

Title: 'Got any Gay Music?' London's 'Anti-Gay' Queer Clubs 1995-2000

(Single Paper or Discussion Forum. Also open to being included on a panel)

Abstract:

Hegemony, commercialisation and homogenisation cemented an affluent white male stereotype of gay culture pervasive within and outside of UK LGBT communities in the late eighties. Popular music is a central component of gay culture and within the limited canon of academic writing and beyond is a concept of 'gay music'. To test the parameters and credibility of a gay music construct, my research examines how a time-limited sub-subculture ('Anti-Gay' queer clubs^[1]) disrupted accepted cultural norms of an over-arching hegemonic subculture (commercial gay scenes) for the period of five years.

My empirical study considers the motivations, ascendancy and corporeality of 'Anti-Gay' queer clubs through primary source evidence of DJ interviews, music playlists and nightclub publicity materials. Alternative LGBT social spaces mediated greater inclusion for otherwise disenfranchised people from these communities. I will examine the music and ethos of emergent 'Anti-Gay' queer clubs and assert that a primary actor to these ambitions was through subversion of established stereotypes of gay music.

Key words: counterculture, 1990s, identity, gay music

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Type of Presentation: Prop

^[1] 'Anti-Gay' queer clubs is a moniker I have created to collectively describe the interconnected clubs examined in my research. 'Anti-Gay' is the title of a 1996 collection of polemical essays by LGBT writers edited by British journalist Mark Simpson, published by

Freedom Editions, London in 1996. The book expresses frustrations within LGBT communities in response to commercialization of the gay scene in the early nineties. 'Queer' has been adopted by many LGBT people as a more inclusive term for not defining identity by gender or sexuality.