

GLSG Newsletter

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.12 for GLSG Board members' contact information.

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 15 students, and may reuse copies for other courses or for the same course offered subsequently. Back issues are available on request from Richard J. Agee.

From the Editor:

This is the last issue of the GLSG Newsletter!

For Fall 2005 we will have a new name—The Newsletter for the LGBTQ Study Group of the American Musicological Society—and a new ISSN (heads up to librarians). Please note that we mail our next issue to you in time for the AMS meeting in Washington D.C. So, if you have an announcement or communication you would like included, send it by September 30. My contact info can be found on page 12. I would also be very happy to publish a few Letters to the Editor, so please write to me... —RT

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MINUTES of the GLSG BUSINESS MEETING
SEATTLE, WASHINGTON
12 NOVEMBER 2004

The meeting was called to order at 1:15 p.m.
by Co-Chair Stephen McClatchie.

1. Report by Secretary-Treasurer Richard J. Agee

A. Membership—2004 total GLSG members: 79

B. Finances

Carryover balance from 2003:	\$1,799.74
Income from 2004 memberships:	815.00
Income from sale of back issues	37.50
Certificate of Deposit plus interest (maturity 12/03/04)	1,075.64
Debts incurred	<725.56>
includes annual incorporation in CO bad check fees (for deadbeat members!) Newsletter spring expenses modest honoraria for panel participants	
Total GLSG Assets as of November 1, 2004	\$3,002.32

C. PHILIP BRETT AWARD:

2004 contributions to be forwarded on for investment by the AMS-Philadelphia	\$200.00
Total value of PBA Endowment as of 30 Sept. 2004	\$19,686.00

2. Report of the Co-Chairs (Stephen McClatchie)

- A. Welcome to new members
- B. Members are asked to encourage colleagues and students to join the group as well as their institutions to subscribe to the Newsletter.
- C. Suggestions for the program in Washington D.C. for 2005 solicited. (please forward any suggestions on to the Co-Chairs Stephen McClatchie & Gillian Rodger).
- D. Stephan Pennington was introduced as the new webkeeper and various changes to the website were announced.
- E. Margo Chaney, Nina Treadwell, and Michael McClellan were thanked for their service to the Board and the organization as a whole.

3. Election of GLSG Board members

The slate was approved by acclamation:
Gillian Rodger as Co-Chair, Christina Baade and Stephan Pennington as Members-at-Large and Richard J. Agee as Secretary-Treasurer

4. Nadine Hubbs announced the 2004 winner of the Philip Brett Award:

The PBA Committee selected "Music as Subtext: Reading between the Lines," the fifth and final chapter from a 2004 dissertation (Columbia University) entitled "Models and Modes of Musical Representation in Benjamin Britten's Death in Venice: Musical, Historical, and Ideological Contexts," by Ruth Sara Longobardi.

5. The possible name change for the GLSG was discussed. The first vote indicated an overwhelming desire to change the current name. When given the choice among "The Philip Brett Society", "Gender and Sexuality Study Group", or "LGBTQ Study Group", the latter proved by a wide margin to be the group's favorite. The Board will work on altering the by-laws to make it conform to the new appellation and to make it more inclusive, as well as changing (over time) the federal tax ID number, the ISSN number of the Newsletter, the articles of state incorporation, the bank account, the CD, and so forth to conform to the new name.

6. Other business

A brief discussion was held concerning the possible boycott by the AMS in its choice of meeting sites in states whose official stands on certain issues—such as changing of gender on birth certificates, domestic partnerships/civil unions, etc.—excludes members of the AMS (particularly members of this group). Peter Burkholder, AMS President, indicated that the AMS Board would await the recommendation of the LGBTQ Board before taking any action. The board will be considering these issues in coming months and will keep the membership informed of discussions.

7. The Business Meeting of the LGBTQ Study Group was adjourned at 1:47 p.m.

On the Seattle Meeting

a message from
Stephen McClatchie
Co-Chair, LGBTQ Study Group

While the meeting in Seattle now seems like a distant memory to many of us—a good memory, but a distant one—I believe that over time it may come to assume a place in the collective memory of the group similar to that occupied by the meetings in the early 1990s when the group was founded. By an overwhelming majority, we voted in Seattle to become the "Lesbian, Gay, Bisexual, Transgender, and Queer Study Group" (LGBTQ Study Group). The formal vote marked the conclusion of a consultative process, led by your Board that began at the Houston meeting in 2003. To my mind, it marked a new maturity, not only in our own group, but within the LGBTQ communities in general—particularly when I think back to the rather fractious debate that we had about the name in the mid-1990s.

The last two years have also witnessed a significant increase in our membership. By the Seattle meeting, it was the highest that it had ever been. And, for once we may be in agreement with the conservative Right: we ARE recruiting! The Board has begun to discuss a variety of ways and means to attract new members and we need your help. Please send your suggestions or advice to any member of the Board; our addresses appear on page 12 of this Newsletter. With your help, we look forward to the continued growth and development of the LGBTQ Study Group.

SPECIAL NOTE:

Byron Adams will be our speaker at the LGBTQ Meeting in Washington D.C.

The title of his talk:

"Save me from those suffering boys!":
Britten, John Ireland and the Venerable
Tradition of Uranian Boy-Worship

Announcement of The Philip Brett Award

DEADLINE FOR NOMINATIONS: JULY 1, 2005

The Philip Brett Award, sponsored by the LGBTQ Study Group of the AMS, each year honors 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, or 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 LGBTQ Study Group. 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 cv. Nominations, with five sets of application materials, should be sent by JULY 1, 2004 to the chair of the PBA committee:

Elizabeth LeGuin
c/o Dept of Musicology, UCLA
4339 Schoenberg Music Building
Los Angeles, CA 90095-1623

Questions regarding the award, the nomination process, or any related matter may be directed to Elizabeth LeGuin at the above address, or by e-mail to leguin@humnetucla.edu.

Society for American Music

Eugene, Oregon

February 16-20, 2005

a report by

Jessica M. Courtier

When the Society for American Music met recently in Eugene, Oregon (February 16-20, 2005), it was striking that there were no panels, sessions, or meetings explicitly devoted to the consideration of music and sexuality, queer or otherwise, a distinct contrast from the previous year's meeting which included a session titled "Sexuality," a meeting of the GLBT interest group, and several additional related papers elsewhere in the program.¹ Yet the absence of a cohesive, named session does not reflect a lack of papers on issues of sexuality, but rather their dispersal throughout the program. While I suspect this distribution reflects at least a partial mainstreaming of sexuality as a facet of study rather than an attempt to obscure its consideration, the separation of the papers from one another does make for a less intuitive conversation vis-à-vis their treatments and explorations of sexuality. Nevertheless, those papers that explicitly took up issues of sexuality were startlingly consistent in their focus on the voice and vocal performance as an apparent embodiment of identity, with several papers exploring the relationship in various settings between the voice as a physical, sonic phenomenon and as a metaphorical expression of the individual or communal self.²

¹ The Society discourages interest groups from holding sessions at every annual meeting of the Society, which no doubt explains the presence of a session last year and the absence of one this year.

² In the interest of full disclosure, I must admit that I was unable to attend several of the papers appropriate for inclusion in this review; the discussion that follows is therefore in part based on published abstracts for the conference.

Pamela Moro and Gillian Wickwire, both presenting in the session "Other Voices," addressed collective vocal performance as a means of asserting sexual identity. Moro drew on both field- and theoretical work to examine how gay and lesbian choruses balance the twin goals of pleasurable communal music-making and social activism, often relying especially on humor. By contrast, Wickwire discussed the presence of communal singing in white American college sororities that enforces heteronormativity and is instructive regarding the dangers of sexual deviancy.

The pairing of topics addressing different musical spaces marked as, respectively, queer and heteronormative was doubled in another session later in the conference, "U.S. Male," with papers by Mark Butler and Ken McLeod. Butler, who also won this year's SAMdissertation award for his work on electronic dance music, considered the role of the voice in work by singer / songwriter Stephin Merritt. Looking at Merritt's inclusion of explicitly or potentially queer narratives in his songs' lyrics as well as the frequent non-alignment of the supposed singing subject and the gender of the actual performer, Butler argued for a reading of Merritt's songs as opening spaces for queer expression and desire through ambiguity and multiplicity. In his "We are the Champions," McLeod addressed the growing tendency for professional sports leagues to define themselves via music, noting that while such professional sports are conventionally marked as hetero-sexually masculine, the music the leagues employ is sometimes, ironically, from gay icons such as The Village People and the Pet Shop Boys.

Two papers in the conference dealt with the intersection of sexuality and race, in particular, interventions into spaces usually defined by whiteness. Eileen Hayes addressed the role of race in 1970s women's music, dominated by white American lesbian feminists and ostensibly inclusive of all women yet, Hayes argued, in practice often unwelcoming to women performing musical genres historically associated

with blackness. Hayes's paper is an important musical extension of the critiques of feminist and queer theory which have often claimed universal validity while excluding from consideration the experiences of people of color. Black women's musical interventions into spaces defined as white and queer were analyzed to quite different effect by Matthew Tift in his reading of TLC's 1994 pop hit "Waterfalls." Tift argued that whereas at the time of the song's release HIV / AIDS was understood as predominantly a disease of gay white men, "Waterfalls," performed by black women and portraying a heterosexual couple, reminded its listeners of their susceptibility to the disease regardless of their race or sexuality.

Two final papers are worth mentioning, both again dealing with vocal performance, albeit under radically different circumstances. Christina Gier's "American Masculinity and the Fighting Soldier's Song in WWI," reflected her research on the military's use of song – particularly those with charged representations of women – and perceptions of the effects of singing on soldiers' bodies to cultivate a heteronormative masculinity among soldiers preparing for war. Focusing on the representation of the social outsider rather than the cultivation of the normative, Jim Lovenshiemer examined the shift in musicals from the use of outsiders as a backdrop for normative protagonists to the trend among recent musicals to reverse that relationship by portraying social outsiders as protagonists.

At the business meeting, outgoing SAM president Carol Oja reported on the Board's consideration of the GLBT interest group's request that future national meetings not be scheduled in locations with constitutional bans on same-sex marriage. Oja stated that in coming to a decision the Board grappled with both practical issues about rapidly-changing legislation and the need to schedule conferences several years in advance as well as ideological issues, identifying the need to balance members' protection with the wide spectrum of ideological beliefs held by the Society's members. Here it seems best to simply quote the Board's statement:

"The Board reaffirmed the Society's recently adopted ethics statement (available at <<http://www.american-music.org/organization/ethics.htm>>), which opposes any form of discrimination, and strengthened the wording of its site selection guidelines so that "sites in which the human rights of all are members are protected" should be sought for conferences. In addition, the Conference Site Selection Committee was encouraged to consult with the interest group to address their specific concerns, which might include the interest group providing questions to ask potential hosts to insure the safety of its members."

Later in the business meeting Pauline Oliveros, while accepting the award of honorary membership in the Society, thanked the Board for taking up this issue and gleefully relayed her joy at recently eloping across the border to Canada with her long-time partner.

Finally, the organizers of this year's conference, lead by Judy Tsou, program chair, and Ann Dhu McLucas, local arrangements chair, are to be commended for putting together a stimulating program, organizing numerous concerts and, not least, for the feat of hosting the conference attendees in a hotel situated in a lively downtown area, a much-appreciated alternative to the many conference hotels that isolate visitors from the cities they visit.

Jessica M. Courtier is a graduate student in musicology at the University of Wisconsin-Madison. She works on the intersection of narrative, gender, and race in musical performances and is writing her dissertation on these issues in early short sound films.

**International Association for the Study
of Popular Music, U.S. Branch**

University of Virginia

October 14–17, 2004

a report by

Mark J. Butler

The United States branch of the International Association for the Study of Popular Music (IASPM) held its most recent annual conference in October 2004 at the University of Virginia in Charlottesville. Eighty-four panelists presented papers on a broad spectrum of topics related to popular music. Research involving issues of LGBTQ sexuality (which will be the focus of this report) received prominent billing, for the conference began with a plenary session entitled “Feminist, Lesbian/Feminist, and Queer Music.” The foregrounding of this session was, in part, a response to the 2004 passage in Virginia of House Bill 751—which, as enacted, is an extremely restrictive law prohibiting any “civil union, partnership contract or other arrangement between persons of the same sex purporting to bestow the privileges or obligations of marriage.” Though the possibility of moving the conference was considered, the bill’s passage was too close to the conference date for a new site to be arranged in time; instead, the Executive Board decided to highlight scholarly responses that affirmed the richness and importance of queer sexuality. Later, at the Saturday business meeting, UVA law professor and gay activist Daniel Ortiz gave a clear, informative presentation on the consequences of this vicious and ill-formed law. The conference also coincided with the University’s week-long celebration of National Coming Out Day, which brought a variety of additional speakers to campus (such as former UVA student and Shenandoah Valley native Kirk Read, author of *How I Learned to Snap*).

Papers in the opening plenary session revealed a variety of ways in which gender identity is negotiated within women’s music

scenes. In “‘Kickin’ Ass & Takin’ Names’: Saffire and the Tradition of ‘Uppityness’ in Women’s Blues,” Maria Johnson explored the work of the Virginia-based trio Saffire: The Uppity Blues Women. Frequent performers within the Women’s Music network, Saffire articulate lesbian and feminist themes in an inherently intertextual manner by mixing original numbers with reinterpretations of songs by foundational blues women such as Bessie Smith and Ma Rainey. Drawing upon correspondence and interviews, Johnson used the musicians’ own concept of “uppityness” to explore relationships between their music and this long-standing tradition. Relationality within a discursive context was also a central concern of Elizabeth Keenan’s paper “‘I Went to School in Olympia ... Where Everyone’s the Same’: Space and Place in a Feminist Rock Music Festival.” Keenan focused on “Ladyfest”—a women’s rock-music festival, first held in 2000 in Olympia, Washington, which led to subsequent festivals by the same name in more than thirty cities around the world. Her paper revealed contradictory depictions of the Olympian Ladyfest: for some participants in subsequent events, the inaugural festival was imagined as a utopian feminist gathering, while others portrayed it as exclusive and homogeneous in musical, political, racial, and socioeconomic terms. The third paper on this session, delivered by 2003 Brett Award recipient Boden Sandstrom, was entitled “Negotiation of Gender in the Women’s Music Network Today: Lesbian, Queer, or Women Identified?” Sandstrom discussed artists such as Bitch and Animal and Alix Olson, who have rejected gender-identity labels such as “woman” or “lesbian” in favor of terms such as “queer” or “trans.” Sandstrom’s paper also explored broader debates surrounding the inclusion or exclusion of transsexual and transgendered individuals within events such as the Michigan Womyn’s Music Festival. A fourth paper, by Rachel Devitt, was originally planned for the session and listed on the program but could not be delivered.

On the first full day of conference papers, a session entitled “Masculinities 1” highlighted a

variety of relationships between gendered performance and queer sexuality. In "I'll Sing a Song for You: Performing Music and Gender in the Teen Movie," Theo Cateforis addressed ways in which diegetic musical performances in films such as *She's All That*, *10 Things I Hate about You*, and *Not Another Teen Movie* functioned as vehicles for the public expression and construction of gender and sexuality. In a discussion of the film *Pretty in Pink*, for instance, Cateforis framed lip-synching performances by the character Ducky as instances of a kind of "karaoke masculinity," in which the aura of recordings such as Otis Redding's "Try a Little Tenderness" were drawn upon and reinterpreted in an '80s teen context. The idea of speaking through popular culture also featured prominently in the remaining two papers on this session, each of which exposed queer dynamics at work in cultural formations that present themselves to the world in conventionally masculine, heterosexual terms. In "The Homoerotics of the Power Ballad," Kevin J. H. Dettmar posited communal male "performances" such as the sing-along to "Bohemian Rhapsody" in the film *Wayne's World* as a kind of "vicarious sex." In such contexts, the deniability of the homoerotics at work gives license to sing along. Kenneth McLeod, in turn, considered instances of singing-along on a much grander scale. In "'We Are the Champions': The Politics of Sports and Popular Music," he addressed the ways in which songs by queer artists such as Freddie Mercury, the Pet Shop Boys, and the Village People have come to function as anthems for audiences at sporting events such as the World Cup.

A number of papers dealing with issues of sexuality occurred within panels that focused mainly on other aspects of musical expression. In a Saturday session on music of the 1950s and '60s, for instance, Patricia Juliana Smith presented "Waterloo Sunsets and the Twilight of the British Empire: The Kinks' 'Kronikles' of Postimperiality." Smith's paper illustrated ways in which members of The Kinks' fey dress, public behavior, and lyrical coyness rendered their music ambiguous in terms of sexed and gendered

subject positions. On Friday, Shana Goldin-Perschbacher presented "Me'shell NdegéOcello and Black Female Masculinity," which considered the singer's music and persona through the lenses of queer theory, feminist theory, and race theory. Goldin-Perschbacher positioned NdegéOcello's gender crossings as a kind of "female masculinity" and considered how such performances of gender might operate in relation to Black cultural dynamics. At the business meeting on the following day, this paper was recognized as the winner of the Graduate Student Paper Prize. Finally, on Sunday morning, Kariann Goldschmitt presented "Foreign Bodies: Innovation, Repetition, and Corporeality in Electronic Dance Music." Though Goldschmitt's paper was not concerned principally with sexuality, it gave significant attention to the work of the electronic-music act Matmos, a San-Francisco-based duo consisting of lovers Drew Daniel and Martin Schmidt, whose sample-based music thematizes issues of the body and other conventionally private domains.

As these comments illustrate, papers addressing aspects of LGBTQ sexuality were highly visible at the 2004 meeting of IASPM-US. While the number of papers in this category might have been greater—they represented, by my reckoning, somewhere around the proverbial ten percent of the program, a figure that seems low in comparison to the widespread involvement of LGBTQ individuals in popular music—they nevertheless formed a significant part of a conference that was remarkable in breadth and excellent in content.

Mark J. Butler is an Assistant Professor of Music at the University of Pennsylvania. He has published on electronic dance music and culture, rhythm and meter, the history of music theory, and music and sexuality. His article "Taking It Seriously: Intertextuality and Authenticity in Two Covers by the Pet Shop Boys" appears in *Popular Music* 22/1 (2003).

Places to publish

**The Newsletter
for the LGBTQ Study Group
of the American Musicological Society**

seeks submissions for publication in its upcoming issue. We invite essays on music history, culture, theory and/or performance, and especially in relation to the cultural politics of age, race, class, gender, sexuality, parenthood and conjugal status.

For more info, contact the Editor,
Rose Theresa rt8c@virginia.edu

Critical Masculinities

*a new book series from
University of Wisconsin Press*

We publish reprints from the 1970s and 1980s in what can be identified as "feminist masculinities," and new monographs by both established and emerging scholars in the field. Our focus is the examination of cultural representations of manhood in which culture and masculinities are understood in the broadest sense.

Centered in the humanities, the majority of the books will be concerned with one or more of the following areas:

multicultural and/or transnational masculinities; female and/or queer masculinities; masculinities in literature, film, TV, music, theater, and/or dance; the relationship between science and/or technology and masculinities; and other areas of debate in which masculinity has come to figure as a crucial analytical category.

Manuscripts that deal with gender and popular music are especially welcome.

Please send inquiries or proposals to:
Peter F. Murphy, General Editor
peter.murphy@murraystate.edu

remember AIDS?

Deadline: June 17, 2005

Attitudes towards HIV and AIDS have changed drastically since 1996 with the advent of protease inhibitors and other life-sustaining treatments. For many, these "wonder drugs" have connoted a cure for the disease. Since these treatments have been developed, world cultures have largely operated under a "post-AIDS" ideology, with representations of the disease occurring with far less frequency and substance than in previous years. Meanwhile, large segments of the population continue to contract HIV, and AIDS-infected individuals continue to die. Prevention, education and treatment efforts have fallen significantly off of the cultural radar since 1996, though there has arguably never been a comprehensive cultural response to the pandemic.

This collection of essays, tentatively titled *remember AIDS?*, will explore how activists, academicians, policy makers, and persons living with HIV and AIDS address recent silences in the discourse.

Possible topics may include:

- *Representation of AIDS in cultural media, e.g., literature, film, theatre, and music
- *Intersections of AIDS and class, gender, race, ethnicity, and sexual orientation
- *Epistemological and phenomenological considerations of navigating "post-AIDS" cultures
- *AIDS in the 21st century
- *(Corpo)reality and ontology of AIDS
- *Performativity and AIDS
- *AIDS as terror
- *Locating AIDS on the cultural landscape
- *The apocalypse of AIDS then, the apocalypse of silence now

Please email full-length papers to co-editor Dr. Donald Gagnon at GagnonD@wcsu.edu.

Ideas and/or questions about submissions are encouraged and may be sent to co-editor Chris Bell at cbell4@uic.edu

Comparatively Queer: Crossing Time, Crossing Cultures

Deadline: June 15, 2005

This collection seeks to queer the field of comparative studies as well as demonstrate how a comparative component might be considered central to "queering queer studies" itself. Papers are therefore sought that take a comparative approach to queer projects by interrogating the usual national limits of study as well as the nexus of comparison where traditional boundaries break down. Especially welcome will be work that crosses historical periods, cultures, and linguistic contexts.

Please send a one-page abstract as an email attachment to each of the editors:

Jarrold Hayes
hayesj@umich.edu

William J. Spurin
spurlinwj@Cardiff.ac.uk

Margaret Higonnet
margaret.higonnet@uconn.edu

Rac(e)ing Questions III:

Gender and Postcolonial/Intercultural Issues

Deadline: December 15, 2005

The online journal "gender forum," University of Cologne, Germany, invites scholars to contribute target articles and reviews to its upcoming issue on gender and the abject. Articles should conform to the MLA style sheet and should not exceed 8,000 words. Please include a bio-blurb and an abstract of 10 to 15 lines. Use endnotes and fully documented references at the end of the article. Files should be sent as email attachments in a PC-readable format (WordPerfect, Word, HTML or RTF). For further info visit our website:
www.genderforum.uni-koeln.de

Call For Abstracts: Anthology on Sex and Disability

Deadline: July 1, 2005

to Anna Mollow (amollow@berkeley.edu)
preferred format is Microsoft Word attachment

Disability and sex come together in multiple ways. In the popular imagination, however, the idea of people with disabilities as sexual or sexy remains largely unthinkable. We are soliciting proposals for a collection of essays that will challenge such conceptions.

By recognizing disability as a political process rather than a private problem, the disability rights movement has achieved significant success in securing disabled people's access to public spaces. But if wheelchair ramps and ASL interpretation are increasingly understood as appropriate public accommodations, the conjunction of sex and disability continues to be seen as an improper or unseemly private matter. We therefore seek essays that analyze "sex" in multiple locations and thus undo the public-private distinction as it pertains to both sex and disability. Moreover, we are interested in work that conceives of disability not as a discrete and stable identity category, but rather as a shifting and contingent set of bodily practices and experiences, which always come into being within a broader political context. In particular, we seek writing that investigates the ways in which the politics of race, class, gender, and sexual orientation shape both enactments and representations of sex and disability.

Possible topics might include:

Historical constructions of disabled people's sexuality; Analyses of sex and disability in literature and expressive culture; Queer theory, feminist theory, critical race theory, and other theoretical approaches to sex and disability; Transgender or intersex identities and disability; Obscenity controversies; sex and disability in pornography, erotica, and performance art; Disability as a barrier to, or enhancement of, sexual experience; Sex and mental illness; The sexuality of cognitively disabled people; Deaf studies and blind studies perspectives on sex.

**Men Sounding Off:
Modernity, Masculinity
and Western Musical Practice**

Deadline: July 29, 2005

In other disciplines of the arts and humanities, 'men's studies' is a well-established field. Music studies, however, has only recently begun to address the question of how men have used, listened to and brandished musical forms, performed music, performed their gender through music and how they have represented themselves and their idealised or critical figurations of masculinity through musical practice. And yet, the history of thinking about music is shot through with explicit engagements of masculinity as an ideal, a topos, a trope: art music was understood to work in a number of ways, it would seem, as site, material, idea, figure, symbol, incubator, catalyst, avatar, metonym, synecdoche, hyperbole, channel, and vessel for any number of masculinities (both hegemonic and counter-hegemonic). This collection is thus timely.

Whilst the editors welcome contributions from all fields, we would be particularly pleased to receive contributions on the following topics:

Intimacy and public/private male selves; The male authorial voice; The male body in medicine: Music and male emotionality; Music and male eroticism; Music and male sexualities; Historiography of masculinity and music; Music and male hegemony; Music and men in literature; Ideologies of music and masculinity; Music theory and masculinity; Music, masculinity and technology; Music and subversive or alternative masculinities: (e.g. cross-dressing/gender bending, male 'disorders', male 'deviancy' etc.); Music and men in the nature/culture binarism; Music and colonial/postcolonial masculinities (race, territory, diaspora, nationhood etc.); Music, masculinity and education.

Potential contributors should send initially a 500-word abstract to the email address given below by Friday 29th July 2005. We hope to produce a complete manuscript by January 2006 and to publish the volume by early 2007.

Enquiries to the editors Ian Biddle (i.d.biddle@ncl.ac.uk) or Kirsten Gibson (kirstenvanessa@hotmail.com)

Abstracts should be sent to:
musmasc@jiscmail.ac.uk

Calls for papers and panels

**The Social Work of Same-Sex
Alliances in the Early Modern Period**

Deadline for Proposals: June 15, 2005

Alan Bray's *The Friend* has sparked a great deal of discussion about the ways in which same-sex alliances fit within, and signify to, larger social, political, cultural formations. For a proposed panel at meeting of the 2006 Renaissance Society of America in San Francisco, we invite papers that consider same-sex associations and representations under the shelter of, or in tension with, other allegiances: to marriage, to patron, to genre, to nation, or to politics, to name only a few possibilities.

In particular, how do representations – literary, visual, historical, or otherwise – of same-sex associations, in their varied forms, reshape our sense of early modern ethical or political obligation? How do same-sex alliances fit with, or conflict with, other forms of affiliation and obligation? Do such alignments reconfigure social, literary, political, or performative worlds, or reinforce their gender hierarchies? How do these interconnections shape our sense of same-sex acts and identities in the early modern period? What difference does gender make to these questions?

Papers that explore other aspects of same-sex eroticism or affiliation are also welcome, and comparative or cross-cultural approaches are particularly encouraged.

By 15 June 2005, please email abstracts (250 words maximum) with a brief CV, as MSWord attachment or in the body of an email, to panel organizers Penelope Anderson, panderso@berkeley.edu, and Catherine Burriss, cburriss@berkeley.edu.

Participants must be RSA members or pay membership at time of submitting.

International Conference on the Arts

Deadline for abstracts: 30 June 2005

The conference emphasis is on the place of globalization in the discipline of the arts: linguistics, literature, religion, culture/gender studies, music, Media arts and humanities.

17 to 20 August 2005
EKPOMA, Edo State, Nigeria

Organized by:
Faculty of Arts, Ambrose Alli University, Ekpoma

<http://www.geocities.com/aaunconfartglo>

FUTURE*QUEER

A Conference

Deadline: August 26, 2005

The organisers welcome proposals for a one-day international, interdisciplinary conference to be convened at **University College Dublin**, Ireland on **Saturday 1 July 2006**. We are especially interested in work that displays a critical engagement with queer in its current manifestations; papers which offer as-yet unimagined future trajectories for queer theory; and thinking that pushes our current conceptions of queer to the limits and beyond. We are eager to hear from people whose research widen the imaginative and political horizons of queer studies and emphasises surprise, newness, pedagogical unpredictability, counterlogic, shock, the impossible, ex-centric forms of knowledge production, and papers which do not necessarily take sexuality as their focus. The conference will feature three panels of four papers; each panel will have a respondent; and the day will conclude with a roundtable discussion on the theme of the conference.

We may be able to offer some small form of remuneration for travel and/or accommodations.

Papers will be considered for a special issue of IQS:
An International Journal of Queer Studies

Please contact the organisers for further information:
Noreen Giffney noreen.giffney@ucd.ie
Michael O'Rourke michael.orourke@ucd.ie

GENDER, ECSTASY & IDENTITY: Creation, Disruption, Transformation

Deadline: August 1, 2005

Gender and Medieval Studies Conference 2006
Emmanuel College, Cambridge
6th-8th, January 2006

The Gender and Medieval Studies Conference 2006 seeks to explore the relationship between Gender, Ecstasy and Identity within a medieval context. We would like to invite proposals for papers of 20 minutes that approach how feelings of ecstasy create, disrupt or transform notions of medieval gender and identity. We encourage a broad interpretation of the term "ecstasy" as any experience—religious, sexual, artistic, hysterical etc.—that temporarily suspends the subject's self-possession within his or her physical or social body.

We welcome abstracts of 250 words or less that demonstrate both a critical engagement with current gender debates in medieval studies and an examination of any aspect of the intersection between gender, ecstasy and identity.

Some suggested questions that papers might address:
What effect does ecstasy have on the individual or collective body and its corresponding identity?
Where can the line be drawn between physical and spiritual ecstasy in medieval representations of ecstatic experience: visual, aural, oral or literary?
Does ecstasy blur the boundaries between gender and status identities within medieval society?
How are text and textuality important to the construction of gender, identity and ecstasy?
How can gender and sexual identities be read as text, subtext and intertext within an ecstatic framework?
How did symbolic structures of ecstasy, gender and identity affect the life of ordinary medieval people?
How did ecstasy and gender affect local identities?
How did ecstasy affect personal and communal understandings of faith, gender and identity?

Please send all abstracts in the body of an email
mkp24@cam.ac.uk

And keep an eye on our website:
www.medievalgender.org.uk

Recent and Upcoming Events

The Center for Lesbian and Gay Studies
(CLAGS) presents

**Trans Politics, Social Change
and Justice**

to be held **May 6-7, 2005**

This conference provides a venue to strengthen activist and research networks, incite dialogues, share research, and create resources central to creating social change for trans people. The conference will take place at the Graduate Center of the City University of New York, where CLAGS is housed, at 365 Fifth Avenue in New York, NY

For more information, visit
<http://web.gc.cuny.edu/clags/transpoliticsinfo.htm>

Theorising Intersectionality

21 to 22 May 2005
Keele, UK, United Kingdom

This conference brings together leading international scholars in a variety of disciplines to explore questions of intersectionality in theory and practice.

AHRB Centre for Law, Gender, and Sexuality
<http://www.kent.ac.uk/clgs/index.html>

Heteronormativity

2 to 4 June 2005
Trondheim, Norway
www.hf.ntnu.no/itk/heteronormativity

Sexual Rights and Moral Panics

21 to 24 June 2005 in San Francisco

International Assoc. for the Study of Sexuality Culture and Society hosts academics, teachers, students, advocates, policy-makers and health providers from around the world to discuss original research and provide workshops.

Visit our website <http://iasscs.sfsu.edu>

Thirty-Fourth
French Literature Conference
**Queer Sexualities
in French and Francophone
Literature and Film**

March 23-25, 2006

For more information, contact
Dr. William Edmiston, Conference director
Department of Languages,
Literatures & Cultures
University of South Carolina
Columbia, SC 29208
Email: edmistonw@sc.edu
[www.cla.sc.edu/dllc/fren/
Events.Activites/flc/index.html](http://www.cla.sc.edu/dllc/fren/Events.Activites/flc/index.html)

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