

right to reinvent herself and live life on her own terms in the face of intense media scrutiny and pressures. From cowpunk tomboy to androgynous drag artist to sedate establishment crooner, lang has changed and evolved in often surprising ways during the past twenty years. She may have failed to please some of her fans along the way, and at times she has no doubt disappointed those who would try to place her in a tightly confined role (either sexual or musical), but nevertheless her career bears witness to the creative achievements that can be won by a clever and inspired manipulation of the themes of resistance, subversion, and displacement.

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¹David Bennahum compiled what one might call an "unauthorized autobiography," a singular contribution to a rare literary genre.

²The photo was chosen as an illustration for Section VII "Divas and discos" of the article "Lesbian and Gay Music" in *The New Grove Dictionary of Music and Musicians*, but was edited out of the final version (as were all other illustrations for the article; see Brett and Wood 2001) The caption for the photo in *The New Grove* was to have read "k. d. lang with Cindy Crawford on the cover of *Vanity Fair* in 1993, changing forever the representation of lesbians in the media" (Brett and Wood 2002).

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PATIENCE WHEATLEY

For Elinor

In the grey twilight of December
words dance between tree trunks
clamouring to be let in
to the warm activity of
editing

they can only hang in trees
rustling together and making something
like
squirrels' dark winter
houses

shaking their tails
the words reproduce
making their own unasked for
meaning until

the work under my eyes
asserts its shape
shouts what it
is

biblical language and all,
birthing,
it pushes through to take its
heavy place

*Patience Wheatley's third book of poetry was published
by Pendass Productions.*