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of Authenticity in
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Do you remember the New York Dolls? I think very few people do remember them when they were new. Probably a lot remember them as other people's memories, idols of early punk rockers, a legendary glam-rock band. Some might remember some of them as solo acts. David Johansen, for example, in his second identity as Buster Poindexter, is a New York institution, but completely obscure to the rest of the world. Or Johnny Thunders, the committed junkie, one of the few people who explicitly defended heroin whenever he could – and died of an overdose much later than everyone expected – former member of the Heartbreakers and idol of many 80s' rockers with high cheekbones and an interest in

heroin-cool. Not many people probably still know the names Arthur Kane aka Killer Kane, Jerry Nolan, Sylvain Sylvain or even Billy Murcia aka Billy Doll. And even I can't say exactly who among them is still alive, playing in some New York club, or who died years ago of an overdose. At least Thunders, Nolan and Murcia are dead. Killer Kane, I remember I have been told, has become a Mormon to battle several addictions and then died recently and someone has made a biopic about him. Nevertheless, many know the name; many will even like the music and remember the legend. But very few people will remember the original reception of the New York Dolls in 1972.

Before I continue about them I will present my central argument, so that you have something to hold onto during my maybe unstructured and too associative journey through some cultural constellations of rock music, pop culture and performance art.

My central point is this: What distinguishes rock culture and its several offspring and revivals from other forms of pop music or subculture-related music, especially contemporary electronic pop music, is its ideology of the authentic, from here on called authenticity.

This authenticity is something rock culture has in common with certain forms of performance art, as well as theatre. And it has become even more ideological and ossified since the very practices that developed the ideology in the first place have been threatened by other new media practices and technologies, which claim to be more advanced. It very often serves as a defensive maneuver. Now, the forms and rituals and – so to speak – 'holy texts' of this ideology stem from the late sixties and early seventies. They are sometimes recordings, sometimes photos, films or a mixture of several media; often specific performances and even moments of performance that serve as formulae for moments of true authenticity – a moment outside of manipulation, capitalism, commodity-fetishism, simulation and determination. A moment of liberation as well as a moment of identity between the performer and the audience. My point is that those crucial moments were in fact the opposite: moments of high confusion; of exquisite alienation; of disintegration of the performer. And for all those reasons they were highly fascinating but rather inauthentic moments – at least in the sense of the word as it is used in rock-culture circles. The birth of the ideology lies in the seemingly arbitrary connection of a certain notion of authenticity with certain moments, sounds and images.

But I think it is very important that, though for performers and a high percentage of their contemporary audiences, the very confusion of the performers was expressed and perceived as sexual confusion, it wasn't necessarily a 'true' sexual confusion, about gender identity or sexual preferences. The code for expressing or describing what was going on was, for many of the performers of those magic moments, the code of sexual dissidence and deviation. 'Confusion is sex,' as the band Sonic Youth once put it. And their audience understood.

I am going to look back now at the New York Dolls, typical sexually ambivalent performers of the early seventies, and compare their myth with my memories of them and a review that Stefan Brecht once wrote about one of their now legendary gigs. I will then look back to the genealogy of the specific forms of performance prevalent between Brian Jones' Memorial concert in Hyde Park and the second New York Dolls album in 1973: How did the solo rock performer grow out of the 'band' that protected and enabled him or her in the first half of the sixties? Finally I will ask how these performance styles of sexual ambivalence and new possibilities could become the cornerstone of the rock ideology, and how this ideology also influenced and still influences neighbouring art forms. Or how the reference to rock in neighbouring art forms, theatre and performance art, nearly always suffers from these misunderstandings.

When I first heard of the New York Dolls, such things as glitter rock or glam rock were unknown to me, although I was a very curious teenager and definitely knew all the bands and artists that are considered glam now. David Bowie and Alice Cooper are today considered to have a lot in common: both wore make-up and were at times transvestite performers, who made public claims about their bsexuality or non-conformist sexuality, and so both came to be seen from a later perspective as subversive pioneers of new and better representations of sexual identities in rock music. But *then* they lived on different planets. Alice Cooper first spent his time on Frank Zappa's Planet Irony: they recorded with his company Bizarre and their music was considered progressive rock; later, with 'Billion Dollar Babies,' 'Elected' and 'School's Out,' they became teenage pop. David Bowie, on the other hand, was based in British traditions, the mod scene, swinging London, was always fashion-conscious and had a strong relationship to avant-garde theatre. He introduced transvestitism within the continuity of fashion-consciousness, not as an aggressive and provocative gesture like Alice Cooper, who used certain dresses and make-up styles in a world where nobody looked too closely at fashion. This is just to show how diverse they were then, and that a general term glam-rock, from Sweet to New York Dolls, from Bowie and Bolan to Alice Cooper and the Stooges, was based on a look available only to historians after punk rock. Although a movie like *Velvet Goldmine* acts as if it were an homogenous historical block.

The word I learned when the Dolls were new was another important word in the reception of rock music: Hype. Everybody described them as a second-class rip-off of the Rolling Stones of the 'Exile on Mainstreet' period, and the general formula for a review was: 'They're boring, unoriginal musicians and only wear make-up to *compensate*, trying to distract us from their lack of craft. Another outside force – the record industry, the culture industry or something like that – must have tried to introduce them in order to get our money and mess with our brains.' That was the language, and it was pretty much indebted to an already developed ideological discourse of authenticity. There was in this discourse, on the one hand musical substance, and on the other mere commercial packaging. The reviewer of the influential magazine *Sounds* (whose staff I would join seven

years later) started its review of their first album with a long theoretical detour against artificiality, make-up, dolls, mass-production etc., before he had to admit that at least this band was not as bad as it looked; it had at least some authentic energetic substance, which contradicted its artificial appearance.

It was obvious that substance in this discourse was personified by the Rolling Stones. The crime of the Dolls was to call themselves Dolls, wear lipstick *and* sound like the Stones. This was their central contradiction: The Stones' sound signified male heterosexual authentic phallic self-identity, which was also connected in those leftist days with the working class and its honest struggle against alienation. Lipstick, make-up, signified not only the homosexual and the woman, neither of whom were honest about themselves, but also cultural industry, mass-manipulation. There is a long chain of homophobic motifs in Adorno's and other Frankfurt School cultural theory, in which homosexuality is not a choice or a rebellion against the prevailing conditions, but a symptom of alienation, of capitalism's evil. The discourse of substance versus superficiality was based mainly on a rejection of drag and camp and other non-heterosexual cultural forms and discourses as *lies*. Since they were men, why would they dress like women? That was a lie. Rock, on the other hand, was about the truth – like the working class – about the core of things, not the superficialities and superstructure that one could change by make-up. Just like that.

Two things are strange in this story: 1.) The role of Jagger and the Stones. Why were they personifications of honesty and substance? 2.) What did the Dolls really do to earn this verdict, and why then their strange success a little later, after they disbanded? In 1973, shortly after their first album was released, they came to do one live gig and one TV show in Germany. The TV show host, Manfred Sexauer, ridiculed them even in his announcement. What a hype! A few days later they played their only gig ever in Germany, and I guess in Europe, at the strangest and most glamorous venue possible: the Salambo in Hamburg.

You all know that in their formative years The Beatles spend time in Hamburg, and contributed hugely to the fame of a club in Hamburg that shaped the sixties, 'Star Club.' It closed at the end of the decade. The place was taken over by a highly glamorous individual, Rene Durand. He called the place Salambo and introduced a new form of pornographic theatre there. It was basically – like most other clubs in that part of St. Pauli, Hamburg's red-light district – about fucking on stage. But Durand introduced simultaneous sex shows of homo and hetero sex, plus lots of other variations. And he also based everything on highly sophisticated scripts that referred to classic plays that were being shown and discussed at the same time in the city's serious theatres. He commented on and ridiculed with his sex plays those other plays that were the talk of the town in Hamburg during that time. And of course he was only taken seriously by a few hipsters. Red-light districts were still considered taboo for serious art debate.

When the New York Dolls decided to play there, they instinctively – without many connections to Hamburg and the situation there – did in a double sense the ultimate right thing. First: they played at the very venue that was the closest to their theatrical role model in New York, or at least Johansen's role model in the Ridiculous scene. Johansen was a fan of Charles Ludlam, had worked for his Ridiculous Theatrical Company, and allegedly took the inspiration for his band from Ludlam's work. Second: they added another name after the Rolling Stones to the list of holy people whom they were accused of misusing, The Beatles. I remember the reviews. A rock band in the Salambo could only be read as the ultimate sell-out, as vain, theatrical, all the things a true rock band shouldn't have done. And their music sucked as well, they said; they were only a bad imitation of the Stones playing at the holy church of the Beatles' Cult. There is a photo on the back cover of their second album, titled 'Too Much Too Soon,' showing them in front of that place in full glitter gear. But for the German eye there was something very irritating between David Johansen's legs: a bottle of Holsten beer, the most working-class, rockist, authenticist drink you could want to drink in Hamburg; a pure form of rock'n'roll substance in the most ideological way, liquid alcoholic version of rock heterosexism.

In the late sixties, a few people in Germany started discussing gender issues. There were four perspectives: a psychoanalytical one, growing out of the tender first German-Lacan reception; a feminist one, growing out of the women's section of the SDS; an 'anthropology of culture' perspective, by artist and theorist Bazon Brock; and a fourth, put forward by the art historian and critic Peter Gorsen, that was inspired mainly by a critical but sympathetic following of Viennese actionism and New York performance art, underground film and avant-garde theatre. All four perspectives – different as they were – met in strange, long out-of-print anthologies, with titles like *Masculin-Feminin*. Gorsen, also known for books about obscenity and pornography in the arts, discusses in his contribution to that anthology a third area, after New York avant-garde and Viennese actionism, that he calls 'the subculture.' And at times, in a strange use of a band's name for a social phenomenon, The Velvet Underground. Here, with somewhat prophetic lucidity, he traces a weird history of productive misunderstandings between hippies and other, as he calls them 'voluntary subcultures,' on one side and the culture of drag queens and transvestites, for him an 'unvoluntary subculture,' on the other. It is a productive misunderstanding, because it forces the hippies and other scenes that have dropped conventional sexual and gender identities to politicize, or at least socialize, their manoeuvres by connecting themselves with people who have already, for 'harder' reasons, dissolved what he calls 'bourgeois sexuality.' His analysis is terminologically and epistemologically profoundly based on Marxist terminology, although Frankfurt School – and Bloch-influenced, full of feelings of guilt about organized and orthodox Communism. So there are ultimately no autonomous regimes of power in Marxism but economics, but his obvious, strong interest in the performance of sexual dissidence in various contexts sometimes allows him vacations and escape routes from an otherwise economicist perspective.

For Gorsen, hippie subcultures have reached a moment of relative freedom from bourgeois culture, expressed in the way they were performing their gender identities in the late sixties. He is skeptical of the outcome of their lifestyle-rebellion, but acknowledges its relative emancipatory potential. He is also afraid that at the time of writing, 1971, commercialism has already annihilated the semi-emancipatory results. As an indicator for promising beginnings he quotes Mick Jagger. It is a quote I have never heard or read before. The same quote is also used as the motto for the whole book. I have to retranslate it from the German: 'We will be children, we will have children with men, that's it. I am not going to say more about women.' Obviously in 1971, it is no surprise for theorists of subculture, gender and performance to find in Mick Jagger a representative of 'a growing number of members of our society – men and women – who have started to erase the visible aspects of their gender identity or to adopt a different sexual identity,' as Bazon Brock states it in the same volume.

So indeed Jagger was in 1968 a symbol of transgression, but by 1972 he had turned into a symbol of heterosexual substance. David Johansen's physical resemblance to Jagger and his reference to elements of his stage act is understood and read in 1972 as 'an illegitimate queer enactment of a straight and honest role.' But a straight role that four years earlier had itself been considered queer. It is reported and partly visible and audible in the movie 'Gimme Shelter' that the Hell's Angels who killed Meredith Hunter in Altamont during a Rolling Stones' concert in 1969 had previously, during the Stones' set, been complaining about 'that faggot Jagger.' What has happened? Has the establishing of the revolution erased its transgressive elements, as conventional history writing puts it? Reducing the multiple layers of a '67 or '68 performance, with all its supposedly 'feminine' elements, to a 'macho rebellion' gesture? Or have the Rolling Stones changed and actively rewritten their own history from the multidimensional 'Their Satanic Majesties Request' to the authenticist 'Exile on Main Street'?

In order to answer these questions one has to look, I would propose, at the structural relation to gender stereotypes and sexual personae that rock bands had in the first place. How could they arrive at explicit sexual ambivalence in the mid-sixties, and what happened after these classic moments, with the strange arrival of the different versions of glam rock all over the world, that seemed to bring back the ambivalence but now in a non-ambivalent way? Jagger had only performed bisexuality: Bowie and Reed and other representatives of glam rock publicly declared themselves to be gay or bisexual.

In the late 60s, bands were no longer the predominant model of the emerging new and so called progressive rock culture. More often than not singers and performers stepped into the spotlight and redefined the content of the music: From teenage collectives that enabled weak voices and insecure personalities, by collective practices and electric amplification, to become able to articulate themselves, emerged single, secure, macho person-

alities that dominated the stage. If you look at the later single stars of 60s rock, most of them had in the conventional sense ugly or small voices, neither physically strong nor well trained. They were shy or hysterical, overacting or psychopathic. It was the first electric amplification of voices and guitars that gave them their self-confidence. And they did what all teenagers do: they made appointments. Early beat-band music is structured by appointments to do the same thing at a certain given time. All these bands could do was to perform this most important aspect of teenage life: to do something together at a given time – meet at the corner, play a chord, sing harmony vocals and so on.

But what did the fans do with these collectives? Today we have the phenomenon of boy groups that are all built after a certain model matrix for the distribution of certain roles and parts; as everyone knows, The Monkees were the first attempt at such an artificially constructed band, based upon a certain distribution of functions in the whole of the band. It's very visible in the contemporary boy-group phenomenon that a love or sexual object or projection which is hidden in a band, or surrounded by a group of peers, is highly attractive. It constitutes a certain, seemingly age-specific appeal, to worship not one idol and fall in love not with one star, but with a group that, although you have your preferences, allows you to change your mind, shift your interests and investments back and forth. You risk less and you are freer with your eternal darling. This phenomenon in the early sixties definitely stands also for a first small liberation of sexuality and opening of gender stereotypes.

The libidinous energies that were projected on bands and band members included more possibilities than the linear fixation on one star of the opposite sex. It is also very plausible that bands were not considered as just the boys they were in most cases, but that all kinds of sexualized projections went on. Among them, for example, was a kind of restaging of a revised Oedipus drama. There is a now forgotten novel in Germany, written by a woman who recalls how as an adolescent she imagined the Beatles to be a family: John Lennon the father, Paul McCartney the mother, George Harrison her older brother, Ringo Starr her younger sister. But now that the four Beatles are two men and two women, the author of the novel subsequently eliminates their family function and sexualizes them: John is now a strong man and George a soft and understanding one, Paul and Ringo stand for her interest in lesbian possibilities. This would be only one example for the many new, ambiguous and unclear identifications and projections that flourished hidden under the umbrella of being a fan and an admirer of four or five stars instead of one.

When this era ended, new solo performers grew out of these collectives: guitar heroes, but also sexually ambivalent solo stars, like Jim Morrison or Mick Jagger. Also the first black star of a white audience, Jimi Hendrix, and the first rebellious woman, Janis Joplin. But within the bands, too, the stronger and more recognizable characters stepped to the front of the stage. The stages grew bigger; you couldn't hide forever behind one microphone, singing harmony vocals. You had to conquer the entire stage, walk around, fall down, be theatrical. The whole world was watching.

Ironically, it is in his brilliant piece on the New York Dolls, written in January 1973 and included in his book 'Queer Theatre,' that Stefan Brecht makes this remark in a footnote explaining the history of rock performance before the Dolls entered the stage: 'Starting perhaps with Mick Jagger, a variety of rock stars (...) have turned their personal messages (manifestos of adolescent non-conformity) into splendid theatrical performances in which likely as not they appear as megalomaniac magician kings of sex, neither homo nor hetero, but perverse, encompassing and undefined, and/or very cruel, the callous torturers of teenage girls: but often enough victims.'

One reason for the encompassing nature of these performances was that all their protagonists came out of bands, and they had in the first place to deal with an audience that had projected all kinds of non-explicit, but to contemporary standards new and deviant, sexual desires on these bands. The main task for these singers and guitar heroes was to integrate these different desires and voices, different constellations and precarious wishes, into one person, one image, one star.

This integration was settled, so I claim, by one ideological shift. From fantasy to authenticity, from dream to ritual. The new rock performance of the late sixties, although still highly ambivalent in content, was coupled with a new ideological idea of authenticity: the performer really suffered, really had sex, and so on. The climax of this ideological idea of authenticity was the authentic death of the very artists who were the most prolific performers in the sense described above: Jimi Hendrix, Janis Joplin and Jim Morrison. By dying from the very symptoms of the liberation or transgression they were symbolising, they integrated these multiplicities of libidinous possibilities on the level of death, sacrifice, punishment, or more banally, danger. It was dangerous to transgress individually: it could lead to your death. Those who were not integrating the abundance of sexual personae they had inherited from the band format integrated by restabilizing the old self-identical performer as rock performer. And this is very visible in the re-heterosexualization of Mick Jagger after '68. It was a two-fold process: On the one hand he acted out on stage and as a public persona his being as a heterosexual man, so that every gesture of his ambivalent repertoire could be resignified as hetero. And he added new elements to heterosexuality. It could become a little more open and less strict than before. He enlarged the idea of the heterosexual rock performer but closed it down at the same time.

Now the first half of the seventies can be seen as a return to these repressed ambiguities and ambivalences, no longer in ambivalent ambiances but as specializations. As we all know, these things happened under the influence of general cultural shifts, and of course the redefinition of gender and sexual roles could not be stopped or excluded by this rock-restoration. But from now on they happened on a different level, less collectively, less as a common dream-like desire, more as explicit stances and postulations and as special interests. Or didn't they?

In the glam-rock years you could basically find two forms of challenge to the reconstructed heterosexual authenticist rock performer. One was performers in drag, who were obviously acting. They belonged to the tradition of rock theatre, which breaks with the fundamental idea of rock and pop since the sixties, the identity of person and performer. The Mothers of Invention used women's clothes, not even drag in the classical sense, in such a theatrical way. Frank Zappa never claimed to be sexually ambivalent or gay, quite the opposite. Alice Cooper came from that school of theatrical travestitism, and of course so did a lot of British acts. On the other hand you had those performers who were or claimed to be – in the rock sense – identical with their role. But now the role was not one of a general confusion or transgression, but a highly personal and individual and also rather fixed version of ambivalence. This applies to Lou Reed as 'The Transformer,' David Bowie as 'Ziggy Stardust' and to lesser degree to Marc Bolan as 'Zinc Alloy,' but it is also central to the idea of glam rock in Todd Haynes' movie *Velvet Goldmine*.

It is crucial to those years that on all levels of rock culture the relationship between performer and performed part was negotiable. This was due to the historical moments I was discussing earlier, but also because the idea of social roles and their relation to identity was a popular subject, and still under construction. One type of performer got the title singer/songwriter, as if to insist on a philosophical level that the observer, the songwriter, the person behind the script, the script, the observed person, the character, and the object could be unified by this slash between singer and songwriter, solving one of the central paradoxical problems of subject constitution.

At this point the Dolls were again more complicated than the other models. On the one hand they never claimed to be performing their own sexual ambiguity or their own drag fascination, in which respect they belonged more to the rock theatre tradition. They were heterosexual boys in drag. On the other hand they, or at least David Johansen, had a strong relationship to transvestitism, to gay and transvestite avant-garde culture and theatre, had even performed in the Theatre of the Ridiculous. And they were wearing costumes that did not refer in a theatrical sense to some fictional character or claim or idea, but referred to other performers and performance styles. They were not representing the first order, either themselves or the world, but the second order, other representations. The Stefan Brecht quote from above continues like this: 'These powerful record company puppets are the queer cousins of the queer histrions here described, as truly queer as they.' In this sense, their queerness is exactly in the discovery of the queer power for relating to other successful representations, as an alternative to boring old and one-dimensional expression.

But they discovered this possibility for ordinary heterosexual white boys, and interestingly it did not really work there. White rock boys didn't want to be perverse: they could dig David Bowie as fairy-tale-and-fantasy persona they could dig Alice Cooper and to a certain de-

gree Brian Eno as actors, but they hated the idea that the hard authentic kernel of their personality could be seen and used as a mere mobile and soft style that could be adopted easily. Only very few could get a thrill out of this. Malcolm McLaren, who would become the manager of the New York Dolls in their last period, was one of them. He had come to New York as a naive young man from Britain because of a girl. When he met her he didn't recognize her because she had had plastic surgery. That was the crucial New York experience for him, according to his statement in Legs McNeill and Gillian McCain's book *Please Kill Me*: that you could change so much that even a person who loves you can't recognize you. This opened up a world of strategies of the inauthentic for him.

Eventually, the music. It seemed to be the biggest insult for all the authenticists who loathed the Dolls in their time because they dared to play holy, authentic blue-collar macho Stones rock- in drag! But I would argue that they did so in a decidedly inauthentic way, and that this was exactly the – if you want – queer approach. It was using the musical language of guaranteed-simple, presumably unmediated, expression as the ultimate mediated fetishistic object of a – so to speak – inauthentic desire.

This was really complex. And the interesting and effective side of the Dolls was their ability to give us the opportunity via very simple music and very simple stage acts. They were boys in drag, but they sounded like blue denim. They liked drag, but more on an artistic level than on any existential queer level. Their unqueer interest in queerness was countered by a very queer interest in a musical normality and directness that they could only imitate, never really reach. They could never sound like the Stones, because the music of the Stones could only develop as a more or less productive misunderstanding of African-American electric R'n'B, and not as something of their own. Likewise the Dolls' music could only be appreciated as full and original by a later generation who could no longer trace it back.

The rock performer is and always was a figure between the conventional definitions of an actor and a performance artist. The performance artist creates himself in the performance: by acting, impersonating, imitating, he or she creates a piece in its own right. The actor carries a function in a bigger set-up. His work is determined by several conditions he did not influence, even if he has chosen the part. The rock performer performs a public image, a character, a style, a script, but always to an audience who assume that it is the person who is creating himself or herself on stage. Remember the classic example by Austin of a non-speech act: the actor screams 'Fire' in a theatre, and the audience believes he is saying his lines? This can never happen to a rock performer. They believe him even when he says far less probable things and makes them commit much stranger acts. So when the rock performance discovers strategies between what you might call 'queer' or even 'post-modern,' it is important that these strategies have a slightly different meaning from similar strategies in performance art or theatre.

On the one hand, it seems that they have become quite widespread since the post-modern eighties with its quotation-pop. But on the other hand, post-modern self-reflexiveness and its frequency of explicit secondarity and quotation is not the same as the Dolls' project. Post-modern pop was and is cured of the ideology of authenticity, but quite often produces an ideological idea of symbolic strategies that is based upon the illusion that it is possible to circumvent completely every aspect of the physical and material existence of producers and receivers of music. A musical-semiotic play with signs that denies every materiality, gravity and physical baggage of those signs. The New York Dolls didn't know very well what they were doing, but they developed a concept of the rock performance as performance of a desire for authenticity – that can never be satisfied, of course, and only be performed by trying to become someone else – in their case two conflicting identities: one in music, the other in drag. But this performance of difference is only possible when you still believe in other people's unchangeable, even ideologically authentic, whole and self-identity, in order to want to become them.

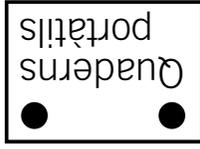
Only if they at least are for real, does it makes sense to become unreal and distance yourself from your current identity by putting on make-up. In a deconstructivist world, where everybody knows that everybody is based on make-up, you will never find anyone in drag. The ultimate goal for the vogueing cross-dressing performers in Judy Livingstone's film *Paris is Burning* is – as their technical term calls it – realness. 'Realism is glamour,' says drag performer Holly Woodlawn in an interview with Mike Kelley.

In the contemporary pop music world performance as stage performance has become pretty pointless, with some few exceptions and maybe some future changes. Only nostalgics perform rock and look down from or up to a stage. The real action is of course on dance-floors all over the world, where there is no star and everybody is in showbiz. The way people are in showbiz in this world is also interesting, and harks back to some traditions of the avant-garde theatre and queer theatre of the sixties. There is a line from San Francisco's queer theatre underground – via 'The Cockettes' – to the proto-disco-performer Sylvester, who was the main inspiration for Prince and his heterosexual takeover of a homosexual style, very similar to that of the New York Dolls. And of course this line leads from Sylvester and Prince to the self-staging of the average dance-floor narcissism and homo- and heterosexual queerness by the hundred thousands at events like The Love Parade in Berlin.

But first, this is another story, and second, it leads to the same paradox: You can't get rid of an ideological heterosexist authenticity by eliminating every reference to and every desire for the authentic. We of the post-modern generation in general, and the post-modern critique of rock and pop especially, have fought for twenty years against authenticity as ideology, and in vain. I just read a brief press statement by Todd Haynes to the German press on the eve of the German opening of *Velvet Goldmine*, and he merely recites the full catalogue of the basics of anti-authenticism. Not that I blame him, but it sounds too easy

and too easily available. So maybe today you too can watch the rise of an anti-authenticism as ideological and false and highly conformist as authenticity was and still is. It is maybe just the post-Fordist cousin of the Fordist authenticity. But those magic moments both sides refer to, one as authentic, the other as anti- or inauthentic, the way I did in this lecture today, were deeply paradoxical indeed: moments of realization of identity by transgression, becoming by losing, liberating by giving up, realizing by being extremely unpractical and artificial – but not just artificial. At the moment of the most staged, made-up artificiality, in music, style, behaviour and choreography, disco performer, transvestite and inventor of the 12-inch remix, Sylvester defines everybody's desire in the nightclub with the crucial and classical formula: 'You make me feel mighty real!'

Thank you for your attention.

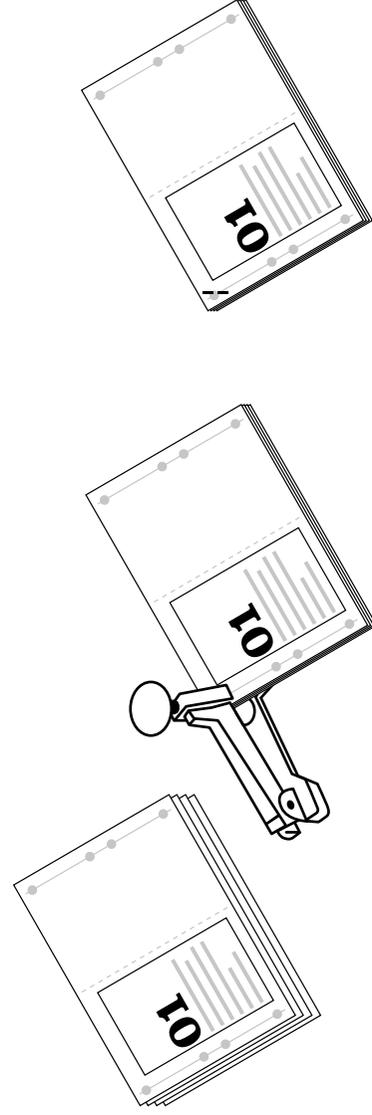


Tres maneres d'enquadrernar
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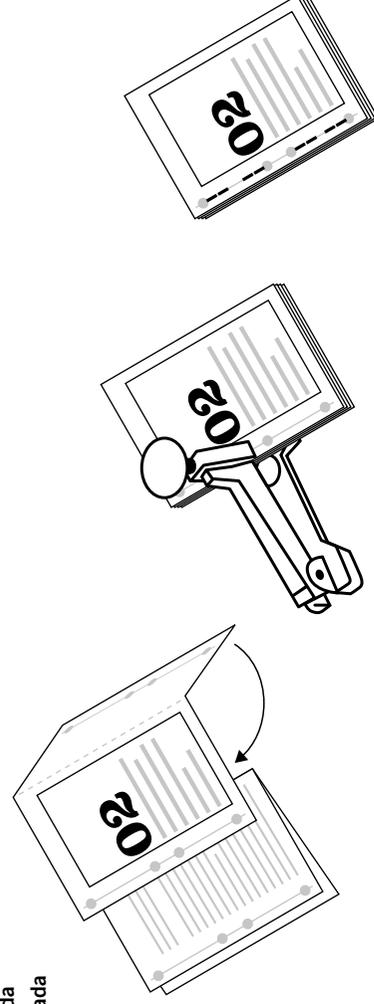
Tres maneras de encuadrernar
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Three ways of binding your
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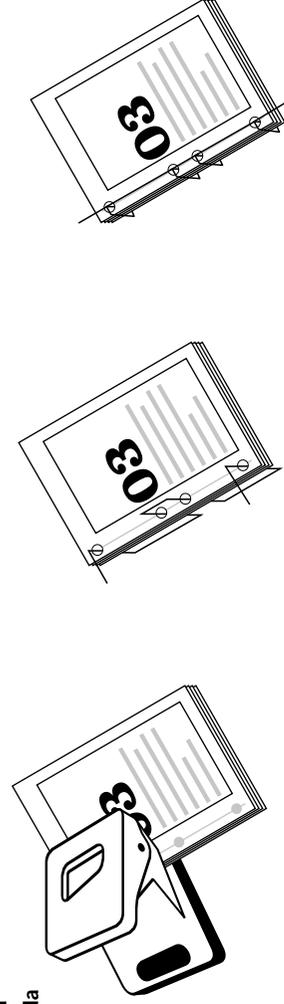
Dossier grapat
Dosier grapado
Stapled Dossier



Enquadrernació japonesa grapada
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Enquadrernació japonesa cosida
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