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.


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.

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.

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 cinémathéque," Arcadie, no. 74 (February 1960), 97-100.
Perhaps the first article on the subject.

Subjective examination of American films involving cross-dressing and sex-role reversals from Charlie Chaplin's "The Masquerader" (1914) to the present.


Somewhat more forthcoming than the other biographies of the much gossiped-about actress (see pp. 2, 45, 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.

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.

Short survey of the material documented more fully by

Complements the historical list prepared by K. Sullivan, below.

A picture book of stills with index of performers that reveals a surprising amount of material.

Concentrating on the period 1966-73, offers some material on Kenneth Anger and Andy Warhol.

Arues 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).


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.


1736. FASSBINDER, EGON et al. (eds.). Film. Berlin: Ro- sa 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.


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," Chris- topher 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, trouses roles, and vampires) from a lesbian-feminist standpoint. Filmography with short descriptive comments.


1746. WINXMAN, 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.


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."


1756. KLEINHANS, CHUCK et al. [Special Section:] "Gays and Film," Jump Cut, no. 16 (November 1977), 13-33. Stimulating pieces, especially from a "cultural-left" of perspective. See also Ray Olson, "Gay Film Work: Affecting but Too Evasive," Jump Cut, no. 20 (May 1979), 9-12.


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.

Popular survey, with 300 photographs, including some discussion of gay men and lesbians, as well as S & M and fetishism.

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.

Listing and description of homosexual-theme films, with filmography, bibliography, addresses, and stills.

This reference work includes sections on lesbians and gay men in film.

Sassy animadversions on popular entertainment figures, gay and straight, as seen on TV, by the founding editor of Straight to Hell magazine.

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).

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 GREWE. 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. PEVNİK, 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, offer financial consultation and funding leads, pursues job markets, and has supported demonstrations against homophobic films.


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.


1788. STORA, JEAN-PIERRE. Jean Marais. Paris: Pac Editions, 1984. Album of photographs of the actor, a protégé of Jean Cocteau, some of whose unpublished writings on Marais are included here, as well as interview material by Stora.


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

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

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

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."

Includes discussion of the "Cruising" controversy.

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

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.

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, 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.).


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.
