

MUSIC HISTORY / LBGTS M137

LGBTQ PERSPECTIVES IN POPULAR MUSIC

MW 11-12:50 PM
1200 SMB

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Course Description:

Music History/LGBTS M137, *LGBTQ Perspectives in Popular Music*, is devoted to a survey of the ways in which gay men, lesbians, bisexuals, transgendered and other queer folk have been engaged in popular music: as composers, as performers, and as crucial audiences. You need no formal musical background in order to take this course; neither do you need extensive familiarity with the subcultures that have grown up around sexual minorities in 20th-century North America. The weekly lectures and readings will cover all of the background you will need to do well in this course.

Assignments and Grading:

Musicology M137 will be marked as follows:

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|-----------------------|-----|
| writing assignment 1 | 15% |
| writing assignment 2 | 15% |
| writing assignment 3 | 15% |
| midterm exam | 15% |
| final exam | 25% |
| section participation | 15% |

Writing Assignments will be handed out in class and discussed 1 week before they are due. In each one of these, students will be asked to write two short essays; one will entail careful reading and analysis of relevant scholarly literature on a musical genre, artist, or work, and the other will enable students to practice the skills of musical description developed in class lecture and discussion by

analysis and interpretation of selected songs in the course repertory list. The relevant articles &c. are found in your course sourcebook/reader, available at Course Reader Material, 1080 Broxton Avenue/1081 Westwood Boulevard.

Note that the due dates for each are given in bold in the schedule of classes. **NO LATE ASSIGNMENTS WILL BE ACCEPTED FOR ANY REASON.** This includes any computer treachery—print out early and backup frequently. Don't say you weren't warned!

Both Midterm and Final Exams will include essay and listening portions. The only way to ensure that you will do well is to listen repeatedly to the excerpts of music from the course that are available on-line through the music library or (we hope) on MOODLE; although there will be one or two copies of the music available on CD as well, the on-line option is likely to be more useful to you. More listening information is available in the course sourcebook/reader.

Although we expect class participation with respect to such things as coming to class—on time!—regularly, contributing to discussions where appropriate, attending office hours, and so on, it is impractical to track student participation individually. Therefore, your involvement is taken as a given. BUT... since popular music usually solicits modes of interaction that interfere with classroom instruction, it is necessary to establish habits of truly behavior. When music is playing, it is not only for your pleasure, but also for your edification, so you are expected to be relatively quiet. Don't make me come down there...

Audio Materials:

Your instructors are still learning how to use MOODLE, which has superseded the e-campus reserves. We make no guarantees, but we will also make sure that listening reserves are available through the music library. Look for them to be available in week 2. MOODLE updates when possible. Please note that the schedule below contains some (but not all) of the representative songs to be discussed.

Schedule of Class Meetings:

week 1

- 09/28 *Considerations: Queer Histories, Queer Cultures; Gender, Sexuality and Musical Representation*
- 09/30 *Dealing with Music—Basic Notions; "Prehistory": Musical Performances and Performers Before Recording and After*

week 2

- 10/05 *Lavender Blues and the World of Jazz*
reading: 33-48
listening:
Bessie Smith, "'Taint Nobody's Business If I Do"
_____ "Empty Bed Blues"

Ma Rainey, "Prove It On Me Blues"
George Hannah, "Freakish Man Blues"
Danny Yates Orchestra, "He's My Secret Passion"
Bessie Jackson, "BD Women's Blues"
Billie Holiday, "Body and Soul"
Billy Strayhorn, "Lush Life"
Lena Horne, "Stormy Weather"
Josephine Baker, "J'ai Deux Amours"

10/07

Cabaret, Vaudeville, Musical Theater, and Sexual Difference
reading: 49-71, 145-153

listening:

Marlene Dietrich, "Falling In Love Again"
"Another Spring, Another Love"
Zarah Leander, "Ich Bin eine Frau mit Vergangenheit"
"So Bin Ich und So Bleib' Ich, Yessiri!"
Sophie Tucker, "There's Something Spanish in My Eyes"
"I'm the Last of the Red Hot Mamas"
Mae West, "I Like a Guy What Takes His Time"
"Come Up and See Me Sometime"
Ethel Merman/Cole Porter, "Anything Goes"
Cole Porter, "Anything Goes"
Noel Coward, "Mad About the Boy"
"I Went to a Marvelous Party"
"What's Going to Happen to the Tots?"

week 3

10/12

Notes from the Underground; How to Read a Pop Song
reading: 74-91

10/14

Judy Garland and The "Classic" Divas
reading: 155-187

listening:

Judy Garland, "Over the Rainbow" (1931)
"Over the Rainbow" (1961)
"San Francisco"
"Get Happy"
"The Man That Got Away"

week 4

10/19

Musical Representation in "The Dark Ages"
reading: 93-144; 199-218

listening:

Doris Day, "Secret Love"
Eartha Kitt, "C'est Si Bon"
"I Wanna Be Evil"
"My Heart Belongs to Daddy"
Yma Sumac, "Five Bottle Mambo"
"Accla Taqui"

10/21

Liberace's Gay Spectacles; "The Queen of Rock and Roll,"
and Other Tales **Writing Assignment 1 Due**
reading: 189-197

listening:

Liberace, "Moonlight Sonata/Night and Day"
"Don't Blame Me/Blue Moon"
Little Richard, "Tutti Frutti"
Big Mama Thornton, "Hound Dog"
Elvis Presley, "Hound Dog"
Johnny Mathis, "Chances Are"
"Wonderful! Wonderful!"

week 5

10/26

Camping the 60s, Camping the 70s

listening:

Dusty Springfield, "I Only Want to Be With You"
"Wishin' and Hopin'"
"Son of a Preacher Man"
Teddy and Darrell, "Strangers in the Night"
"These Boots Are Made for Walking"
Saul T. Peter, "He's the Queen of Fire Island"
Anon, "Florence of Arabia"

10/28

Warhol's Children
reading: 329-379

listening:

The Velvet Underground, "Femme Fatale"
"Venus In Furs"
"Heroin"
Lou Reed, "Walk On the Wild Side"
David Bowie, "The Man Who Sold the World"
"Space Oddity"
"Queen Bitch"
"Boys Keep Swinging"
Queen, "Killer Queen"
"Bohemian Rhapsody"
"Fat-Bottomed Girls"

week 6

11/02

Modern Divas

reading: 219-226; 291-294

listening:

Barbra Streisand, "Don't Rain On My Parade"
"The Way We Were"
"Evergreen" (Theme from *A Star is Born*)
"Memory"
Bette Midler, "My Knight in Black Leather"
"Boogie Woogie Bugle Boy"

11/04

The Disco Era

reading: 299-322

listening:

_____, "The Rose" (Theme from *The Rose*)
_____, "Wind Beneath My Wings"

O'Jays, "Love Train"

Barry White, "Love's Theme"

_____, "I'm Gonna Love You Just A Little More, Baby"

Labelle, "Lady Marmelade"

Thelma Houston, "Don't Leave Me This Way"

Donna Summer, "Love To Love You Baby"

_____, "I Feel Love"

_____, and Barbra Streisand, "Enough Is Enough"

Village People, "Macho Man"

_____, "YMCA"

Cheryl Lynn, "Got To Be Real"

Gloria Gaynor, "I Will Survive"

Sylvester, "You Make Me Feel (Mighty Real)"

Sister Sledge, "We Are Family"

week 7

11/09

From Women's Music to Lesbian Camp

reading: 227-289; 443-452

listening:

Alix Dobkin, "View From a Gay Head"

_____, "Talking Lesbian"

Meg Christian, "Ode to a Gym Teacher"

Chris Williamson, "Waterfall"

_____, "Surrender Dorothy"

Holly Near, "Imagine My Surprise"

_____, "Something About the Women"

_____, "Sky Dancers"

Phranc, "Carolyn"

_____, "Handicapped"

_____, "Mrs. Brown You've Got a Lovely Daughter"

Indigo Girls, "Crazy Game"

_____, "Closer to Fine"

Tracy Chapman, "Fast Car"

k.d. lang, "Three Days"

_____, "Constant Craving"

11/11

The Collapse of '70s Paradigms and the Advent of New Wave
reading: 381-428

listening:

Blondie, "Heart of Glass"

Soft Cell, "Tainted Love"

Klaus Nomi, "Total Eclipse"

_____, "You Don't Own Me"

Wayward Sisters"
B-52s, "Rock Lobster"
"Strobe Light"
The Human League, "Don't You Want Me"
Culture Club, "Do You Really Want to Hurt Me?"
"Karma Chameleon"
Eurythmics, "Sweet Dreams (Are Made of This)"
"Love Is a Stranger"

week 8

11/16

Musical Theater II: The Closet and Its Alternatives
 reading: 295-297; 323-328

listening:

Cabaret, "Two Ladies"
"If You Could See Her Through My Eyes"
Company, "The Little Things You Do Together"
"Ladies Who Lunch"
The Rocky Horror Picture Show, "Sweet Transvestite"
"Toucha Toucha Toucha Touch Me"
La Cage aux Folles, "I Am What I Am"
When Pigs Fly, "Light in the Loafers"
"Shaft of Love"
Hedwig and the Angry Inch, "The Origin of Love"
"Angry Inch"
Avenue Q, "If You Were Gay"

11/18

The Afterlife of Disco Writing Assignment 2 Due
 reading: 429-441; 453-477

listening:

Lipps, Inc., "Funkytown"
The Weather Girls, "It's Raining Men"
Madonna, "Borderline"
"Vogue"
Laura Branigan, "Gloria"
Taylor Dane, "Tell It To My Heart"
Bronski Beat, "Smalltown Boy"
Frankie Goes to Hollywood, "Relax"
Pet Shop Boys, "West End Girls"
"It's a Sin"
with Dusty Springfield, "What Have I Done to
Deserve This?"
Depeche Mode, "People Are People"
"Strange Love"
"Blasphemous Rumors"
Erasure, "A Little Respect"
Take a Chance on Me"

week 9

11/23

Punk and After — the Return of Queer

reading: 479-487

listening:

- The Smiths, "Bigmouth Strikes Again"
- _____ "The Boy With the Thorn in His Side"
- Morrissey, "There is a Place for Me and My Friends in Hell"
- Bikini Kill, "Rebel Girl"
- Tribe 8, "Lezbophobia"
- Pansy Division, "James Bondage"
- _____ "Beercan Boy"
- Team Dresch, "Fagetarian and Dyke"
- Sleater-Kinney, "One More Hour"
- God Is My Co-Pilot, "Rubber or Leather"
- _____ "Queer Disco Anthem"

11/25

Transformations in the '90s

reading: 489-537

- Helot Revolt, "I Like Marines"
- Slojack, "Don't Fuck With Me"
- _____ "Suck"
- Extra Fancy, "What I Have"
- Sophie B. Hawkins, "Damn I Wish I Was Your Lover"
- Ani DiFranco, "Letter to a John"
- _____ "You Had Time"
- Me'Shell Ndegéocello, "Leviticus: Faggot"
- Melissa Etheridge, "Yes I Am"
- Dee-Lite, "Groove Is In the Heart"
- C+C Music Factory, "Everybody Dance Now"
- Technotronic, "Shake That Body"
- Moby, "Go (Subliminal Mix)"
- Pussy Tournette, "...kiss (Deep Pussy Mix)"
- _____ "French Bitch"
- Club 69, "Style"
- Cher, "Believe"

week 10

11/30

The Continuity of Diffusion: Recent Issues

Writing Assignment 3 Due

reading: 539-564

INTRODUCTION AND TABLE OF CONTENTS

This is the sourcebook and reader for Music History/LGBTS M137, *Gay and Lesbian Perspectives In Popular Music*. It is designed to give you the preponderance of written materials you will need to do well in this course; remember, however, that it must be supplemented by your notes from lecture and listening assignments (taken as meticulously as you can) as well as by handouts that will be distributed from time to time in class.

CONTENTS

Things To Listen For

A Short Glossary Of Musical Terms

Course Readings:

- Michael Bronski, "Subculture and Dominant Culture: The Limits of Assimilation," and "Gay Culture," *The Pleasure Principle: Sex, Backlash, and the Struggle for Gay Freedom* (New York, 1998): 37-63; 252-257.
- Eric Garber, "A Spectacle In Color: The Lesbian and Gay Subculture Of Jazz Age Harlem," *Hidden From History: Reclaiming the Gay & Lesbian Past*, Martin Duberman, Martha Vicinus, & George Chauncey, Jr., eds. (NYC, 1989): 318-331.
- Hazel V. Carby, "'It Jus' Be's Dat Way Sometime': The Sexual Politics of Women's Blues," *Radical America* 20/4 (1986): 9-24; from *Keeping Time: Reading In Jazz History*, ed. Robert Walser (Oxford, 1999): 351-365.
- George Chauncey, "'Pansies On Parade': Prohibition and the Spectacle of the Pansy," *Gay New York: Gender, Urban Culture, and the Making of the Gay Male World, 1890-1940* (NYC, 1994): 300-321.
- Marybeth Hamilton, "'I'm the Queen of the Bitches': Female Impersonation and Maw West's *Pleasure Man*," *Crossing the Stage: Controversies on Cross-Dressing*, ed. Lesley Ferris (London and New York, 1993): 107-119.
- Lisa E. Davis, "The Butch As Drag Artist: Greenwich Village In The Roaring Forties," *The Persistent Desire: a Femme-Butch Reader*, ed. Joan Nestle (Boston, 1992): 45-53.

- Paul Attinello, "Performance and/or Shame: A Mosaic of Gay (and Other) Perceptions," *repercussions* 4/2 (Fall 1995): 97-130.
- Richard Dyer, "It's Being So Camp As Keeps Us Going," *Only Entertainment* (London and New York, 1992): 135-147.
- Chuck Kleinhans, "Taking Out the Trash: Camp and the Politics of Parody," *The Politics and Poetics of Camp*, ed. Moe Meyer (London and New York, 1994): 182-201.
- David Grafton, "Anything Goes," *Red, Hot, & Rich! An Oral History Of Cole Porter* (New York, 1987): 47-63.
- John Clum, "'Here She Is, Boys!': On Divas, Drag, and Immortality," *Something for the Boys: Musical Theater and Gay Culture* (New York, 1999): 135-165.
- Richard Smith, "Housewives' Choice: Female Fans and Umanly Men," *Seduced and Abandoned: Essays on Gay Men and Popular Music* (London, 1995): 100-105.
- Sue Wise, "Sexing Elvis," *On Record: Rock, Pop, and the Written Word*, ed. Simon Frith and Andrew Goodwin (New York, 1990): 390-398.
- Jeffrey Escoffier, "Homosexuality and the Sociological Imagination: Hegemonic Discourses, the Circulation of Ideas, and the Process of Reading in the 1950s and 1960s," *American Homo: Community and Perversity* (Berkeley and Los Angeles, 1998): 79-98.
- Leigh W. Rutledge, "1969," *The Gay Decades* (New York 1992): 1-14.
- Donna Martin, "The Lesbian Love Ethic," in *The Lesbian Reader*, ed. Gina Covina and Laurel Galana (Berkeley CA, 1975): 37-45.
- Bonnie J. Morris, "Eden Built by Eves: Matriarchal Structure," *Eden Built By Eves: The Culture of Women's Music Festivals* (Los Angeles and New York, 1999): 59-83.
- Steven Dansky et al., "The Effeminate Manifesto," in *We Are Everywhere: A Historical Sourcebook of Gay and Lesbian Politics*, Mark Blasius and Shane Phelan, eds. (New York, 1997): 435-438.
- Sarah Pemberton Strong, "Rocky Horror Schoolgirl," *Generation Q*, ed. Robin Bernstein and Seth Clark Silberman (Los Angeles, 1996): 69-72.
- Andrew Holleran, *Dancer From The Dance* (NYC, 1978): 37-57.
- Martin P. Levine, "'I Wanna Be a) Macho Man' The Masculinization of Clone Social Life," *Gay Macho: The Life and Death of the Homosexual Clone*, ed. and intro Michael S. Kimmel (NYC, 1998): 55-76.
- Michael Thomas Ford, "The Village People, Tiger Beat, and Me," *Generation Q*, ed. Robin Bernstein and Seth Clark Silberman (Los Angeles, 1996): 73-83.
- Samuel R. Delaney, "Aversion/Perversion/Diversion," *Longer Views: Extended Essays* (Hanover NH, 1996): 119-143.
- Marc Almond, "'Sometimes I feel I want to run away. . .'" *Tainted Life: the autobiography* (London, 1991): 117-147.
- Michelangelo Signorile, "Outing, Part I," *Queer In America: Sex, the Media, and the Closets of Power*, (NYC, 1993): 69-93.
- Dorothy Allison, "Public Silence, Private Terror," *Skin: Talking About Sex, Class, & Literature* (Ithaca NY, 1994): 101-119.

- Richard Smith, "The House That Frankie Built: Frankie Knuckles," *Seduced and Abandoned: Essays on Gay Men and Popular Music* (London, 1995): 92-99.
- Fiona Buckland, "Slaves to the Rhythm? Using Music, Space, Composition, and the Ideas of the Body," *Impossible Dance: Club Culture and Queer World-Making* (Hanover NH, 2002): 65-85.
- Anonymous, "Queers Read This: I Hate Straights," in *We Are Everywhere: A Historical Sourcebook of Gay and Lesbian Politics*, Mark Blasius and Shane Phelan, eds. (New York, 1997): 773-780.
- Robert Kirby, "My Life With Morrissey," *Strange-Looking Exile* #4 (1992), n.p.
- Lesbians for Justice, "An Open Letter to the Organizers of the Michigan Womyn's Music Festival," in *We Are Everywhere: A Historical Sourcebook of Gay and Lesbian Politics*, Mark Blasius and Shane Phelan, eds. (New York, 1997): 810-811.
- Larry-bob, "Attention Heterosex Victims" and "Music," *Holy Titchamps* #13 (1994), n.p.
- Patrick Califia, "The Berdache Wars and Passing Women: Follies: Transphobia in Gay Academia," *Sex Changes: Transgender Politics* (San Francisco, 2003): 120-162.
- Jason King, "Any Love: Silence, Theft, and Rumor in the Work of Luther Vandross," *Callaloo* 23/1 (2000): 422-447.
- Judith A. Peraino, "Listening to the Sirens: Music as Queer Ethical Practice," *GLQ* 9/4 (2003): 433-470.