

Celluloid Closet Homosexuality Movies

Gays and Film Richard Dyer 1977

The Revision of the Western Genre in "Brokeback Mountain"

Christina Keppeler 2016-09-21 Seminar paper from the year 2013 in the subject American Studies - Literature, grade: 1,7, University of Passau (Lehrstuhl für Englische Literatur und Kultur), course: Queering American Culture in Fiction and Film, language: English, abstract: As the issue of homosexuality in the context of the Western has never been so openly expressed as in "Brokeback Mountain", it seems not surprising that the movie on the other hand also evoked highly critical and often homophobic voices. Such responses included for instance David Kupelian, a conservative journalist, calling Brokeback Mountain "The Rape of the Marlboro Man". Statements like this purport that the film struck America right at the heart and put highly praised and sacred American values into question. It also proves that the genre of the Western contains archetypical and conservative constructions of gender and sexual expression. As the documentary film "The Celluloid Closet" (1995) conveys, the subject matter of homosexuality indeed has a relatively long tradition in Hollywood cinema, but mostly could not manage to depict gays in an equal and appropriate way. Often the movie's gay characters were portrayed as either exaggerated versions of what heterosexuals imagined as 'gay', as comic characters like 'the gay best friend' or the seductive villain, that gets sanctioned in the end. Gayness combined with classical Western motifs is groundbreaking, because it on the one hand rises mainstream Hollywood cinema on a new level, but on the other hand touches the audience by humanizing gay love for the very first time in that manner. "Brokeback Mountain" goes without categorizations and stereotypes, it rather sets the focus on true human emotions: the story of two young men, who unexpectedly fall in love with each

other in Wyoming's wilderness and in the end ultimately fail. Beyond the aspects of heteronormativity and in connection with it homophobia, the film reshapes or at least challenges imaginings of American national identity. In this paper I want to outline ideological concepts which are closely connected to the imagination of the American West and the impact they have on America's self-understanding. Furthermore my essay will focus on the film's cinematographic language to portray Western landscapes, in what way the movie can be connected with classical conventions of the Western genre, to what extent it depicts iconic images like the cowboy and, on the other hand, how gender identities are constructed out of it. The focus of my argumentation is thereby to illustrate that Brokeback Mountain critically exposes questions of American identity as such by revealing inherent ambiguities in the conceptualization of the American West.

Gender, Ethnicity, and Sexuality in Contemporary American Film

Jude Davies 2013-09-13 First Published in 2000. Routledge is an imprint of Taylor & Francis, an informa company.

The Queer Encyclopedia of Film and Television Claude Summers 2012-04-24 From Hollywood films to TV soap operas, from Vegas extravaganzas to Broadway theater to haute couture, this comprehensive encyclopedia contains over 200 entries and 200 photos that document the irrepressible impact of queer creative artists on popular culture. How did Liberace's costumes almost kill him? Which lesbian comedian spent her high school years as "the best white cheerleader in Detroit?" For these answers and more, fans can dip into *The Queer Encyclopedia of Film, Theater, and Popular Culture*. Drawn from the fascinating online encyclopedia of queer arts and culture, www.glbtq.com — which the Advocate dubbed "the Encyclopedia Britanniqueer" — this may be the only reference book in which RuPaul and Jean Cocteau jostle for space. From the porn industry to the Sisters of Perpetual Indulgence, from bodybuilding to Dorothy Arzner, it's a

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queer, queer world, and *The Queer Encyclopedia* is the indispensable guide: readable, authoritative, and concise. And perfect to read by candelabra. (The answers to the two questions above: from the dry cleaning fumes, Lily Tomlin.)

Celluloid Activist Michael Schiavi 2011-05-10 *Celluloid Activist* is the biography of gay-rights giant Vito Russo, the man who wrote *The Celluloid Closet: Homosexuality in the Movies*, commonly regarded as the foundational text of gay and lesbian film studies and one of the first to be widely read. But Russo was much more than a pioneering journalist and author. A founding member of the Gay and Lesbian Alliance Against Defamation (GLAAD) and cofounder of the AIDS Coalition to Unleash Power (ACT UP), Russo lived at the center of the most important gay cultural turning points in the 1960s, 1970s, and 1980s. His life as a cultural Zelig intersects a crucial period of social change, and in some ways his story becomes the story of a developing gay revolution in America. A frequent participant at “zaps” and an organizer of Gay Activists Alliance (GAA) cabarets and dances—which gave the New York gay and lesbian community its first social alternative to Mafia-owned bars—Russo made his most enduring contribution to the GAA with his marshaling of “Movie Nights,” the forerunners to his worldwide *Celluloid Closet* lecture tours that gave gay audiences their first community forum for the dissection of gay imagery in mainstream film. Biographer Michael Schiavi unravels Vito Russo’s fascinating life story, from his childhood in East Harlem to his own heartbreaking experiences with HIV/AIDS. Drawing on archival materials, unpublished letters and journals, and more than two hundred interviews, including conversations with a range of Russo’s friends and family from brother Charlie Russo to comedian Lily Tomlin to pioneering activist and playwright Larry Kramer, *Celluloid Activist* provides an unprecedented portrait of a man who defined gay-rights and AIDS activism. “Schiavi tells a compelling story in this biography—from his re-creation of life on the streets of East

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Harlem and in Greenwich Village of the 1960s and 1970s to the way he conveys Russo's excitement about his film research and popular education to his account of the AIDS years in New York City."—John D'Emilio, *Italian American Review* "In [Schiavi's] hands Russo's life is both fascinating in its own right and a window into a larger milieu of activism during two critical decades."—*Italian American Review* Best Special Interest Books, selected by the American Association of School Librarians Best Books for General Audiences, selected by the Public Library Reviewers Finalist, Gay Memoir/Biography, Lambda Literary Awards Finalist, Over the Rainbow Selection, American Library Association

Screen Dreams Clare Whatling 1997 From Streep to Foster, Maidens in Uniform to Heavenly Creatures, Whatling reinvestigates mainstream feminist film theory, & provides an engaging introduction to a complex area, whilst drawing on the relationship between an audience & a film text.

Anthony Perkins Charles Winecoff 2006 Perkins was being groomed to replace the late James Dean as a romantic leading man in Hollywood. But his landmark performance as Norman Bates in Hitchcock's *Psycho* destroyed his chance and off-screen life equally as secretive, conflicted, and fractured. Compelling and surprising, here is the first in-depth look at the double life of one of the world's most recognisable film stars. Insightfully documents the life of Anthony Perkins, who was forced to act the part of ladies' man while struggling with his own homosexuality. 27/10/2005

Now You See it Richard Dyer 2003 This study of films by and about lesbians and gay men has been revised for a second edition and features an introduction outlining developments in lesbian and gay cinema since 1990.

Queer Cinema in the World Karl Schoonover 2016-11-18 Proposing a radical vision of cinema's queer globalism, Karl Schoonover and Rosalind Galt explore how queer filmmaking

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intersects with international sexual cultures, geopolitics, and aesthetics to disrupt dominant modes of world making. Whether in its exploration of queer cinematic temporality, the paradox of the queer popular, or the deviant ecologies of the queer pastoral, Schoonover and Galt reimagine the scope of queer film studies. The authors move beyond the gay art cinema canon to consider a broad range of films from Chinese lesbian drama and Swedish genderqueer documentary to Bangladeshi melodrama and Bolivian activist video. Schoonover and Galt make a case for the centrality of queerness in cinema and trace how queer cinema circulates around the globe—institutionally via film festivals, online consumption, and human rights campaigns, but also affectively in the production of a queer sensorium. In this account, cinema creates a uniquely potent mode of queer worldliness, one that disrupts normative ways of being in the world and forges revised modes of belonging.

Death in Venice Will Aitken 2011-12-27 A Queer Film Classic on Luchino Visconti's lyrical and controversial 1971 film based on Thomas Mann's novel about a middle-aged man (played by Dirk Bogarde) vacationing in Venice who becomes obsessed with a youth staying at the same hotel as a wave of cholera descends upon the city. The book analyzes its cultural impact and provides a vivid portrait of the director, an ardent Communist and grand provocateur. Will Aitken's novels include *Realia* and *Terre Haute*. Arsenal's Queer Film Classics series cover some of the most important and influential films about and by LGBTQ people.

Angel Food and Devil Dogs - A Maggie Gale Mystery Liz Bradbury 2008 When private detective Maggie Gale is called to a college to discuss the suspicious suicide of a gay professor, she shakes hands with the attractive Dr. Kathryn Anthony, who smiles at her with a faint but unmistakable touch of lust. Thrills, humor, & hot lesbian romance combine in this classic who-did-it style mystery.

Out at the Movies Steven Paul Davies 2016-03-31 'This is a must

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for any fan of gay movies... Out at the Movies is the ultimate guide to gay cinema and the films that define it' - Zone Magazine 'A new book about homosexuality on film will strike chords with many bashful Brits' - Guardian New updated edition. Over the decades, gay cinema has reflected the community's journey from persecution to emancipation to acceptance. Politicised dramas like Victim in the 60s, The Naked Civil Servant in the 70s, and the AIDS cinema of the 80s have given way in recent years to films which celebrate a vast array of gay life-styles. Gay films have undergone a major shift, from the fringe to the mainstream and 2005's Academy Awards were dubbed "the Gay Oscars" with gongs going to Brokeback Mountain, Capote and Transamerica. Producers began clamouring to back gay-themed movies, including I Love You Phillip Morris with Jim Carrey and Ewan McGregor, Gus Van Sant's Milk, starring Sean Penn, the feel good British movie Pride and The Imitation Game with Benedict Cumberbatch and Carol which is nominated for six Oscars. In this revised, expanded and completely up to date edition, Out at the Movies looks back, decade by decade, at the history of gay cinema, celebrating films which have defined the genre. Indie films, the avant-garde, sex on screen, bad guys, lesbian lovers, transgender films, camp comedies, musicals and gay rom-coms - all are featured here. As well as highlighting key movements and triumphs in gay cinema, the author includes information on gay filmmakers and actors, and their influence within the industry. Interspersed throughout are some of the most iconic scenes from gay cinema and the most memorable dialogue.

Hollywood Sketchbook Deborah Nadoolman Landis 2012-10-16 In *Hollywood Sketchbook*, Academy Award-nominated costume designer Deborah Nadoolman Landis, president of the Hollywood Costume Designers Guild, showcases more than 1,000 illustrations of costumes from classic motion pictures, many of the designs never before seen by the general public. In this stunning follow-up to her acclaimed *Dressed: A Century of*

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Hollywood Costume Design, Landis tell the story of costume design from the birth of the movies to the present day—presenting the work of one hundred of the most provocative and pioneering costume design artists of the last century, including Pauline Annon, Cecil Beaton, Bonnie Cashin, Joe De Yong, and Charles LeMaire.

Cold War Femme Robert J. Corber 2011-01-27 Interpretations of Hollywood films of the 1950s and 1960s demonstrate how Cold War homophobia focused on the femme as the lesbian who posed the greatest threat to the nation.

Now You See it Richard Dyer 1990 Sets out to examine lesbian and gay films and their historical contexts. Provides a record of these films up to 1980.

Rope Patrick Hamilton 2019-02-07 The brilliantly tense play that became Hitchcock's masterpiece, starring James Stewart. Believing themselves to be intellectually superior to their contemporaries, flatmates Brandon and Philip murder their friend David Kentley purely to see if they can get away with it. They then throw a cocktail party, serving food from the top of the trunk where they have hidden David's body. Their guests include both David's father and fiancée, as well as college lecturer Rupert Cadell, who becomes increasingly suspicious as the evening wears on.

Arts of Vanuatu Joël Bonnemaïson 1996-01-01 This prodigiously diverse and living culture has for its spiritual source a single traditional vision central to which is the fact that the world belongs not to the living, but to the ancestors. In Vanuatu art we have the construction of canoes and of standing slit-drums, the inventiveness apparent in the masks and mats, the aesthetics of dress, the raising of tusker pigs, the sharing out of sea-turtle meat, the symbol of the hawk representing the outward sign of the possession of the world through the eyes of the departed. This art, sacred in inspiration, takes root in the magic of each place and shore. Arts of Vanuatu is the first major contemporary

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anthropology work covering such a range of topics. It is also the first work covering the traditional art of the former South Pacific island colony of the New Hebrides.

Queer Cinema Harry M. Benshoff 2004 Queer Cinema, the Film Reader brings together key writings that use queer theory to explore cinematic sexualities, especially those historically designated as gay, lesbian, bisexual and/or transgendered.

Out Takes Ellis Hanson 1999 Brings together the work of both film scholars and queer theorists to advance a more sophisticated notion of queer film criticism.

The Revision of the Western Genre in "Brokeback Mountain"

Christina Keppeler 2016-09-22 Seminar paper from the year 2013 in the subject American Studies - Literature, grade: 1,7,

University of Passau (Lehrstuhl für Englische Literatur und Kultur), course: Queering American Culture in Fiction and Film,

language: English, abstract: As the issue of homosexuality in the context of the Western has never been so openly expressed as in "Brokeback Mountain," it seems not surprising that the movie on the other hand also evoked highly critical and often homophobic voices. Such responses included for instance David Kupelian, a conservative journalist, calling Brokeback Mountain "The Rape of the Marlboro Man." Statements like this purport that the film struck America right at the heart and put highly praised and sacred American values into question. It also proves that the genre of the Western contains archetypical and conservative constructions of gender and sexual expression. As the documentary film "The Celluloid Closet" (1995) conveys, the subject matter of homosexuality indeed has a relatively long tradition in Hollywood cinema, but mostly could not manage to depict gays in an equal and appropriate way. Often the movie's gay characters were portrayed as either exaggerated versions of what heterosexuals imagined as 'gay', as comic characters like 'the gay best friend' or the seductive villain, that gets sanctioned in the end. Gayness combined with classical Western motifs is

groundbreaking, because it on the one hand rises mainstream Hollywood cinema on a new level, but on the other hand touches the audience by humanizing gay love for the very first time in that manner. "Brokeback Mountain" goes without categorizations and stereotypes, it rather sets the focus on true human emotions: the story of two young men, who unexpectedly fall in love with each other in Wyoming's wilderness and in the end ultimately fail. Beyond the aspects of heteronormativity and in connection with it homophobia, the film reshapes or at least challenges imaginings of American nationa"

The Celluloid Closet Vito Russo 1981 Praised by the Chicago Tribune as "an impressive study" and written with incisive wit and searing perception--the definitive, highly acclaimed landmark work on the portrayal of homosexuality in film.

Tinker Belles and Evil Queens Sean P. Griffin 2000-02-01 From its Magic Kingdom theme parks to its udderless cows, the Walt Disney Company has successfully maintained itself as the brand name of conservative American family values. But the Walt Disney Company has also had a long and complex relationship to the gay and lesbian community that is only now becoming visible. In Tinker Belles and Evil Queens, Sean Griffin traces the evolution of this interaction between the company and gay communities, from the 1930s use of Mickey Mouse as a code phrase for gay to the 1990s "Gay Nights" at the Magic Kingdom. Armed with first-person accounts from Disney audiences, Griffin demonstrates how Disney animation, live-action films, television series, theme parks, and merchandise provide varied motifs and characteristics that readily lend themselves to use by gay culture. But Griffin delves further to explore the role of gays and lesbians within the company, through an examination of the background of early studio personnel, an account of sexual activism within the firm, and the story of the company's own concrete efforts to give recognition to gay voices and desires. The first book to address the history of the gay community and Disney, Tinker Belles and

Evil Queens broadly examines the ambiguous legacy of how modern consumerism and advertising have affected the ways lesbians and gay men have expressed their sexuality. Disney itself is shown as sensitive to gay and lesbian audiences, while exploiting those same audiences as a niche market with strong buying power. Finally, Griffin demonstrates how queer audiences have co-opted Disney products for themselves-and in turn how Disney's corporate strategies have influenced our very definitions of sexuality.

Screened Out Richard Barrios 2005-02-16 Rapacious dykes, self-loathing closet cases, hustlers, ambiguous sophisticates, and sadomasochistic rich kids: most of what America thought it knew about gay people it learned at the movies. A fresh and revelatory look at sexuality in the Great Age of movie making, *Screened Out* shows how much gay and lesbian lives have shaped the Big Screen. Spanning popular American cinema from the 1900s until today, distinguished film historian Richard Barrios presents a rich, compulsively readable analysis of how Hollywood has used and depicted gays and the mixed signals it has given us: Marlene in a top hat, Cary Grant in a negligee, a pansy cowboy in *The Dude Wrangler*. Such iconoclastic images, Barrios argues, send powerful messages about tragedy and obsession, but also about freedom and compassion, even empowerment. Mining studio records, scripts, drafts (including cut scenes), censor notes, reviews, and recollections of viewers, Barrios paints our fullest picture yet of how gays and lesbians were portrayed by the dream factory, warning that we shouldn't congratulate ourselves quite so much on the progress movies - and the real world -- have made since Stonewall. Captivating, myth-breaking, and funny, *Screened Out* is for all film aficionados and for anyone who has sat in a dark movie theater and drawn strength and a sense of identity from what they saw on screen, no matter how fleeting or coded.

Queer Sexualities in Early Film Shane Lee Brown "Since the publication of Vito Russo's seminal study *The Celluloid Closet* in

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1981, much has been written about the representation of queer characters on screen. Until now, however, relatively little attention has been paid to how queer sexualities were portrayed in films from the silent and early sound period. By looking in detail at a succession of recently-found films and revisiting others, Shane Brown examines images of male-male intimacy, buddy relationships and romantic friendships in European and American films made prior to 1934, including *Different from the Others* and *All Quiet on the Western Front*. He places these films within their socio-political and scientific context and sheds new light on how they were intended to be viewed and how they were actually perceived. In doing so, Brown offers his readers a unique insight into a little known area of early cinema, queer studies and social history."--

[The Cambridge Companion to American Gay and Lesbian Literature](#) Scott Herring 2015-05-26 "Writing anything definitive about the queer American novel will always be unsatisfying, if not impossible. Unsatisfying, because the romances they contain are uncertain and, quite often, doomed: heartbreak, violence, and persecution pepper nearly every page. Impossible, because the genre's terrain is as vast and uncertain as America itself: the spaces, the characters, plots, ideas, and dynamics - too varied. The minute you say one thing, you could say another. And perhaps that might be the point. As one character from Djuna Barnes's lesbian novel *Nightwood* puts it, "With an American anything can be done."¹ We could say the same about the queer American novel. If there is anything consistently connecting this genre, it is that it features, however obliquely, the effects characters (usually American, but not always) have as they seek reasons for why they have sexual feelings for those that are not obvious or traditional object choices. Frequently, these effects instruct characters in their pursuit of self-knowledge and self-understanding, especially if others have pathologized their desires (and America has and does pathologize its queers). In her

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autobiographical graphic memoir *Fun Home*, Alison Bechdel tells a story of a variety of discoveries that books, explicitly queer or not, can inspire. During the same afternoon when she acknowledges that she is a "lesbian," she also finds herself asking a professor to let her take his course on James Joyce's *Ulysses* - her father's favorite book. As we move from the captions and the meticulous, stylized drawings, canonical books acquire an increasingly important role: books become guides to how Bechdel will affect "a convergence" with her "abstracted father."--

Vehicle-dependent Expedition Guide Tom Sheppard 1998

Out Spoken Vito Russo 2012-07-01 "Companion volume to the HBO documentary 'Vito'"--Cover.

New Queer Cinema B. Ruby Rich 2013-03-26 Presenting Rich's new thoughts on the new queer cinema (NQC), this volume also brings together the best of her writing on the NQC.

The Advocate 2001-08-28 *The Advocate* is a lesbian, gay, bisexual, transgender (LGBT) monthly newsmagazine. Established in 1967, it is the oldest continuing LGBT publication in the United States.

The Celluloid Closet Vito Russo 1981 Praised by the Chicago Tribune as "an impressive study" and written with incisive wit and searing perception--the definitive, highly acclaimed landmark work on the portrayal of homosexuality in film.

Brokeback Mountain Gary Needham 2010-03-31 This text examines 'Brokeback Mountain' in relation to the genres of the western and melodrama.

The Prime Time Closet Stephen Tropiano 2002-05-01 (Applause Books). Television history was made on April 30, 1997, when comedian Ellen DeGeneres and her sitcom alter-ego Ellen Morgan, "came out" to her close friends and 36 million viewers. This groundbreaking episode represented a significant milestone in American television. For the first time, a TV series centered around a lesbian character who was portrayed by an openly gay actor. The millions of viewers who tuned in that historic night were witnesses to a new era in television. The Prime Time Closet

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offers an entertaining and in-depth glimpse into homosexuality on television from the 1950s through today. Divided into four sections, each devoted to a major television genre, this unique book explores how gay men and lesbians have been depicted in over three hundred television episodes and made-for-TV films. These include medical series, police/detective shows, situation comedies and TV dramas. The Prime Time Closet also reveals how television's treatment of homosexuality has reflected and reinforced society's ignorance about and fear of gay men and lesbians. At the same time, it celebrates programs like *Ellen* and *Will & Grace* that have broken new ground in their sensitive and enlightened approach to homosexuality and gay-related themes. This book is witty and insightful, accessible and illuminating, a look into what has become an integral part of American media culture.

Producing Desire Dror Ze'evi 2006 Publisher description

Vampires & Violets Andrea Weiss 1993 A revelatory survey of lesbian identity in film--from the crossdressing stars like Garbo, Dietrich, and Hepburn to the vampire movies of the late '60s, *Silkwood* and *The Color Purple*. With wit and political acumen, Weiss reveals the concealed world of a host of movies both popular and forgotten.

Monsters in the Closet Harry M. Benshoff 1997-11-15 *Monster in the Closet* is a history of the horrors film that explores the genre's relationship to the social and cultural history of homosexuality in America. Drawing on a wide variety of films and primary source materials including censorship files, critical reviews, promotional materials, fanzines, men's magazines, and popular news weeklies, the book examines the historical figure of the movie monster in relation to various medical, psychological, religious and social models of homosexuality. While recent work within gay and lesbian studies has explored how the genetic tropes of the horror film intersect with popular culture's understanding of queerness, this is the first book to examine how

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the concept of the monster queer has evolved from era to era. From the gay and lesbian sensibilities encoded into the form and content of the classical Hollywood horror film, to recent films which play upon AIDS-related fears. *Monster in the Closet* examines how the horror film started and continues, to demonize (or quite literally "monsterize") queer sexuality, and what the pleasures and "costs" of such representations might be both for individual spectators and culture at large.

The Celluloid Closet Vito Russo 1981 Praised by the Chicago Tribune as "an impressive study" and written with incisive wit and searing perception--the definitive, highly acclaimed landmark work on the portrayal of homosexuality in film.

Queer Images Benschhoff 2005-10-13 *Queer Images* chronicles representations of lesbian, gay, bisexual, and queer sexualities over one hundred years of American film. The most up-to-date and comprehensive book of its kind, it explores the ever-changing images of queer characters onscreen as well as the work of queer filmmakers and the cultural histories of queer audiences--from the works of discreetly homosexual filmmakers during Hollywood's Golden Age and classical Hollywood's attempt to purge sex perversion from films, to queer exploitation and physique films, cinematic responses to AIDS, and how contemporary Hollywood deals with queer issues. An essential volume for film buffs and anyone interested in sexuality and culture. Visit our website for sample chapter!

Cinema and Spectatorship Judith Mayne 2002-09-11 *Cinema and Spectatorship* is the first book to focus entirely on the history and role of the spectator in contemporary film studies. While 1970s film theory insisted on a distinction between the cinematic subject and film-goers, Judith Mayne suggests that a very real friction between "subjects" and "viewers" is in fact central to the study of spectatorship. In the book's first section Mayne examines three theoretical models of spectatorship: the perceptual, the institutional and the historical, while the second section focuses

on case studies which crystallize many of the issues already discussed, concentrating on textual analysis, the 'disrupting genre', 'star-gazing' and finally the audience itself. Case studies include the place of the spectator in the textual analysis of individual films such as *The Picture of Dorian Gray*; the construction of Bette Davis' star persona; fantasies of race and film viewing in *Field of Dreams* and *Ghost*; and gay and lesbian audiences as "critical" audiences. The book provides a very thorough and accessible overview of this complex, fragmented and often controversial area of film theory.

Zero Patience Wendy Gay Pearson 2012-01-03 A Queer Film Classic on John Greyson's controversial 1993 film musical about the AIDS crisis which combines experimental, camp musical, and documentary aesthetics while refuting the legend of Patient Zero, the male flight attendant accused in Randy Shilts' book *And the Band Played On* of bringing the AIDS crisis to North America. Wendy Gay Pearson and Susan Knabe both teach in the women's studies and Feminist Research department at the University of Western Ontario. Arsenal's Queer Film Classics series cover some of the most important and influential films about and by LGBTQ people.

Screening The Sexes Parker Tyler 1993-08-21 Parker Tyler (1904-1974) was a noted American film critic, and this text is regarded as his most significant work. Devoted to homosexuality in films, it aims to look beyond the obvious and to observe the psychology of sex roles, at the same time recognising film as the realm of contemporary mythology. Tyler was once described as one of the most consistently interesting and provocative writers on film that America has produced, well-informed and free of cant.

Homosexuality Movies

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