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


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."


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.


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.).


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.


Performance transvestism culminating in "intentional glamor" in the 20th century.

In this substantial history of a persistent tradition, gender crossing emerges as one source of the prejudice; see pp. 44, 287, 321-22.

Reviews the controversy among Gager, Gentili, and Rainolds, with its reflexes on both the academic and popular stages.

In this somewhat uneven survey, see pp. 140, 158, 189, 198-99, 228-31, 260-61.

A study of themes and imagery.

Spanish gender-disguise plays of the *siglo de oro* and their roots in Italian Renaissance comedy.

In this study of women dressed as men on the classic Spanish stage, see pp. 196-98 on Catalina Erauso, the female ensign.

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.

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.
Analyzes some recent plays as evidence that Brazilian society is freeing itself of taboos about homosexuality.

Assesses recent plays, using Mart Crowley's "Boys in the Band" (1968) as the watershed.

Profile of a key figure in NYC's gay theater movement.

Lesbianism in American theater from the late 19th century onwards.

Standard, but reticent work on this important aspect of Elizabethan theater practice.

Shows the playwright's use of mythological allusion, particularly as illustrative of the relationship between the king and his favorite Gaveston.

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).

Historically arranged survey of secondary literature.

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

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.

See "The Boy Bride," pp. 61-120.

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.

Homosexuality in the plays of the present and the future. Probably the first article on the subject.

Pioneering American article.

The Essays (pp. 147-77) offer thoughtful reflections by a writer who is both a playwright and a critic.

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.

Invaluable alphabetical roster of some 400 plays, many
unpublished, with plot and character summaries, as well as information on rights.


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.


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").


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.

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.

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.)

Text and discussion of a provocative West German gay-liberation theater event.

Detects homosexual wordplay in texts of a genre of late medieval satirical drama, the sottie.

Reflections of the iconoclastic playwright, who for several years wrote a column in the gay paper, The New York City News.

Cranko, who died in 1973, was mainly active as choreographer of the Stuttgart Ballet, where he developed innovative concepts that have spread everywhere.

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," ZfAZ, 3 (1901), 313-25.
An anonymous physician reports on his acquaintance with eight theatrical female impersonators.

Popular account of homosexuals in ballet and dance.

Well-informed account of lesbian themes in German theater under the Weimar Republic.

On an influential figure in contemporary dance, Gerald Arpino. See also Schauer, "The Tiptoeing Trockadero," ibid., no. 203 (November 17, 1976), 24-25+ (on the New York cross-dressing ballet company).

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.

Discusses 28 plays, concluding that the stage continues to propagate the idea of homosexuals as "a troubled, unstable, unhappy group of human beings."

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.

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.

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.

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 Pepsy.
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).

A characteristic specimen of homophobia in the theater criticism of the period. Taubman claims that "homoeroticism 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.

Detects a surprisingly sunny pattern in the 20 plays examined.

The author, who has worked with feminist and gay theater companies in Britain, provides an account of this activity
in the 1970s.


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.