

Pulp Friction Uncovering The Golden Age Of Gay Male Pulps

Winner of a 2012 Stonewall Book Award in nonfiction *A Queer History of the United States* is more than a “who’s who” of queer history: it is a book that radically challenges how we understand American history. Drawing upon primary-source documents, literature, and cultural histories, scholar and activist Michael Bronski charts the breadth of lesbian, gay, bisexual, and transgender history, from 1492 to the 1990s.

Details the history of homosexuality in the United States, focusing on its political and cultural relationships with society, and on American history with respect to queer theory.

One of the BBC's '100 Novels That Shaped Our World' Baldwin's groundbreaking second novel, which established him as one of the great American writers of his time *David*, a young American in 1950s Paris, is waiting for his fiancée to return from vacation in Spain. But when he meets Giovanni, a handsome Italian barman, the two men are drawn into an intense affair. After three months *David's* fiancée returns and, denying his true nature, he rejects Giovanni for a 'safe' future as a married man. His decision eventually brings tragedy. Filled with passion, regret and longing, this story of a fated love triangle has become a landmark of gay writing. James Baldwin caused outrage as a black author writing about white homosexuals, yet for him the issues of race, sexuality and personal freedom were eternally intertwined. 'Exquisite... a feat of fire-breathing, imaginative daring' *Guardian* 'Excruciating beauty' *San Francisco Chronicle* 'Audacious... remarkable... elegant and courageous' Caryl Phillips Truman Capote's first novel is a story of almost supernatural intensity and inventiveness, an audacious foray into the mind of a sensitive boy as he seeks out the grown-up enigmas of love and death in the ghostly landscape of the deep South. At the age of twelve, Joel Knox is summoned to meet the father who abandoned him at birth. But when Joel arrives at the decaying mansion in Skully's Landing, his father is nowhere in sight. What he finds instead is a sullen stepmother who delights in killing birds; an uncle with the face—and heart—of a debauched child; and a fearsome little girl named Idabel who may offer him the closest thing he has ever known to love.

This book examines gendered language use in six gay male subcultures: drag queens, radical faeries, bears, circuit boys, barebackers, and leathermen. Within each subculture, unique patterns of language use challenge normative assumptions about gender and sexual identity. Rusty Barrett's analyses of these subcultures emphasize the ways in which gay male constructions of gender are intimately linked to other forms of social difference. In *From Drag Queens to Leathermen*, Barrett presents an extension of his earlier work among African American drag queens in the 1990s, emphasizing the intersections of race and class in the construction of gender. An analysis of sacred music among radical

faeries considers the ways in which expressions of gender are embedded in a broader neo-pagan religious identity. The formation of bear as an identity category (for heavyset and hairy men) in the late 1980s involves the appropriation of linguistic stereotypes of rural Southern masculinity. Among regular attendees of circuit parties, language serves to differentiate gay and straight forms of masculinity. In the early 2000s, barebackers (gay men who eschew condoms) used language to position themselves as rational risk takers with an innate desire for semen. For participants in the International Mr. Leather contest, a disciplined, militaristic masculinity links expressions of patriotism with BDSM sexual practice. In all of these groups, the construction of gendered identity involves combining linguistic forms that would usually not co-occur. These unexpected combinations serve as the foundation for the emergence of unique subcultural expressions of gay male identity, explicated at length in this book.

The life and works of William Faulkner have generated numerous biographical studies exploring how Faulkner understood southern history, race, his relationship to art, and his place in the canons of American and world literature. However, some details on Faulkner's life collected by his early biographers never made it into published form or, when they did, appeared in marginalized stories and cryptic references. The biographical record of William Faulkner's life has yet to come to terms with the life-long friendships he maintained with gay men, the extent to which he immersed himself into gay communities in Greenwich Village and New Orleans, and how profoundly this part of his life influenced his "apocryphal" creation of Yoknapatawpha County. *Gay Faulkner: Uncovering a Homosexual Presence in Yoknapatawpha and Beyond* explores the intimate friendships Faulkner maintained with gay men, among them Ben Wasson, William Spratling, and Hubert Creekmore, and places his fiction into established canons of LGBTQ literature, including World War I literature and representations of homosexuality from the Cold War. The book offers a full consideration of his relationship to gay history and identity in the twentieth century, giving rise to a new understanding of this most important of American authors.

How could one write about gay life for the mainstream public in Cold War America? Many midcentury gay American writers, hampered by external and internal censors, never managed to do it. But Christopher Isherwood did, and what makes his accomplishment more remarkable is that while he was negotiating his identity as a gay writer, he was reinventing himself as an American one. Jaime Harker shows that Isherwood refashioned himself as an American writer following his emigration from England by immersing himself in the gay reading, writing, and publishing communities in Cold War America. Drawing extensively on Isherwood's archives, including manuscript drafts and unpublished correspondence with readers, publishers, and other writers, *Middlebrow Queer* demonstrates how Isherwood mainstreamed gay content for

heterosexual readers in his postwar novels while also covertly writing for gay audiences and encouraging a symbiotic relationship between writer and reader. The result—in such novels as *The World in the Evening*, *Down There on a Visit*, *A Single Man*, and *A Meeting by the River*—was a complex, layered form of writing that Harker calls “middlebrow camp,” a mode that extended the boundaries of both gay and middlebrow fiction. Weaving together biography, history, and literary criticism, *Middlebrow Queer* traces the continuous evolution of Isherwood’s simultaneously queer and American postwar authorial identity. In doing so, the book illuminates many aspects of Cold War America’s gay print cultures, from gay protest novels to “out” pulp fiction.

In *Gothic Queer Culture*, Laura Westengard proposes that contemporary U.S. queer culture is gothic at its core. Using interdisciplinary cultural studies to examine the gothicism in queer art, literature, and thought—including ghosts embedded in queer theory, shadowy crypts in lesbian pulp fiction, monstrosity and cannibalism in AIDS poetry, and sadomasochism in queer performance—Westengard argues that during the twentieth and twenty-first centuries a queer culture has emerged that challenges and responds to traumatic marginalization by creating a distinctly gothic aesthetic. *Gothic Queer Culture* examines the material effects of marginalization, exclusion, and violence and explains why discourse around the complexities of genders and sexualities repeatedly returns to the gothic. Westengard places this queer knowledge production within a larger framework of gothic queer culture, which inherently includes theoretical texts, art, literature, performance, and popular culture. By analyzing queer knowledge production alongside other forms of queer culture, *Gothic Queer Culture* enters into the most current conversations on the state of gender and sexuality, especially debates surrounding negativity, anti-relationalism, assimilation, and neoliberalism. It provides a framework for understanding these debates in the context of a distinctly gothic cultural mode that acknowledges violence and insidious trauma, depathologizes the association between trauma and queerness, and offers a rich counterhegemonic cultural aesthetic through the circulation of gothic tropes.

The first of two groundbreaking volumes on gay history in Wisconsin, *We’ve Been Here All Along* provides an illuminating and nuanced picture of Wisconsin’s gay history from the reporting on the Oscar Wilde trials of 1895 to the landmark Stonewall Riots of 1969. Throughout these decades, gay Wisconsinites developed identities, created support networks, and found ways to thrive in their communities despite various forms of suppression—from the anti-vice crusades of the early twentieth century to the post-war labeling of homosexuality as an illness to the Lavender Scare of the 1950s. In *We’ve Been Here All Along*, R. Richard Wagner draws on historical research and materials from his own extensive archive to uncover previously hidden stories of gay Wisconsinites. This book honors their legacy and confirms that they have been foundational to the development and evolution of the state since its earliest days

Pulp Friction Uncovering the Golden Age of Gay Male Pulps St. Martin's Griffin
Jim Willard, former high-school athlete and clean-cut boy-next-door-, is haunted by the memory of a romantic adolescent encounter with his friend Bob Ford. As Jim pursues his first love, in awe of the very same masculinity he possesses himself, his progress through the secret gay world of 1940's America unveils surreptitious Hollywood affairs, the hidden life of the military in the Second World War and the underworld bar culture of New York City. With the publication of his daring third novel *The City and the Pillar* in 1948, Gore Vidal shocked the American public, which has just begun to hail him as their newest and brightest young writer. It remains not only an authentic and profoundly important social document but also a serious exploration of the nature of idealistic love. A collection of articles explores the role of gay, lesbian, bisexual, and transgendered persons in shaping American popular culture from the late 1800s to the present.

This Companion examines the connections between LGBTQ populations and American literature from the late eighteenth to twenty-first centuries. It surveys primary and secondary writings under the evolving category of gay and lesbian authorship, and incorporates current thinking in U.S.-based LGBTQ studies as well as critical practices within the field of American literary studies. This Companion also addresses the ways in which queerness pervades persons, texts, bodies, and reading, while paying attention to the transnational component of such literatures. In so doing, it details the chief genres, conventional historical backgrounds, and influential interpretive practices that support the analysis of LGBTQ literatures in the United States.

Before the 1969 Stonewall Riots, LGBTQ life was dominated by the negative image of "the closet"—the metaphorical space where that which was deemed "queer" was hidden from a hostile public view. Literary studies of queer themes and characters in crime fiction have tended to focus on the more positive and explicit representations since the riots, while pre-Stonewall works are thought to reference queer only negatively or obliquely. This collection of new essays questions that view with an investigation of queer aspects in crime fiction published over eight decades, from the corseted Victorian era to the unbuttoned 1960s.

Winner of a 2012 Stonewall Book Award in nonfiction The first book to cover the entirety of lesbian, gay, bisexual, and transgender history, from pre-1492 to the present. In the 1620s, Thomas Morton broke from Plymouth Colony and founded Merrymount, which celebrated same-sex desire, atheism, and interracial marriage. Transgender evangelist Jemima Wilkinson, in the early 1800s, changed her name to "Publick Universal Friend," refused to use pronouns, fought for gender equality, and led her own congregation in upstate New York. In the mid-nineteenth century, internationally famous Shakespearean actor Charlotte Cushman led an openly lesbian life, including a well-publicized "female marriage." And in the late 1920s, Augustus Granville Dill was fired by W. E. B.

Du Bois from the NAACP's magazine the Crisis after being arrested for a homosexual encounter. These are just a few moments of queer history that Michael Bronski highlights in this groundbreaking book. Intellectually dynamic and endlessly provocative, *A Queer History of the United States* is more than a "who's who" of queer history: it is a book that radically challenges how we understand American history. Drawing upon primary documents, literature, and cultural histories, noted scholar and activist Michael Bronski charts the breadth of lesbian, gay, bisexual, and transgender history, from 1492 to the 1990s, and has written a testament to how the LGBT experience has profoundly shaped our country, culture, and history. *A Queer History of the United States* abounds with startling examples of unknown or often ignored aspects of American history—the ineffectiveness of sodomy laws in the colonies, the prevalence of cross-dressing women soldiers in the Civil War, the impact of new technologies on LGBT life in the nineteenth century, and how rock music and popular culture were, in large part, responsible for the devastating backlash against gay rights in the late 1970s. Most striking, Bronski documents how, over centuries, various incarnations of social purity movements have consistently attempted to regulate all sexuality, including fantasies, masturbation, and queer sex. Resisting these efforts, same-sex desire flourished and helped make America what it is today. At heart, *A Queer History of the United States* is simply about American history. It is a book that will matter both to LGBT people and heterosexuals. This engrossing and revelatory history will make readers appreciate just how queer America really is.

2014 Lambda Literary Award Finalist: *LGBT Nonfiction Breaks* down the most commonly held misconceptions about lesbian, gay, bisexual, and transgender people and their lives. In "You Can Tell Just by Looking" three scholars and activists come together to unpack enduring, popular, and deeply held myths about lesbian, gay, bisexual, and transgender people, culture, and life in America. Myths, such as "All Religions Condemn Homosexuality" and "Transgender People Are Mentally Ill," have been used to justify discrimination and oppression of LGBT people. Others, such as "Homosexuals Are Born That Way," have been embraced by LGBT communities and their allies. In discussing and dispelling these myths—including gay-positive ones—the authors challenge readers to question their own beliefs and to grapple with the complexities of what it means to be queer in the broadest social, political, and cultural sense. From the Trade Paperback edition.

In postwar America, the discourse of Momism advanced the idea that an over-affectionate or too-distant mother hampers the social and psychosexual development of her children, in particular her sons. Deemed worst of all was the outcome of homosexuality, since the period saw an intense policing of sexual deviance. Roel van den Oever zooms in on four instances of the cultural representation of Momism: *The Grotto*, by Grace Zaring Stone, *Suddenly Last Summer*, by Tennessee Williams, Alfred Hitchcock's *Psycho*, and Portnoy's

Complaint, by Philip Roth, to offer new commentary on canonical texts, a particular moment in American culture, and future reading strategies.

This revised edition of Suresha's thought-provoking, humorous collection of interviews with men discusses gay male stereotyping, commodification of the human body, the oppressiveness of the "physical ideal," and how body image affects personal growth.

Many Americans hold fast to the notion that gay men and women, more often than not, have been ostracized from disapproving families. *Not in This Family* challenges this myth and shows how kinship ties were an animating force in gay culture, politics, and consciousness throughout the latter half of the twentieth century. Historian Heather Murray gives voice to gays and their parents through an extensive use of introspective writings, particularly personal correspondence and diaries, as well as through published memoirs, fiction, poetry, song lyrics, movies, and visual and print media. Starting in the late 1940s and 1950s, *Not in This Family* covers the entire postwar period, including the gay liberation and lesbian feminist movements of the 1960s and 1970s, the establishment of PFLAG (Parents, Families, and Friends of Lesbians and Gays), and the AIDS crisis of the 1980s and 1990s. Ending her story with an examination of contemporary coming-out rituals, Murray shows how the personal that was once private became political and, finally, public. In exploring the intimate, reciprocal relationship of gay children and their parents, *Not in This Family* also chronicles larger cultural shifts in privacy, discretion and public revelation, and the very purpose of family relations. Murray shows that private bedrooms and consumer culture, social movements and psychological fashions, all had a part to play in transforming the modern family.

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! Examining the development of gay American fiction and providing an essential reading list, this literary survey covers 257 works--novels, novellas, a graphic story cycle and a narrative poem--in which gay and bisexual male characters play a major role. Iconic works, such as James Baldwin's *Giovanni's Room* and Christopher Isherwood's *A Single Man*, are included, along with titles not given attention by earlier surveys, such as Wallace Thurman's *Infants of the Spring*, Dashiell Hammett's *The Maltese Falcon*, Julian Green's *Each in His Darkness*, Ursula Zilinsky's *Middle Ground* and David Plante's *The Ghost of Henry James*. Chronological entries discuss each work's plot, significance for gay identity, and publication history, along with a brief biography of the author.

Not so long ago hardly anything was said of the Lesbian Liberation Movement and the Gay Liberation Movement, indeed, the terms gay and lesbian were not even used if some other expression could be found. Today, by contrast, hardly a day passes when something important does not occur, and is carried by the major media and disseminated on more personal levels through blogs and the social media. If anything, there is perhaps too much "news" and not enough "information." Obviously, a book like this cannot keep up with the news, but it can do something equally important when it comes to information, by reminding us of the past and what has been going and just how fast events are moving. *The Historical Dictionary of the Lesbian and Gay Liberation Movements* covers the history of this movement through a cross-referenced dictionary with over 1000 entries on specific countries and regions, influential

historical figures, laws that criminalized same-sex sexuality, various historical terms that have been used to refer to aspects of same-sex love, and contemporary events and legal decisions. Including a comprehensive chronology and bibliography, this book is an excellent access point for students, researchers, and anyone interested in learning more about the struggle for equality.

This compelling book recounts the history of black gay men from the 1950s to the 1990s, tracing how the major movements of the times—from civil rights to black power to gay liberation to AIDS activism—helped shape the cultural stigmas that surrounded race and homosexuality. In locating the rise of black gay identities in historical context, Kevin Mumford explores how activists, performers, and writers rebutted negative stereotypes and refused sexual objectification. Examining the lives of both famous and little-known black gay activists—from James Baldwin and Bayard Rustin to Joseph Beam and Brother Grant-Michael Fitzgerald—Mumford analyzes the ways in which movements for social change both inspired and marginalized black gay men. Drawing on an extensive archive of newspapers, pornography, and film, as well as government documents, organizational records, and personal papers, Mumford sheds new light on four volatile decades in the protracted battle of black gay men for affirmation and empowerment in the face of pervasive racism and homophobia.

In the aftermath of World War II, the United States emerged as the dominant imperial power, and in US popular memory, the Second World War is remembered more vividly than the American Revolution. *American Literature in Transition, 1940–1950* provides crucial contexts for interpreting the literature of this period. Essays from scholars in literature, history, art history, ethnic studies, and American studies show how writers intervened in the global struggles of the decade: the Second World War, the Cold War, and emerging movements over racial justice, gender and sexuality, labor, and de-colonization. One recurrent motif is the centrality of the political impulse in art and culture. Artists and writers participated widely in left and liberal social movements that fundamentally transformed the terms of social life in the twentieth century, not by advocating specific legislation, but by changing underlying cultural values. This book addresses all the political impulses fueling art and literature at the time, as well as the development of new forms and media, from modernism and noir to radio and the paperback.

Given the long-standing belief that children ought to be shielded from disturbing life events, it is surprising to see how many stories for kids involve killing. *Bloody Murder* is the first full-length critical study of this pervasive theme of murder in children's literature. Through rereadings of well-known works, such as *Alice's Adventures in Wonderland*, the *Nancy Drew Mystery Stories*, and *The Outsiders*, Michelle Ann Abate explores how acts of homicide connect these works with an array of previously unforeseen literary, social, political, and cultural issues. Topics range from changes in the America criminal justice system, the rise of forensic science, and shifting attitudes about crime and punishment to changing cultural conceptions about the nature of evil and the different ways that murder has been popularly presented and socially interpreted. *Bloody Murder* adds to the body of inquiry into America's ongoing fascination with violent crime. Abate argues that when narratives for children are considered along with other representations of homicide in the United States, they not only provide a more accurate portrait of the range, depth, and variety of crime literature, they also alter existing ideas about the meaning of violence, the emotional appeal of fear, and the cultural construction of death and dying.

"More completely than any author before him, Richard Amory explores the tormented world of love for man by man . . . a happy amalgam of James Fenimore Cooper, Jean Genet and Hudson's Green Mansions."—from the cover copy of the 1969 edition Published well ahead of its time, in 1966 by Greenleaf Classics, *Song of the Loon* is a romantic novel that tells the story

of Ephraim Maclver and his travels through the wilderness. Along his journey, he meets a number of characters who share with him stories, wisdom and homosexual encounters. The most popular erotic gay book of the 1960s and 1970s, *Song of the Loon* was the inspiration for two sequels, a 1970 film of the same name, at least one porn movie and a parody novel called *Fruit of the Loon*. Unique among pulp novels of the time, the gay characters in *Song of the Loon* are strong and romantically drawn, which has earned the book a place in the canon of gay American literature. With an introduction by Michael Bronski, editor of *Pulp Friction* and author of *The Pleasure Principle*. Little Sister's Classics is a new series of books from Arsenal Pulp Press, reviving lost and out-of-print gay and lesbian classic books, both fiction and nonfiction. The books in the series are produced in conjunction with Little Sister's Book and Art Emporium, the heroic Vancouver bookstore well-known for its anti-censorship efforts. This volume showcases cutting-edge research in the linguistic and discursive study of masculinities, comprising the first significant edited collection on language and masculinities since Johnson and Meinhof's 1997 volume. Overall, the chapters are linked together by a critical analytical perspective that seeks to understand the relationships between discourse, masculinities, and power. Whereas some of the chapters offer detailed, linguistically informed critiques of the ways in which old and new expressions of masculinities are complicit in the reproduction of men's hegemonic positions of power, others provide a more complex picture, one in which collusion and subversion go hand in hand. Contributions argue for the need for research on language and masculinities to expand its remit so as to engage with "gay masculinities," and unsettle gendered categories in order to consider the ways in which women, transgender, and intersex individuals also perform a variety of masculinities. Finally, unlike Johnson and Meinhof's 1997 collection, this volume not only offers a wider—and perhaps "queerer" perspective—on the study of language and masculinities, but also covers a broader geographical and socio-cultural spectrum, including work on Brazil, Israel, New Zealand, Singapore, and South Africa.

The history of sexuality is central to social history, the history of ideas, the realization or repression of human rights, and other areas of focus. This is also true about those who have had, or do have, what could be called minority sexualities. Same-sex attraction has generally been a minority sexuality; it has been the object of tremendous repression and vociferous complaint but also one of praise by talented poets and philosophers. *The A to Z of Homosexuality* provides a comprehensive survey of same-sex relations from ancient China and Greece to the contemporary world. It covers the gay rights movement from its origins in 19th century Europe to the nascent global network today. Philosophic treatments, such as natural law and queer theory, along with legal issues and court decisions are included. Global in its coverage of the variety of same-sex relations, their legal treatment, and social norms concerning same-sex attraction, this reference includes a chronology, an introductory essay, a bibliography, and cross-referenced dictionary entries on specific countries and regions, influential historical figures, laws that criminalized same-sex sexuality, various historical terms that have been used to refer to aspects of same-sex love, and contemporary events and legal decisions.

Provides entries on life and culture of gay, lesbian, bisexual, transgender, and queer people since 1945, topics include dance, education, health, and politics.

Sherry explores the prominent role gay men have played in defining the culture of mid-20th-century America, including such icons as Tennessee Williams, Edward Albee, Aaron Copland, Samuel Barber, Montgomery Clift, and Rock Hudson.

An innovative exploration of postwar representations of effeminate men and boys.

A collection of gay erotic writings tracing the development of a gay identity from the late 19th century to just before the Stonewall Inn riots. Long before the rise of the modern gay movement, an unnoticed literary revolution was occurring, mostly between the covers of the

cheaply produced pulp paperbacks of the post-World War II era. Cultural critic Michael Bronski collects a sampling of these now little-known gay erotic writings—some by writers long forgotten, some never known and a few now famous. Through them, Bronski challenges many long-held views of American postwar fiction and the rise of gay literature, as well as of the culture at large.

Gertrude Stein (1874–1946) and Truman Capote (1924–1984) should not have been famous. They made their names between the Oscar Wilde trial and Stonewall, when homosexuality meant criminality and perversion. And yet both Stein and Capote, openly and exclusively gay, built their outsize reputations on works that directly featured homosexuality and a queer aesthetic. How did these writers become mass-market celebrities while other gay public figures were closeted or censored? And what did their fame mean for queer writers and readers, and for the culture in general? Jeff Solomon explores these questions in *So Famous and So Gay*. Celebrating lesbian partnership, *The Autobiography of Alice B. Toklas* was published in 1933 and rocketed Stein, the Jewish lesbian intellectual avant-garde American expatriate, to international stardom and a mass-market readership. Fifteen years later, when Capote published *Other Voices, Other Rooms*, a novel of explicit homosexual sex and love, his fame itself became famous. Through original archival research, Solomon traces the construction and impact of the writers' public personae from a gay-affirmative perspective. He historically situates author photos, celebrity gossip, and other ephemera to explain how Stein and Capote expressed homosexuality and negotiated homophobia through the fleeting depiction of what could not be directly written—maneuvers that other gay writers such as Gore Vidal, Tennessee Williams, and James Baldwin could not manage at the time. Finally *So Famous and So Gay* reveals what Capote's and Stein's debuts, *Other Voices, Other Rooms* and *Three Lives*, held for queer readers in terms of gay identity and psychology—and for gay authors who wrote in their wake.

A legendary name from the Golden Age of Paperbacks, VICTOR J. BANIS spins a witty and exuberant tale of *A Thousand and One Knights*, flitting blithely from tale to tail, in one era and out the other. Part autobiography, part a history of the Gay Revolution, part writing manual, part juicy gossip, with a few tasty recipes thrown in for good measure, *Spine Intact, Some Creases* is a summing up -- alternately hilarious and touching, instructive and impassioned, and always entertaining -- of the remarkable life and work of a writer hailed by top gay pulp historian Michael Bronski as "one of my heroes." "Banis' memoir provides a poignant history of West Coast paperback publishing in the Sixties, and one author's journey from small beginnings to critical and financial success as a writer -- but it's far more than that: witty, elegantly written, funny, sad, smart, and even wise. Every penman-apprentice should read this book -- twice!?" -- Robert Reginald

"Required reading." —Josh Tickell, author of *The Revolution Generation* Since its beginnings in 2009, *Generation Citizen* has grown to become one of the preeminent civics education organizations in America. Championing the activism of young people now and throughout history—from the civil rights movement to #BlackLivesMatter and the Parkland students—*Generation Citizen* is a bold reminder of the positive power of politics, and an inspiring, actionable guide for anyone ready to fight for democracy. "Timely and accessible. The rising generation is ready to exercise power—and save our republic." —Eric Liu, CEO of Citizen University and author of *You're More Powerful Than You Think*

Introduction: The Politics and Performance of Home -- Part I. Integrations -- Chapter 1.

"Something of a merit badge": Lesbian and Gay Marriage and Romantic Adjustment -- Chapter 2. "Oh hell, May, why don't you people have a cookbook?": Camp Humor and Gay Domesticity -- Part II. Revolutions -- Chapter 3. "The ultimate extension of gay community": Communal Living, Gay Liberation, and the Reinvention of the Household -- Chapter 4. "Fantasy is the beginning of creation": Imagining Lesbian Feminist Architecture -- Part III. Reforms -- Chapter

5. "Some hearts go hungering": Homelessness and the First Wave of LGBT Shelter Activism -- Chapter 6. "Picture a coalition": Community Caregiving and the Politics of HIV/AIDS at Home -- Epilogue: The Futures of the Queer Home.

Drawn from the secret, never-before-seen diaries, journals, and sexual records of the novelist, poet, and university professor Samuel M. Steward, *Secret Historian* is a sensational reconstruction of one of the more extraordinary hidden lives of the twentieth century. An intimate friend of Gertrude Stein, Alice B. Toklas, and Thornton Wilder, Steward maintained a secret sex life from childhood on, and documented these experiences in brilliantly vivid (and often very funny) detail. After leaving the world of academe to become Phil Sparrow, a tattoo artist on Chicago's notorious South State Street, Steward worked closely with Alfred Kinsey on his landmark sex research. During the early 1960s, Steward changed his name and identity once again, this time to write exceptionally literate, upbeat pro-homosexual pornography under the name of Phil Andros. Until today he has been known only as Phil Sparrow—but an extraordinary archive of his papers, lost since his death in 1993, has provided Justin Spring with the material for an exceptionally compassionate and brilliantly illuminating life-and-times biography. More than merely the story of one remarkable man, *Secret Historian* is a moving portrait of homosexual life long before Stonewall and gay liberation. *Secret Historian* is a 2010 National Book Award Finalist for Nonfiction.

Critical analysis of the dramatisation of homosexuality in British fiction about the Second World War is noticeable only by its relative absence from the field. Whereas feminist literary criticism has broadened the canon of war fiction to include narratives by and about women, queer scholars have seldom focused on literary representations of homosexuality during the war. Natalie Marena Nobitz closes a glaring gap in the critical attention of four novels dealing with the disruption of gender roles and institutionalised heteronormativity: Walter Baxter's *Look Down in Mercy* (1951), Mary Renault's *The Charioteer* (1953), Sarah Waters' *The Night Watch* (2006) and Adam Fitzroy's *Make Do and Mend* (2012).

The history of sexuality is central to social history, the history of ideas, the realization or repression of human rights, and other areas of focus. This is also true about those who have had, or do have, what could be called minority sexualities. Same-sex attraction has generally been a minority sexuality; it has been the object of tremendous repression and vociferous complaint but also one of praise by talented poets and philosophers. The *Historical Dictionary of Homosexuality* provides a comprehensive survey of same-sex relations from ancient China and Greece to the contemporary world. It covers the gay rights movement from its origins in 19th century Europe to the nascent global network today. Philosophic treatments, such as natural law and queer theory, along with legal issues and court decisions are included. Global in its coverage of the variety of same-sex relations, their legal treatment, and social norms concerning same-sex attraction, this reference includes a chronology, an introductory essay, a bibliography, and cross-referenced dictionary entries on specific countries and regions, influential historical figures, laws that criminalized same-sex sexuality, various historical terms that have been used to refer to aspects of same-sex love, and contemporary events and legal decisions.

Bad Girls Go to Hell. Cannibal Holocaust. Eve and the Handyman. Examining film culture's ongoing fascination with the low, bad, and sleazy faces of cinema, Sleaze

Artists brings together film scholars with a shared interest in the questions posed by disreputable movies and suspect cinema. They explore the ineffable quality of “sleaze” in relation to a range of issues, including the production realities of low-budget exploitation pictures and the ever-shifting terrain of reception and taste. Writing about horror, exploitation, and sexploitation films, the contributors delve into topics ranging from the place of the “Aztec horror film” in debates about Mexican national identity to a cycle of 1960s films exploring homosexual desire in the military. One contributor charts the distribution saga of Mario Bava’s 1972 film *Lisa and the Devil* through the highs and lows of art cinema, fringe television, grindhouse circuits, and connoisseur DVD markets. Another offers a new perspective on the work of Doris Wishman, the New York housewife turned sexploitation director of the 1960s who has become a cult figure in bad-cinema circles over the past decade. Other contributors analyze the relation between image and sound in sexploitation films and Italian horror movies, the advertising strategies adopted by sexploitation producers during the early 1960s, the relationship between art and trash in Todd Haynes’s oeuvre, and the ways that the *Friday the 13th* series complicates the distinction between “trash” and “legitimate” cinema. The volume closes with an essay on why cinephiles love to hate the movies. Contributors. Harry M. Benshoff, Kay Dickinson, Chris Fujiwara, Colin Gunckel, Joan Hawkins, Kevin Heffernan, Matt Hills, Chuck Kleinhans, Tania Modleski, Eric Schaefer, Jeffrey Sconce, Greg Taylor

Transferred to an army base in the American South of the 1930's, Alison Langdon watches her husband, his commanding officer, and the officer's wife get caught up in a web of passion and jealousy.

[Copyright: 86839523c25feb4fb87541137d9e243a](#)