

F. FILM

There were several exceptional films on homosexual themes in the silent era. In the 1930s homosexuality went largely underground, represented, up to a point, by sissy parts and occasional "drag" performances. With the relaxation of formerly stringent U. S. censorship in the 1960s (see I.L), more overt depictions became possible even in the mainstream cinema. At the same time a genre of gay pornographic films appeared, becoming gradually more explicit and finding a home in a series of "adult theatres" in major cities. A special topic is the existence of homosexual and lesbian performers, whose orientation tends to be carefully concealed but sometimes emerges, at least after their death. Only recently have openly gay directors appeared, most of them European.

1712. ALLEN, NICK (pseud.). **Dynasty of Decadence.** North Hollywood, CA: Brandon House, 1966. 176 pp.
Anecdotes purporting to show that a "homosexual clique" dominates the film and television industry in Hollywood.
1713. ANGER, KENNETH. **Hollywood Babylon II.** New York: Dutton, 1984. 332 pp.
This second helping of raunchy gossip offers some relevant tidbits, unlike its predecessor **Hollywood Babylon** (Phoenix: Associated Professional Services, Inc. 1965; 271 pp.). Regrettably, neither book reflects the filmic brilliance of the creator of **Fireworks** and **Scorpio Rising**.
1714. ARCE, HECTOR. **The Secret Life of Tyrone Power.** New York: William Morrow, 1979. 317 pp.
Notes a number of the bisexual actor's (1913-58) homosexual affairs with (usually unnamed) actors.
1715. ATWELL, LEE. "'Word Is Out' and 'Gay USA,'" **Film Quarterly**, 32 (Winter 1978-79), 50-57.
Sympathetic presentation of two film documentaries. Atwell is also author of a two-part article: "Homosexual Themes in the Cinema," **Tangents**, 1:6 (March 1966), 4-10; and 1:7 (April 1966), 4-9.
1716. AUSTIN, BRUCE A. "Portrait of a Cult Film Audience: The Rocky Horror Picture Show," **Journal of Communication**, 31 (1981), 43-54.
The leading "midnight movie" cult, involving spectacular participation rituals, which have attracted many young gay people.
1717. BACHSTEIN, HEIM. "Anders als die Anderen: Homosexualität in Film," **Retro** (Munich), 16 (July-August 1982), 5-12.
Brief survey of homosexuality in the cinema.

1718. BATTCKOCK, GREGORY (ed.) **The New American Cinema: A Critical Anthology**. New York: Dutton, 1967. 256 pp.
Twenty-nine essays reflecting the heyday of the so-called Underground Cinema, which was strongly tinged with gay sensibility, while rarely displaying overt homosexual content.
1719. BECKER, EDITH et al. "Lesbians and Film," **Jump Cut**, nos. 25-26 (1981), 17-21.
Argues that while feminist criticism has developed new theoretical tools with which to examine cinematic images, structures, and themes, nevertheless there has been a failure to confront lesbian issues. This article introduces a valuable special section of the issue on lesbians and film (with filmography).
1720. BECKER, RAYMOND DE. "Notes sur un cinéma homophile," **Arcadie**, no. 74 (February 1960), 97-100.
Perhaps the first article on the subject.
1721. BELL-METTEREAU, REBECCA. **Hollywood Androgyny**. New York: Columbia University Press, 1985. 260 pp.
Subjective examination of American films involving cross-dressing and sex-role reversals from Charlie Chaplin's "The Masquerader" (1914) to the present.
1722. BOSWORTH, PATRICIA. **Montgomery Clift: A Biography**. New York: Harcourt Brace Jovanovich, 1978. 438 pp.
An honest and sympathetic account of the homosexual actor's tormented life. See also Robert LaGuardia, **Monty: A Biography of Montgomery Clift** (New York: Arbor House, 1977; 304 pp.).
1723. BRIAN, DENNIS. **Tallulah, Darling: A Biography of Tallulah Bankhead**. New York: Macmillan, 1980. 292 pp.
Somewhat more forthcoming than the other biographies of the much gossipped-about actress (see pp. 2, 48, 66, 240-41, 283).
1724. CODY, BART. "How Movies Got Gay ... and Gayer .. and Gayer," **Advocate**, 2 (August 1968), 16-19.
First report in the Los Angeles magazine.
1725. COMMISSION ON GAY/LESBIAN ISSUES IN SOCIAL WORK EDUCATION. **Annotated Filmography of Selected Films with Lesbian/Gay Content**. New York: Council on Social Work Education, 1984. 25 pp.
Part I is a comprehensive list of about 70 "educational films;" Part II a selection of 25 feature-length films. Appendix provides a list of distributors.
1726. CONNOR, EDWARD. "Film in Drag: Transvestism on the Screen," **Films in Review**, 32 (1981), 398-405.
Short survey of the material documented more fully by

H. Dickens, below.

1727. DAVIDSON, SARAH. **Rock Hudson: His Own Life.** New York: William Morrow, 1986. 311 pp.
Authorized biography made with the actor's assistance before he died of AIDS on October 2, 1985. See also Mark Bego, **Rock Hudson: Public and Private.** (New York: New American Library, 1986: 189 pp.); and J. Oppenheimer and J. Vitek, **Idol** (New York: Villard Books, 1986; 224 pp.).
1728. DAWSON, BONNIE. **Women's Films in Print: An Annotated Guide to 800 Titles of 16mm Films by Women.** San Francisco: Bootlegger, 1975. 165 pp.
Complements the historical list prepared by K. Sullivan, below.
1729. DICKENS, HOMER. **What a Drag: Men as Women and Women as Men in the Movies.** New York: Quill, 1984. 266 pp.
A picture book of stills with index of performers that reveals a surprising amount of material.
1730. DURGNIAT, RAYMOND. **Sexual Alienation in the Cinema: The Dynamics of Sexual Freedom.** London: Studio Vista, 1973. 319 pp.
Concentrating on the period 1966-73, offers some material on Kenneth Anger and Andy Warhol.
1731. DYER, RICHARD. "Pasolini and Homosexuality" in: Paul Willemen (ed.), **Pier Paolo Pasolini.** London: British Film Institute, 1977, pp. 56-63.
Argues that the representation of the male figure in Pasolini's work is embedded in a tradition of self-oppressive rhetoric, which "reiterates heterosexual norms." See also his: "Don't Look Now--The Male Pin-up," **Screen**, 23:3/4 (1982).
1732. DYER, RICHARD. "Victim: Hermeneutic Project," **Film Form**, 1 (1977), 3-22.
Analysis of the landmark 1961 British film featuring Dirk Bogarde.
1733. DYER, RICHARD (ed.). **Guys and Film.** Enlarged ed. New York: New York Zoetrope, 1984. 110 pp.
The original core of the 1977 edition (London: British Film Institute) comprised three essays: "Lesbians and Film--Some Thoughts: by Caroline Sheldon (pp. 5-26); "Stereotyping" by Richard Dyer (pp. 27-39); and "Camp and Gay Sensibility" by Jack Babuscio (pp. 40-57). While employing different political perspectives, all reflect the gay-liberation approach characteristic of the period. The enlarged edition contains a new essay, "Notes on Recent Gay Film Criticism" Andy Medhurst (pp. 58-64), and important new filmography (pp. 69-107), and additional bibliography.

1734. EDWARDS, DOUGLAS et al. "Gays and the Art of Motion Picture Making," **Advocate**, no. 285 (February 7, 1980), 28-32+. Inside scrutiny of gays in Hollywood and recent trends in film.
1735. EISNER, LOTTE. **Murnau**. Revised ed. Berkeley: University of California Press, 1973. 287 pp. Somewhat reticent account of life and works of the noted homophile German-American director, who died mysteriously in 1931.
1736. FASSBINDER, EGON et al. (eds.). **Film**. Berlin: Rosa Winkel Verlag, 1986. 96 pp. (Klappentexte, 6) A mixed bag of interviews and essays by German gay film makers and critics.
1737. FORBES, DENNIS. "Creating Peter Berlin," **After Dark**, 7 (February 1975), 44-51. Peter Berlin (a.k.a. Peter Burian), a German actor working in the United States, fashioned his own image as a porn star.
1738. GARS, JEAN-FRANÇOIS. **Cinéma homosexuels**. Paris: 1983. 165 pp. Originally published as **CinémAction**, no. 15 (1981). A mixed bag: short, sometimes superficial pieces, many translated from English-language sources; filmography of 200 items (pp. 160-65).
1739. GIDAL, PETER. **Andy Warhol: Films and Paintings**. London: Studio Vista, 1971. 160 pp. Survey of the American pop artist at the height of his film-making phase.
1740. GUTHMAN, EDWARD. "Gay Film Festivals," **Advocate**, no 345 (June 24, 1982), 59-63. On a annual institution emerging in a number of North American and European cities.
1741. HAYMAN, RONALD. **Fassbinder: Film Maker**. London: Weidenfeld and Nicolson, 1984. Factual, but shallow biography of the late German director, asserting that "Fassbinder's importance as a film maker depends on his ability to translate his neurosis into cinematic fiction." There is an extensive and growing literature in German, some of which has contributed, inadvertently or intentionally, to the myth of the doomed gay director--a German counterpart to the Pasolini image.
1742. HEPWORTH, JOHN. "Hitchcock's Homophobia," **Christopher Street**, no. 64 (May 1982), 42-49. While this article on the noted director received a mixed review, it raises a kind of question that needs to be asked.

1743. HETZE, STEFANIE. **Happy-end für wen? Kino und lesbischen Frauen.** Frankfurt am Main: Tende, 1986. 190 pp.
Attempts a comprehensive view of lesbianism in film (including such stereotypes as the old maid, trousers roles, and vampires) from a lesbian-feminist standpoint. Filmography with short descriptive comments.
1744. HIGHAM, CHARLES. **Charles Laughton: An Intimate Biography.** Garden City, NY: Doubleday, 1976. 239 pp.
Frank life of the English actor (1889-1962), with sympathetic Introduction by his wife, Elsa Lanchester.
1745. HIGHAM, CHARLES. **Errol Flynn: The Untold Story.** New York: Doubleday, 1979. 370 pp
Controversial, possibly unreliable account of the Australian-born film actor (1909-59) as bisexual and spy.
1746. HINXMAN, MARGARET, and SUSAN D'ARCY. **The Cinema of Dirk Bogarde.** South Brunswick, NJ: A. S. Barnes, 1974. 200 pp.
Survey of the work of one of the few major film stars to "come out" as a homosexual. Recently, Bogarde has written several novels and memoirs of relevance.
1747. HIRSCHFELD, MAGNUS, and HERMANN BECK. **Gesetze der Liebe: aus der Mappe eines Sexualforschers.** Berlin: Neue Gesellschaft, 1927. 64 pp.
Summary of the German silent film made to propagate Hirschfeld's ideas, with stills.
1748. HOBERMAN, JAMES, and JONATHAN ROSENBAUM. **Midnight Movies.** New York: Harper and Row, 1983. 338 pp.
Well-informed account of the popular-culture phenomenon, including the (largely gay) cult that has grown up around "The Rocky Horror Picture Show"; and the John Waters films (featuring Divine).
1749. HOCQUENGHEM, GUY. **Race d'ep: un siècle d'images de l'homosexualité.** Paris: Editions Libres/Hallier, 1977. 192 pp.
Glimpses from 100 years of male homosexuality, closely following the film of the same title, sometimes known in English-speaking countries as "The Homosexual Century." Many illustrations.
1750. HUGHES, JEREMY. "Professional Innovator," In **Touch**, 19 (August-September 1975), 54-57.
About Pat Rocco, Los Angeles film-maker and gay community leader.
1751. JACOBSON, WOLFGANG et al. **Rosa von Praunheim.** Munich: Hansen, 1984. 280 pp.
Essays on the controversial German gay film-maker (a.k.a. Holger Mischwitzky), with filmography.

1752. JARMAN, DEREK. **Derek Jarman's Caravaggio**. London: Thames and Hudson, 1986. 132 pp.
Illustrated text of the film liberally interpreting the life of the Italian artist, which won a Silver Bear award at the 1986 Berlin film festival. On the British director's work, see the special issue, "Derek Jarman ... Of Angels and Apocalypse," **Afterimage**, no. 12 (1986); 89 pp.
1753. JESTER, KLAUS. "Die 'Normalen' ihre eigene Betroffenheit bewusst machen," **Cinema** (Switzerland), 3 [no. 77], (1980), 20-32.
On gay films as political instruments for "consciousness raising."
1754. KANE, B. M. "Thomas Mann and Visconti," **Modern Languages**, 53 (June 1972), 74-79.
On the translation of Mann's novella "Death in Venice" to the screen.
1755. KEPNER, JIM. "The Posthumous Trial of Ramon Novarro," **Advocate**, 3:9 (October 1969), 5, 20-21, 23; 3:10 (November 1969), 1, 3, 8; 3:11 (December 1969), 5, 36-37; 4:1 (January 1970), 5-6, 9.
Careful coverage of the trial of Thomas and Paul Ferguson for the murder of silent film star Novarro (1905-1968).
1756. KLEINHANS, CHUCK et al. [Special Section:] "Gays and Film," **Jump Cut**, no. 16 (November 1977), 13-33.
Stimulating pieces, generally from a "cultural-left" perspective. See also Ray Olson, "Gay Film Work: Affecting but Too Evasive," **Jump Cut**, no. 20 (May 1979), 9-12.
1757. KNIGHT, ARTHUR, and HOLLIS ALPERT. **Playboy's Sex in Cinema**. Chicago: Playboy Press, 1971. 144 pp.
Includes some material on homosexuality, esp. in the experimental cinema.
1758. KUREISHI, HANIF. **My Beautiful Laundrette and The Rainbow Sign**. London: Faber, 1986. 111 pp.
Script of the 1984 British film, which concerns a love affair between an Anglo-Pakistani youth and his punk Wasp assistant, followed by an astringent, partly autobiographical essay by Kureishi.
1759. LANCINI, FIORENZO, and PAOLO SANGALLI. **La gaia musa**. Milan: Gammalibri, 1981. 133 pp.
Somewhat impressionistic account of the international "gay film" (as seen in and from Italy). Index of "Filmi citati," pp. 129-32.
1760. LAVALLEY, AL. "The Great Escape," **American Film**, 10 (April 1985), 29-34, 70-71.
During the years of absence of any real representation of themselves on screen, gay audiences created their own canons for straight films, yielding an aesthetic that

was part projection and part exposure of strands of gay sensibility brought to celluloid by homosexual set designers, makeup men, costumers, writers, actors, and directors.

1761. LAVALLEY, AL, et al. "Out of the Closet and on to the Screen," **American Film**, 7:10 (September 1982), 57-64, 81.

Symposium of nine gay film critics exploring positive aspects of recent Hollywood films, esp. "Making Love."

1762. LENNE, GERARD. **Sex on the Screen: Eroticism in Film**. New York: St. Martin's Press, 1985. 352 pp. Popular survey, with 300 photographs, including some discussion of gay men and lesbians, as well as S & M and fetishism.

1763. LEOPOLD, ALLAN. "Actor Calvin Culver," **In Touch** (July 1979), 16-23. Profile of the New York actor who (as "Casey Donovan") projected a wholesome-sexy image in "The Boys in the Band" and succeeding porno films.

1764. **Liebe der Nacht: Homosexuelle in Film**. Basel: HABS, 1982. 54 pp. Listing and description of homosexual-theme films, with filmography, bibliography, addresses, and stills.

1765. LIMBACHER, J. L. **Sexuality in World Cinema**. Metuchen, NJ: Scarecrow, 1983. 2 vols. (1511 pp.) This reference work includes sections on lesbians and gay men in film.

1766. MCDONALD, BOYD. **Cruising the Movies: A Sexual Guide to "Oldies" on TV**. New York: Gay Presses of New York, 1985. 175 pp. Sassy animadversions on popular entertainment figures, gay and straight, as seen on TV, by the founding editor of **Straight to Hell** magazine.

1767. MELLEN, JOAN. **Women and Their Sexuality in the New Film**. New York: Horizon Press, 1973. 255 pp. In this feminist study, see "Lesbianism in the Movies" (pp. 74-105), "Visconti's Death in Venice" (pp. 203-15), and "Outfoxing Lawrence" (pp. 216-28).

1768. PERRY, GEORGE. **Life of Python: And Now for Something Completely Different**. Boston: Little, Brown, 1983. 192 pp. Popular illustrated account of the British satire group Monty Python, first on television and more recently in films. Apart from the high camp character of the troupe, many of its principals have been gay.

1769. PETERSON, WOLFGANG, and ULRICH GREIWE. **Die Resonanz: Briefe und Dokumente zum Film "Die**

- Konsequenz.** Frankfurt am Main: Fischer, 1981. Articles and letters responding to the pro-homosexual film made from the novel by Alexander Ziegler.
1770. PEVNIK, STEFAN. "Gay Filmmakers Confront Media Homophobia in the US," *Advocate*, no 331 (November 26, 1981), 37-38.
The National Association of Lesbian and Gay Filmmakers is addressing the need to create a market for gay media. It seeks to provide a support network, offers financial consultation and funding leads, pursues job markets, and has supported demonstrations against homophobic films.
1771. PHILBERT, BERTRAND. *L'homosexualité a l'écran*. Paris: H. Veyrier, 1984. 180 pp.
Lavishly illustrated survey. See also: Armand Jammot, *Les homosexuels aux dossiers de l'écran*. (Paris: Robert Laffont, 1975; 93 pp.).
1772. PHILIPS, GENE D. "The Boys on the Bandwagon: Homosexuality and the Movies," in: Thomas R. Atkins (ed.), *Sexuality in the Movies*. Bloomington: Indiana University Press, 1975, pp. 157-71.
Hollywood began coming to grips with homosexuality in the late 1960s, still trailing behind Britain and the U.S. Underground.
1773. PRAUNHEIM, ROSA VON (pseud. of Holger Mischwitzky). *Sex und Karriere*. Reinbek bei Hamburg: Rowohlt, 1978. 349 pp.
Provocative memoir by the Berlin film-maker and activist; with filmography to date.
1774. PURDON, NOEL. "Gay Cinema," *Cinema Papers*, no. 10 (September-October 1976), 115-19.
Notes by an English film critic.
1775. RAYNS, TONY (ed.). *Fassbinder*. Second ed. London: British Film Institute, 1980. 121 pp.
Essays covering various aspects of the late German director's career.
1776. ROWE, CAREL. *The Baudelairean Cinema: A Trend within the American Avant-Garde*. Ann Arbor, MI: UMI Research Press, 1982. 172 pp.
Argues that a trend in American avant-garde ("underground") cinema, esp. as seen in the work of Jack Smith, Kenneth Anger, and Andy Warhol, continues the 19th-century decadent/symbolist aesthetic rooted in the work of the French poet Charles Baudelaire.
1777. RUSSO, VITO. *The Celluloid Closet: Homosexuality in the Movies*. New York: Harper and Row, 1981. 256 pp.
Restores visibility by unearthing neglected and repressed moments of film history. Includes an important essay on

- the "sissy" type. Informed by 1970s gay-liberation politics, sometimes overstated in terms of righteous indignation. See the thoughtful essay-review by Richard Dyer, in: **Studies in Visual Communication**, 9:2 (Spring 1982), 52-56.
1778. SANZIO, ALAIN, and PAUL-LOUIS THIRARD. **Luchino Visconti cinéaste**. Paris: Persona, 1984. 174 pp. Seductively illustrated survey of the films of the Italian director (1906-76).
1779. SCHEUGL, HANS. **Sexualität und Neurose im Film: Kinomythen von Griffith bis Warhol**. Munich: Hanser, 1974. 433 pp. This survey of "neurosis" in film includes considerable discussion of homosexuality.
1780. SCHIDOR, DIETER. **Querelle: The Film Book**. New York: 1983. 180 pp. Script and stills from Rainer Werner Fassbinder's last, controversial film, derived from Jean Genet's novel.
1781. SCHUMACH, MURRAY. **The Face on the Cutting Room Floor: The Story of Movie and Television Censorship**. New York: William Morrow, 1964. 305 pp. Comprehensive and temperate account of the 40-year blight of censorship in Hollywood, which goes far to explain the stunted history of gay representation in the medium.
1782. SERVADIO, GAIA. **Luchino Visconti**. New York: Franklin Watts, 1983. 262 pp. Life of the great Italian director (1906-76), showing his shift to homosexuality in Paris during the 1930s and subsequent relationships.
1783. SHOELL, WILLIAM. **Stay Out of the Shower: 25 Years of Shocker Films Beginning with "Psycho."** New York: Dembner Books, 1985. 184 pp. Popular illustrated survey, including "snuff" and "splatter" films. See esp. pp. 57-66.
1784. SICILIANO, ENZO. **Pasolini: A Biography**. Translated by John Shepley. New York: Random House, 1982. 435 pp. Stresses political aspects of the director-writer's life. See also **Pasolini on Pasolini: Interviews with Oswald Stack** (Bloomington: Indiana University Press, 1969; 176 pp.).
1785. SIEBENAND, PAUL ALCUIN. **The Beginnings of Gay Cinema in Los Angeles: The Industry and the Audience**. Los Angeles: University of Southern California, 1975. 213 pp. (unpublished dissertation, Department of Communications and Cinema) Careful study of the subject, created with the help of ONE Institute and the filmmakers themselves.

1786. SIKOV, ED. "Homosexuals, Bandits, and Gangsters: Gay Images in La Cage aux folles," **Cineaste**, 2:4 (1982), 30-35.

Holds that this "comic froufrou" demands camp recognition, but ultimately disfigures camp humor by appealing to reactionary stereotypes.

1787. SITNEY, P. ADAMS. **Visionary Film: The American Avant-Garde, 1943-1978**. Second ed. New York: Oxford University Press, 1979. 463 pp.

First in-depth study of the so-called "cinema Underground," including the work of Kenneth Anger, James Broughton, Gregory Markopoulos, Ron Rice, and Jack Smith.

1788. STORA, JEAN-PIERRE. **Jean Marais**. Paris: Pac Editions, 1984.

Album of photographs of the actor, a protege of Jean Cocteau, some of whose unpublished writings on Marais are included here, as well as interview material by Stora.

1789. STREFF, JEAN. **Le masochisme au cinéma, dans l'art et la littérature**. Paris: Veyrier, 1978. 272 pp.

A study of masochism in the arts, with some relevance to our subject.

1790. SULLIVAN, KAYE. **Films for, by and about Women**. Metuchen, NJ: Scarecrow, 1980. 552 pp.

See index under "homosexuality" and "lesbianism."

1791. TUCHMAN, MITCH. "Journals: L.A.," **Film Comment**, 13 (May-June 1977), 4-5.

Interview with Bill Dakota, publisher of the **Hollywood Star**, a raunchy gay scandal sheet.

- 1791A. TUCKER, SCOTT. "Sex, Death and Free Speech: The Fight to Stop Friedkin's Cruising," in Elliott Shore et al. (eds.), **Alternative Papers: Selections from the Alternative Press, 1979-1980** (Philadelphia: Temple University Press, 1982), pp. 322-29.

Thoughtful essay on the implications of the street effort to stop the filming. Reprinted from **Body Politic** (November 1979), 23-27; and followed by a note by Leo Case and Gary Kinsman, pp. 329-30. See also Scottie Ferguson, "The Film as Film: A Different Critical View," **Advocate**, no. 290 (April 17, 1980), 15, 20; Tom Ryan, "Cruising 1," **Cinema Papers**, no. 29 (October-November 1980), 322-24; and Louis Tjetje and Gary Schuler, "Setting 'Cruising' Straight," **Union Seminary Quarterly Review**, 35 (Spring-Summer 1980), 211-16.

1792. TURAN, KENNETH, and STEPHEN F. ZITO. **Sinema: American Pornographic Films and the People Who Make Them**. New York: New American Library, 1974. 273 pp.

Comprehensive popular study with interviews of filmmakers

and stars; see esp. pp. 120-27 (on Pat Rocco) and pp. 209-19 (the homosexual blue movie).

1793. TYLER, PARKER. **Screening the Sexes: Homosexuality in the Movies.** New York: Holt, Rinehart and Winston, 1972. 367 pp.

Landmark work by the veteran American homophile writer and critic, now somewhat dated because of reliance on inappropriate psychoanalytic concepts.

- 1793A. VERSTRAETEN, PAUL. "Homoseksualiteit in de film: weg bij de pispak," **VPRO-Cinema**, 2 (January-April 1985), 14-18.

Discusses a number of old and new films. This issue of the Dutch periodical contains several other relevant short articles.

1794. VOGEL, AMOS. **Film as a Subversive Art.** New York: Random House, 1974. 336 pp.

In this study by a New York critic active in the Underground Cinema, see the chapter, "The Breaking of Sexual Taboos: Homosexuality and Other Variants."

1795. WATNEY, SIMON. "Hollywood's Homosexual World," **Screen**, 23:3/4 (September-October 1982), 107-21.

Includes discussion of the "Cruising" controversy.

1796. WAUGH, TOM. "Men's Pornography: Gay and Straight," **Jump Cut**, no. 30 (March 1985), 30-35.

Presents a series of charts comparing the two film genres as to production, consumption, iconography (sexual acts presented), and political context.

- 1796A. WAUGH, TOM (THOMAS). "Murnau: The Films Behind the Man," **Body Politic**, no. 51 (March-April 1979), 31-34.

Seeks to show how the art of the director Friedrich Wilhelm Murnau (1888-1931) was shaped by his place in the heterosexist society of the day.

1797. WERNER, GÖSTA. **Mauritz Stiller och hans filmer 1912-1916.** Stockholm: Norstet & Soners, 1969. 380 pp.

Contains the text of Stiller's 1916 film "The Wings," based on Herman Bang's novel **Mikael**. This is said to be the "first gay film" by Mark Finch, **Body Politic**, no 107 (October 1984), 32.

1798. WOOD, ROBIN. "Responsibilities of a Gay Film Critic," **Film Comment**, 14 (January-February 1978), 12-17.

Reflections of a respected British critic, who is now Professor of Film Studies, York University, Ontario. See also his essay collection: **Hollywood from Vietnam to Reagan** (New York: Columbia University Press, 1986; 328 pp.).

1799. WRANGLER, JACK (pseud. of Jack Stillman), and CARL JOHNES. **The Jack Wrangler Story: What's a Nice Boy Like You Doing in a Business Like This?** New York: St. Martins Press, 1984. 256 pp.
Sympathetic, but not altogether candid account of the gay porno star's extensive career, concluding in a heterosexual relationship with singer Margaret Whiting.
1800. YACOWAR, MAURICE. **Tennessee Williams and Film.** New York: Frederick Ungar, 1977. 168 pp.
Fifteen chapters on the major films made from his writings, from "The Glass Menagerie" (1950) onwards.
1801. ZIMMERMAN, BONNIE. "Daughters of Darkness: Lesbian Vampires," **Jump Cut**, no. 24-25 (1981), 23-24.
Pre-1970 examples express a nostalgia for death and a subtle "juxtaposition of erotic and macabre imagery"; after 1970 film-makers began to explore the links between sex and violence not only in a heterosexual context, but in a lesbian one as well.

G. THEATER AND DANCE

Homosexual themes occurred as a matter of course in ancient Greek tragedy and comedy (see III.C). This tradition was interrupted in late Roman times, and the Renaissance theater represents a new start (though it was influenced, especially in Italy, by classical prototypes). The employment of boy actors in women's roles led to a certain undercurrent of same-sex feeling, as seen particularly in the Elizabethan theater. Analogous phenomena are found in the dramas of China (III.Q) and Japan (III.R). The prominence of homosexual and lesbian players (and their counterparts in the dance) in the 19th and 20th century is well known, but has been little studied as such.

1802. ACKROYD, PETER. **Dressing Up: Transvestism and Drag: The History of an Obsession.** New York: Simon and Schuster, 1979. 160 pp.
Broad-gauged survey of historical and cross-cultural aspects. See esp. "Transvestism as Performance" (pp. 89-140). 146 illustrations.
1803. ARMSTRONG, JAMES. "Interview: Charles Pierce, Female Impersonator," **Advocate**, no. 190 (May 19, 1976), 19-21.
Pierce's career reflects a considerable tradition in American gay-male entertainment. For an anthropological approach to the broader context, see Esther Newton, **Mother Camp: Female Impersonators in America** (Englewood Cliffs, NJ: Prentice-Hall, 1972; 136 pp.).