Under the Sign of the Clock: Queer Time, AIDS Time, and Clery's Clock[1]

Ed Madden

Copyright (c) 2023 by Ed Madden. Contributors of articles are permitted (provided relevant bibliographic details that credit its publication in this journal are included) to deposit all versions of articles published in *RISE* in institutional or other repositories of their choice without embargo.

On September 13, 1987, Irish musician Philip Chevron of the Pogues took to a Dublin stage with his old band The Radiators to sing 'Under Clery's Clock', a song he had written about a man longing for a relationship with another man.[2] David Norris had been elected only five months earlier as the first openly gay public official in Ireland, but male homosexuality was still criminalized in the Republic. The song was simultaneously a groundbreaking early representation of gay identity in Irish music, Chevron's own coming out, and a plea for funds to fight AIDS — all of this in a culture an Irish physician described earlier that same year as choked by an overwhelming 'social and sexual reticence' about both homosexuality and AIDS.[3] If gay identity thus emerged in Ireland in a context of silence and stigma, it might also be said to have emerged *under the sign of the clock*, by which I mean to emphasize the importance of the temporal to our understanding of the queer, and more specifically Chevron's manipulation of the iconic clock as a critical cultural symbol. An emblem of Dublin identity and heterosexual romance, the titular clock was installed above the entrance to Clerys department store on O'Connell Street in Dublin's city centre, just across and down the street from the GPO.[4] 'Under Clery's Clock' is a meditation on sexual identity in time. As the chorus repeatedly points to a desired connection at a specific place and time — 'under Clery's clock tonight at 8' — the song insistently represents gay identity as out of synch with temporal and cultural norms.

Although The Radiators have received some attention in academic studies of Irish popular music,[5] this song — one of the earliest examples of coming out in Irish music and perhaps the first Irish fundraising song for HIV/AIDS — has received none. Neither has the AIDS benefit where it was first performed, nor the fundraising cassette that followed, suggesting a need for greater

---

[1] I am grateful to participants at the 2021 American Conference for Irish Studies and the 2022 Ireland Sexualities in History conference for comments on this research, and to Páraic Kerrigan, historian Mike Cronin, and this journal's reviewers for invaluable suggestions and questions about earlier versions. I must also thank students in a 2021 graduate seminar on Irish literature and queer time, where I began thinking about this project, especially Parker Stoker and Andi Waddell.

[2] The song is available online at https://www.youtube.com/watch?v=hkic_L9XSzk. Accessed 12 August 2022. Lyrics used with permission of Wardlaw Music and the Chevron estate.

[3] Derek Freedman, *AIDS: The Problem in Ireland* (Dublin: Town House, 1987), 68.

[4] On the clock as an 'iconic image' of heterosexual romance in mid-twentieth-century Dublin, see Mary P. Corcoran, 'Place Re-Making in Dublin', *Place and Non-Place: The Reconfiguration of Ireland*, eds. Michel Peillon and Mary P. Corcoran (Dublin: Institute of Public Administration, 2004), 142–156, 142.

[5] See Gerry Smyth, *Noisy Island: A Short History of Irish Popular Music* (Cork: Cork University Press, 2005), 55; Sean Campbell and Gerry Smyth, *Beautiful Day: Forty Years of Irish Rock* (Cork: Atrium, 2005), 61–63; and Noel McLaughlin and Martin McLoone, *Rock and Popular Music in Ireland: Before and After U2* (Dublin: Irish Academic Press, 2012), 126–127.

DOI: 10.32803/rise.v6i1.3160

attention to HIV/AIDS and popular music in Ireland. Similarly, the specifically Irish instances of the 1980s charity rock and charity singles industry have been mostly ignored. Consequently, in my discussion of the song and its performance I depend heavily on popular and journalistic accounts, which tellingly and repeatedly foreground issues of time, a theme central to the song's lyrics and critical to this essay.

I draw on theories of queer time in this essay, as well as recent literary studies of form, in order to emphasize the song's impact in its cultural contexts.[6] As Jack Halberstam suggested in 2005, queer thinking about time originated in the diminished horizons gay men faced during the AIDS epidemic, a cultural moment marked by a sense of 'compression and annihilation' as well as a growing awareness of 'the potentiality of a life unscripted by the conventions of family, inheritance, and childrearing'.[7] Critical studies of queer temporalities have focused on ways that queer lives fail to fit heteronormative life narratives or resist *chrononormativity* — Elizabeth Freeman's term for the social and economic norms of temporal regulation through which bodies become culturally legible.[8] Chevron's song is a ballad of untimeliness, of anticipation and belatedness, of a *rendezvous* that never happens because a date never shows. The deep longing of the song, however, is not simply for a missed romantic connection, but also for a recognized and visible place within the culture, a dual longing to fit within the temporal order and for visibility within Irish culture, both emphatically symbolized by meeting under a public clock. By *visibility*, I do not mean only representation in Irish music and media, or legibility within Irish culture; I also mean physical presence and the ways that collective visibility — like protest marches, pride parades, or bodies gathered under a public clock — enable community formation and political organising.[9]

Chevon's song, however, places gay bodies under a clock long known as a meeting place for heterosexual courting couples, connecting private queer longings to a heteronormative public ritual and seeking accommodation within that temporal and cultural form. To what extent this gesture of inclusion might also be imagined as intervention or disruption prompts a more careful consideration of the ritual of meeting under a public clock, for which I turn to literary theory and sociologies of time, as well as to the specific and arguably invented history of Clery's clock itself. The collective ritual persuades me to think of meeting beneath the clock as a social practice, a *form* in the sense that literary critic Caroline Levine uses the word: an organising principle that is both aesthetic and social and that may travel across space and time. 'Forms matter,' Levine

---

[6] On the importance of temporality as a critical category for Irish LGBTQ cultural production, see Michael G. Cronin, '"Our Nameless Desires": The Erotics of Time and Space in Contemporary Irish Lesbian and Gay Fiction', *The Oxford Handbook of Modern Irish Fiction*, ed. Liam Harte (Oxford: Oxford University Press, 2020), 567–584; also Ed Madden, 'The Queer Contemporary: Time and Temporality in Queer Writing', *The New Irish Studies*, ed. Paige Reynolds (Cambridge: Cambridge University Press, 2020), 129–143.

[7] Jack Halberstam, *In a Queer Time and Place: Transgender Bodies, Subcultural Lives* (New York: New York University Press, 2005), 2.

[8] See Elizabeth Freeman, *Time Binds: Queer Temporalities, Queer Histories* (Durham NC: Duke University Press, 2010), 11–12.

[9] On this point, see, for example, Amin Ghaziani, *Sex Cultures* (Cambridge: Polity Press, 2017), 68.

states, 'because they shape what it is possible to think, say, and do in a given context'.[10] In what follows, I examine this social practice of meeting beneath a clock to suggest that Chevron manipulates a cultural form at the very moment it was calcifying as an invented emblem of Irish heteronormativity.

After briefly situating the song's performance in the specific cultural contexts of charity rock performances and gay representation in Irish music, I offer a close reading of the lyrics in their historical contexts. I note specific Irish cultural and political contexts (public cruising, violence against gay men, the ongoing legal battle to decriminalise male homosexuality) that inflect Chevon's representation of the temporal contexts of a gay identity. From there I turn to examine the cultural and social meanings of the broader tradition of meeting beneath a public clock, then to the history of Clery's clock itself, suggesting a tension in Chevron's song between the specific gesture of inclusion or accommodation and contextual possibilities of intervention and resistance. Resisting the endemic cultural silence that rendered gay identity so often invisible or illegible, Chevron insisted on a place within the culture—and under the clock.

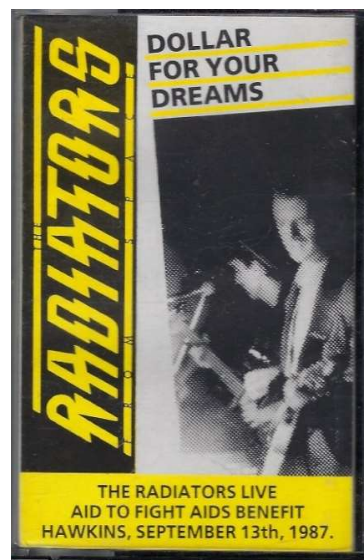

Figure 1. Cassette case, Dublin: Comet Records, 1988. Image courtesy of Ed Madden.

The Song in its Context

Philip Chevron (born Philip Ryan) was a founding member of The Radiators, 'now widely acknowledged as Ireland's first punk band',[11] and later an openly gay member of the Pogues. Formed in 1976 and disbanded in 1981 after the release of two albums, The Radiators reunited for that 1987 AIDS benefit performance at Hawkins House in Dublin, where they first performed Chevron's new song, 'Under Clery's Clock'. The reunion element surely contributed to the charity

---

[10] Caroline Levine, *Forms: Whole, Rhythm, Hierarchy, Network* (Princeton: Princeton University Press, 2015), 5.
[11] Campbell and Smyth, 62.

appeal, as reconciliations among artists often provided a 'needed sense of collectivity in adversity' for charity singles.[12] This 1987 performance raised funds for Gay Health Action (GHA), Ireland's first AIDS activist organisation, as did the cassette recording of the concert, *Dollar for Your Dreams*, released by Dublin's Comet Records on World AIDS Day the following year. In addition to the fundraising, the cassette's liner notes included phone numbers for AIDS information and gay and lesbian community helplines (Tel-A-Friend and Lesbian Line), suggesting a willingness to use packaging for community outreach.[13] A year later in 1989, Chiswick Records of London (a label known for bringing Irish artists to English audiences)[14] released a vinyl single of 'Under Clery's Clock' with the lyrics printed on the back of the record sleeve.[15]

Printing the lyrics was arguably part of Chevron's coming out in the late 1980s. Chevron had joined the Pogues in 1985, and as the story is now told, he thought it important to come out as gay because of the band's brawling macho reputation.[16] Though few and mostly underrecognized, there were other openly gay performers at the time — the post-punk glam-rock Virgin Prunes, for example, whose 'infamous appearance' on Irish television in October 1979 signalled a broad attack on gender and sexual norms.[17] Noel McLaughlin and Martin McLoone point to Gregory Gay as possibly 'Ireland's first pop/rock star to acknowledge publicly his homosexual identity', his homosexuality 'something of an open secret' in the early 1980s and later more apparent in both performance and interviews.[18] According to Carol Clerk's history of

[12] Lucy Robinson, 'Putting the Charity Back into Charity Singles: Charity Singles in Britain 1984-1995', *Contemporary British History* 26.3 (2012): 403-425, 413. As an example, Robinson points to George Michael and Elton John, setting aside their feud to join together for a duet of 'Don't Let the Sun Go Down on Me', released in 1991 as a fundraiser for AIDS-related charities.

[13] The Radiators, *Dollar for Your Dreams*, Cassette, Comet Records, 1988. This was the first recorded version of 'Under Cleary's Clock', track A4 on the cassette. Later versions corrected the spelling from Cleary's to Clery's. The cover documents the cassette as a live recording at the 'Radiators Live Aid To Fight AIDS Benefit, Hawkins, September 13th, 1987'. The cassette recording is online at *The Fanning Sessions Archive*, 23 June 2018. https://fanningsessions.wordpress.com/2018/06/23/for-one-night-only-the-legendary-radiators-from-space-13th-sept-1987/ ('Under Clery's Clock' at the 12.30 mark on Side One). Accessed 12 August 2022.The website also includes images of the benefit poster and the cassette packaging.

[14] See Michael Mary Murphy, 'A History of Irish Record Labels from the 1920s to 2019', *Made in Ireland: Studies in Popular Music*, ed. Áine Mangaoang, John O'Flynn and Lonán Ó Briain (New York and London: /Routledge, 2021), 25.

[15] The Radiators, 'Under Clery's Clock', Vinyl Single. London: Chiswick Records, 1989. Chiswick released three versions of the single, both 7" and 12" vinyl versions and a 12" test pressing. See full discography for The Radiators at the following: https://www.discogs.com/artist/266432-Radiators-From-Space. Accessed 12 August 2022.

[16] See, for example, Joseph McCormack, 'Gay Pogues guitarist Philip Chevron dies, aged 56', *Pink News*, 9 October 2013. https://www.pinknews.co.uk/2013/10/09/gay-pogues-guitarist-philip-chevron-dies-aged-56/; also, Carlo Sands, 'Philip Chevron, 1957-2013: A song for our times, and the importance of being Irish,' *Green Left* 984, 10 October 2013. https://www.greenleft.org.au/content/philip-chevron-1957-2013-song-our-times-and-importance-being-irish. Accessed 12 August 2022.

[17] Gerry Smyth, 86; McLaughlin and McLoone, 127–130. On lesbian representation in Irish music, see also Ann-Marie Hanlon, '"Missing from the Record": Zrazy and Women's Music in Ireland', *Made in Ireland: Studies in Popular Music*, eds. Áine Mangaoang, John O'Flynn and Lonán Ó Briain (New York and London: Routledge, 2021), 67–78.

[18] McLaughlin and McLoone, 254, 256–257.

the Pogues, Chevron had learned in 1989 that *The Sun* was planning to out him. He told Clerk that The Radiators added this new 'openly gay song' to the 1989 re-release of their 1979 album *Ghostown* in order to deny the British tabloid their planned exposé.[19] So, there was a bravery to Chevron's taking the stage with that song two years before in 1987 Dublin, a performance which at least one Irish newspaper writer at the time characterised as Chevron's coming out.[20]

The Radiators billed the concert as 'an Aid to Fight AIDS Benefit', thus drawing directly on the name of Live Aid, the 1985 international famine relief concert staged in London and Philadelphia and broadcast live on Irish television and radio[21] Such cultural interventions — benefit concerts and charity singles — were characteristic of the 1980s, beginning with the release of the 1984 supergroup superhit, Band Aid's 'Do They Know It's Christmas' and then galvanized by Live Aid, 'the defining moment in the phenomenon dubbed "charity rock"'.[22] The year 1985 saw not only the transatlantic staging of Live Aid and the founding of the Farm Aid concerts in the USA, but also the release of the first two AIDS charity singles: Coil's dark cover of 'Tainted Love', released in May 1985 as a fundraiser for the UK Terrence Higgins Trust, and Dionne Warwick, Stevie Wonder, Gladys Knight, and Elton John's sentimental 'That's What Friends Are For', a fundraiser for AmFAR (the American Foundation for AIDS Research) released later that year in November. Ireland jumped into the famine-relief charity singles industry in the spring of 1985 with 'Show Some Concern', a song by The Concerned, Ireland's own supergroup of over forty musicians, and Ireland staged its own benefit concert the following year, the 1986 Self Aid concert at the Royal Dublin Society, which highlighted the problem of unemployment in Ireland.[23]

---

[19] Carol Clerk, *Kiss My Arse: The Story of the Pogues* (London: Omnibus Press, 2009), 487. Pogues member James Fearnley's memoir, *Here Comes Everybody: The Story of the Pogues* (London: Faber and Faber, 2012) does not acknowledge any public coming out. Instead, Fearnley mostly comments condescendingly on Chevron's small stature and his unrequited attachments to other men in the band. In Fearnley, 160, 197, 253.

[20] The reviewer said that Chevron had been working on the song earlier but 'failed as he was afraid to reveal his homosexuality'. By the time of the performance, the reviewer says Chevron had 'come to terms with his sexuality.' See E.M., 'Toothy terror Shane is still Poguetry in motion', Music Scene, *Tuam Herald,* 28 November 1987: 11. Other reviewers hinted at Chevron's sexuality, one noting, 'the always open and deeply personal' nature of Chevron's lyrics in 1988 and calling the song 'a revelation', another in 1989 insisting that 'Chevron was digging into his guts to dredge out some anguished experience'. See Jim Carroll, Review of The Radiators from Space, *Dollar for Your Dreams*, *The Nationalist* (Tipperary), 13 August 1988: 21; and 'Radiators revived', *Tuam Herald,* 29 April 1989: 11.

[21] Live Aid and Band Aid were not only models, but the names were 'a recognisable brand and label', Robinson, 408.

[22] Reebee Garofalo, 'What Is the World?: Reflections on Music and Politics Twenty Years after Live Aid', *Journal of Popular Music Studies* 17.3 (Dec 2005): 324–344, 325. On charity singles and celebrity supergroups, see also Robinson; Jordan Runtagh, 'Heal the World: 20 Songs for a Good Cause', *Rolling Stone*, 22 November 2018. https://www.rollingstone.com/music/music-lists/benefit-concerts-songs-good-cause-geldof-live-aid-720175/do-they-know-its-christmas-by-band-aid-1984-722466/; and Ann-Derrick Gaillot, 'What's behind the U.K.'s bizarre love of charity singles', *The Outline*, 28 June 2017. https://theoutline.com/post/1822/grenfell-tower-fire-charity-single-uk. Accessed 12 August 2022.

[23] Other than a parenthetical dismissal of this concert as 'an odd exception' to the generally international focus of Irish musicians like Bob Geldof and U2, and a reference to the Pogues' appearance there as a sign of their acceptance by Irish audiences, this early attempt by Irish musicians to adapt the charity rock industry to a

Figure 2. The Radiators, 'Under Clery's Clock', Vinyl Single. London: Chiswick Records, 1989. Image courtesy of Ed Madden.

In the 1980s, charity rock often relied on and reinscribed structures of privilege and power. Charity singles consistently imagine privileged outsiders coming to the aid of those in beleaguered communities; critics point to the perpetuation in famine charity singles of colonial stereotypes of the helpless other and the intervening Western philanthropic saviour.[24] Lucy Robinson argues further that charity rock may not only reinforce structures of privilege, but also moralise them, constructing communities of those in position to donate and those 'deserving of that donation', a moralised version of social inequality. The name 'Self Aid', for example, arguably echoes Irish rhetoric of self-determination and self-sufficiency, but it also defines worthy recipients in terms of a 'moral imperative of "self-help"'. This imperative further reinforces a conservative politics in which aid comes through community philanthropy rather than governmental intervention or social services.[25] Chevron's song resists and revises these simplistic moral narratives. It locates the call for activism not in the sympathising viewpoint of a privileged or philanthropic outsider, but *inside* the embattled community itself, a marginalised community

specifically Irish context is mostly ignored. See R. F. Foster, *Luck and the Irish: A Brief History of Change from 1970* (Oxford: Oxford University Press, 2008), 150; Campbell and Smyth, 98.

[24] Ami V. Shah, Bruce S. Hall and Edward R. Carr, 'Bono, Band Aid, and Before: Celebrity Humanitarianism, Music, and the Objects of its Action', *Soundscapes of Wellbeing in Popular Music*, ed. Gavin J. Andrews, Paul Kingsbury and Robin Kearns (London: Routledge, 2014), 269–288; see 278–279.

[25] See Robinson, 407–411, 420.

that explicitly resists traditional moralisations.[26] This kind of resistance from within and alongside the embattled community would find further expression in *Red Hot + Blue*, the 1990s compilation album that raised almost one million dollars for the *activist* group ACT UP, and included performances by U2, Sinéad O'Connor, and Kirsty MacColl.

Despite the fit of Chevron's song in the historical context of charity singles and benefit concerts, reviews of the song and the performance repeatedly signalled a temporal untimeliness, the song (like the gay man it represents) seen as both in and out of synch with its time. Reviewing the 1987 benefit show for Dublin's *Hot Press*, Bill Graham wrote, 'The Radiators were long before their (Irish) time', adding that the 1979 album *Ghostown* 'documented Eighties Dublin almost before the decade began'. The cheers at the reunion show, he wrote, were 'the sound of Dublin finally catching up with them'.[27] Chevron himself called the concert 'a bit of a time warp'.[28] Years later, in an online tribute just after Chevron's death from cancer in 2013, the Irish LGBTQ online magazine *Eile* characterised the song as a 'before-its-time ballad',[29] and a 2017 political blog post celebrating the anniversary of the song's release called the song 'both of its time and way ahead of it'.[30]

An Irish Idiom

Though out of synch with its time, 'Under Clery's Clock' is located in a very specific place. Unlike all those transatlantic charity initiatives, the song is emphatically Irish from the first line, which immediately puts us at Burgh Quay in Dublin's city centre. Like the 1990s Irish documentary films about AIDS that Páraic Kerrigan praises for their intervention in the 'dominant US/UK-centric AIDS media' that had dominated AIDS discourse, Chevron writes 'within an Irish idiom'.[31] The song begins with the following:

> Burgh Quay at night
> In this dark and stinking place
> Urges I can't fight
> With a boy without a face

[26] I am grateful to one of the journal's anonymous reviewers, whose language I have adapted here, for pushing me to make this argument explicit.

[27] Bill Graham, 'The Heat Is On Again', review of The Radiators, Gavin Friday, and The Real Wild West, Gay Health Action Benefit, Hawkins, *Hot Press*, 8 October 1987. Image of press clipping at *The Fanning Sessions Archive*. https://fanningsessions.wordpress.com/2012/03/21/the-radiators-gavin-friday-real-wild-west-hot-press-81087/. Accessed 12 August 2022.

[28] E.M., 'Toothy terror Shane'.

[29] 'Listen: Philip Chevron (RIP) – Under Clery's Clock', *Eile*, 13 October 2013. https://eile.ie/2013/10/13/listen-philip-chevron-rip-under-clerys-clock/. Accessed 20 September 2021. The journal is no longer available online.

[30] Tomboktu, '30 years ago today – the debut of Under Clery's Clock', *The Cedar Lounge Revolution* [blog], 23 September 2017. https://cedarlounge.wordpress.com/2017/09/23/40-years-ago-today-the-debut-of-under-clerys-clock/. Accessed 12 August 2022. In an unintentional and ironic echo of the temporal disjunctures that mark the song and its reception, the blog inaccurately dates the song's debut by ten days, on September 23, not September 13, 1987.

[31] Páraic Kerrigan, *LGBTQ Visibility, Media and Sexuality in Ireland* (London: Routledge, 2021), 85.

Strange as it seems
All I want is to embrace
By the street light
Just like other lovers do
Without disgrace

Although the 'dark and stinking place' could refer to the city itself during the economically depressed 1980s, before the Celtic Tiger and European Union investment transformed the city, Burgh Quay was also the site of public toilets that had long been a cruising site for gay sex and male prostitution.[32] Barely ten months before the song's debut, in November 1986, the Dublin *Evening Herald* published a sensationalist report on male prostitution, 'the scandal the capital chooses to ignore', opening with a description of a skinhead youth and older man disappearing into the toilets at Burgh Quay.[33]

The boy in the song has no face in the darkness of the quay, and no identity in the darkness of cultural shame. In a plea for visibility and recognition, the speaker says he wants to embrace under the light 'just like other lovers do without disgrace'. The song is remarkable for its openness about same-sex desire as well as its implicit awareness of the exigencies, stigma, and risks of fulfilling those desires in Ireland. Hawkins, where Chevron first sang the song, was a basement performance space only two blocks south of the quay. Like the geographic proximity of the performance, the historical context amplifies the power of the song. At the beginning of that year, Derek Freedman had published the groundbreaking study *AIDS: The Problem in Ireland*, in which he noted that Ireland was 'ill-prepared and ill-equipped to deal with the AIDS epidemic', in part because of the overwhelming 'social and sexual reticence' of the culture'.[34] In addition, contemporary audiences would likely have been reminded of the murder of Declan Flynn, a gay man beaten to death in Fairview Park in north Dublin, also a popular cruising site, only five years before in September 1982 – the same year that the first cases of AIDS were diagnosed in Ireland. Only months later, in March 1983, the murder and the trial that followed would galvanize the first major public demonstration for gay rights, the Stop Violence Against Gays and Women March. One blogger refers to the song as 'comfortably Irish',[35] but it seems more accurate to say that it is uncomfortably so. These Irish contexts of endemic silence and potential threat deepen the plea to be 'just like other lovers'.

The song's emphasis on darkness invites comparison to the Moving Hearts 1982 cover of the 1967 R&B hit 'Dark End of the Street', which Noel McLaughlin and Martin McLoone identify as 'one of the earliest (if indirect) references in Irish rock or popular music to the politics of the

[32] Evanna Kearins, *Rent: The Secret World of Male Prostitution in Dublin* (Dublin: Marino, 2000), 28, 44.
[33] John Kilraine, 'Our vice, boys tragedy', *Evening Herald*, 16 November 1986: 22–23.
[34] Derek Freedman, 68. See also Fiona Smyth, 'Cultural Constraints on the Delivery of HIV/AIDS Prevention in Ireland', *Social Science & Medicine* 46.6 (1998): 661–672; and Cormac O'Brien, 'Ireland in the Age of AIDS: The Cultural Politics of Stigma', *The Irish Review* 53 (Autumn 2016): 45–59.
[35] Tomboktu, *The Cedar Lounge Revolution*.

gay community'.[36] They note that the band slightly altered the lyrics of the original to make a song long understood to be about adultery instead suggest a gay relationship. For example, 'It's a sin, and we know it's wrong' became 'it's a sin and they say it's wrong'. That shift from 'we know' to 'they say' suggests resistance, though the song leaves homosexuality firmly anchored in religious condemnation and social disapprobation – as well as secrecy and darkness ('hiding in shadows,' 'living in darkness'), a depoliticized social isolation rather than a collective politics. Ironically, the early 1980s were the very moment 'a more visible gay community was emerging', in part because of the opening of the Hirschfeld (gay community) Center in Dublin in 1979.[37] Chevron's speaker longs for and repeatedly imagines a form of visibility that would subvert shame from a position of social (if not yet legal) equality – 'just like other lovers do / without disgrace'. His song is then one of the earliest *direct* references to an actual gay *politics* of visibility and inclusion.

In a telling dilation of the song's own temporal structures, that pleading line, 'just like other lovers do / without disgrace', interrupts the quatrain pattern, extending the expected last line into two lines and thus delaying the closing rhyme. Temporal shifts in the song are worth note as they keep reorienting a song that is driven by thinking about time. The song begins with an extended, almost dreamy, instrumental introduction, and though a clearer rhythm pulls us out of the intro and into the verses, the verses maintain a very slow harmonic rhythm. The chords do not change frequently – the first chord lasts eight measures. The melody is characterised by long notes interspersed with syncopated rhythms, and Chevron takes small liberties with implied beat at the ends of phrases. The harmonic rhythm of the chorus is much faster; the metrical rhythm becomes more pronounced and regular. There are still syncopations, but the precisely performed eighth notes at the beginning of the chorus contextualise those syncopations differently than the long notes of the verses. That is, while the verses feel easier in movement with and off the beat, the chorus is driven by the rhythm. The effect is that the verses seem to suspend time, while the chorus feels directed toward a temporal goal.[38]

The chorus pulls the listener into a stronger and more regulated rhythm *at the very moment* the song calls for an appointment at a specific place and time:

> Under Clery's clock
> Tonight at eight
> I want to wait
> Oh God, he's late
> He's stood me up
> The next bus to An Lar
> Is his for sure

[36] McLaughlin and McLoone, 75.

[37] Patrick McDonagh, *Gay and Lesbian Activism in the Republic of Ireland, 1973-1993* (London: Bloomsbury Academic, 2021), 44. Also in 1982, the year of the song's release, male homosexuality was decriminalised in the North.

[38] I am grateful to my colleague, Daniel Jenkins in the University of South Carolina School of Music, who helped me to find the language for the music's effects.

Ten minutes more
I know will bring my love to me
The love that does not have a name.

It is a planned appointment, but the fourth line — 'Oh God, he's late' — dislocates us in time if not space, marking that appointment as not in the future but in the immediate past. He is not waiting in advance of an appointed rendezvous but in the suspended time after that missed connection, a suspended time that is reinforced by the suspended rhymes of the chorus. In a chorus of repeated triple rhymes (eight-wait-late, Lar-sure-more), the line of failed connection, 'He stood me up', has no obvious rhyme. Indeed 'clock', 'up', 'me' and 'name' all fail to fall into a predictable rhyming pattern, though there is a slant rhyme in his pronunciation of 'clock' and 'up' and there is arguably a powerful conceptual rhyme in 'me' and 'name'. The closing line, 'The love that does not have a name', gestures back in assonance to those hard rhyming words of disrupted time: 'eight', 'wait', 'late'. In a song first performed at an AIDS benefit, 'late' surely suggests also *late*, or passed away, his failure to arrive perhaps a consequence of illness or death rather than cold feet.[39]

The end of the chorus recycles a nineteenth-century figure for homosexuality – 'The love that does not have a name' – which explicitly echoes 'I am the love that dare not speak its name', the closing line of Lord Alfred Douglas's poem 'Two Loves', a line cited during Oscar Wilde's 1895 trial for gross indecency. The song even recycles that poem's critical rhyme of 'name' with 'shame'. What feels anachronistic, however, is actually pertinent, since in 1987 Irish gay men remained subject to the 1861 and 1885 British laws that criminalised male homosexuality under which Wilde was punished. Gay men in Ireland were literally in a state of waiting at this moment, with David Norris' 1977 challenge to those laws still pending in European courts. It would be another year after the song's release, 1988, before the European Court of Human Rights would rule the laws unconstitutional, and another five years before Ireland would officially decriminalise male homosexuality in 1993. The song thus seems to offer a layering of temporal registers – personal, political, historical, all registers of disruption and waiting – all reinforced by the temporal rhythms of the song's lyrics and music.[40] From first verse to chorus, the song moves a short geographical distance — a five-minute walk from Burgh Quay to Clery's clock — but the temporal distance of that journey feels vast, an unspecified future time when the boy would be seen and the love recognised.

In the second verse, light replaces darkness, but only to reveal the boy's absence:

Long lonely nights
Just imagining his face
Only in dreams

[39] AIDS was an explicit context for reception at the 1987 performance. In his review, Graham said of another Radiators song that a line about a grown man crying could 'take on an almost unbearable poignancy at an AIDS benefit'.

[40] I draw here on Levine's analysis of the coexistence of multiple cultural tempos in poetry, and the way that poetry 'affords an organizing of temporal experience […] in the moment of reading', 77–79.

DOI: 10.32803/rise.v6i1.3160

Do I kiss him and embrace
In the cold morning light
He is gone
With only shame to take his place

Despite an emphasis on visibility, the song keeps returning to namelessness and shame at the end of the second verse and the repeated chorus. To replace the song's lost love with shame suggests that shame is not simply an archaic (if not quite outdated) Wildean word connecting the present to the punitive past, but that it also serves, to use Sally Munt's description, 'as a potential, as a change agent for the self'.[41] As shame 'take[s] his place', it seems less the consequence of queer sexual imaginings than a way of naming and grieving the loss, the unrealised possibility of either dream or public meeting to effect physical and arguably collective connection. Noting the way that 'grammars of shame' may '[recruit] subjectivities, [consolidate] discourses, and [attach] and [disattach] new selves', Munt describes shame as 'an adaptive emotion across times and between spaces'.[42] Chevron crosses time by recycling an old discourse of shame, but he also adapts it to reimagine place or space: the unrealised future of the dream space and the unfulfilled past of the place under the clock. Charity singles of the era generally depend on uncomplicated narratives to create the desired affective response,[43] but AIDS charity singles were inevitably political and could be, as this song suggests, complex in narrative and affect. While they challenged public discourses of shame related to HIV and homosexuality, they did so through emphasis on a community in need of 'support and sympathy, which was not necessarily the same as sexual, political and social equality'.[44] Chevron's song registers this disjuncture by a repeated return to invisibility and illegibility in the context of insistent appeals to structures of visibility. We might call this affective and temporal movement – the queer longing that keeps sliding back into a performance of loss – a 'perverse – or perversely educated hopefulness'.[45] Both queer theory and Irish studies suggest ways of thinking about this contradictory movement. Carla Freccero suggests that spectral figures may register the persistence of the past in the present as an ethical call: haunting, she says, may turn us toward a reparative future.[46] As the gone boy haunts this speaker in these oddly restorative dreams, the song suggests a truncated queer *aisling*: a spectral vision of a beloved *that could have been*, which grounds the vision of a nation *that could yet be*, in an iconic Irish public space transformed by an imagined future that is also a reimagined past. Adapting David Lloyd's critique of postcolonial developmental time (and applying his analysis of the Famine to the devastations of AIDS), we might say that 'the form of

[41] Sally Munt, *Queer Attachments: The Cultural Politics of Shame* (Hampshire: Ashgate Publishing, 2007), 8. For more on the political and collective potential of shame, see David M. Halperin and Valerie Traub, *Gay Shame* (Chicago: University of Chicago Press, 2009).
[42] Munt, 28.
[43] Shah, Hall, and Carr, 278–279.
[44] Robinson, 409, 417.
[45] I adapt this phrasing from a study of queer South African literatures, Andrew van der Vlies, 'Queer Returns in Postapartheid Short Fiction: S. J. Naude's *The Alphabet of Birds*', *South African Writing in Transition*, ed. Rita Barnard and Andrew van der Vlies (London: Bloomsbury Academic, 2019), 195–215, 210. See also Rita Barnard's 'Introduction' in the same volume, 1–32, 21.
[46] Carla Freccero, *Queer / Early / Modern* (Durham & London: Duke University Press, 2006), 102.

DOI: 10.32803/rise.v6i1.3160

[an] imagined future is sketched in the ruins of the present', that Chevron's spectral boy is a 'phantom of "future possibility", of other possible horizons of human sociality that might have emerged under other conditions'.[47] Had they met under the clock, their queerness could have been made visible.

The song thus illustrates Páraic Kerrigan's observation that 'AIDS in Ireland disrupted and shifted the contours of queer visibility' and in so doing dislodged any sense of 'a linear progress narrative' for LGBTQ progress. Kerrigan traces two specific forms of disruption in Irish media: the disruption of mainstream cultural production by 'distinctly queer voices', and the disruption of privatising narratives of sexual identity in favour of public and collective ones.[48] This song arguably does both. Connecting private longing to collective ritual, 'Under Clery's Clock' registers an ache for queer legibility and inclusion under the very sign of exclusion, and it does so in the 'distinctly queer' voice of a punk rock musician coming out. The song ends with two more rounds of the chorus, those repeated closing lines pushing the personal toward the collective, revising 'my love' as 'the love', and thus carefully shifting the song from personal to political.

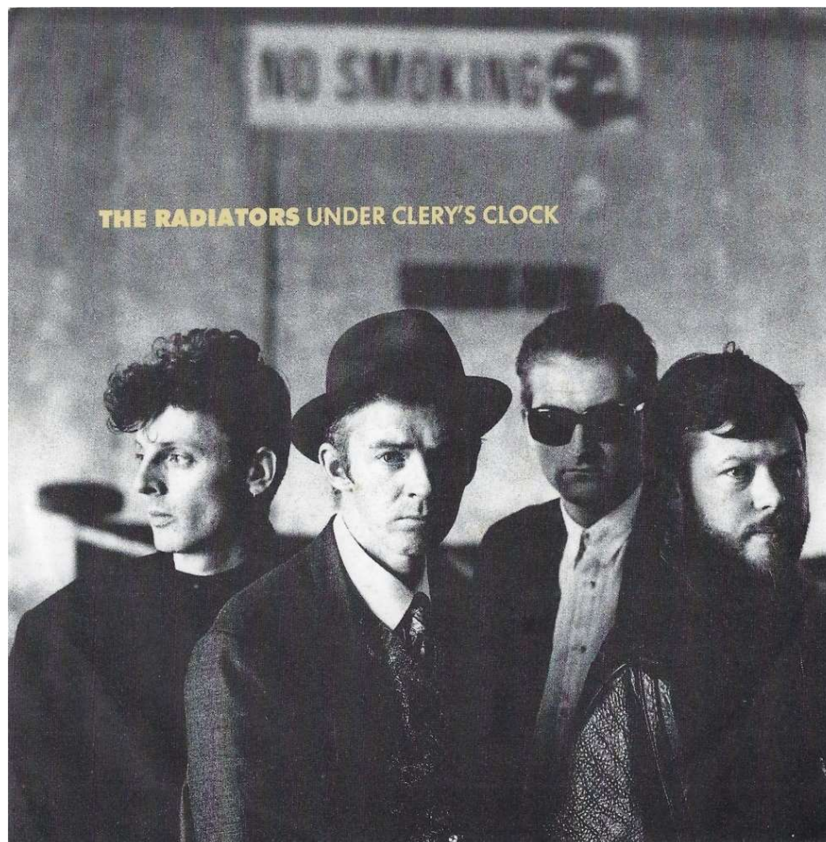

Figure 3. The Radiators, 'Under Clery's Clock', Single jacket front. London: Chiswick Records, 1989]. Image courtesy of Ed Madden.

---

[47] David Lloyd, *Irish Times: Temporalities of Modernity* (Dublin: Field Day, 2008), 72, 43.
[48] Kerrigan, 84.

Meeting Under the Clock: Form and History

To appreciate the stakes of Chevron's use of Clery's clock, we must consider how the song appropriates an established cultural form and intervenes in a developing cultural history. Meeting beneath a public clock or at a clock tower became a practice — or a *form*, to use Levine's term — as public clocks became common features of urban landscapes, but this momentary confirmation of temporal order inevitably connects, as public clocks always have, temporal order to other forms of political, social, and civic order.[49] A *rendezvous* under Clery's clock, even with a secret love, is not merely personal; it is an action that is socially organised and historically marked. To wait beneath the clock is to repeat the waiting of those who have preceded you, and to reenact the collective identities and norms – cultural and sexual – embedded in that waiting. The practice thus exemplifies *chrononormativity*, the creation of 'socially meaningful embodiment through temporal regulation'.[50]

A *rendezvous* at the clock functions as what sociologist Eviatar Zerubavel calls 'temporal symmetry', a coordination of activity – of doing the same things together at the same time – that synchs individual activities to collective time.[51] It is significant that newspaper coverage emphasised the large number of people waiting under the clock for dates on weekend evenings, marking the *rendezvous* as both romantic and *communal*, private yet very public.[52] A *rendezvous* under the clock brought individuals together despite the vagaries of geographic distance and transportation, even familial resistance, putting them in temporal symmetry. It also marked them as part of the larger collective with others waiting nearby on their dates (now and at other times), so that a romantic assignation becomes synecdochal for a larger heteroromantic culture. Meeting beneath the clock also subordinated other ways of imagining time that preceded the meeting — bus or train schedule, regulated workday, unregulated activity of a day in town, even the temporalities of romance — under the sign of clock time. In his later work on collective memory, Zerubavel suggests that the relative stability of a physical place creates a sense of identity across time, allowing historical points to feel contiguous by establishing a connection of things happening in the same place but at different points in time, thus focusing both personal and group nostalgia through a sense of historical continuity.[53] The fact that people meet at the same place *at different times* suggests the metaphorical and historical impact of Chevron's figure, as the clock thus links the heteroromantic to the historical.

The clock is insistently figured *as historical* — but that historicity is ambiguous if not invented. A clock was removed in the early 1960s,[54] and the current clock was installed in 1990,

[49] David Rooney, *About Time: A History of Civilization in Twelve Clocks* (New York: W. W. Norton, 2021), 19.
[50] Freeman, 3.
[51] Eviatar Zerubavel, *Hidden Rhythms: Schedules and Calendars in Social Life* (1981; Berkeley: University of California Press, 1985), 65.
[52] See, for example, Barry Egan, 'In time for love', *Sunday Independent,* 12 February 1995, 11.
[53] Zerubavel, *Time Maps: Collective Memory and the Social Shape of the Past* (Chicago: University of Chicago Press, 2003), 40–43.
[54] Joe Curtis, *Times, Chimes & Charms of Dublin* (Dublin: First Return Press, 2019), 11–12.

but none of the available historical accounts of the store document the installation of the first clock.[55] Popular accounts sometimes state the original clock was installed in 1922, when the store was reopened after being destroyed in the 1916 Rising,[56] though at least one writer suggests 'perhaps it was in 1853 when the store was first opened'.[57] (The first reference I can find to the storefront clock in newspaper archives is from the 1940s.) As if to reinforce the relation of the site to time, however, historical accounts indicate that Clerys was known as the place to buy clocks.[58] In the absence of factual history, popular accounts reinforce three elements of the clock's imagined historicity: the clock's long history as a *rendezvous* point, its identification with Dublin, and a connection to generational (familial, reproductive) time.

First, they suggest that the site has a long history as a *rendezvous* point, sometimes even before the site became Clerys in 1883. In 2014, describing the clock as 'a landmark meeting spot for *generations* [emphasis mine] of courting couples, country cousins, and foreign visitors', journalist Damien Corless suggested that the tradition of meeting under the clock goes back to the days of 'horse-drawn trams', adding, in a vague gesture of historicity, that 'Dubliners have been shopping at the same spot for over 200 years'.[59] Second, popular accounts often tie Clerys' history to the nation's and Dublin's histories, noting the store's destruction during the Easter Rising and subsequent resurrected glory, connections to the 1913 Dublin Lockout and the arrest of organiser Jim Larkin, as well as the store's appearance in James Joyce's *Ulysses*. In Roddy Doyle's 1987 novel, *The Commitments*, the struggling band add the line 'I'LL WAIT UNDER CLERY'S CLOCK' into their version of 'What Becomes of the Broken-Hearted?' in order to make the song 'more Dubliny'.[60] As a writer on the popular history blog *Come To Me!* puts it, 'Clery's is an integral part of the social history of Dublin, as much as it is the actual history'.[61] Third, as I highlighted in the passage above, writers repeatedly emphasise the clock's relation to *generations*, a word that is repeated across popular, historical, journalistic, even legal accounts. There are 'generations of courting couples' and 'generations of Dubliners', and, 'Generations of

---

[55] McSwiney, Delaney & Co. opened on the site on then Sackville Street in 1853 as one of the first department stores, later known as the Palatial Mart. Renamed Clerys in 1883, the store was destroyed during the 1916 Rising, the rebuilt Clerys reopening in 1922. See Stephanie Rains, 'A Brief History of Clery's', *History Ireland* 23.5 (September/October 2015). https://www.historyireland.com/a-brief-history-of-clerys/. Accessed 12 August 2022. See also Nicola Pierce, *O'Connell Street: The History and Life of Dublin's Iconic Street* (Dublin: The O'Brien Press, 2021), 106-119; Peter Costello and Tony Farmar, *The Very Heart of the City: The Story of Denis Guiney and Clerys* (Dublin: Clery and Co. Ltd., 1992); and Peter Costello, *Denis Guiney* (University College Dublin Press, 2008).

[56] See Rhian Lubin, 'Clerys: Iconic clock face to be saved from auction', *Irish Mirror*, 19 July 2015. https://www.irishmirror.ie/news/irish-news/clerys-iconic-clock-face-saved-6098617; also, Cónal Thomas, '"Marriage, love, sex": A new documentary meets those who meet under Clery's clock', *thejournal.ie*, 2 October 2018. https://www.thejournal.ie/clerys-clock-4256968-Oct2018/. Accessed 12 August 2022.

[57] Michael Pattwell, 'A trip back in time, to the days when we met under the clock', Pattwell's Verdict, *Evening Echo* (Cork), 27 November 2018: 21.

[58] Costello, 92; Costello and Farmar, 113.

[59] Damian Corless, *From Clery's Clock to Wanderly Wagon: Irish History You Weren't Taught at School* (Cork: The Collins Press, 2014), 166–167.

[60] Roddy Doyle, *The Commitments* (1987; New York: Vintage, 1989), 55.

[61] Ciarán Murray, 'Under Clery's Clock', *Come Here To Me!: Dublin Life & Culture*, 4 November 2010. https://comeheretome.com/2010/11/04/under-clerys-clock/. Accessed 12 August 2022.

couples had their first "date" under the clock'.[62] The saying 'I'll meet you under Clery's clock', says one writer, 'has been coined for generations',[63] and a legal scholar says the site has entered 'the vernacular of successive generations'.[64] The *relentless* repetition of the word 'generations' implies a longer span perhaps than the actual life of the clock, but it also renders the clock's historicity inextricable from heteronormativity and reproductive futurity.

Despite this popular emphasis on the clock's historicity, it is not until the late 1980s that Clery's clock shows up in popular media as a romantic *rendezvous*. Tellingly, a 1988 newspaper article, only four months after the release of Chevron's song, refers to meeting under the clock as already 'a bit cliched',[65] and it is later described as an 'old fashioned way' of meeting.[66] This theme of past traditions reaches its apotheosis in the nostalgic 2018 documentary film, *Under the Clock* (which laments the invention of mobile phones), a film Diane Negra argues focuses on past tradition 'as a response to contemporary anxieties about social change'.[67] The lack of actual history lends itself to fantasies of historical continuity, the practice of meeting under the clock reimagined and projected into the past. When the current clock was installed in 1990, it was explicitly designed to look like an eighteenth-century clock and intended 'to look as if it always lived there'.[68] Installed on the front of the building, the clock was also installed in the culture as an image of *what has always been* – an invented tradition. Historian Eric Hobsbawm says an invented tradition marks some element of social life as 'unchanging' in response to social change, explicitly through a reinforcing combination of gestures toward the past and repetitions in the present, which further 'establish their own past by quasi-obligatory repetition'.[69] 'Invented traditions', he argues, 'use history as a legitimator of action and cement of group cohesion', reinforcing an imagined community and legitimising 'conventions of behavior'.[70] To meet under Clery's clock is to reenact an imagined history of Irish social connection. Chevron's song seems to participate in and perpetuate the nostalgia, but it intervenes, longing for a different past in order to suggest a different future.

Patrick McDonagh has demonstrated that forms of social life – the creation and sustenance of lesbian and gay social activities and social spaces – were integral to lesbian and

---

[62] Corless, 166; Rains; Pierce, 117; Curtis, 12.
[63] Murray, 'Under Clery's Clock'.
[64] Joshua Kieran-Glennon, 'Under Clery's Clock: An Analysis of How and Why Irish Company Law Failed in the Liquidation of Clery's Department Store', *University College Dublin Law Review* 19 (2018): 98–128.
[65] 'He says see you at Clerys', *Irish Independent,* 19 January 1988: 9.
[66] Ian O'Doherty, 'Where love stories could begin', *Irish Independent*, 10 February 1998: 4.
[67] Diane Negra, '"It's Past Times I'm Talkin' About Here, Ye Know?": Under the Clock and the Nostalgic Irish Documentary', Reviews, *Film Criticism* 42.3, 11 October 2018. https://quod.lib.umich.edu/f/fc/13761232.0042.318/--it-s-past-times-im-talkin-about-here-ye-know-under-the-clock?rgn=main;view=fulltext. Accessed 12 August 2022.
[68] Costello and Farmar, 2.
[69] Eric Hobsbawm, 'Introduction: Inventing Tradition', *The Invention of Tradition*, eds. Eric Hobsbawm and Terence Ranger (Cambridge: Cambridge University Press, 1983), 1–14, 2.
[70] Hobsbawm, 9, 12.

gay resistance in 1980s Dublin.[71] Chevron appropriates another form of social life as his own lyrical act of resistance. That a form 'shapes what it is possible to think'[72] is arguably not constraining but also liberating: to imagine a future when this particular practice, and the culture for which it is a figure, could be inclusive enough for two men to meet romantically in public. More urgently, Chevron's song of suspended queer love intervenes at the very moment the story of Clery's clock is beginning to calcify as an invented tradition and at the very moment AIDS disrupted the political, social *and temporal* narrative of Irish gay culture. His attempt to reimagine that walk from Burgh Quay to Clerys is an attempt to reimagine the literal place and emplacement of gay men in the geography of Dublin and their figurative place in Irish culture. Yet the gesture is more temporal than spatial, as to be physically under the clock is to be in synch with regimes of social time. The song refuses to see the practice of meeting under the clock as exhausted in its possibilities for social meaning, even as the song keeps reenacting, in the repeated chorus, the moment of disruption. Insistently placing us under the clock, Chevron repeats, 'I want to wait'. The song persists in a suspended and repeated moment of intentional – tenacious, hopeful, and *visible* – waiting.

Works Cited

Barnard, Rita. 'Introduction'. *South African Writing in Transition*. Eds. Rita Barnard and Andrew van der Vlies. London: Bloomsbury Academic, 2019. 1–32.

Campbell, Sean and Gerry Smyth. *Beautiful Day: Forty Years of Irish Rock*. Cork: Atrium, 2005.

Carroll, Jim. Review of The Radiators from Space, *Dollar for Your Dreams* (Comet). *The Nationalist* (Tipperary). 13 August 1988: 21.

Clerk, Carol. *Kiss My Arse: The Story of the Pogues*. London: Omnibus Press, 2009.

Corcoran, Mary P. 'Place Re-Making in Dublin'. *Place and Non-Place: The Reconfiguration of Ireland*. Eds. Michel Peillon and Mary P. Corcoran. Dublin: Institute of Public Administration, 2004. 142–156.

Corless, Damian. *From Clery's Clock to Wanderly Wagon: Irish History You Weren't Taught at School*. Cork: The Collins Press, 2014.

Costello, Peter. *Denis Guiney*. Dublin: University College Dublin Press, 2008.

Costello, Peter and Tony Farmar. *The Very Heart of the City: The Story of Denis Guiney and Clerys*. Dublin: Clery and Co. Ltd., 1992.

Cronin, Michael G. '"Our Nameless Desires": The Erotics of Time and Space in Contemporary Irish Lesbian and Gay Fiction'. *The Oxford Handbook of Modern Irish Fiction*. Ed. Liam Harte. Oxford: Oxford University Press, 2020. 567–584.

Curtis, Joe. *Times, Chimes & Charms of Dublin*. Dublin: First Return Press, 2019.

Doyle, Roddy. *The Commitments*. 1987. New York: Vintage, 1989.

Egan, Barry. 'In time for love'. *Sunday Independent*. 12 February 1995: 11.

E.M. 'Toothy terror Shane is still Poguetry in motion'. Music Scene. *Tuam Herald.* 28 November 1987: 11.

Fearnley, James. *Here Comes Everybody: The Story of the Pogues*. London: Faber and Faber,

[71] McDonagh, 39–62.

[72] Levine, 5.

2012.
Foster, Roy F. *Luck and the Irish: A Brief History of Change from 1970*. Oxford: Oxford University Press, 2008.
Freccero, Carla. *Queer / Early / Modern*. Durham: Duke University Press, 2006.
Freedman, Derek. *AIDS: The Problem in Ireland*. Dublin: Town House, 1987.
Freeman, Elizabeth. *Time Binds: Queer Temporalities, Queer Histories*. Durham, North Carolina: Duke University Press, 2010.
Gaillot, Ann-Derrick. 'What's behind the U.K.'s bizarre love of charity singles'. *The Outline*. 28 June 2017. https://theoutline.com/post/1822/grenfell-tower-fire-charity-single-uk.
Garofalo, Reebee. 'What Is the World?: Reflections on Music and Politics Twenty Years after Live Aid'. *Journal of Popular Music Studies* 17.3 (Dec 2005): 324–344.
Ghaziani, Amin. *Sex Cultures*. Cambridge: Polity Press, 2017.
Graham, Bill. 'The Heat Is On Again', review of The Radiators, Gavin Friday, and The Real Wild West, Gay Health Action Benefit, Hawkins. *Hot Press*, 8 October 1987.
Halberstam, Jack. *In a Queer Time and Place: Transgender Bodies, Subcultural Lives*. New York: New York University Press, 2005.
Halperin, David M. and Valerie Traub, eds. *Gay Shame*. Chicago: University of Chicago Press, 2009.
Hanlon, Ann-Marie. '"Missing from the Record": Zrazy and Women's Music in Ireland'. *Made in Ireland: Studies in Popular Music*. Eds. Áine Mangaoang, John O'Flynn and Lonán Ó Briain. New York and London: Routledge, 2021. 67–78.
'He says see you at Clerys'. *Irish Independent.* 19 January 1988: 9.
Hobsbawm, Eric. 'Introduction: Inventing Tradition'. *The Invention of Tradition*. Eds. Eric Hobsbawm and Terence Ranger. Cambridge: Cambridge University Press, 1983. 1–14.
Kieran-Glennon, Joshua. 'Under Clery's Clock: An Analysis of How and Why Irish Company Law Failed in the Liquidation of Clery's Department Store'. *University College Dublin Law Review* 19 (2018): 98–128.
Kearins, Evanna. *Rent: The Secret World of Male Prostitution in Dublin*. Dublin: Marino, 2000.
Kerrigan, Páraic. *LGBTQ Visibility, Media and Sexuality in Ireland*. London: Routledge, 2021.
Kilraine, John. 'Our vice, boys tragedy'. *Evening Herald*. 16 November 1986: 22–23.
Levine, Caroline. *Forms: Whole, Rhythm, Hierarchy, Network*. Princeton: Princeton University Press, 2015.
'Listen: Philip Chevron (RIP) – Under Clery's Clock.' *Eile*. 13 October 2013. https://eile.ie/2013/10/13/listen-philip-chevron-rip-under-clerys-clock/. [The journal is no longer available online.]
Lloyd, David. *Irish Times: Temporalities of Modernity*. Dublin: Field Day, 2008.
Lubin, Rhian. 'Clerys: Iconic clock face to be saved from auction'. *Irish Mirror*. 19 July 2015. https://www.irishmirror.ie/news/irish-news/clerys-iconic-clock-face-saved-6098617.
Madden, Ed. 'The Queer Contemporary: Time and Temporality in Queer Writing'. *The New Irish Studies*. Ed. Paige Reynolds. Cambridge: Cambridge University Press, 2020. 129–143.
McCormack, Joseph. 'Gay Pogues guitarist Philip Chevron dies, aged 56'. *Pink News*. 9 October 2013. https://www.pinknews.co.uk/2013/10/09/gay-pogues-guitarist-philip-chevron -dies-aged-56/.
McDonagh, Patrick. *Gay and Lesbian Activism in the Republic of Ireland, 1973-1993*. London:

Bloomsbury Academic, 2021.
McLaughlin, Noel and Martin McLoone. *Rock and Popular Music in Ireland: Before and After U2*. Dublin: Irish Academic Press, 2012.
Munt, Sally. *Queer Attachments: The Cultural Politics of Shame*. Hampshire: Ashgate Publishing, 2007.
Murphy, Michael Mary. 'A History of Irish Record Labels from the 1920s to 2019'. *Made in Ireland: Studies in Popular Music*. Eds. Áine Mangaoang, John O'Flynn and Lonán Ó Briain. New York and London: Routledge, 2021. 19–30.
Murray, Ciarán. 'Under Clery's Clock'. *Come Here To Me!: Dublin Life & Culture*. 4 November 2010. https://comeheretome.com/2010/11/04/under-clerys-clock/.
Negra, Diane. '"It's Past Times I'm Talkin' About Here, Ye Know?": Under the Clock and the Nostalgic Irish Documentary'. *Film Criticism* 42.3. 11 October 2018. https://quod.lib.umich.edu/f/fc/13761232.0042.318/--it-s-past-times-im-talkin-about-here-ye-know-under-the-clock?rgn=main;view=fulltext.
O'Brien, Cormac. 'Ireland in the Age of AIDS: The Cultural Politics of Stigma'. *The Irish Review* 53 (Autumn 2016): 45–59.
O'Doherty, Ian. 'Where love stories could begin'. *Irish Independent*. 10 February 1998: 4.
Pattwell, Michael. 'A trip back in time, to the days when we met under the clock'. Pattwell's Verdict. *Evening Echo* (Cork). 27 November 2018: 21.
Pierce, Nicola. *O'Connell Street: The History and Life of Dublin's Iconic Street*. Dublin: The O'Brien Press, 2021.
Radiators, The. *Dollar for Your Dreams*. Cassette. Dublin: Comet Records, 1988.
Radiators, The. 'Under Clery's Clock'. Vinyl Single. London: Chiswick Records, 1989.
'Radiators revived'. *Tuam Herald.* 29 April 1989: 11.
Rains, Stephanie. 'A Brief History of Clery's'. *History Ireland* 23.5 (September/October 2015). https://www.historyireland.com/a-brief-history-of-clerys/.
Robinson, Lucy. 'Putting the Charity Back into Charity Singles: Charity Singles in Britain 1984-1995'. *Contemporary British History* 26.3 (2012): 405–415.
Rooney, David. *About Time: A History of Civilization in Twelve Clocks*. New York: W. W. Norton, 2021.
Runtagh, Jordan. 'Heal the World: 20 Songs for a Good Cause'. *Rolling Stone*. 22 November 2018. https://www.rollingstone.com/music/music-lists/benefit-concerts-songs-good-cause-geldof-live-aid-720175/do-they-know-its-christmas-by-band-aid-1984-722466/.
Sands, Carlo. 'Philip Chevron, 1957-2013: A song for our times, and the importance of being Irish'. *Green Left* 984. 10 October 2013. https://www.greenleft.org.au/content/philip-chevron-1957-2013-song-our-times-and-importance-being-irish.
Shah, Ami V., Bruce S. Hall and Edward R. Carr. 'Bono, Band Aid, and Before: Celebrity Humanitarianism, Music, and the Objects of its Action'. *Soundscapes of Wellbeing in Popular Music*. Ed. Gavin J. Andrews, Paul Kingsbury and Robin Kearns. London: Routledge, 2014. 269–288.
Smyth, Fiona. 'Cultural Constraints on the Delivery of HIV/AIDS Prevention in Ireland'. *Social Science & Medicine* 46.6 (1998): 661–672.
Smyth, Gerry. *Noisy Island: A Short History of Irish Popular Music*. Cork: Cork University Press, 2005.

Thomas, Cónal. '"Marriage, love, sex": A new documentary meets those who meet under Clery's clock'. *thejournal.ie*. 2 October 2018. https://www.thejournal.ie/clerys-clock-4256968-Oct2018/.

Tomboktu. '30 years ago today – the debut of Under Clery's Clock'. *The Cedar Lounge Revolution* [blog]. 23 September 2017. https://cedarlounge.wordpress.com/2017/09/23/40-years-ago-today-the-debut-of-under-clerys-clock/.

van der Vlies, Andrew. 'Queer Returns in Postapartheid Short Fiction: S. J. Naude's *The Alphabet of Birds*'. *South African Writing in Transition*. Ed. Rita Barnard and Andrew van der Vlies. London: Bloomsbury Academic, 2019. 195–215.

Zerubavel, Eviatar. *Hidden Rhythms: Schedules and Calendars in Social Life*. 1981. Berkeley: University of California Press, 1985.

Zerubavel, Eviatar. *Time Maps: Collective Memory and the Social Shape of the Past*. Chicago: University of Chicago Press, 2003.

DOI: 10.32803/rise.v6i1.3160