

GLSG Newsletter

For the Gay & Lesbian Study Group
of the American Musicological Society
Volume Ten, Number One • Spring 2000

Introduction

Welcome to the Spring 2000 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 and gay music scholars, increasing awareness of issues in sexuality and music in the academic community, and establishing a forum for the presentation of lesbian and 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 and lesbian affirmative action and curricula.

Subscriptions & Contributions: Membership dues for the GLSG include subscription to the *Newsletter*, published in March and October. Please refer to the back cover of this issue for membership information. 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, which goes toward production of the *Newsletter*.

Mailing List: We encourage you to send names for the mailing list to Judith Peraino, membership secretary. 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: We welcome news items, announcements of conferences, concerts and workshops, special bibliographies, syllabi, suggestions, and letters. Send submissions to Gillian Rodger or Ivan Raykoff, co-editors, by February 15th and September 15th of each year (e-mail submissions are preferred).

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. Back issues are available on request from Judith Peraino.

Faithful Readers: Welcome to the first so-called *Discography* issue, replete with discussions of recordings instead of books. We'd like to make reviews and articles about recordings and films a regular feature of the *Newsletter*. Meanwhile, for unsated bibliobibuli, the "works cited" and extensive *Current Bibliography* can still inspire many trips to the stacks.

In Memoriam

K. Robert Schwarz

1956–1999

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The Philip Brett Award 1999 has been awarded to

Martha Mockus

for her PhD dissertation "Sounding Out:
Lesbian Feminism and the Music of Pauline Oliveros."

The 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, 2000* to the chair of the Philip Brett Award Committee:

Jennifer Rycenga
San Jose State University
One Washington Square
San Jose, CA 95192-0097

Questions regarding the award, the nomination process, or any other matter may be directed to Jennifer Rycenga at the above address, or by e-mail to:
<rycjen@mail.sjsu.edu>

Message from Bill Meredith

Dear members of the GLSG:

We have now moved all of the Philip Brett funds together into one pot at the national office of the American Musicological Society. Great news! We now have \$6,491.12 towards our first goal of \$10,000. Plus, we have received additional contributions of \$1,500 to pay

for the first three awards. (Thus we have raised almost \$8,000 in total.) To reach \$10,000, we need another \$3,509. This will then allow us to spend the interest each year for the award (at 5% = \$500).

You may have noticed that the Philip Brett Award is now listed on the AMS Membership Renewal form. This is a handy and convenient way to donate when you renew your membership. Please consider adding \$10, \$20, \$50, \$100 to your membership dues when you send your check. You may also, however, continue to add your contribution to your GLSG dues on the *Newsletter Renewal Form*, and we will send them on to the national office. A few people have given over \$1,000 for the campaign, which has really moved us along. But every donation helps a great deal.

I'll pledge \$510 for this year to jumpstart this year's campaign, so that will leave us with only \$2,999 to raise. We only need 29.9 people to send \$100 to reach our preliminary goal. Those of you who make charitable donations, please put the Brett Award on your list. It is indeed a tax-deductible donation, and it would be great to announce at the business meeting *this year* that we have reached \$10,000. Many of the GLSG members are still graduate students, so a somewhat greater responsibility falls on those of us with jobs. But everyone can help by sending something along.

Thanks again to everyone who has contributed thus far. I think the award has been great for the Society (I love hearing it announced every year at the business meeting), and it has been good society-wide recognition for the GLSG. If you have any suggestions, questions, or comments, please contact me.

Bill Meredith, Brett Award Campaign Volunteer
<meredith@mail.sjsu.edu>

*Please Resume Your Normal Activities:
Music Theory and Queer Issues at SMT 1999
by Martin Scherzinger*

Saturday evening, November 13, 1999. To the screaming assault of sirens, the Society of Music Theory's Gay and Lesbian Discussion Group sailed the first queer boat through the straits of music theory. To the delight of the panelists, Suzanne Cusick, on loan from Musicology, steered us through the noisy night. This was no ordinary panel, and this was no ordinary night. For over thirty minutes the fire alarms of Atlanta's Renaissance Hotel howled fiercely, piercingly and on account of no fire, especially during Nadine Hubbs's presentation, which the sirens seemed to hope to transform into a series of scattered sound bytes. Finally, in one of the rare silences, the hotel's loudspeakers announced that there was no fire, and instructed us to "Please Resume Your Normal Activities." Alas, panelists ignoring the way of the norm, the alarms screeched forth again. And again and again. But in the end the chagrin of the alarms was to no avail, the queer voice could not be silenced.

Thanks to the sustained efforts of Fred Everett Maus, who coordinated the panel, we had six participants in the session. Most striking, perhaps, was the colorful diversity of interests, assessments, and strategies of hope that these speakers sounded out.

I began the session with an attempt to reconsider Anton Webern's key category of symmetrical inversion on the terrain of gender. The paper, entitled "Rethinking the Sexual Imaginary of Musical Modernism: Music, Queer Theory, and the Concept of Inversion," involved a survey of turn-of-the-century intellectual history. I argued that inversional symmetry evolved into a fundamental scientific trope in various disciplines, such as biology, physics, crystallography, group theory, music theory, and sexology. In music theory and sexology, the symmetrical poles ostensibly generating various natural phenomena (like the minor triad, on the one hand, and sexual orientation, on the other) were gendered masculine and feminine. Through an investigation of contemporaneous music theories, compositions, sexological theories of inversion, theories of homosexuality, and their cultures of resistance, the paper suggested that inversional symmetry was, amongst other things, a site of radical critique of gender hierarchy.

In his "Sexual and Musical Categories," Fred Maus extended the historical survey further into the twentieth century, with an investigation into the resonances and discrepancies between various contemporary categories of music and sex. Maus began with a critical examination of the contrast between, on the one hand, nature-based theories of music (represented by Schenker), and, on the other, history-based ones (represented by Milton Babbitt). Not wishing to settle instinctively on the moral advantage of the historical model (which figures music's theoretical principles as a set of negotiable axioms instead of as epistemological facts), Maus showed how both models betray an impulse to generalize. Using Babbitt's ambiguous interpretation of Bartok's string quartets as a central reference, he argued against organizing musical types in vividly dichotomous terms. For Maus, such a maneuver risked replicating the structure of discriminatory practices in the domain of sexual orientation, and should be menaced in every conceivable way. Most provocatively, Maus suggested that perhaps most music was really in a third category, or in no category at all, and so, practically by definition, presented a challenge to the hierarchies by which we dwell.

Then Nadine Hubbs entered the noisy fray! She examined the twentieth-century history of composers' self-affiliations with sexual identity. Her paper was called "A 'French Connection': Modernist Codes in the Musical Closet." This was an ambitious cultural history that linked anxieties about formal attitudes to music-making in the twentieth century with sexual orientation. Exposing various composers' pronouncements of sexual identification, Hubbs courageously outlined a culture of misogyny and homophobia that haunted the American musical scene in the 1930s and 40s. In a carefully

elaborated account, Hubbs located the distinction between atonal modernists and popular tonal composers within a straight/gay opposition. Hubbs's presentation cast a wide net and included the music of Ives, Hanson, Copland, Thomson, Bernstein, Blitzstein, Cage, and others. Was it perhaps the unapologetic provocation of her talk that set off alarm bells?

Charles Fisk spoke next about "Schubertian Confidences." This was an intense study of the idiosyncratic design of Schubert's second Moment Musical in terms that are astonishingly pertinent to a certain queer experience. His exploration of the piece involved a contrast between, on the one hand, the calm but searching sections, and, on the other, the sad and lonely ones. Fisk argued from two points of view: First, he connected the experience of the piece with the dynamics of secrecy, desire and reconciliation in his personal life, and, second, he connected the structure of the piece with Schubert's written story, "My Dream." Here too themes of exile, desire, and transfiguration play a central role. Careful to avoid any one-to-one correspondences between the form of the story, the form of the Moment Musical, and Schubert's "homosexuality," Fisk suggested new ways of thinking through their resonance. Throughout the presentation, Fisk graced his words with powerful performances of moments of the piece at the piano. Even the sirens abated at the sound of this song.

Steven Nuss, in his "Christ, Queer Space, and Gongs: The Voices of Claude Vivier's *Lonely Child*," also explored the structural dimensions of a musical work under the lights of sexual identity. Invoking the gay man's language of the "cruise" in the context of Vivier's best known work *Lonely Child*, Nuss explored various harmonic aspects of the piece. The argument involved the concept of pitch-class symmetry and its relation to the dynamics of the mirror, which constitute such a prominent part of the interior of most gay clubs. In a radically experimental use of what David Lewin might call a "generative lust" between pitch classes, Nuss speculated on the various dynamics of desire that were sounded in Vivier's musical space. Perhaps this was the most ambitious attempt of the evening to bring purely musical parameters into specific extramusical venues.

Finally, Martha Mockus, in characteristically performative mode, staged a seriously playful account of Pauline Oliveros's accordion pieces "Rose Mountain Slow Runner" (1975) and "The Wanderer" (1982). Entitled "Respiration: Breathing and Sounding a Lesbian Musical Valentine," Mockus's paper explored the intimate structural dimensions of breathing in these works. Oliveros's use of musical breath, she argued, played a central aesthetic role in wresting the accordion away from its male-dominated past. While Mockus's compelling descriptions revolved principally around the lesbian relationships expressed and explored through Oliveros's accordion, her analyses opened up intriguing new ways of thinking about music produced by the human flow of air. Casting a gentle critical eye on the rituals of academic performance, Mockus (dressed, in

part, in leopard skin), moved her body around the room as she spoke, sometimes to the heavens and sometimes to us. She even breathed over and between lit candles, whose light showed a way towards new modes of academic performance.

We broke the spell of the sirens, as Adorno might say, by bewitching them.

Music and AIDS: Some Interesting Works
by Paul Attinello

I have been teaching a lecture on the topic of music and AIDS for two years now, and am planning to edit a book on the topic (see the Call for Papers in this issue of the *Newsletter*). I've been chiefly interested in music specifically written in response to the crisis. This is a brief (and casual) look at some of the more remarkable works I've found, especially in an attempt to grasp the patterns of expression that have grown up around the crisis.

The works most widely known among musicologists are perhaps those in the "classical" field, which are mostly what one might call neo-romantic. The biggies are, of course, John Corigliano's *Symphony no. 1* (Erato 2292-45601-2) and the *AIDS Quilt Songbook* (Harmonia Mundi HMN 907602; a second volume is *Heartbeats*, Innova 500), in addition to CDs of music by Bourland, DeBlasio, Rorem, Savage, Seeley, and others (CRI has put out several CDs of this kind of music). Many of these constitute the experience of AIDS in terms of mourning and with a rather late-nineteenth-century sentimentality. I usually play Gordon's "I Never Knew" from the *AIDS Quilt Songbook* for class to give an idea of this style—partially because it's a lovely song based on clear, expressive gestures, but also because it is easy to compare to pieces like Barber's *Knoxville, Summer of 1915*. Some works from the *Songbook* attempt to distance themselves from a Lieder style by detouring into musical theater (the nasty comedy trio of Thomas' "AIDS Anxiety") or jazz (Krakauer's "80s Miracle Diet"), but these sound like Bolcom songs to me—skillful, but not entirely convincing in their genre quotations. I'm still trying to decide what I think of all these works as a whole: I'm a bit suspicious of their Romanticist self-dramatization, which features the mourner as hero/ine and can turn the situation into a pretext for narcissism.

A subgenre dear to my modernist heart is the avant-garde (or experimental or whatever). Diamanda Galás, most of whose work since her brother's death involves some reference to AIDS, is of course the queen of this genre. I've had difficulty finding an ideal piece by Galás for class; the most intense works are quite long and (at least for my students, who are used to the sweet sounds of Cantopop) exhausting. I usually choose a segment from the videotapes, which are hard to buy (*Litanies of Satan* on Target Video, or *Judgment Day*, Atavistic Video ATV32) but which scare the heck out of the kids (which is, of course, the point). This is a good place to introduce students to American postmodern music by women, because there are also excellent works by Meredith

Monk, Pauline Oliveros and Laurie Anderson. If you want to introduce rough-edged text-oriented works, Bob Ostertag's *All the Rage* (by the Kronos Quartet on Elektra Nonesuch 9 79332-2) and David Wojnarowicz' *ITSOFOMO* (New Tone NT 6710) are both stunning and disturbing.

A large and chaotic category is that of benefit and compilation CDs. The first of these remains the most famous, the set of Cole Porter covers *Red Hot + Blue* (Chrysalis F2 21799). Annie Lennox's "Every Time We Say Good-bye" is the perfect example of "AIDS covers," that is, existing songs that have been reinterpreted in light of the crisis; these were very common throughout the 1980s in the various gay and lesbian choruses, and it is certainly a fairly important category. The Red Hot company has continued producing compilations, almost all with titles that begin with "Red Hot +..."; I'm up to eleven CDs and two videos, with several more on order. It will take me a while to work through all of these, but it seems that most of the later ones don't include any songs that refer to AIDS, but are merely fundraising productions. An exception is *No Alternative*, the 1994 alternative rock compilation (Arista 07822-18737-2, video PolyGram 800 630 461-3), which has a number of interesting things worth knowing. Some other compilations, not by the Red Hot people, are charming but lightweight; the pair of CDs *A Love Worth Fighting For* and *Winter Moon* (Streeter STCD-1001 and STCD-1003 respectively) include some pleasant songs, and I play Phillip Officer's sweet ballad "You're There" to tug at the students' little heartstrings.

The spectrum of pop groups has produced some interesting pieces. Pet Shop Boys have done several songs that seem to refer to AIDS, especially "Domino Dancing" (*Introspective*, EMI Manhattan 72438-19831-2-6) and "Go West" (*Very*, EMI E2-89721—the one in the orange polka-dot case). However, most of their meaning depends on context and oblique in-jokes; I'll need some time with these pieces before I know how to present them. More self-evident is the extravaganza by The JAMS called, rather nastily, "All You Need is Love" (*History of the JAMS*, TVT 4040CD). It's a macabre deconstruction (yes, that's really what it is) of several famous pop songs, with samples and quotes strewn around in bleeding fragments. My students wouldn't understand it (they don't have the background in American pop), but it is an interesting experience for Americans.

I have a much longer, and to my ears more interesting, list of songs by individual vocalists in Top 40, alternative, country, dance, art rock, and other genres. Some famous ones include Prince's "Sign o' the Times" (on his album of that name, Paisley Park 9 25577-2), Elton John's "The Last Song" (*The One*, MCA MCAD-10614) and Madonna's "In This Life" (*Erotica*, Maverick/Sire 9 45031-2). One unexpected country music song is Reba McEntire's performance of "She Thinks His Name Was John" (*Read My Mind*, MCA MCAD-10994); although I was at first sympathetic with its sentiments, I've been increasingly disturbed by its

nasty undertone, which suggests through "demon lover" images a sense of victimization and an unpleasant distinction between 'innocent' and non-innocent carriers of the virus. Many pop songs are disappointing in their vagueness—and here I'm clearly comparing other art forms: in novels, memoirs, theater, and even paintings and multi-media sculpture, most works created around AIDS have been much more specific and realistic. Frequently, in songs by pop artists, if you didn't know that the song was supposed to be about AIDS you would never guess it. Some of this is a matter of market forces and glossy images, but there is an argument to be made for the musical presentation of subtle feelings detached from concrete and brutal realities. The songs that make the best excuses for oblique references are the ones that use complex metaphors to make their point. My favorites of these are James Taylor's "Never Die Young" (on the album of that name, Columbia CK 40851) and Tori Amos' "Red Baron" (*Boys for Pele*, Atlantic 82862-2). Both use very beautiful poetic language—although both are also about the difficulty of empathy with PWAs (Taylor as a straight man who distrusts gays, Amos as a woman who distrusts men). They are useful in class because, although it takes a while to work through the imagery, they offer a metaphorical space for students to experience (and hopefully dismiss) their own heterosexual discomforts.

Several interesting works have been produced for the musical stage; the most successful is certainly Jonathan Larson's *Rent* (Dreamworks DRMD 2-50003), from which I use "One Song Glory" and the beautifully simple canonic ensemble "Will I?". In playing the ensemble, I can make a technical point that non-majors will understand, as the arc of the melody approximates the mixture of despair and hope in the quatrain: "Will I lose my dignity / Will someone care / Will I wake tomorrow / from this nightmare?" Also famous is William Finn's *Falsettoland* (DRG 22600), although I find it more about being a New Yorker than about having AIDS (two distinct brands of kvetching, to my mind). John Greyson's television musical *Zero Patience* (BMG 73138-35675-2, video Potential POT 9) is rather messy, but lots of fun and very brave—there is nothing quite like the singing assholes, or the late Michael Callen's performance as Miss HIV.

Saving the best for last... Bob Ostertag's punked-out blues/alternate rock song "Scared of Love" (*Fear No Love*, Avant AVAN 041) is definitely my favorite on this list. This is the ultimate sex-positive song: the wonderfully erotic Christian Huygen accosts you in a smoky joint, so late at night that you're trying to avoid watching the sunlight coming in at the edges of the blinds, and he teases, demands, and seduces in no uncertain terms. It's an amazing tour de force, and evokes a complex experience that has aggression, loony humor, passion and even consolation mixed in. It is, in fact, a fine example of why I am fascinated with music and art about AIDS. because the intensity and complexity of expression of these works is only matched by its fierce immediacy to the world we live in, right now.

CRI's *Lesbian American Composers*,
reviewed by Liane Curtis

"*Lesbian American Composers!! Lesbian American Composers!!*" squealed my dinner companion. "Let's listen to it!!" (Yes, a dyke who squeals. I sure can pick 'em.) "Not so fast," I warned, arching an eyebrow as I peeled back the tofu wrapper. "It's hardly dinner music." But *Lesbian American Composers* (CRI 780) is a disc you'll want to own. You'll want it for your collection of important lesbiana, to put with the documents of dyke culture, your Queer Studies Corner. It's an important step in lesbian visibility in music, and contains some fascinating and exciting and pieces.

CRI has previously released two CDs of music by gay (male) composers, but this CD's liner notes state that it was much more difficult to compile a disc's worth of music by lesbians—CRI received a number of rejections, presumably because of the composers' fear of being out "in a profession ... where just being a woman can sometimes still be a detriment." In the "art" music tradition, the role of the composer remains predominantly male, with changes in the institutions where these composers are trained being particularly slow in coming. Since it might very well hurt their careers, the eleven women whose music is included here really have faced big questions in deciding to be represented on a lesbian album.

The academic sphere is often not happy one. Composer Eve Beglarian relates her experience of trying "to function in the environment of academic music" to being "married and nominally straight." So now Beglarian is a freelance composer and performer, true to her artistic and sexual identity; understanding that the two are "inextricably intertwined." Beglarian's piece, "Wolf Chaser" employs (with electronic modification) an actual tool used for scaring wolves in the arctic. The piece evokes a stark, frozen landscape, one of gusting winds and open skies. The scenery changes gradually, with the warmth of a violin slowly emerging out of the cold electronic sounds, but then again overtaken by the wind. The subtle permutations of sound in this music would go well with an abstract film or a light show.

The Lincoln Center premiere of Paula Kimper's opera *Patience and Sarah* (based on the novel by Isabel Miller, libretto by Wende Persons) was a major cultural event in the summer of 1998. Women, lesbians even, taking over the opera stage? Shocking! And about time. For those of us who couldn't be there, here's one of the highlights of Kimper's work, "the first opera to present a hopeful and positive portrayal of lesbian life." In this passage, "I Want to Live," the Patience and Sarah sing of their ambition to live life fully and be able to love one another. Kimper's musical style is a wistful folk-rock idiom, accessibly tonal, with hum-able melodies. The big operatic voices don't really seem suitable for the intimacy of the musical language, but that is a small quailm about this beautiful piece, one of the highlights of this anthology.

Lori Freedman (on half-clarinet) and Marilyn Lerner (piano) recorded their piece "Barbie's Other Shoe" in a live performance in Toronto. Why use only a half-clarinet? We don't get the low range of the instrument, but we do get a different range of tone color, both fresh and pungent, with nuanced responses, muffled moans and shrieks, over the relentless rhythms of the piano. Their performance is full of energy and spontaneity, with a nod to boogie-woogie, but also with an acidic flavor as well.

Each of the composers contributes a biographical statement to the CD notes, and Jennifer Higdon took this opportunity to paid tribute to her partner: "with her I grow, explore, and dance ... every twist in the road that life gives." I've heard Higdon's music before, and I'm impressed by her range of styles. Here, "running the edge" was inspired by the two "high energy" flute players that she was writing for. It is also high energy for piano, demanding the player reach inside the instrument to produce a panoply of percussion sounds, like cymbals and tympani; also various crashes and cracks and snaps, and harp and zither effects as the player plucks the strings. The piece rises and falls, from waves of driving intensity to brief moments of hushed calm. And in the intense parts, the two flutes intertwine like tongues of flame, constantly pulsating. It would be great to hear this piece performed live—it must be so much fun for the performers, too.

Annea Lockwood has a long past as an experimental composer. Her work "I Give You Back" is a poignant and straightforward setting of a poem by Native American Joy Harjo. I advise reading the text (included in the CD notes), which deals with the power of anger and forgiveness, and conquering fear. Writing for solo soprano, Lockwood is inspired by traditions of women lamenting, and gives the singer a chance to improvise, as is found in many laments. Soprano Elizabeth Eshleman sings beautifully, and the piece grew on me, particularly as I got to know the poem better.

Pauline Oliveros is one of the deans of American Modernism, often linked to the minimalist John Cage. In her piece "Change," the phonemes of the word "change" are broken up into glittering fragments sprinkled over the sound mosaic. The themes raised by the words are illustrated, as in the twittering birds for "do we respect nature?" and the machine gun fire for "Can we give up war?". Oliveros composed the work while based at the West German Radio, and the content of their archived sounds have influenced the content here, as there are plenty of war sounds. While the piece demonstrates artful splicing of recorded sounds, the ideology is bumper sticker simple: "Visualize World Peace."

Linda Montano's "Portrait of Sappho" has a simplistic concept played out to a ponderous seven minutes. If Sappho could speak to us today, "Once I had thirty-three vertebrae" would be the last thing you'd want her to say. And when you imagine Sappho's body, do you think of a medical listing of internal organs? Montano's statement is not a positive testimony to lesbian

sensuality. But after all, one of Montano's past "performances" (according to the CD notes) was to be tied at the waist with an eight foot rope to performer Tehching Hsieh, for one year, during which time they never touched! Performed, perhaps, as a powerful tribute to "lesbian bed-death"?

"Raw Silk (A Rag)," by Nurit Tilles, is confident in its idiom, a reflection on the ragtime vocabulary, tinged with a late twentieth-century restless angst. The leisurely, relaxed phrases of the rag tempo are jolted into frantic closure; while keeping its ragtime basis it builds with manic fervor. Tilles is a widely-known pianist (she plays her own work here) who has worked with minimalist Steve Reich and performance artist/composer Meredith Monk. It is amazing that this is Tilles's first foray into composition—I want to hear more.

The CD is complemented by the beautiful photography of Francesca Galliani. We get three different images of the intertwined couple (in the hazy, relaxed glow of afterplay); in one of them the surface of the skin seems to be like aged pottery, an ancient clay statue whose image is timeless and universal. Perhaps none of the music is so universal in its appeal, but you can't exactly show a naked woman through music. Is there a lesbian aesthetic in music? That's not demonstrated here, but the range of styles on this CD is testimony to the vigorous health of lesbian culture.

*Artistic Pretenders and Musical Provocateurs:
House Divas, Gay Men, and Club Culture
by Carmen Mitchell*

The popular electronic dance music genre called "house" has been characterized by its emphasis on the African-American woman as diva, the queered space of the nightclub, DJ technologies, and a free-flowing discourse on sexuality and tolerance. House music originated in clubs that catered to African-American and Latino gay men; in fact, the genre derives its name from a gay black club in Chicago called the Warehouse, or the "House" for short. Many of the original house-music DJs (such as Frankie Knuckles at the Warehouse, or Larry Levan in New York's Paradise Garage) along with house divas like Grace Jones, Martha Wash and Ultra Nate have acquired gay associations regardless of their sexuality.

House music, like disco music, has been liberally informed by gospel with its use of rolling piano forays, the solo matriarch vocalist, and motifs of peace, love, unity, and rejoicing. A shining example can be heard in the gospel inflections of Donna Allen's "He is the Joy" (Soul-Furic, 1999). Allen's hearty vocals are supported by a full resonating choir, rolling organ forays within the typical 4/4 house beat, layering instrumentation patterns, break beats, and climatic crescendos. She testifies,

*He is real to me. Now I know he is the joy!
In my morning, in my evening!
Everyday and night, I feel the joy!*

*When I'm lonely, something told me he's my guiding light!
He is the joy, he is the joy, he is the joy, he is the joy!*

There are numerous corollaries linking gay-affiliated house music, gospel music, and church. Philip Harper asserts that "the black church milieu, though ostensibly hostile to homosexuality and gay identity, nevertheless has traditionally provided a means by which black men can achieve a sense of themselves as homosexual and even, in some cases, such as [disco diva] Sylvester's, expand that sense into gay-affirmative public personae" (Harper 58). Some have even described house music and its club scene as an alternative gay church, with the DJ as pastor, the house diva as the church matriarch, and the dancing gay audience as the congregation (Fikentcher 187-195). In turn, the spiritual nature and ecstasy of experiencing God's love or "getting the spirit and being moved" is correlated to an existential escapism or a hedonistic surrender to sexual orgasm in some house songs—for example, the seductive female moans and groans in Raze's "Break for Love" (1988) or Lil' Louis' "French Kiss" (1989), both reminiscent of Donna Summer's sexy disco hit "Love to Love You Baby" (1975).

Since the production of house music relies on computerized beats and electronically programmed sounds, how does the diva interface with this technology in house music? Is she simply a puppet, a racialized bride of Frankenstein, a creation of the mad DJ scientist? Surely, one can read this racialized and gendered subject as violent objectification through technological mutilation of her voice in various house tracks. Her voice is diminished to "[l]anguage [that] is subjugated to the beat, and drained of its pretension to meaning; almost all traces of syntax or structure are abandoned, reducing language to the simplest sequential repetition, a mere verbal echo of the beat itself" (Hughes 149). But house divas can also invoke agency through technology. The mythical grandeur of the singing divas becomes elevated to "mythic hybrids of machine and organism" (Haraway 149), a *cyborg-diva*, if you will. House divas are part woman/part machine, created through the technology of the house beat. The cyborg house diva transforms the "simplest sequential repetition" of a stock looped phrase into a storm of vocal virtuosity that propels the audience to move and work it on the dance floor.

Many lyrics in house tracks sung by these African-American women simulate a form of authority over the audience. For example, house music producers Disco Element's song "Livin' In Harmony" (Azuli Records, 1999) illustrates this rhythmic commotion in addition to the sliced vocals and anonymity of the diva in house music. The introduction is a finger-snapping bass supported by a "bubble-funky" organ key. An unnamed house diva lyrically forces a vision of utopic harmony upon her audience. She follows the deep walking bass line with a powerful and repetitive "Yeah, yeah, ooh, ooh, yeah! Livin' in Harmony, just you and me, live in harmony!" After the introduction, the distant melody of the funky organ slowly filters in and jumps into the

diligent beats and the diva's overwhelming vocal loop spewing "All we need...need...need...need!!" Later, all of these elements (except the 4/4 beat) drop out to form the bridge or break beat. After the bridge, the song enters a series of frantic and titillating climaxes that are tirelessly repeated. This multitude of rhythmic orgasms are followed by a return to the calm primary melody and eventually concludes the song with the house diva's affirmative "Whoa, Whoa, Yeah!"

How can the articulation of gay male love, desire, and experiences be achieved through the opposite-gendered black female performer? Is the house diva simply an artistic pretender? Is this a trial of authentic articulation or, in other words, do gay male voices have to be heard in order to be able to make identification with gay male subjects themselves? I utilize Stuart Hall's notion of articulation as

the form of the connection that can make a unity of two different elements, under certain conditions. It is a linkage which is not necessary, determined, absolute and essential for all time. You have to ask, under what circumstances can a connection be forged or made? The so-called "unity" of discourse is really the articulation of different distinct elements which can be rearticulated in different ways because they have no necessary "belongingness." The "unity" which matters is a linkage between the articulated discourse and the social forces with which it can, under certain historical conditions, but not necessarily, be connected. (Hall 53)

From Hall's concept of articulation I infer that this difference between gay men and the vocalization of house divas speaks to a form of unity. This unity can be seen as a symbol of common oppression these marginal identities occupy in a society that privileges white heterosexual, male-centered and middle-class experiences. The iconicity of the African-American female house diva to gay men can be also be supported by Eve Sedgwick's concept of allo-identification, in which commonalities are fostered between those who are different from each other, as well as the prevalence of opposite-gendered icons for both lesbians and gay men.

On the other hand, one may interpret the role of the African-American woman as house diva via the stereotypical prototype. In other words, the diva is the preferred attitudinal vehicle for expressing raw emotion and outrageous dramatic situations. Recalling Foucault's sites of power that are present within and outside of oppressed groups, the articulation of gay male desire and experiences by black women as house divas results in a dynamic subversion of language. Through gendered pronouns or subjects such as *he*, *she*, *girlfriend*, and *miss thing* in these songs, house divas provide a resistant and vocalized illusion, one that is without overt contention to heterosexual hegemony in voicing gay male experiences and perspectives. Lil' Louis' song "Club

Lonely" (Sony, 1992) featuring house diva Joi Cardwell provides an example:

Joi: *Excuse me...aaa...excuse me Charles? My name is on the list.*

Charles: *What list?*

Joi: *The DJ's list.*

Charles: *Miss Thing, (SNAP!) there is no guest list tonight!*

Joi: *Oh.*

Despite the Stonewall Rebellion of 1969 that arose out of police harassment of gay men and the bars and clubs they frequented, numerous black men recall the hostile racism and discrimination they encountered as they attempted to enter white gay clubs (see Marlon Riggs' *Tongues Untied*, a film on black gay experiences in America). As a result of this exclusion, "Club Lonely" could be seen as their alternative space, a place of refuge from homophobia and racism for many black gay men.

Joi singing: *Lonely people, lonely. Lonely people, lonely. Lonely people, lonely.*

Hey, are you happy? Have you been dons to the club that worldly people love?

Hey, what you doin'? Come on and check it out.

I know you've heard about the place for broken hearts where players play no part all at the Lonely. ...

Say, if you're ready maybe we'll find happiness and love among the rest.

So you wanna listen to the music and the sound and the laughter from the crowds

and the beat that makes you move?

So work on in the groove down at the Lonely. ...

Notions of universality and utopianism are employed throughout many house song lyrics, including Black Box's "Everybody, Everybody" (RCA, 1992), Joe Smooth's "Promised Land" (DJ International, 1988), Ultra Nate's "Rejoicing" (Warner, 1991) and Ten City's "My Piece of Heaven" (East West, 1992). Although numerous house tunes can be defined as vehicles of escape and full of fantastic illusions, the music can also be an insurgent signifier against homophobia, hate crimes, and violence. In other words, these Black gay men became musical provocateurs or one who employs music as a form of resistance.

House music's initial development occurred in spaces that catered to African-American and Latino gay men. These marginalized communities were able to perform creative displays of gay love and sexuality through the music in the club environment. Today, however, the significance of house music and house divas extends beyond the assumed marginality of gay communities of color. House music is the dance music of the 90's and the soundtrack of club culture in America and around the world. It is extremely popular in Western Europe, South Africa, and Japan, with many different styles ranging from progressive hard house, jazzy instrumental house, and vocal house, to the many offshoots of house music: techno, drum and bass, ambient, bhangra, trip-hop, hip-house, big beat, acid jazz, and kwaito. The crucial role of new computer and media technologies in this music is

being further articulated through the Internet and other global networks. The centering of the African-American diva, gay men, and assumed "others" in house music represents a collective musical practice placed within the continuum of African-American musical traditions and popular music in the West—and now also the transnational fluidity of this genre's global popularity.

Suggested recordings for an introduction to African-American house divas include:

Martha Wash, *The Collection* (BMG/Logic, 1997)
Joi Cardwell, *Deliverance* (No-mad Industries, 1999)
Ultra Nate, *Situation Critical* (Strictly Rhythm, 1998)
Jocelyn Brown, *The Hits* (AUS Import)
Ce Ce Peniston, *The Best of* (German Polygram Import)
Loleatta Holloway, *Love Sensation* (Salsoul, 1995)
Adeva, *Ultimate Adeva* (EMI Imports)

See also "Diva Delight: An Excursion into House Music and House Divas" at
<<http://diaspora.sscnet.ucla.edu/Divas.htm>>

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"It Tears My Heart Out Every Time!"

P. J. Harvey's *Is This Desire*

reviewed by Jennifer Rycenga

"Love makes me tremble yet again/sapping all the strength from my limbs/bittersweet, undefeated creature—/against you there is no defense." Thus runs my favorite fragment from Sappho, evoking the intensity and surrender of that moment when one's

knees get weak, when the mind and heart rend each other so life's essence can gush forth.

I had that experience a few months ago, when I obtained PJ Harvey's *Is This Desire?* I should have known better—she's done this to me before—but I had been lulled into a false sense of safety by my indifferent reaction to her previous album, *To Bring You My Love*. So I thought I had nothing to fear taking *Is This Desire?* back to my office, and playing it while going about the daily chores of checking email and recording grades. After a few minutes, I was stunned; I started the CD over and gave full attention. By the time I had reached the sixth song, I was, in fact, trembling. She had grabbed my ears, and she still hasn't let go. Hopelessly in love, I carry the CD and a tape copy everywhere, playing it for anyone who will listen, fantasizing about ordering hundreds of copies and sending them to everyone I know. So be forewarned: this is a lover's review.

PJ Harvey is a critically acclaimed British rock composer and performer; this is her fourth studio album since the early 1990s. The simply-stated title question—*Is This Desire?*—hovers over the entire album and within every song. The album evokes a sense of desire which is unconventional and never decorous. The twelve songs are individual distillations of that moment in desire when something truly terrifying and/or truly exhilarating is about to happen. Each of these moments is embedded in a narrative fragment, a torn-off page from a lost story, so that the flash of desire is personalized and embodied. From the album's opening line—"My first name Angelene"—we are introduced to a cast of characters who evoke numerous literary and musical references, from the Rolling Stone's "Angie" to Catherine of Alexandria to the Sirens.

Some songs have explicit same-sex content, and there are numerous instances where the gender of the narrator/singer is unclear. Two songs present a character named Catherine. In "The Wind," Catherine has left the city and retreated to the hills, where she goes into isolation, building a chapel to her own image. A whispered voice transforms over the course of the song from a person watching Catherine, to Catherine's own voice, desiring silence and solitude. A pitched singing voice, in PJ's highest tessitura, wants to find "a husband to our Catherine," but the whispered voice refuses: "shhh." There will be no husband for her, as we learn when we get to the song named "Catherine." The narrator here, whose gender is never revealed, is bitterly in love with Catherine, singing in an edgy, psychotic voice, "I envy to murderous envy your lover." But midway, the clouds lift from the song, as the unrequited/jilted lover remembers why s/he loves Catherine: "for your mouth singing." These two quietly taut songs, structurally parallel within the cycle (3rd and 6th songs, respectively), feed back on each other, forming an obsessive loop of thwarted desire. What intrigues me is how, for a lesbian listener, they evoke a very different Kathryn. "The Mind of Love," k.d. lang's intensely personal ballad (in which she refers to herself

as Kathryn), from an album (*Ingénue*) haunted by unrequited love, discloses that she is "talking to myself" and that others have "great concern for my health." Given an artist as richly allusive as PJ Harvey, the parallels are too patent to be accidental, leading me to deduce that these songs contain a lesbian (sub)text.

As I've argued elsewhere, Harvey has a robustly complex and contrary Biblical sense, recasting stories from the perspectives of marginalized characters (Rycenga 1997). On *Is This Desire?* she has a modern-day Leah running away from her male partner ("My Beautiful Leah"), Joseph and Mary being replaced by Joseph and Dawn (the Greek goddess Eos invoked by Homer) ("Is This Desire?"), and a bitter single woman named Joy in a love-triangle with Faith and Hope ("Joy"). But Harvey's Biblical dexterity reaches an apotheosis in the indisputably gay male environment of "The Garden," where all the characters (including a song bird) are male. Contrary to expectations, the Garden of Eden does not appear to be the garden of the title. Instead, there are two gardens evoked: the Garden of Gethsemane (Mt 26:36-46; Mk 14:32-42; Lk 22:40-46), and the wilds of the desert where Jesus fasted before being tempted by Satan (Mt 4:8-11, Lk. 4:1-13, Mk 1:13). A man is walking alone in a garden, thinking of love, and of sin. In the second verse, another man appears "with his lips" and propositions him "Won't you come and be my lover." Then one says to the other "I will give you gold and mountains/if you stay a while with me." This clearly echoes both the devil's temptation, offering Jesus the riches of the world, and Jesus's anguish when his disciples could not stay awake with him in Gethsemane. One of the two men "fell upon his knees," and "they kissed" till "the sun rose." Then the first man begins to walk, and soon finds himself alone again. This narrative is punctuated by a lushly syncopated chorus with the single line "and there was trouble taking place" and a sweepingly long-phrased wordless melody.

I agonized for a long time over "The Garden." Was it reinscribing anti-gay tropes by invoking sin, loneliness, and illicit temptation? But then I considered two additional interpretive clues. The first is that this is one of the album's most timbrally rich songs. As the lover enters, and the seduction begins, the barren bass and drum accompaniment of the first verse is augmented with an organ and a piano: as the lovers become more sensual, so does the orchestration. The second is hidden in plain sight in the biblical account of Gethsemane. When Jesus' disciples won't stay awake with him, Luke reports that "an angel appeared to him, coming from heaven to give him strength" (Lk 22:43). This yields an interpretation of Jesus's agony in Gethsemane which even a notorious unbelieving apostate like myself quakes to suggest. It is the ultimate re-Incarnation of Jesus: facing betrayal, abandonment, arrest and execution, someone (heaven-sent) appears and is intimate with him, in the very space for gay men most despised by their enemies: a public outdoor garden. While she is certainly playing with multiple ambiguities here, my conclusion, musically and textually, is that for

PJ Harvey the sin is not sex, but having to suffer agony in loneliness.

I have said that this album forms a song cycle, a point demonstrable from internal evidence: the linked Catherine pieces I spoke of, or the otherwise inexplicable "Electric Light," which is illuminated only in conjunction with other songs. But as I considered how to describe this song-cycle formally, poring over encyclopedia definitions, I realized that the song-cycle is a very queer genre indeed (and not just because of Ned Rorem!). The song cycle is amorphous, a feeling rather than a brute formal fact. Reinvented for each use, it becomes a repository of allusions both internal and external. Unified by mood rather than structure, it epitomizes the r/Romantic impulse, sketching narrative without plot or prop. This time I found the interpretive clue I needed when I listened (thanks to Bill Meredith and Patricia Elliot Stroh) to Beethoven's *An die ferne Geliebte* (Op. 98), a piece that stands at the fount of the song cycle tradition in Western art music. Despite many overt musical connections between its songs, the piece is cemented by recurring emotional themes: the embodied embrace of nature, and the tears of unfulfilled longing. The quintessence of the genre emerges in the center of the second song of the cycle, when the music accelerates, reaching the most dramatically Beethovenian moment in the cycle. Diminished chords cascade on top of each other, as a sudden poco adagio underlines the words "innere Pein"—inner pain.

That inner pain is not merely a Romantic cliché: the song cycle, as genre, starts from and retains subjectivity: each cycle has a unique inner logic, requiring sympathetic, open-ended participation, listening for details as the key to architectonics. PJ Harvey's characters on *Is This Desire?* are not naively Wertheresque: they are predominantly women, and so are often trapped in relationships or moments of desire that feel ominous (as in "No Girl So Sweet," where a heterosexual male lover intones the words "I love you" in PJ's most maniacal screaming voice, echoed by a screechingly distorted guitar). But images of walking, traveling, singing, wind, prayer, light, and dawn permeate the songs and are refracted back into the music. Ultimately, *Is This Desire?* unveils how queer the song cycle is (Schumann's *Fraunliebe und leben* notwithstanding), as it locates desire—and the movement desire causes—in moments of intensity, rather than in formal traditions and conventions. I am grateful for this gem of an album which "allows me to listen and love" from "a decidedly queer position, a permission not granted by all the music I hear" (Cusick 75).

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<p><i>Pet Shop Boys: Nightlife</i> reviewed by Fred Maus</p>
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Nightlife (Sire, 1999) is the seventh Pet Shop Boys album, not including collections of mixes and B-sides. In the late 80s the pace was quick, with albums in '86, '87, '88, and '90. Since then the output has been stately, with *Very* in '93, *Bilingual* in '96, and now *Nightlife*. Another way to think about it, a more dramatic way, is that the albums through *Very* were enormously successful, selling well and yielding hit singles, but after *Very*, the Boys have been much less visible. *Bilingual* had little impact, and many fans find the album disappointing, with a cluttered, bombastic sound and alarmingly wordy lyrics. It's a long album, and I, along with many listeners, find it easy to lose the thread. The Latin touches don't help very much; with its heavy, clotted sound, *Bilingual* is just not very zippy.

In that light, a lot could hang on *Nightlife*. The album might confirm that the PSB moment has passed, that Neil Tennant and Chris Lowe (the most successful pop duo in history, according to *Guinness*) have lost their touch; or it might show that something is still happening, that *Bilingual* was an isolated lapse. And in many ways, *Nightlife* is better. It has a clean, even crystalline sound. The lyrics are tight and pointed. Many songs on the album have already joined fans' lists of favorites.

There is a new eclecticism—following up on the Latin elements of *Bilingual*, perhaps, but now all over the map. Some songs (especially "For your own good" and "Radiophonic") continue the PSB tradition of bringing up-to-date dance sounds into pop. "I don't know what you want but I can't get it any more" has more disco in it. "New York City Boy," like "Go West" on *Very*, pays homage to the Village People, PSB's less melancholy forebears in sustained gay double-entendre. This time the homage is not a cover, but a "new" Village People song, with butch chorus once again in dialogue with Tennant's high, nasal singing. "You only tell me you love me when you're drunk," curiously, is a catchy country song (though Tennant's singing makes no stylistic concessions). "In denial," a gorgeous duet with Kylie Minogue, gives a first glimpse of a musical, a joint project of PSB and Jonathan Harvey, soon to begin workshops in London; it sounds like a contemporary show tune. "Boy strange" reminds many listeners of David Bowie or Suede. Oddest of all is "Happiness is an

option," conjoining Rachmaninoff and hip-hop, with black-sounding women's voices as backdrop to Tennant's idiosyncratic "rapping" (familiar from "West End girls," "Left to my own devices," and "Metamorphosis"). This time, Tennant's speaking has a new urgency, and it is recorded very effectively, making his voice sound lower than usual while also emphasizing very high frequencies; it sounds a bit like whispering. Blackness and (less routinely, in pop music at least) Russianness have long been emblems of soulfulness for Tennant, and the understatement of the text (exemplified in the title), redolent of disappointment and self-restraint, are familiar, distinctive PSB traits.

Beyond the eclecticism, there is not much that is new on the album, though almost everything is beautiful and imaginative. The album, I think, reflects and acknowledges a shift in PSB's status. For a while, they made hits, and they cared enormously about being enormously popular (the two tour diaries by Chris Heath show the Boys' relentless obsession with chart position). For better or worse, PSB is now a fan band, apparently fated to build on its past achievements for an already-existing audience of loyal listeners. This new role has filled many fans with anxiety. As conversation on the fan email list, "Introspective," shows clearly, the fact that PSB was huge is important to many fans, as it has been to Tennant and Lowe themselves. (This is a curious reversal of stereotypes about authenticity, in which loyal fans worry that excessive fame may reflect a sell-out.) In the US especially, where the fanbase of PSB in their days of waning popularity consists largely of gay men, the anxiety links to concerns about the Boys' sexuality and its relation to the songs.

About once a month, the "Introspective" list bursts into flames in a pattern that everyone calls "the Gay Debates": there are vehement arguments about whether PSB songs have anything gay about them, whether gay men understand them better than other people, whether particular songs have gay meanings, and so on. The exchanges are predictable: some people explain how the songs refer to aspects of gay life (saying, for instance, that "To speak is a sin" seems to be about a gay bar), and other people reply that nothing forces a listener to hear those meanings. Both sides are right; that's how the double-voicedness and deniability of closet-shaped gay discourse work, and PSB have continued, even after Tennant came out (in 1994), to work the tactics of studied vagueness and double-entendre. Both sides of the Gay Debates have gay and straight advocates; for many gay listeners, it seems important that PSB are not "just" a gay group.

One song on *Nightlife*, "In denial," is in fact the first PSB song with the word *gay* in it. But it is also, especially obviously, about fictional characters, in this case a gay club-owner whose life is in disarray, in confrontation with an adult daughter who wants him to see his problems. The problems are drinking, drugs, a rough-trade boyfriend. The father, who always misidentifies the problems, seems to think being gay might be one of them. It's disheartening and negative,

though—typically—it is also compassionate and psychologically astute. Beyond that song, one is left to one's own devices to seek out the queerness of these abundantly queer songs. I'll cite just one bit, from "Vampires": "Do what you like, and then can I do it to you? You're a vampire, I'm a vampire too"—a campy couplet that one member of "Introspective" has added to his signature file.

Call for Papers:
Music and AIDS

Abstracts are invited for a new book on music in the context of AIDS. Of particular interest are writings about musical works created in direct response to the crisis. Genres may include classical/neoromantic, avant-garde, Top 40, alternative rock, jazz, hip-hop, country, musical theater, and others. I will also consider writings about musical reinterpretations, musical groups and institutions, benefit and fundraising activities, memorials and biographies, and other such phenomena. A broad range of approaches, including cultural critique, sociological or psychosocial explication, historical documentation or technical analysis (and optimally integrations of any of these) is welcome. Collaborations, especially between people working in different fields or methodologies, are encouraged.

The book is under consideration by a major academic publisher. Please convey any expression of intent to write for this volume as soon as possible. Deadlines for materials: abstracts (less than one page) are due by June 1, 2000, and I plan to ask for finished drafts of papers by May 1, 2001.

Please send all materials to:

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OutLoud!
The Encyclopedia of Gay and Lesbian Recordings

OutLoud is a reference index on CD-ROM which bills itself as "the most complete study of gay and lesbian musical history ever made." The claim may well be true, for the project—800 pages of annotated discography, biography, articles, anecdotes, and reviews—surveys over 4250 recordings of music by and about queer men and women, compiled during fifteen years of research and interviews. The collection also includes 150 thematic lists of songs around particular subjects (such as "camp" or "parenting"), as well as numerous links to queer music sites on the Internet (including OutMusic, Gay Wired, and GLAMA, the Gay and Lesbian Music Awards).

Entries are selected according to the following criteria: recordings with an explicit statement of homosexual issues; performances oriented to a queer audience; biographies of openly gay/lesbian artists; women-oriented music; recordings related to gay/lesbian literature, film personalities, etc.; or recordings with references to transvestism, transsexuality, androgyny, and drag.

OutLoud 1999 is available on CD-ROM for \$25 plus \$5 postage/handling. A new edition for 2000 was planned, but has been cancelled due to lack of interest and orders. The CD-ROM can be ordered from Jay McLellan at this address:

OutLoud Press
P.O. Box 11950
1001 GZ Amsterdam
The Netherlands
Fax + 3120 663 00 11

Here's a brief sampling of entries listed under "E"—

Eagles: "Hotel California"
7". Asylum 45386 and LP. Asylum 1084
USA. 1977. (MALE)

"...and all those pretty, pretty boys, that you call 'men' " spend all the time dancing. Merely (?) an extended metaphor for American decadence.

Effeminacy, Camp (EFEM)

Here's a list of songs which generally equate effeminacy with (male) homosexuality.

Note: cross dressing and butch/femme roles have separate indexes.

Merritt Brunies "Masculine Women, Feminine Men"
Quentin Crisp "An Evening With Quentin Crisp"
Billy Devroe and the Devilaires "Queer Policeman"
Discotex biography Durium Dance Band "Let's All Be Fairies"
5 x Kaj "Den bløde mand"
"The Faggot" "What Is A Queen?"
"Fairy Tales": "Illinois Fred" Dana Gillespie "Dizzy Heights"
Ewen Hall? "Lavender Cowboy"
Klaus Hoffmann "Sie Nennen Mich Tunte"
John Inman "Are You Being Served Sir?"
Danny Kaye "Anatole of Paris"
Lynn Lavner "butch and femme"
Madness "Mummy's Boy"
Eric Mars "Gym Queen"
Bill Mayerl & Gwen Farrar: "Masculine Women, Feminine Men"
Randy Newman "Half A Man"
"Queen Is In The Closet" "I's Rather Swish Than Fight"
Chris Ransome "Nancy Boy"
Johnny Ray (biography)
Judd Rees "The King's A Queen At Heart"
Romanovsky & Phillips "Wimp"
Romanovsky & Phillips "Womb Envy"
"Sparkles" Original Cast Recording
Chris Tanner "The Sensitive Little Boy"

Teddy & Darrel "These Are The Hits, You Silly Savage!"
Pussy Tourette "I Think He's Gay"
The Who "I'm A Boy"
Kenneth Williams & Hugh Paddick: "The Bona Album of Julian and Sandy"
Tom Wilson "Momma's Boy"
Zeltinger Band "Tuntensong",
see also Transvestism (TVAA)
see also Masculinity (MALE)
see also Drag (DRAG)
see also Butch dykes (BUTC)

"Elegies": Original Cast Recording

CD. MC. First Night Records 35,
USA. 1993. (MUSI)

(AIDS) "Angels Punks And Raging Queens"; " I'm Holding On To You"; " And The Rain Keeps Falling Down"; " I Don't Do That Anymore"; " I Don't Know How To Help You"; "Celebrate"; "Heroes All Around"(HERO); "Spend It While You Can"; "My Brother Lives In San Francisco"; "Learning To Let Go " Inspired by Names Project Quilt. Cast: Miquel Brown, Kim Criswell, Simon Green, Kwame Kwei-Armah

"The Equality Show"

Benefit for gay/lesbian UK lobbying group Stonewall, first held at the London Palladium 1993. Bigger and better at the Royal Albert Hall, (23 October 1994).

Alison Moyet, Sting, Melissa Etheridge (a lesbian rendition of Rod Stewart's "Maggie May"), Sheboom, Ben Elton, and Elton John, who camps it up with "I Feel Pretty" from 'West Side Story' and "Big Spender" sung to a bare-chested Sting.

Erasure

Vince Clark (see Depeche Mode), invited Andy Bell (25 April 1964 -) to partner him in this mid 80's British pop band. Bell's outrageous stage-dress including bicycle shorts and skin tight leotards was strongly reminiscent of Bowie. Bell is openly gay (and Clark openly heterosexual).

"Sometimes" reached No. 2 in UK 1986, and became the first in a string of hits.

Aimed at the mainstream, the band has refrained from overly explicit gay-references, but has always been open about it in interviews.

Andy himself told me in 1994 that he does not recall ever singing an explicitly gay lyric, although...

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Richard Smith: Being Boring: Erasure in "Seduced and Abandoned"

Erasure: "Wonderland"

LP. Mute Records STUMM 25 / Sire

UK. 1986.

(Ref. Advocate 451, July 22, 1986)

"Pistol"(CRIM), "Blue Boy go get your gun/Hands together gonna have some fun/Out tonight and the beat goes on/What a criminal situation". About sex with cops.

Erasure: "Ship Of Fools"
LP. The Innocents"
UK.1988.

"Chains Of Love"; "Come to me, cover me, hold me, together we'll break those chains of love. "Don't Give Up"
Wayne Studer ("Rock On The Wild Side") suggests this is an AIDS metaphor. (?)

Erasure: "Abba-Esque"
EP and on LP. "Two Ring Circus" (live)
UK. 1992.
(DRAG) "Take A Chance On Me / Gimme, Gimme, Gimme(A Man After Midnight)"
Vince and Andy drag up as both male and female members of the Swedish supergroup for this high-camp disco nostalgia disc, which reached No. 1 (UK) in June 1991.
see The Leather Nun

Current Bibliography

prepared by J. Michele Edwards and Catherine Davies

- Alber, Rebecca Jane. "Faithful's Riveting Release." *Curve* 9/1 (March 1999): 36. [Reviews lesbian duo Murmurs' latest release, *Blender*, and lesbian singer Phranc's album, *Milkman*.]
- . "Innovators in Sound." *Curve* 9/3 (July 1999): 36. [Reviews a new album by lesbian solo artist Tracy Walker, *Naked*, who combines emotional lyrics with soulful jazz accompaniment.]
- . "Innovators in Sound." *Curve* 9/4 (September 1999): 36. [Reviews the latest efforts by Linda Perry, *After Hours*; Luscious Jackson, *Electric Honey*; Cibo Matto, *Stereotype A*; and Eartha Kitt, *Purr-Fect*.]
- Allen, Dennis W. "The Marketing of Queer Theory." *College Literature*, no. 25 (Winter 1998): 282-88. [A review of three books that deal with homosexuality and queer theory, including *Queer Noises: Male and Female Homosexuality in Twentieth-Century Music* by John Gill.]
- Anthony, James. "Navigating the Out Road." *The Advocate* (11 May 1999): 51-52. [Outlines the difficulties associated with being an openly gay musician from the start, and suggests that these musicians come up with creative marketing strategies in order to build their audiences.]
- Arax, Mark. "Fresno Philharmonic Conductor Is Ousted; Season Ticket-Holders Vote To Retain Board And Dismiss Maestro. His Fate Had Triggered Intense Feud." *Los Angeles Times*, 24 November 1999, p. A 3. [Describes the situation of the Fresno Philharmonic's present conductor, Raymond Harvey, a gay black man; the board of directors voted unanimously not to renew his contract, citing only "insubordination"; board members also reference Harvey's "arrogance" and "failure to be a team player"; lawyers on both sides deny any link to his sexuality or his interracial partnership with a white man as

being factors in the board's decision.]

- Austin, Sara. "The Man in Red Socks." *LiveMusic! The Magazine of the Minnesota Orchestra* 1/4 (Winter 1999-2000): 69-73. [Profile of Jean-Yves Thibaudet, a gay pianist who is a bit out of the ordinary in the classical performing world; he wears red socks at all of his performances, owns a home in LA so that he can go windsurfing, and likes to accompany opera singers even though he is a solo pianist; he played for a Classical Action AIDS benefit and raised \$20,000.]
- Bambarger, Bradley. "A Big Night At the Opera." *Billboard: The International Newsweekly of Music, Video and Home Entertainment* 110/37 (12 September 1999): 55,62. [Remarks on the robust popularity of opera at a time when interest in classical music seems to be generally waning; discusses how record labels and opera companies are targeting the GLBT audience directly.]
- Beard, William Randall. "Women's Chorus, Prisoners Find the Key to Inner Harmony." *St. Paul Pioneer Press*, 9 December 1999, p. E1, 3. [Describes a concert that was a collaboration between Calliope, a "feminist chorus with roots in the lesbian community," and Shades of Voices, the women's chorus at the Minnesota Correctional Facility in Shakopee; video-taped segments of the collaboration were shown at the Calliope concert at Augsburg College, where inmates families could watch.]
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- . "Sophie B*Witching." *The Advocate* (6 July 1999): 61-62. [Sophie B. Hawkins, a self-proclaimed omnisexual, has released *Timbre*, her first new album for five years, which is a collection of dark, exotic pop songs.]
- "Best-selling CDs and Videos." *The Advocate* (6 July 1999): 58.
- Borgerding, Todd. "Sic Ego Te Diligebam: Josquin's Musical Rhetoric and the Homoerotics of Humanism." *New Directions in Josquin Scholarship*, 29-31 October 1999. [Abstracts can be found online at <http://www.princeton.edu/~rwegman/josquin.html>; specifically, Borgerding's paper examines the motet *Planxit autem David* in order to bring attention to a piece often passed over because of the homoerotic nature of the biblical passage from which it was taken, the story of David and Jonathan in Samuel II.]
- Bowers, Gina. "The Murmurs." *Curve* 9/1 (March 1999): 20-21, 23. [The Murmurs, a lesbian duo, was one of the first bands to come out after k.d. lang, even against the better advice of their publicist; interview with Heather Grody and Leisha Hailey about their lives and their music.]
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- musicology cannot be completely separated from politics, as choices about what aspects or types of music one studies are often inherently political, especially those concerning the study of gay and lesbian music.]
- Carnegie, Marc. "Out of the Water Closet." *The American Spectator* 31/6 (June 1998): 64-5. [Reveals that the hardest aspect of George Michael's public "outing" was the fact that he lost control over his image, not that he is now recognized as homosexual.]
- Castle, Terry. "Night and Day." *New Republic* 219/25 (21 December 1998): 39-43. [Reviews William McBrien's *Cole Porter: A Biography*, calling it disappointing; the author suggests that Cole Porter, who was openly homosexual, is best remembered through his touching melodies, which most truly reveal his human face.]
- Clum, John M. *Something for the Boys: Musical Theater and Gay Culture*. New York: St. Martin's Press, 1999. [Explores the reasons why gay men love musical theater, including an analysis of composers' lives such as Cole Porter and Lorenz Hart.]
- Cooke, Mervyn, ed. *The Cambridge Companion to Benjamin Britten*. New York: Cambridge University Press, 1999. [Heralded as a comprehensive guide to Britten's work, this volume of the Cambridge Companions series includes several articles from recognized Britten scholars, including one entitled: "Eros in Life and Death: 'Billy Budd' and 'Death in Venice.'"]
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- Dettmar, Kevin J. H. and William Richey, eds. *Reading Rock and Roll*. New York: Columbia University Press, 1999. [Includes several essays of interest, including those by Juliana Patricia Smith and Neil Nehring listed separately.]
- DeVries, Gina. "Hey! Baby." *Curve* 9/1 (March 1999): 14. [Interview with Alicia Champion, a 17-year old, self-taught lesbian musician, about her reception and her relationship to music.]
- Du Plessis, Michael and Kathleen Chapman. "Queercore: the Distinct Identities of Subculture." *College Literature*, no. 24 (February 1997): 45-58. [Posits that fanzines, records, clubs, music, videos and some novels in the 1980s and early 1990s opened a "queer counter-public sphere" in opposition to the gay and lesbian public sphere already in existence.]
- Edwards, J. Michele. "Opening the Closet Door: Lesbians and Sexuality Issues in Music Curriculum." Paper read for College Music Society, national meeting, Denver, October 17, 1999.
- Fleisher, Julian. "Hedwig's Rock and Rail." *The Advocate* (16 March 1999): 53-54. [Reviews the original cast recording of *Hedwig and the Angry Inch*, the musical which chronicles the career of Hedwig Schmidt, the East German chanteuse of dubious gender.]
- Flick, Larry. "Openly Gay Artists Making Business Strides." *Billboard: The International Newsweekly of Music, Video and Home Entertainment* 110/26 (27 June 1998): 1,86. [Interviews several out gay and lesbian artists about the difficulties and rewards of coming out in the music industry; mentions college radio as a venue where up-and-coming out-queer artists often reach a large audience, since commercial radio air-time is hard to acquire.]
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- Fouratt, Jim. "Now Playing on the Net." *The Advocate* (11 May 1999): 46-47. [Reviews ten albums by gay and lesbian singers that are available over the internet: The Butchies' *Are We Not Femme?*, Casey Collins' *Ashes*, Comfortable Shoes' *Happy Joy*, Magdalen Hsu-Li's *Evolution*, Veronica Klaus' *All I Want*, Rick Jensen's *Spring Harvest*, Nedra Johnson's *Testify*, John Joseph Nolis' *You*, Paxton's *Paxton*, and Science Park's *Futurama*.]
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- Galtney, Smith. "Return to Clubland." *Out*, issue 68 (July 1999): 78. [Interview with Moby, who says that he spins "gay house" music and talks about his latest album, *Play*, which "lays recordings of old gospel, blues, and field hollers over ethereal funkscapes."]
- Gdula, Steve. "Catch A Fallen Star." *The Advocate* (14 September 1999): 63. [Reviews *Eclipse: The Best of Klaus Nomi*; Nomi was a gay pioneer of New Wave music who died from AIDS 16 years ago.]
- . "Indie and Out of the Closet." *The Advocate* (28 September 1999): 63-64, 67. [Focusing on Jason Gnewikow, the openly gay guitarist for Promise Ring, the article explores the effects that growing numbers of out musicians are having on the indie genre.]
- . [Music Reviews]. *The Advocate* (28 September 1999): 73. [Reviews *The Muse Soundtrack* by Elton John, *1% Faster* by Teenage Frames, *Knoxville Girls* by the Knoxville Girls, *Come On Now Social*

- by the Indigo Girls, *Population 1975* by the Butchies, *Anywhere but Here Soundtrack* by k.d. lang, *No Memory* by No. 2, and *Passport* by Khan.]
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- Griffiths, John. "The Executive As Activist." *The Advocate* (11 May 1999): 55-56. [Chronicles the life and efforts of Howie Klein, the openly gay president of Reprise Records, who has helped pave the way for GLBT artists.]
- . "Ricky Martin: Cross Appeal." *The Advocate* (6 July 1999): 27-37. [Investigates Ricky Martin's appeal to gay men, as well as why the media is so intrigued by it; notes that it is perhaps the first time that mainstream media has identified a gay following as a reason for overnight success.]
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- Haga, Chuck. "A Personal View of Change." *Star Tribune* (Minneapolis), 3 June 1999, p. A1, 12. [Discusses the documentary *After Stonewall*, a film that examines changes in gay life after the Stonewall riots in Greenwich Village and mentions the participation of the Twin Cities Gay Men's Chorus in the film.]
- Halberstam, Judith. "Lesbian masculinity or Even Stone Butches Get the Blues." See *Women and Performance*.
- Heffley, Lynne. "Battling Bigotry Creatively with a Theater Production for Kids." *Los Angeles Times*, 30 September 1999, p. F47. [Fringe Benefits, an alliance of artists, educators, parents and youth, staged "Cootie Shots, Theatrical Inoculations Against Bigotry," for an elementary-age audience in order to address questions of bullying, teasing and prejudice because of sexual orientation, race, size and class.]
- Hilferty, Robert. "Hitting the High Notes." *Out*, issue 65 (April 1999): 110. [Brief interview with gay countertenor Brian Asawa on the growing popularity of his genre of sound.]
- Holsinger, Bruce W. "Book Reviews." *SIGNS* 24/2 (1999): 518-22. [Reviews *The Diva's Mouth: Body, Voice, Prima Donna Politics* by Susan J. Leonardi and Rebecca A. Pope, *En Travesti: Women, Gender Subversion, Opera*, edited by Corinne E. Blackmer and Patricia Juliana Smith, and *Embodied Voices: Representing Female Vocality in Western Culture*, edited by Leslie C. Dunn and Nancy A. Jones.]
- Huwig, Pam. "Conducting Passion." *Curve* 9/4 (September 1999): 6. [Profiles Apo Hsu, conductor of the Women's Philharmonic Orchestra, who is breaking down stereotypes in a male-dominated occupation.]
- . "Marlene on Broadway." *Curve* 9/2 (May 1999): 11. [Quick mention of the new play *Marlene*, which gives a intimate portrait of this barrier-breaking actress and singer who was openly bisexual.]
- Jones, Anderson. "Beautiful Dreamer." *The Advocate* (12 October 1999): 69-70. [Profiles Janice Robinson, a diva of the disco circuit who just released a new album, *The Color Within Me*, which attempts to reach an even wider audience.]
- . "The Boys In the Bands." *The Advocate* (6 July 1999): 43. [Adulation of boy bands is no longer just for young teenage girls; young gay men have now become open fans.]
- . "Catie's in Love." *The Advocate* (28 September 1999): 68, 70-71. [Catie Curtis, buoyed by a relationship with her partner of three years, is going on tour with her passionate and driving music.]
- . "The Man Behind the Man." *The Advocate* (6 July 1999): 38-41. [Interviews gay songwriter Desmond Child, who has written songs for the likes of Aerosmith, Cher, Bon Jovi, and most recently, collaborated on Ricky Martin's smash hit, "Living La Vida Loca."]
- Kearns, W. K. Review of *Lou Harrison: Composing a World* by Leta E. Miller and Fredric Lieberman. *CHOICE* 36/8 (May 1999). [Favorable review of this book that chronicles the contributions of gay composer Harrison, with a biographical section, a section highlighting his activities and interests, discussion of sexuality, and a catalog of his compositions.]
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- . "The Secret Life of Dusty Springfield." *The Advocate* (27 April 1999): 51-58. ["An insider's view on the world of the late pop icon, including her lovers, friends, and celebrity fans."]
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- Crumb; volume comes with a CD of complete Whitman cycles composed by these composers.]
- Kuehl, Sheila. "A Little Dyke Music." *The Advocate* (11 May 1999): 88. [Discusses the impact of women's music between the 70s and the 80s, creating a loving, energetic and free environment for lesbians to celebrate their identity.]
- Lady Bunny. "The Goddess Still Rocks." *The Advocate* (2 March 1999): 57. [Discusses the continued appeal of Deborah Harry, the lead singer and diva of Blondie and their latest CD, *No Exit*.]
- Leithauser, Brad. "He's the Top." *New York Review of Books* 45/17 (5 November 1998): 4-7. [Article discusses Cole Porter's life and work without mentioning his homosexuality.]
- "Melissa Etheridge" [issue title]. *Rolling Stone*, Issue 833 (3 February 2000).
- Middleton, Jason. "Heroin Use, Gender, and Affect in Rock Subcultures." *Echo* [online journal] 1/1 (fall 1999).
<<http://www.humnet.ucla.edu/echo>>
[Discusses link between constructions of the homosexual and drug use as well as transgressive lyrics and forms of deviancy such as cross-dressing, S/M, and gay and bisexuality; includes The Velvet and David Bowie; references Donna Haraway's *Simians, Cyborgs, and Women*.]
- Miles, Sara. "Mommy Melissa." *The Advocate* (22 June 1999): 45-51. [Interviews lesbian singer/songwriter Melissa Etheridge on her experience as a parent, as well as her latest album, *Breakdown*, and narrating the documentary "After Stonewall."]
- "Moby Mo' Bi." *The Advocate* (22 June 1999): 30. [Electronica genre bender Moby has come out with a new album and the fact that he's bisexual.]
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- . "Spectral Frequencies." *Newsletter of the Institute for Studies in American Music* 29/1 (fall 1999): 5, 14. [Revised excerpt from her dissertation.]
- Moore, Steven. "A New Language for Desire: Aureole." *The Review of Contemporary Fiction*, no. 17 (Fall 1997): 206-14. [Reviews *Aureole* by Carole Maso; "Employing techniques from film and poetry, nursery rhymes and pornography, rock music and painting, Maso goes further than any current author to forge a style that does justice to the polymorphously perverse energy of Eros."]
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- Nehring, Neil. "The Riot Grrls and 'Carnival.'" See Dettmar above.
- Nesti, Robert. "What Do These Composers Have in Common?" *Bay Windows* (Boston). 24 February-1 March 2000.
<<http://www.baywindows.com/article.asp?id=1308>> [New England Conservatory presents concert entitled "A Celebration of Gay Composers" with pre-concert forum entitled "The Amorous Muse: Examining the Role of Sexuality in Music," in which a panel of NEC faculty and guests debate the nature of gay concert music.]
- Nightingale, Benedicat. "Coming Up Roses." *New York Times Book Review* (19 July 1998): 7. [Reviews Meryle Secrest's biography, *Stephen Sondheim*.]
- O'Brien, Glenn. "Platinum Blondie." *Out*, issue 67 (June 1999): 78-83. [Interview with Deborah Harry, frontwoman for Blondie, discussing the experience of being on tour again, her acting career, and Andy Warhol.]
- Oja, Carol J. "New Music Notes." *Newsletter of the Institute for Studies in American Music*, 29/1 (fall 1999): 6-7, 15. [Reviews recent books, scores, and media related to Lou Harrison and Harry Partch, both homosexual, including publications by Leta E. Miller and Fredric Lieberman as well as by Philip Blackburn.]
- Oliver, Myrna. "Obituary: Paul Bowles; Author, Composer Led Salon Of Beat-Era Expatriates In Morocco." *Los Angeles Times*, 19 November 1999, p. A32.
- "Paul Bowles Dies at 88 in Tangier." *NewMusicBox* [web magazine from the American Music Center]. Issue 8 (December 1999).
<www.newmusicbox.org/news/dec99/pbowles_obit.html> [Contains lengthy article about American bisexual author/composer Paul Bowles who died in Tangier, Morocco, in November; article focuses on his musical contributions, mentions his influence on composers such as Stephen Sondheim and Ned Rorem; site also contains RealAudio clips of some of Bowles' compositions.]
- "Paul Bowles, 'the Only American Existentialist,' Died on November 18th, Aged 88." *The Economist*, 27 November 1999.
- Phillips, Michael. "'Marry Me a Little' Gets a Deeper Voice This Time." *Los Angeles Times*, 22 October 1999, p. F33. [Positive review of the Celebration Theater's staging of Sondheim's musical *Marry Me a Little*, where the two principals were both sung by men, rather than a man and a woman.]
- Pilcher, James. "Sound Bites." *Los Angeles Times*, 18 October 1999. [Reviews Melissa Etheridge's latest album, *Breakdown*, recommending her for singing what she feels, mentioning the song "Scarecrow," written about Matthew Shepard, the gay college student who was killed in Wyoming.]

- Pollack, Howard. *Aaron Copland: The Life And Work Of An Uncommon Man*. New York: Henry Holt, 1999.
- . "Copland's Hope for American Music." *Newsletter of the Institute for Studies in American Music*, 29/1 (fall 1999): 1-2, 12.
- Poux, Paul D. "Gay Consumers MIA from Media Surveys." *Advertising Age* 69/16 (20 April 1998): 26. [Calls for greater attention to be paid to gay and lesbian audiences by mainstream media, citing that the music, fashion, investment, air travel, and automobile industries have already begun targeting the gay community.]
- Poznansky, Alexander ed. *Tchaikovsky Through Others' Eyes*. Bloomington, IN: Indiana University Press, 1999. [A series of essays written about Tchaikovsky from his youth to his death, compiled chronologically, which include no discussion of his music.]
- Rabe, John. "Who's Afraid to Belt It OUT?" *Lavender* 5/118 (3 December 1999): 30. [The author questions why Chris Isaak changed the lyrics to omit the phrase "'cause it was fiesta and we were so gay," in "South of the Border" when he covered it on his album, *The Baja Sessions*.]
- Raymond, Gerard. "Directing Marlene." *The Advocate* (27 April 1999): 77-78. [Sean Mathias, an out director, discusses the work involved in bringing *Marlene*, a play presenting Marlene Dietrich's life, to the stage.]
- Reighley, Kurt B. "Reagonomics." *The Advocate* (28 September 1999): 73. [Lesbian singer/songwriter Toshi Reagon has released a new album, *The Righteous Ones*.]
- Robertson, Jennifer. *Takarazuka: Sexual Politics and Popular Culture in Modern Japan*. Berkeley: University of California Press, 1998. [Gender and sexuality issues in the all-female Takarazuka Revue.]
- "Rock 'N' Roll Paternity Revealed Etheridge, Partner Say David Crosby Fathered Their Kids." *USA TODAY* 10 January 2000, sec. Life, p. 2D. [Prelude to the announcement in *Rolling Stone* where Etheridge said, "We just got so tired of this secret."]
- Rorem, Ned. "Paul Bowles 1910-1999." *TLS: Times Literary Supplement*. No. 5043 (1999): 27.
- San Vicente, Romeo. "Sondheim Blesses Same-Sex 'Marry'." *Lavender* 5/118 (3 December 1999): 46-47. [Stephen Sondheim gave permission to the Celebration Theater in Hollywood to stage his musical, *Marry Me a Little* with two men, though the piece was written for a man and a woman.]
- Schwarz, K. Robert. "Cracking the Classical Closet." *The Advocate* (11 May 1999): 48-49. [Queries why there are still so few out gay and lesbian classical musicians, and remarks that this seems to be a phenomenon directly related to instrumental performance, since in most other genres, out gays and lesbians enjoy continued success.]
- "'Sheltering Sky' author Paul Bowles, 88, dies." *Star Tribune* (Minneapolis), 19 November 1999, p. B7. [Obituary for bisexual author/composer Paul Bowles that mentions that Bowles studied with Aaron Copland and worked with other great composers like Leonard Bernstein.]
- Secrest, Meryle. *Stephen Sondheim: A Life*. New York: Knopf, 1999. [A biography of gay composer Stephen Sondheim that freely discusses the composer's sexuality and its impact on his life and music.]
- Smith, Patricia Juliana. "Ask Any Girl: Compulsory Heterosexuality and Girl Group Culture." See Dettmar above.
- Smith, Patricia Juliana, ed. *The Queer Sixties*. New York: Routledge, 1999. ["*The Queer Sixties* offers new and different ways of looking at the queer cultural and subcultural expressions of the last decade before the closet doors swung open. Imbued with the zeitgeist of the sixties, this playful and powerful collection rescues the persistence of the queer imaginary."]
- Smith, Richard. *Seduced and Abandoned: Essays on Gay Men and Popular Music*. London: Cassell, 1995. ["Examines the different ways that gay men use pop music, both as producers and consumers, and how, in turn, pop uses gay men. Smith asks what role culture plays in shaping identity, and why pop continues to thrill gay men even though it so often lets them down."]
- Stahura, R. "Review of *Tchaikovsky Through Others' Eyes* edited by Alexander Poznansky." *CHOICE*, no. 37, issue 3 (November 1999). [Short review which describes the book, bringing attention to the fact that no analysis of Tchaikovsky's music is done and neglecting any mention of Tchaikovsky's sexuality.]
- Steele, Mike. "Avant-garde Quickly Became American Mainstream." *Star Tribune* (Minneapolis), 5 September 1999, p. F17. [Reviews *Prepare for Saints: Gertrude Stein, Virgil Thomson and the Mainstreaming of American Modernism* by Steven Watson, praising the anecdotal quality of the work, and noting the inclusion of sexual politics in the genesis of the opera.]
- Stukin, Stacie. "Back on Track." *The Advocate* (14 September 1999): 59-60. [After a long break from performing, lesbian singer/songwriter Melissa Etheridge is back on tour, promoting her latest album, *Breakdown*.]
- . "Virgin Megascore." *The Advocate* (14 September 1999): 61-62. [Roger Bourland, a gay composer, went to Bosnia-Herzegovina to research a siting of the Virgin Mary on the top of a hill outside Medjugorje, incorporating the event into his two-act choral drama *Rosarium* that premiered at UCLA in June.]
- Terzian, Peter. "Chrissie Hynde." *Out*, issue 69 (August 1999): 24. [The Pretenders' frontwoman, Chrissie Hynde was a pioneer of women's rock; she discusses the differences in perceptions of sexuality in America and England.]
- . "Fall Preview (Music)." *Out*, issue 72 (September 1999): 140. [Reviews new releases by Everything but the Girl, *Temperamental*; The Folk Implosion,

- One Part Lullaby*; The Aluminum Group, *Pedals*; Barbra Streisand, *A Love Like Ours*; Lakuna, *Castle of Crime*; Melissa Etheridge, *Breakdown*; Eurhythmic, *Peace*; and D'Angelo, *Voodoo*.]
- . "Preview (Music)." *Out*, issue 71 (October 1999): 102-3. [Reviews The Lilac Time, *Looking for a Day in the Night*; Toshi Reagon, *The Righteous Ones*; Gay Dad, *Leisure Noise*; Solex, *Pick Up*; and Nanci Griffith, *The Dust Bowl Symphony*.]
- . "Punk Girls Get Serious." *Out*, issue 63 (February 1999): 72. [Reviews lesbian trio Sleater-Kinney's latest album, *The Hot Rock*, combines a more assured musical style with greater lyrical strength.]
- Ulrich, Allan. "High and Mighty." *The Advocate* (2 March 1999): 55. [Countertenor David Daniels released a new CD, *Handel: Operatic Arias*, and debuted at the Metropolitan Opera; Daniels does not fit the wispy stereotype of countertenor, but he has "a sound of unearthly purity."]
- Velez, Andrew. "Broadway Outings." *The Advocate* (6 July 1999): 63. [Six reissued cast albums reveal the roots of musical theater's own coming-out process; albums include *Cinderella*, *Flower Drum Song*, *Gypsy*, *Mame*, *Sweet Charity* and *No, No, Nanette*.]
- Walters, Barry. "Bowling for Velvet." *The Advocate* (30 March 1999): 87-88. [Micko Westmoreland, aka the Bowling Green, one of Todd Haynes's *Velvet Goldmine* stars, creates a new fusion of glitter and electronica, which Walters coins 'glam techno'.]
- . "Elton's Opera." *The Advocate* (13 April 1999): 73-75. [Explains how Elton John and Tim Rice's *Aida*, an album that created 20 songs for Verdi's classic opera sung by various famous artists, including Sting and Boyz II Men, came about.]
- . "The Hit Maker." *The Advocate* (30 March 1999): 89. [Profiles Cheryl Wheeler, an out lesbian singer that has a dedicated audience but hasn't managed to draw major record sales.]
- . "Honey Makes a Buzz at Lilith." *The Advocate* (20 July 1999): 55-57. [Luscious Jackson's latest album, *Electric Honey*, goes back to their earlier sound, a mix of groove-oriented and danceable pop songs, according to lesbian drummer Kate Schellenbach.]
- . "One nice album." *The Advocate* (8 June 1999): 75-76. [Reviews *Brompton's Cocktail*, the solo debut of Meg Hentges (formerly one half of Two Nice Girls), describing it as "blatantly homo and thoroughly mainstream—accessible, but even more so. It's mad catchy, and the queerest songs are among the most memorable."]
- . "People Who Love People." *The Advocate* (30 March 1999): 90. [Discusses the import of the new CD release of three of the Village People's albums for the gay community.]
- . "Red-hot Rhythm." *The Advocate* (14 September 1999): 64. [Another in the ongoing Red Hot series to raise funds for AIDS research, *Onda Sonora* explores progressive and traditional Portuguese grooves from 11 different countries; k.d. lang's recording of "Fado Hilario" stands out.]
- . "Say You Want a Web-volution." *The Advocate* (11 May 1999): 42-46. [Explains how gay and lesbian music is reaching a wider audience through MP3 recordings that can be downloaded off the web and do not necessarily have to be distributed by record labels.]
- . "Sibling Revelry." *The Advocate* (12 October 1999): 67-68. [Highlights the gay brother duo Aluminum Group, who are part of the new trend of international "club pop"; mentions that they have not yet acquired a large queer following.]
- . "Sing Out, Sisters." *The Advocate* (22 June 1999): 142-44. [Reviews *Lilith Fair: A Celebration of Women in Music, Volumes 2 and 3* and *Ultimate Divas: The Greatest Female Vocalists of Our Time*, remarking that although there is little explicitly gay about any of these albums, it is hard to consider them separately from a gay and lesbian audience.]
- . "Slicker Sleater." *The Advocate* (16 March 1999): 55. [Reviews lesbian band Sleater-Kinney's latest album, *Hot Rock*.]
- . "Women of Mettle." *The Advocate* (31 August 1999): 67-69. [Reviews bisexual singer/songwriters Me'Shell NdegeOcello and Skunk Anansie's latest CDs, *Bitter*, and *Post Orgasmic Chill*, respectively.]
- Ward, Keith C. "Musical Responses to HIV and AIDS." In *Perspectives on American Music Since 1950*, vol. 4, ed. James R. Heintze, pp. 323-51. New York: Garland Publishing, Inc, 1999. [Provides an analysis of some of the songs published in the *AIDS Quilt Songbook*, which expose the various reactions of AIDS victims and their families and friends to living with the virus.]
- Weiser, Jay. "The Velocity of Fred." *The Advocate* (31 August 1999): 70. [Profile of gay jazz pianist Fred Hersch, who has produced over 16 solo albums and is one of the foremost musicians in a musical genre dominated by heterosexuals.]
- Wieder, Judy. "Barbra Streisand." *The Advocate* (17 August 1999): 25-32. ["From 'don't ask, don't tell' to gay marriage and gay issues in her own life, La Streisand takes on the hard questions."]
- . "Stop! In the Name of Love." *The Advocate* (11 May 1999): 33-40. [A lengthy interview with Diana Ross, which includes a discussion of the struggle for equality shared between African Americans and gays and lesbians, as well as Ross' views on gay parents, the music industry and her own identity as a successful black woman married to a white man.]
- Women and Performance: Queer Acts*. 8/2, no. 16 (1996). [Special issue; published by New York University; multiple articles addressing queer performance with some about music; listed separately.]

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Catherine Davies graduated in December 1999 from Macalester College, majoring in International Studies and French. Still sorting out future plans, she has been working in arts administration with Minnesota Opera and Plymouth Music Series.

Fred Everett Maus teaches music at the University of Virginia. Recently, he finds himself, though he doesn't recall having asked for the privilege, organizing the first two conference sessions of the Society for Music Theory's fledgling Gay and Lesbian Discussion Group.

Carmen Mitchell is a graduate student in Afro-American Studies at UCLA. Her thesis will examine the globalization of Black female performance by focusing on the popular dance music texts of Disco and House. Currently she also enjoys deejaying deep house music under the pseudonym of Princess TamTam, an homage to the illustrious expatriate diva Josephine Baker.

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