

Lesbian and gay cinema – a selective bibliography

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Gay and lesbian cinema – Introduction

The following selection of material covers the subject area of gay and lesbian cinema, and in some rare cases television. It focuses mainly on issues of representation in the cinema, but where appropriate biographical and reference material has been included.

It only includes English language books most of which have been published after 1990, but some pre-1990 texts have been included for their importance to this subject field.

All the books can be consulted in the *bfi* National Library.

Lesbian and Gay cinema –representations and queer theory

BENSHOFF, Harry M.

Monsters in the closet: homosexuality and the horror film.

Manchester, New York: Manchester University Press, 1997. 328p. illus. bibliog. index.

This text examines the relationship between the figure of the monster in horror film and that of the homosexual in real life, arguing that one is the 'metaphoric construct' of the other. Throughout history anything outside the 'normal' ideological realms of society has been viewed as monstrous by our culture at large, the author takes this premise and looks to the classic horror films of Hollywood's Golden Era right through to the post-modern texts to explain how and why this genre above any other has homosexuality at its heart.

BRYANT, Wayne M.

Bisexual characters in film: from Anais to Zee.

Bingham, New York: Haworth Press, 1997. ix-xii, 186p. bibliog. indices.

In wanting to highlight and explore the history of bisexual characters in film what the author has actually achieved in doing is presenting a highly readable, well-researched history of the American film industry and its censorship laws. Whether you agree with his assertion that bisexual characters are less visible than even gay and lesbian ones, his arguments as to why can be applied across the breadth of queer film theory. Useful, easy to follow, recommended text.

CREEKMUR, Corey K. and **DOTY**, Alexander (eds.)

Out in culture: gay, lesbian and queer essays on popular culture.

London: Cassell, 1995. viii. 535p. illus. bibliog. index.

This is a key text in any study on gay and lesbian culture, and an invaluable resource when looking at how homosexuality is represented on screen. Here you'll find essays from key feminist theorists such as *B. Ruby Rich* and *Lucretia Knapp* to gay film theorists *Richard Dyer* and *Robin Wood*. Discussing everything from **Hitchcock** to the television series **BEWITCHED**. Some of the essays are more analytical than others but with such a wide range of texts covered in this book I highly recommend looking at it.

DAVIES, Jude and **SMITH**, Carol

Gender, ethnicity and sexuality in contemporary American film.

Edinburgh: Keele University Press, 1997. v-vii. 156p. index.

Chapter 3: Putting the Homo into America

This is a difficult chapter to get through, bogged down with analytical language that can confuse the reader. However because it focuses on contemporary films and doesn't get caught in the trap of re-hashing queer cinema history it is a worthwhile read if you can stick at it. The usual rhetoric is here about **SILENCE OF THE LAMBS** and **BASIC INSTINCT** but you also find essays on **GO FISH** and **SWOON** that are insightful.

DOTY, Alexander

Flaming classics: queering the film canon.

New York; London: Routledge, 2000. 1974p. illus. index.

This book feels like it's been a long time coming for its fresh, unapologetic approach to queer film theory. Stemming from a personal need by the author to put queerness inside the text and production of films, and queer reading practices of these films alongside mainstream ones. Doty has written a very personal readable study on six 'classic' 'mainstream' films with a clear queer edge to them. Interesting and innovative ideas about **The WIZARD OF OZ**, **GENTLEMAN PREFER BLONDES** and even **The CABINET OF DR CALIGARI**. Anyone studying queer film theory should read this book.

DYER, Richard (ed.)

Gays and film. [2nd ed.]

London: British Film Institute, 1980. 73p bibliog. filmog.

Although first published in the late 70s this is still a relevant text today as it addresses the symbiotic relationship of the cinema and particular social groups, in this case gays and lesbians. It highlights the 'special' relationship gays and lesbians have with the cinema, not just theorising the ways this social group has been represented on screen but what impact such representations have on the viewer. Containing three essays by two authors as well as Dyer himself addressing 'Lesbians and film' 'Stereotyping' and 'Camp sensibility'.

DYER, Richard

Now you see it: studies on lesbian and gay film. [2nd ed.]

London, New York: Routledge, 2002. 339p. illus. notes. refs. index.

Sometimes this book can seem heavy going at times but it's worth persevering with as Dyer has proved himself an expert in this field of film criticism. Dyer examines specific films by and about lesbians and gay men such as **MÄDCHEN IN UNIFORM**, **Un CHAT D'MOUR** and some forgotten early cinema, placing them within the context and sexual subculture in which they were made. In this second edition also included is a useful afterward by Julianne Puddick bringing the queer cinema debate up to date with a discussion of 1990s cinema.

DYER, Richard

Only entertainment. [2nd ed.]

London, New York: Routledge, 2002. 187p. illus. index.

Yet another collection of essays from Dyer on the subject of homosexual representation – this time he turns his attention to the less definable medium of 'entertainment'. Understanding and defining entertainment in terms of where it fits into out culture in the first place, then going on to examine what we find entertaining as a society. His research is informed by cultural theory and representations of gays and lesbians in the mass media. Focus on specific films such as **SOUND OF MUSIC** and **SWEET CHARITY**.

DYER, Richard

Culture of queers.

London, New York: Routledge 2002. viii. 244p. illus. index.

Again concerning himself with the matter of representation of a socially marginalized group, Dyer's book tackles the wider implications on our culture of the representations of queers, a term he identifies as used to describe gay men up till the 1969 Stonewall Riots and Gay Liberation movement began. He examines specific film genres as sights of queer representation such as film noir, and the films of *Fassbinder*. Two chapters are dedicated to the star as queer icon: *Rock Hudson* for the USA and *Charles Hawtry* as the British contingent. Like much of Dyer's writing it is easily accessible and appropriated by the reader, and his breadth of film knowledge and passion for his subject comes across from the page. Recommended reading.

DYER, Richard

The matter of images: essays on representation. [2nd ed.]

London, New York: Routledge, 2002. vii. 183p illus. index.

As ever Dyer's book is an indispensable text when dealing with the matter of representation in film. In this case the second edition includes more on representations of race as well as homosexuality, so is a broader overview than previous edition. Topics included are homosexuality and film noir, a case study of **VICTIM** and male sexuality in the media.

GEVER, Martha and **GREYSON**, John and **PARMAR**, P. (eds.)

Queer looks: perspectives on lesbian and gay film and video.

Routledge, 1993. vii-xv. 413p. illus.

Bringing together over 38 writers/film theorists, including such luminaries as *B. Ruby Rich*, *Patricia White* and *Yvonne Rainer*, for the first time to discuss recent developments in the queer indie scene making this text indispensable. Varying from essay to essay in style and ease of use, examining race, gender and nation, containing extracts from scripts, cartoons and posters, this is a comprehensive modern guide to the theory behind queer cinema.

GROSS, Larry

Up from invisibility: lesbians, gay men and the media in America.

New York, Chichester: Columbia University Press, 2001. xviii. 295p. bibliog. index.

As the title suggests this text only focuses on American media, with a large proportion of the book devoted to film, but considering the majority of films viewed tend to be of Hollywood output then this book is highly appropriate. Its easy to read, straightforward arguments focus a lot on the stereotyped image portrayed of lesbians and gay men on the Silver Screen and asks how far has the visibility of this minority come since the gay liberation movement. Covers early cinema, coded images during the Production Code era, 90s Hollywood and American television.

GROSSMAN, Andrew (ed.)

Queer Asian cinema: shadows in the shade.

Binghamton NY: Harrington Park Press, 2000. xx. 346p. illus. index.

This book that also doubles as the Journal of Homosexuality, Vol 39 Nos 3-4 2000, has chapters on mostly male gay culture in Japanese, Hong Kong, Hindi and Philippine cinema. Four chapters are dedicated to gay aspects of Indian film. Considering so little has been written about Asian cinema in general, even less about queer cinema in particular if this is your field of study then this book is indispensable.

HANSON, Ellis

Out takes: essays on queer theory and film.

Durham, NC; London: Duke University Press, 1999. vi 364p illus. bibliog. index.

Bringing together the relatively new field of academic study 'queer theory' with established modes of film theory this book addresses on various levels: masculinity in classic cinema, lesbian desire and identification and the minefield that is sexual politics on screen. With 13 essays overall, this is a concise collection, well written and very focused on bringing film theory and queer cinema into the 21st century.

HART, Kylo-Patrick R.

The AIDS movie: representing a pandemic in film and television.

New York, London, Oxford: Haworth Press, 2000. ix-xiii. 120p. appendices. bibliog. index.

Focused entirely on American films from the first two decades of the AIDS pandemic (1980s-1990s) it's a very straightforward text asking the simple questions: how is AIDS reflected in film and what social ramifications such representations may occur? There is very little written about in this particular field of the film canon, and one would rather not make the stereotypical connection of the AIDS movie being connected with queer cinema but the films covered do include **PHILADELPHIA, GIA, BOYS ON THE SIDE, The LIVING END** and **JEFFREY**. The author has something useful to say both about the AIDS movie as a genre and queer cinema theory in general.

HART, Lynda

Fatal women: lesbian sexuality and the mark of aggression.

Princeton, NJ: Princeton University Press, 1994.

Overall an interesting if heavy going text with particular onus on violent women from literature, stage and screen that are also coded as lesbian. Culminating in a useful chapter on the film **BASIC INSTINCT**. The author builds up a complex theory of how society has cultivated the image of the violent woman as lesbian. Other films included are **SINGLE WHITE FEMALE** and **THELMA AND LOUISE**.

HEATHCOTE, Owen and **WILLIAMS**, James S. and **HUGHES**, Alex (eds.)
Gay signatures: gay and lesbian theory, fiction and film in France, 1945-1995.
Oxford; New York, NY: Berg, 1998. x-i 227p. bibliog. index .

A collection of essays addressing the wider question of how gay and lesbian sexuality has been represented in France since the latter half of the 20th century. Including essays specifically on how its been represented in film. A detailed look at the critically acclaimed **GAZON MAUDIT** is useful to those studying French queer cinema, but the text can be heavy going at times.

HOLMLUND, Chris and **FUCHS**, Cynthia (eds.)
Between the sheets, in the streets: queer, lesbian, gay documentary.
Minneapolis, London: Minnesota University Press, 1997. ix-x. 274p. illus. filmog. Index.

Apart from one insightful essay on *Derek Jarman's* body of work this book focuses on mainly Northern American and Canadian documentaries, making for an imbalanced view of this genre of filmmaking in terms of homosexual representation. With that aside however there are interesting essays here, which are accessible and can be used to good effect should you be studying documentary making. Included is a look at the forerunner of Reality TV programmes **REAL WORLD**, post-Stonewall documentary making and case studies of documentary makers such as *Cheryl Dunne*, *Sadie Benning* and *Su Friedrich*.

HOLMLUND, Chris
Impossible bodies: femininity and masculinity at the movies.
London, New York: Routledge, 2002. xii. 237p. illus. notes. bibliog. index.

Useful entertaining read that is academic in its arguments and discussions but easily accessible. This book examines contemporary Hollywood and its depictions of ethnicity, race, gender and in particular sexuality. It questions how popular cinema reflects and communicates contemporary social values to its audience. Films covered include **BASIC INSTINCT**, **QUICK AND THE DEAD**, **BOYS ON THE SIDE** and case studies on *Whoopi Goldberg*, *Clint Eastwood* and *Dolly Parton*.

KELLER, James R.
Queer (un)friendly film and television.
Jefferson, NC, London: McFarland, 2002. x, 211p. illus. bibliog. index .

Biased toward US film and television and therefore US society and culture, nevertheless this text is an interesting read, if for no other fact that the author examines the most recent filmic interpretations of what it is to be gay i.e. **WILL AND GRACE**, **FLAWLESS**. The author discusses the difficulty of being 'visible' in American culture, yet paradoxically able to be represented on big and small screen to various levels of success. Familiar rhetoric about the AIDS movie, the gay-gene and romantic partnerships are given a fresh spin by this more than accomplished writer. Recommended reading if your subject is queer culture in American society.

LANG, Robert

Masculine interests: homoerotics in Hollywood film.

New York: Columbia University Press, 2002. xii. 381p. illus. notes. bibliog. index.

With so much prolific writing on the female in relation to film it has been a long time in coming that the same sort of psychoanalysis is applied to the male figure. Finally this book redresses the imbalance somewhat. It examines the complex representations of men in Hollywood films, coding a number of them as queer. Although relying heavily on psychoanalysis this book is highly readable including films such as **The LION KING, MIDNIGHT COWBOY, MY OWN PRIVATE IDAHO** and **JERRY MAGUIRE**.

LEHMAN, Peter (ed.)

Masculinity: bodies, movies, culture.

New York, London: Routledge, 2001. 318p. illus. index.

A collection of essays, many of which examine the representation of gay men on screen, but in general focus on how the male is represented in films. Some essays more useful and accessible than others, published recently enough to offer contemporary criticism of 90s cinema. Films included are **SWINGERS, RANSOM**, and **DELIVERENCE**. Includes an insightful essay contemplating Hollywood's homophobia.

McNAIR, Brian

Striptease culture: sex, media and the democratization of desire.

London, New York: Routledge, 2002. x. 246p. illus. notes. bibliog. index.

Overall a useful, meditative text on the rise of the 'sexualisation' of contemporary culture. Of particular use is section two where the author examines more closely sexual representation in the mass media, the changing images of women and that of gays and lesbians in film and television. Texts studied include **QUEER AS FOLK** and **ELLEN**. The author's arguments are well researched, coherent and useful to those studying how contemporary culture reflects positively on gays and lesbians.

ROOF, Judith

All about Thelma and Eve: sidekicks and third wheels.

Urbana, Ill, Chicago, Ill: University of Illinois Press, 2002. x. 212p. illus. bibliog. index.

Approaching issues of film theory from two sides: representation of women in film and the representation of homosexuality (particularly lesbianism) this book certainly fills a gap in the market. Its central question being – have you ever thought that sidekick female characters (what the author calls female seconds) have more to say about the narrative of films than their central counterparts? From a fairly simple premise emerges a thoroughly researched book, which often trips over itself confusing the reader with complicated language and not being concise enough. Still if you can get past this it's well worth reading. Films covered include **MILDRED PIERCE, AUNTIE MAME** and **SISTER ACT**.

RUSSO, V.

The celluloid closet: homosexuality in the movies [Rev. ed.]

New York: Harper&Row, 1987. 368p. illus. filmog. index.

This is probably the most well known text on gay cinema, specifically American gay cinema ever written. A feature documentary film was made based on the work of Russo's book, which in many ways was pioneering the first time it was published and hasn't lost any of its charm now almost 15 years on. Russo presents a clear, linear examination of how homosexuality has been represented on screen without overanalysing the subject matter or making sweeping generalisations about a star's sexuality. Well worth a read and is an excellent source guide, even if it appears slightly dated now.

SMITH, Paul Julian

Laws of desire: questions of homosexuality in Spanish writing and film, 1960-1990.

Oxford: Clarendon Press, 1992. 239p. [4]plates. gloss. bibliog. index.

Two chapters of interest and use to those studying Spanish queer cinema makes this a useful text. The author is clear and succinct in his approach, focusing on films of the 1970s and early 1980s then bringing the discussions into the 1990s with a look at *Pedro Almodóvar* in particular **PEPI, LUCI, BOM Y OTRAS CHICAS DEL MONTON**. On the whole it's an interesting read on the broader impact of homosexual representation on Spanish culture.

SMITH, Paul Julian

Vision machines: cinema, literature and sexuality in Spain and Cuba, 1983-1993.

London, New York: Verso, 1996. ix-xii. 179p. [12]plates. filmog. bibliog. index.

Essential reading for anyone studying Spanish cinema as there is detailed analysis of *Almodóvar's* early work, and for anyone studying the representation of homosexuality in Latin American cinema I'd recommend this as a set text. The author's research is plentiful in terms of cinema representations and in broad visual cultural terms as well.

STRAAYER, Chris

Deviant eyes, deviant bodies: sexual re-organisations in film and video.

New York, Chichester West Sussex: Columbia University Press, 1996. ix-xi. 349p. illus. filmog. bibliog. index.

The author set herself a challenge to 'fracture' the patriarchal and heterocentric rhetoric surrounding sexual significance in the cinema, and with this text she just about pulls it off but not without losing fluidity and usability in the process. This text is hard going but packed with deconstructions of patriarchal narratives in film, hypothetical arguments for the lesbian as heroine and a very informed chapter on appropriating feminist theory for queer theory to better understand the sexual subject on screen. Films covered include **BLACK NARCISSUS, BASIC INSTINCT, The CRYING GAME, I'VE HEARD THE MERMAIDS SING, MORROCA** and that's just a handful.

SUAREZ, Juan Antonio

Bike boys, drag queens and superstars: avant-garde, mass culture and gay identities in the 1960s underground cinema.

Bloomington, IN, Indianapolis, IN: Indiana University Press, 1996. vii-xxviii. 353p. illus. filmog. bibliog. index.

This is a very specific text looking at three influential underground filmmakers of the 60s – *Kenneth Anger*, *Jack Smith* and *Andy Warhol*. Taking the study of mass culture and politics as its starting point, the author examines how the various avant-garde queer texts of these filmmakers found a place in the culture of the time. Well researched, highly articulate and accessible, this is useful study for those interested in the social history of the time.

TINKCOM, Matthew

Working like a homosexual: camp, capital, cinema.

Durham, NC, London: Duke University Press, 2002. x. 226p. illus. bibliog. index.

Not for the faint hearted, you really need a basic understanding of Marxist theory and capitalism to best make use of this highly analytical text. As there are too few books on the subject of camp and the cinema it might be worth pursuing. Subjects covered includes the work of *Vincente Minnelli* at MGM, *Andy Warhol's* body of work and an interesting chapter on capitalism in the work of *Kenneth Anger*.

TYLER, Parker

Screening the sexes: homosexuality in the movies.

New York: Da Capo, 1993. 365p. [22]plates. index.

First published in 1972 this would have been one of the first published studies of representation of homosexuality in film, and thus can be a bit hit and miss in its approach. However it's still a useful text, reviewing and articulating instances of 'queerness' on screen in all its guises from mainstream Hollywood to independent European cinema. Often witty and highly readable.

VANITA, Ruth (ed.)

Queering India: same-sex love and eroticism in Indian culture and society.

New York, London: Routledge, 2002. 252p. illus. index.

Same-sex relations were considered un-represented in South Asian language and culture by the Euro-American academy. The editor addresses this assumption with a series of articulate essays, written by academics but not overly analytical, about gay and lesbian culture in South Asia. Part 3 examines queer culture as it's represented in theatre, film and television.

WAUGH, Thomas

The fruit machine: twenty years of writings on queer cinema.

Durham: Duke University Press, 2000. xii. 312p. illus. bibliog. index.

A collection of over 25 essays encompassing art-house films to mainstream Hollywood, and filmmakers such as *Fassbinder*, *Jarmen* and *Eisenstein*, written over a 20-year period. Waugh has become an expert on queer cinema making this an indispensable guide, its broad range and the decades it spans and the accessible prose add to its value. Recommended text.

WHATLING, Clare

Screen dreams: fantasising lesbians in film.

Manchester, New York: Manchester University Press, 1997. vi-vii. 184p. illus. bibliog. index.

Relying heavily on psychoanalysis and appropriation theory, this text can seem over analytical at times but nevertheless has some very useful points to make. The key themes of the book are how we as an audience appropriate the images we see on screen, and how lesbians in particular interact and read texts in certain ways. Films included are **BUTTERFLY KISS, ALIEN, SOMMERSBY** and **GILDA**.

WILTON, Tamsin

Immortal invisible: lesbians and the moving image.

London: Routledge, 1995. 235p. illus. filmog. index.

Fairly recently published, this volume will stand anyone in good stead studying all aspects of lesbians and the moving image. Not restricting itself to just to the big screen outings of such images it is broad in its scope, addressing issues such as what makes a lesbian production lesbian, how a gay audience interacts with what is on screen, questions regarding whether the personal is political and is there such a thing as lesbian spectatorship. Bringing together contributions from the academic world as well as the world of filmmaker, each essay varies in its level of readability. Recommended text.

Lesbian and gay cinema – reference guides

HADLEIGH, Boze

In or out: stars on sexuality: a collection of celebrity quotes.

London: Fusion Press, 2001. ix. 277p. index.

A completely frivolous, entertaining book, which might provide useful quotes to an essay on the subject of gay stardom, but otherwise too American focused to be of real use.

HOWES, Keith

Broadcasting it: encyclopaedia of homosexuality on film, radio and TV in the UK 1923-1993.

London: Cassell, 1993. vii-xxi. 960p.

A unique way of charting the visibility or lack thereof of gays and lesbians in the media over the years, this text is just littered with references one might not have imagined had anything to do with homosexuality and ones that are blatantly obvious. You won't find analysis, theories or the usual criticism here just a somewhat entertaining look at texts that might appeal to the queer audience, but could be useful to anyone needing a starting point in this area of study.

JACKSON, Claire and **TAPP**, Peter (eds.)

The bent lens: a world guide to gay and lesbian film

St.Kilda, Victoria: Australian Catalogue Company, 1997. 419p. illus. indices. bibliog.

Basically an A-Z guide of gay/lesbian cinema more exhaustive in its research than most, including where possible distributor information. Over 1700 entries in all, including documentaries, short films and foreign language. Unlike more theoretical texts on similar themes the editors refrain from commenting and critiquing the individual films, instead a brief synopsis and short analysis of style is offered. Included in the introduction are a group of essays on the historical and social importance of gay cinema.

MURRAY, R.

Images in the dark: an encyclopedia of gay and lesbian film and video. [Rev. and updated ed.]

London: Titan, 1998. x-xviii, 622p. illus. index.

Whilst not useful for a theoretical approach to queer cinema studies, this exhaustive text is nevertheless indispensable as a starting point or constant reference guide for the films that are out there. Detailed synopsis and profiles of the more prolific gay directors as well as the usual iconic personalities i.e. *James Dean*, *Judy Garland*, *Barbara Stanwyck*. Is international in its scope as much as it can be, and includes video releases and made-for-television titles.

OLSEN, Jenni (ed.)

The ultimate guide to lesbian and gay film.

London; New York: Serpent's Tail, 1996. 389p. indices. bibliog.

Another A-Z of queer films from around the world that's worth referring to, as this one contains short critical analysis of the films and documentaries it profiles. Also worth a look for the guide at the end to various lesbian and gay film festivals, details of distributors sympathetic to queer cinema and advice about would be festival organisers.

PARISH, James Robert

Gays and lesbians in mainstream cinema: plots, critiques, casts and credits for 272 theatrical and made-for-television releases.

Jefferson, NC: McFarland, 1993. vi-xxiv. 496p. illus. index.

Focuses on mainstream Hollywood cinema and how over the last century it depicted homosexuality on the big screen and made-for-television releases. It's a reference guide so is easy to follow and includes a very useful introductory chapter on the codes and practices that have governed Hollywood studios in the past. What you may find useful with this text is the critiques which accompany the chosen films as they are concise, explanatory and include the context of when these films were first released.

Lesbian and gay cinema – historical perspectives

BRAUN, Eric

Frightening the horses: gay icons of the cinema.

London: Reynolds & Hearn Ltd, 2002. 224p. illus. bibliog.

Entertaining history of gay cinema both in front and behind the camera. What makes this book useful is its scope, as it doesn't just cover Hollywood output and its biographical nature. Packed with anecdotal and contextual research this text is useful for the history of homosexual representation in film, but is light on analysis and theory. Would make the perfect accompaniment to further research. Films covered include **REBECCA, ROPE, SPARTACUS** and profiles of gay icons such as *Rudolph Valentino, Marlene Dietrich* and *Joan Crawford*.

BOURNE, Stephen

Brief encounters: lesbians and gays in British cinema 1930-1971.

London: Cassell, 1996. vi-xix. 268p. [8]plates. appendix. bibliog. indices.

It's a big undertaking to try and map out a history of queer British cinema before the likes of *Derek Jarman* and the pivotal films **VICTIM** and **KILLING OF SISTER GEORGE**, which most people still regard as the first queer films made in this country, but Stephen Bourne has appeared to pull it off. Taking a look at over 150 films made between the period 1930-1971 this is an informative, easily digestible book reduced of theoretical arguments so the facts can speak for themselves. You may be surprised to find such classics as **The LIFE AND DEATH OF COLONEL BLIMP, IN WHICH WE SERVE** and **BRIEF ENCOUNTER** contain a gay subtext but never do you feel the author is clutching at straws. Presented in a chronological order this book is a must for anyone studying a history of queer films in Britain.

EHRENSTEIN, David

Open secret: gay Hollywood, 1928-1998.

New York: William Morrow, 1998. 372p. [8]plates. index.

'Part social history part Tinseltown expose' this book is an entertaining occasionally surprising read. A perfect accompaniment to a weightier discourse on gay Hollywood, it's rife with speculation and truth but backed up with intelligent prose and well-researched material. Useful as a text on cultural history, society's changing attitudes and a must for anyone interested in what goes on behind closet doors in Hollywood.

HADLEIGH, Boze

The lavender screen: the gay and lesbian films: their stars, makers, and critics.

New York: Carol, 1993. 254p. illus. bibliog.

Differing slightly from the straightforward textbook format this contains excellent black and white stills from dozens of 'queer' films mainly from Hollywood. Charting, as the title suggests, the context of the films as well as highlighting their historical significance. Includes a complete detailed synopsis for each entry.

MADSEN, Axel

The sewing circle: Hollywood's greatest secret – female stars who loved other women.

New York: Birch Lane Press, 1995. vii-xv. 240p. [24]plates. bibliog. index.

If you like your books just on the respectable side of taste and decency, can't get enough of gossip and speculation, and often wondered what the Golden Age of Hollywood was like from an insiders perspective, then this is the book for you. The research is plentiful and some hitherto unknown "facts" are revealed, some more shocking than others, featuring your favourite stars from the Silver Screen. Useful text for an overview of that period of Hollywood history and as a biography of the leading female players at the time: *Dietrich*, *Garbo*, *Crawford*, *Minnelli*. Take the authors claims with a pinch of salt for it does lack hard evidence to link all the women mentioned with female lovers, but it's still an entertaining read.

MANN, William J.

Behind the screen: how gays and lesbians shaped Hollywood, 1910–1969.

New York: Viking, 2001. xxiv. 422p. illus. [16]plates. notes. bibliog. index.

Much has been written about how gay men and lesbians were represented on screen in studio era Hollywood, what isn't largely available is research on how gay men and lesbians influenced Hollywood behind the Silver Screen. This book seeks to rectify that in painstakingly researched detail, it charts the history of Hollywood from the point of view of the gay men and women who worked in it. Big names such as *Rock Hudson*, *Marlene Dietrich*, *Clifton Webb* are along side the lesser-known names of costumers, make up artists, producers and scriptwriters. Although a long and detailed text, it is a useful accompaniment to researching queer cinema.

WEISS, Andrea

Vampires and violets: lesbians in the cinema.

London: Cape, 1992. 184p. illus. filmog. index.

Essentially a history of lesbians on screen, this is an indispensable text well written and concise. Beginning with early Hollywood cinema and tracing the advance on screen of the different lesbian personas which have embodied the film texts this past century. A useful section on the Hays Code and a selected filmography make this book a worthwhile read.