



**DIE
KRÄNKEN**



SPRAYED WITH TEARS



Performers at the Blue Max's Red Baron Mad Ludwig Run, August 1973

What's This? ... Out of the Darkness ... Can it Be? ...

Andy Campbell

Addressing the historical record (and absences therein) related to a spate of demonic possessions taking hold of a small seventeenth century French convent, Jesuit historian Michel de Certeau is duly circumspect about the process of writing history. He writes:

Is this the outbreak of something new, or the repetition of a past? The historian never knows which. For mythologies reappear, providing the eruption of strangeness with forms of expression prepared in advance, as it were, for that sudden inundation. These languages of social anxiety seem to reject both the limits of a present and the real conditions of its future.¹

That “history is never sure” (the phrase is the title of de Certeau’s introduction for his study) is a recurring theme throughout the theorist’s writings, and indeed, the linchpin of die Kränken’s installation at ONE Archives. A leather bar recreated, a play

reperformed, a signaling system rearticulated; all are in dialog with previous “forms of expression” which seem, as per de Certeau, “prepared in advance” for new “eruptions of strangeness.”

My focus in this essay is not die Kränken’s entire installation, but one element, the video *Sprayed with Tears* (2016) and its source material, a play/variety show titled “The Rose of No Man’s Land” performed by the Los Angeles-based Blue Max Motorcycle Club, often at bike runs and other inter-club events from 1968–1993. Both the Blue Max play and die Kränken’s video trade in the reappearance of certain mythologies—the biker, the nurse, the ace pilot—culled from a variety of 20th century popular cultural sources. For example, the Blue Max play was named after “The Rose of No Man’s Land,” a song written at the tail-end of WWI by Jack Caddigan and James Alexander Brennan; its subject is a Red Cross nurse (the eponymous “rose of ‘no man’s land’”) who rescues downed soldiers “Mid the War’s great curse.”² The song,

1. Michel de Certeau, *The Possession at Loudun*, trans. Michael B. Smith (Chicago: University of Chicago Press, 2000), 1.

2. Jack Caddigan and James Alexander Brennan, *The Rose of No Man’s Land* (Boston: Jack Mendelsohn Music, 1918).



Blue Max members at Badger Flat, 1969

always played or sung in the Blue Max plays, and twice sung in die Kränken's video, provides the narrative architecture for each—a story of rescue and revival.

Yet die Kränken's video is not simply obeisant to a narrative told dozens of times before, rather it is an articulation of a relationship to and alongside history—a relationship that values play and discomfit over easy identification. Although it is not my focus here, this could also be said of another video on display in the installation at ONE Archives, comprised of an oral history interview with the Reverend Troy Perry intercut with a performative funerary procession of nurses. Thus, what die Kränken presents is a methodology for encountering the archive, and, contrary to de Certeau, via their transformative reading of their source material, an embrace and expansion of the "limits of the present and the real conditions of its future." In this way they break

with the narrative nut of rescue and revival present in their source material, and instead propose a reorientation of terms and a repurposing of politics built in concert with the past, rather than in opposition to it.

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Before delving into the history of the Blue Max play and die Kränken's reperformance of it, it may be necessary to set up the importance of gay MCs (motorcycle clubs) in the development of leather communities in the U.S. This history has been written about by leather luminaries Gayle Rubin, Guy Baldwin, and Jack Fritscher, and most recently retold in Jennifer Tyburczy's book *Sex Museums: The Politics and Performance of Display*. Tyburczy notes how, "returning service men translated military traditions into their civilian social and sexual lives [...] Motorcycle clubs provided leather men with mobile social

spaces where they could experience new risk-taking adventures partially modeled after the experiences they shared in war."³ Larry Townsend, who literally wrote the handbook on leather (*The Leatherman's Handbook*), estimated that over a dozen such clubs existed in the Los Angeles area by 1972.⁴ Described by the popular press as a "far-out fringe of the 'gay' world,"⁵ the aesthetic of the MCs extended into other kinds of leather institutions—bars, club halls, and private play spaces. Documented in the listings of non-leather magazines and, beginning in 1975, *Drummer* magazine, which became the publication of record for gay leather communities in the decades after, the growth of gay and lesbian leather communities in the U.S. during the 1970s was exponential. As one piece of the assemblage of leather social institutions, MCs provided the unique opportunity to physically escape the repressive police regimes of cities (this was especially true in Los Angeles under the homophobic and racist vice-oriented policing of Police Chief Ed Davis). Clubs would sponsor annual "runs" and would invite neighboring MCs to participate in a weekend of motorcycle

3. Jennifer Tyburczy, *Sex Museums: The Politics and Performance of Display* (Chicago: University of Chicago Press, 2016), 185. See also: Gayle Rubin, "Valley of the Kings," *Sentinel* 12.10 (September 13, 1984): 10–11; Guy Baldwin, "Old Guard: Its Origins, Traditions, Mystique and Rules," *Drummer*, no. 150 (September 1991): 23–25. The desire to find camaraderie extending from a shared experience is also noted by cultural theorist Raymond Williams, who, reflecting on his return from WWII, recounts how a post-war run-in with a fellow service member begat an epiphany concerning the "new and strange world" they found themselves in, exclaiming that the rest of the world did not "speak the same language": "When we come to say 'we just don't speak the same language' we mean something more general: that we have different immediate values or different kinds of valuation, or that we are aware, often intangibly, of different formations and distributions of energy and interest." Raymond Williams, *Keywords: A Vocabulary of Culture and Society*, Revised Ed. (Oxford: Oxford University Press, 1976/1983), 10.

4. Larry Townsend, *The Leatherman's Handbook* (New York: The Other Traveller: 1972), 147.

5. Ernest Havemann, "Homosexuality in America," *Life* 56.26 (June 26, 1964): 68.



Recon Picnic, Mt. Diablo, April 1970

competitions, eating, drinking, socializing, and fucking.

The Blue Max MC was not the first of its kind in Los Angeles (that distinction belongs to the Satyrs MC, founded in 1954), but it was certainly unique amongst other MCs for its striking visual and symbolic identity.⁶ Taking its name and insignia from a German military decoration in use from 1740 through 1918, the Blue Max MC mined the visual culture and linguistics of WWI, often glorifying the reign of Kaiser Wilhelm II, who was a central figure in the events precipitating the first

6. For a more full accounting of Motorcycle Clubs in California, please see the event listings pages of the following periodicals (ONE Archives holds issues of each): *California Scene* and *Drummer*. The latter became the "publication of record" for U.S. gay leather communities in the 1970s, 80s, and 90s.

DATE	FUNCTION	CHAP	PILOT	NURSE	PLOT ?
Sept. 1968	Badger Flats	1	Mark Annau German	Chuck Dorfer American	Intro Chap
Jan. 1969	Kaiser B'day 1	2	Same	Same	Pilot in Paris gets mixed up with Kata Hara
June. 1969	1st Anniversary	3	Same	Same	Pilot as music teacher to kids shoots self.
Sept. 1969	Badger Flats	4	Same	Same	Pilot as tenor at La Scala, sk stabbed by Maria Calassus
(this chapter was scrubbed)					
Jan. 1970	Kaiser B'day 2	(No chap. Intertainment chairman quits, very bad show put together in one week, by guess who)			
June 1970	2nd Anniversary	5	Bill Robertson G-8	Wally Rooney German	Same as Chap #1 (Intertainment chairman and committee quit, could not decide on how to do musical of Boys in Band. Chap put together in one week by Guess Who at request of Pres.)
Jan. 1971	Kaiser B'day 3	6	Werner J German	Bob Byers French	Pilot and Nurse beset by Indians in no man's land
June. 1971	3rd Anniversary	7	Mark Annau German	Jim Herd Spanish	Pilot as Bull fighter gets clobbered
Jan. 1972	Kaiser B'day 4	8	Bill Robertson G8 (this chapter written for Pollock, he quits, Black sub does not show)	Jim Reynolds Polish (one hours Notice)	Pilot as member of Andrewhoffen sisters is turned on by them.
June 1972	4th Anniversary	9	Above	Peter Bbomilow British	G-8 involved with Miss Thompson (star) is clobber by husband
Jan. 1973	Kaiser B'day 5	10	Above	John Lopez Gipsy	G-8 gets involved with Gipsy, Clobbered by father (violins)
Feb. 1973	Academy Awards (San Francisco)	11	Dave Ramsey (G-8 understudy)	Above (Transylv vanian)	G-8 gets involved with Dracula's grandson
May 1973	OGG 8	12	Big Ed	Terry Thompson	I don't Know
June 1973	5th Anniversary	13	Bill Robertson xxx ?	John Lopez ?	Nurse finds adventure in no man's land bar. is saved by pilot
Jan 1974	KB	14			
Feb 75	SS	15			
MAY 76	OLL	16			
JUNE 77	GANNIV	17			
AUG 74	RBROW	18			
JAN 74	KB	17			
JUNE 75	OLL	17			
AUG 75	RBROW	18			
JAN 76	KB	19			
JUNE 76	OLL	19			
MAY 76	OLL	19			
JAN 77	SPECIAL	ARAB			
JUNE 77	OLL	MEXICAN			
JAN 78	CHAP 24	RUSSIAN			
JUNE 78	OLL	DOG + PAST			
JAN 79	OLL	MAR WEST			
JUNE 79	OLL	SPACE AG			
JAN 80	OLL	SNOW WHITE (CENE)			

Chapter list for the Blue Max's "The Rose of No Man's Land," 1968-1980



Blue Max daisy performance, c. 1972

world war as well as a noted antisemite. Leather culture's reliance on the language of submission and dominance, which is ensnared in ostensibly shared traumas such as war and slavery (where the sense and the burden of "sharing-in" is often grossly asymmetrical), is nevertheless foundational to understanding the intricacies of power play that has been both embraced and critiqued by scholars and leatherfolks alike.⁷ It is therefore probably unsurprising that while there have always been leathermen and leatherwomen of color in MCs, as well as in non-motorcycle club leather groups, their

7. There is a robust literature on this topic, what follows is only a cursory sampling: Margot Weiss, *Techniques of Pleasure: BDSM and the Circuits of Sexuality* (Durham, NC: Duke University Press, 2011); Viola Johnson, "The Love That Dare Not Speak Its Name: Playing With and Against Racial Stereotypes," *Black Leather in Color* (1994): 8-9; Robin Ruth Linden, et. al., *Against Sadomasochism* (East Palo Alto, CA: Frog in the Well Press, 1982); Samois, *What Color is Your Handkerchief? A Lesbian S/M Sexuality Reader* (San Francisco: Samois, 1979).

membership numbers have been historically slim. The Blue Max MC seemed to largely ignore all but the most superficial aesthetics tied to their namesake—while many had fought or were otherwise involved in the war effort of WWII, very few Blue Max members had been alive for the preceding world war. Historical distance thus facilitated a certain abstraction of the politics and the ethics of reproducing and glorifying the visual cultural material of WWI.

Instead, the Great War and its effects were often treated with a certain camp, embodied most clearly in the performance of "The Rose of No Man's Land," a recurring play-cum-variety show. Although divided into "chapters"—with each performance marking a new chapter—"The Rose of No Man's Land" essentially presented the same story every time: an American WWI pilot is shot down in "no man's land" (the contested territory between opposing trenches) and is





Blue Max event, c. 1983



Blue Max's 7th Anniversary Party, 1976

subsequently rescued and brought back to life by a Red Cross nurse. A typed and hand-written list of the first twenty-eight chapters can be found in the Blue Max MC papers housed at ONE Archives. Producing up to four chapters a year, the Blue Max MC riffed on this basic story by parodying literature and film (*Gone with the Wind* [Ch. 17], *Dracula* [Ch. 11], and *Oedipus* [Ch. 21], for example) and fairy tales (*Snow White* [Ch. 16] and *Hansel and Gretel* [Ch. 18]). In the abstract, this play was a story of heroism and derring-do (albeit filtered through the lens of each chapter's theme), but in practice these performances seem to be thinly-veiled opportunities for the attending club members to dress in drag and lip-sync to popular showtunes and standards, often with no relation to the overarching story or parody.

The only dialog consistently employed in "The Rose of No Man's Land" was spoken by a narrator whose task was to relate the two most dramatic moments of the structuring story: the pilot's collapse ("The proud WWI fighter pilot staggers... and still clutching his good conduct medal... sinks... slowly... to the ground...") and his eventual rescue ("But what's this?... out of the darkness...can it be?... a Red Cross Nurse.") Relying on as few lines of dialog as possible allowed these performances to be more improvised than practiced, and increased the likelihood of audience participation in the form of speaking the lines along with the narrator. This was in notable opposition to the highly structured events that would usually directly precede "The Rose of No Man's Land": the presentation of club colors, official changes in club leadership, and yearly awards ceremonies. Even though "The Rose of No Man's Land" was spontaneous and somewhat ad hoc, it was not an amateur affair; key members of the Blue Max were employed by Hollywood and the recording industry, and



Participants at the Constantine MC Monterrey Don's Run, 1975

so this play, although staged in the woods, featured professional theatrical lighting, costumes, stage and sound design.

A VHS recording from 1993 makes clear that many of these features of the Blue Max's play continued to be employed until the club's end. Titled "A Royal Scandal," the video begins with footage shot by Buddy (née Jim) Ball (a Southern California record producer and videographer whose papers are also held at ONE Archives), which illuminates the larger context of the club run: Ball interviews club members and is interviewed in return ("You're supposed to have one of the biggest dicks in L.A. County, is that true?"); captures participants cooking, eating, and lounging by a large moving van that



Performance of “The Rose of No Man’s Land” at the Blue Max’s Academy Awards #2, March 1973

very likely transported the stage and light/sound equipment; documents the sound tech checking levels for the big show later in the evening; and makes a personal appeal to one of the performers (“This is your swan performance tonight, you know, you’ve been on stage a long time and you’ve never known when to get off, but finally you do, so I want to congratulate you on finally waking up and realizing that.”).

An intertitle announces the start of the show, and it begins with a lip-synced rendition of the Caddigan/Brennan song “The Rose of No Man’s Land,” the faces of Blue Max members appearing through porthole apertures in the stage set, to the audible peals of laughter from the audience. What follows is a dance number featuring half a dozen club members dressed up as SPAD planes (a fighter biplane produced during WWI) arms outfitted with black-cross emblazoned

wings—the song they haphazardly dance to is “Let’s Go Flying” from the 1991 musical *The Will Rogers Follies*. Suddenly, the lights go out, and it is revealed that the edges of their wings are illuminated with lights. Audience: Oooh, aaah. As the song fades, the lights on each member’s costume are turned off one by one until the stage is left in total darkness. The sounds of a plane dogfight (*BrrrrRRRRrrrr; RATTATTTAT*) and the eventual crash landing fills the darkness (one audience member tellingly and preemptively screams, “Crash!” indicating how well-versed the Blue Max’s audience was with the basic plotline). When the lights come up, two angels dressed in blue baby-doll dresses come fluttering out of the wings (one was interviewed in the pre-performance segment) and lip-sync and dance to the 1968 novelty song by the Magistrates, “Here Comes the Judge.” Their high-energy



Performance at the LGS MC reception for the South Pacific Motor Club visiting from Sydney, Australia, October 6, 1971

dance is more polished and successful than the previous number, and so the audience begins to clap to the beat in response. The lyrics (“order in the courtroom / here comes the judge”) are meant to be somewhat descriptive of the narrative onstage—the downed fighter pilot has by this point stumbled out on stage to find himself before a judge. Is he dead or in some afterlife limbo? It’s not made clear, and frankly, it doesn’t seem to matter. As the court is called in session the pilot and the two angels sit... and the floorshow begins.

What follows is a succession of nearly a dozen musical numbers, most featuring club members lip-syncing in drag. They run the affective gamut: some are charismatic and hold the audience in rapt attention; others are less so, and boredom prevails. An entire MC, the Constantines from San Francisco, get up together and lip-sync a

group number—they are the only ones who perform out of drag. One of the acts is a duet of white men performing in yellowface as geishas, revealing, and reminding a current-day viewer of, a strand of sanctioned racism that prevailed within the (mostly white) participants of the run.

Yet the first of these variety acts is worth mentioning in detail because it exposes the way in which MC members were cognizant of the inherent contradictions of leather identities, which are often publicly presented as strictly dyadic (master/slave) and exclusionary. In this musical number, two men appear on stage: one wears leather boots, chaps, and a black jock, while the other wears jeans, a flannel shirt, a pink scarf, sports a sparkly black baseball cap and carries a gym bag. In other words: one is the epitome of leather while the other is a fluff—a type of gay man often shunned from leather events

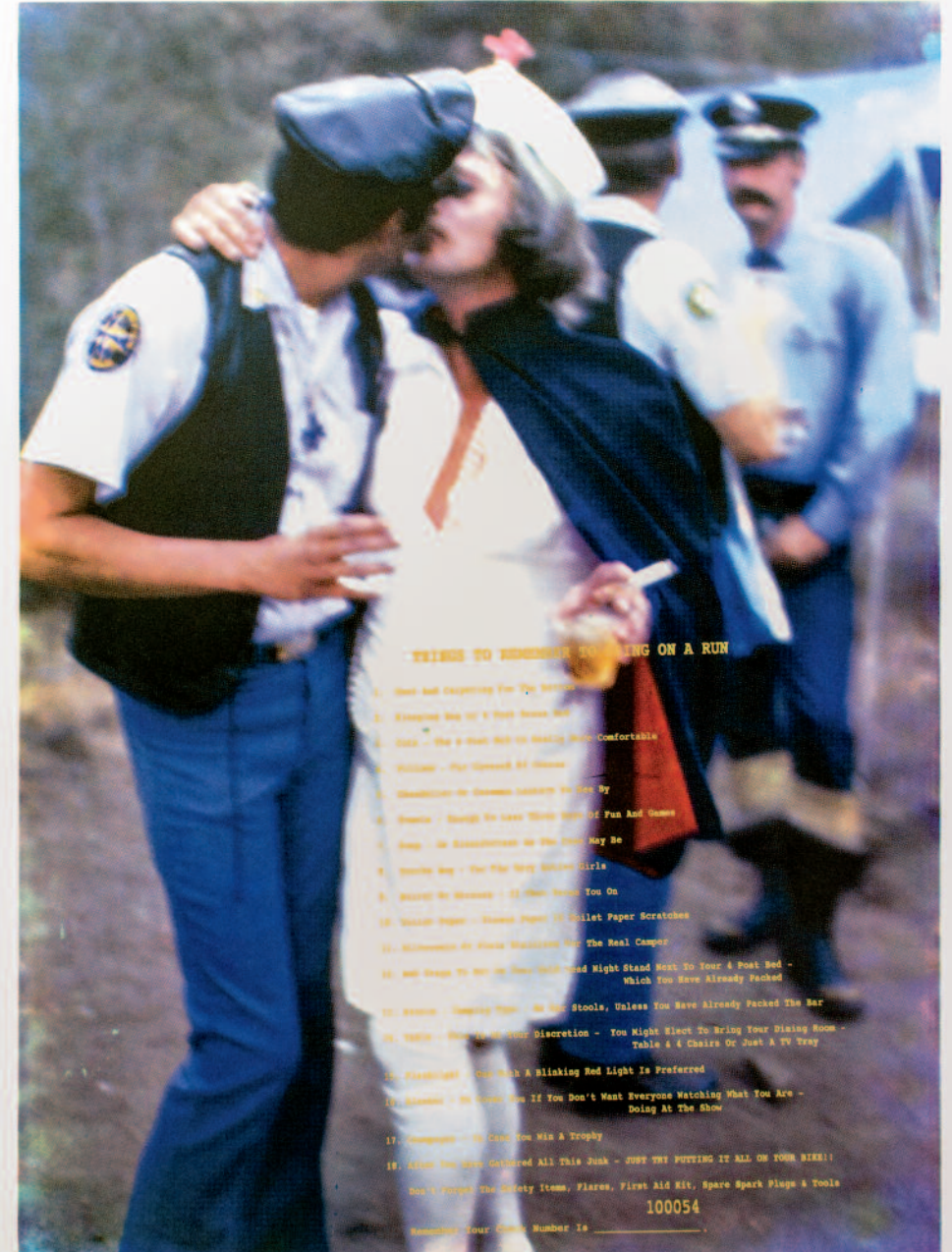


Performance set at the Blue Max and Buddy MC Rosenkrieg, 1978

and spaces.⁸ The leatherman stands still for most of the musical number as the more effeminately-coded man preens over him, dressing him up as he might a mannequin, in a prop leather harness and vest. He lip-syncs to a song from the breakout musical of that year, Kander and Ebb's *Kiss of the Spider Woman*, which dramatizes the relationship between two prisoners held in a Latin American prison—a homosexual window dresser and a Marxist revolutionary. In the musical, the window dresser, Luis Molina, sings a song boasting about his professional aptitude for dressing mannequins in store windows, “Dressing

8. For example, The Mineshaft, a leather club in New York, which was open from 1976–1985, had regulations regarding dress posted on the outside of the club, which, in its own words was “designed for particular men who compose the core of our club.” While “Cycle leather & western gear” were allowed, there were to be “No colognes or perfumes [...] designer sweaters [...] disco drag or dresses.” Mineshaft Board of Directors, “The Mineshaft Dress Code” (1976), part of the collection of The Leather Archives & Museum, Chicago, IL.

Them Up.” Midway through the song, Molina recounts an episode where he wished to place a Balenciaga scarf in a mannequin’s purse, hiding it from direct view. Although questioned by his superiors about the effectiveness of such counterintuitive placement, Molina’s aesthetic decision stands, affirming that what is hidden is perhaps more powerful than what is revealed. Onstage in the Blue Max’s play, the man playing Molina takes the scarf from around his neck (one wonders if it, too, is a Balenciaga) and stuffs it in the jock of his pants. The revelation is transitive, as the performance handily remarks on the construction of leather identity and visual symbology through the radical incorporation of what it often purports to abhor—effete designer aesthetics and feminine gay presentation. I love this musical number because it counters the misapprehension that leather identities are inscrutable in their coding. As the mannequin comes to life and tangoes with Molina, they



Jonesy and Jaime C. Knight, *Nurse's List*, 2016. Screen print, 26 x 20 inches



Die Kränken, Video stills from *Sprayed With Tears*, 2016. Digital transfer of single channel VHS, 21 minutes

together illustrate something about the codependence of otherwise seemingly oppositional gendered performances of gay masculinity.

After the musical numbers have finished, the pilot gets up and lip-syncs to the “Highest Judge of All” from Hammerstein/Rodgers’ musical *Carousel*. The judge is affirmed to be St. Peter at the gates of heaven. As dramatic movie music fades in, the pilot stumbles to the ground and dies, leaving the metaphysical plane and returning to the obdurately physical. Offstage, a performer with a mic begins to read the lyrics of “The Rose of No Man’s Land,” while an angel with a Red Cross nurse’s hat runs in and begins to revive the pilot. She checks the pilot’s pulse through his crotch, and, finding the source of his ailment there, administers a shot. She then sits on his face, and pulls him back to life. After the customary bow, the entire cast of the show poses with a giant photograph of Kaiser Wilhelm II, and sings an encore rendition of Brotherhood of Man’s “United We Stand.”

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Certain elements of “A Royal Scandal” reappear, albeit transformed, in die Kränken’s *Sprayed with Tears*. In the video Jaime C. Knight (one of the members of die Kränken) plays the Soldier, a character modeled after the pilot in the “The Rose of No Man’s Land,” emulating the pilot’s dance at the beginning of the Blue Max performance. Against a moonlit backdrop, Knight bounces along to Robin Gibb’s “Trash,” giving a viewer ample time to notice that his wings (arms) are decorated with the German black cross, and its edges illuminated with small white lights, unambiguously recalling the Blue Max costumes. Although created for a 1978 Sesame Street parody album (*Sesame Street Fever*), the inclusion and repetition of Gibb’s chorus (“Trash, I love it”) makes clear the stakes of die

Kränken’s relationship to the Blue Max MC’s history of performance of “The Rose in No Man’s Land”—that the repurposing of otherwise gay, and potentially queer source material, can narratively call forth a queer viewership of the present and future. Die Kränken’s play, for example, not only features characters reminiscent of the Red Cross nurse and the SPAD pilot common to the Blue Max’s plays, but also a biker named Master Jones (played by another die Kränken member, Jonesy), and an interlocutor dressed in a pink tutu and silver go-go boots named Rose (played by Luke Munson, who wrote the text of *Sprayed with Tears*).

Throughout *Sprayed with Tears* the characters speak a kind of discombobulated poetry that vacillates between the willfully antisocial (“Most people are just abortions that didn’t take”) and the earnest (“I just wanted you to know me”)—refracting some of the most salient debates in contemporary queer theory, from the affective turn to queer negativity. To return to de Certeau, these words are positioned as “eruptions of strangeness” that are multiply resonant, refracting queer theory, as well as generic personal dramas. The narrative revolves around Rose and the Soldier speaking to, and past, one another, as they work together on a mysterious biomechanical heart/machine that at various moments births, or becomes, a number of symbolic attributes: a gold-sequined double-helix, a three-headed Red Cross Nurse, an image of Master Jones on his motorcycle, and a rotating black rose.

The arrival of the Red Cross Nurse (played by Kelly Marie Martin) signals a change in the narrative flow of *Sprayed with Tears*. At first appearing as an apparition, the Nurse intones the lyrics of “The Rose of No Man’s Land” along with the Soldier. Once fully incarnated, she produces and reads the palm of the Master’s hand. Miraculous and auratic, the Red Cross Nurse has a messy agency that



MC member at the Saddleback MC "Bunny of Oz" Easter Run, April 1973

the rigid gender roles of the original 1918 song and the Blue Max MC plays flatly deny. In this way, die Kränken amends their source material, instead of simply reiterating it. She speaks some of the most important text of the video after slinging and carefully tying Rose up on a fetish bench. Lifting her submissive's guazy pink tutu to reveal her jock-strapped ass, the Nurse is illuminated by a projecting light that pours out of it. She gathers the light to her like a Jewish matriarch who has just lit the Sabbath candles, and incants:

"This body is a prison, this body is a hole/
this body is a ladder, this body is a wheel/
this body is an obstacle and the way through,
this body is a sounding chamber/
this body is an unlicked envelope,
this body is a hole onto a hole."

Filled with potentiality ("an obstacle and the way through") and absence ("a hole onto a hole"), her words split the heart/machine, exploding it into a mass of costume accoutrements—wigs and fake body parts. A diminutive image of the Master riding a motorcycle floats up from its core. The Master, who soon materializes in person, joins the Nurse in mounting his wooden cut-out motorcycle and drives away in a sequence of cut-stop frames—a herky-jerky, crude animation reminiscent of Jonesy's previous experimental video work. As Rose and the Soldier pick through the remains of the heart machine, a recording of "The Rose of No Man's Land" plays. Amongst the rubble they find a photo of men attending the Badger Flats run—the large Southern California bike run where many chapters of the Blue Max's play were performed. As they pore over this document, it triggers a set of emotional and nostalgic responses from Rose and the Soldier ("We were so pretty then" and "It smells like him" and "This was



Nurse from the Blue Max's "The Rose of No Man's Land," c. 1970s



Blue Max members at the Gold Ship of the Kaiser Run, August 10–12, 1979

supposed to be different"). As they cry—their faces sprayed with tears—Master Jones and the Nurse ride off into the sunset to the sped-up soundtrack of "Say a Prayer For Me Tonight" from the 1958 musical *Gigi*.

In this way we might think of die Kränken's videos—especially *Sprayed with Tears*—as transformative reading projects akin to certain types of history writing, in that they attempt to simultaneously acknowledge history and ferret its import into new constructs. Language, and its delivery, is the clearest sign that die Kränken is not simply reenacting a Blue Max pageant. Rather, they mine the psychodynamics of the Blue Max performances, as well as the narrative of the Caddigan and Brennan song, to propose their own mythologies. Necessarily irresponsible to conventional history writing, which purports to renarrate the past in an objective way, die Kränken's work at ONE Archives retains some, but not all, of the hallmarks of their source material (the visually

striking format of VHS, for example, or the particular characters of the Soldier and the Red Cross Nurse). Expectations are consistently countered: the hetero pairings of the Soldier and Rose, and Master and Nurse, are undercut by their queer gender and sexual politics. Lines are not spoken but dubbed, in striking difference to the lip-sync of the Blue Max performances. Identity is rarely ossified, and nearly always in transit.⁹

The final moments of *Sprayed with Tears*, an homage to the use of Broadway musical scores in the Blue Max performances, invoke the viewer to fulfill the request of the final lines of the *Gigi* song: "Bow your head and please / Stay on your knees tonight."

9. I'd like to thank Beatriz Cortez and Nao Bustamante for reminding me of this particular notion of identity instability. See also: Irene Gedalof, "Identities in Transit: Nomads, Cyborgs and Women," *European Journal of Women's Studies* 7.3 (August 2000): 337–54.