

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 pisbak," **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: Norstedt & 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.).

1804. BAKER, ROGER. **Drag: A History of Female Impersonation on the Stage.** London: Triton Books, 1968. 256 pp.
Performance transvestism culminating in "intentional glamor" in the 20th century.
1805. BARISH, JONAS A. **The Antitheatrical Prejudice.** Berkeley: University of California Press, 1981. 499 pp.
In this substantial history of a persistent tradition, gender crossing emerges as one source of the prejudice; see pp. 44, 287, 321-22.
1806. BINNS, J. W. "Women or Transvestites on the Elizabethan Stage: An Oxford Controversy," **Sixteenth Century Journal**, 5 (October 1974), 95-120.
Reviews the controversy among Gager, Gentili, and Rainolds, with its reflexes on both the academic and popular stages.
1807. BOWERS, FAUBION. **Theatre in the East: A Survey of Asian Dance and Drama.** New York: T. Nelson, 1956. 374 pp.
In this somewhat uneven survey, see pp. 140, 158, 189, 198-99, 228-31, 260-61.
1808. BOYETTE, PURVIS E. "Wanton Humor and Wanton poets: Homosexuality in Marlowe's Edward II," **Tulane Studies in English**, 22 (1977), 33-50.
A study of themes and imagery.
1809. BRADBURY, GAIL. "Irregular Sexuality in the Spanish Comedia," **Modern Language Review**, 76 (July 1981), 566-80.
Spanish gender-disguise plays of the **siglo de oro** and their roots in Italian Renaissance comedy.
1810. BRAVO VILLASANTE, CARMEN. **La mujer vestida de hombre en el teatro Español, siglos XVI-XVII.** Madrid: Revista de Occidente, 1955. 238 pp.
In this study of women dressed as men on the classic Spanish stage, see pp. 196-98 on Catalina Erauso, the female ensign.
1811. BRECHT, STEFAN. **Queer Theatre.** Frankfurt am Main: Suhrkamp, 1978. 178 pp.
Occasional essays on the experimental theater in New York City from 1965 on, esp. in the work of Charles Ludlam, Jack Smith, Ronald Tavel, and Andy Warhol.
1812. BUCKLE, RICHARD. **Diaghilev.** New York: Athenaeum, 1979. 616 pp.
Standard biography of the great Russian ballet impresario (1872-1929), with candid discussion of his sexual liaisons. See also Buckle: **Nijinsky.** (New York: Simon and Schuster, 1971; 482 pp.). See also S. Karlinsky, below.

1813. CANALES, LUIS. "O Homossexualismo como Tema no Moderno Teatro Brasileiro," **Luso-Brazilian Review**, 18 (1981), 173-81.
Analyzes some recent plays as evidence that Brazilian society is freeing itself of taboos about homosexuality.
1814. CARLSEN, JAMES W. "Images of the Gay Male in Contemporary Drama," in: James W. Chesebro (ed.), **Gayspeak**. New York: Pilgrim Press, 1981, pp. 163--74.
Assesses recent plays, using Mart Crowley's "Boys in the Band"(1968) as the watershed.
1815. CHESLEY, ROBERT. "A Perfect Relationship with Gay Theatre: Playwright Doric Wilson," **Advocate**, no. 264 (April 5, 1979), 33-34.
Profile of a key figure in NYC's gay theater movement.
1816. CURTIN, KAIER. "We Can Always Call Them Bulgarians," **New York Native** (August 1-14, 1983), 39-41.
Lesbianism in American theater from the late 19th century onwards.
1817. DAVIES, W. ROBERTSON. **Shakespeare's Boy Actors**. London: 1939. 217 pp.
Standard, but reticent work on this important aspect of Elizabethan theater practice.
1818. DEATS, SARA MUNSON. "Myth and Metamorphosis in Marlowe's Edward II," **Texas Studies in Literature and Language**, 22 (Fall 1980), pp. 304-32.
Shows the playwright's use of mythological allusion, particularly as illustrative of the relationship between the king and his favorite Gaveston.
1819. **Drag Show**. Woollhara, Australia: Currency Press, 1977. 144 pp.
Includes Reg Livermore on Sydney's transvestites, Rose Jackson on drag queens, Holly Brown on being on stage, members of the Seashore Club talking about transvestism, and the texts of two drag plays (by Peter Kenna and Steve J. Spear).
1820. DYNES, WAYNE. "Bibliographical Essay: Homosexuality and Theater," **Cabirion and Gay Books Bulletin**, no. 12 (Spring-Summer 1985), 20-22.
Historically arranged survey of secondary literature.
1821. EMDE BOAS, COENRAAD VAN. **Shakespeare's sonnetten en hun verband met de travesti-double spelen: een medisch-psychologische studie**. Amsterdam: Wereld-Bibliotheek, 1952. 528 pp.
Studies the Sonnets in comparison with Shakespeare's double-disguise plays ("As You Like It," "Cymbeline," "Twelfth Night," and "Two Gentlemen of Verona"); with extensive citations and bibliography. Short summaries in

- English are his: "The Connection between Shakespeare's Sonnets and his 'Travesti-double' Plays," **International Journal of Sexology**, 4 (1950), 67-72; and "The Boy Actor and the 'Double Disguise' in Shakespeare's Works," **International Journal of Greek Love**, 1:1 (1965), 18-23.
1822. FRANK, LEAH D. "Torch Song Lights Up Broadway: First Gay Play to Go Legit," **Advocate**, no.347 (July 22, 1982), 41-43.
On the phenomenal success of Harvey Fierstein's trilogy. See also Anna Mayo, "Harvey Fierstein and 'Torch Song Trilogy' on Broadway," **Village Voice** (October 12, 1982), 43-47.
1823. FREEBURG, VICTOR OSCAR. **Disguise Plots in Elizabethan Drama: A Study in Stage Tradition**. New York: Columbia University Press, 1915. 241 pp.
See "The Boy Bride," pp. 61-120.
1824. FROW, GERALD. "Oh, Yes It Is!" **A History of Pantomime**. London: British Broadcasting Corporation, 1985. 192 pp.
Well-researched history of the British pantomime tradition--which has incorporated both male and female cross-dressing performances--from its origins in the **commedia dell'arte** to the present.
1825. FUCHS, HANNS. "Die Homosexualität in Dramen der Gegenwart und Zukunft," **Die Kritik des öffentlichen Lebens**, 17 [no. 215] (August 1902), 512-18.
Homosexuality in the plays of the present and the future. Probably the first article on the subject.
1826. GELLERT, BRUCE. "A Survey of the Treatment of the Homosexual in Some Plays," **Mattachine Review**, 7:3 (March 1961), 11-21.
Pioneering American article.
1827. HALL, RICHARD. **Three Plays for a Gay Theater and Three Essays**. San Francisco: Grey Fox Press, 1983. 179 pp.
The Essays (pp. 147-77) offer thoughtful reflections by a writer who is both a playwright and a critic.
1828. HELBING, TERRY. "Gay Plays, Gay Theatre, Gay Performance," **Drama Review**, 25 (1981), 35-46.
Assigns the plays written in the 1970s to several categories, including relationships, the old-young theme, coming out, and the old-college-friend type. Notes the growth of gay theater companies. See also Helbing: "Boom Time for Theatre," **Advocate**, no. 335 (January 21, 1982), 43, 51-55.
1829. HELBING, TERRY. **Gay Theatre Alliance Directory of Gay Plays**. New York: JH Press, 1980. 180 pp.
Invaluable alphabetical roster of some 400 plays, many

unpublished, with plot and character summaries, as well as information on rights.

1830. HOFFMAN, WILLIAM M. (ed.) **Gay Plays: The First Collection**. New York: Avon, 1979. 493 pp.
Editor's Introduction offers considerable historical information. There is also an extensive bibliography (pp. 475-87).
1831. HOWE, FREDERICK. "Homosexuality in English Drama" and "Homosexuality in American Drama," **Advocate**, no 210 (February 23, 1977), 43-45; and no 211 (March 9, 1977), 41-43.
Journalistic surveys. See also his: "Gay Theater USA," **Advocate**, no. 234 (February 8, 1978), 29-30.
1832. JACKSON, GRAHAM. "The Theatre of Implication: Homosexuality in Drama," in: Ian Young (ed.), **The Male Homosexual in Literature: A Bibliography**. Second ed. Metuchen, NJ: Scarecrow Press, 1982, pp. 246-58.
Sensitive observations by a Canadian critic.
1833. JACKSON, GRAHAM. "Toeing the Line: In Search of the Gay Male Image in Contemporary Classical Ballet," in: Karla Jay and Allen Young (eds.), **Lavender Culture**. New York: Jove, 1978, pp. 157-70.
Discusses stereotyped responses to male love in ballet.
1834. KARLINSKY, SIMON. "Diaghilev: Public and Private," **Christopher Street**, 4:7 (March 1980), 48-54.
The ballet impresario's relationships with Dima Filosofov, Vaslav Nijinsky, Leonide Massine, Anton Dolin, Serge Lifar, and Igor Markevich. See also R. Buckle, above.
1835. KIRK, KRIS. and ED HEATH. **Men in Frocks**. London: Gay Men's Press, 1984. 160 pp.
Numerous photographs, with commentary on the English panto and drag scene since World War II.
1836. KURIYAMA, CONSTANCE BROWN. **Hammer or Anvil: Psychological Patterns in Christopher Marlowe's Plays**. New Brunswick, NJ: Rutgers University Press, 1980. 288 pp.
Some assumptions of this psychocritical study have been questioned (discussion of "repressed homosexual themes").
1837. LAHR, JOHN. **Coward the Playwright**. New York: Avon, 1983. 179 pp.
Study of Noel Coward's sensibility as a comedy writer.
1838. LAHR, JOHN. **Prick up Your Ears: The Biography of Joe Orton**. New York: Knopf, 1978. 302 pp.
Incorporating diary materials, probably the most explicit account of the homosexual life of a contemporary play-

wright.

1839. LEAVITT, DINAH LUISE. **Feminist Theatre Groups.** McFarland and Co., 1980. 154 pp.
Account of four Minneapolis groups, including the Lavender Cellar Theatre.
1840. LIEBERMAN, JOSEPH ALPHONSUS. **The Emergence of Lesbians and Gay Men as Characters in Plays Produced on the American Stage from 1922 to 1954.** New York: City University, 1981. 592 pp. (unpublished dissertation)
Surveys over a hundred works, including some not previously noticed, showing the stifling effects of censorship as well as the ultimately successful efforts to overcome it.
1841. LOEFFLER, DONALD L. **An Analysis of the Treatment of the Homosexual Character in Dramas Produced in the New York Theater from 1950 to 1968.** New York: Arno Press, 1975. 201 pp.
Useful as a narrative history, but Loeffler is somewhat uncritical about stereotypes and changing standards of permissiveness. (This book is a slightly enlarged version of a dissertation submitted at Bowling Green State University in 1969.)
1842. "DIE MAINTOCHTER." **Die Wildnis der Doris Gay: Beschreibung eines schwulen Projects.** Berlin: Verlag Rosa Winkel, 1979. 125 pp.
Text and discussion of a provocative West German gay-liberation theater event.
1843. NELSON, IDA. **La sottie sans souci: essai d'interprétation homosexuelle.** Paris: H. Champion, 1977. 276 pp. (Bibliothèque du XVe siècle, 39)
Detects homosexual wordplay in texts of a genre of late medieval satirical drama, the **sottie**.
1844. PATRICK, ROBERT. "Gay Analysis," **Drama Review**, 22 (Summer 1978), 67-72.
Reflections of the iconoclastic playwright, who for several years wrote a column in the gay paper, **The New York City News**.
1845. PERCIVAL, JOHN. **Theatre in My Blood: A Biography of John Cranko.** New York: Franklin Watts, 1984.
Cranko, who died in 1973, was mainly active as choreographer of the Stuttgart Ballet, where he developed innovative concepts that have spread everywhere.
1846. PORZGEN, HERMANN. **Theater ohne Frau: Das Bühnenleben kriegsgefangenen Deutschen 1914-1920.** Königsberg: Ost-Europa Verlag, 1933. 221 pp.
On plays and dramatic skits in prisoner-of-war camps during the First World War.

1847. ROSE, MARY BETH. "Women in Men's Clothing: Apparel and Social Status in The Roaring Queen," **English Literary History**, 14:1 (Autumn 1984), 367-91. Reflections on the character of Moll Frith in the play of Middleton and Decker (ca. 1608-11), seen against contemporary discussions of women in men's clothing (the "man-woman").
1848. S., W. "Vom Weibmann auf der Bühne," **ZfsZ**, 3 (1901), 313-25. An anonymous physician reports on his acquaintance with eight theatrical female impersonators.
1849. SANCHEZ MARÍN, CRISTOBAL. **Los homosexuales en la danza**. Madrid: Napint, 1979. 84 pp. Popular account of homosexuals in ballet and dance.
1850. SCHÄFER, MARGARETE. "Theater, Theater!" in **Eldorado: Homosexuelle Frauen und Männer in Berlin 1850-1950**. Berlin: Frölich und Kaufmann, 1984, pp. 180-86. Well-informed account of lesbian themes in German theater under the Weimar Republic.
1851. SCHAUER, JOHN. "Arpino: Dance and the Male Mystique," **Advocate**, no. 237 (March 22, 1978), 32-33. On an influential figure in contemporary dance, Gerald Arpino. See also Schauer, "The Tiptoeing Trockadero," *ibid.*, no. 203 (November 17, 1976), 24-26+ (on the New York cross-dressing ballet company).
1852. SENELICK, LAURENCE. "The Evolution of the Male Impersonator in the Nineteenth Century Stage," **Essays in Theatre** (Guelph, Ont.), 1 (1982), 31-44. Reconstructs the lives and careers of several actresses taking male parts on the English and American stage, ca. 1850-1914; with useful reference notes on this underresearched topic.
1853. SHAPIRO, STEPHEN RICHARD. **The Theme of Homosexuality in Selected Theatrical Events Produced in the United States between 1969 and 1974**. Santa Barbara: University of California, 1976. 234 pp. (unpublished dissertation) Discusses 28 plays, concluding that the stage continues to propagate the idea of homosexuals as "a troubled, unstable, unhappy group of human beings."
1854. SHAWN, TED, and GRAY POOLE. **One Thousand and One Night Stands**. Garden City, NY: Doubleday, 1960. 288 pp. Reminiscences of Shawn (1891-1972) who, though a closeted homosexual, managed to convince the American public that modern dance was a manly activity; his association with Ruth St. Denis and the founding of Jacob's Pillow. See also: Walter Terry, **Ted Shawn, Father of American Dance: A**

Biography. (New York: Dial, 1976; 186 pp.), which is frank about Shawn's problems in handling knowledge of his homosexuality.

1855. SISLEY, EMILY L. "Notes on Lesbian Theatre," **Drama Review**, 25 (1981), 47-56.

While the definition of lesbian theatre is contested, it is clear that it is tied to the great surge of feminism in the 1960s and 1970s. Women's theatre groups that have specifically identified themselves as lesbian are few.

1856. SOLOMON, ALISA. "The WOW Cafe," **The Drama Review**, 29:1 (1985), 92-101.

Account of a woman's performance space and its companies in New York's East Village. This issue contains several other short articles on current happenings in the off-off-Broadway scene.

1857. STEWART, PAMELA D. "A Play on Doubles: **La Calandria**," **Modern Language Studies**, 14 (1984), 23-32.

On the 1513 work of Bernardo Dovizi da Bibbiena, the prototype of the titillating Renaissance gender confusion comedy, in which a male (or female) character is disguised as a female (or male), attracts the amorous attentions of a person of the "wrong" sex, but ultimately reveals himself (herself), so that heterosexual normality is restored.

1858. SUMMERS, MONTAGUE. **The Playhouse of Pepys**. London: Routledge, 1935. 485 pp.

Provides considerable information on homosexuality in the Restoration stage. Summers goes so far as to speak of "the prevalence of uranianism in the theatre" during this period (p. 295).

1859. TAUBMAN, HOWARD. "The Subtle Persuasion in the American Theater," **Cosmopolitan**, 155 (November 1963), 88-91.

A characteristic specimen of homophobia in the theater criticism of the period. Taubman claims that "homosexuality is nearly everywhere," and "it often poisons what you see and hear." This insidious critical trend was effectively anatomized by Benjamin DeMott, "But He's a Homosexual..." in Irving Buchen (ed.), **The Perverse Imagination** (New York: New York University Press, 1970), pp. 147-64.

1860. TOUCHET, GENE RAY. **American Drama and the Emergence of Social Homophilia**. Tallahassee: University of Florida, 1974. 213 pp.

Detects a surprisingly sunny pattern in the 20 plays examined.

1861. WANDOR, MICHELENE. **Understudies: Theatre and Sexual Politics**. New York: Methuen, 1981. 80 pp.

The author, who has worked with feminist and gay theater companies in Britain, provides an account of this activity

in the 1970s.

1862. WEINER, BERNARD. "The Romans in Britain Controversy," **Drama Review**, 25 (1981), 57-68.

On the brouhaha occasioned by the London staging (with a simulated act of sodomy) of Howard Brenton's play.

1863. WILLIAMS, GWYN. **Person and Persons in Shakespeare**. Cardiff: University of Wales Press, 1981. 141 pp.

Contains an essay "The Loneliness of the Homosexual in Shakespeare." It may be noted that despite the enormous production of scholarship on the greatest playwright in English, the homosexual aspects of his work have been surprisingly obscured. See, however, Seymour Kleinberg, "The Merchant of Venice: The Homosexual as Antisemite in Nascent Capitalism," **JH** 9:3/4 (Spring-Summer 1983), 113-26; Philip J. Traci, "As You Like It: Homosexuality in Shakespeare's Play," **CLA Journal**, 25 (September 1981), 91-105; and C. van Emde Boas (1821), above. A strong case for the bard's personal bisexuality is made in: Joseph Pequigney, **Such Is My Love: A Study of Shakespeare's Sonnets** (Chicago: University of Chicago Press, 1985).

H. LITERARY STUDIES: GENERAL

Although countless literary figures are now known to have been homosexual, in many instances their orientation is not emphasized in the work; indeed, to the ordinary reader it may be imperceptible, occasioning astonishment and disbelief when well-known writers of the past are revealed to be homosexual or lesbian. At a higher level of generality, it has proved difficult to define a specific "aesthetic" or sensibility of either gay male or lesbian writing. However this may be, our growing knowledge of these figures guarantees that, rightly or wrongly, they will be taken as representative of key aspects of the homosexual experience. In keeping with the character of the present **Guide**, primary works of fiction and poetry are not listed in this and the following two sections, though the items cited, especially bibliographies, may be used to locate them.

1864. BEACH, SYLVIA. **Shakespeare and Company: The Story of an American Bookshop in Paris**. New York: Harcourt, Brace, 1959. 248 pp.

Beach recalls her days as proprietor of the famous bookshop in Paris where expatriate American and British writers met--many of them gay or lesbian. Noel Riley Fitch, **Sylvia Beach and the Lost Generation: A History of Literary Paris in the 20s and 30s** (New York: Norton, 1983; 417 pp.).