Sounding Like a No-No
Royster, Francesca T.

Published by University of Michigan Press

Royster, Francesca T.
Sounding Like a No-No: Queer Sounds and Eccentric Acts in the Post-Soul Era.
Project MUSE. muse.jhu.edu/book/21092.

For additional information about this book
https://muse.jhu.edu/book/21092

For content related to this chapter
https://muse.jhu.edu/related_content?type=book&id=758547
Sounding Like a No-No
Sounding Like a No-No

Queer Sounds and Eccentric Acts in the Post-Soul Era

Francesca T. Royster
To Annie and Cecelia
and the future
Acknowledgments

In the process of writing this book, past, present, and future have come together, sometimes with unexpected moments of synchronicity.

First, I’d like to thank the artists, living and dead, who inspired this book, including George Clinton, Michael Jackson, Grace Jones, Eartha Kitt, Janelle Monae, Meshell Ndegeocello, Janelle Monae, Prince, Sylvester, and Stevie Wonder.

I’d like to thank my editor at the University of Michigan Press, LeAnn Fields, for her ongoing support for this project, great stories (including her experience of being in the audience for Stevie’s “Fingertips”), and her sharp eye. I’m so appreciative to the readers of the manuscript, and to Alexa Ducsay, Marcia LaBrenz, and the production staff of the University of Michigan Press.

I’d like to thank my students and colleagues at DePaul University, who’ve listened to me spin my theories, and who’ve shared their time and insights. I’d especially like to thank Tina Chanter, Laila Farah, Camilla Fojas, Amor Kohli, Julie Moody-Freeman, Michele Morano, Ann Russo, and Lourdes Torres, who read and gave thoughtful feedback at many different points of this book’s evolution. Thanks to my three great chairs, Lucy Rinehart, Bill Fahrenbach, and Helen Marlborough, and to the College of Liberal Arts and Social Sciences, the University Research Council, and the College of Academic Affairs for financial support for this project.

I’m very grateful for the rich community of scholar-friends with their smart brains, good cooking, conversation, and tricks to get the writing done: Myron Beasley, Natalie Bennett, Sharon Bridgforth, Jennifer Brody, Daphne Brooks, Gary Cestaro, Salome Chasnoff, Amina Chaudhri, Cathy Clark, Kristal Moore Clemons, Justin Cooper, Maxine Craig, Jennifer Curley, Farrad DeBerry, Misty DeBerry, Jerry Dees, Asher Diaz, Monica Dolan, Richard Doyle, David Dulceany, Cor Ece, Michelle Emery, Peter Erickson, Johnathan Fields, Cynthia Franklin, Laurie Fuller, Dustin Goltz, Bill Johnson Gonzalez, Amy Greenberg, Jonathan Gross, Kim F. Hall, Don Hedrick, Devorah Heitner, Mark Hoffman, Sharon Holland, Sandra Jackson, Margo Jefferson, E. Patrick
Acknowledgments

Johnson, Omi Osun Joni L. Jones, Richard Jones, Cricket Keating, Jason King, Joyce Green MacDonald, Peter Majda, Sheena Malholtra, Jeffrey McCune, Erica Meiners, Koritha Mitchell, Darrell Moore, Madison Alexander Moore, Fred Moten, Sanjukta Muhkerjee, José Estaban Muñoz, Jacqueline Shea Murphy, James Murphy, Seana Murphy, Deborah Murray, Mark Anthony Neal, Jeffrey Nealon, Paige Nichols, Tavia N’yongo, Kimberlee Perez, Marc Piane, Lori Pierce, Brian Ragsdale, Beth Richie, Ramón Rivera-Servera, Chris Rivers, Aimee Carrillo Rowe, Ricky Rodriguez, Elsa Saeta, Lance Schwultz, April Scissors, Shaija Sharma, Eileen Sieffert, Andrea Solomon, Kathryn Sorrells, James Spooner, Kaila Story, Chuck Suchar, Andrew Suozzo, Willa Taylor, Ayanna á ompson, Erin Tinnon, Irene Tucker and the staff at Tri-Pish Quarterly, Adaku Utah, Anna Clissold Vaughan, Shane Vogel, Choua Vue, Catherine Weidner, Cheryl West, Elizabeth Wheeler, and Daisy Zamora.

I’d like to thank my sister Becky, who has always been my partner in crime, memorizing songs on the radio and making up our own words with me from the very beginning. À nks to my wonderful nieces Al- lie and Demitria, whom I admire greatly, and who don’t mind inform- ing me about what “the young people” are listening to these days. I’d like to thank my sisters Tara, Barbara, and Dericka, my niece Abbie and nephew Randy, and the rest of my family: the Roysters, Harveys, Russos, and Castenedas, who embrace me in all of my eccentricity while model- ing new ways of being. I am so lucky to have two beautiful parents who model love, grace, and connection, Philip and Phyllis. And I would also like to thank those who have passed on, but who are always still with me, especially my mother, Sandra, my grandmother, Gwen, and my great-grandmother, Lucille.

Finally, I want to thank my partner, Annie, for bringing love, light, and joy to my life every single day. And to our sweet CeCe, who has changed my life forever for the good. À is book is for both of you.

Earlier versions of some of the materials in chapters 3, 4, and 5 were published in Poroi, American Sexuality and Women and Performance: a Journal of Feminist & eory.