

Ch. 20—Katherine Williams, Changing Openness and Tolerance towards LGBTQ Singer-songwriters

Chapter 20 Further Reading

Maynard Solomon outing Schubert, and following academic controversy

Maynard Solomon, 'Franz Schubert and the Peacocks of Benvenuto Cellini', *Nineteenth Century Music* 12 (1989), pp. 193–206. Solomon's revelation that Schubert may have been homosexual was rebutted by fellow academics such as Andreas Mayer in 'Der psychoanalytische Schubert: Eine kleine Geschichte der Deutungskonkurrenzen in der Schubert-Biographik, dargestellt am Beispiel des Textes "Mein Traum"', *Schubert durch die Brille* 9 (1992), pp. 7–31, and by Rita Steblin in the same volume 'Franz Schubert und das Ehe-Consens Gesetz von 1815', pp. 32–42. This musicological controversy continued well into the next decade, with an entire issue of a prominent journal was devoted to it in 1993. *19-Century Music* 17/1, 'Schubert: Music, Sexuality, Culture', (eds.) Lawrence Kramer, featured articles by Steblin, Solomon, Kristina Muxfeldt, David Gramit, Kofi Agawu, Susan McClary, James Webster, and Robert S. Winter.

Popular Musicology and Queer Theory

Popular musicology has always fought for legitimisation, and since the discipline's emergence in the 1980s has been several years behind parallel trends in western art musicology. Indeed, the first-person authenticity and confessionality sought after by listeners means that popular music can be *more* relevant to LGBTQ politics and tolerance than western art music. Popular musicology texts that engage with queer theory include Freya Jarman's *Oh boy! Masculinities and Popular Music Culture* (2007), Sheila Whiteley and Jennifer Rycenga's answer to Brett, Wood and Thomas, *Queering the Popular Pitch* (2006), and Stan Hawkins' *The British Pop Dandy: Masculinity, Popular Music and Culture* (2009) and *Settling the Pop Score: Pop Texts and Identity Politics* (2001).

Short history of TV and film representations of LGBTQ relationships, post-1993

In April 1993, CBS demanded that a *Picket Fences* scene in which two teenage girls kiss be reshot in the dark. In December of that year, *Philadelphia* was the first Hollywood film to centre on a gay character. 1993 did represent a turning point in recognition of 'ordinary' homosexual characters: in 1994, an IKEA advert ran on television, showing two men shopping for furniture together. In the popular US sitcom *Rosanne*, Mariel Hemingway kissed Rosanne Barr, and Sandra Bernhard's character came out as lesbian. Later that year, an episode of the teen drama series *My So-Called Life* featured Rickie, an openly gay character. In June 1996 the popular sitcom *Friends* featured a lesbian wedding, and in 1997 Ellen DeGeneres came out as lesbian on Oprah Winfrey's show, before coming out on her own show *Ellen*. (DeGeneres was given her own primetime talk show in 2003.) The sitcom *Will and Grace* (featuring two homosexual men, and two heterosexual women) ran from 1998–2006, and the British show *Queer as Folk* (documenting the life and times of three gay men in Manchester) began in 1999. *Queer as Folk* was adapted and broadcast in the US in 2000, the same year as a leading teen soap opera *Dawson's Creek* featured a passionate homosexual kiss at primetime. At the time of

writing (2015), *Queer as Folk*'s screenwriter Russell T. Davies has three interlinked series' on the UK's Channel 4, More4, and E4. *Banana*, *Cucumber* and *Tofu* chronicle the lifestyle and mishaps of the LGBT community in Manchester UK, bringing it to an even larger mainstream audience.

Further General Reading

Hawkins, Stan, *Settling the Pop Score: Pop Texts and Identity Politics* (Aldershot: Ashgate, 2002).

Jarman, Freya (ed.), *Oh boy!: Masculinities and Popular Music Culture* (New York/London: Routledge, 2007).

Whiteley, Sheila and Jennifer Rycenga (eds.), *Queering the Popular Pitch* (New York/London: Routledge, 2006).

Williams, Katherine. *Rufus Wainwright*. Sheffield: Equinox Publishing, 2016.