

for the Gay & Lesbian Study Group
of the American Musicological Society
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The GLSG is a recognized special interest group of the AMS. A list of GLSG officers and their e-mail addresses appears towards 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 insert 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: The *Newsletter* mailing list is maintained by Richard J. Agee, GLSG Secretary-Treasurer. The 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. Please see p.19 for GLSG Board members' contact information.

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Special note to the membership
SUBJECT: GLSG Name Change

For the past several months, the GLSG Board has solicited comments regarding a possible name change for the GLSG. That consultation took the form of a question and five specific options. At its most recent meeting, the Board reviewed the feedback we received. Not unexpectedly, no clear consensus emerged.

After some discussion, the Board has decided upon the following course of action. At the business meeting in Seattle, the membership will first be asked to vote on whether the name of the group should be changed. This vote will be taken by show of hands. If the will of the majority is to change then name, then a second vote will be held to choose amongst the remaining options:

2. Gender and Sexuality Study Group of the AMS
3. Lesbian, Gay, Bisexual, Transgender, and Queer Studies Group of the AMS
(or: Lesbian, Gay, Bisexual, and Transgender Studies Group of the AMS)
4. The Philip Brett Study Group of the American Musicological Society

(If option two is chosen, there will then be a third vote to decide between the alternatives.)

If you are not attending the Seattle meeting, you may vote electronically by sending a note to the GLSG Secretary-Treasurer, Richard Agee, at RAgee@ColoradoCollege.edu

In order to assist members in making their choice, we have outlined the pros and cons of each option below. Please note the Board has also decided to review and revise the current mission statement, found on the website and printed at the front of each issue of the Newsletter. Regardless of the outcome of the vote, the Board is committed to making this statement more inclusive.

Sincerely,
Margo Chaney and Stephen McClatchie,
Co-Chairs, Gay and Lesbian Study Group

*** Comments on the Various Options ***

1. *Gay and Lesbian Study Group*
GLSG of the AMS

Status quo. Retaining our present name has the advantage of reminding us where we started and how far we have come. There are also practical reasons for retaining the original name: a name change will require a new Federal identification number, new bank accounts, new incorporations, and a new ISSN for the Newsletter. On the other hand, does the present name reflect our current position and image? Will individuals who identify as bisexual, transgender, or queer feel more welcome in a group with a more inclusive name? It has been suggested that retaining the old name may broadcast a conservative and non-inclusive position in terms of queer politics.

2. *Gender and Sexuality Study Group*
GSSG of the AMS

This option is the most inclusive of the choices and its likely acronym (GSSG) is quite close to the current one and therefore should be immediately recognizable to AMS members. Gender and Sexualities Study Group describes what members of the group do, but not necessarily who we are. Concerns have been voiced that this name is too general and that it fails to reflect the group's political goals.

3. *LGBTQ Studies Group of the AMS*
or LGBTQ Studies Group of the AMS

LGBTQ (Lesbian Gay Bisexual Transgender Queer) is now quite standard terminology. In its inclusiveness, LGBTQ Studies Group describes our current and future membership as well as our scholarship (it does, however, leave out our straight allies—but our current name does that too). Some members who responded disliked the “alphabet soup” approach.

4. *The Philip Brett Study Group*
PBSG of the AMS.

The advantage of this name is that it honours one of our founders and guiding spirits. Philip, however, is already recognized through the Philip Brett Award. Several individuals cautioned against going the route of the Sonneck Society (now the Society for American Music) and choosing a name that does not indicate anything about what the group does and thus isn't easily recognized by everyone. Also, this option is the only one that is not gender inclusive.

Sylvester:
The Life and Work of a Musical Icon
NYU, October 8-9, 2004
a report by
Judith A. Peraino

On October 8th and 9th of 2004, New York University hosted an event called “Sylvester; The Life and Work of a Musical Icon,” organized by Carolyn Dinshaw, professor of English and the director of Center for the Study of Gender and Sexuality, and Jason King, associate chair and assistant professor in the Clive Davis Department of Recorded Music. I call it an “event” rather than a “conference” because the latter word implies a stodginess that was avoided here—this, to the great credit of the organizers. In the course of this two-day event, the academic panels (the last of five sessions) took an appropriate place as just one of many types of critical reception, one of many modes of contemplative discourse and celebration of Sylvester and his legacy.

Who was Sylvester? None of my students know; nor does he mean much to my younger queer professorial colleagues. They may have heard his 1978 hit songs “You Make Me Feel (Mighty Real)” or “Dance (Disco Heat),” but few have seen his videos, his album covers, or remember his remarkable appearances on *American Band Stand*, *The Tonight Show*, or *The Dinah Shore Show*. As Dinshaw and King note in the program, Sylvester has been “critically overlooked.” Simply put, Sylvester was an openly gay, African-American, drag queen, disco star of the late 1970s and early 80s. But there is nothing simple about that astounding list of identifying aspects. Long before the media embraced mainstream gay men in *Will and Grace* or *Queer Eye for the Straight Guy*, and just before the post-punk gender provocations of Boy George, k.d. lang and others, Sylvester paved their way by publicly insisting on an identity that broke every rule of gender, sexual, and racial normalcy.

Most of the sessions were devoted to presenting a rich portrait of Sylvester through sound and video clips, the work of visual, print, and performance biographers, the reminiscences

of friends and colleagues (including Martha Wash, one of his back-up singer, who went on to record “It’s Raining Men,” among other hits). Born Sylvester James in 1946 in Los Angeles, Sylvester was hailed as a gospel-singing child prodigy, but his predilection for designing and wearing women’s clothes in high school bounced him out of school and into L.A.’s drag queen cliques. His interest in performance led him to San Francisco and the psychedelic, orgiastic theater troupe called the Cockettes. Sylvester soon became the star attraction of the troupe, singing the classic blues of Bessie Smith and Billie Holiday in what would become his trademark falsetto, and dressing in period drag. From the Cockettes Sylvester went on to record several r&b albums in the early 1970s, with a group called the Hot Band. It was an incongruous pairing of a feminine black falsettist and an all-white, long-haired bunch of good ol’ boys.

Panelists who knew Sylvester spoke warmly of his generosity, especially towards closeted artists who would call him for advice; his penchant for buying clothes and jewelry (one friend remembered him saying: “I’m shopping for Jesus”); and his engagement with all types of music. Several speakers noted, however, that Sylvester did not originally think much of disco, preferring to perform styles that were closer to gospel and blues. But disco, with its glamour and escapism, proved to be the musical environment capacious enough to embrace Sylvester and all his challenges to gender and racial boundaries.

White middle-class queers have all but forgotten Sylvester, but his status as an icon for urban African-American queers is significant, especially for those who explore drag and effeminacy against the grain of “gay macho.” The single most impressive and moving thing about this celebration was the warmth and engagement of the audience, heavily populated by gay African-American men from the local New York community. Up to the last presentation—which was mine—the substantial audience responded with hearty laughter at jokes, verbal and gestural affirmations of points well made, and probing questions. Over and over they explicitly and implicitly conveyed a sense of excitement and gratitude that Sylvester was

finally being given his due. An inconspicuously dressed RuPaul spoke from the audience, confirming that Sylvester was one of his inspirations. Djola Branner, a performance artist and co-founder of Pomo Afro Homos, also discussed Sylvester's impact on the formation of his own career, and showed video clips of his theater piece "Mighty Real: A Tribute to Sylvester." The audience was treated to readings from Joshua Gamson's forthcoming biography, and clips Tim Smyths' forthcoming video documentary.

Among the archive video clips screened (many provided by Tim Smyth), two stand out that encapsulate Sylvester's uncontainable personality and remarkable courage. In the first, his 1987 New Years Eve appearance on *The Tonight Show* hosted by Joan Rivers, Sylvester came on stage with an outrageously wild pink-orange hair-do, and a feminine pantsuit. In conversation, Joan asks "Are you a drag queen," and Sylvester answers, "I'm Sylvester," thus refusing even that category. When the topic moves on to his love of jewelry, Joan remarks on his rings. "These," Sylvester says, "are my wedding set." Of course Joan asks "who are you married to?" and without missing a beat Sylvester answers, "Rick." The conversation continues with feigned embarrassment from Sylvester about Rick's parents watching, but with full disclosure of Rick's last name, how long they've been together, and how they met. Sylvester's matter-of-factness about his queer gender and sexuality, and his gay marriage, is stunning, even seventeen years later.

The second video clip that impressed me also concerns Sylvester's matter-of-factness. In a 1986 interview for BET he spoke seriously and frankly about the AIDS crisis, still considered a "gay plague." Sylvester, who died from AIDS-related complications in 1988, made a portentous statement about how AIDS could become devastating for the black community. Sylvester was the first media star to admit to having AIDS, and he fought against the policies of silence and inaction on the part of the Reagan administration.

The academic panels were nominally divided into two themes: the first on "Sylvester's Impact on Race, Drag and Celebrity," and the second on his "Musical Legacy." But as might be

expected, these themes were inseparable; and so, for example, gender theorist Judith Halberstam spoke on Sylvester's voice as aligned with the female in the first panel, while in the second panel musicologist Suzanne Cusick also spoke on his voice, placing it within the context of male African-American r&b singers. These two papers present in a nutshell two conflicting views about the limits and politics of gender: does Sylvester's gender-bending falsetto represent an escape from phallogentric masculinity into femininity, or does it represent an expansion of masculinity to include femininity. One of Sylvester's friends remarked that Sylvester always identified as a man, not as transgendered. It would seem, then, that Sylvester subscribed more to the latter view.

Other papers struck more concordant notes. Both Josh Kun and I connected Sylvester to the 1970s futurism of Sun Ra and George Clinton. Josh described these artists, as well as the other Sylvester—Sly Stone—as Sylvester's "ghosts," while I argued that the Astro-Egyptian queerness of Sun Ra had a more direct impact on funk, disco, and Sylvester. We were thrilled by the convergence of our thinking, which seemed to confirm that we had hit upon something that merits further research. Gayle Wald gave a fascinating paper on gender-subverting aspects of the gospel church traditions as "Sunday morning" foundation for Sylvester's "Saturday night" transgressions, while journalist Kandia Crazy Horse tellingly struggled to find Sylvester's name anywhere within the "Black Rock Pantheon."

The event ended with a benefit concert featuring Martha Wash, Billy Porter, Su Su Bobien, and Kevin Aviance. Their passionate renditions of Sylvester's songs made the perfect final statement of critical appraisal and community appreciation for this remarkable human being, who was far ahead of his own time. We have yet to catch up to him.

Judith A. Peraino is Associate Professor of Music at Cornell University. She publishes on medieval music, popular music, and music and sexuality. Her "Listening to the Sirens: Music as Queer Ethical Practice" appears in *GLQ: A Journal of Lesbian and Gay Studies* 9/4 (2003)

***Regarding Michael Jackson:
Performing Racial, Gender, and Sexual
Difference Center Stage***

Yale University, September 23-24, 2004

a report by
Nora Brennan Morrison

In the video for “Thriller” (1983), Michael Jackson says “I’m not like other guys,” just before he turns into a werewolf. The participants in a recent conference on Michael Jackson grappled with just what Jackson meant by this. Issues of race and sexuality were of central importance at the conference, which was sponsored by the Department of African American Studies and the Larry Kramer Initiative for Lesbian and Gay Studies at Yale University.

Eighteen scholars presented their research in six panels. The speakers analyzed Michael Jackson’s music, performances, and fame from a range of disciplinary angles, including gay and lesbian studies, African-American studies, musicology, film studies, and history. Seth Clark Silberman, a professor in Yale’s department of Gay and Lesbian Studies, and graduate student Uri McMillan organized the conference. Additional participants included K.C. Arceneaux, Eldar Beisetov, Nicole Davis, Alisha Gaines, Greg Graham-Smith, Todd Gray, Brian Herrera, Jason King, Frances Mikuriya, Carmencita Mitchell, Nora B. Morrison, Tavia Nyong’o, Francesca Royster, Rose Theresa, David Van Leer, and Rebecca Wanzo.

Many of the papers dealt with the large question of how to interpret popular music. This was especially difficult, since Michael Jackson has made use of so many performance genres, techniques (song, dance, transformations of his image and body) and media (live and recorded music, videos, films, appearances in the press). Todd Gray, the former photographer for Michael Jackson, showed a video based on his installation “Remember Me,” comprised largely of images of

Jackson; he also described Jackson’s motivations in shaping his image. Nora B. Morrison evaluated videos such as “Thriller” and “Beat It” to argue that Jackson attempts to bridge the American racial gap through song and dance. In a comparison of Jackson with Ricky Martin, Brian Herrera concluded that boy singers have a problematic adult sexual identity that is rooted in the precociously sexual songs they sing as children. Alisha Gaines offered a close reading of the “Bad” video (1987) as Jackson’s creation of a middle ground between white assimilation and black male criminality; he does so through a sexually ambiguous performance. Rose Theresa addressed Jackson’s videos—especially the “Ghosts” short film (1997), available only internationally—as melodramas with victim-protagonists and few real-life villains. Jason King envisioned Jackson as queer in the sense of beyond boundaries, projecting his energy into music.

Other papers considered Michael Jackson’s construction of his own body and the nature of embodiment more generally. Seth Clark Silberman described the rhythmic seduction in Jackson’s music and videos, which is unsettling in light of Jackson’s toying with his own racial and sexual identity and the frenzy he induces in his fans. Uri McMillan historicized Jackson as part of the de-ethnicizing legacy of plastic surgery. Francesca Royster described Jackson’s music as the transcendence of gender through the use of the throat, a non-gendered erotic organ. The media mythologies about Jackson’s sexuality were debunked by K.C. Arceneaux, who stressed commerce as a force in the press coverage of Jackson’s recent lawsuit. Tavia Nyong’o imagined Jackson’s music in terms of a 1970s dance floor pulling people into the polymorphous perversity of heat and smell. And Nicole Davis argued that Jackson has been influential among both hyper-macho rappers and ballroom gay culture; both cultures fetishize and commercially objectify the black male body.

The conference concluded with a performance by Lyle Ashton Harris, a photographer and installation artist whose work often contemplates African-American

masculinity. During his performance, Harris appeared coated with white flesh-tone makeup as he erupted from a baby carriage. Michael Jackson's song "Ben," an ode to a pet rat, played in the background.

An article about the conference appeared on the Associated Press wire, versions of which were printed in hundreds of newspapers and websites. Portions of participants' papers were also excerpted in the *New York Times* "Week in Review," October 24, 2004. The conference organizers expect to compile the papers into a volume of essays. A program of the conference's sessions follows below.

Nora Brennan Morrison is a graduate student in the History of American Civilization at Harvard University. Her dissertation will be a cultural history of non-mainstream jazz and rhythm and blues of the 1940s and 1950s, with a focus on honkers, shouters, and screamers. She may be contacted at nbmorrison@fas.harvard.edu.

Regarding Michael Jackson: The Program

DRAMATIZING RACE & FANTASIZING SEX

Uri McMillan (Yale) White Ambition: Michael Jackson, Racial Erasure, and Aesthetic Surgery
Nora Morrison (Harvard) Fear Transformed into Ambition: Racial Dramas in Michael Jackson's Film and Videos, 1978-1987
Todd Gray (Cal State Long Beach) Remember Me
RESPONDENT: Alondra Nelson (Yale University)

MOVING BETWEEN & CRAFTING NEVERLAND

Frances H. Mikuriya (Architectural Association School, London) I Want To Be a Boy
Carmencita Mitchell (Florida Atlantic University) Faux Pas de Deux: The Liminal Movement of Michael Jackson
Greg Graham-Smith (University of South Africa, Pretoria) The Interface as Hieroglyph: Michael Jackson between Peter Pan and the Man in the Mirror
RESPONDENT: Calvin Warren (Yale University)

POLITICIZING CHILDHOOD & MANIPULATING MEDIA

Rebecca Wanzo (Ohio State University) Michael as Monster: From Embodying Thriller to Pedophilia
David Van Leer (UC, Davis) Uses of Child Abuse
Eldar Beisetov (Syracuse University) American Whacko: Media, Democracy, and Michael Jackson

RESPONDENT: Mary Reynolds (Yale University)

REPRESENTING MASCULINITY & VISUALIZING MELODRAMA

Alisha Gaines (Duke University) I'm Not Like Other Guys: Michael Jackson and Black Masculinity
Nicole Davis (The School of Art Institute of Chicago) Historical Construction of Black Male Sexuality: Visual and Popular Culture
RoseTheresa (Harry Ransom Research Center) Michael Jackson, the King of Melodrama: Innocent until Proven Guilty

RESPONDENT: Marques Redd (UC, Berkeley)

VOCALIZING DISSONANCE & STAGING VERNACULAR

Tavia Nyong'o (New York University) Burn this Disco Out (In the Disco Heat): Sylvester, Michael Jackson, and Everynight Life in the 1970s
Jason King, (New York University) Didn't Michael Used to Be Great?: Remembering the Performance Skills of a Superstar
Seth Clark Silberman (Yale University) Regarding Michael Jackson, Queer Theory, and Racialization

RESPONDENT: Hazel Carby (Yale University)

Jackson's youthful voice is essentially queer—not only in the sense of odd (and dance is another way to think about his long-term relationship to weirdness), but also in the sense that queer always signifies surplus, something extra or beyond the expected. The queer spirit of Jackson's youthful voice is the surplus of all of his recordings—it acts in excess of the publicity machines at Motown which could mold his image but not the content of his voice...

—Jason King

*Making the Music Live:
The Estate Project for Artists with Aids
And the History of the Music Archive*

Joseph Dalton

When the Estate Project for Artists with AIDS was established in 1991, its first public face was a composer. Thirty-two year-old Kevin Oldham appeared on the cover of *The New York Times* on December 27, 1992, in an article announcing this new initiative to assist artists who faced foreshortened lives in planning for the care and preservation of their creative legacies. "Whether you stay alive or not seems to be the trivial part," Oldham told *The Times*. "It's your work itself that must have a life of its own. If I can make sure that my music will continue to have life, that seems to be the more important consideration." For Oldham, AIDS had become a catalyst to take his muse more seriously. A virtuoso pianist who also played and sang cabaret, he was propelled by AIDS from being an occasional songwriter into a serious composer. Virtually all of his works come from the last half-decade of his brief life. Oldham pursued music to the end. In January 1993, he checked himself out of a New York hospital to rehearse and perform his Piano Concerto with his hometown orchestra, the Kansas City Symphony Orchestra. The day after the performance he was admitted to a local hospital, where he died six weeks later.

The heroic struggle to make music while facing death is mirrored on some level by each of the 130 composers documented in the catalog of the Music Archive. A few were genuinely famous, like rock star Freddie Mercury of the band Queen, guitarist and singer/songwriter Tom Fogerty of Creedence Clearwater Revival, Broadway star Peter Allen, and rapper Eazy-E. But most were like the majority of composers and musicians in America today—hardworking and largely overlooked by the mainstream media, but nonetheless full of ideas and ambitions. They just didn't have the gift of time.

THE MUSIC COMMUNITY AND AIDS

In the early 1990s, a number of efforts began in different quarters of the music industry to support musicians with AIDS and to use music as a fundraising tool in fighting the disease. An ad hoc committee of concerned music industry professionals was gathered to provide resources and opportunities to composers living with AIDS. Formed under the Estate Project's auspices, the group became known as the AIDS Music Emergency Network. Among the members were composer John Corigliano and manager Charles Hamlen, who formed the AIDS fundraising organization Classical Action in 1992, as well as representatives of ASCAP, BMI, and other major publishing houses and independent record labels. The committee contributed to the Estate Project's publication *Future Safe: Estate Planning for Artists in a Time of AIDS*.

Also during the early 1990s, Mimi Stern-Wolfe and Downtown Music Productions began producing annual chamber music concerts on World AIDS Day (December 1) dedicated to the music of composers with AIDS, both living and deceased. Entitled "The Benson Series," these landmark programs were an important early resource in the research for the Music Archive Catalog.

Other concurrent activities included Positive Music, a series of concerts at the Gay Lesbian Community Center in New York, and LifeBeat, a fundraising organization formed in 1992, the same year that Classical Action was established. LifeBeat was the result of a *Billboard* editorial by the late manager Bob Cavione, in which he disclosed his illness and challenged the industry to take action. Another on-going fundraising group is the Red+Hot Organization, which produces imaginative recordings by a diversity of artists, the proceeds of which benefit AIDS-related charities.

The New York Public Library for the Performing Arts and the American Music Center were both represented on the Estate Project's first music committee, and began taking into their collections the archives of composers who died. The Library has been a frequent collaborator with

the Estate Project and is a partner in the current Music Archive. With the recent donation of the American Music Center's collection of scores and recordings to the Performing Arts Library, these holdings are now together under one roof.

Throughout all of these efforts, the needs of composers with AIDS have been clear. They need money and opportunities, and to have their work performed, documented and preserved. It's an easy list to make because these are the needs of all composers. The crucial difference is time.

The terrain of the epidemic in America has changed in recent years. It's debatable whether AIDS is now a "chronic but manageable condition," as it is so often described, but thanks to the development of new generations of drugs, the relationship between AIDS and time has changed. People are living longer, and the sense of emergency has faded. By the year 2001, when the Estate Project launched its Music Archive, the effects of AIDS on American culture had largely changed from being current and critical to being of recent history. AIDS doesn't make the front pages much any more, but its effects on American culture remain great. For this reason the Estate Project for Artists with AIDS continues into its second decade to assist composers and musicians living with AIDS and, increasingly, to work with what is left behind by those who have died.

SETTING THE GOALS AND CRITERIA

The objective of the Music Archive has been to document the effects of AIDS on American music. The primary method has been to focus on the legacies of American composers who have died from the disease by researching the condition of their artistic output, archiving and preserving their scores and materials, and promoting their compositions through new performances and recordings. The catalog of the Music Archive addresses the first and most important of these goals. Our work on the second and third goals flows out of our research.

From the beginning, we decided to make our research as broad as possible, embracing all genres including rock, pop, jazz, rap, musical theater and classical music. Our use of the term "composer" encompasses singer/songwriters and improvisers. In keeping with a long-stated practice of the Estate Project, we also avoided any value judgments as to artistic quality. A composer's level of fame or importance was never a criterion for inclusion. Certainly if we had looked only for professional composers—as defined by making an income from music—we would have had to exclude a lot of names. In sum, there were no thresholds for inclusion in this research and the resulting catalog.

The Estate Project was founded by Randall Bourscheidt, president of the Alliance for the Arts, an advocacy and support organization based in New York City, and by Patrick Moore, who was the project's first director. The Project's mission has three components:

to provide practical estate planning advice to artists with AIDS

to document and offset the immense loss wrought by AIDS

to preserve the cultural legacy of the AIDS crisis

CREATING THE CATALOG

Each entry in the Music Archive Catalog provides a portrait of the composer's life and music, and serves as a finding guide to the music. Thousands of scraps of information were compiled to make these entries. Yet many still seem woefully incomplete, either because that's all the information that could be found, or because the name came to us late in the research process when time and funding were running out.

Gathering information on the deceased composers—biographies, resumes, work lists, clippings, photographs—was a fascinating journey, but with many dead ends. Experiences

were exhilarating, frustrating and deeply moving. Since the majority of composers had no publisher or record label—they hadn't had time—we usually started research on a case by approaching companions, friends and family members. We also tried to locate survivors—companions, wives, siblings, parents—who were listed in obituaries, even if the articles were sometimes more than ten years old. Sometimes these contacts were suggested to us when someone gave us the name of the deceased: "He was a friend of mine and here's who you should contact..."

Early in this project, we started a simple Web site that explained the project, asked for help from the music community and the general public, and gave regular updates on our progress with each composer's case. This instigated a number of emails from family members of the deceased who volunteered information and assistance.

Hand in hand with the process of gathering the information on any particular composer was addressing the state of his archives. The size and condition of the archives varied widely—as did the level of cooperation and follow-through from the executors. Few composers had designated their musical executors. When there was a musician or composer acting as executor, designated or de facto, it was more likely that the music was still alive in some way—being published, performed or recorded. But it was far more common that musical matters were left in the hands of a family member with no knowledge of how to proceed.

In the easiest cases, there was a website devoted to a composer which gave plenty of pertinent information. Or the composer's scores, recordings and professional papers were already archived at a library, usually his alma mater. In a number of instances, our contact with librarians inspired them to finally get around to cataloging their holdings of the composer's music. Sometimes this led to the faculty learning of the music and considering it for performance. But for most

cases we would send letters to a number of names and addresses—guessing at who might be the parents, friends, or colleagues—until we got a response. Not all of the composers during their lifetimes had registered as members of the performing rights organizations ASCAP or BMI. But when those organizations had names on their rosters that at least resembled the ones that we were looking for, they would forward our letter of inquiry to the last available address. This succeeded in a few cases, including reaching the wife of the late actor and singer/songwriter Larry Riley. When we found the right person, the response was often emotional and along the lines of: "Oh, thank you. No one ever remembers him but he wrote such beautiful music. Yes, I want to cooperate. What do you need?"

TOUCHING THE MUSIC TOUCHING THE GRIEF

The format of the composer entries in the catalogue of the Music Archive varies slightly according to the nature of the material at hand. In certain cases, we were able to list a composer's musical output but unable to locate the actual scores or tapes. We pursued information when leads could be found. In some cases we returned to again and again without ever finding a contact or a piece of music. In the case of genuinely well-known composers, we relied upon publicly available data to prepare an entry and did not pursue executors or archives.

With a few exceptions, each composer's entry gives at least some suggestion of the story of that man's life. But there is also the story of how his music has been dealt with after his demise. Was it cataloged and archived? Have there been subsequent performances, publications or recordings? When information was not forthcoming, a site visit became the most effective means of working with recalcitrant survivors. In nearly two dozen visits to survivors, we squatted down on the floor and sorted through boxes of dusty materials. We made inventories of

the music and organized it, in hopes that it would next go to a library. We borrowed resumes and reviews for photocopying and asked to keep copies of "headshot" photos.

This direct access was valuable not only for identifying and documenting the music but also for our contact with the survivor. Through face-to-face conversation, we learned more of the composer's personality and human story—such as travels, interests and history of love affairs—than could be contained in any resume. In site visits as well as telephone calls we encountered the grief—still lingering, still unresolved—caused by the untimely deaths of beloved and talented men. It was as if the survivor's inability to deal with the disposition of the man's music—to take it out of the attic and allow it to be catalogued and archived—symbolized an inability to deal with his death. By keeping the tangible remains close by, something of him remained close by as well.

On another site visit, I helped a woman sort through the manuscripts of her late brother as well as his personal effects. In a suitcase, which she had packed up 11 years prior when she closed his apartment, were his Bible, journal, razor, and eyeglasses. Opening the suitcase prompted her to finally unlock her feelings as well.

ARCHIVING THE WORKS TO HELP THE MUSIC LIVE

As our catalog neared completion for its online publication on World AIDS Day 2003, a number of composers' archives were being donated to the Estate Project Music Archive at the New York Public Library for the Performing Arts. We expect that the collection will continue to grow over the years with archives that are currently pledged or deeded to the Library. Archives of composers who died of AIDS are also housed in more than a dozen college and university libraries across the nation. Though many works listed in this catalogue may be lost, we hope this publication will bring to light more music by composers with AIDS.

You can visit the Music Archive Catalog
of the Estate Project for Artists with AIDS
at the website

<http://artistswithaids.org/artforms/music/>
and read Joseph Dalton's complete introduction

Our ultimate goal is to help the music live. We hope that our catalog will inspire listeners and scholars to pursue the music. While many of our composers had little of their music recorded or published, there is a great deal of music listed that is commercially available. Not everything is lost or available only in archives! We also hope that performers will pursue this music and add it to their repertoires. And please, *allow the label of AIDS to fall away; evaluate the music on its own terms. If you decide to play it, don't just do so in concerts about AIDS.* We think that's what the composers would have preferred.

This essay was edited and condensed for publication.

Joseph Dalton was Executive Director of Composers Recordings, Inc. (CRI) from 1990 to 2000, where he produced 300 recordings, including the first discs of Bang on a Can, Tan Dun, Aaron Kernis and many other artists. He is a voting member of the Recording Academy and has been an advisor to the Aaron Copland Fund for Music, the Jerome Foundation and the New York State Council on the Arts. In 2000 Dalton received the Founders Award from the Gay Lesbian American Music Awards (GLAMA). He holds degrees in music from the Catholic University of America and in arts administration from Southern Methodist University. He writes for *The Advocate* and *Time Out New York* among other magazines and was a contributing editor for *EAR Magazine*. He is currently an arts reporter and music critic for the *Albany Times Union*.

First Impressions:

a review of Nadine Hubbs,
*The Queer Composition of America's Sound:
Gay Modernists, American Music, and National
Identity* (Berkeley, Los Angeles, London: University
of California Press, 2004).

by Catherine Parsons Smith

In *The Queer Composition of America's Sound: Gay Modernists, American Music, and National Identity*, author Nadine Hubbs focuses the lens of gender-based analysis—"a perspective that places queerness centrally, in contrast to previous accounts that have positioned it peripherally or, more often, banished it altogether"(3)—as her principal tool for examining the contributions of the Thomson-Copland circle of homosexual male composers to the development of a characteristically "American" sound in the period 1934-54. In four chapters, an Introduction, and a (shorter) Intermezzo, she spotlights "a circle of gay composers who were central to the twentieth-century creation of an emblematic 'American sound' in concert music—Copland and Thomson, and their more or less junior colleagues Marc Blitzstein, David Diamond, Bernstein, Paul Bowles, and Ned Rorem (4)."

She also tackles the "larger question . . . the nature of the relationship between music and homosexuality in this historical and cultural context (4)." Attempting to foreclose such simplistic questions as whether there can be a "gay" chord or scale (*pace* Anthony Tommasini in the *NY Times* of 10/24), she takes pains to emphasize the specificity of the cultural situation she investigates: "I emphatically make no claims for the inevitability of this particular grouping, nor for any naturalized, numinous, or essential gay musical brotherhood, aesthetics, or idiom. . . . [This] is not my construction, . . . but one that operates tacitly and explicitly in discourses from Copland and Thomson's time up to our own (126)."

Much of the book is taken up with Hubbs's "ruminations" on her topic, which take advantage of her extensive knowledge of the literature of queer culture as well as of both queer and feminist musicology. One chapter is basically a review essay, launched from Suzanne Cusick's "What if music's sex?" In it, Hubbs offers readings of authors George Chauncey, Stuart Feder, Mary Herron DuPree, Paul Rosenfeld, Gail Bederman, Siobhan B. Somerville, Philip Brett, Judith Tick, Leon Botstein, Carol Oja, David M. Halperin, Wayne Koestenbaum, Suzanne G. Cusick, Anthony Tommasini, and yours truly. Hubbs cites many other authors in the course of the book.

Two chapters deal directly with music. The first takes up Virgil Thomson's and Gertrude Stein's *Four Saints in Three Acts*, which premiered in 1934. She argues convincingly that Stein's aesthetic ideas and practices about prosody and meaning, developed to express her lesbian identity, profoundly influenced the musical speech employed by Thomson in the opera. In turn these influenced Copland to abandon the "orientalisms" and "African Americanisms" of his earlier work in favor of the tonal simplicity that gave him fame. Although Stein's texts are often described as "nonsense," Hubbs points out that *Four Saints* overflowed with thinly veiled references to homoeroticism whose meanings were perfectly clear both to hostile observers like Olin Downes and friendly ones like Carl Van Vechten. (Hubbs does not discuss the racial implications of Thomson's choice of an all-African American cast until a later chapter.)

The "Intermezzo," actually a short, enlightening chapter on Paul Bowles, also includes a style discussion. Copland and Bowles traveled together, but Bowles probably did not respond to his mentor's sexual interest. Despite his considerable charm, he apparently had a knack for keeping everyone at arm's length, emotionally and sexually. Hubbs includes Bowles as "a sort of queer among queers who defied definition on multiple fronts, including

sexuality, nationality, and artistic specialization. Bowles's case forces us to confront the complex nature of the identifications at hand and the always-contested nature of identity, and thus discourages any reification of overly simple, tidy, or reductive notions in connection with the identity-based arguments to follow (102)."

Hubbs has little to say about the music of the other composers in the circle she describes, preferring to address social and cultural nuances stemming from the fact of their homosexuality and their common experience of study with Nadia Boulanger and time spent in France. These are multiple and complex, and, for this reader at least, their organization improves in the book's later chapters. (Attempting a review of this book in a very limited time period leaves me with more sympathy for this problem that I had at the start; more than usually, even the simplest sentence leads in several compelling directions.)

Hubbs begins by marveling that "representation of the spirit of the wide-open American West, and of America writ large, has long been entrusted to this Brooklyn-bred Jew, communist sympathizer, and homosexual composer (3)." The historical circumstance of the closet, and the imperative of sexual secrecy, she writes, "provide[s] a context for understanding gay men's alliances and networking in U.S. musical modernism, where gay identity was both sexual and social and was, simultaneously and inextricably, professional and artistic as well(5)." Her "queer genealogy" begins with Gertrude Stein and leads to Copland via the fruitful Stein - Thomson collaborations. Copland she describes as the paterfamilias, a "gay daddy," who was deeply influenced by Gide's *Corydon*, and who embraced the classical Greek model of pederasty with "his belief in the societal benefits afforded by pederastic love and mentoring (11)." In the course of her essay on *Four Saints*, she points out Thomson's use of religious themes as a way to code his homosexual meanings, and notes that after Stein's death, her partner Alice B. Toklas turned to Roman Catholicism for solace; in many cases Catholicism "functioned as antonym to a despised Protestantism and, in its exoticized mysticism and

sensuality, signaled a resistance to further scorned elements of a contemporary scientific, moralist, Progressivist national culture deemed vacuous and provincial (58)."

In her chapter on the "French Connection," Hubbs expands on the linkage between gay male composers and the use of tonal idioms. Virtually all of the serial composers (Ben Weber is the one named exception) were straight, while the gay composers are concentrated among those who wrote tonally. She reinforces the need for the seriousness and secrecy of the closet with a reference to "the 1930s and 1940s purges of homosexual faculty and students from the Eastman school under Howard Hanson's directorship (227)." She identifies the decline of Copland's career in the 1950s with the Red scare, with its powerful subtexts of anti-Semitism and homophobia.

Hubbs opens her introduction by describing the revival of Copland's music, which she marks with a description of an album of Copland's music as performed by the United States Army Field Band and Chorus, released in 2001. The accompanying booklet describes him as "America's most prominent composer" but, following the military's controversial "don't ask, don't tell" policy, it fails to mention Copland's homosexual identity. The continuing and damaging obtuseness of this example and others provides justification enough for this book, with its emphasis on the ways in which Copland's homosexual identity and that of his circle affected every aspect of their respective careers and forced them to find means of self-expression that could speak to their "otherness" and to the broader population at the same time.

Yet Hubbs's book raises many questions, as it should; I'll ask only a few. Copland as a "pederast" invites more discussion. Absent are descriptions of specific ways in which the music of Rorem, Blitzstein, Bernstein, or Diamond used the Thomson-Copland model, though these composers are frequently mentioned and Rorem was a major informant, both through his books and interviews. (More on ways in which Copland's music became "Western" can be found

in Beth Levy's dissertation, in some of her talks, and in a forthcoming essay. I look forward to seeing these lines of investigation come together.)

Given the organizational challenge implicit in Hubbs's novel topic, it is understandable that she has chosen not to foreground either anti-Semitism or race, yet their near-absence leaves a gap. William Grant Still, for example, could not hide his color, nor could he escape the racial stereotyping that positioned him in an inescapable, transparent "closet" of another sort. I can't help wondering how the availability of the closet, however dehumanizing and unjust, provided opportunities for white males that were not open in this period to African Americans or Asians or women of any sexual orientation, i.e. those whose "otherness" could not be hidden. While Hubbs (following Botstein) distinguishes among various strains of musical modernism, she does not acknowledge that all of them were self-identified as male-only, regardless of their levels of antifeminism and / or hypermasculinism, regardless of the relative importance of German and French influences in each. When I wrote and spoke of seeking "kindler, gentler" forms of musical modernism in the late 1980s, I wanted to discover something not only involving the culturally feminine but also, literally, the woman-centered. Though I now wish I had found another way to suggest the meaning of "kindler, gentler" without using those terms, that challenge remains.

I think we do need to acknowledge that homosexual male composers did not extricate themselves from the anti-woman backlash of the 1920s, any more than the first wave of feminists in the United States extricated themselves from the prevailing racism of their time when they chose to leave Black women behind in their quest for the vote. Both movements experienced considerable long-term success, though limited in part because their successes for many decades affected only limited populations. We are still struggling with the consequences of this kind of fragmentation, and with the backlashes that have followed moments of progress. Yet the fact that a woman could write this sympathetic and challenging book is one more indication that we

have learned from these thoroughly regrettable (if probably unavoidable) historical mistakes and are not about to allow ourselves to repeat them.

A valuable and often entertaining counterpoint to this fine synthesis is provided through the unusually rich endnotes.

10/24/04

Catherine Parsons Smith is Professor Emerita at University of Nevada, Reno. Among her many publications are "A Distinguishing Virility": Feminism and Modernism in American Art Music," in Cook and Tsou, *Cecilia Reclaimed* (1994); *William Grant Still: A Study in Contradictions* (2000); and *Making Music in Los Angeles, 1886-1941: Transforming the Popular*, (in progress).

Thomson's first formal attempt at composition was in July 1920, following his freshman year at Harvard (his matriculation at twenty-two having been delayed by Army service during World War I). The result was a choral setting of the Penitential Psalm *De Profundis*. Though Thomson's text here is conspicuously Old Testament, his title alludes obliquely to Wilde and his (by this time queer-emblematic) letter from the depths. Thomson's first effort as composer is notable not only for producing a "striking" choral work (in Tommasini's description) that he would later publish, but also for presenting certain general traits that would mark his subsequent composition, and sometimes his prose, including (1) an articulation of covert queer meanings in relation to musical works of overtly sacred theme, and (2) a commingling of Christianity and homoeroticism in which the latter topos appears always concomitant with (if not immanent in) the former.

—Nadine Hubbs on Virgil Thomson

Categorically "Woman"

a review of

Women's Voices Across Musical Worlds,
ed. Jane Bernstein

(Boston: Northeastern University Press, 2004).

by Gillian Rodger

Women's Voices Across Musical Worlds, edited by Jane A. Bernstein, is a collection of essays recently published by Northeastern University Press. Intended for use in Women and Music classes, this work is designed to be accessible to the interested general reader. The organization of the work is topical with each section preceded by an introduction providing an overview of current scholarship in that area along with suggestions for further reading. The most valuable aspect of the collection is its inclusion of a broad range of essays addressing musical and performance topics in non-western, popular and western art music.

The five topics covered in the collection are: Public Voices, Private Voices; Cloistered Voices; Empowered Voices; Lamenting Voices; and Gendered Voices and Performance. Three essays are included under the first category. Nancy Reich examines issues of class and gender in the musical life of Fanny Mendelssohn, and Annegret Fauser discusses the participation of women composers in the Prix de Rome in the early twentieth century in light of French cultural politics of the period. The third essay, written by the ethnomusicologist Carol Babiracki, analyzes the construction of gender and sexuality in the public and private lives of female dancers in Jharkhand, India. The second section on Cloistered Voices includes two essays on women in religious music: Margot Fassler on Hildegard von Bingen's setting of texts from the Song of Songs, and Craig Monson's discussion of female musician in convents of seventeenth and eighteenth-century Bologna. Section three, Empowered Voices, includes an essay on the Egyptian singer Umm Kulthum by Virginia Danielson, Jane Bernstein's comparison of the protest singers Mercedes Sosa and Joan Baez, and Bonnie Gordon's examination of imagery and the

expression of private and interior subjectivity in Tori Amos's music and videos. Lamenting Voices includes an interesting pairing of essays. The first, by Tami Kernodle, is a discussion of blues as a tradition of lament for black American women, while the second, by Ellen Harris, examines Handel's approach to writing female laments as he endeavored to find his own compositional voice as a young man. The final section, Gendered Voices and Performance, includes three essays: Jane Sugarman's discussion of singing and gender in the Prespa Albanian community in the United States, Tomie Hahn's essay written from a performer's perspective on assuming role types in Japanese Nihon Buyo dance, and Heather Hadlock's examination of male roles written for female singers in Italian Opera between 1810 and 1835.

For me, *Women's Voices* raises issues about how we, as scholars of music, sexuality and gender, should attend to multiply intersecting power relations of our subject matter. In many ways this collection is old-fashioned in its conception, relying on an approach to feminist scholarship that I associate with the 1980s or early 1990s. In the introduction and the overviews that precede each of the sections, the category "woman" is treated as though it has some inherent meaning beyond cultural context and crucially constitutive power-relations such as class, race, ethnicity and sexuality. After reading the entire collection I was moreover hard pressed to adduce what that inherent meaning might be. The broad range of cultures and time periods covered highlights the radically different ways in which "woman" has been constructed in different times and places. And yet, there is inadequate acknowledgement, let alone analysis, of how cultural and political categories are intertwined with such constructions. The essays that are most careful to define gender and other power-relations in very specific cultural terms are those written by ethnomusicologists but, at the same time, cultural contexts are not adequately discussed, leaving the readers to fill in details themselves. Also, along with the obvious marginalization of race and class, this collection, with the exception of Ellen Harris's essay, includes only essays that discuss gender in terms of women.

This is not to say that musicologists represented in this collection failed to address the broader context and intersecting power-relations at all; indeed there are a number of beautifully crafted essays included, such as Nancy Reich's discussion of class and gender in relation to Fanny Mendelssohn. I am nonetheless concerned that, on a number of occasions, scholars failed to address what seemed to me to be quite pressing issues of gender and class in their arguments. For example, Jane Bernstein's essay on the female protest singers Joan Baez and Mercedes Sosa, raised a number of questions. The essay is in two sections, one focusing on Sosa, and the other on Baez, and each section includes a brief overview of the folk music scene in which these women were active. Bernstein traces the construction of both of these women as Virginal figures not unlike Lady Liberty in New York harbor, or in Eugene Delacroix's painting. But is it safe to assume that this construction works equally well for both of these singers or the cultures in which they worked? The essay, as written, is not convincing on this point, and the discussion of these singers might have been better served with a closer examination of the cultures within which they worked, the position of folk song (or *nueva cancion*) within those cultures, and particularly in respect to other genres in which women were active as singers.

I am certain that my training in ethnomusicology is in large part due to my concern with matters of context in scholarly research, but I have also found that addressing such issues in teaching Western Art Music aids students in their understanding of the music we are studying. For many of our students, even the music majors, the cultures that produced the music they work with are foreign. They cannot understand the social relations that are expressed in this music, nor the complicated ways in which class and sexuality intersect in various music and music-theatrical forms, among them opera. For these students, and I suspect for many readers, it is not enough to discuss women (as though only they have "gender"). We need to examine carefully and thoroughly the terms of both gender construction (male and female) and sexuality of whatever kind, noting that in many instances

distinctions were and are determined by relative positions of "in control" and "out of control" rather than in choice of partner (same or different).

In the Women and Music classes I teach, I have discovered that my students come into the class already steeped in and accepting the gender hierarchy inherent in the world of music. It takes a number of weeks and a great deal of discussion of perennial stereotypes in music (such as jokes about female trumpet players, for example, or an examination of which sorts of music performance are more accepting of gay male performers) for students to become sensitive to the ways in which [homo]sexuality is used to police class and gender behaviors, specifically within music, but also in the world at large. For this reason, if for no other, the connections between gender and sexuality (as well as intersections with class, race, ethnicity, etc.) cannot be ignored.

In addition, if we would like our scholarship to speak to work in other disciplines, such as LGBTQ studies, or the history of sexuality, or even cultural history or theater history, we also need to begin to address these issues and integrate the study of music into them. Scholars in other fields can and do address broader issues of culture and context, but they often lack the expertise we can offer on music and music performance and would welcome our input. Scholarship in these areas is in need of a musical perspective that shows the ways that music not only "reflects" but also shapes the world that creates it.

Gillian Rodger, Assistant Professor of Musicology at the University of Wisconsin-Milwaukee, completed her Ph.D. from the University of Pittsburgh with a dissertation entitled "Male Impersonation on the North American Variety and Vaudeville Stage, 1868-1939," which received the 1998 Philip Brett Award for exceptional work in the field of queer musicology. Her current work focuses on American popular music and musical theater from the mid-nineteenth century and on gender representation in contemporary popular music and music videos.

Places to publish

THE JOURNAL OF GAY AND LESBIAN ISSUES IN EDUCATION

I am an associate editor of a new academic publication, the Journal of Gay and Lesbian Issues in Education. Despite its trans-exclusive title, the journal is committed to including transgender articles, and part of my responsibility as an editor is to solicit trans work.

The journal publishes research studies, scholarly papers, and practitioner-oriented essays related to education policy, curriculum development and pedagogy. More information can be found at <http://www.jtsears.com/jglie.htm>

If you want to submit something, let me know and I will help you through the process. Feel free to pass this message on to others.

Brett Beemyn, Ph.D.
Coordinator, GLBT Student Services
Multicultural Center
Ohio State University
460 Ohio Union, 1739 N. High St.
Columbus, OH 43210
beemyn.1@osu.edu

###

The GLSG Newsletter

seeks submissions for publication in its Spring Newsletter. We invite essays on music history, culture, theory and/or performance, and especially in relation to specific markers of identity such as age, race, class, gender, sexuality, parenthood and conjugal status. For more info, contact the Editor, Rose Theresa at

rt8c@virginia.edu

Calls for papers and panels

Deadline: November 1

*Gender Resistance
& Queer Counter Knowledges*
2005 GLBTQ Studies Conference
at UNC Asheville, North Carolina
March 31-April 3, 2005

Topics for papers might include:

- * queer representations, expressions and cultures
- * insider/outsider status in queer communities
- * gender roles and identity politics
- * queer activism
- * same-sex marriage
- * intersections of race, disability, and/or class
- * queer pedagogy, curriculum and campus activism

We welcome a range of approaches and participants, including faculty, graduate and undergraduate students. All formats will be considered, including paper presentations (15-20 minutes), panels, workshops, exhibitions and performances.

Email or snail-mail
individual abstracts (500 words)
or panel proposals (700 words) to:
Marcia Ghidina, ghidina@unca.edu
Dept. of Sociology, CPO# 1930
One University Heights
Asheville, NC 28804-8508

Special note: Our keynote speaker will be **Judith Halberstam**, whose writings include *Female Masculinity* (1998); *The Drag King Book* (1999, co-author with LaGrace Volcano), and the forthcoming *The Transgender Moment: Gender Flexibility and the Postmodern Condition* (2004).

for more info, visit our website:
<http://www.unca.edu/glsc/>

###

Calls for papers and panels cont.

Deadline: November 11

The Gay, Lesbian, Queer Division of the PCA invites papers/panels for presentation at the 2005 Popular Culture Association / American Culture Association Joint Annual Conference San Diego Marriott Hotel & Marina San Diego, CA - March 23-26, 2005

We seek submissions on gay, lesbian, and/or queer topics in literature, film, TV, photography, print, music and/or computer media.

Please send a title, and a brief 100-word abstract via e-mail or mail to one of the following:

Alida M. Moore, Asst. Director,
Sarah Isom Center for Women
University of Mississippi
University, MS 38677
(662) 915-6772
drlele2U@hotmail.com

OR

Bruce Drushel, Ph.D.
Mass Communication Area
Department of Communication
Miami University
Oxford OH 45056
(513) 529-3526
drushebe@muohio.edu

NOTE: All presenters must be members of the PCA and must register for the conference. Membership and registration forms will be sent to you upon acceptance of your presentation.

We encourage you to bring 25 copies of your paper to be sold at the conference, proceeds go to the PCA / ACA Endowment Fund.

###

Deadline: November 15

The Lesbian, Bisexual, Gay Studies Program at Cornell University is celebrating its 10th anniversary with a two day conference on:

Quotidian Queerness

to be held April 29th and 30th, 2005.

LBG Studies currently invites paper submissions from graduate students from all the disciplines within the field to speak on the study of queer daily life and the daily life of queer study. Conference organizers are particularly interested essays that address questions like:

- How does one study mass culture in LBG studies? How does the study of mass culture interact with the study of queer or LBGTQ culture?
- How does mass culture or LBGTQ culture fail to reflect LBGTQ daily life?
- How is the question of lifestyle approached within LBG studies? How do the politics of lifestyle get represented or analyzed in academia?
- How does the tendency within LBG Studies conferences to combine activists and academics represent or fail to represent queer daily life? What is at stake in that combination?
- How has LBG Studies changed over the past ten years?
- What current rifts or antagonisms do you see in the field? in the future?
- How do nominal shifts, such as the reclamation of "queer" or the recent popularity of acronyms like LBGTQ, affect queer life or LBG studies?
- How has the investment or deployment of "queer" changed in the past 10 years? How has its alleged commodification affected "queer theory"?

Please submit 1-2 page abstracts proposing papers pursuant of any of these questions (or your own) to

gbstudies-mailbox@cornell.edu

or

LBG Studies
386 Uris Hall
Cornell University
Ithaca, NY. 14853

###

Deadline: November 19

***Putting the Puzzle Together:
Connecting Communities & Identities***
Western Regional Conference of the
UCLGBTIA

February 18-20, 2005 @ UC Davis

Featured Speakers:
Lani Ka'ahumanu and Emi Koyama

for more information:
<http://www.uclgbtia.org>

###

Deadline: December 1, 2004

You and your colleagues, students,
and associates are invited to
participate in the 11th annual
GLBTQOI Symposium held at the
University of Rhode Island on
March 31st, April 1st and 2nd, 2005.

This symposium has attracted both
national and international presenters
addressing a wide variety of
GLBTQOI issues and interests.

Please visit our website:

www.uri.edu/student_organizations/outri/symposium.html

to view the full call for papers
or last year's symposium program.

Please review it and pass it along to
others who may be interested.
Questions are also welcome by phone
(401) 874-2894.

We look forward to hearing from you

###

Deadline: December 10, 2004

Out There: The First National
Conference of Scholars and Student
Affairs Personnel Involved in
LGBTQ Issues on Catholic Campuses

Santa Clara University
Santa Clara, California
October 28-29, 2005

"Out There" will bring together
faculty and student affairs personnel
to discuss issues of scholarship,
curriculum, pedagogy, campus
climate, and support for LGBTQ
students, faculty, and staff at Catholic
Universities and Colleges.

We seek a mix of panels, workshops,
and discussion sessions that cover
scholarly, pedagogical, and student
affairs issues.

Send proposals of no more than one
page for:

- * Papers (20 minutes maximum)
- * Panels consisting of three papers
- * Topics for group discussions
(75 minutes, to be led by the
person proposing the topic)
- * Workshops (75 minutes)

Please include name, address, phone
number, and email address of all
presenters, and designate one person
as the contact for any panel or
collaborative presentation.

Send proposals to
Prof. Linda Garber, Director, Program
for the Study of Women and Gender
Santa Clara University
English Department
500 El Camino Real
Santa Clara, CA 95053-0280

Proposals may be submitted
electronically to lgarber@scu.edu

###

Deadline: December 15, 2004

**Music as Masquerade:
Poseurs, Playas, and Beyond**

The 2005 Experience Music Project
Pop Conference
Seattle, WA
April 14 - 17, 2005

Proposals of about 250 words should be accompanied by a brief bio and full contact info. Email Eric Weisbard directly at EricW@emplive.com with your proposals, as well as questions about the theme, your topic, or the conference in general.

For more information go to:
www.iaspm.net/emp2005.html

###

Deadline: January 21, 2005

**Masculinity as Masquerade:
Men & the Performance of Gender**
25-26 April 2005
Gregynog Conference Centre
Powys, Wales, UK

AHRB Research Conference
Sponsored by Arts & Humanities
Research Board and GENCAS,
Centre for Research into Gender in
Culture and Society (University of
Wales, Swansea)

To express an interest in this event,
ask to be placed on the mailing list,
or submit a 150-200 word abstract

please email
masculinity@swansea.ac.uk

For more information,
see the conference website
www.swan.ac.uk/english/gender/masculinity

###

Special Reminder:

Please use the form provided as an insert to this issue for your membership and subscription renewal to the Newsletter of the Gay Lesbian Study Group of the American Musicological Society.

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Upcoming Events

**Monique Wittig
Memorial Conference**
Saturday, December 11
A joint Harvard/Yale conference
at Harvard University
featuring a keynote by Judith Butler
Cosponsored by the Larry Kramer
Initiative for Lesbian and Gay Studies

for information contact:
lgs@yale.edu

**Midwest BLGTA
College Conference**
St. Cloud University
February 18-20, 2005
For more information
call 414-297-7937
Watch for our website launch
coming in November.

THE LGBT CENTER AT TUFTS
PRESENTS THE EIGHTH ANNUAL

**SAFE COLLEGES CONFERENCE
FOR THE LGBT & ALLY
COMMUNITY**

Saturday, April 9, 2005
9:00 AM - 6:00 PM
plus evening fun!
Tufts University; Medford, MA

for more information:
<http://ase.tufts.edu/lgbt/safecolleges/>

THEORIZING QUEER VISUALITIES
A SYMPOSIUM
APRIL 15-16, 2005
WHITWORTH ART GALLERY
UNIVERSITY OF MANCHESTER
SPONSORED BY THE CENTRE FOR THE
STUDY OF SEXUALITY AND CULTURE

Theorizing Queer Visualities
will explore what queer means in
relation to visual theory and practice
across the disciplines of cinema and
television studies, media studies, art
history and criticism, LGBT studies,
women's and gender studies,
performance and theatre studies,
history, history of science, and other
related fields.

The symposium will include several
internationally known scholars from
the UK and other countries along with
performances and/or presentations by
visual practitioners, and a series of
related position papers addressing
queer visualities, with ample question
and answer time after each paper
and/or panel.

**All speakers and performers
have been invited – there will
not be open submissions.**

for more information

[www.socialsciences.manchester.ac
.uk/sociology/cssc/conferences/](http://www.socialsciences.manchester.ac.uk/sociology/cssc/conferences/)

**ALL IN THE FAMILY
The 11th Annual
LGBTQAI College Conference**

April 23-25, 2004 @ UAlbany

for information:
<http://www.albany.edu/~lgbtc>