracking, backslapping bon vivant who frequently had a pretty girl by his side." But this persona was a cover—a performative act—for the inner Buechner, who found "solace" in the world of music. "Buechner recognizes the hypermasculine behavior as a way of masking feminine feelings, saying, 'I was desperately trying to fit in, to play the role people expected.'" Even in Jacobs' somewhat vague descriptions of Buechner's pianism one can detect a subtext of gender connotations: the "eclectic repertory" (not bound by categories or conventions, apparently), "dizzying technical prowess" (performative skill in distracting or confusing the perceiving gaze), and "a flashy performing style that a British critic once described as 'saucy'" (guys are never "saucy"). Jacobs also mentions Buechner's recent performance of Chopin concerti (an appropriately effeminized composer; how would, say, a Rachmaninoff or Beethoven concerto go over?). "After" the change, Buechner feels her playing has been liberated: "I was emotionally tied up in knots and completely disconnected from what was coming out of the piano . . . Now when I play, I feel incredibly free, and I think that's reflected in the music." The notion of honesty appears again in relation to musicality: through this new experience of playing, "I could embrace my true self."

Much of Jacobs' article focuses not on music, however, but on wardrobe. The article opens with the image of Buechner eschewing traditional tails and bow tie for "a white silk gown and matching pumps, hair flowing past the shoulders," and with references to the rite of spring cleaning as a metaphor for change and renewal: suits, ties, and sweaters give way to blouses, dresses, and a Chanel gown. (One suspects, however, that only a MTF could claim that high-heeled shoes were "the most annoying part of being a woman.") Jacobs also discusses some of the career or business implications of Buechner's change. Some colleagues have regarded the sex change as a career-boosting move; Buechner dismisses this possibility in the Jacobs article, but hints at it in the "In the Life" interview. Working against the acceptance of Sara Davis Buechner is the conservative nature of the classical music business, Jacobs writes, but Yamaha, which has her on its artist's

roster, is not worried: "As long as it doesn't affect his playing, it makes no difference to us," states a company representative, apparently forgetting the preferred pronoun. (Significantly, business connections seem predicated on the assumption that nothing will change musically).

Buechner is not the only classical performer to face the audience with a new gender display. Hallie Horowitz, a violinist with the San Diego Symphony, recently underwent the MTF process and began performing professionally as a female in October.² Horowitz feels her peers in the orchestra have been accepting of her change, and she has been performing as a soloist to supportive local audiences. When I spoke with Hallie recently, she explained that she had always had a female self-identity, only now her outward appearance matches that inner persona: "There was nothing about my musical approach to feminize." Horowitz never pursued the "macho" show-off mentality common with young conservatory-trained virtuosi, and she eschewed competitions for this same reason (in contrast to the young male Buechner). In high school, her musical life was a means to escape feelings of isolation, and a tool for her inner search for self. "When I would play the violin, I would see myself as an introverted spirit seeking something within, something I wished to express." Expression—both musical and personal—is also a factor of honesty for Horowitz. "Through my musical performing, I dare my audience to allow themselves to appreciate things that might embarrass them."

Embarrassment certainly seems to have plagued many Israelis when their representative to the 1998 Eurovision Song Contest was chosen: Dana International, a well-known transsexual Israeli pop star. The nation's Orthodox Jewish establishment was Not Amused that Dana would represent the nation, and the Israeli press devoted significant attention and debate to this radical MTF who was to be their Europop ambassador. One sound bite that made international news came from the deputy Minister of Health, who worried that "Everybody abroad will say: 'Look at those Jews and what they are sending to perform, some kind of crossbreed.' Dana is an abomination. Even in Sodom there was nothing like it." But Dana did them proud, winning the Eurovision Song Contest with her catchy dance hit appropriately enough entitled "Diva"—the chorus of which demonstrates a remarkable ability to rhyme "Cleopatra" and "Aphrodite." Crossing musical, linguistic, and even political boundaries is a hallmark of the Eurovision aesthetic and philosophy since the contest was founded in 1956; now the final frontier of gender has been breached, and the political fallout of Dana's victory is significant for everyone—the Israelis, Europeans, and

especially transsexuals. It's a hard act to follow this year.

Still, Dana might want to check in on her off-Broadway cousin, Hedwig, who has also been making profitable moves on stage. The glam rock TG musical "Hedwig and the Angry Inch" has been enjoying a very successful run at the Jane Street Theater since Valentine's Day, 1998, and made it into the Top Three of *Time* magazine's "Best of Theater" review for 1998. The original cast recording has just been released on CD (Atlantic 83160-2), and plans are currently underway for productions to open in Los Angeles and London, while New Line Cinema is in pre-production for the film version of the show. Hedwig is the creation of John Cameron Mitchell, who stars in the show and also wrote the script, a fable about the search for identity and acceptance: Hedwig was formerly Hansel Schmidt of East Germany, whose sex change (for love of an American GI, and the chance to escape Communism) proved fruitless when sugar daddy deserted her and the Wall fell anyway. Subsequently Hedwig has pursued a lackluster rockstar career, living in Midwest white-trash trailer parks while her true love, the young Tommy Gnosis, goes on to international fame. "The Angry Inch" refers to Hedwig's gender (de?)marcation ("My sex-change operation got botched. My guardian angel fell asleep on the watch. Now all I got is a Barbie Doll crotch. I got an angry inch"), and also to the band that backs up her show (actually composer-lyricist Stephen Trask's New York band Cheater).

In her *New York Times* review of the show's CD, Natasha Stovall writes that "Hedwig is Marlene Dietrich, Bette Davis and Janis Joplin all rolled into one," while David Ciminelli, in LA's *Edge Magazine*, hears "influences of early Roxy Music and David Bowie's Ziggy Stardust delivered with the prowess of a surgically mutilated Meatloaf."³ Stovall sees "Hedwig" as "a metaphor for the liberated but violated post-cold war world"—crossing boundaries, like Eurovision's Dana International, and uniting "opposites," whether gendered or political. Hedwig screams: "Don't you know me? I'm the new Berlin Wall, baby . . . standing on the divide between East and West, slavery and freedom, men and women."

May dichotomies continue to fall. . .

¹ Andrew Jacobs, "His Debut as a Woman," *New York Times Magazine* (Sept. 13, 1998): 48-51.

² Kyril Plaskon, "Elites React, Accept Symphony's Transsexual," *San Diego Gay & Lesbian Times* (March 25, 1999): 45.

³ David Ciminelli, "Giving Hed," *Edge Magazine* (March 3, 1999): 20.

Additional references/resources:

Books:

Kate Bornstein, *Gender Outlaw: On Men, Women, and the Rest of Us*. New York: Routledge, 1994.

_____, *My Gender Workbook: How to Become A Real Man, A Real Woman, The Real You, Or Something Else Entirely*. New York: Routledge, 1998.

Mildred Brown and Chloe Rounsley, *True Selves: Understanding Transsexualism*. San Francisco: Jossey-Bass, 1996.

Riki Anne Wilchins, *Read My Lips: Sexual Subversion and the End of Gender*. Ithaca, NY: Firebrand, 1997.

Periodicals:

Transgender Tapestry Magazine —published quarterly by IFGE (see Website).

TNT: Transsexual News Telegraph (San Francisco)

Websites:

"In the Life" <www.inthelifetv.org>

"Hedwig and the Angry Inch" <www.hedwig.com>

Dana International:
<http://israeliculture.miningco.com/library/extra/bl_dana.htm>

Gendertalk Webpage information & links:
<www.gendertalk.com>

International Foundation for Gender Education:
<www.ifge.org>

[Ivan Raykoff]

book reviews

Suits Me: The Double Life of Billy Tipton, by Diane Wood Middlebrook. Boston; New York: Houghton Mifflin, 1998.

Regulation of gender difference is one of the last unassailed bastions of hegemony in the United States. The ramifications of challenging the strict separation of sexes reaches into the most trivial details of everyday life. There are only two kinds of bathrooms, locker rooms, or fitting rooms from which to choose, after all. There is no middle ground in the most intimate details of our existence—as private citizen or public figure. While the drag queen has entered into the popular imagination in spades recently—in no more disparate guises than Dame Edna and RuPaul, for example—this phenomenon as experienced in society actually serves to reinforce the distinct separation of genders in mainstream cultures. In large part, because it is predicated on the "audience" understanding that what they are seeing is not a woman (then it wouldn't be so entertaining) but rather a woman being performed, bigger than life. Male and Female impersonation in entertainment is predicated on the clear knowledge of the performer's "actual" gender, as it made the

performance of the opposite gender much more significant.

The rise in the popularity of cross-gendered performance in the 19th and 20th centuries, interestingly enough, parallels the rise of hegemonic notions of gender in the West.¹ The same titillation experienced in the performance of another gender is not, however, extended to those who are discovered *performing* another gender convincingly in their personal lives. So dangerous is actual success in "passing" as another gender, so precarious is that edge, that it can become a public obsession. When "The Crying Game" was released, the press was asked to refrain from revealing a main character's "true" gender, so vital was secrecy to the "success" of the plot. (Not to mention that the film posited vomiting as an appropriate response to finding your lover's morphology to be different from what you had expected.) It became an "open secret"—and consequently a revealing cultural force. When Billy Tipton was discovered upon his death to be morphologically female, the virtually unknown performer suddenly warranted an obituary in the New York Times. The fame that Tipton sought as a performer throughout his life may have at last been garnered through what is perceived as his most long-standing and personal performance.

Diane Wood Middlebrook's new biography *Suits Me: The Double Life of Billy Tipton* may have been published to satisfy prurient interests (what else could make the biographer of Anne Sexton choose to write a biography of so un-famous a person?), but in the end it may turn out to be remarkably useful as a document of societal dis-ease surrounding gender. Middlebrook came to the project as biographer—not as gender theorist looking for interesting texts to illuminate. As a result, Middlebrook does not hesitate to "fill in" gaps in our knowledge of Tipton's motivations and technique with her own postulations, which in and of themselves make for interesting reading. There is no discussion of the general climate for gay women during most of this century—something that as a lesbian I think would be essential for understanding why Tipton chose the path he did.

Middlebrook's first challenge is in choosing pronouns for her subject. In an Author's Note before the body of the text, Middlebrook informs us:

Billy Tipton's success in passing as a man creates a problem for anyone writing about this person's life: should Billy be called "he" or "she"? My account uses both pronouns. "He" and "his" are used to refer to Billy's professional persona, and to the relationships he conducted with people who thought he was a man. Billy is "she" in early life

and in professional life when people around her know she is cross-dressing. I also use the female pronouns "she" and "her" when I attribute motives and skills to Billy as the producer of the illusion of masculinity, both onstage and off.

"Illusion of masculinity?" Was Tipton's masculinity any less real because of the circumstances of morphology? If the realities of Tipton's performance ambitions, sexual identity, and gender identity led Tipton to "become" a man in the eyes of everyone including his wives and children, using both pronouns would appear to draw the reader's attention over and over again to the "fissure" in his history (when he crossed the great divide of gender). But Tipton was much more than the sum of his, well, parts. Accurately assessing his chances to become the kind of entertainer he wanted to be as a woman, his chances in successfully partnering with women as a woman in the 20s through the early 70s, Tipton made the kind of choice I can all-too-easily imagine making. Just being taken seriously as a female Jazz saxophone player in the early part of this century seems impossible to imagine. Middlebrook does not consider that this may have been the only choice Billy could make.

It is because Middlebrook exhibits no knowledge of historical lesbian culture that I find it difficult to believe that she could be telling the entire story. Women who wanted to get married and have families in the 20s and 30s certainly did not try to play sax for a living. The fact that Billy could live as a man—his sexuality and gender dysphoria made it not just possible but desirable—may actually have saved his performance career. There is no discussion of that concept in the biography, Billy isn't presented as a lesbian or transgendered individual (the word *transgender* appears nowhere in the text). Interviews in the books were with Tipton's family, colleagues, and wives, none of whom identify as lesbian, bisexual or transgendered. So Middlebrook presents little context for Billy's decision, despite the number of current texts which exist on this very topic.

In the chapter Graduation, which discusses Tipton's transformation from Dorothy Lucille to Billy, we first get a hint of what this transformation cost Billy:

Dorothy's new look . . . made her an unacceptable roommate for Reggie [Billy's mother], too weird to be introduced as either a daughter or son. To complete the metamorphosis into Billy, she [sic] had to seek an environment where she could shed habits and expectations formed while being raised as a girl and where she could test a repertory of masculine gestures and postures and attitudes on a range of audiences. Meanwhile, she needed protection from natural enemies (63).

Who are these natural enemies, and how would she be protected? Moving away from home and reinventing oneself is not a rare phenomenon—but what might happen when Billy achieved fame? The risks of being discovered, discredited, denied access to booking agents and fellow musicians must have weighed enormously on Tipton's mind. Family and friends from "Dorothy's" time had to be carefully managed to keep the truth from coming out. It is unfortunate that the risk of documenting these realities was too dangerous for Tipton to imagine—and that Tipton at no point expressed any desire to "come out" to his family or friends about motivations, insights or the emotional cost of living in this particular closet for so many years. It is as if Tipton is merely a ghost that inhabits his own biography—elusive, ethereal. While Middlebrook acknowledges that being a Jazz musician may have been Tipton's original motivation, it is the lack of insight available that in the end makes Tipton's story so frustrating. The voice that is missing is the voice of Tipton himself, and by the time the book is done, it is a voice we desperately want to hear.

Being a Jazz musician, with the problem of possibly notoriety and subsequent discovery, presented a unique set of problems and challenges to anyone attempting to mask their biological sex. For instance, how did Tipton tour on the road, living in such close quarters with men, and go undetected—or at least not raise too much suspicion? Indeed, some colleagues did figure it out. I confess I was most interested in how Billy managed the use of a bathroom during performances (that great cosmic divide between "ladies" and "gentlemen"). Fellow musicians related that he never seemed to go to the bathroom—waiting until everyone had finished, and slipping in before the musicians started up again. Such little details—so many opportunities for discovery—lend a certain air of danger to the story. Certainly, some musicians that toured with Billy didn't care who or what he was—as long as they were making money. A reality that could only help Tipton when things were good.

Billy's wives also lent a certain legitimacy to his gender identity, a legitimacy that Middlebrook references again and again. His wives were young and naive, respected his privacy, only experienced sex with him in the dark. His cover story for the binding on his chest—that an old car accident had crushed his ribs—apparently satisfied their curiosity. Middlebrook, who insists on referring to Billy as "she" when speaking of the private person, never challenges these claims, or pushes deeper past the surface to acknowledge there could be a mutual need Billy and each of his partners had for one another. It is difficult to imagine the physical distance that must have been maintained between husband and wife for this to have succeeded—certainly by 1990s standards. Nonetheless,

the willingness for everyone to see Billy exactly as they wanted to see him (or as he wanted to be seen), the manipulation of the inquiring gaze by artful contrivance, seems not to pique Middlebrook's interest as it certainly does for anyone with even a modest interest in gender theory. For those readers, there will be an unspoken dis-ease with those who knew Billy most—how could you not know and be married to him? An in-depth perusal of Margorie Garber's *Vested Interests* or similar text could have aided Middlebrook immensely in presenting her protagonist as a complete entity, not just a puzzle wrapped in men's clothing. While never acknowledging Billy as "him" unless it was ascribed to someone who knew Billy as male, Middlebrook does seem in the end to admire his ability to "pass."

For those interested in the history of popular music in the 20th Century, Tipton's story is rife with the intimate details of one who never did hit it big. Long touring schedules, shady managers, changing band members, new repertoire—all had to be dealt with. Tipton wanted first and foremost to be a Jazz musician, whatever else he happened to be, and in this dream he appears to have succeeded only modestly. In most areas of Tipton's life, he certainly was an entertainer—often even to his closest friends and associates. He routinely lied about musicians he'd performed with (claiming to have toured Jack Teagarden's band, when he had only rented a room from Teagarden's mother), thus adding to his own "mystique." The most poignant elements of the story come later—when he was no longer touring, and working as a booking agent in Washington State. He became in some ways a parody of himself: the old entertainer who regaled fewer and fewer visitors to the agency with stories of his illustrious past. He continued to play his part to the end. Perhaps in the end, this is the most poignant part of Tipton's story—his sheer endurance in the face of overwhelming odds.

The sheer power of Tipton's story makes Middlebrook's biography a fast and fascinating read. Well written, the book captures the "dime-store" novel feel of Tipton's story, a novel in we see many sides of the protagonist—without ever actually hearing his voice. It documents this particular musician's story with exceptional research (though limited in scope) and extensive interviews (though again, mostly to support the author's own biased view of her subject. It does not, however, contain any significant insight into the deeper understanding of gender and sexuality in the story. We learn more about Tipton through the "negative space" he creates. In the end, it may be Tipton himself who best sums up his own life:

"Remember, you are doing the act all the time, on stage and off. You've got to live the part, you've got to wear it."

[Rene Coulombe]

1 While there are many examples in Foucault for this phenomenon, might I suggest that for an interesting discussion of this subject, particularly as it relates to ossifying notions of gender in society during the 19th century, see *Herculine Barbin: Being the Recently Discovered Memoirs of a Nineteenth Century French Hermaphrodite*, (NY: Pantheon Books) 1980, especially Foucault's introduction to the text.

invitations from cyberspace

GLSG List

The glsg list is an electronic mailing list for members and supporters of the Gay and Lesbian Study Group of the American Musicological Society. Many different kinds of contribution are welcome: discussion of issues, discussion of published texts, announcements, requests for information, and so on. Contributions may be professional in tone, or may be informal personal messages, or anything in between. This list is set up as a closed list, which means subscribers are added only by permission of the list owners. It is also a private list, which means information about the list (such as names of subscribers) is only available to other subscribers. The list, however, is unmoderated, so any subscriber may contribute directly to the list.

To subscribe, write to:

<majordomo@virginia.edu>
with the message text:
subscribe glsg

* * *

Society for Music Theory List

The gld-l mailing list at the University of Virginia is a closed, private list for discussion among members of the Gay and Lesbian Discussion Group, an interest group of the Society for Music Theory.

To subscribe to the gld-l mailing list, write to:

<majordomo@virginia.edu>
with the message text:
subscribe gld-l

* * *

Gender and Music List

The gen-mus mailing list is a mailing list for discussion of music in relation to women, gender, and sexuality. This will be an unmoderated forum to which anyone may subscribe and contribute.

To subscribe to the gen-mus mailing list, write to:

<majordomo@virginia.edu>
with the message text:
subscribe gen-mus

* * *

Internet Web Page Links

AMS is at <<http://musdra.ucdavis.edu/documents/AMS/AMS.html>>

SMT is at <<http://boethius.music.ucsb.edu/smt-list/smithome.html>>

SEM is at <<http://www.indiana.edu/~ethmusic>>
IASPM is at <<http://www.gl.shuttle.de/rpm/iaspm>>

* * *

Theory.Org

A fantastic megalithic website for queer theory and all kinds of other theory (Adorno, Butler, Foucault, etc. etc.) can be found at:

<<http://www.theory.org.uk>>

* * *

Classical Music and Classical Men

A site devoted to symphonic masterworks, male masterphysiques, and master— . . . or as one of the opening testimonials puts it, "the ultimate composition. Both the eyes and ears are soothed and the appreciation of true beauty can be thoroughly absorbed." Definitely fodder for some kind of paper: <<http://tyrain.com/men-n-music/music.htm>>

* * *

Announcing HISTSEX: For historians of sexuality.

A place to post announcements of conferences, calls for papers, information about and reviews of new publications, requests for information, points for discussion, concerning Historical perspectives on: heterosexual relations: premarital (illegitimacy, courtship), marital, extramarital (adultery, divorce); same-sex relations; masturbation; prostitution; sexually transmitted diseases; abortion, birth control; sex education; moral reform organizations; legal regulation of sexual behavior; medical views; sexual science; pornography; censorship; subcultures; perversions/paraphilias, etc.

The membership of this list is diverse and draws its members from a number of different disciplines (humanities as well as science and social science) and from Europe, the United States and Australia (so far). It is not, at this point, a high-volume list but the conversation is usually interesting and informative. On occasion discussions spill over from VICTORIA as Lesley Hall, the list-owner is also subscribed to that list (as are a number of other subscribers).

To subscribe, visit Lesley's home-page at: <http://homepages.primex.co.uk/~lesleyah> and follow the instructions from there.

calls for papers

Popular Music and Society is seeking article-length manuscripts for a special issue on nineteenth-century American popular music to be published in 2001. All kinds of research in the area of music are invited, except that manuscripts should not be exclusively musicological in focus and intent. There are no limits on musical genres. Articles that explore issues of race, class, and/or gender are especially welcome. Deadline for receipt of manuscripts is May 1, 2000. For each

manuscript, four blind copies should be submitted, with author identified only on a detachable title page. Manuscripts must be double-spaced, carry notes at the end, follow MLA Handbook for style, and include a stamped return business envelope. Manuscripts must not be under review with any other publication.

Send manuscripts to:

Dr. Juanita Karpf, Assistant Professor of Music and Women's Studies
School of Music
University of Georgia
Athens, GA 30602-7287

Address inquiries to: <nkarpf@arches.uga.edu>

* * *

The 1999 National Meeting of IAPSM-US (International Association for the Study of Popular Music, United States Branch) has issued a Call for Papers for "Don't Stop Till You Get Enough: Consuming Popular Music," to be held 30 September through 2 October at Middle Tennessee State University (MTSU), Murfreesboro, TN. The 1999 IASPM/U.S. conference welcomes papers on the cultural roles of music and musicians; the means by which music gets to its audiences; and the ways in which music is interpreted and used by listeners in a variety of contexts. The deadline for proposals is 15 May. Please send all proposals to (submissions by e-mail are strongly encouraged): Thomas Swiss, Chair, Program Committee, e-mail: thomas.swiss@drake.edu; 1514 Buresh Ave., Iowa City, IA 52245. For more information, please call or write to: Paul Fischer, Department of Recording Industry, Box 21, Middle Tennessee State University, Murfreesboro, TN 37132; Telephone: (615) 898-5470; Facsimile: (615) 898-5682; E-mail: pfischer@frank.mtsu.edu; conference information is also available at: www.mtsu.edu/~pfischer

* * *

Classical Music Writers Wanted

The All-Media Guide, an Internet website with over 4.5 million daily hits, is looking for writers on classical music topics for its All-Classical Music Division. This seems like an opportunity to give due mention to gay/lesbian/bi composers and performers in an international forum, with the added benefits of having your own byline, some remuneration, and possible print publication of your work. Assignments are made according to writers' areas of interest and knowledge; write-ups may be as short as a brief review or description of a musical work, and as lengthy as an extended essay which discusses an important genre or stylistic development.

To participate, submit the following:

1) A brief summary of your background, experience, and particular musical interests.

2) A sample of writing on a musical topic (essays, research papers, articles, etc.—10 pages maximum).
3) A 100-word summary of a *minor* musical work, e.g. music of an obscure composer, a little-known work by a major composer, etc. Check the web site (www.allclassical.com) to choose a work from the site which is not accompanied by a summary.

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conference calendar

The conference Unnatural Acts 1999 will take place at UC Riverside April 23-24, 1999. For information, contact: René T. A. Lysloff, Department of Music, UC Riverside, Riverside, CA 92521-0325; (e-mail) lysloff@mail.ucr.edu; (fax) 909-787-4561; (phone) 909-787-3606. To look at the fabulous conference program, try: <<http://www.ucr.edu/CHSS/centers/ideassoc/>>

* * *

The conference Feminist Theory and Music 5 will take place July 7-10, 1999 in London, England, in conjunction with the 11th International Congress on Women in Music sponsored by The International Alliance for Women in Music. For information about the conference schedule, travel arrangements, etc. see: <<http://music.acu.edu/WWW/iawm/london.html>>

* * *

Popular Music and the Media: Television, Video and Film, July 8-10, 1999, Sheffield, UK. Contact: Steve Neale, Popular Music and the Media Conference, Sheffield Hallam University, Psalter Lane Campus, Sheffield S11 8UZ, UK; (e-mail) S.B.Neale@shu.ac.uk

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.

Abel, Sam D. *Opera in the Flesh: Sexuality in Operatic Performances*. Boulder, CO: Westview, 1996.

Alber, Rebecca Jane. "And the Past Comes Home." *Curve* 8/6 (January 1999): 32. [Reviews *Lesbian American Composers*, as well as other albums.]

Allen, Dennis W. "The Marketing of Queer Theory." *College Literature* 25 (winter 1998): 282-88. [Reviews three crossover books each including at least some material about music: John Gill, *Queer*

- Noises; Karla Jay, ed. *Lesbian Erotics*; Corey K. Creekmur and Alexander Doty, eds. *Out in Culture*.]
- Beer, Tom. "A Star is Born." *Out*, issue 60 (November 1998): 106. [Interview with Scott Schecter, the coproducer of *Judy*, a new boxed anthology of Judy Garland's songs.]
- Bentley, Rosalind and Paul Levy. "Transgendered Music Teacher in Blaine Resigns." *Star Tribune* (Minneapolis), 25 February 1999, p. B2. [Alyssa Williams, the second transgendered teacher to work in Minnesota, resigned after continued resistance from parents to her presence as a music teacher in Blaine.]
- "Birthday Bash." *The Advocate*, issue 779 (16 February 1999): 54-55. [Series of three seminars took place in New York during February celebrating the accomplishments of gay composer Ned Rorem; Rorem's long-time companion, organist James Holmes, died of cancer on January 9.]
- Boehlert, Eric. "Rock & Roll: School's Out." *Rolling Stone*, issue 789 (25 June 1998): 29. [Covers cancellation of three high school performances in South Carolina and Tennessee of lesbian duo Indigo Girls.]
- Carnegie, Marc. "Out of the Water Closet." *The American Spectator* 31/6 (June 1998): 64-65. [Analysis of George Michael's recent arrest for solicitation in a public restroom.]
- Carl, Robert. Review of *Lesbian American Composers* CD. *Fanfare*, November-December 1998. [Notes that CRI received far more rejections from lesbians than for the earlier gay male editions; positive review of the music and its diversity; briefly discusses cultural implications of the disc.]
- Carr, Ian. Review of *Bessie Smith* by Jackie Kay. *BBC Music Magazine* 6/6 (February 1998): 85. [Positive review that only fleetingly mentions Smith's sexuality.]
- Casselaer, Catherine van. *Lot's Wife: Lesbian Paris, 1890 - 1914*. Liverpool, England: Janus Press, 1986. [Information on lesbian composers Augusta Holmes and Ethel Smyth, as well as several well-known singers of the time.]
- Castle, Terry. *Noël Coward and Radclyffe Hall: Kindred Spirits*. New York: Columbia University Press, 1996. [Discussion of Coward's homosexuality and his relationship with Hall.]
- Champagne, John. "Dancing queen? Feminist and Gay Male Spectatorship in Three Recent Films from Australia." *Film Criticism* 21 (spring 1997): 66-88. [Examines the tensions between gay male spectatorship and feminism in three recent Australian films: *Strictly Ballroom*, *The Adventures of Priscilla, Queen of the Desert*, and *Muriel's Wedding*; explores how "these films solicit a particular kind of gay male (i.e., white, metropolitan, middle class, babyboomer) spectatorial pleasure and the way this pleasure may or may not at times be at odds with a feminist politics" through various codes such as music, dance, drag, performance style, etc.]
- Che, Cathay. "Ani Breaks Out." *The Advocate*, issue 754 (3 March 1998): 65. [Positive review of openly bisexual artist Ani DiFranco's album, *Little Plastic Castle*, pointing to her new, expanded sound including brass and a pump organ.]
- . "Bay Watch." *The Advocate*, issue 773 (24 November 1998): 74. [New CD by openly gay jazz artist, Andy Bey.]
- . "Time and Patience." *The Advocate*, issue 759 (12 May 1998): 73-74. [Claims the opera, *Patience and Sarah*, by Paula Kimper and Wende Parsons may be the first lesbian love story to take the limelight.]
- Cohen, Belissa. "Perfectly Phranc." *The Lesbian News* 23/8 (March 1998): 20-21. [Interview with Phranc, a lesbian artist.]
- . "Sandra Bernhard: She's Still Here....Damnit!" *The Lesbian News* 23/7 (February 1998): 20-21.
- Colin, Paul. *Josephine Baker and La Revue Nègre*. New York: H.N. Abrams, 1998. [Reprints a series of 45 color lithographs of this bisexual performer and her troupe in Paris, created in 1925 and issued in a limited edition in 1927 as *Le tumulte noir*; introduction by Henry Louis Gates, Jr. and Karen C. Dalton.]
- Curve* 8/3 (September 1998). [Special "Music Issue."]
- Dalton, Joseph. "Promoting Gay & Lesbian Composers." *CRI Currents*, no. 3 (fall 1998): [3-4]. [Reactions to CRI's two gay and one lesbian CD.]
- Dochterman, Robyn. "Timing is Everything." *Q Monthly (Minnesota)*, May 1998, pp. 13-15. [Interviews Ann Reed, a lesbian singer/songwriter about her inspiration, her life and her plans for an upcoming concert with One Voice, a GLBT choir.]
- Driver, Paul. "A Biography of Chopin Finds the Dark Side of A Composer." *New York Times Book Review*, 5 April 1998. [Review of *Chopin in Paris: The Life and Times of a Great Composer* by Tad Szulc that comments on the lack of attention paid to Chopin's musical accomplishments in the book, as well as on the author's attitude towards questions surrounding Chopin's sexuality.]
- Druckenbrod, Andrew. "Monk Retrospective is Powerful Offering." *Star Tribune* (Minneapolis), 27 June 1998, p. B4. [Highly positive review of Meredith Monk's micro-retrospective, including the opera "Atlas," which incorporates Monk's nonverbal singing style; although a lesbian, she resists the label.]
- . "Poignance [sic] of Gay Pride Alive in 'NakedMan' at Ted Mann." *Star Tribune* (Minneapolis), 4 April 1998, p. B4. [Review of a concert by the Twin Cities Gay Men's Chorus, Vox and Out Loud!; remarks on the moving transmission

- of gay pride theme in "NakedMan," but says that the musical performance had some dull spots.]
- * Du Plessis, Michael and Kathleen Chapman. "Queercore: The Distinct Identities of Subculture." *College Literature* 24 (February 1997): 45-58. [Discusses the marker "queer" as used by self-styled subcultures between 1989 and 1993, especially in "queercore" or "homocore"; looks at the creation of a queer counter-public sphere in contrast with more established lesbigay public institutions via fanzines, records, clubs, music, videos, etc.]
- Farber, Jim. "The Comfort of Glam." *The Advocate*, issue 772 (10 November 1998): 76-78. [Excerpt from Farber's new book, *Rolling Stone: The 70s*, about how music facilitated a gay teen's exploration of his sexuality.]
- Fernandez, Dominique. *Le Rapt De Ganymede*. Paris: Grasset, 1989. [Two chapters on music and homosexuality.]
- Fleming, Michael. "Three Artists Move so Deftly, They Blur all the Lines." *Saint Paul Pioneer Press*, 26 June 1998, pp. D1-2. [Three queer artists--Meredith Monk, Merce Cunningham, and Bill T. Jones--are participants in "Art Performs Life," a multimedia exhibit at the Walker Art Center in Minneapolis; includes interview with Monk.]
- Fleming, Shirley. "Opera Everywhere: New York." *American Record Guide* 61/5 (September-October 1998): 57. [Reviews premiere of *Patience and Sarah* by Paula Kimper and Wende Persons; based on true story of two 19th-century lesbian lovers; score is described as conservative and lyrical.]
- Flick, Larry. "A Bit of Culture." *Out*, issue 56 (July 1998): 93. [Reviews VH1 Storytellers live video recording of Culture Club's comeback tour, including conversations with Boy George, the band's openly gay singer.]
- Galtney, Smith. "Mexican Radio." *Out*, no. 55 (June 1998): 68. [Review of David Garza's premiere album, *This Euphoria*, described as "a blissful mix of cock-rock posturing and sticky-sweet love songs that are fully in touch with their inner female.]
- . "In Your Ear." *Out*, issue 64 (March 1999): 88. [Reviews the original cast recording of *Hedwig and the Angry Inch*.]
- . "Music for Pop Queens." *Out*, issue 64 (March 1999): 88. [Interview with 20-year old gay pop star Ben Lee.]
- . "Queen Pen: Is She or Isn't She?" *Out*, issue 62 (January 1999): 69. [Questions whether or not Queen Pen is hip-hop's Ellen, since she has avoided answering directly about her sexuality.]
- Galvin, Peter. "Boy Will Be Boy." *The Advocate*, issue 762 (23 June 1998): 103-11. [In-depth interview with Boy George of Culture Club, including a frank discussion of his troublesome relationship with Jon Moss, the band's drummer.]
- . "Culture Clash." *The Advocate*, issue 762 (23 June 1998): 104-5. [Description of the activities pursued by members of Culture Club since the band's break-up 12 years ago.]
- Gamboa, Glenn. "Boy George is no Chameleon, He Looks Just the Same!" *Saint Paul Pioneer Press*, 14 August 1998, p. D2. [Interview with Culture Club members Boy George and Jon Moss about their rocky relationship which led to the band's break up 12 years ago, and the present situation now that the band is reunited.]
- Gay and Lesbian Library Service*. London: McFarland, 1991. [Discusses issues in the collecting of gay and lesbian library materials, including a directory of film and video distributors, and an annotated bibliography on lesbian and gay film.]
- Gdula, Steven. "Ahead of His Time." *The Advocate*, issue 772 (10 November 1998): 73-75. [Outlines the career of Jobraith, heralded as the American David Bowie, but whose career went flat when he declared he was "a true fairy."]
- Gold, Rachel. "Alyssa Williams Criticizes 'Vocal Parents and Clergy.'" *focusPoint* 6/39, issue 247 (3 - 9 March 1999): 1, 3. [Alyssa Williams, a transgender music teacher, points out that 93.75% of her students and their parents were not opposed to her presence, and that only a small group of very vocal parents and community members forced her to resign.]
- Gough, Cal. *The Lambda Bibliography*. Chicago, IL: GLTF Clearinghouse, 1990. [Bibliographies and lists of recommended reading, listening, and viewing of particular interest to lesbians and gay men.]
- Greenberger, David. "Clothes Make the Man." *Pulse!*, issue 175 (October 1998): 77. [Review of *Suits Me: The Double Life of Billy Tipton*, a book about a jazz pianist whose female identity as Dorothy Tipton was only discovered at his death.]
- Griffiths, Paul.
- Hadju, David. *Billy Strayhorn Pre-Concert Lecture*. New York: Manhattan School of Music, 1996. Sound recording.
- . *Lush Life: A Biography of Billy Strayhorn*. New York: Farrar, Straus, Giroux, 1996. [Biography of the openly gay jazz musician and composer Billy Strayhorn; includes annotated bibliography, discography and index.]
- Griffiths, Paul. "Women's Music: Who Can Tell?" *New York Times*, 7 July 1998, p. E1. [Effort to rationalize the fact that composition has been one of the last fields dominated by men; raises questions about whether music by women, gays, or lesbians may ultimately be distinguishable from heterosexual men.]
- Hannaham, James. "Lonely Hearts Club Band." *Out*, no. 55 (June 1998): 70. [Gay singer/songwriter Rufus

- Wainwright, son of Canadian folk singer Kate McGarrigle.]
- Hayes, Deborah. "American Sources in Australia: The Peggy Glanville-Hicks Papers." *The Sonneck Society for American Music Bulletin* 24/3 (Fall 1998): 72, 77. [A major collection of correspondence between (lesbian/bisexual) Peggy Glanville-Hicks' and American musicians is housed at the Mitchell Library in Sydney; contents will be available at <www.slsw.gov.au> in the Pictures and Manuscript collections; includes letters exchanged with Marion Bauer (possibly lesbian), Ruth Crawford, and many prominent male composers (most of whom were gay); for further information contact the author <hayesd@spot.colorado.edu>.]
- Hepburn, Allan. "Perfectly Normal: Queer Opera in Canada." *Canadian Theatre Review*, no. 96 (fall 1998): 34-38. [Discusses Brad Walton's comic neo-baroque opera, *The Loves of Wayne Gretzky* (1994), which addresses the love affair between Gretzky and Mario Lemieux; Harry Somer's *Mario and the Magician* (1992); Rodney Sharman/Atom Agoyan's *Elsewhereless* (1998); Michael Daugherty/Wayne Koestenbaum's *Jackie O* (1997); Claude Vivier *Kopernikus* (1993).]
- Hilferty, Robert. "Buff Opera for Opera Buffs." *Out*, issue 63 (February 1999): 69. [Dispels the notion that gay men are the most avid opera followers because they relate to the frustrated passions of the female heroines, pointing to mostly all-male operas such as *Billy Budd* and the new *Picture of Dorian Gray*, premiering at Milwaukee's Florentine Opera in February, as well as the new genre of *opera buffa*.]
- . "Hitting the High Notes." *The Advocate*, issue 759 (12 May 1998): 75. [Brian Asawa, a gay operatic countertenor, is interviewed about his success in a field which is dominated by gay artists.]
- . "In Review: From Around the World--New York City." *Opera News* 63/3 (September 1998): 101-102. [Review of Lincoln Center premiere of *Patience and Sarah* by Paula Kimper and Wende Persons.]
- . "John Cameron Mitchell: Rock and Role." *Out*, issue 62 (January 1999): 68. [Interview with the creator of the rock musical, *Hedwig and the Angry Inch*, whose main character is the victim of a botched sex change.]
- . "Searching for Signs." *The Advocate*, issue 758 (28 April 1998): 75-76. [Openly gay director Mark Lamos mines opera for gay subtexts, including *The Turn of the Screw* and others.]
- . "Women in Love: Paula Kimper and Wende Persons, *Patience and Sarah*." *Opera News* 62/17 (June 1998): 26. [Story of the conception of the lesbian opera, *Patience and Sarah*, a collaboration between Kimper and Persons.]
- Hofler, Robert. "The Myth of the Opera Queen." *The Advocate*, issue 759 (12 May 1998): 76-77. [Dispels the notion that gays are the biggest opera fans.]
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- Holsinger, Bruce Wood. *Music, Body, and Desire in Medieval Literature and Culture, 1150-1400: Hildegard of Bingen to Chaucer*. Ph.D. diss. Columbia University, 1996; Dissertation Abstracts, vol. 57-09A, 3928. [Includes "images of sexuality and the female body" in Hildegard's work; and reading of Leonin and Notre Dame polyphony in light of the "similarity between polemics against musical innovation and diatribes against sodomy."]
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- Hubbs, Nadine. "Classical Music and Opera." [See Neil Schlager, ed.]
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- Jones, Stacy Holman. *Kaleidoscope Notes: Writing Women's Music and Organizational Culture*. Walnut Creek, CA: AltaMira Press, 1998. [Explores lesbian music and subculture in San Francisco.]
- Kennedy, Lisa. "Todd Haynes & Christine Vachon." *Out*, issue 60 (November 1998): 38, 40. [Article and interview with the producers of *Velvet Goldmine*, film on glam-rock era.]
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- Laskin, Tom. "The Winans Go After Gays." *The Progressive* 62/5 (May 1998): 39-40. [Contemporary gospel singers Angie and Debbie Winans in the R&B song "Not Natural" and elsewhere outspokenly condemn homosexuality.]
- Lesbian American Composers*, CRI780. New York: Composers Recordings, Inc., 1998. [CD compilation

- of 10 works by 11 lesbian composers; includes Ruth Anderson, Eve Beglarian, Madelyn Bryne, Jennifer Higdon, Paula Kimper, Lori Freedman/Marilyn Lerner, Arnea Lockwood, Linda Montano, Pauline Oliveros, Nurit Tilles.]
- Liu, Shirley. "Michelle Malone. Steady She Rocks." *Curve* 8/2 (May 1998): 28-31. [Openly lesbian singer/songwriter, working with rock/blues/folk sound.]
- "Local Chorus to Appear in Documentary 'After Stonewall.'" *focusPoint* 6/22, issue 230 (4 - 10 November 1998): 3. [The Twin Cities Gay Men's Chorus will appear in *After Stonewall*, a documentary which hopes to capture the immense changes which took place in the GLBT community since 1969.]
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- Martinac, Paula. *k.d. lang. Notable Gay Men and Lesbians*. New York: Chelsea House Publishers, 1997. [Monograph of the singer; other musicians in series include Liberace and Marlene Dietrich.]
- Martinez, Al. "A Song Before Dying." *Los Angeles Times*, 9 January 1998, p. B2. [Composer Steve Schalchlin, dying of AIDS, writes an opera dealing with his experiences.]
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- McClatchie, Stephen. "Benjamin Britten, Owen Wingrave and the Politics of the Closet." *Cambridge Opera Journal*, no. 8 (March 1996): 59-75. [Subtitled "He shall be straightened out at Paramore"; an analysis of Britten with full recognition of his homosexuality.]
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- Miller, Leta E. and Fredric Lieberman. *Lou Harrison: Composing a World*. New York: Oxford University Press, 1998. [Includes CD; one chapter deals specifically with his homosexuality.]
- Miller, R. Review of Lawrence Kramer, *Franz Schubert: Sexuality, Subjectivity, Song*. In *CHOICE* 36/4 (December 1998): 415. [Somewhat critical, suggesting that the dramatic Lieder have been ignored.]
- "Music." *Out*, issue 62 (January 1999): 69. [Spotlights gay and lesbian entertainers, outlining their achievements in 1998.]
- "New Release Explores the Life and Music of Cole Porter: 'You're the Top' is Well-Woven Web of Triumph and Tragedy." *Star Tribune* (Minneapolis), 24 March 1998, p. E4. [Review of the home video documenting Porter's life through performance clips and personal input from friends and fans; article mentions his homosexuality in passing.]
- Noble, Yvonne. "Castrati, Balzac, and Barthes/Z." *Comparative Drama* 31/1 (spring 1997): 28-41.
- O'Neil, L. Peat. "Lifted Varied Voices in 'Celebration.'" *Washington Post*, 8 February 1998, p. C3. [Lesbian and Gay Chorus of Washington presented Vincent Persichetti's "Celebration," as well as a varied program with the Unitarian Universalist Church of Arlington Sanctuary Choir.]
- O'Neill, Tom. "One Hot Mama." *Out*, issue 60 (November 1998): 68-73, 158-59. [Interview with lesbian performer Sandra Bernhard.]
- Out on the Job*. Albuquerque, NM: Network Q, 1994. Video. [Segments on out culture from a company that heralds itself as "a video news service published monthly providing the gay perspective on America"; music section includes piece on Disappear Fear, a band with out lesbian members.]
- Owen, Linda. "Embattled Teacher Leaves Job." *Saint Paul Pioneer Press*, 25 February 1999, pp. B1, 6. [Alyssa Williams, the transgender music teacher, resigned after much pressure from parent groups; district did not ask her to give up her position.]
- . "Transgender Teacher Won't Be Moved, District Says." *Saint Paul Pioneer Press*, 27 January 1999, p. B4. [A group called Parents in Touch objects to Alyssa Williams' assignment on religious grounds, asked the district to transfer the transgender music teacher to a position where she would not have direct contact with students.]
- Pegley, Karen. "Femme Fatale and Lesbian Representation in Alban Berg's *Lulu*." In *Encrypted Messages in Alban Berg's Music*, ed. Siglind Bruhn, pp. 249-77. New York: Garland Publishing, 1998.
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- Poux, Paul D. "Gay Consumers MIA from Media Surveys." *Advertising Age* 69/16 (20 April 1998): 26. [Marketing assumptions made about music preferences among gays, e.g., dance music; Poux is VP at Mulryan/Nash, a New York ad agency specializing in reaching gay and lesbian consumers.]
- Powers, Ann. "A Woman's Perspective and a Man's Prerogative." *New York Times* 12 October 1998. [Concert review of bisexual singer Liz Phair.]
- Renaud, Rudy. "A Most Righteous Babe: Ani DiFranco Writes Her Own Rules." *Lavender* 4/87 (25 September 1998): 18-19. [DiFranco talks about performing, her record label, Righteous Babe Records, and feeling isolated for not fitting into queer, musician or feminist stereotypes.]
- . "Queer to the Core: Homocore Rocks Minneapolis." *Lavender* 3/72 (27 February 1998): 34. [Promotes concert appearances by homocore bands such as Sherman Electric, Arone Dyer, Pink, and Fagatron.]
- . "Take No Prisoners." *Lavender* 3/77 (8 May 1998): 35. [An interview with *Tribe 8*, a lesbian five-some that sings about "dykes, welfare moms and breast cancer survivors."]
- . "The Universal Language of Song." *Lavender* 4/91 (20 November 1998): 18. [Asks the question, "How do you create a special music section for the GLBT community, and make it interesting to most people and not terribly exclusive?"]
- . "What's Being Queer Got to Do With It?" *Lavender* 4/91 (20 November 1998): 18-19. [An interview with Patricia Barber and Melissa York of the Butchies to determine whether their out lesbianism has helped or harmed their career.]
- Rogers, Ray. "The Mighty Pen." *Out*, no. 53 (April 1998): 63-64. [Queen Pen, a lesbian rap artist, deals with lesbian love on her latest album, *My Melody*.]
- . "Odd Men Out." *Out*, no. 54 (May 1998): 64. [Congo Norvell, a gay duo, have released their latest album, *Abnormals Anonymous*, which addresses the experience of living on the fringe.]
- Rosenberg, Marion Lignana. "Operatic Women: Undone No Longer." *American Record Guide* 61/4 (July-August 1998): 13-15. [Author visits with Paula Kimper and Wende Persons about their opera, *Patience and Sarah* and its genesis from a novel by Isabel Miller.]
- Schlager, Neil, ed. *Gay and Lesbian Almanac*. New York: St. James Press, 1998. [Includes extensive section on gay and lesbian musicians in all genres.]
- "School Cancels Indigo Girls Concert." *Washington Post*, 30 April 1998, p. A6. [Parents of students at Irmo High School in South Carolina forced the principal to cancel a free concert by the Indigo Girls because they are out lesbians.]
- Schwartz, Deb. "The Rufus on Fire." *Out*, issue 62 (January 1999): 66. [Interview with Rufus Wainwright, an out gay musician who "made wistful longing sexy."]
- Schwarz, K. Robert. "Sanford and Song." *Out*, no. 53 (April 1998): 65. [Sanford Sylvan, gay baritone, tours program of US art songs; voices gay musical subtexts.]
- Shewey, Don. "Still Here." *The Advocate*, issue 774 (8 December 1998): 81-83. [Reviews the new recording of Stephen Sondheim's *Follies* by Paper Mill Playhouse, as well as other efforts such as the original London cast recording and the 1985 *Follies in Concert*.]
- Smith, Ken. "A Little Wilde Music." *Los Angeles Times*, 29 March 1998. [Profile on program by the LA Gay Men's Chorus, called "The Importance of Being Wilde," which included Robert Moran's chamber opera *Night Passage* and other pieces related to Oscar Wilde.]
- Spanjian, Laura and Shirley Liu. "Sandra's Back . . . Damn It!" *Curve* 8/2 (May 1998): 24-26. [Interview with lesbian performer Sandra Bernhard.]
- Steblin, Rita. *Die Unsinnsgesellschaft: Franz Schubert, Leopold Kupelwieser und ihr Freundeskreis* [The Nonsense Society: Schubert, Kupelwieser and their Men's Club]. Vienna: Bohlau, 1998. [Recent discovery of previously unpublished documents by a group of young intellectuals that included Schubert; "the explanation of Schubert's important role in this club as well as an inquiry into the group's influence on his musical compositions takes some decidedly surprising turns."]
- Steele, Mike. "Chorus' 'NakedMan' Spans Gay Spectrum." *Star Tribune* (Minneapolis), 4 April 1998, pp. E1, 6. [Longer article discussing Chorus members' personal experiences with hearing and performing "NakedMan."]
- Stuart, Jan. "Golden Eye." *The Advocate*, issue 772 (10 November 1998): 71-72. ["In *Velvet Goldmine*, Todd Haynes takes an affectionate look at the glam-rock era--when all that glittered was gay."]
- Sullivan, Kate. "Is Lilith Fair?" *Saint Paul Pioneer Press*, 16 August 1998, pp. E1, 3. [Asks whether Lilith Fair is becoming an elitist, anti-men tour.]
- Swed, Mark. "Chorus Sines--as a Whole." *Los Angeles Times* 6 April 1998. [Gay men's choruses as a link to earlier tradition of amateur singing.]
- Terzian, Peter. "Music Review." *Out*, issue 63 (February 1999): 72. [Review of gay-duo Sleater-Kinney's latest, *The Hot Rock*.]
- "Transgender Teacher to Begin Work After Introductions Made." *Saint Paul Pioneer Press*, 8 November 1998, p. C4. [Alyssa Williams, who taught as a man for the last seven years, is

- beginning her career as a music teacher in Minnesota; Minnesota is the only state that affords legal protection to those who identify as transgender.]
- Ulrich, Allan. "Lenny's Legacy." *The Advocate*, issue 763 (7 July 1998): 61-62. [Discusses the retrospective planned by the Lincoln Center for the Performing Arts, which will showcase Bernstein's *Symphony #1: Jeremiah*, and *Symphony #2: The Age of Anxiety*.]
- . "Master Singer." *The Advocate*, issue 764 (21 July 1998): 65. [Openly gay baritone Sanford Sylvan talks about American music, his life partner, and singing in Carmel.]
- . "Requiem For a Heavyweight." *The Advocate*, issue 757 (14 April 1998): 69-70. [Review of a recording of *Harvey Milk*, performed by the San Francisco Opera.]
- . "Something Weill." *The Advocate*, issue 762 (23 June 1998): 112. [Review of two new recordings of works by gay composer Kurt Weill, *The Seven Deadly Sins* and *Berlin Theatre Songs*, and *Music for Johnny Johnson*.]
- . "Sound Advice." *The Advocate*, issue 768 (15 September 1998): 57-58. [An interview with openly gay Hank Dutt, violist of the Kronos Quartet.]
- . "Two From a Master." *The Advocate*, issue 761 (9 June 1998): 62. [A positive review of new recordings of *War Requiem* and *Billy Budd* by gay composer Benjamin Britten.]
- . "Variations on a Theme." *The Advocate*, issue 760 (26 May 1998): 95-96. [Reviews *Lesbian American Composers*, a collection which stands out for its "undercurrent of gender oppression and the desire to fuse artistic lifestyle ideas within single pieces of music."]
- [Various]. "Arts in Society." *New Statesman* 6/265 (13 August 1993): 32. [A collection of articles dealing with various media; music section includes interview with Steve Reich, a "composer for peace."]
- Wadler, Joyce. "A Baton Is Passed, but the Chorus Sings on." *New York Times*, 25 June 1998. [Profile of Gary Miller, music director of New York City Gay Men's Chorus for 18 years; discusses the effects of AIDS on the chorus, including deaths of 90 members during Miller's leadership.]
- Walters, Barry. "Bombast from the Past." *The Advocate*, issue 774 (8 December 1998): 85. [Review of *The Crown Jewels* by Queen recorded 20 years ago, but more perhaps more popular since the AIDS-related death of Freddie Mercury.]
- . "The Crooner." *The Advocate*, issue 759 (12 May 1998): 85, 87. [Openly gay singer/songwriter Rufus Wainwright is gaining critical acclaim.]
- . "Disco: The Longest Night." *The Advocate*, issue 764 (21 July 1998): 42-46. [Cover story plus short items by other authors.]
- . "An Icon for the Ages." *The Advocate*, issue 770 (13 October 1998): 87. [Positive review of the boxed compilation of Judy Garland's songs, *Judy*.]
- . "k.d. Down Under." *The Advocate*, issue 759 (12 May 1998): 87. [A review of k.d lang's latest album, *Live in Sidney*.]
- . "Lesbian Rhapsody." *The Advocate*, issue 755 (17 March 1998): 59-60. [Review of Queen Pen's latest album, *My Melody*, includes the "first overtly queer mainstream rap anthem" and reinterprets R&B tunes as lesbian rap jams.]
- . "Liberating Liberace." *The Advocate*, issue 771 (27 October 1998): 81-82. [Reviews the new box set of Liberace's TV specials in the late 70s, which celebrates his flamboyant homosexuality.]
- . "Love at Large." *The Advocate*, issue 769 (29 September 1998): 67. [Positive review of Hole's latest album, *Celebrity Skin*.]
- . "Mad About the Man." *The Advocate*, issue 762 (23 June 1998): 113-15. [*Twentieth-Century Blues: The Songs of Noël Coward*, a compilation album of the composer's music sung by various artists; the album was conceived by Neil Tennant, an openly gay singer who used to front the Pet Shop Boys.]
- . "Music Review." *The Advocate*, issue 768 (15 September 1998): 59. [Positive review of gay band Pansy Division's latest album, *Absurd Pop Song Romance*.]
- . "Older and Wiser." *The Advocate*, issue 773 (24 November 1998): 71-73. [Reviews the latest album by George Michael, *Ladies and Gentlemen...The Best of George Michael*; Michael was recently publicly outed after being discovered eliciting homosexual favors in a public restroom.]
- . "Pick of the Glitter." *The Advocate*, issue 772 (10 November 1998): 73. [Review of the sound-track album for *Velvet Goldmine*, which focuses on the glam rock era of the early 70s and its many gay musicians.]
- . "The Placebo Effect." *The Advocate*, issue 775 (22 December 1998): 55-57. [Interview with bassist Stefan Osdal of Placebo about the reception of the band, whose three members are straight, bi and gay.]
- . "Pull up to Her Bumper." *The Advocate*, issue 761 (9 June 1998): 61-62. [A positive review of openly lesbian performer Grace Jones's latest album, a compilation entitled, *Private Life*.]
- . "Rock Bottum." *The Advocate*, issue 779 (16 February 1999): 53-55. [New release by Roddy Bottum's heavy metal band, Imperial Teen; Bottum came out in 1992.]
- . "Rock, Rock, Rock." *The Advocate*, issue 767 (1 September 1998): 53-54. [Review of the band Psychotica, which got its start at a queer New York rock club, and its singer-actor, Pat Briggs, who is openly gay and involved with gender bending fashion; review of lesbian Bek-Jean Stewart and

her band Eva Trout, whose lyrics often deal opening with women loving women.]

———. "Spin control." *The Advocate*, issue 773 (24 November 1998): 75. [Gay British DJ, Mixmaster Morris shifted to electronic music in an effort to find an alternative to the brutality of rock.]

———. "Still Cookin'." *The Advocate*, issue 771 (27 October 1998): 79-80. [An interview with Sara Lee, a popular bassist; discusses music's "boys' club" mentality.]

———. "Up and Down." *The Advocate*, issue 772 (10 November 1998): 81-82. [Review of REM's latest album, *Up*, declaring that the band is on its last legs.]

———. "Up with Ani." *The Advocate*, issue 778 (2 February 1999): 63-64. [Ani DiFranco's latest album, *Up Up Up Up Up Up Up*, may finally bring this bisexual the mass audience that she deserves.]

———. "Woop-de-do." *The Advocate*, issue 757 (14 April 1998): 71. [Review of original sound track for *Welcome to Woop Woop*, focusing on music of particular interest to some gay men.]

Walton, David. "Brush Up Your Cole Porter with a New Biography." *Star Tribune* (Minneapolis), 1 November 1998, p. F19. [Highly positive review of William McBrien's new biography, which acknowledges Cole Porter's homosexuality, and tries to explain how the "contradictions and compulsions of [his] life explain the emotional force and timelessness that underlie his music."]

Weisel, Al. "Q&A: LL Cool J." *Rolling Stone*, issue 737 (27 June 1996): 26. [Brief interview with rapper LL Cool J, who recently released his album *Mr. Smith* after his last album, *14 Shots to the Dome* failed; the artist discusses performance on MTV Unplugged and defends his use of the term "faggot" in the song "Get da Drop on 'Em."]

Whiteness: A Critical Reader. New York: New York University Press, 1997. [Essays include Gayle Wald, "One of the Boys? Whiteness, Gender and Popular Music Studies," and Kate Davy, "Outing Whiteness: A Feminist/Lesbian Project."]

Wieder, Judy. "George Michael: All the Way Out." *The Advocate*, issue 776/777 (19 January 1999): 24-41. ["In his first-ever exclusive interview with the gay press, one of pop music's most elusive artists tells all at last."]

———. "Rob Halford: Between Rock and a Hard Place." *The Advocate*, issue 759 (12 May 1998): 56-69. [Interview with Rob Halford, who used to be the lead singer of Judas Priest, on questions of his homosexuality as an artist in the heavy metal genre.]

Wood, Christopher. "Recording Report: Naval Manoeuvres." *BBC Music Magazine* 6/7 (March 1998): 60. [Author visits recording sessions for Britten's *Billy Budd* with Thomas Hampson whose characterization of Billy goes back to

"transcendentalist ideals" rather than more recent homosexual subtext.]

The Wreckers: Suffragettes Ethel Smyth and Sarah Bennett. Video. Available from Films for the Humanities & Sciences, Princeton NJ. [30 minutes; draws on the writings of these two turn-of-the-century British suffragettes.

[J. Michele Edwards and Catherine Davies]

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in future issues

Who knows? In the next issue, held over from this issue for lack of space will be an essay on Aretha Franklin. After that . . . possibly more on theory.