

GLSG Newsletter

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

Volume One, Number Three • October 1991

introduction



Welcome to the third issue of the Newsletter of the Gay & Lesbian Study Group of the American Musicological Society.

The GLSG is a recognized special interest group of the American Musicological Society; we are negotiating for recognition by the Society for Ethnomusicology and the Society for Music Theory. A list of GLSG officers and their addresses appears at the end of this issue.

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

Our first and second issues appeared in January and April of this year. This issue is scheduled to arrive in October before the 1991 AMS and SEM conferences; future issues will appear regularly twice a year in March and October.

Subscriptions & Contributions: We ask for \$5.00 for subscribing individuals and \$7.00 for couples per year, and \$7.00 per year for subscribers outside of North America. Subscriptions cover the calendar year; we supply sample or back issues on request.

Please make checks out to *GLSG - Paul Borg* and mail to the address listed at the end of this issue. If you need a receipt (in addition to your cancelled check) please say so.

The financial burden of producing this Newsletter is not great, but is not eased by any institution or grant. We always welcome your contributions in any amount to help support the GLSG and the Newsletter.

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

Announcements and Articles should be sent to Paul Attinello, co-editor, by January 15th or September 15th of each year.

We greatly welcome news items, announcements of conferences, concerts and workshops, outlines of projects in gay & lesbian musicology, special bibliographies, articles, suggestions, and letters to the editors (even complaints).

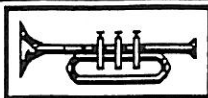
[Paul Attinello & Frances Feldon]



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announcements



Please note two special events at the AMS conference this November.

The Gay & Lesbian Study Group will meet from noon to 2:00 p.m. on Friday, November 8th (unfortunately simultaneously with the Committee on Cultural Diversity - oh, well).

In addition, our august colleague Howard Mayer Brown has invited the GLSG to his home for a party that evening; see the invitation enclosed in this issue.
[Paul Attinello]

letters



Editors:
Hooray!! for vol. 1, # 1.

R. Wood Massi
San Francisco



Editors:
I was pleased to receive Volume 1, Number 2 of the GLSG Newsletter... I was also pleased to see mention of my talk on Harry Partch ['The Bitter Music of Harry Partch'] included in your list of relevant papers from the Oakland conference. Although I am not gay, I have long had a personal stake in the gay & lesbian movement, in addition to a political interest and scholarly one, in the case of Partch... I hope the GLSG will thrive and become a forum for diverse opinion, and that it is confident enough to accept the support of someone such as myself. Sincerely,

Richard Kassel
City College & City University of New York



Editors:
Thanks for your work on the GLSG Newsletter. I very much enjoyed it and have subscribed. (I formerly sang professionally as a countertenor.) Your second issue, which Philip Brett was kind enough to provide, included a request for information on institutions with policies of non-

discrimination. I believe that the National Gay & Lesbian Task Force Policy Institute maintains an extensive list that may spare you the trouble of developing your own... [See Current News in this issue.] You may also be interested in our list of institutions, including colleges, that provide domestic partner benefits of some kind... Because your audience is primarily based in academia, I also am enclosing a recent issue of our newsletter [*Partners*] that leads off with a discussion of same-sex couples on campus. [See Sibling Periodicals in this issue.]

Stevie Bryant
Partners



Editors:
... I had a thought. Why don't we include in the newsletter brief biographies and salutes to our friends in music who have died, some of whom you mention... There must be others. They and their work must not be forgotten. We need to honor them just as the AMS newsletter acknowledges the lives and works of 'mainstream' musicologists. Let's use our space to remember and celebrate our own, in our own way too...

Elizabeth Wood
Sarah Lawrence College



Editors:
... I devoured [Issue no. 2] with considerable enthusiasm. How does one 'join up'?... The most tangible thing I do is probably producing the enclosed music quarterly [*Music in New Zealand*]... I also do a fair bit of radio work and am well known (notorious perhaps) for my constant hearkening back to gay themes in my program. I have a fortnightly rock music program on the national classical network, and last year one was banned because it was on gay rock! Ironically, I had already included half the numbers before. I have done Opera Hour programs on Leonard Bernstein's *Candide*, Virgil Thomson's *The Mother of Us All* and *Four Saints in Three Acts* and a series on the English musical composer Sandy Wilson. I am about to record a segment for a contemporary music program featuring Marc Blitzstein. As a composer I wrote a 'gay review' *Give Us A Kiss*, which toured the country in 1982... Cheers,

William Dart
Music in New Zealand



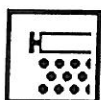
The nation's first *Center for Lesbian & Gay Studies* has been established by the City University of New York. The Center, known as CLAGS, will be affiliated with the CUNY Graduate School & University Center on 42nd Street in Manhattan. This is the first time that lesbian & gay studies have received institutional recognition at the level of an academic research center in this country.

The goals of CLAGS are to encourage the study of gay & lesbian experience, to serve as a focal point for a national and international scholarly network, and to bring scholarship to the public through a program of lectures and symposia. CLAGS is committed to gender parity and inclusion of a broad spectrum of ethnic and cultural constituencies. The Center's Executive Director is historian and author Martin Duberman. An inaugural reception hosted by Alice Walker and Adrienne Rich will take place on October 4th. For information, call (212) 642-2115 or 2117 or contact:

CLAGS
CUNY Graduate School and University Center
33 West 42nd Street
New York, New York 10036

CLAGS is planning to publish a listing of lesbian & gay scholars. This directory will list over two hundred scholars from a wide range of disciplines, including summaries of present work and research interests, relevant publications, and courses taught in gay & lesbian. If you would like to be listed, contact Martin Duberman at the above address as soon as possible.

[Paul Attinello]



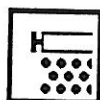
On September 19, 1991, the Senate voted 68 to 28 to pass an amendment, attached to an appropriations bill for the Interior Department and sponsored by Senator Jesse Helms, R-N.C., which prohibits the *National Endowment for the Arts* from awarding grants which support projects that depict "sexual or excretory activities or organs... in an offensive way."

It has been predicted that the Helms amendment will not survive joint negotiations on the full bill since the House has thus far opposed efforts to limit the NEA's authority. Last year the House and Senate opposed attempts to regulate the content of NEA grants. However, as a compromise, they

agreed to future requirements of "general standards of decency." Senator Claiborne Pell, D-R.I., who helped create the NEA, argued against the current sanctions. Senator Howard Metzenbaum, D-OH, voted against the Helms amendment, saying it was "a tragedy to allow occasional controversy over an award" to govern the program's direction.

In the fall of last year, the House and Senate effectively decided to leave the matter of obscenity and NEA grants largely to the discretion of local courts. These latest developments show that this is by no means the end of the threat to the freedom of the musical and artistic community. Senators who rejected an effort to cut the NEA budget by ten percent earlier in the day said that they supported the amendment, or found it difficult to vote against, in part because its generalized wording made it difficult to oppose. Helms said during discussion of the amendment that art supported by the NEA largely "turns the stomach of any normal person."

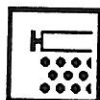
[Frances Feldon]



A *Lesbian & Gay Studies Group* has been formed at Columbia University as an interdisciplinary group of more than fifty students and faculty at the Graduate School of Arts and Sciences. The Group is open to people from other institutions as well as the unaffiliated. Over the course of the 1990-91 academic year, the Group held three well-attended colloquia; this year they will hold such meetings semi-monthly, and will include speakers such as Eve Kosofsky Sedgwick, Douglas Crimp and musicologist Elizabeth Wood (on November 22nd). For more information, call (212) 854-3277 or write:

Lesbian & Gay Studies Group
Institute for Research on Women and Gender
Columbia University
754 Schermerhorn Extension
New York, New York 10027

[Paul Attinello]



California State Assembly Bill 101, which would prohibit job discrimination against homosexuals, is currently sitting on Governor Pete Wilson's desk waiting for his signature or veto. California Republicans formally demanded, via a resolution voted on at a three-day state GOP convention, that Wilson veto the gay rights legislation. The GOP resolution called the bill "anti-business, anti-family and unnecessary" for declaring "sexual choices like homosexuality and bisexuality to be civil rights." It also promises support for a repeal campaign if AB101 becomes law.

Frank Richiazzi, executive director of the gay-oriented Log Cabin Republican clubs said, "The delegates at this convention clearly are not representing the rank-and-file Republicans of this state." Previously, Wilson has been quoted as supporting AB 101. Wilson insists that political pressure will not sway his decision on the controversial gay rights legislation. Wilson says he is currently studying the financial consequences of the legislation for small businesses in California by looking at the impact of similar laws in effect in Connecticut, Hawaii, Massachusetts, Wisconsin and the District of Columbia. Republican Massachusetts Governor William Weld sent Wilson a letter asking him to sign AB 101.

Wilson faces an October 13th deadline to sign, veto or let AB 101 become law without his signature. The law clearly has positive legal implications which would affect teachers employed by the statewide university system. For instance, the University of California currently only extends health benefits to legally married spouses and dependent children under the state statute PEMCHA. [Frances Feldon]



The Society of Gay & Lesbian Composers of San Francisco will present three concerts for its 1991-92 season. On Sunday, November 17th, a concert at Old First Church will feature the Fidelio String Quartet in a program of new quartets, in addition to works for voice and ensemble, woodwind quintet and solo violin. Concerts on March 1 and June 21, 1992 will include a variety of new chamber works.

The SGLC has also begun an unusual series of monthly concerts at Josie's Cabaret at 3583 16th Street in San Francisco. This represents a valuable step forward, as it involves presenting new music to the public on a regular basis in a popular space near a crowded neighborhood. For more information about the SGLC, call (415) 681-8008 or write:

Society of Gay & Lesbian Composers
POB 14521
San Francisco, California 94114 [Paul Attinello]



The San Francisco Early Music Society, the University of California, Berkeley, and CAL Performances will soon co-sponsor the second *Berkeley Early Music Festival and Exhibition*. Among the many events which will take place during the Festival is one of particular importance to us. The Festival will open on June 7, 1992, with an AIDS Benefit Concert.

The concert, seeded by a bequest of \$1,500 from John Ricci, who died last month from AIDS, will benefit musicians past, present and future suffering from AIDS. John Ricci, a professional recorder and viol player and workshop teacher, was also for many years an accomplished administrator for SFEMS, serving on its board of directors and as chair of its membership committee, establishing during his tenure policies which more than doubled its membership. He is survived by his lover and partner Ken Johnson and by his son and daughter.

Philip Brett will serve as music director for the benefit. David Barnett will chair the AIDS Benefit Committee, which will begin planning the concert benefit this month to determine the specific concert program to take place as part of the Festival, and the AIDS organization which will work in partnership with SFEMS as the recipient of the funds raised from the benefit concert. If you wish to make a donation to this effort you can do so by sending your check made out to:

San Francisco Early Music Society
c/o David Barnett
177 11th Avenue
San Francisco, California 94118 [Frances Feldon]



Thank you to those who sent us the names of institutions with policies of non-discrimination for sexual orientation. We have since discovered that an extensive list of such institutions is maintained by the *National Gay & Lesbian Task Force Policy Institute*. They can be reached at (202) 332-6483 or at:

National Gay & Lesbian Task Force Policy
Institute
1734 14th Street NW
Washington, D.C. 20009-4309 [Paul Attinello]



Several years ago, David Hart, one of the world's most brilliant baroque flute virtuosos, died of AIDS. The National Flute Association has formed the *David Hart Endowment*, setting a goal of \$20,000 to establish a triennial NFA Baroque Flute Competition with the David Hart Memorial Prize. If you wish to make a contribution, send a check payable to the National Flute Association to:

David Hart Fund
The National Flute Association
PO Box 800597
Santa Clarita, California 91380-0597
[Frances Feldon]



London This Summer

The passing by Parliament in 1988 of an anti-homosexual bill (the notorious Section 28) a little more vicious than the Helms amendment has had the effect of at last awakening a counter-discourse: identity politics are coming of age among British lesbians and gays. The effects are little short of astounding for someone from the other side of the Atlantic. Can you imagine one of our major networks – even PBS – putting on an hour-long weekly prime time show for our community called *Out*? This summer, the program(me) replayed a fine documentary on the lives of lesbians, one almost equally fascinating on gay aborigines, and several other delectable things.

Perhaps the most notable event of the summer (before the attempted coup in the USSR) was the announcement by a group called FROCS (I never did find out what lay behind that acronym) of their forthcoming 'outing' of several Members of Parliament. There was huge consternation in all the newspapers, ranging from unbelievable homophobia in the gutter press to a pomposity characteristic of the elite English newspapers when they really get worried.

The announced day arrived, a healthy admission was charged for the press conference, and then FROCS announced (a) that it was all a hoax and (b) that its purpose was to draw attention to the hypocrisy of the press who had the gall to condemn others for invasions of privacy they commit all the time on a much more massive scale. It subsequently came out that certain newspapers had even offered to pay the organizers to 'out' certain MPs. This was an intelligent and very funny use of 'outing,' and it may have had a greater effect than is generally realized. Recently, it was revealed, Prime Minister John Major asked the noted actor Sir Ian McKellan (who came out as a result of Section 28) to 10 Downing Street to inform him about the concerns of the gay community. When will anything like that happen at the White House? [Philip Brett]



The recent Los Angeles Opera production of Berlioz' *Les Troyens*, directed by Francesca Zambello, included some notable moments of gender- and sexuality-bending. Dido's first entrance in Act III, dressed in French legionnaire's jacket and pants and accompanied by eight women attendants armed with lances, was nothing short of dyke heaven! When Zambello went on in the staging to show Dido surrendering the power and strength

that go with this image as a result of her love for Aeneas, I suspected a critique of Dido's self-imposed compulsory heterosexuality on the part of the director.

Furthermore, during one of the dances in the ballet sections of Act IV, six women and six men undertook a virtuosic and athletic dance in which there were occasions for pairs to be formed. At first, all six pairs were hetero couplings, but as the dance progressed... At first it seemed random, but then, by about two-thirds of the way through the number, one male pair and one female pair had clearly emerged as units, and proceeded to participate in gestures of the dance in ways which were clearly erotic. This was an especially revealing technique, since the gestures themselves were thus de-literalized from their blatant heterosexual interpretation, and open to multiple readings.

Kudos to all involved in this spectacular production of this splendid score, and a tip of our pink triangular hats for these moments of playful and thought-provoking (homo)sexual politics.

[Jennifer Rycenga]



The *Gay Men's Chorus of Los Angeles* became the first American gay group to perform behind the former Iron Curtain this past July. A two-week tour of Prague, Budapest, Vienna, Berlin and Copenhagen by eighty members of the group included some remarkable breakthroughs; in both Prague and Budapest, local officials said the concerts were the largest and most open gathering of gays & lesbians to date.

The chorus also performed in Vienna, which has a strong anti-gay movement; their concert at the University of Vienna was technically illegal, as Viennese law prohibits homosexual organizations. However, no anti-gay protests or arrests marred the tour.

The GMCLA was founded in 1979, the third gay chorus to come into existence (after groups in San Francisco and Chicago). The ensemble consists of 175 singers conducted by artistic director Jon Bailey, and performs three major concerts annually at the Wiltern Theater in Los Angeles. The chorus realized no profits from the tour, with individual members paying about \$2,200 apiece.

In Berlin, the GMCLA (in conjunction with Männer-Minne, a gay chorus from Berlin) installed a memorial plaque at the former Sachsenhausen concentration camp which read: SILENCED, MURDERED: TO THE HOMOSEXUAL VICTIMS OF NATIONAL SOCIALISM. [Paul Attinello]

requests for papers



Constructions of Lesbian/Bisexual/Gay Identities in the Popular Media, the Fourth Sager Symposium in Lesbian/Bisexual/Gay Studies, will take place on March 27-29, 1992, at Swarthmore College. The Symposium will consist of three or four sessions of several twenty-minute papers, each with discussion.

Papers should not be limited to contemporary American culture; papers on bisexual identities are especially encouraged. Presenters will receive lodging and meals plus a \$200 honorarium. The deadline for abstracts is November 20, 1991.

Call (215) 328-8119 or send abstracts to:

Sager Fund Advisory Committee
c/o Daniel Smartt, Art Department
Swarthmore College
500 College Avenue
Swarthmore, Pennsylvania 19081-1397



repercussions: critical and alternative viewpoints on music and scholarship, a new journal established by graduate students at the University of California, Berkeley, is preparing its first two issues. The editors welcome work informed by lesbian, gay, feminist, and other perspectives; they are also interested in interviews, round tables and reports, as well as suggestions for electronic 'bulletin boards' on music-critical topics.

Submissions should be sent to:

Editors, *repercussions*
Department of Music
104 Morrison Hall
University of California
Berkeley, California 94720



OurStories: Newsletter of the Gay & Lesbian Historical Society of Northern California seeks submissions. They are particularly interested in original articles and reprints from historical sources relevant to lesbian, gay and other sexual minority history of northern California.

They seek book reviews, news items, and listings of works-in-progress. *OurStories* is eager for news from all communities - Asian/Pacific, Hispanic, Native American, Black & White, lesbian & gay, bisexual, transsexual, interage, leathersex, and all political and philosophical persuasions reflective of our common heritage. See 'Sibling Periodicals' for subscription information.

Call editor Les Wright at (415) 558-9656, leave a message at the Archives at (415) 626-0980, or send materials to:

OurStories
Gay & Lesbian Historical Society of Northern
California
POB 42126
San Francisco, California 94142



The Journal of Homosexuality has been devoted to scholarly research on homosexuality for some time; its 1991 issue is volume twenty-one. The last two volumes included musicological articles that are listed in this issue's Current Bibliography. See 'Sibling Periodicals' for subscription information.

Submissions should be sent to:

John P. De Cecco, Editor
The Journal of Homosexuality
Center for Research & Education in Sexuality
San Francisco State University
San Francisco, California 94132



The Medieval Feminist Newsletter is accepting papers for their special issue on lesbian & gay topics, which will be vol. 13, Spring 1992.

They would love to hear from music scholars, as they have been unaware of any feminist or lesbian & gay work in musicology (not surprising, really!). See 'Sibling Periodicals' for subscription information.

Submissions should be sent to:

E. Jane Burns
Department of Romance Languages
University of North Carolina
Chapel Hill, North Carolina 27599-3170

[Paul Attinello]

upcoming events



The fifth annual *Lesbian & Gay Studies Conference* will be held on November 1-3, 1991, at Rutgers University. The conference is sponsored by Rutgers and Princeton Universities. For information, call (908) 932-8678 or contact Monica Dorenkamp or Beryle Chandler at:

Center for the Critical Analysis of Contemporary Culture
Rutgers University
8 Bishop Place
New Brunswick, New Jersey 08903



Sex and Sexuality in the Middle Ages and the Renaissance: An Interdisciplinary Conference. November 22-24, 1991, Victoria College, University of Toronto. This conference will include forty scholars speaking on a variety of themes such as chastity, sexual transgression and homosexuality from the perspectives of Latin and vernacular literature, history, art history, medicine, law and theology. For information call (416) 585-4484 (FAX (416) 585-4584) or write:

Sexuality Conference
Centre for Reformation and Renaissance Studies
Victoria College, University of Toronto
Toronto, Canada M5S 1K7



In case anyone didn't know, the major fall musicology conferences are both happening at the Palmer House in Chicago.

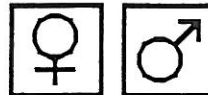
The *Society for Ethnomusicology*, with the *College Music Society* and several smaller organizations, will hold its conference October 9-13; the *American Musicological Society* will hold its conference November 7-10.



The sixth annual *National Women's Choral Festival* will be held in Houston, Texas on November 1-3, 1991. We welcome reports on this festival from participants.

[Paul Attinello]

tours of Chicago



We promised you tours of Chicago, and we have delivered: brief, opinionated views of lesbian & gay Chicago from various musical and social angles, intended to help you survive and enjoy the AMS, SEM and other conferences held there this fall.

Thanks to the kind Chicagoans who responded to our pleas for information, including Howard M. Brown, Kip Snyder, David Haney and our contributors.



Gay & Lesbian Music Groups in the Windy City

Crooning torch singers, comedic cabaret stars, square dancers, fabulous performance artists, heavy metal bands, and house-music mixmasters aside, lesbian & gay Chicago enlivens the Windy City's music scene with three community choruses. The Artemis Singers, the Chicago Gay Men's Chorus and the Windy City Gay Chorus actively perform throughout the year at various functions, ranging from Chicago's annual Pride Week celebration, to AIDS benefits, to mayoral inaugurations (a fairly conspicuous political act in this city's politically divided gay & lesbian community).

The *Artemis Singers*, Chicago's lesbian/feminist chorus since 1980, is an open-membership group of about twenty women of varying musical backgrounds. The group performs music of all styles written or arranged by women; it actively seeks new repertory, including new compositions and older (e.g., Renaissance) music. Besides its annual full-length concert, which is given around Pride Week, the chorus appears frequently at various gatherings around the city. This fall, the Artemis Singers will travel to Houston to participate in the sixth annual National Women's Choral Festival, to be held the first weekend of November. The group will also appear at the Moving Mountain Coffeehouse in Chicago on the last weekend of October. The Artemis Singers operate collectively, with members sharing responsibility for rehearsal. The Artemis Singers may be reached at:

Artemis Singers
P. O. Box 578296
Chicago, Illinois 60657
(312) 764-4465

For information about the *Mountain Moving Coffeehouse*, a women and children-only space which hosts various speakers, poets and performers on Saturday evenings, call (312) 973-2477.

The largest of the community choruses is the *Chicago Gay Men's Chorus*, which has about one hundred singing and twenty-five supporting members. The CGMC puts on three major programs each year in addition to various memorial concerts and fundraisers. The Holiday and Pride concerts feature popular traditional music arranged around whimsical themes such as spoofs of the Ed Sullivan and Lawrence Welk shows.

Each April, the CGMC presents a fully-staged musical comedy; recent shows include *The Pirates of Penzance* and *The Wizard of Oz*. A subset of the CGMC is the popular eight-member ensemble *Encore*, which has an active performance schedule independent of CGMC concerts.

The CGMC occasionally performs with other choruses and dance companies, both gay & lesbian and straight. Next year, the chorus will travel to Denver for the national meeting of GALA, the lesbian & gay choruses association. The artistic director of the CGMC is Kip Snyder, and the group *Encore* is led by Patrick Sinozich. For information, call general manager Jackie Bird at (312) 477-9380.

The *Windy City Gay Chorus* is Chicago's other gay chorus. The complementary twin of the CGMC, the WCGC performs more classical choral works, and has commissioned new works and arrangements for men's voices. The WCGC was founded in 1979 by Jerry Carlson and its current director Richard Garrin, making it the second oldest of the gay choruses.

The group has performed for regional and national conventions of the American Choral Directors Association; it will perform this year with Grammy-award-winning jazz singer Diane Schuur and with the Chicago Children's Choir. Its annual concert season is highlighted by one of Chicago's liveliest holiday concerts, entitled 'Don We Now...'

The WCGC was the subject of a feature article in the Chicago Tribune by John von Rhein on June 16, 1991. Next year the WCGC will appear with the CGMC at the rally following the Chicago Pride parade. For more information, call (312) 404-WCGC.

The WCGC has just released its first compact disc recording, 'Don We Now.' It includes Christmas music by Britten, Holst, Irving Berlin, and other composers. Prepaid orders - \$16 for CD, \$10 for cassette, plus \$2 shipping and handling; Illinois

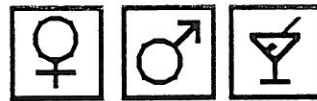
orders must include sales tax - can be sent to the following address:

Windy City Gay Chorus
3023 North Clark, No. 329
Chicago, Illinois 60657

Chicago's musical scene recently lost its sole lesbian & gay instrumental organization, the *Great Lakes Freedom Band*. Despite its successful debut, the group disbanded after failing to augment its original handful of players.

For another side of gay & lesbian music in Chicago, involving the aforementioned torch singers, cabaret stars, square dancers, performance artists, heavy metal, and the hot pulse of Chicago's happening dance clubs, check out: *Cairo*, *Gentry* and *Temptations* (crooners and cabaret on alternate nights); *Club Lower Links* (performance art by Joan Jett Blakk, Queer Nation's Queen of Gay Chicago, and other wacky folks); *Carol's Speakeasy* (country-western, square dancing with the Chi-Town Squares, and dance music on alternate nights); the two-year-old *Chicago Gay Metal Society* (yes, it really exists! Call (708) 780-0208 for information); or hot mixes at the fabulous clubs discussed in the following paragraphs.

[John Winemiller]



Social Chicago by an Outsider

It seems worth prefacing our tours of gay & lesbian social Chicago with some broad and unfair generalizations about the inhabitants of this exciting but slightly risky city. Most obviously, Chicagoans are very friendly in a remarkably direct way - more straightforward than people on the East Coast, but more aggressive than those on the West Coast.

This directness is qualified by a strong distaste for behavior that is seen as incorrect or invasive, which can manifest as anything from a cool snub in a cocktail lounge to a powerful left hook in a pub. The proud people of Chicago are unusually generous in their efforts keep you comfortable and entertained, but it is unwise to offend them; perhaps the safest way to deal with social situations is to, as we were always told, "watch your hostess" - or, of course, host.

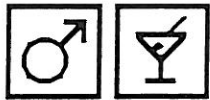
Like most northern Midwesterners, Chicagoans seem to be able to drink a lot - and I mean a *lot*. Don't try to keep up, or they'll be carrying you home

(fortunately, they are quite kind about this). I generally refuse about half of the drinks offered by Chicago hosts – but, of course, as graciously as I can. And, of course, as in any major American city, it is important for your survival to avoid the ‘wrong’ neighborhoods; it’s good to defer to your host(esse)s in decisions about locations and transportation.

Finally, it is worth noting that Chicago has perhaps the most stratified class structure in urban America. For someone like me from California, where everyone is either middle-class (including the rich) or poor, the Chicagoan’s subtle social distinctions of style and brawn can be dismaying. Each of the city’s classes is particular about the company it keeps, and its style; it is as much of a mistake to be cheerfully vulgar in a lakeside condominium as it is to argue neo-Marxist theory in a union bar.

But of course, wherever you find yourself, always follow the ancient law and watch your host(ess). If you do, you should have an exhilarating time in this dramatic, sophisticated city.

[Paul Attinello]



Gay Social Chicago

There are over eighty establishments in Chicago that cater to gay nightlife. You can enjoy cruising, drinking and dancing in your choice of high-energy and relaxed atmospheres.

The most popular places are located in the districts known as River North and Lakeview; both are easily accessible from the Loop by El-train (for example, the Howard from the State Street subway or the Ravenswood El-line on Wabash) or by bus (for example, Clark # 22 or Broadway # 36).

Many bars are within walking distance of each other. Some of the most frequented establishments include the well-known video bar *Carol’s Speakeasy*, which offers male dancers every Friday and Saturday.

The hottest dance floors are found at *Vortex* and *Roscoe’s*. At the latter, you can also enjoy pool in the back room, dine at the café, or relax on the patio. As one of the more popular bars in the greater Chicago area, *Roscoe’s* offers country-western on Thursdays and a tea dance on Sundays. If you desire a younger crowd, try the high-energy video bar *Berlin*. They also offer male dancers and other forms of live entertainment.

Two other video bars where you can always find a crowd are *Little Jim’s* and *Side Track*. The latter

provides a variety of music, depending on the night of the week. If you’re looking for levi/leather action, *Touché* and *AA Meat Market* are the places to be seen. Or, for a more relaxing ambience, try the piano bar at *Gentry*.

A complete listing of bars and addresses can be found in *Gay Chicago Magazine*, which has the most complete information and includes a map of gay areas. Otherwise, the *Windy City Times* newspaper includes many advertisements and articles describing the latest events. Both of these weekly sources contain the most up-to-date information. If you haven’t already obtained a copy of these publications, the bookstore *People Like Us* (3321 North Clark Street) carries them and many other resources to guide you through the city.

[Michael O’Brien]



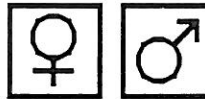
Lesbian Social Chicago

The two most popular women’s bars in Chicago are *Paris Dance* (1122 West Montrose) and *Augie & CK’s* (3726 North Broadway). Both feature dancing and entertainment, and *Paris Dance* also has a game room and café. *Augie & CK’s* is notable in that, on weekends, it is frequented mainly by urban women of color.

Two bars which don’t have dance floors but feature videos and entertainment are *The Closet* (3325 North Broadway) and *Suzie B’s* (1829 West Montrose). *Berlin* (954 West Belmont) features women’s obsession nights on the first and third Wednesdays of each month (including November 6th). These events are always well attended, and include dancers, videos, and great DJs.

Another popular spot is *Mountain Moving Coffeehouse* (1545 West Morse); this women-only space has shows on Saturday, with performances ranging from folk music to comedy acts.

[Trina Madison]



Periodicals that might help you

locate yourself in Chicago include *Windy City Times* and *Gay Chicago Magazine*, both gay weeklies, and *Nightlines Weekly* and *Outlines*, both lesbian weeklies. These are all distributed free at most lesbian & gay venues. The best non-gay or lesbian-identified sources for arts and social calendars are the *Reader*, a free weekly, and *Chicago*, a glossy magazine with an extensive calendar in the back.

[Paul Attinello]



Feminist Theory and Music: Toward a Common Language. University of Minnesota, Minneapolis: June 27-30, 1991.

Papers on Lesbian & Gay Topics:

- Paul Attinello, University of California, Los Angeles.
'Authority and Freedom: Towards a Sociology of the Gay Choruses'
Philip Brett, University of California, Riverside.
'Britten's *The Turn of the Screw*'
Suzanne Cusick, Seneca Falls, New York. 'On a Lesbian Relationship with Music: A Serious Effort Not to Think Straight'
Lydia Hamessley, Hamilton College. 'Henry Lawes' Setting of Katherine Philip's Friendship Poetry in his *Second Book of Ayres and Dialogues*, 1655: A Musical Misreading?'
Bruce Holsinger, University of Minnesota.
'Hildegard and the Parisians: Gender, Body and Style in Twelfth-Century Sacred Music'
Mitchell Morris, University of California, Berkeley.
'The Lesbian in *Lulu*'
Karen Pegley, University of Toronto. 'Geschwitz's Untold "Tragedy:" Lesbian Representation in Alban Berg's *Lulu*'
Judith Peraino, University of California, Berkeley.
'"Rip Her to Shreds:" Redefining "Women's Music" in Accordance with a Butch-Femme Aesthetic'
Catherine Roma, Antioch College. 'Women's Choral Communities: Singing for our Lives - The International Women's Choral Movement since 1975'
Jennifer Rycenga, Pomona College. 'The Compositional Process as Lesbian Temporality: One Composer's Perspective'
Elizabeth Wood, Sarah Lawrence College.
'Sapponics: Desire in a Different Voice'
[Paul Attinello]



Queer Theories in Minneapolis: One View of 'Feminist Theory and Music: Toward a Common Language'

This conference was significant not only because it highlighted a variety of feminist perspectives being used to illuminate the study of music, but because lesbian & gay perspectives were demonstrated to be integral, not peripheral, to these fast-developing fields of research and theory. Even as we sweltered in the late June humidity of Minneapolis, there was a

great deal of excitement at the conference, a feeling of participating and 'being in on the ground floor' as new ways of thinking were in development.

The scholars who have done so much to make the intersection of feminism and music viable in the academic world - Susan McClary, Ruth Solie, and Ellen Koskoff, to name a few - were in attendance and, in addition to giving helpful plenary sessions, they also provided a sense of overview and perspective. But the most original, controversial and stirring new contributions came from those scholars who used sexuality - and especially gay & lesbian sensibilities - as a primary focus in their work. I will limit my comments to papers which I actually heard; though, as any inveterate conference goer knows, the conversations in the hallways, over meals, in women's rooms (and, I presume, men's rooms, but I lack empiric evidence...), often introduced one to the viewpoints of papers and speakers I had missed.

One of the most courageous and brilliant papers I have ever heard at a conference was given in Minneapolis by Susan Cusick. Discussing lesbian identity as a physical, social, philosophical, and a musical position in the world, she suggested that to be a lesbian is to be consciously "organizing the force field of the power/pleasure/intimacy triangle," to be free of the fixed identities which a phallic economy and binary thought tries to impose on us. Her strong sense of the physicality of music, of music as a lover and/or as a beloved, broke down taboos about the nature of our involvement with music as an act of the body. And, though this is a too brief summary of a very sophisticated paper, I must add the quote I will carry with me all of my days, where Cusick described "the transcendent joy of being alive, not dead, and *knowing the difference.*"

Historical and musico-analytic detective work was well-represented by gay and lesbian scholars. Two such papers worthy of especial note were Lydia Hamessley's and Philip Brett's. Brett extended his life-long study on the operas of Britten with a presentation of the encoding of male homosexual desire in *The Turn of the Screw*. Delivered with his accomplished combination of insightful analysis, British wit, and fertile speculation, Brett very cogently demonstrated (without undue rhetoric or blatant preaching) how issues of sexuality, gender, desire and age coincide in this music, and thus can and should coexist in our theoretical work as well.

Lydia Hamessley's paper persuasively argued that Lawes' settings of poems which reflect a 'romantic friendship' - or possibly love relationship - between two women receive a less imaginative musical frame from the composer than some poems which can be more easily understood as heterosexual in intent.

The session on which I presented my paper featured five papers on lesbian & gay topics. The first two, by Karen Pegley and Mitchell Morris, detailed two radically different readings of the character of the Countess Geschwitz in Berg's *Lulu*. Pegley's work argued that Berg had significantly, and deleteriously, altered the Geschwitz character from the original Wedekind play. Pegley saw this reinterpretation by the composer – which she illustrated with a compelling technical musical analysis – as (unfortunately) reflecting the stereotype of lesbianism as a pathology.

Morris' contrasting viewpoint was centered on issues of empathy and identification with the character of Geschwitz in the opera; he related this to the presence and power of music and musical representation: "Identification and desire--these are governed most crucially by the music, which...invests the characters with an irresistible glamour and force."

The final two papers on that particular session gave contrasting views of women's choruses and gay male choruses. Catherine Roma's historical overview of the women's chorus movement was both informative and gave voice to a number of crucial feminist ideas – such as questions of separatism, of political alliances, and of the relationship between lesbian and feminist thought – which might otherwise have been lost in the haze/maze of 'high' theory which predominated at the conference. Roma's significant personal participation as a director of women's choruses in Philadelphia and Cincinnati also contributed to a sense of reality and history – of what our history has been, and how our tasks appear to us today in the light of that history.

Paul Attinello's paper on the sociology of gay male choruses posed some crucial questions on the positionality of gay men vis-à-vis their participation as men in the maintenance of a patriarchal (and largely white) status quo, in spite of the oppressions of homophobia. Attinello suggested that the politics of the choruses – both internally and externally – reflected the ambivalent power status of the gay male community. Simultaneously, these same choruses may also be functioning as the only institution which can be examined in order to prove the existence of such a community.

Judith Peraino touched on the issue of 'women's music' by comparing the lesbian singer Phranc and the pop artist Blondie. She applied the "butch-femme aesthetic" adapted from Sue-Ellen Case's article, arguing that Blondie used the inherent ambiguity of cultural gender systems with greater sophistication than the (mildly-possibly-maybe

sardonic) folk-singing style of Phranc could accomplish (especially since Phranc's context – women's music – is somewhat expressively circumscribed). This controversial paper should have generated more discussion, but was scheduled late in the afternoon, and was competing with a section on "gendered ideologies." Such is the fate of attending conferences – not only can one not attend everything, but flagging energy and scheduling conflicts inevitably contribute to missed opportunities.

But, on the whole, this conference was an opportunity accepted, as gay & lesbian scholars contributed, discussed, argued, and shifted the course of feminist studies in the disciplines of music history, music theory and ethnomusicology. While there was a serious underrepresentation of viewpoints from people of color, and non-Western music was not a major focus (in either lesbian & gay or feminist analysis), a sense of groundwork and direction was established. It is important to recognize (and to congratulate ourselves) that gay & lesbian perspectives and energy helped to make this conference, and the radical changes underway in our disciplines, possible... and fruitful.

[Jennifer Rycenga]

Jennifer Rycenga teaches religion and women's studies at Pomona College in Claremont California. Her dissertation on "The Composer as a Religious Person in the Context of Pluralism" is nearing completion. At the above conference, she presented a paper on lesbian compositional process, relating issues of temporality to both lesbian love and musicality, and discussing her other major project, an opera on the women of the Trojan war.



Feminist Theory and Music: Toward a Common Language – A Report by the Coordinator

This conference was first envisioned in the fall of 1989 at the annual meeting of the AMS in Austin, Texas. At that meeting, about fifty people met to discuss feminist theory; the overwhelming sentiment was that many who were trying to incorporate feminist theory in their music research felt very isolated, not only in their home departments, but also from other scholars who were posing the same questions and grappling with the same issues. The suggestion was made to come together for a conference devoted entirely to gender and feminist theory. Due to several factors, I ended up coordinating the event.

Those who first visualized this conference expected it to be an intimate gathering of scholars, music educators, composers, and performers. We wanted

an equal representation of ethnomusicologists, theorists, musicologists, and we were particularly interested in hearing from women composers and performers.

In the call for papers we outlined suggestions for sessions that included workshops, round tables, information sharing, and informal sessions, as well as the standard paper presentation. It was also expected that there would be no concurrent sessions, and that discussion would continue through the leisure hours of the conference since everyone would be housed in a common dormitory. The best-laid plans...

The response to the call for papers was overwhelming, and the program committee, after much soul-searching, decided to accept more papers rather than less in order to allow many voices to be heard. That meant the need for concurrent sessions. In addition, the majority of proposals were from musicologists even though flyers were distributed and posted at the joint meeting of the AMS, SEM, and SMT. Also, most proposals were for straightforward paper presentations. Furthermore, 160 people registered for the conference – more than our dorm space could accommodate.

Despite the radical difference in the size and scope of the conference from what I had imagined, the four days of papers, performances, and discussions were rewarding for me, and I appreciated all the feedback I got from those who attended. At the end of the conference, there was a strong feeling that such an event should be repeated in a couple of years, and there were, at a final plenary session, many ideas and suggestions about what should happen next. Again, people felt strongly that alternative presentation styles should be encouraged, and there was a great desire to hear from people in all areas of music. The suggestion was made that we have a theme or focus for the next conference, since the range of feminist and lesbian & gay theory and music is so enormous. Others felt that to limit ourselves at this stage would be premature.

One compelling suggestion was that we should set aside time to hear from those from countries outside the United States, to hear what their work is and to form international networks. (We were fortunate to have had an international gathering; ten per cent of those attending were Canadian, and several persons from Germany and the Netherlands presented papers.) Most people agreed that it would be nice to have more performances incorporated in the conference, but the problem of funding had (and will have) a direct impact on this possibility. In fact, it is in the area of funding that we will have to work the hardest.

The round figure for the cost of the Minneapolis conference was \$8,000 – the bare minimum that such an event requires. My attempt to secure major funding from the NEH was, of course, in vain. Luckily we were supported by the sponsorship of the School of Music, with an additional grant by the College of Liberal Arts and the Continuing Education and Extension Program Innovation Fund, all of the University of Minnesota. Without a significant increase in funding, the scope of publicity and the number of performances will not increase. Furthermore, honoraria, travel expenses, and stipends will still remain impossible.

At this time, there is not yet a planning committee in place for our next meeting; however, I am in touch with those who expressed an interest in hosting and planning the next conference. Until that committee is formed, I have, quite by default, ended up still being the contact person for conference business. Any inquiries, suggestions, funding sources, or expressions of interest in working on the committee can be directed to me.

Thanks again to all of those who attended and participated. I am grateful to have been given the opportunity to participate in such a worthy endeavor.

[Lydia Hamessley]



Music and Gender. King's College, London: July 5-7, 1991.

Papers on Lesbian & Gay Topics:

- Philip Brett, University of California, Riverside. 'Musicality, Essentialism, and the Closet'
- Suzanne Raitt. 'The Singers of Sargent: Mabel Batten, Elsie Swinton, Ethel Smyth'
- Catherine Roma, Antioch College. 'Women's Choral Communities: Singing for our Lives – The International Women's Choral Movement since 1975'
- Heidi von Gunden, University of Illinois. 'The Music of Pauline Oliveros: a Model for Feminist Criticism'
- Elizabeth Wood, Sarah Lawrence College. 'Sapponics: Desire in a Different Voice'

Conceived by the noted British composer Nicola LeFanu, whom many of us had met when she taught in the States, the emphasis of this conference was squarely on women composers and their music, a good deal of which was performed. Comparisons with Minneapolis (held the week before) were inevitable, and highlighted the variety of approaches and emphases possible within a field so young, and the excitement that attends them.

Whatever work that is going on in Britain from an openly lesbian or gay perspective remained rather hidden. The conference had a gay & lesbian session (Sunday morning, how did you guess?), but apart from the Wood-Brett duo (two chips off the old block now rooted in the New World) there was only one native paper in the session. This was Suzanne Raitt's paper, which had marvelous visual material and great potential.

Liz Wood gave a further installment (from Minneapolis) of her fabulous work on 'Sapponics,' which drew a warm response. I repeated my Oakland AMS paper on musicality, changing the emphasis to make an appeal to feminist musicians to understand the links between misogyny and homophobia which (to my way of thinking) make a common cause between women and gay men in music.

I was conscious of a certain resistance to this argument, mainly on account of the discrimination women composers have suffered at the hand of homosexuals powerfully placed in the music profession - Aaron Copland's opposition to the very idea of a woman composer came up during the question period. The crucial difference between male homosexuals who do not identify as gay and those who do is still very difficult for non-gay people to grasp, I find, especially in a country like Britain which prides itself on its democratic institutions and accommodation of individualism while preferring not to name things the majority finds unpleasant. Let us hope that that Sunday morning session had an educational and positive effect on those attending.

[Philip Brett]



Beyond Biography: The Seventh International Congress on Women in Music was given on May 29 to June 2 at the Muziekcentrum Vredenburg, Utrecht, the Netherlands. This Congress consisted chiefly on concerts of music by women composers, but eight papers and one panel discussion were presented. Performing ensembles included Het Nieuw Ensemble, the Syrinx Saxophone Quartet, and members of the Utrecht Conservatory.

Papers given included Elizabeth Wood's 'The Lesbian Fugue: Ethel Smyth's Contrapuntal Arts' and Joke Dame's 'Sexual Difference and the Castrato in the Baroque Opera.'

[Paul Attinello]



At the 16th Annual Michigan Womyn's Music Festival on Saturday, August 17, 1991, the Bay Area Women's Philharmonic Brass Quintet performed - one of the rare appearances of a classical group in this venue. The BAWP Brass Quintet's members include Karen Baccaro and Christy Dana, trumpets; Beth Milne, French horn; Lynn Mostoller, trombone; and Tanya Rust, tuba.

The outdoor performance at the festival was received with great enthusiasm, even though the audience was completely soaked by a sudden torrential rainstorm (the brass quintet was protected by a waterproof tarp!). The program included *Dance* by Wilke Renwick; *Timespan* by Margaret Brouwer; *Raising the Roof* by Gwyneth Walker; an original composition and a transcription in the Balkan brass band style by the quintet's tubist Tanya Rust; and a suite from Leonard Bernstein's *West Side Story*, with a special script by trombonist Lynn Mostoller, narrated by her partner Katherine McKnight. The story's theme of outcast love and "somewhere there's a place for us" was reinterpreted and told within a lesbian context. Audience members remarked that the performance of this particular piece was one of the most deeply moving experiences of the Festival for them.

[Frances Feldon]



The *Sechstes Europäisches Schwul-Lesbisches Chorfestival* (Sixth European Gay & Lesbian Chorus Festival) took place on May 15-18 of this year in the Musikhalle in Hamburg. The first such festival took place in 1984, but it is evident that European lesbian & gay choruses are rapidly catching up with the explosive growth of the American ones.

Most of the groups performing were German, including: Gayngels of Bonn; Homophon of Münster; Die Mainsirenen of Frankfurt; Männer-Minne of Berlin; Rosacavaliere of Berlin; Schola Cantorosa of Hamburg; Die Schrilla Männer of Karlsruhe; Der Schwuler Männerchor of Kiel; and Vox Homana of Hannover.

Also appearing were European groups including: Equivox of Paris; Flidertafel of Basle; Four Steps of Amsterdam; Gay Kör of Stockholm; Merry-O-Nets of Amsterdam; Pink Singers of London; and Schmaz of Zürich.

Other performers included Philandros, which is the chamber ensemble of the Seattle Men's Chorus, and a special benefit concert by bass Beat Hadorn.

[Paul Attinello]



AC/DC Blues: Gay Jazz Reissues.
Stash Records ST-106, 1977.

A celebration of polymorphous sexuality rather than of gay or lesbian orientations, this historical anthology gives us more than a dozen examples of 'salacious' pop recordings from the 1920s and 1930s. The music is in various styles, mostly related to the blues of the day, some of it in a more post-New Orleans instrumental format. It also includes an interview some five minutes long between Chris Albertson (the author of *Bessie*, the best biography of the great blues singer Bessie Smith) and Ruby Smith, Bessie's niece by marriage, a singer, dancer, and a confidante of her famous aunt. This interview is entertaining, and may open some eyes among those who don't know their 1920s lore.

The selection of tunes, however, is a little strange. Some of the songs have no connection to homosexuality at all, at least so far as my perhaps limited imagination can tell. The lyrics of Harlem Ham Fats' *Garbage Man* (1936) are, in their entirety, "Stick out your can, here comes the garbage man!" Those of Tampa Red's *It's Tight Like That* (1928) are, ditto, "It's tight like that!" Sounds like fun, and the swing of both tunes is irresistible, but these are not restricted to gay & lesbian folks. (That *Garbage Man* is sung by a man and *It's Tight Like That* by a woman does not make the songs gay-oriented.) Speckled Red's *Dirty Dozens* (1929) is omnisexual, and Al Miller and his Swing Stompers' well-known *Ain't That A Mess* (1936), a parody (in the musicological sense) of *Dirty Dozens*, is equally omnisexual, and about incest to boot.

The most unusual example in the context of this disc is Bessie Smith's *Foolish Man Blues* (1927), an infamous put-down of homosexual people. The lyrics begin with a complaint that these days men are getting worse and worse, getting in fact to be just like women. Then comes the famous verse where she sings that there are just two things she doesn't understand, "a mannish-acting woman and a skipping, twisting, woman-acting man." This chorus is a verbal segue into the next, where she tells about "real" men. I hear no irony here, no projection of ambiguity through the gay-bashing text. Presumably the song is included because the singer was at least bisexual, if not primarily lesbian, because it refers to the anthology's theme, because Bessie Smith was a great singer. If it makes people go listen to other Bessie Smith records, terrific; but is there anyone around today who doesn't already

know about Bessie Smith who would need this as an introduction? Since the interview at the beginning of the record is underscored with Bessie Smith's *Soft Pedal Blues*, I would much rather have heard that one in its entirety than this *Foolish Man Blues*. But, obviously, tastes and requirements are infinitely various.

The inclusion of *Foolish Man Blues* does make sense in one way: its derided stereotypes, the mannish-acting woman and the skipping, twisting, woman-acting man, are precisely the stereotypes that are celebrated in the other numbers on this record. In *Sissy Man Blues*, which we hear in three different versions (and this is about two more than I really needed), the male singer tells us about his troubles with his woman. In his last chorus, though, he sings:

"I woke up this morning with my troubles [or "business," or other euphemism] in my hand, / Woke up this morning with my troubles in my hand, / If you can't bring me a woman, bring me a sissy man."

George Hannah's *Freakish Man Blues* (1930), Peg Leg Howell's *Fairey* [sic] *Blues* (1928) and Bert 'Snake Root' Hatton's *Freakish Rider Blues* (1927) all sing the same general refrain, whether in the first or third person.

The lesbians in this microcosm come off much stronger than the 'freakish men' do, this of course being part of the very stereotypes that pervaded the era. The women of George Hannah's *Boy in the Boat* (1931), Bessie Jackson's *B. D.* [i.e., Bull Dagger or Bull Dyke] *Woman's Blues* (1935) and Ma Rainey's *Prove It On Me Blues* (1928) wear men's clothes while they shun men, and they are women who will not be messed with. It's hard to choose a favorite between the *B. D. Woman's Blues* (1935) and the *Prove It On Me Blues*; the latter is sassy and strutting, and tweaks the straight or disapproving listener by insisting on its sexuality while still taunting "You've never caught me, you've got to prove it on me." In Ma Rainey's exuberant delivery, the disdain for people who worry about what others do is unmistakable, dismissive and triumphant. She brooks no response.

Musically, as I have said, the anthology is more reflective of the various kinds of pop music, especially music popular in black communities, than it is of what we now think of as the jazz of the 1920s and 1930s. Although recorded in 1936, Connie McLean's Rhythm Boys' version of *Sissy Man Blues* is a stylistic relic of the jazz of some ten years earlier, its rhythms heavy on two and four in every bar, and completely without the swing of the later 1930s and 1940s. The vocal/piano numbers are likewise part

of the New York scene of the 1920s (specifically of Harlem and the Harlem Renaissance), as the vocal/guitar blues and the jug band *It's Tight Like That* go back to even earlier periods in the South.

Musically, then, these selections are exactly like any other music which one hears from the time. It is only their lyrics, their verbal subjects, which differ from mainstream music. My reaction to this is a little mixed: with only two or three exceptions, the tunes don't do much for me; but, it's nice to hear songs about lesbians & gay men, just as it's also nice to hear funny songs about sex of any persuasion. The record doesn't have the impact, or even the basic information, of the film *Wild Women Don't Have the Blues*. Yet it's not to be sneezed at, for it does recover for us some examples and some attitudes of an earlier day. I don't plan on listening to the record again very much; but I am glad I've listened to it this Memorial Day weekend.

[James McCalla]

James McCalla is Associate Professor of Music at Bowdoin College in Maine; he is in Paris for the 1991-2 school year, and acting quite smug about it.

'AC/DC Blues: Gay Jazz Reissues' is from Stash Records, 106 Prospect Park West, Brooklyn, New York 11215.

editorial



Criticism and Insult

In our second issue (April 1991), several articles included negative comments on various musicologists, some of whom are members of the Gay & Lesbian Study Group. Your editors, being naïve and still (comparatively) young, were surprised and slightly taken aback that two of the criticized ones were deeply upset, and regarded themselves as personally insulted.

On going back to that issue and examining it carefully, it became clear that, at least three times in that issue, we printed critiques that were essentially professional, but which bordered dangerously on the personal. Fortunately, one of those victims was a professional journalist, and he simply took disagreeable comments about his work in stride. After much soul-searching and some elaborate apologies, we came to the following conclusions.

First of all, professional criticism is an absolutely necessary part of the academic world. When we make our work public by publishing or presenting it, we lay ourselves open to criticism of its content, style, methodology, or whatever. This should not be

a problem; it seems doubtful that any of us would really want our work to be accepted uncritically.

One person felt that, within the lesbian & gay musicological community, we should all band together and be kind to each other, which appeared to imply that we should be uncritical. This seems to me a mistake; but then, I have spent most of my adult life in liberal urban environments, and have no particular sense that my gayness needs to be protected or treated as a sensitive plant. I understand that gay & lesbian musicologists living and working in more abusive or closeted environments may desire a safe place to be themselves; but I would distinguish our newsletter as a place where it is perfectly safe to be lesbian or gay, but where one's professional work can be freely criticized as it would be anywhere.

Secondly, personal criticism is definitely not appropriate for this newsletter. This criticism used to be called *ad hominem*; I asked friends to give me the correct Latin equivalent for women, and they came up with *ad mulieram* or *ad feminam*. Whatever the phrase is, it means 'against the person,' implying that an argument unfairly attacks the person presenting a position rather than the position itself. Such criticism, though not uncommon in academic gossip, is unacceptable in an academic publication.

However, sometimes it is hard to completely avoid personal criticism; our feelings and reactions to a person are inevitably bound up in our attitudes toward their work. Certainly, as academics who specialize in the arts, we are used to associating and explaining our feelings and instincts, rather than ignoring them altogether as a scientist would. Obviously, as writers and as editors, it is important for all of us to establish boundaries of integrity which should not be passed (at least not in print).

Our policy with contributors has been, and will continue to be, to edit their work with a very light hand, and almost never to censor. However, we promise to carefully watch for anything that resembles unfair personal criticism, and communicate with the author of such criticism, requesting that it be changed for publication.

Thirdly, we wish to apologize, both after the fact and in advance, for anyone who ever feels hurt by anything printed in these pages. Interesting as controversy can be (have you *seen* some of the letters that go back and forth in the major journals? – they are *nasty!*), we have no desire ever to damage reputations or feelings. We encourage anyone with complaints to contact us immediately and write us a letter or rebuttal, which we are happy to print, if appropriate.

[Paul Attinello]



Rodger Pettyjohn died of AIDS on in New York on June 26th, 1991. Rodger was the co-founder of the Society of Gay & Lesbian Composers; he founded and conducted the men's chamber ensemble Die Männerstimmen, and conducted the San Francisco Gay & Lesbian Community Chorus, directing it to expand their repertoires and musical skills; he composed a variety of musical and visual works, developing creative computer techniques with remarkable speed; and he was extremely vocal as an AIDS activist in his last few years.

About two weeks after his death, I attended a tenth-year reunion of the San Francisco Gay Men's Chorus. We watched slides of old friends, many present, many now dead. There were wonderful slides from a chorus retreat, where we had talent shows and acted silly; Rodger appeared as a central figure in many of them, young, healthy, laughing a lot, dressing up and dressing other people up. That was a time when the 'festive' Rodger was always present. His edged, satirical humor only emphasized a genuine enthusiasm for music, art, creativity, politics, sex, and every aspect of being gay. He would articulate such enthusiasms in the most bizarre places, expressing controversial views on Brahms' personal life while wearing full leather and waving a bottle of beer in the air to emphasize each point.

The past ten years burned a lot of that festivity out of Rodger. His new seriousness about creative work and then activism, his move to New York, and – most of all – being so very sick for such a long time, erased a lot of that younger Rodger. But underneath that, something very powerful was revealed – something that had been present before, but not obvious: the ruthless leader of men, someone with important goals who didn't want to waste time. I'd suggested the idea of the Society of Gay & Lesbian Composers in some pleasant late-night argument; but there's no question that it wouldn't exist at all, let alone in such a remarkably strong and permanent way, if Rodger hadn't taken it on and done all the hard work of creating a viable organization in the real world.

When Rodger discovered modern music, I first waxed satirical about his sudden conversion to the new faith. He went in just a few short years from explaining why avant-garde music was junk to championing it as the only important kind of music. But he went far beyond expectations in his commitment to the new and innovative; his work

rapidly developed from a sort of neo-romanticism to the most technically informed of contemporary work. He once described a concert that included some old-fashioned and rather poorly written music; he sat with a punked-out group of friends that he called the "bad boys" of music and, led by him, they whistled and stamped in a show of disapproval. I think of Rodger as comparable, on one level at least, to Schoenberg: a man with a mission and a stringent historical consciousness, or a historical conscience.

His New York friends say that he died rather peacefully, in less pain than he had lived for years. But one of the facts of Rodger's life was the apparently relentless misery of his last few years. Since about 1986, I have thought of him as so sick as to be near death; certainly he suffered many difficult physical problems over that long stretch of time, not the least of which was the tinnitis that made composition so difficult. But, and again this was characteristic, he used those problems as a jumping-off point for another way of making a difference in the world, of imprinting his powerful ethical aims on a culture that seemed to him too casual and uncaring: he became an AIDS activist, and an important one. He appeared on radio and television several times, speaking out on panels and lecturing around the country on what AIDS meant and how it needed to be handled. He used his skill and knowledge of nursing as a tool to force the attention of those who must know, who had to accept new contexts and start paying real attention to their dying patients.

I find myself acting rather strangely since Rodger's death. Since he left me responsible for the disposal of his compositions, video works, and electronic equipment, I am working on creating a sort of publicly accessible music library and electronic studio – the kind of project that would normally seem too difficult to me, but which would have greatly appealed to him. And just in writing this memorial, I discover that I am uninterested in acting sentimental or amusing. I seem to be doing things more the way he would have wanted – more direct, more large-scale, more fiercely true to his high ethical standards. When I would normally back off from problems and difficult people, I find myself acting almost as he would have – crusading, creating, building, and insisting on my rights.

It's been hard to write this memorial, hard to describe Rodger in short summary form. Rodger wasn't just somebody I miss, somebody nice who was kind to small animals and paid his rent on time. Rodger was more of a force, a powerful, complex force that was created to make a difference in our lives and culture. I think that force did have some effect, both through his musical organization and

through his activism. I can mourn for what he didn't do; but I cannot help but be impressed and grateful for what he did manage to accomplish.

The strong, exact, demanding voice; the festive, unfettered imagination; the man who, though he was often angry or satirical, wasn't ever afraid of anything at all. That was Rodger, and I can testify without hesitation that my life was dramatically changed and enlarged by him. [Paul Attinello]



Michael Korn died of AIDS on August 29, 1991 in Pennsylvania Hospital at the age of 44. Korn was founder and artistic director of the Philadelphia Singers, the city's only all-professional chorus.

Korn was born in Harrisburg, Pennsylvania, and moved to Philadelphia in 1966. He played organ from the age of eleven, and began conducting at the Curtis Institute of Music, where he studied opera and orchestral conducting. He founded the Philadelphia Singers in 1971. At the time of his death, he was also chorus master for the Opera Company of Philadelphia.

We welcome your professional and personal memorials of gay & lesbian musicologists and musicians.

footnote to history



Some of you may know of the unique nomenclature of contemporary composers in New York, where some are known as 'uptown' (those who teach and study at Columbia, Juilliard and Princeton, mostly within a strictly defined range of hyperserialist and computer styles) as opposed to the 'downtown' group (a more motley group, including minimalists, performance artists, and other freethinkers). We hear from a New York composer who shall remain nameless that, in the Village, uptown composers are also known, derogatorily, as 'straight' composers; that is, Wuorinen is a 'straight' composer, but Reich is not (and Babbitt is the quintessential 'straight' composer, while Cage is quintessentially... what?).

Upon this revelation, she and I embarked on a rather hilarious discussion at the expense of various reputations. Consider, if you will, the sorry plight of the 'straight' gay or lesbian composer, who must lie awake at night, trying to figure out his or her personal and artistic identity, and, worst of all: what bars to go to... [Paul Attinello]

sibling periodicals



The Journal of Homosexuality has been devoted to scholarly research on homosexuality for some time; its 1991 issue is volume twenty-one. The last two volumes included articles by Attig, Sherr and Mass as listed in our Current Bibliography. Subscriptions are available through:

Subscription Department, Haworth Press
10 Alice Street
Binghamton, New York 13904-1580



We received a change of address for the Dutch periodical *Homologie*, which is now located at:

Dokumentatiecentrum Homostudies
(Homodok)
University of Amsterdam
Oudezijds Achterburgwal 185
NL 1012 DK Amsterdam, The Netherlands

Homodok was founded in 1978 as a research archive of scholarly and cultural publications on homosexuality. Its collection of materials from all over the world is catalogued by author, title and subject in a computer database; access to the collection is free, but materials are not lent.



Signs: Journal of Women in Culture and Society, published by the University of Chicago Press, will present a special issue entitled 'Lesbian Theory and Praxis' in late 1992. Editors for the special issue are Gloria Anzaldua, Lourdes Argulles, Elizabeth Kennedy and Toni McNaron. The deadline is past, but watch for the journal next year.



The *Medieval Feminist Newsletter* is a 'desktop' journal (like this one) of good quality (also like this one?). Subscriptions are \$15 for two years, or \$12 for two years for students and independent scholars. They are available from:

T. Fenster
Medieval Studies Center
Fordham University
Bronx, New York 10458



The CLAGS Newsletter is produced by the new Center for Lesbian & Gay Studies of the City University of New York. Their Fall 1991 issue was received in September of this year. For information, call (212) 642-2115 or 2117 or contact:

CLAGS
CUNY Graduate School and University Center
33 West 42nd Street
New York, New York 10036



Partners: Newsletter for Gay & Lesbian Couples has been published since 1986. One year of six issues is available for \$21, or \$3 can purchase a sample or back issue. Although Partners is not an academic publication, it includes discussion of lesbian & gay couples in academia; the September/October 1990 issue included an article, 'Couples on Campus: Policy and Practice.' For information, call (206) 784-1519 or write:

Partners
POB 9685
Seattle, Washington 98109



OurStories is a quarterly newsletter of the Gay & Lesbian Historical Society of Northern California. The Society is dedicated to the preservation and dissemination of lesbian & gay history, particularly (though not exclusively) of northern California. Subscriptions to *OurStories* are payable to GLHSNC; regular annual membership is \$20 (which includes access to the Society's Archives), \$10 for low-income or out-of-state mailing address. Call the Archives at (415) 626-0980 or write to:

OurStories
Gay & Lesbian Historical Society of Northern California
POB 42126
San Francisco, California 94142



Unfortunately, the *Association of Gay & Lesbian Psychiatrists Newsletter* is no longer at the Philadelphia address we printed; we would be very pleased if anyone could locate them for us.

[Paul Attinello]

current bibliography



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

- Attig, R. Brian. 'The Gay Voice in Popular Music: A Social Value Model Analysis of "Don't Leave Me This Way."' *Journal of Homosexuality*, vol. 21, nos. 1/2 (1991), pp. 185-202.
- Beigel, Greta. 'Gay Men's Chorus Opens Doors in Europe.' *Los Angeles Times* (July 13, 1991).
- Britten, Benjamin. *Letters from a Life: Selected Letters and Diaries of Benjamin Britten*, in two volumes. Berkeley & Los Angeles: University of California, 1991 [1,403 pages, \$125].
- Corigliano, John. *Symphony no. 1* [sound recording]. Daniel Barenboim conducting the Chicago Symphony Orchestra. Erato 2292-45601-2.
- Godfrey, Paul. *Once in a While the Odd Thing Happens*. London: Methuen, 1990. [A play about Britten, Pears and Auden.]
- Greco, Stephen. 'A Day and a Night with Sir Peter Pears.' *The Advocate*, no. 583 (August 13, 1991), p. 66.
- Hadleigh, Boze. *The Vinyl Closet*. San Diego: Los Hombres Press, 1991. [On popular music.]
- 'In and Out of the Vinyl Closet.' A set of articles on popular music including:
Flowers, Rich. 'Drugstore Cowboy.'
Hadleigh, Boze. *The Vinyl Closet* [excerpts].
Kidd, Tom. 'Absolutely, Positively Phranc.'
_____. 'Paul Lekakis: The Boom Boom Boy is Back.'
Smith, Thomas. 'The King's Gay Bear.'
Frontiers (Los Angeles), vol. 10, no. 8 (August 16, 1991), pp. 41-57.
- Lassiter, Eric. 'L. A. Chorus Tours Eastern Europe.'
The Advocate, no. 584 (August 27, 1991), p. 69.
- Mass, Lawrence. [Review of Eric Gordon, *Mark the Music*.] *Journal of Homosexuality*, vol. 21 no. 3 (1991), pp. 131-140.
- Moor, Paul. 'Britten in Love' [review of Britten, *Letters from a Life*]. *The Advocate*, no. 583 (August 13, 1991), pp. 64-66.
- 'Queer Music.' A set of articles on avant-garde popular music including:
Block, Adam. 'Resources: Queer Music by Mail'
_____. 'San Francisco: Gary Floyd, Rockin' Bear'
Braindrop, Lily. 'Intro: Pop Goes Queer'
Braindrop, Lily, and Adam Block. 'San Francisco: Tribe 8 and Bay Area Acts'
Bronski, Michael and Jim Provenzano. 'Boston/Atlanta: Adult Children and a Foxx'

Fouratt, Jim and Victoria Starr. 'New York: The Best of the Big Apple'

Sadownick, Doug and Stuart Timmons. 'Los Angeles: Drance and the Amoeba Artists'

The Advocate, no. 587 (October 8, 1991), pp. 37-44.

Sarfati, Patrick. 'Serge Gainsbourg: la musique bouscule des moeurs.' *Gai Pied Hebdo*, no. 467 (April 25, 1991), pp. 78-81.

Sherr, Richard. 'A Canon, A Choirboy, and Homosexuality in Late Sixteenth-Century Italy: A Case Study.' *Journal of Homosexuality*, vol. 21 no. 3 (1991), pp. 1-22.



We were extremely pleased to note Michael Hicks' article, 'The Imprisonment of Henry Cowell,' in the current issue of the *Journal of the American Musicological Society* (Spring 1991, vol. XLIV, no. 1, pp. 92-119). A careful, precise explication of the testimonies and events surrounding Cowell's trial and incarceration for homosexual contact with a seventeen-year old boy, it would seem to be a first for the august (and usually quite conservative) journal of our professional society. The article is remarkable for its clarity and perceptiveness in handling such a volatile topic.



We are searching for a bibliographer who can maintain our Current Bibliography. Such a person needs to have access to a major research library, plus the skills and time to locate current materials on lesbian & gay music and musicology. Please come forward!

[Paul Attinello]

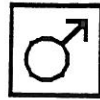
in our next issue



In the next issue, there will be reports on lesbian & gay papers given at the SEM and AMS 1991 conferences; a report on the GLSG meeting at AMS; excerpts of papers read at AMS 1990 and 1991; a review of John Corigliano's *Symphony no. 1*; an editorial on 'gay stylistics;' abstracts of U. C. Berkeley student papers; memorials of musicians Philip Drummond and Jerry Carlson; and - if we're very lucky - an article on gay music in New Zealand.

All this, in addition to your submissions, articles, news and letters...

your humble servants



Philip Brett, co-chair

Lydia Hamesley, co-chair

Paul Attinello, co-editor

Frances Feldon, co-editor

Paul Borg, membership secretary

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