

# GLSG Newsletter

For the Gay & Lesbian Study Group  
of the American Musicological Society  
Volume Five, Number One • March 1995

## introduction

Welcome to the spring 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. A list of GLSG officers and their addresses appears at the end of this issue.

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

*Subscriptions & Contributions:* Issues appear twice a year in March and October. We ask \$10.00 per year for subscribing individuals and institutions, \$15.00 for couples, and \$7.00 for the unwaged. Subscribers outside North America should add \$2.00 to the appropriate category. 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 canceled check) please say so.

The financial burden of producing this Newsletter is not eased by any institution or grant. We welcome contributions in any amount. A Supporting Member subscription is \$25.00, which goes toward production of the Newsletter.

*Mailing List:* We encourage you to send names for the mailing list to 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 offered to any other organization.

*Announcements and Articles* should be sent to Martha Mockus or Chip Whitesell, co-editors, by February 15th and September 15th of each year. E-mail submissions are preferred, if possible. We welcome news items, announcements of conferences, concerts and workshops, special bibliographies, syllabi, suggestions, and letters (even complaints).

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*It is with great pleasure and enthusiasm that I join Chip as co-editor of the Newsletter. I will do my best to help make this a stimulating and glamorous publication.*

[Martha Mockus]

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## current news

What are the prospects for our colleagues doing "out" queer work, especially graduate students about to enter the job market? A couple of weeks ago I got a call from a guy at *Lingua Franca* doing an article on just that. He was interested in the "curious phenomenon" of graduates whose work, especially dissertations, had been published or accepted for publication by respectable presses (sometimes after presses had even competed with each other for the work) but who couldn't land jobs, in some cases not even interviews. As the number of our students who find themselves in this situation increases--at Minnesota I can think of four or five at the moment--we need to monitor the situation, share our experiences, and develop strategies for success. A couple of recent postings on the Internet, by Lydia Hamessley and Suzanne Cusick, are a good start [see *from the internet* in this newsletter--ed.]. And there will of course be some good news to report. At my university, for example, an out Black man doing queer work was just hired in American Studies, while the English department made a "spousal hire" for the partner of one of its non-tenured assistant professors, both men doing work in queer corners of the Renaissance and 19th century.

As for the wider academic scene, I am happy to report being asked to speak at this year's convention of the Council of Colleges of Arts and Sciences in Portland, OR on "what is gay and lesbian studies (the more comfortable term for anxious straights, especially administrators) and how can we incorporate it into the liberal arts curriculum?" The session was well attended and, aglow with all the positive feedback received, I immediately e-mailed Newt Gingrich with the suggestion that more jobs and visibility for queers in the academy be put on next year's "Contract." I'll let you know what I hear.

[Gary Thomas]

requests for submissions

AMS - New York:

Anyone wishing to help organize a pre-AMS meeting (also known as "ForePlay II") along the lines of the one we held in Minneapolis should get in touch with Judith Peraino, 5160 Claremont Ave, #205, Berkeley, CA 94618, (510) 658-2433; e-mail: jperaino@violet.berkeley.edu. People who live in the New York City area are especially desirable to help with coordinating time and place.

[Judith Peraino]

upcoming events

*Feminist Theory and Music III: Negotiating the Faultlines* will be held at the University of California, Riverside, June 15-18, 1995. To order registration materials, contact: Feminist Theory and Music 3, Department of Music-61, University of California, Riverside, CA 92521-0325.

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*American Music - American Women*, the first Susan Porter Memorial Summer Symposium will be held at the American Music Research Center at the College of Music, University of Colorado, Boulder, August 3-6, 1995. This four-day conference will feature scholarly presentations on the subject of women in American music from a variety of approaches, including lesbian/gay/queer theory and feminist analytical models. FFI contact: T. Riis, Women's Music Symposium, University of Colorado at Boulder, College of Music, Campus Box 301, Boulder, CO 80309-0301.

conference reports

*"InQueery, InTheory, InDeed:" the Sixth North American Lesbian, Gay, and Bisexual Studies Conference.* University of Iowa at Iowa City, November 17-20, 1994.

This conference provided a highly diverse offering of papers and discussions, including a few on specifically musical topics.

"A Queer History of Opera" was a multimedia presentation given by Corinne Blackmer (Southern Connecticut State University), Patricia Juliana Smith (University of Connecticut, Stamford), and Wendy Bashant (Coe College), tracing a queer lineage from operatic origins into the present century. (Blackmer and Smith are co-editors of *En Travesti: Women, Gender Subversion, Opera*, forthcoming from Columbia University Press this spring.) The panel was interesting for its selections from the opera repertoire, pointing out elements that can be read as "queer." Even so, perhaps it is too "revisionist" to apply present-day notions of identity and gender backwards onto Monteverdi's musical innovations, the castrati phenomenon, or Mozart or Strauss writing pants roles. Such issues may inhere more in performance than in composition, that is, in our own perceptions of what's happening on stage; as for the composer's motivations—can we really say?

This conference was wide-ranging in its scope of topics, and as a result it gave useful attention to certain non-canonical musical arenas, such as popular music video, the avant-garde, and non-Western musical experience. In the panel on homosexuality in Chinese literature and performing arts, Chung To presented the paper "Pinhua Baojian: The Female-Impersonating Beijing Opera Singers and Their Patrons." In the panel "Performing AIDS," Angela Brown (University of Wisconsin, Madison) discussed "Confessions, Defense, Presence: Unraveling Discourses in Diamanda Galas's Plague Mass." Lynda Goldstein (Penn State University) delivered a paper on queer music video entitled "ReVamping MTV: Passing for Queer Culture in the Video Closet," and on the same panel Cynthia Fuchs (George Mason University) gave a humorous discussion on Michael Jackson, "Peter Pan or Pervert?"

In one of the panels on camp aesthetics, Ivan Raykoff (UC San Diego) read "Transcription and Transgression: The Camp Pianist from Liszt to Liberace," including some musical examples. His paper explored the ways in which gay neo-Romantic virtuoso pianists of our own time "camp" the Lisztian role, especially via that previously stigmatized genre of musical "cross-dressing," the piano transcription.

Kevin Kopelson (University of Iowa) deserves credit for helping to organize this exciting conference; his book on queer pianists, *Beethoven's Kiss: Pianism, Perversion, and The Mastery of Desire*, is forthcoming from Stanford University Press this year.

[Ivan Raykoff]

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AMS - Minneapolis and ForePlay

The high point of the 1994 AMS convention in Minneapolis was not listed as an official part of the AMS convention, but should have been, for it was a conference put on by and for the Gay & Lesbian Study Group of the AMS. ForePlay, as it was affectionately known, took place on the Wednesday afternoon and evening before AMS officially began. About 35 people, ranging from established scholars and grey eminences to raw beginners, assembled in a large circle where almost everyone could see everyone else. All came with a desire to discuss and explore lesbigay experiences in both a musicological and a larger setting. The setup was simple: two sessions, each opened with a paper/presentation followed by discussion facilitated by Mitchell Morris and Elizabeth Wood; the sessions were separated by dinner. The outcome was complex: lots of discussion, some discomfort, and some new space opened up.

The afternoon session began with a performance piece by Martha Mockus entitled "Camp," the topic for the afternoon. Dressed in a provocative black outfit, complete with leather miniskirt, boots, and 'shades, Martha shared various snapshots of camp in time: a camp statement of purpose, a camp fantasy, a camp memory, a camp moment, another camp fantasy, and a camp question, each separated from the others by a musical mélange functioning as commentary both on what had just finished and on what was to come

next, and combined with choreography (including a forceful walk down the tabletop as LesboCop). The entire effect is not readily describable, since the "audience members'" reactions were numerous and important to the whole effect. (Too bad we didn't videotape it!)

The discussion that followed was free form and centered mostly around various questions that were either raised directly by Martha's piece or that were sparked in response to the discussion. Among these were:

- Is camp always in the past?
- What are the roles of intentionality and context?
- Are pain and an audience necessary components of camp?
- What is the role of outsider/insider in the making of camp?
- Is camp an exclusively male phenomenon and, if not, what constitutes lesbian camp?
- Is camp the same as lip-synching?
- Does camp function as queer "parody" for queer purposes?

While by no means exhausting the topic, as the vibrant conversations that continued on into dinner and after will attest, there were no clear "answers" found in the course of the discussion nor, indeed, were answers necessarily sought. There was general agreement, however, that:

- Camp required an original to play off against.
- Camp was a way of knowing (the self, the world, society, etc.).
- Camp was a recouping of the past.
- Camp is a function of authenticity/trust with regard to the layers and levels involved.

The evening session began with a complex paper by Paul Attinello on "Performance and/or Shame." In a manner somewhat analogous to Martha Mockus, Paul's paper was a series of short sections loosely interwoven to create a fabric discussing aspects of shame, performance, music, and lesbian situations from the point of view of self (i.e., Paul), of other performers, and of theory. Paul suggested and preliminarily explored the links between performance/performance anxiety and: the image of the self as defined by self and by others (in other words, the concept of limits - of talent, ability, training, venue); the idea of being a scholar/musicologist and the slightly uncomfortable tango (tangle?) between performing (e.g., a paper) and keeping one's distance from performance in order to be professional; the codes of performance and how they vary from place to place and type of music; the congruence of sexuality and music: "How do sexual acts compare with ways of listening to music? They are, after all, performances ..."; the attitudes toward performance and performers who either make it or who don't (i.e., who can play up to and accommodate a set of expectations and those who deliberately or innately transgress those borders); and the difference between vocalists (of all types) who *are* the instruments and thus less shielded than their kindred who are *behind* the instruments.

The discussion that followed was both more personal and more diverse than that of the afternoon, but as a result it was not as readily generalisable or amenable to summary. One interesting discussion took up Paul's point of sexuality and

music as performative acts and explored whether listening was included or involved in the performative (it was). Another was the discussion of multitextuality and interdisciplinary presentations where the presenter combined music/musicology with strong visuals (slides or handouts), theory with practise, etc. One participant in the conference plugged her paper as an example of what might be a good performance of a paper and invited the group both to attend and to provide feedback.

I believe that all who attended felt this conference to be a worthwhile endeavour and that for more people to attend would have been desirable. I have only one caveat: it was apparently understood and expected by the organisers that a reading list would be distributed in a timely manner for background reading prior to the conference. Due to many circumstances, this did not happen; consequently, not everyone present had read all of the background and may not have contributed as fully as otherwise, but no one seemed completely inhibited.

I would also pose the following question to the GLSG for consideration: if part of this conference was to educate our peers in the AMS, how would we welcome and/or react to someone joining us who disagreed fundamentally with our discussions? Or is this conference "just for us?" I ask, because the interactions and vibrancy of these sessions was noticeably missing from the regular AMS sessions and if we are inclined to invigourate those by our experiences (like the ForePlay), how do we accomplish that?

The rest of the AMS was anticlimactic in comparison, as was reiterated on many occasions by those who attended the ForePlay conference. Several members of the GLSG read papers that, while not strictly of lesbian interest, were extremely well done and they are to be commended. While there was a general increase in the mention of the terms "sexuality," "sensuousness," and "gender issues" in abstracts and titles, on those papers that I attended with one or more of these keywords, very little attention was paid to those issues. (Is this a question of trendiness in jargon? Should we respond?)

Only one paper dealt explicitly with homosexuality and that was Timothy Jackson's paper "Homosexuality, Self-Affirmation, and Structure in Tchaikovsky's Fourth Symphony." Aside from irritation that Prof. Jackson continually referred to the "longer version" of his paper for the clarification of a dense mass of material (he discussed not only the Fourth Symphony, but also the Tempest Overture, the Hamlet Overture, the Voyevoda, and the Sixth Symphony), it was fairly disappointing as a whole. His premise was that there existed a "normal" pattern for composers to follow with regard to sonata form, symphonic structure, and layout, and that Chaikovsky deliberately chose to deviate from those constraints as result of his homosexuality. Not only does Prof. Jackson open the messy and difficult issue of what is considered "normal," but he does not ground his discussion in the historical and social contexts of the period nor did he clearly define what he meant by his use of such terms. His assertion is rendered even more problematic by the fact that few composers in the latter

half of the nineteenth century followed all or even most of the "rules" of sonata form and symphonic structure and that many chose to experiment with these very constraints and to try new things without being labeled "abnormal."

Another highlight of the conference was the rather scantily attended session of the Committee on the Status of Women, which was again held in a peripheral room and late on the opening night of the AMS. This year's session focused on women in performance and was chaired by Linda Austern; the panel members were Michele Edwards, Claudia McDonald, Patrick Macey, Barbara Coeyman, and Wendy Heller. Topics ranged from the need to imagine active women in all aspects of music and music making; to the need to recover historical links, contexts, ideas, receptions, etc.; to how to bring women into the classroom in concrete ways (recordings, videos, musical scores, letters, etc.); to the role of women in the academy; and to the role of women as performers in their own right with their own voice. A very interesting and informative session.

A session that caused quite a stir was that on retheorising music, presented by a group of scholars based at the University of California at Irvine. The gist of this session was that we needed to look again at how we conceive of music and its relation to the world, to the academy, and to the students we teach. The interest was not only in the reports of the group (who are to publish a final report that promises to be interesting), but in the vehemence of the reaction of the audience. In particular, I remember several people going to the microphone and accusing the panel of trying to do away with musicology as we know it, of replacing it with some watered down, new, politically correct (and therefore weak? deficient?) version of the discipline, a version so different from the original as to be unrecognisable. Defenders of change rose from the floor and from the panel to clarify that the point of this exploration was to expand the possibilities of musicological enquiry, not to sever it from its roots and its own traditions. The arguments got quite heated and sometimes degenerated into ad hominem/feminist attacks. It might be worthwhile to consider this group's comments, especially in light of the increasing resistance within the discipline to the inclusion of lesbian issues and concerns as valid avenues of enquiry.

The GLSG meeting proper consisted primarily of two issues. First, elections and the adoption of the new bylaws. As those of you have attended these sessions may know and remember, this portion of the session took the bulk of the allotted time. Suffice it to say that the bylaws were amended and accepted and a new slate of officers was elected. The second issue was the beginning of the discussion of how, as a group, we should react to the situation of having a national AMS meeting in Cincinnati. There were calls for a total boycott, a partial boycott, no boycott, censure of the Board of the AMS for not moving the conference elsewhere, the reality of the feasibility of pressuring the Board to change the venue. Nothing was decided except the need for continued brainstorming (some of which has been occurring electronically since the AMS over the InterNet). It was also felt that in the future, there should be some sort of structured first half and then more discussion or business as needed.

The final item of interest was Ellen Rosand's presidential address which I, unfortunately, missed. Despite requests for a transcript (the full text is to be published in the March AMS Newsletter), I can only report that I heard two very different accounts of the speech. One account was that the speech totally wrote off the endeavour of gender studies and of the "new" musicology while reasserting the primacy of the positivist stance; the other was that it was a very mild speech focusing on the importance of continued intellectual enquiry. It will be instructive to read the text when it appears.

[Mario Champagne]

*report from the co-chairs*

The board has recommended that the GLSG program in New York be devoted to a discussion of Cincinnati's homophobic cancellation of its equal protection clause, and what to do about it. Although there are innumerable things that could happen in between now and AMS '96, we all believe we must be well-prepared to set in motion some kind of coordinated anti-homophobic action when it is necessary. Therefore, the program for AMS 95 New York is being planned to begin with a discussion of options for dealing with the situation in Cincinnati (from 12:15 to 1:15), and to close with a relatively short business meeting (from 1:15-1:45). We can socialize at least a little bit around these times, and please feel free to grab some lunch and bring it to the meeting. If anyone in the membership-at-large has any suggestions, questions, or comments, please contact Lydia or Mitchell at the addresses given at the back of the newsletter.

It is also time for us to solicit nominations for Board and Officer positions. Continuing Officers and Board members are:

Co-chair: Lydia Hamessley

Co-editor: Martha Mockus

Member-at-large, Women's position: J. Michele Edwards

Member-at-large, Men's position: Bill Meredith

The open positions for which we seek nominations are:

Co-chair: (currently held by Mitchell Morris)

Co-editor: (currently held by Chip Whitesell)

Member at large, Women's position: (currently held by Gayle Murchison)

Member at large, Men's position: (currently held by Gary Thomas)

Secretary/Treasurer: (currently held by Paul Borg)

Each of these people is eligible for nomination in the position they now hold as well as other positions. Please secure the approval of anyone you wish to nominate, and feel free to nominate yourself! Send your nominations to Lydia Hamessley, Music Dept., Hamilton College, Clinton, NY 13323 or e-mail her at lhamessl@itsmail1.hamilton.edu by August 1, 1995. As per our new election procedures which we adopted at AMS 94, we will present the membership with a slate of candidates in the Fall Newsletter. Elections will be held at AMS 95 in New York City, and

there will be provisions for mail-in ballots for those who cannot attend the meeting.

Also, please join the nascent GLSG e-mail list if you haven't done so already. This is a marvelous way of keeping in touch with your homo colleagues in other parts of the country; and for those of us who have no contact with other homomusicologists outside AMS or Feminist Theory and Music conferences, the net could be of great benefit. You may join by sending your name and e-address to Lydia at lhamessl@itsmail1.hamilton.edu.

We also want to encourage you to attend the conference "Negotiating the Faultlines: Feminist Theory and Music 3" to be held at Riverside, CA June 15-18, 1995. Two of our members, Jennifer Rycenga and Philip Brett, are on the steering committee of the conference, and it promises to be a wonderful time to hear the latest scholarship and get in an extra visit with folks you only get to see at AMS. We are planning to call a meeting of GLSGers at the conference, so if you attend, watch for notices.

Stressed out, we nevertheless remain Yr. humble &c.  
[Lydia Hamessley and Mitchell Morris]

nota bene

"Opera was from the start an education less musical than sentimental....To the degree that the aria's meaning depended on who sang it, the question of how to attack one's own high notes was in no way academic. Throughout the 1960s in Athens I off and on mourned the lengths to which Chester Kallman (Auden's beloved and our neighbor, his life, like all our lives those years, a tissue of passionate betrayals) had modeled himself in boyhood upon the Wrong Soprano--on Zinka Milanov, say, with her queenly airs and clutch-and-stagger reflexes, or on Ljuba Welitsch, incandescent and obsessed, whose last performance at Salzburg haunted me still....For my part, memories of *Rosenkavalier* with Lotte Lehmann helped me to smile and shrug through the worst. Here was a bittersweet, faintly homosexual, wholly survivable alternative to my dreams of immolation and all-consuming love" (James Merrill, *A Different Person: A Memoir* [New York: HarperCollins, 1993], 113-14).

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"The hapless male musician has been a contrasting foil in various Real Man myths since the time of Hercules, who as a boy knocked his music teacher dead with his lyre. It was an accident, as the Greek myth tells it; the little lad just didn't know his own strength. Benvenuto Cellini begins his swaggering autobiography by recounting how he pleaded, fought, and fled from his doting father, who so desperately wanted Benvenuto to play the flute. The most recent American version of this myth comes from *Trump: The Art of the Deal*: '...I was a very assertive, aggressive kid. In the second grade...I punched my music teacher because I didn't

think he knew anything about music" (David Leverenz, "The Last Real Man in America: From Natty Bumppo to Batman," in Peter F. Murphy, ed., *Fictions of Masculinity: Crossing Cultures, Crossing Sexualities* [New York: New York University Press, 1994], 24).

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"In 1968 [Frank] Zappa played Ewan McColl singing 'The Handsome Cabin Boy' on the radio, chuckling over its ambiguities. It tells the tale of a beautiful woman who escapes to sea disguised as a cabin boy--evidently an excuse for homoeroticism. 'Broken Hearts are for Assholes' mentions sailors. "But you kissed the little sailor/Who had just blew in from Spain/A few of these lovely little sailors to roll the stage back/ And pull the chain attached to the/Permanently erected nipples of Jimmy, Nice/ In a bold salute to pain." The all-male situation of touring rock musicians in a way resembles that of sailors, and...like rock musicians, sailors disseminate world culture, a point made by Zappa when discussing folk music with Paddy Moloney of the Chieftains and Brian Hayes, interviewer of Radio 4's *Midweek*.

PM: I know one particular tune from India where the first eight bars are almost identical to an old style song from the west of Ireland....

BH: How can you explain that, tunes cropping up on opposite sides of the world, where there couldn't have been any cultural exchange?

FZ: [*Whispers*] Sailors! [*Much laughter*]" (Ben Watson, *Frank Zappa: The Negative Dialectics of Poodle Play* [New York: St Martin's Press, 1993], 315-16).

[CW]

what was the "first gay rock record"?

On several occasions since the early 1994 publication of my book *Rock on the Wild Side: Gay Male Images in Popular Music of the Rock Era* (Leyland Publications, San Francisco), I've been asked, "What, then, was the *first* gay rock song?" It's not an easy question to answer, especially since you have to ask, "What do you *mean* by a 'gay rock song' - or a 'gay song' of any sort, for that matter?" It's also akin to the question posed in the title of the recent book by Jim Dawson and Steve Propes, *What Was the First Rock 'n' Roll Record?* Dawson and Propes don't offer a single answer, but instead offer *dozens* of candidates and then go about explaining why each one could legitimately lay claim to being the "first." In so doing, they describe in marvelous detail the gradual *evolution* of rock and roll. In short, there *is* no single first rock and roll record. But it makes for a superb investigation nonetheless.

The task of searching for the "first gay rock song" is cut from the same intriguing cloth. Following the lead of Dawson and Propes, I'm going to offer some candidates, providing brief explanations why each deserves the coveted title. But while Dawson and Propes had an entire book in which to describe their dozens of candidates, I have only this short article, so I'll be restricting my selection to a mere fourteen songs. (I had hoped for only twelve, but I couldn't

do it.) It might, however, just as easily have been twenty, thirty, or more. You'll no doubt feel that I've overlooked certain key records. That's unavoidable given the circumstances.

Note also that I haven't restricted myself to songs by gay artists. If you feel that performance by a gay person is prerequisite for a "gay record," then my nominations will seem overly broad. You can always write to the *GLSG Newsletter* to point out my failings and to name your own candidates - or to say that I don't know what the hell I'm talking about, period. Incidentally, unlike Dawson and Propes, I'm sticking to 1955 as the oft-cited but admittedly superficial "starting year" for rock and roll. It makes the task much easier and has the added appeal of being the year of my birth. (Hey, I've got no secrets.) So here goes--

1. "Tutti-Frutti," Little Richard (1956) - Other Little Richard hits, such as "Long Tall Sally," "Lucille," and "Good Golly, Miss Molly," are often interpreted as being about drag queens. But "Tutti-Frutti" came first and, as I said in my book, the title alone makes it suspect. Not that there's anything specifically "gay" in the lyrics, which are almost totally nonsensical, but what do you expect for the mid-fifties? Of course, there's the incredibly flamboyant Little Richard himself, who anticipated glitter rock by a good fifteen years. Once, after his heyday, he even went so far as to proclaim, "I *invented* gay!"
2. "Jailhouse Rock," Elvis Presley (1957) - Elvis probably had no idea of the full implications of the words he was singing. One prisoner says to another, "You're the cutest jailbird I ever did see," inviting him to dance and "do the Jailhouse Rock" with him. Oh, it's heresy, I know, but if you're going to sin, sin big.
3. "House of the Rising Sun," The Animals (1964) - This traditional blues about prostitution was commonly sung by males from a female viewpoint. The Animals' Eric Burdon, however, retained a male persona in his interpretation, thus making it a "gay" song. In retrospect, I'm *amazed* that they played this on the radio 'way back then.
4. "You've Got to Hide Your Love Away," The Beatles (1965) - It's been suggested (by gay musician-activist Tom Robinson, among others) that, despite the heterosexual slant of the lyrics, this melancholy track was inspired by John Lennon's awareness of the homosexuality of the Beatles' manager, Brian Epstein.
5. "Triad," Jefferson Airplane (1968) - Perhaps the first blatantly bisexual song in rock music, given by David Crosby to the Airplane when his own group, the Byrds, refused to release it. Here, bisexuality as a political statement comes across as utopian blather, but I suppose their hearts were in the right place.
6. "Sister Ray," Velvet Underground (1968) - As much as I personally detest this noisy, repetitive, over-long track, I can't deny its tremendous influence and significance. Lou Reed sings about a gay and/or transvestite heroin dealer. The end of innuendo is at hand.
7. "Lola," The Kinks (1970) - Well, not quite. But here the innuendo is raised nearly to the level of High Art. A *tour de force* of puns, sly hints, and foreshadowing, culminating in perhaps the single most famous *double-entendre* in the history of rock music: "I know what I am and I'm glad I'm a

man, and so is Lola." These boys weren't called the Kinks for nothin'.

8. "Queen Bitch," David Bowie (1971) - David Bowie was the first major rock star to announce publicly that he was gay (or as he more often put it, bisexual, what with his wife and child), and though he later retracted his alleged homosexuality (it was just an act, you know), he had a profound influence on all that followed. And we still have songs like "Queen Bitch" to ponder. Other "gay" Bowie songs followed, such as "John, I'm Only Dancing" and "Cracked Actor." All this, plus the way he dressed and acted onstage. The closet door wasn't merely opened, it was *battered down*. For what it's worth, "Queen Bitch" falls on the dark side of "gay rock," deeply disturbing in its portrait of an insanely jealous, self-pitying homosexual.

9. "Walk on the Wild Side," Lou Reed (1972) - Quite possibly the most brilliant song on this short list. Written by Reed and co-produced by Bowie, it describes and pays tribute to key figures among Andy Warhol's New York clique of gay and gayish artists and artist wanna-be's. The arrangement is unforgettable, the lyrics astounding - yes, they played *this* on pop radio, including the line about "giving head" - but most remarkable of all is Reed's half-spoken vocal, a masterwork of studied quasi-depravity that founded an entire *school* of rock singing.

10. "Daniel," Elton John (1972) - This may not be the first male-to-male love song in rock history, but it's certainly the first to have been so big a hit, getting as high as #2 on the charts. Go with your heart and forget anything you may have read about the "platonic" nature of the lyrics.

11. "Rikki Don't Lose That Number," Steely Dan (1974) - The last great gasp of innuendo, though Queen would keep at it for a few years yet. Tom Robinson called this big hit "the greatest gay love song ever written." To my mind, "Rikki" isn't unambiguously "gay," but there are enough suggestions to make a gay interpretation the likeliest one. Besides, this track is so good that I really *want* it to be gay.

12. "I Was Born This Way," Valentino (1975) - This is undoubtedly the most obscure song on this list, but it shouldn't be. It's a *landmark*. In this early disco number, Charles Harris (going by the stage-name Valentino) sang, "Yes, I'm gay . . . I was born this way." It wasn't a hit. Two years later, Carl Bean remade it and achieved more success in the dance clubs, but true "hit single" success remained elusive. A classic nonetheless.

13. "The Killing of Georgie (Parts 1 & 2)," Rod Stewart (1976) - The first Top 40 hit *unambiguously* about gay people: "Georgie boy was gay, I guess - nothing more and nothing less." It's also the first major hit to use the word "gay" to mean something other than merely "happy and carefree" as well as the first to describe (and by implication condemn) queer-bashing.

14. "Glad to Be Gay," Tom Robinson Band (1977) - A healthy dose of biting political sarcasm that castigated both the "straight world" for anti-gay oppression and the "gay world" for letting it happen without a fight. If none of the previous songs could convince everyone on earth that, yes, there *is* such a thing as "gay rock," Tom Robinson settled the matter once and for all.

And there you have it - my top nominations for the "first gay rock record." As I said before, my book and others

contain numerous other candidates (what about "All the Young Dudes" and "Killer Queen"?), but to me these fourteen provide a good summary of the evolution of the "gay presence," if you will, in rock lyrics. And I didn't even have to go beyond 1977 to do it. Just look at all that has happened since, including the Village People, Sylvester, Culture Club, Erasure, Pet Shop Boys, Kitchens of Distinction, Pansy Division, and many, many others, far too numerous to cover here. In the past year alone there has been a virtual *explosion* of gay rock. What's more, I haven't even touched upon the *lesbian* presence in rock lyrics! (I was highly tempted to add to my list Elton John's odious 1973 tune "All the Girls Love Alice," but better judgment prevailed.) I invite readers of the *GLSG Newsletter*, women in particular, to submit nominations for "the first lesbian rock song." I've got my own ideas, but I'm now eager to hear what *you* have to say.

[Wayne Studer]

book reviews

**Wine, Song, (and Women): A Second Look at two Janis Joplin Biographies**

[F.] *Buried Alive: The Biography of Janis Joplin* (New and Updated). By Myra Friedman. New York: Harmony Books, 1992. [xxx,354 p. ISBN 0-517-58650-9]

[LJ.] *Love, Janis*. By Laura Joplin. New York: Villard Books, 1992. [viii,342 p. ISBN 0-679-41605-6]

(The following is meant to supplement my review of these two biographies which appeared in *Notes* [September 1994]. For a more detailed criticism of these books, please refer to that article).

Was Janis Joplin a lesbian? How did her lesbian relationships affect her art? These are tough questions to answer and, to my knowledge, no biography of Janis Joplin deals adequately with the issue of her homosexual affairs. In most accounts of her life, Joplin's lesbian affairs get subsumed under the category of "sexual exploits" and chalked up to her "primitive, unbridled impulses" (F., 58). The two biographers under review here offer little to enlighten the reader as to the impact of Joplin's fluid sexuality on her art. For those of us who identify as lesbian or gay, however, it seems unthinkable that homosexual relationships can be considered insignificant in the formation of an artist's world view.

Both former Joplin-publicist Friedman and sister Laura treat Joplin's homosexual relationships as one of a long list of extraordinary behaviors. F., whose biography suffers from the "I was there" syndrome, and a morbid fascination with Joplin's self-destructive behavior, helpfully includes "lesbianism" in her index, along with the entry "Joplin, Janis: relationships of, with women." F. devotes three pages (60-3) to a consideration of Joplin's lesbian affairs, segueing into the topic by way of an interview with Joplin's one-time psychiatrist Bernard Giarritano (practicing in Port Arthur, Texas). In one short paragraph, F. lists the places

where Joplin was "seen" in the company of lesbians. The wording is clinical, and includes what seems to be a mandatory "escape clause" reporting on Joplin's internalized homophobia:

When Janis returned from Venice, she was seen also with some lesbians in Beaumont; that may have brought on the fears that she expressed to Jack on the beach and the dainty style she had struggled to assume. At the University of Texas, she'd had homosexual contacts and a number of such relationships in San Francisco. At least one lesbian affair took place during the summer she'd spent in New York shooting speed with the Knolls. Later there would be far fewer escapades. (60)

After this paragraph, F. blasts "militant lesbian groups" and especially the *Village Voice* lesbian critic Jill Johnston for claiming Joplin as a frustrated lesbian. Then F. turns on Joplin's friends who shrugged off Joplin's lesbian affairs as insignificant or "enviable freedom." F.'s version of the "truth" (as she puts it) goes like this: "Janis was consumed and driven by a need for love that was preposterous in its magnitude . . . That many women were maternal figures to Janis should have been evident to all who knew her . . ." (60). "Janis's relationships with men were always pre-eminent, as was her heterosexual proclivity in general. In those early years, however, a homosexual woman who approached her was not likely to be rejected . . . What affairs there were later were undertaken with Janis as a passive party for the most part, as I have understood it." (62).

Thus F. safely reclaims Joplin's heterosexuality in the theory of a polymorphous-perverse need for love. But it doesn't stop there. F. goes on to offer her own pseudo-authoritative opinion about what a lesbian identity entails: "to become clearly homosexual, to make the choice that one honestly prefers relations with one's own sex, no matter the origins of such a preference, requires a certain integration, a stability of psychic development, a tidiness of personality organization" (62).

As one of the "clearly homosexual" (?), I am not sure whether this gross simplification is an insult or a compliment. In any case, F. uses her "psychic development" argument to further separate out Janis Joplin from the category "lesbian," quoting Giarritano's diagnosis of Joplin's ego as "diffused."

LJ's biography offers even less consideration of sister Janis's sexuality. Though far more compassionate and sensitive than F.'s book in general, LJ suffers from the "I should have been there" syndrome. Her sibling relationship proved to have been a distant rather than intimate connection, one which LJ ponders and mourns throughout the book. "Lesbian" does not appear in the index, and LJ often recounts, in sentimental prose, Joplin's feminine nature. In one story about a hitch-hiking trip with Chet Helms, LJ writes: "She clung to him with female softness, asking for male protectiveness" (120). On another occasion LJ offers this insight: "she refused to accept the consequences that

others saw in her female brand of toughness. In her heart she was just as soft and loving as any woman" (107).

About Joplin's lesbian affairs, LJ provides two nonchalant sentences. "She had male and female lovers, and lived a life ostensibly focused on developing her artistic expression" (121) . . . Sexual exploration was part of her life; she bragged later to friends about her black female lover" (122).

Thus, according to LJ, Joplin's lesbian affairs can be attributed to a Bohemian artistic life. In neither biography do we get the names of Joplin's female lovers, though many pages are devoted to detailed accounts of her numerous near-missed marriages and heterosexual affairs. What concerns me most about these lacunae is the projected dispensability of these women, and the implicit denial that they had any lasting effect on Joplin's life. Furthermore, neither of the two authors express the wish to know more about this side of Joplin's personality, feeling much more comfortable boxing these activities into tidy, marketable packages. However, these two female biographers are both eager to assert their own importance in Joplin's life. By excusing the lesbian affairs as either the polymorphous-perverse activities of a mal-adapted ego, or the experimentations of a free-wheeling artist, F. and LJ do themselves and all women a disservice by implying that women have a less powerful impact on each other than men.

Janis Joplin's aggressively sexual (and not particularly feminine) singing style and stage presence influenced many male as well as female artists in the decades following her death. Too bad these biographers who proclaim a first-hand knowledge of Janis Joplin shy away from examining how Joplin's fluid, or perhaps submerged, sexuality shaped her life and art.

[Judith Peraino]

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### On Queer Politics and Musicology: Some Thoughts While Reading *Queering the Pitch*

*Queering the Pitch: The New Gay and Lesbian Musicology.* Edited by Philip Brett, Elizabeth Wood, and Gary C. Thomas. New York and London: Routledge, 1994. [ix, 357 p. ISBN 0-415-90753-5]

In 1991, two years after the formation of the GLSG and a year after the now-famous Oakland meeting where queer scholarship first appeared in an AMS session devoted to the topic of sexuality, I attended my first AMS meeting. (I use the term "queer" here to denote lesbian, bisexual, gay and associated identities with fewer words). I was new to musicology and having heard wonderful things about the meeting in Oakland came to the GLSG meeting with great expectations. My expectations were dealt their first blow when discussion turned to the closet in academia during which I heard such memorable phrases as "I tell my students that I'm lesbian in music history class, but not in music theory, since it doesn't apply there," and "we must remember that, when it comes to scholarship and teaching, we are musicologists first and gay second." That discussion concluded that some sort of "glass closet" was an acceptable

part of academic life. I was further disillusioned when the session closed with a round of applause for a senior queer member of our society who earlier in the convention had demonstrated in a shockingly racist defense of the Western musical canon just where putting musicology before personhood can leave us--this in an AMS session devoted to multiculturalism. A year later at the 1992 GLSG session I was a bit more aware of what queer musicologists were up to and so was a bit less surprised, but no less upset when the group was unable to agree on as simple a matter as rearranging and changing its name in order to approach gender balance and acknowledge the existence of bisexuality. This time I heard biphobia and misogyny in such statements as "we must not offend the AMS Council or appear uncertain about our mission now," as well as less memorably phrased statements questioning the existence of bisexuality. More recently a move to include a statement of non-discrimination in the AMS bylaws was abandoned for what appeared to be sound political reasons, but this too left a bad taste in my mouth. Perhaps I have an inaccurate notion of what queer musicologists are up to, and what I see at GLSG meetings doesn't match my notions of what they *should* be up to, but all this leaves me worried. I'm worried because as a group of queer academics we often seem too willing to use the "glass closet" to win fellowships, jobs, tenure, and the respect of colleagues. And I am concerned that we are unable or unwilling to look at the negative effects that play out whenever we climb into *any* closet, no matter how transparent.

Working toward establishing a climate within musicology that is welcoming of gay and lesbian peoples is only part of the purpose of GLSG. The other aim, as stated in our bylaws, is to promote musical scholarship that addresses lesbian/gay topics and concerns, and here *Queering the Pitch* (hereafter *QtP*) offers a gauge of where we have arrived in this respect. In his introduction Wayne Koestenbaum eloquently weaves together accounts by several musicians and/or scholars that record the hostility that they encounter when they bring sexuality to their understanding of western music. It is heartening that this sobering and moving introduction is followed by so many examples of work that got done despite such hostility.

The essays in *QtP* are organized into three sections which its editors (Philip Brett, Elizabeth Wood, and Gary Thomas) have entitled Canons, Chronicles, and Consorts, respectively. The belittling title "Consorts" does not do justice to the contents of the third section of the book, for here are two of the most cutting-edge examples of musical writing ever to be included in a collection of musicological writings. Not surprisingly, their authors aren't even musicologists. Jennifer Rycenga, a lesbian composer, explores the connections between her sexuality, the music she composes, and the people with whom she performs it, bringing to her writing a keen awareness of her difference and its important role in music-making. Karen Pegley and Virginia Caputo revisit the music that they grew up with and describe the role it played in their socialization in a movingly personal testament. More than any other essays in *QtP* these two take the most direct approach to rediscovering what the editors in their Preface term "our

emotional attachments to music, our needs met by music, our accommodations to society through music, our voices, our bodies" (ix).

"Chronicles," the second group of essays opens a happy Pandora's Box with readings of musical works and phenomena from western music history. Here is yet another version of Susan McClary's thoughts on Schubert's music and sexuality together with a brief history of their reception--"must" reading for students of Schubert and his music as well as followers of McClary and her musicology. Lydia Hamesley's analysis of Henry Lawes's musical treatment of lesbian poetry by Katherine Philips shows how the settings were constructed to mask the erotic content of the verse. Martha Mockus listens to k.d. lang with lesbian ears in one of the most refreshingly subjective essays in the collection, and argues that lang, in her music, is more politically lesbian than her detractors ever suspected. Gary Thomas demonstrates how we know that G. F. Handel was gay, and suggests ways to bring this knowledge to bear on our understanding of his music. Joke Dame explores the world of castrati in opera and sheds light on questions of gender twisting and performance (and in the process gives music history teachers something to talk about instead of giggling uncomfortably when the topic rears its head, so to speak.) Taken as a group the writings in this part of *QtP* provide us with models of how to approach from a variety of queer perspectives the music we teach, perform, and write about.

The first section of the book, "Canons and Arias," contains what are for me the most thought-provoking essays because they all address the cultural construct of the closet, a fact of life for all of us whether we like it (or like to admit it) or not. In the essay that opens the book Philip Brett explores the social forces that push queer musicians deeper into the closet and make some of them the most ardent critics of the "new musicology." His essay closes with a challenge to re-examine our reception of the way that many queer composers have relied on hidden messages in order to project gay sensibilities through their music: "What good is the 'discretion model'...musicians still maintain today," he writes, "if it merely reinforces dominant culture by confining homosexuality to the private sphere while making it obscurely present in public discourse as an unthinkable alternative?" (21-22). Next, Elizabeth Wood outlines one way that the "discretion model" plays out when she explores the way that Ethel Smyth used the female voice to "express her theme of social and cultural oppression of homosexual desire and difference," while she notes that this message was "largely hidden, shared by only a few singers, writers, and musical friends" (55). In "On a Lesbian Relationship with Music: A Serious Effort Not to Think Straight" Suzanne Cusick explains her relationship to music by using the medium of sexuality to break down barriers between the person--teacher, performer, composer, listener--and music. Discussing her perception of herself when she performs Bach's organ variations on *Von Himmel hoch*, a phenomenon she likens to public sex in a Lutheran church, she states that "I love hidden relationships, and I love revealing them to the attentive" (77). Finally, Lawrence Mass's interview with Ned Rorem provides the forum in which an openly gay composer can deny that his queerness

has anything to do with his music. What is so provoking about the ideas expressed in these essays is that they approach and problematize the closet in quite distinct and sometimes conflicting ways. Brett calls on us to challenge the discretion model, Wood placidly identifies one instance of that same model, Cusick celebrates it in her personal relationship with music, and Mass debates with a "Living Composer" the importance of the question. And since the closet is a topic of moment among queer political activists, this all got me thinking about what queer musicology has to do with queer politics.

§§§

During the summer of 1994 queer political activists in twelve States were faced with proposed ballot initiatives that would have severely limited the civil rights of gays, lesbians and (in the more up-to-date places) bisexuals, thus consigning them by law to hidden relationships and identities. At the same time AIDS activists continue to struggle to obtain research funds and enlightened educational programs. And across the country people lose jobs, homes and lives because of the anti-queer hostility that pervades our society. Queer activists agree that the most constructive response to this onslaught of hatred is not to bend to the societal forces that would disappear us, but instead to identify and leave behind our closets, and in the process attach names and faces to the people that homophobes rail against. Trying to reconcile this fact with what I read in *QtP* and with what I see at GLSG meetings was a puzzle that I was unable to put together, but I did begin to identify what I think will be an important challenge to all of us in the academy as queer musicology develops and grows in the coming years.

GLSG meetings have always included outspoken scholarly presentations of the kind found in *QtP* to balance the general discussions that I characterized at the beginning of this essay: talks by Martha Mockus and Mitchell Morris stand out in my memory [AMS - Pittsburgh, 1992 --ed.]. But I've noticed a gap beginning to yawn between these two elements--between the politics of queer music scholarship and the politics of queer academic life: where we are outspoken in our scholarship we are insidiously discreet about our lives off the printed page. The problem as I see it does not lie with *QtP*, despite some glaring political problems (the fact that the word bisexuality doesn't appear in a book of queer musicology published in 1994 is shocking). *QtP* can help to bridge the gap I'm talking about if we use it to move beyond sharing the relationships between sexuality and music with the attentive audiences who read our scholarship and attend GLSG meetings. We need to use it to reveal these relationships (and to reveal ourselves) to the students reading the newspaper in the back of our lecture halls, to our colleagues who are willing to look past our queerness if only we let them, and to our audiences in concert halls. I'm not asserting that the individual members of GLSG are not politically active enough outside the academy. We all do what we can and I am aware that a large proportion of the membership of GLSG are politically active in their communities whether or not they publish queer work. I am saying that each time we fail to bring this kind of activism, or at least candor, about our queerness to the academy--to classrooms, departmental meetings, and

relationships with our colleagues--we are selling out future generations of queer musicologists who have chosen to live their lives outside the closet. Moreover, if we as queer musicians confine our militancy to print while we continue to live shadowy lives in the academy we run the risk of creating a new closet, one where specialized journals and collections like *QtP*, read by few insiders, become the only place where queer musicians dare to speak their names. And if we do that we will have made queer musical scholarship completely irrelevant.

[Todd Borgerding]

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### Musicology and the Politics of "Difference"

*Musicology and Difference: Gender and Sexuality in Music Scholarship*. Edited by Ruth A. Solie. Berkeley, Los Angeles, and London: University of California Press, 1993. [xi, 355 p. ISBN 0-520-07927-2].

Gathering fifteen essays under the subtitle "Gender and Sexuality in Music Scholarship," *Musicology and Difference* marks a pivotal moment in American musicology. Not since *Women Making Music* (ed. Jane Bowers and Judith Tick) was published in 1986 has a collection of musicological essays been devoted to gender and sexuality as categories of analysis for music and culture. Like *Women Making Music*, *Musicology and Difference* took several years to produce, thus it was with excitement and curiosity that I greeted this long-awaited volume. In general, I found the collection surprisingly uneven in quality: some of the essays are wonderfully provocative while others are disappointing. To be fair, though, perhaps the delay in publication exposes the shortcomings of *Musicology and Difference*, especially when read alongside recent work in queer studies and performance by Judith Butler, Teresa de Lauretis, bell hooks, Terry Castle, Wayne Koestenbaum, Richard Dyer, and Marjorie Garber. However, the collection as a whole raises fascinating questions about music, gender, sexuality, and meaning that, I suspect, will continue to animate discussions in musicology for a long time to come.

The book's title suggests an interesting connection with recent publications in literary, discourse, historical and art historical studies that seek to introduce new critical paradigms with gender, sexuality and race at their core. Monographs and essay collections with titles bearing the phrase "*X* and *Difference*" have appeared in the last fifteen years or so with some regularity. To name but a few: Jacques Derrida, *Writing and Difference*, trans. Alan Bass (Chicago: University of Chicago Press, 1978), Henry Louis Gates, Jr., ed., "*Race*," *Writing and Difference* (Chicago: University of Chicago Press, 1986), Griselda Pollock, *Vision and Difference: Femininity, Feminism, and the Histories of Art* (London: Routledge, 1988), Andrew Milner and Chris Worth, eds., *Discourse and Difference: Post-structuralism, Feminism and the Moment of History* (Clayton, Vic.: Monash University, 1990), Andrew McKenna, *Violence and Difference: Girard, Derrida, and Deconstruction* (Urbana: University of Illinois Press, 1992), and--you guessed it--Mieke Bal, *Murder and Difference: Gender, Genre, and Scholarship on Sisera's Death*, trans.

Matthew Gumpert (Bloomington: Indiana University Press, 1988). Thus, *Musicology and Difference* can be understood as a new contribution to this larger tradition of exploring "difference" as a critical concept in cultural studies, while addressing topical and methodological concerns specific to the discipline of musicology.

Of course, "difference" has long been a central theme in feminist theory for over a decade now, and it is a difficult concept to sort out. Ruth Solie's introduction provides a lucid and helpful discussion of the ways in which the notion of "difference" has figured in feminist thought, and how it informs the essays that follow. Solie also raises the problem of the "charge of essentialism" that often manages to silence new work that makes use of identity politics, subjectivity, or other features of cultural location and experience. Indeed, "essentialism" has come to be one of the worst critical assaults in the academy. For lesbian and gay readers, the term "essentialism" usually recalls the "essentialism/constructionism" debates of the late 1980s that shaped a great deal of work in feminist studies and especially in lesbian/gay studies. While these debates may seem tiresome or passé nowadays, I think they form an important intellectual, historical and political context for *Musicology and Difference*, one that I found useful while reading this anthology.

Each of the essays elicited different responses from me, depending on the order in which I read them. Initially, I went through the collection from beginning to end; then I revisited each piece haphazardly. In so doing, I found that the essays speak to each other in stimulating and thoughtful ways. That these particular essays are grouped together as an anthology is interesting in itself. Because the authors use a variety of critical approaches to "difference" and claim various political positions in their work, ranging from the politely assimilationist to the overtly confrontational, the essays pressure each other in ways that they might not if they were published individually in musicological journals.

If *Musicology and Difference* is read in order, the first essay one encounters is Leo Treitler's "Gender and Other Dualities of Music History," which is, in my view, the most troubling article in the collection. What begins as a promising exposition of the dualities "masculine/feminine" and "European/Oriental" in discussions of Old Roman and Gregorian chant unfortunately collapses into an attack on the work of Susan McClary via that nasty claim, "essentialism." We have seen such attacks before; they are predictable and unproductive attempts to rescue "establishment musicology." Treitler consistently quotes McClary out of context, juxtaposing her statements to demonstrate "confusion" (35-36). Secondly, Treitler's claim of "essentialism" seems to come from out of nowhere: his discussion is entirely uninformed by the breadth and sophistication of feminist theorizing on essence and the different kinds of *essentialisms* one might wish to consider. Finally, Treitler manages to undo his own attempt to critique McClary's work by forfeiting the opportunity to ask the only legitimate questions, given the context of his argument: If some of McClary's arguments seem based on essentialist notions of gender and sexuality, what does this

allow her to accomplish and why might this be a necessary critical strategy? In an anthology concerned with taking difference seriously, Treitler's article is profoundly disturbing; however, all of the other essays work to critique his position quite successfully by showing that there is far more to essentialism, constructionism, and other dualities than meets the eye.

Of particular interest to queer readers are the essays by Carol E. Robertson, Elizabeth Wood, Mitchell Morris, Philip Brett, Carolyn Abbate, and Lawrence Kramer. (By "queer" I mean lesbian, gay, bisexual, and transgender). Philip Brett's "Britten's Dream" is a marvelous contribution to queer musicology, prompting us to think about the dynamics of the closet when interpreting Benjamin Britten's operas. Brett also introduces class and social status as important analytical categories which de-essentialize the notion of "the homosexual composer;" this enables a deeper understanding of the specific intersections of Britten's sense of "gay identity" and his class, social concerns, and career as a composer. Brett's insightful analysis encourages queer musicologists to continue to puzzle out the ever-intertwining relationships between music and gender, sexuality, race, and class.

Elizabeth Wood's "Lesbian Fugue: Ethel Smyth's Contrapuntal Arts" is an absolutely gorgeous re-reading and rewriting of Smyth's lesbianism through her correspondence, memoirs, and compositions. The only piece devoted to a lesbian topic, Wood reads Smyth's music and writings contrapuntally, and finds her "using music in ways that simultaneously reveal and conceal lesbian experience; that her narrative invention, which inscribes a musically coded lesbian message, is derived from the craft as well as the metaphor of fugue and fugal counterpoint" (165). Wood's essay is a stunning example of what could be termed "deviant historiography," in which a lesbian is described not through oppressive conventions of pathology or disavowal, but as an active subject who gazes back at her world and is aware of its homophobic constructions of her identity.<sup>1</sup> Wood illuminates Smyth's efforts to narrate her lesbian subjectivity both within and against the cultural constraints of her time. In addition, Wood's emphasis on the fugue as her organizing principle is highly imaginative and a welcome change in musicological work, one that bears a slight resemblance to Henry Louis Gates, Jr.'s claim that "what I have attempted to do with literary theory is modelled on what blues and jazz musicians do with received musical conventions."<sup>2</sup> In other words, Wood models her work on Smyth's own literary and musical practices, allowing her to remain attentive to the specifics of Smyth's life in ways that a conventional musicological method would obscure.

"Opera; or, the Envoicing of Women" by Carolyn Abbate will interest theory queens of all persuasions. Abbate

theorizes voice, authorship, performance, and masquerade with a keen sensitivity to gender, while offering close readings of Strauss's *Salome* and Patrick Conrad's *Mascara*. Throughout her provocative series of arguments, Abbate insists that performance throws the standard hierarchy of author-text-performer into serious question, and that in opera the female singer functions as a second author, potentially usurping the "authorial voice" altogether (234). The complex and politically volatile relationship between (dead) composer, score, and (live) performer has been taken up recently by Suzanne Cusick in her essay "Gender and the Cultural Work of a Classical Music Performance," *repercussions* 3/1 (Spring 1994), 77-110; both Abbate and Cusick reconsider the female singing voice whose performance can affirm, interrogate, or contest the male "authorial" voice. This is extremely useful for queer interpretations of opera, particularly trouser roles in which the sound of a woman's voice betrays her male disguise and thus opens up a context for lesbian eroticism. Abbate avoids pursuing the lesbian potential of her ideas, but does acknowledge the dependence of lip-synching drag queens on women's singing voices. In this instance, the dynamics of drag stage a confrontation between the constructedness of costume and the "essence" of flesh, paralleling the tension that ensues between a performing voice and an "authorial voice."

While Abbate's prickly dialectic is perhaps clearer than her political position, Mitchell Morris offers a more overt treatment of the political dimension of opera criticism in his "Reading as an Opera Queen." In locating himself and the opera queen within the epistemological and political context of gay subcultural life, Morris incisively critiques the disciplinary constraints of musicology and its exclusionary dynamics of power: "the sexist and homophobic interpretive paradigm that prevails in musicology at present" (195). Morris' essay eloquently addresses the *situation* of a critic and how this informs his/her analysis on many levels, whether the critic chooses to acknowledge this or not. For instance, while Abbate's piece contributes new and provocative insights into opera criticism, she writes from the position of academic disciple and her discussion is located firmly within the discipline of musicology, designed primarily for other musicologists. Morris gently challenges this kind of critical practice by emphasizing the concerns of a community, rather than those of a discipline. He places us in the opera house and in the gay bars amid other listening bodies, inviting us to abandon our professional "training" that usually requires us to don headphones, listen in isolation (in a library or office) with score in hand, free from the distractions of everyday life, and produce "scholarly work," replete with narratives of progress and mastery. In this sense, the opera queen's "work" can be understood (and valued) as engaging in a critique of "scholarly work" and pressuring the limits of "authorized" opera criticism.

Carol E. Robertson's "The Ethnomusicologist as Midwife" is a frustrating essay that seeks to sort out the relationships among musical performance, spirituality, and the multiplicity of genders and sexualities in Mapuche and Hawaiian communities. Robertson makes some fascinating observations about gender fluidity, but her organizing

<sup>1</sup> Jennifer Terry, "Theorizing Deviant Historiography," *differences* 3/2 (Summer 1991) 55-74.

<sup>2</sup> Henry Louis Gates, Jr., *Figures in Black: Words, Signs, and the "Racial" Self* (Oxford: Oxford University Press, 1987), xxx.

metaphor of the "ethnomusicologist as *midwife*" literally infantilizes the non-Western cultures she discusses, and reinscribes a Western imperialist paradigm. The ideology of imperialism in the following statements is particularly offensive: "Midwifery . . . involves bringing something--a child, a tradition, a belief, a 'different' human being--from the periphery of awareness to the center of attention" (107) and "Those traditions and views relegated to the periphery are now moving to the center to redefine the very essence of music research. Such movement from the periphery to the center, again, is accomplished through a kind of midwifery, wherein ideas from a variety of sources are infused with life and guided into new patterns of growth" (123). Although Robertson tries to critique the relationship between colonialism and ethnomusicology, her own project places the non-western Other in the service of a western quest for new knowledge. For example, the bulk of her argument seeks to problematize rigid bi-polar gender norms in the west by showing how multi-faceted expressions of gender are permitted and celebrated among Mapuche and Hawaiian communities. The problem here is that multi-gendered people who resist the oppressive norms of the sex/gender/desire nexus have always existed in the west as a lively (and recently quite vocal) subculture closely associated with the lesbian, gay and bisexual community--the transgender community. Eloquent spokespersons such as Kate Bornstein and Leslie Feinberg, who have been active since the 1970s, have taught us a great deal about the restrictions of gender in the west. That Robertson does not recognize the presence and work of transgender people in western culture seriously undermines her project. Curiously, Ellen Koskoff's "Miriam Sings her Song," the only other ethnomusicological essay in *Musicology and Difference*, pressures Robertson's piece by concluding with a thoughtful reflection on the dynamics of social power in ethnographic work and the extent to which biases (unintentional or not) inevitably shape the ethnographer's motivations, questions, perceptions and analyses. This raises an important set of questions: how, why, and at what point does self-reflection fail to be self-critical?

Gender mobility also figures prominently in "*Carnaval, Cross-Dressing, and the Woman in the Mirror*," by Lawrence Kramer, but likewise runs into some problems. His reading of Schumann's *Carnaval* critiques those by Carl Dahlhaus and Charles Rosen whose formalism effectively prevents "understanding a musical work as a concrete effort to affect the cultural forces, both material and ideological, amid which it is produced and received" (305) and denies the centrality of gender issues at work in the piece. Kramer's analysis of gender play and cross-dressing, though, is generated more from an ideological standpoint than a materially grounded one. Indeed, his treatment of "the feminine" remains firmly within the realm of the aesthetic, the artistic, the poetic--a collection of sensibilities to be freely appropriated by male composers without adequate consideration of those same cultural practices that enforce "femininity" upon certain nineteenth-century beings actually living under the sign Woman. Femininity here is so valorized it borders on chivalry, and begs the question of what relationship the construction/subversion of gender in Schumann's *Carnaval* had with the lives of bourgeois women and transgendered

people living within or against nineteenth-century gender norms. Even at the close of his essay, when Kramer does turn to political concerns, he avoids the politics of gender, and instead returns to the politics of formalism in musicology (324-25).

Responses of disappointment, frustration, and bewilderment, however, are extremely worthwhile steps toward the larger intellectual and political projects of *changing* how we think about, perform, compose, and teach music. The pedagogical value of *Musicology and Difference* cannot be underestimated; it will certainly be of great use in any number of music courses and seminars. We can (and should) continue to re-read, argue with, and learn from this book.

[Martha Mockus]

from the internet

*Lively and informative discussions on the AMS meeting in Cincinnati (1996) and issues of ethics and outness in the academy have been taking place on the internet. However, not everyone in the GLSG has access to e-mail, so I have compiled and edited (for clarity) the following excerpts in the hopes that people will continue to discuss these issues and send in their two-cents' worth to the Newsletter. Don't be shy, tell us what you think!*

[MM]

#### The Cincinnati Situation

OK, gang. We've been awfully quiet. We'd like to see the e-membership (at least) begin to toss around thoughts on the GLSG's response to the Cincinnati situation. I have nothing new to report, just a plea for ideas and thoughts. We are not all of one mind on this, so let's see if we can toss all our ideas around. Boycott? Special sessions? Acting-up? List of gay-friendly/owned places? Etc.? Now's your chance. We'd also encourage you to send letters to the Editor of the Newsletter (and invite your non e-able GLSG friends and colleagues to do that too).

[Lydia Hamesley]

I think we should consider a range of actions, to include 1) acting up 2) papers, and a session devoted to *us* and the ethical problems our existence poses for us and for others when dealing with homophobia, glaring omissions in criticism, etc 3) a boycott of the hotel in Cincinnati--we might see if we can book a block of rooms in Louisville, and charter buses for transport; we might also try to get a list of eateries in Cincinnati that don't deserve to be boycotted, get them to post some outward and visible sign of their gay-friendliness to show us and their neighbors the ugly side of Cincinnati politics.

I don't think it would be helpful to boycott the meeting, for a variety of reasons: it could well amount to self-silencing; it might subvert local efforts to sort this out in court; it would certainly subvert the moral authority of Peter Burkholder and Craig Monson, who seem to me to have labored long and hard over this issue. We want, in the end, for institutional musicology to recognize that we're here, we're queer, and we must be taken seriously as such: being very very present and out at the meeting and keeping all our

\$\$ out of Cincinnati at the same time, seems to me the best way to serve our interests.

I can't wait to hear what others think!

[Suzanne Cusick]

It would seem to me (especially in view of Bill Meredith's stirring speech at Minneapolis) that strategies for Cincinnati will perforce take up much of the NYC meeting time, but might be put in a wider frame, such as the one Suzanne proposed about "the ethical problems our existence poses for us and others when dealing with homophobia." A session on homophobia in the profession might also be a rehearsal for the major public discussion that we were promised for Cincinnati, and occasion when (as I understood it) the issues that concern us will get aired before the entire membership at a time when nothing else is scheduled.

I took Tom Riis's statement last year very seriously: that if you think this problem (of anti-lesbian and gay initiatives) is confined to places like Colorado and Cincinnati, think again. Every school board in the country is being infiltrated by representatives of the Christian right, and other groups in favor of compulsory heterosexuality. So I throw my lot in with Suzanne on this, while nevertheless feeling rueful about the way in which, after cooperating with the President and Board over a long period in every possible way, I felt somehow that we were being socked in the teeth at Minneapolis for daring to change musicology and its image.

[Philip Brett]

I am particularly glad that the issue of a boycott was brought up and that Suzanne gave what I see as strong reasons for not boycotting (especially "we're here, we're queer, get used to us").

Perhaps a good way to start the discussion would be to have people make suggestions on how we could attend and "act up" at the same time. From reading Suzanne's suggestions, I get a better idea of ways to go and be pro-active. Once the suggestions were out on the floor and discussed, then we would be in a better position to vote on a boycott or an act-up attendance. I do think that we should all vote and take some formal stand on the matter to the board of the AMS. (Of course, individual conscience must remain the thing we all respect.) Some homework would need to be done on this. I really like the idea of staying in a hotel in Louisville, but how practical is it? (I like the idea because it would be fun for all of us to be together.) Could we get a group rate? How much would a bus cost to ferry us back and forth? Who would pay for it (GLSG dues)?

Part of the problem that I see in attending is that, while we may not stay and eat at the hotel, our colleagues certainly will be doing such a thing, unless we ask the entire membership to similarly not stay at the convention hotel. If that strategy--by some miracle--should succeed, then AMS will be in trouble again financially.

. . . I suppose I should put forward some reasons in favor of a boycott:

1.) A certain number of dollars would not flow into the Cincinnati economy. (Even if we stay in Louisville, some of our money will end up in Cincinnati because of our registration fees.) Certainly, the rest of the members will be staying in Cincinnati.

2.) The boycott would send a strong message to the board and to the membership at large. (Perhaps too strong?...) The message I am thinking of is that we take the non-discrimination pledge seriously and that we support equal rights for gays and lesbians.

3.) We could ask our heterosexual friends who support us to join in the boycott. Some would join in the boycott if we addressed the issue the right way.

4.) Our absence would be *keenly* felt in many ways. Sometimes self-silencing is productive. (As in I should probably shut up pretty soon!). Considering the musicological strength of our members, I think the absence would be felt in sessions, papers presented, sense of community, etc.

I'll stop. But I did want to throw these ideas out for consideration as part of the dialogue on the meeting. I realize that we all have the same goal and have only the highest respect for those with whom I am disagreeing. With all good wishes to the GLSG list!

[Bill Meredith]

I think that the discussion about AMS and Cincinnati is developing interestingly. I'll go ahead and put my first two cents' worth in as a response to Bill's posting. I'd want to stress that it might be to our best advantage to try to coordinate as many different kinds of activity as possible. It seems to me that we want to find ways to acknowledge our anger and disappointment as well as try to educate and persuade at the same time. And most important, we want to convey to the AMS members and the public that we're in this together.

Continuing with Bill's response to the suggestion that we stay in Louisville: We don't have to go as far as Louisville, because Cincinnati is right on the state line; Covington, Kentucky, is just across the river, if I'm not mistaken. And there are hotels there. Someone at Minneapolis mentioned that at least one other group had done this. Does anyone want to volunteer to check out the details of this?

Is there any way we could put moral pressure on our colleagues to support us with more than words? I think this is especially important because of my sense that musicologists by and large are a kind of mild-mannered liberal lot whose political thinking nevertheless doesn't often go to any great depth. (Try to read that as less condescending than it sounds; I don't make any great claims for *my* political depth, either.) Part of the difficulty is getting our colleagues to see how and why this issue matters to us. I'm sure we all know at least one musicologist whose sensitivities are honed to an exquisitely keen edge on one or two kinds of cultural difference, but who is basically an oaf everywhere else. These are precisely the people we've got to reach by convincing them: 1) that we are serious about our objections and 2) that these claims ought to be of concern to them as well. We want the support of the

membership at large; it's too small a field with too few positions for us not to persuade as many as possible.

(And I don't believe I'm sounding so cautious just because I have no real job and no immediate prospects for one, so that I feel I can't afford too much risk.) I'll leave it there for now.

[Mitchell Morris]

### On Ethics, Employment, and Being Out

The AMS Ethics Statement Committee, charged with drafting an ethics statement for the Society, is seeking input of any kind from members.

Please send via e-mail or regular mail any thoughts you may have regarding such a statement and its content to the chair of the committee, Jeffrey Kurtzman or Malcolm Brown, at the addresses below. The names of all contributors will be kept confidential by the chair, and any circumstances that you may describe will be kept confidential by the committee.

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[Jeffrey Kurtzman and Malcolm Brown]

I hope that we can indeed forward comments to the committee on the ethics policy, and I especially hope the graduate students will forward their comments. As many of them/you have noted, it is very safe for professors with tenure (some of us at schools with sexual orientation included in the non-discrimination policy) to be out and be safe (relatively; I have a horror story or two of my own to tell). It is another thing for graduate students to do queer studies and then find a job. But it seems to me that the ethics statement should particularly address issues felt most keenly by graduate students.

It seems to me that many, many Ph.d.s are having a hard time getting jobs. But should we discuss whether it is wise to encourage graduate students to work on queer studies if they will be hindered from getting a job because of that work, whether it is the subject of their dissertation or merely a published article? I surely can't recommend that we should keep them from working on queer studies, but their future employment must be our concern as well.

Do we have any examples of people hired who are known to work on queer studies? Lydia, did the job or the work come first?

[Bill Meredith]

In response to the question of whether a person with the word "gay" on her/his cv can get an interview and/or job, I was hired here at the University of Cincinnati with my paper title from the 1986 Symposium of the International Musicological Society prominently displayed: "The interrelationship of music and identity within the gay choral movement." It does happen, even in Cincinnati (a.k.a. "The Queen City").

[bruce mcclung]

I had a one-semester gig at Hamilton in '89 before I was doing any queer work (I'd just gotten the Ph.D that summer). During the year and 1/2 that I was not "academically employed" I wrote the article on Katherine Philips and Henry Lawes that appears in *Queering the Pitch*. I also gave that paper at two conferences during that time. It was during that time, as well, that I coordinated the Feminist Theory and Music conference in Minneapolis which certainly sported some queer topics. I had also spoken on some of our GLSG panels and been elected co-chair.

Then Hamilton asked me back for my extended stay. But no one here was really connected to all of that (or to the AMS very strongly either), so despite all that queer/feminist work, I was still effectively in the closet. And I seem to remember that at that point, my CV was still pretty "queer-free": the Philips/Lawes paper had the kind of title (still does actually) that doesn't "out" the topic, and I probably didn't list my involvement with the GLSG on my CV. Funny thing is, I'm out to anyone on campus who has any kind of conversation with me besides "Hi, howareya?" Out to the President, Dean, dept chair, etc....

But I *do* think that, as we all probably know, it's a lot easier to be queer after people get to know you personally. Then, despite their preconceived notions, the folks who are phobic (but not fanatical) very often end up feeling like you're one of the "OK' gay people--you're fun, normal, just one of the gang who happens to have a girlfriend." We know how it goes. I think that's what happened here. I was a good match with the department and the school, and so now my queer identity and work isn't a problem. But I also have to say that I've not done nearly the amount of queer work that a lot of people have, and I came to this work after the Ph.D. and after I'd gotten a shit-kicking, positivistic, chart-laden, manuscript study, footnote heavy, (read "real musicology") lead article in *Music & Letters*. So I can say, nyahh, I can do that kind of work (and I still *like* doing it), it's just not *all* I do.

[Lydia Hamessley]

Actually, I had a lovely interview at Vancouver where they liked the G&L stuff; even the conservatives (including a kindly Mennonite) finally decided that my kinkier ideas were great, *because* it meant I could take over teaching those awful things they didn't want to take on: pop, sex, culture... life...

[Paul Attinello]

The message is that I think I owe my job at U Va to the essay in *Queering the Pitch*. Because Fred Maus heard it, admired it, and put me on his mental list of people from

whom he would solicit applications for the early-music-history search U Va would hold the next fall. By the time I arrived for an interview, I had given the Monteverdi-Artusi paper at the Chicago AMS, and so also looked 'hot' to some other people, including to more conservative folk at U Va. Also by the time I arrived at my interview, Fred had shown his copy of the *Queering* essay to Scott DeVeaux, and to some people in Women's Studies which apparently inclined them favorably toward me.

In my interview I was discreet with the music department, simply avoiding discussion of my personal life. I had no idea what I would do if the subject of queer studies came up--it didn't. I was completely indiscreet with the Director of Women's Studies; my first question to her was 'what is life as a lesbian like in Charlottesville?' It turned out she didn't know, being straight and relatively new herself: by the end of the day, however, she had given me the name of a tenured, Republican, out lesbian in another department.

The same season, as it turned out, I interviewed at Columbia. There I was urged by graduate students on the search committee to be very very discreet, because of the strong religious convictions of one faculty member. I was discreet, even though I was there during the McClary-at the 92nd Street Y on Schubert flap: I defended her without outing myself. After a day and half, when the interview was really over, two faculty guys bought me lunch--one to whom I was out, the other the person with the strong religious convictions. Imagine my surprise when the *latter* began to ask about my lesbian paper at Minneapolis, seeming to take it all in stride. A considerable amount of tuna fish nearly strangled me! I inferred from this interview that what you've said, Lydia, is true--if they know you, or if they know other things about you than your gayness, it's hard for them to reject you on that basis.

The religious guy is still extremely friendly to me when I see him at the AMS. I am still non-plussed.

I conclude from my experience here that 1) we *are* everywhere and 2) we have less to be afraid of than the right wing wants us to think. I have long thought (but not always!) that life was just too short to be lived in constant fear, which is how the closet seems to me. By the time I interviewed here, I had decided that having a musicology job simply wasn't worth being closeted for...there are other ways to earn a living, other ways to be thoughtful about music.

Hope that this is consoling to those still struggling with the cruelties of the "market."

[Suzanne Cusick]

I'd just like to say that at Minneapolis, when I was invited to visit the Council meeting, I realized that there is widespread concern in the Society about language and attitudes that are seen as unprofessionally abusive. Reviews by important scholars like Leo Treitler and Richard Taruskin were specifically mentioned by those concerned. Closer to the interests of the GLSG is the matter of the terminology adopted by Rita Steblin. We know that *19th-century Music* edited Steblin's article to make it less abrasive; the *New*

*York Review of Books* printed a letter from her last October that was not so edited, and made an odious comparison between Nazis and those who were investigating the possibility of Schubert's being gay. I think that at one level what we could hope from an ethics statement would be a condemnation of extreme and inflammatory language of this kind in scholarly discourse (only a condemnation, of course, because ultimately such language is--and ought to be--constitutionally protected).

The second area is that of discrimination in hiring and other personnel actions. We already have a statement about that, but another one wouldn't hurt. Again, it is only moral pressure that the Society can bring to bear. It has been wonderful to read the accounts of Lydia and Suzanne--and I could add similarly heart-warming accounts of how coming out (way back in the mid-seventies) brought me closer to my Berkeley colleagues--and how my already being known to them was a help. But I have recently heard of a very well-qualified young scholar (one who doesn't identify with our group) who keeps getting on short lists and then unaccountably rejected for the job....The (straight) faculty mentor/dissertation supervisor in this case is sure that homophobic discrimination is at work, and has asked my advice. I don't know how to reply. What can be done? Does anyone know of any recourse in such situations?

[Philip Brett]

#### current bibliography

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

Aldrich, Robert. *The Seduction of the Mediterranean: Writing, Art and Homosexual Fantasy*. New York: Routledge, 1993. [Includes material on Britten and Szymanowski.]

Armstrong, Jr., Toni. 'Thirty Cover Girls.' *Hot Wire* 10/3 (September 1994): 24-35. [Update on what has happened with the thirty women who made the cover of the magazine during its 10-year history, includes many lesbian musicians.]

Armstrong, Jr., Toni with Heather Bishop, Sara Cytron, Cyn Ferguson, Harriet Malinowitz, Laura Post, Sandy Ramsey, and Suzanne Westenhoefer. 'The Mainstreaming of Women's Music and Culture, Part Two.' *Hot Wire* 10/3 (September 1994): 42-43, 68, 81. [Discusses mainstream music and the space allowed for feminist/lesbian artists.]

Bagget, James A. 'Oh Boy!: Boy George on AIDS and pop music's incessant homophobia.' *POZ* 1/4, (October/November 1994): 42-45. [Boy George disregards the music industry's inherent homophobia and continues his support for people with AIDS and the gay community.]

Baird, Don. 'The King is Dead . . . Long Live the Queens: The Fags and Hags of SF Rock and Roll.' *Monk*, episode 16, p. 44-46. [About the growing popularity of female rockers and queer, especially drag, musicians.]

- Baird, Don and Bill Crandell. 'Up and Coming.' *Monk*, episode 16, p. 46-47. [Short sketches about several gay/lesbian artists with growing popularity.]
- Baker, Rob. *The Art of AIDS*. New York: Continuum, 1994. [Includes a section on music and dance with chapters titled "Anthems & Mourning Songs" (popular genres) and "Music" Of Rage & Remembrance" (John Corigliano, Diamanda Galás, William Parker).]
- Balys, David Foster. 'Kevin Ford Remembered--Revered.' *Focus Point*, February 15-21, 1995, p. 3. [Obituary for Ford, a cellist and co-founder of Philharmonia, which claims to be the first gay and lesbian orchestra.]
- Beard, William Randall. 'Local Author Looks at How Rock Music Represents Gay Men.' *Equal Time*, April 21-April 29, 1994, p. Q-2. [Reviews Wayne Studer's new book, *Rock on the Wild Side*.]
- Beck, Eleonora M. 'Ned Rorem on Music and Politics: An Interview in Celebration of the Composer's Seventieth Birthday.' *Current Musicology* 54 (1994): 24-37. [Includes comments about the current discussion of Schubert's sexuality and Wayne Koestenbaum's *The Queen's Throat*; dismisses the relevance of sexuality to music.]
- Bellafante, Ginia. 'Boy George.' *Time* 144/11 (September 12, 1994): 93. [Regarding the dismissal of the paternity suit against him, and its relation to his being gay.]
- Bell-Metereau, Rebecca. *Hollywood Androgyny*, 2nd ed. New York: Columbia University Press, 1993. [Discusses female and male impersonators and sex roles in motion pictures.]
- Bergman, David, ed. *Camp Grounds. Style and Homosexuality*. Amherst: University of Massachusetts Press, 1993.
- Bergquist, Kathie. 'Gay Metal Heads: Bangers in Boystown.' *Out*, no. 17 (November 1994): 27-28. [Identifies The Closet as a metal bar for homosexuals.]
- Brett, Philip. 'The Authority of Difference.' *Musical Times* 134 (November 1993): 633-36. [About the questioning of authority in Benjamin Britten's operas and its relationship to sexuality.]
- \_\_\_\_\_. [Review]. *Journal of the Royal Musical Association* 119/1 (1994): 144-51. [Review of *Letters from a Life: The Selected Letters and Diaries of Benjamin Britten 1913-1976*, ed. Donald Mitchell and Philip Reed.]
- Brooks, Iris. 'Meredith Monk: Dancing in Tongues.' *Jazziz*. 11/5 (August 1994): 74. [Experimental lesbian composer-performer.]
- Carr, C. *On Edge: Performance at the End of the Twentieth Century*. Middletown, CT: Wesleyan University Press, 1994. [Largely reprints essays first published in *The Village Voice* between 1984 and 1992; mostly about performance artists.]
- Chanen, David. 'Kevin D. Ford, Founder of Nation's First Gay Orchestra, Dies at 37.' *Star Tribune*, February 6, 1995, p. 6B. [Includes history and background on the Minnesota Philharmonia.]
- Cherkis, Jason. 'The New Folk Renegades.' *Option*, no. 56 (May/June 1994): 76. [Includes Ani DiFranco in an evaluation of recent acoustic guitar music.]
- Clarke, David. 'Tippett In and Out of "Those Twentieth Century Blues": The Context and Significance of an Autobiography.' *Music and Letters* 74/3 (August 1993): 399-411. [Relevance of autobiography for music by Michael Tippett, a gay composer.]
- Clarke, Donald. *Wishing on the Moon: Times of Billie Holiday*. London: Viking, 1994. [Comprehensive chronicle of the singer's many relationships.]
- Colwell, Renee. 'Opera Stantees: The Periphery at the Center.' *MACSEM [Mid-Atlantic Chapter of the Society for Ethnomusicology] Newsletter* 11/1 (1992): 4-6. [An ethnographic account of gay standees at the Met.]
- Cook, Susan C. 'Fire in the Rain . . . Singer in the Storm: An Autobiography.' *American Music* 12/1 (Spring 1994): 109-112. [A review of Holly Near's autobiography which includes comments on the political nature of her music and her life as a lesbian; Cook also notes the impact/impediment of her borderland life and style on her success.]
- Conkerite, Zenobia and Toni Armstrong, Jr. 'Confabulation: Pam Hall and Ubaka Hill.' *Hot Wire* 10/3 (September 1994): 14-15, 72-73. [The two African American lesbian feminists discuss their music and politics.]
- Corbett, John. 'Liz n' Lou on Music, TV, Sex, and Beyond (not necessarily in that order).' *Option* 59 (November/December 1994): 80-87. [Liz Phair and Lou Barlow talk.]
- Cusick, Suzanne G. 'Feminist Theory, Music Theory, and the Mind/Body Problem.' *Perspectives of New Music* 32/1 (Winter 1994): 8-27.
- DeNora, Tia. [Review]. *Contemporary Sociology* 22/1 (January 1993): 116-117. [Review of Susan McClary's *Feminine Endings*.]
- Disch, Thomas M. [Review]. *Book world* 23/12 (March 21, 1993): 3. [Review of Wayne Koestenbaum's *The Queen's Throat*.]
- Dolan, Jill. *Presence and Desire: Essays on Gender, Sexuality, Performance*. Ann Arbor: University of Michigan Press, 1993. [Especially on theatrical performativity of gender.]
- Dougherty, Steve. 'Out of the Blue.' *People Weekly* 42/6 (August 8, 1994): 43. [Indigo Girls, Emily Saliers and Amy Ray, reveal their attitudes towards letting their sexuality affect their music.]
- Drewal, Margaret Thompson. 'The Camp Trace in Corporate America: Liberace and the "Rockettes at Radio City Music Hall.' In *The Politics and Poetics of Camp*, ed. Moe Meyer. New York: Routledge, 1994.
- Dusman, Linda. 'Unheard-of: Music as Performance and the Reception of the New.' *Perspectives of New Music* 32/2 (Summer 1994): 130-46. [Primarily engages with ideas raised by McClary in *Feminine Endings* and "Terminal Prestige: The Case of Avant-Garde Music Composition" (*Cultural Critique* no. 12 {Spring 1989}: 57-81) and draws on Judith Butler and Peggy Phelan for different readings.]
- Dyer, Richard. 'Judy Garland and Gay Men.' In *Heavenly Bodies: Film Stars and Society*. New York: St. Martin's Press, 1986.
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- Echols, Alice. 'Books.' *The Village Voice* 39/47 (November 22, 1994): 72. [Review of *Faithfull: An Autobiography* by Marianne Faithfull.]
- Eder, Donna, Suzanne Staggenborg, and Lori Sudderth. 'The National Women's Music Festival: Collective Identity and Diversity in a Lesbian-feminist Community.' *Journal of Contemporary Ethnography* 23/4 (January 1995): 485-515.
- Edmonds, Sue. 'On the Band Wagon.' In *Australia for Women: Travel and Culture*, ed. Susan Hawthorne and Renate Klein, pp. 158-62. North Melbourne: Spinifex Press, 1994. [Overview of the history of women's music festivals in Australia, including lesbian and feminist perspectives.]
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- Faithfull, Marianne, with David Dalton. *Faithfull: An Autobiography*. New York: Little, Brown, 1994. [Includes discussion of her lesbian relations as well as her relationship with Mick Jagger.]
- Feuer, Jane. *The Hollywood Musical*, 2nd ed. Houndsmills, Basingstoke, Hampshire: Macmillan and Bloomington: Indiana University Press, 1993. [Chapter on gay audiences.]
- Flick, Larry. 'Turn the Beat Around; The Second Wave of Disco Is a Welcome Light in the Darkness of Deep House.' *Out*, no. 16 (October 1994): 62. [Disco clubs viewed as place for gays to feel freedom and abandon.]
- \_\_\_\_\_. 'Gloria Reaches Out.' *Out*, no. 17 (November 1994): 44. [Gloria Estefan receives credit for her work as an AIDS activist.]
- \_\_\_\_\_. 'Somerville Dares to Love.' *Out*, no. 20 (March 1995): 42. [Jimmy Somerville doesn't hesitate to use same sex pronouns on his new album, *Dare to Love*.]
- \_\_\_\_\_. 'Out on the Corporate Bandwagon.' *Out*, no. 20 (March 1995): 54-56, 58. [Looks at the music industry's treatment of gay and lesbian employees.]
- Frutkin, Alan. 'Luscious Lesbians.' *The Advocate*, no. 667 (November 1, 1994): 54-57. [Luscious Jackson's Kate Schellenbach (drummer) and The Breeders Josephine Wiggs (bassist) share a love affair which seems to be well received in their relatively accepting realm of alternative music.]
- Galvin, Peter. 'Caroling O'Conner.' *The Advocate*, no. 664 (September 20, 1994): 66-68. [Review of *Universal Mother* By Sinead O'Conner.]
- \_\_\_\_\_. 'Cigars' *Advocate*, no. 665 (October 4, 1994): 72. [Negative review of *The Murmurs* by lesbian folk duo, The Murmurs.]
- \_\_\_\_\_. 'Virginesque.' *Advocate*, no. 668 (November 15, 1994): 83-84. [Madonna's *Bedtime Stories* seems to be a retaliation against those who thought she was too open about sex in the past.]
- Garber, Linda. *Lesbian Sources: A Bibliography of Periodical Articles, 1970-1990*. New York: Garland, 1993. [Thirty pages of references on music and music festivals.]
- Gardner, Elysa. 'All She Wants.' *The Rolling Stone*, no. 697 (December 15, 1994): 71-73. [Singer/song-writer Sheryl Crow in her album *Tuesday Night Music Club* includes issues like sexual harassment; although not a lesbian, she claims a large lesbian following.]
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- Gregg, Will. *Will Gregg's Gay Music Guide*. New York: Pop Front Press, 1994. [Includes a 96-minute cassette with 24 songs; book contains reviews of albums and profiles of musicians, along with order information. Order from: Will Gregg, 147 Second Avenue #498, New York, NY 10003. ISBN: 0-9639871-9-4]
- Hadlock, Heather. 'Peering into The Queen's Throat.' *Cambridge Opera Journal* 5 (1993): 265-275. [Review of Wayne Koestenbaum's *The Queen's Throat*.]
- Hale, Scott. 'Homosexuality and the Reception of Schubert's Orchestral Music.' unpublished paper, 1993. [Available from the author at Oberlin Conservatory of Music or via e-mail: ssh6053@ocvaxa.cc.oberlin.edu; summarizes some of the ongoing debate about Schubert's sexuality and speculates about the Vienna Gesellschaft der Musikfreunde's decision to perform only one orchestral work during Schubert's lifetime. Proposes Schubert's pedophilia and status as a professional were major factors, rather than his homosexuality.]
- Heyman, Barbara. *Samuel Barber: The Composer and His Music*. New York: Oxford, 1992. [Although Heyman mentions Barber's partner, there is minimal direct discussion of his sexuality.]
- Holsinger, Bruce Wood. 'The Flesh of the Voice: Embodiment and the Homoerotics of Devotion in the Music of Hildegard von Bingen (1098-1179).' *Signs* 19/1 (Autumn 1993): 92-125. [Investigation of Hildegard's music as an inscription of the linkage between music and the body as well as desire for the Virgin Mary.]
- Horyn, Cathy. 'Ever Faithfull.' *Vanity Fair* 57/9 (September 1994): 102. [After a flashy social scene in the 60s with Mick Jagger, singer Marianne Faithfull plunged downward, into a career-killing, life-threatening addiction; article discusses her comeback to release a new book and a new album.]
- Hummel, Amy and Karla Mantilla. 'Punk Band Sparks Michigan Controversy.' *Off Our Backs* 24/9 (October 1994): 16-17. [Tribe 8 caused mixed reactions among lesbians, feminists, and other women at the Michigan Womyn's Music Festival.]
- Jacklin, Jeff. 'Gay Rock: Pansy Division.' *Gaze Magazine*, issue 226 (September 30, 1994): 50-51. [Review of the queer band Pansy Division.]
- Jackson, Richard. [Review]. *American Music* 12/2 (Summer 1994): 218. [Review of *Samuel Barber: The Composer and His Music* by Barbara B. Heyman.]
- Johnson, Holly. *A Bone in My Flute*. London: Century, 1994. [Autobiography by lead singer of the British band Frankie Goes to Hollywood; includes discography.]
- Kauffman, Linda S. 'Performance anxiety.' *The Women's Review of Books* 12/1 (October 1994): 5. [Review of

- On Edge: Performance at the End of the Twentieth Century* by C. Carr and *Presence and Desire: Essays on Gender, Sexuality, Performance* by Jill Dolan; discusses pornography and feminism, includes references to new music and performance art.]
- Kopelson, Kevin. 'Tawdrily, I Adore Him.' *Nineteenth-Century Music* 17/3 (Spring 1994): 274-85. [Review of Wayne Koestenbaum's *The Queen's Throat*.]
- Lavigne, Steve. 'Intriguing Music Reference Book.' *Gaze*, issue 214 (April 15, 1994), p. 44-45. [Review of Wayne Studer's *Rock on the Wild Side*.]
- Layne, Janice L. 'The Movable Revolution: Rap Music.' *Hot Wire* 10/3 (September 1994): 44-45, 66. [Addresses the violence and anti-woman nature of much male rap, and proposes that women rappers are working for a solution; discusses homophobia in Black culture as a reason why no mainstream Black female rapper has identified herself clearly as a lesbian.]
- Littlejohn, David. [Review]. *Notes* 50/2 (December 1993): 522-525. [Review of *The Angel's Cry: Beyond the Pleasure Principle in Opera* by Michel Poizat and *The Queen's Throat* by Wayne Koestenbaum.]
- Mane, Dancing. 'A Pansy Blooms!' *RFD (Resist Fascist Demagogues)* 21/2, issue 80 (Winter 1994/5): 58-59. [A history of the all-gay band, Pansy Division.]
- Mass, Lawrence D. [Review]. *Lambda Book Report* 4/6 (September/October 1994): 7. [Review of Ned Rorem, *Knowing When to Stop*.]
- Mattick, Paul, Jr. 'A Class Act.' *The Nation*. 257/14 (November 1993): 504. [Review of Wayne Koestenbaum's *The Queen's Throat*.]
- McClary, Susan. 'Paradigm Dissonance: Music Theory, Cultural Studies, Feminist Criticism.' *Perspectives of New Music* 32/1 (Winter 1994): 68-85. [Includes brief reference to lesbian feminist artists drawn to *Carmen* and "outlaw sexuality" at the turn of the century; also larger issues of relevance to GLSG.]
- \_\_\_\_\_. 'Response to Linda Dusman.' *Perspectives of New Music* 32/2 (Summer 1994): 148-53. [See above; continues the dialogue; amends use of *avant-garde*.]
- McDonnell, Evelyn. 'Queer Punk Meets Womyn's Music.' *Ms.* 5/3 (November/December 1994): 78-82. [Tribe 8 caused controversy and protest over their explicit material at the Michigan Womyn's Music Festival.]
- Mettler, Mike. 'Indigo Girls: The Power of Two.' *Guitar Player* 28/9 (September 1994): 123, 154. [Indigo Girls, Emily Saliers and Amy Ray, discuss their songwriting techniques.]
- Meyer, Moe, ed. *The Politics and Poetics of Camp*. New York: Routledge, 1994.
- Milano, Brett. 'Sweeter than Petrol.' *Pulse*, no. 131 (October 1994): 46-55. [Bob Mould's music history, but not his sexual history.]
- Miller, Edward David. [Review]. *TDR* 38/4 (Winter 1994): 191. [Review of *Queering the Pitch*, edited by Philip Brett, Elizabeth Wood, and Gary C. Thomas.]
- Miller, Jeffrey, ed. *In Touch: The Letters of Paul Bowles*. New York: Farrar, Straus & Giroux, 1994.
- Moor, Paul. 'Remembering Lenny.' *The Harvard Gay & Lesbian Review* 1/3 (Summer 1994): 17-19.
- Mungo, Raymond. *Liberace*. Lives of notable gay men and lesbians. New York: Chelsea House, 1994. [In a series of children's books.]
- Nancy Sinatras 1993 *Celebrity Datebook, The*. Toronto: Pas de Chance, 1993. [Lesbian musical group in Toronto, Ontario.]
- Newman, Jeffrey. 'Michael Feinstein.' *The Advocate*, no. 664 (September 20, 1994): 32-37. [Michael Feinstein, a singer and pianist, gives an honest and powerful account about sexuality free of labels and the strength of his spirituality.]
- Oliveros, Pauline and Fred Maus. 'A Conversation about Feminism and Music.' *Perspectives of New Music* 32/2 (Summer 1994): 174-93.
- Olmstead, Andrea. [Review]. *Notes* 49/4 (June 1993): 1490-91. [Review of *Samuel Barber: The Composer and His Music*, by Barbara B. Heyman.]
- Paoletta, Michael. 'Pumped Up Patti.' *Out*, no. 15 (September 1994): 36. [Former member of the Bluebells, Patti LaBelle talks about her value for her gay audience.]
- \_\_\_\_\_. 'Echobelly Unbuttoned.' *Out*, no. 18 (December/January 1995): 38. [Members of Echobelly, a British alternative pop group, address their acceptance by the music industry, despite their sexual preferences, gender, and ethnicity.]
- \_\_\_\_\_. 'Adam's Latest Antics.' *Out*, no. 20 (March 1995): 46. [Adam Ant released a new album, *Wonderful*, which blends acoustic-based pop rhythm with personal lyrics.]
- Patrick, Robert. 'The Homosexual Agenda.' *Gaze Magazine*, no. 214 (April 15, 1994): 54-55. [A negative review of Wayne Studer's *Rock on the Wild Side*.]
- Pepper, Rachel. 'Ani Difranco, Playing Hard.' *Deneuve* 5/1 (February 1995): 36-39, 52. [Includes an interview with Ani Difranco, lyrics to her songs, and a history of her own record label.]
- Perloff, Marjorie and Charles Junkerman, eds. *John Cage: Composed in America*. Chicago: University of Chicago Press, 1994. [Addresses the effects both he and the public had on shaping his image.]
- Post, Laura. 'Lezzapalooza.' *Out*, no. 15 (September 1994): 40. [Summary of the 1994 Michigan's Womyn's Music Festival.]
- Praetzel, Anne-Marie. 'Shiva Diva.' *10 Percent*, no. 11 (November/December 1994): 32-35. [Interview with Nina Hagen, a heavy-metal cabaret singer and gay icon, reveals a little history as well as her spiritual foundation.]
- Randolph, Laura B. 'Patti LaBelle Gets Down At 50. Superstar Shares the Secrets of the Birthday She Thought She Would Never See.' *Ebony* 50/1 (November 1994): 28.
- Rees, David. *Words and Music*. London: Millivres, 1993. [Discusses the writings and music of gay writers.]
- Roehr, Bob. 'In Youth There is Gladness.' *Lambda Book Report* 4/6 (September/October 1994): 6-7. [Interview with Ned Rorem.]
- Rogers, Ray. 'The Return of Jimmy's Jazz.' *Out*, no. 16 (October 1994): 60. [Jimmy Scott's just put out his first album in over ten years. Many people have assumed him to be gay over the years, and although he

- is not, he does feel a special bond with the gay community.]
- \_\_\_\_\_. 'He's Easily Suede.' *Out*, no. 17 (November 1994): 42. [Brett Anderson of Suede has been hailed as a gay icon in pop music when drummer, Gilbert, is the only gay member of the band. Anderson defends his lyrics and upholds that they are sincere.]
- \_\_\_\_\_. 'Rocking the Queer Nation.' *Out*, no. 18 (December/January 1995): 92-95, 139-140. [Includes Pansy Division, Tribe 8, and other queer alternative and punk bands in the pattern of change in mainstream music.]
- \_\_\_\_\_. 'Tapping Kinetic Energy.' *Out*, no. 20 (March 1995): 57. [After being forced out of his band, The Ocean Blue, for being gay, he started his own record label and has signed other openly gay bands.]
- \_\_\_\_\_. '20/20 Hindsight.' *Out*, no. 20 (March 1995): 44. [Chrissie Hynde, formerly of the Pretenders, talks about feminism and homophobia.]
- Rorem, Ned. *Knowing When to Stop: A Memoir*. New York: Simon and Schuster, 1994. [Rorem chronicles the evolution of his sexuality; includes anecdotes about famous people.]
- Rosen, Charles. 'Schubert a la Mode.' *New York Review of Books* 41/17 (October 20, 1994): 72-73. [Letter to the editor responding to Steblin (see below); follow-up to his review article in June 23, 1994 issue.]
- Rothstein, Edward. 'Doting on Divas: Private Jokes, Open Secrets.' *New York Times*, March 28, 1993, sec. 2, pp. 25, 28. [About Wayne Koestenbaum's *The Queen's Throat*.]
- Rotondi, James. 'Ani Difranco's Ferocious Folk.' *Guitar Player* 28/12 (December 1994): 17. [Part of a collection of short articles entitled "Intro," pp. 16-22; quotes Difranco.]
- Russell, Paul. *The Gay 100*. New York: Citadel Press, 1995. [Includes Madonna, John Cage, Liberace, Gertrude "Ma" Rainey, Bessie Smith, Tchaikovsky, and Freddie Mercury in a historic evaluation of the 100 most influential gays and lesbians.]
- Saunders, Dudley. 'When Musicians Test Positive.' *Option*, no. 56 (May/June 1994): 19-21. [Discusses heterosexual and gay artists, including Michael Callen.]
- Schwarz, K. Robert. 'The AIDS Quilt Songbook.' *Classical Pulse*, no. 6 (October 1994): 49. [Four-star review of this William Parker project.]
- \_\_\_\_\_. 'Milking the Myth.' *Out*, no. 19 (February 1995): 34. [*Harvey Milk* by composer Stewart Wallace and librettist Michael Korie will be the first opera whose central character is openly gay.]
- Secrest, Meryle. *Leonard Bernstein: A Life*. New York: A.A. Knopf, 1994.
- Shae, Michael. 'Outing Opera.' *Lesbian & Gay Studies Newsletter* 20 (July 1993) p.33-34. [Review of Wayne Koestenbaum's *The Queen's Throat*.]
- Solie, Ruth A. [Review]. *The Journal of Modern History* 65/3 (September 1993): 575-77. [Review of Susan McClary's *Feminine Endings*; raises concerns including McClary's assumption of sex as exclusively heterosexual.]
- Steblin, Rita. 'Schubert a la Mode.' *New York Review of Books* 41/17 (October 20, 1994): 72. [Letter to the editor responding to Charles Rosen's review article in June 23, 1994 issue; hostile language; attempts to equate the current discussion of Schubert as gay with Nazi attempts to suggest that he was Jewish.]
- Stolper, Daniel. 'Tom Stacy, Ned Rorem and a New Concerto.' *The Double Reed* 17/2 (Fall 1994): 65.
- Studer, Wayne Malcolm. *Rock on the Wild Side: Gay Male Images in Popular Music of the Rock Era*. San Francisco: Leyland Publications, 1994. [Includes artists ranging from the Beatles to Garth Brooks to the Disposable Heroes of Hiphoprisy, and documents both negative and positive gay images in rock videos and music.]
- Taruskin, Richard. 'Pathetic Symphonist: Chaikovsky, Russia, Sexuality and the Study of Music.' *The New Republic*, February 6, 1995, pp.26-40. [Compiles quotations from biographies about Tchaikovsky's sexuality, and critiques their accuracy.]
- Thomas, Gary C. [Review]. *Journal of the History of Sexuality* 5/3 (January 1995): 477-80. [Favorable review of *Musicology and Difference: Gender and Sexuality in Music Scholarship*, edited by Ruth Solie; thoughtful overview of the essays as well as situating the book in current modes of scholarship; includes comments about articles with gay and lesbian content by Judith Tick, Elizabeth Wood, Philip Brett, and Mitchell Morris.]
- V., Paul. 'Play that Funky Music.' *Genre*, no.20 (July/August 1994): 33-39. [Review/interview with Joan Jett (The Runaways) who has a gay following but keeps her personal life private; Patrick Fitzgerald (Kitchens of Distinction) who is openly gay; Kim Gordon (Sonic Youth) a heterosexual woman vocalist/bassist; Andy Bell (Erasure), a campy queer; and members of One Dove, including Ian Carmichael who is gay.]
- Velez, Andrew. 'Musical Theater's New Dark Prince.' *Out*, no. 16 (October 1994): 42. [Michael John LaChiusa cast a man instead of a woman (original) as "The Young Thing" in his musical *Hello Again*, loosely based on Arthur Schnitzler's play by the same name.]
- Verlinde, Jason. 'disappear fear.' *Pulse*, no. 130 (September 1994): 81. [Review of the rock band disappear fear and their album of the same name; band is comprised of very out lesbian Sonia Rutstein and her sister Cindy Frank; does gay-positive material.]
- Vick, Susan. 'Ronnie Gilbert Brings Back Mother Jones.' *Sojourner* [Cambridge, MA], 20/2 (October 1994): 38. [A positive review of Gilbert's one-woman show, *Ronnie Gilbert Face to Face with Mother Jones*.]
- Walters, Barry. 'Return to Casablanca.' *Advocate*, no. 664 (September 20, 1994): 65-66. [Review of *The Casablanca Records Story*, a four CD disco anthology which includes many gay singers and icons.]
- \_\_\_\_\_. 'Sweet Inspiration.' *Advocate*, no. 665 (October 4, 1994): 71. [A mixed review of Sugar's (with Bob Mould) *File Under Easy Listening*; critical of its gender indecisiveness.]
- \_\_\_\_\_. 'Bats Man: Jeff Heiskell, Lead Singer of the Judybats, Comes out from Behind his Lyrics.' *Advocate*, no. 668 (November 15, 1994): 63-68. [Jeff Heiskell's sexual history has always been a private matter, after an

anonymous call by an alleged ex-boyfriend to get the ball rolling, he comes out publicly.]

\_\_\_\_\_. 'Sonic Sexploits.' *Advocate*, no. 671 (December 27, 1994): 69-70. [Review of *Voodoo-U* by Lords of Acid, a duo mixing dance beats with heavy-metal textures; queer sensibility although sexual orientation of band members not known.]

\_\_\_\_\_. 'Out . . . is in.' *Advocate*, no. 672/673 (January 24, 1995): 95-96. [A summary of the past year in music for homosexuals.]

Washington, Erik K. 'Christmas a LaMott.' *Out*, no. 18 (December/January 1995): 40. [Reviews Nancy LaMott's new album and shares her history of playing at gay clubs despite being heterosexual.]

Wielder, Judy. 'Coming Clean.' *Advocate*, no. 672/673 (January 24, 1995): 79-81. [Billie Joe Armstrong, of the band Green Day, talks about touring with Pansy Division, a gay punk band.]

White, Armond. 'I Say, I Say, I Say' *The Rolling Stone*, no. 697 (December 15, 1994): 96. [Reviews Erasure's new album; three and a half stars.]

Winkler, John J. *The Constraints of Desire*. New York: Routledge, 1990. [Includes chapter titled 'Double Consciousness in Sappho's Lyrics,' which works with "woman" as both subject and object in the poetry and the relevance of an audience of women.]

[J. Michele Edwards and Jana Jelatis]

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