

RICHARD BARRIOS

Screened Out

PLAYING GAY
IN HOLLYWOOD
FROM EDISON
TO STONEWALL

Screened Out Playing Gay In Hollywood From Edison To Stonewall

**Jennifer M. Bean, Anupama
Kapse, Laura Horak**



Screened Out Playing Gay In Hollywood From Edison To Stonewall:

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 *Screened Out* Richard Barrios, 2005 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 The History of Sex in American Film Jody Pennington, 2007-07-30 Although American films especially Hollywood fare are often belittled for their one dimensional portrayal of sex a close examination of the history of sex in American motion pictures reveals that American cinema has actually represented sex in myriad ways A more complete understanding of the ways in which sex has been represented onscreen requires an approach that pays equal attention to cinematic techniques and to the diversity of sexual values and behaviors in American society It is necessary to frame this discussion within the multiple contradictions of an industry that

has both repressed and represented sex with equal fervor over the course of its history of audiences that have both taken offense at and flocked to films with sexual themes and a body politic that has regulated the sexual in popular culture even as its discourse has been saturated with sexual images and topics The History of Sex in American Cinema moves seamlessly between general film and social history to clarify how exactly sex has been expressed cinematically and how we have responded to those expressions as a culture In March of 1965 the Supreme Court put into motion legal changes that marked the end of local film censorship as it had existed since the early years of the twentieth century In Hollywood that same year The Pawnbroker was released with a Production Code Seal of Approval despite nudity that violated that Code As sexual liberation occurred onscreen parallel developments occurred in the way we lived our lives and by the end of the 1960s Americans were having sex more often and with more partners than ever before There was also now a public debate surrounding sexuality and one of the loudest and most continually active voices in this debate was that of American film This work begins with an examination of some of the earliest altercations in what later came to be known as the culture wars and follows those skirmishes more often than not provoked by American film up to the modern day By looking at how sex in the cinema has contributed to the demise of the fragile consensus between liberals and conservatives on freedom of expression The History of Sex in American Film suggests a perspective from which today s culture wars can be better understood This work combines close readings of many representative films including Who s Afraid of Virginia Woolf The Graduate Blue Velvet Philadelphia L A Confidential and Closer with a social and historical account of the most significant changes in American sexual behavior and sexual representation over the past fifty years *Queer Cinema in America* Aubrey Malone, 2019-11-11 Explore queer cinema over time with this comprehensive encyclopedia helping readers understand films directors actors themes and other topics related to LGBTQ cinema history Just as American society has changed dramatically from decade to decade so has queer cinema Taking us from a time when LGBTQ characters were often represented as either caricatures or figures of farce this lively yet authoritative reference explores the sea change ushered in by such stars as Greta Garbo and Marlene Dietrich in the 1930s and 40s androgynous figures such as Montgomery Clift James Dean and Marlon Brando in the 50s and closeted gay men such as Rock Hudson and Liberace whose double lives were exposed by the scourge of AIDS Included are alphabetically arranged entries on stars directors films themes and other topics related to queer cinema in America including films and persons from outside the U S who nonetheless figured prominently in America popular culture Entries cite works for further reading sidebars provide snippets of interesting trivia a timeline highlights key events and a selected general end of work bibliography cites the most important major works on the topic [Introduction to Film Studies](#) Jill Neldes, 2012-03-12 Introduction to Film Studies is a comprehensive textbook for students of cinema This completely revised and updated fifth edition guides students through the key issues and concepts in film studies traces the historical development of film and introduces some of the worlds key national cinemas A range of theories and theorists are

presented from Formalism to Feminism from Eisenstein to Deleuze Each chapter is written by a subject specialist including two new authors for the fifth edition A wide range of films are analysed and discussed It is lavishly illustrated with 150 film stills and production shots in full colour throughout Reviewed widely by teachers in the field and with a foreword by Bill Nichols it will be essential reading for any introductory student of film and media studies or the visual arts worldwide Key features of the fifth edition are updated coverage of a wide range of concepts theories and issues in film studies in depth discussion of the contemporary film industry and technological changes new chapters on Film and Technology and Latin American Cinema new case studies on films such as District 9 Grizzly Man Amores Perros Avatar Made in Dagenham and many others marginal key terms notes cross referencing suggestions for further reading further viewing and a comprehensive glossary and bibliography a new improved companion website including popular case studies and chapters from previous editions including chapters on German Cinema and The French New Wave links to supporting sites clips questions and useful resources Individual chapters include The Industrial Contexts of Film Production Film and Technology Getting to the Bigger Picture Film Form and Narrative Spectator Audience and Response Cinematic authorship and the film auteur Stardom and Hollywood Cinema Genre Theory and Hollywood Cinema The Documentary Form The Language of Animation Gender and Film Lesbian and Gay Cinema Spectacle Stereotypes and Films of the African Diaspora British Cinema Indian Cinema Latin American Cinema Soviet Montage Cinema of the 1920s Contributors Linda Craig Lalitha Gopalan Terri Francis Chris Jones Mark Joyce Searle Kochberg Lawrence Napper Jill Nelmes Patrick Phillips Suzanne Speidel Paul Ward Paul Watson Paul Wells and William Wittington

Strictly Dynamite Eve Golden, 2023-09-19 Before Salma Hayek Eva Longoria and Penelope Cruz there was Lupe Velez one of the first Latin American stars to sweep past the xenophobia of old Hollywood and pave the way for future icons from around the world Her career began in the silent era when her beauty was enough to make it onto the silver screen but with the rise of talkies Velez could no longer hope to hide her Mexican accent Yet Velez proved to be a talented dramatic and comedic actress and singer and was much more versatile than Greta Garbo Katharine Hepburn Gloria Swanson and other legends of the time Velez starred in such films as Hot Pepper 1933 Strictly Dynamite 1934 and Hollywood Party 1934 and her popularity peaked in the 1940s after she appeared as Carmelita Fuentes in eight Mexican Spitfire films a series created to capitalize on Velez's reputed fiery personality The media emphasized the Mexican Spitfire persona and by many accounts Velez's private life was as colorful as the characters she portrayed on screen Fan magazines mythologized her mysterious childhood in Mexico while mainstream publications obsessed over the drama of her romances with Gary Cooper Erich Maria Remarque and John Gilbert along with her stormy marriage to Johnny Weissmuller In 1944 a pregnant and unmarried Velez died of an intentional drug overdose Her tumultuous life and the circumstances surrounding her early death have been the subject of speculation and controversy In Strictly Dynamite The Sensational Life of Lupe Velez author Eve Golden uses extensive research to separate fact from fiction and offer a thorough

and riveting examination of the real woman beneath the gossip columns caricature Through astute analysis of the actress's filmography and interviews Golden illuminates the path Velez blazed through Hollywood Her success was unexpected and extraordinary at a time when a distinctive accent was an obstacle and yet very few books have focused entirely on Velez's life and career Written with evenhandedness humor and empathy this biography finally gives the remarkable Mexican actress the unique and nuanced portrait she deserves

The Myth of Harm Sarah Cleary, 2022-12-01 Choice Outstanding Academic Title 2023 The Myth of Harm engages and analyses controversies generated by horror that examines some of the most high profile media debates around the issue of whether or not horror texts corrupt children The horror genre has endured a long and controversial success within popular culture Fraught with accusations pertaining to its alleged ability to harm and corrupt young people and indeed society as a whole the genre is constantly under pressure to suppress that which has made it so popular to begin with its ability to frighten and generate discussion about society's darker side Recognising the circularity of patterns in each generational manifestation of horror censorship The Myth of Harm draws upon cases such as the Slenderman stabbing and the James Bulger murder amongst many others in order to explore the manner in which horror has been repeatedly cast as a harmful influence upon children at the expense of scrutinising other more complex social issues Focusing on five major controversies beginning in the 1930's Golden Age of Horror Cinema and ending on a more contemporary note with Cyber Gothic horror this book identifies and considers the various myths and false hoods surrounding the genre of horror and question the very motivation behind the proliferation and dissemination of these myths as scapegoats for political and social issues platforms for moral entrepreneurs and tools of hyperbolae for the news industry

Using Our Outside Voice Greg Carey, 2020-05-05 In Using Our Outside Voice Greg Carey contends that responsible public biblical interpretation requires the ability to enter a conversation about the Bible to understand the various arguments in play and to offer informed opinions that others can understand This role demands not only basic knowledge but also identifiable skills habits and dispositions Carey does not suggest that public interpreters of the Bible are more insightful or more correct than are other people But public biblical interpretation involves participating in reasoned conversations about the Bible and its significance People appeal to the Bible for all sorts of reasons The work of public biblical interpretation involves a level of accountability both scholarly and moral Carey encourages interpreters to develop proficiency in historical cultural and literary modes of interpretation as well as to cultivate familiarity with a broad range of interpretive options including those from diverse cultural locations and historical points of view Many interpreters work within the context of particular faith traditions and are accountable for engaging those traditions in meaningful constructive ways Public interpreters also are accountable for the ethical implications of their work Using Our Outside Voice is ideal for students in biblical studies and those who teach preach and interpret the Bible

From Perverts to Fab Five Rodger Streitmatter, 2008-11-19 From Perverts to Fab Five tracks the dramatic change in how the American media have depicted gay

people over the last half century Each chapter illuminates a particular media product that served as a milestone on the media's journey from demonizing homosexuals some fifty years ago to celebrating gay people or at least some categories of gay people today The media Streitmatter argues have not merely reflected the American public's shift to a more enlightened view of gay people but they have been instrumental in propelling that change The book spans the breadth of communication venues Individual chapters focus on major news stories entertainment television programs and mainstream motion pictures that captured the public imagination while at the same time sending powerful messages about gay men and lesbians Ideal for any reader interested in the changing depiction of gay men and lesbians in the media over time or as required reading in media courses

Vincente Minnelli Joe McElhaney,2009 This text offers a comprehensive scholarly examination of Vincente Minnelli one of American cinema's central filmmakers The book demonstrates the sustained rigour of Minnelli's vision

Silent Cinema and the Politics of Space Jennifer M. Bean,Anupama Kapse,Laura Horak,2014-04-02 In this cross cultural history of narrative cinema and media from the 1910s to the 1930s leading and emergent scholars explore the transnational crossings and exchanges that occurred in early cinema between the two world wars Drawing on film archives from around the world this volume advances the premise that silent cinema freely crossed national borders and linguistic thresholds in ways that became far less possible after the emergence of sound These essays address important questions about the uneven forces geographic economic political psychological textual and experiential that underscore a non linear approach to film history The messiness of film history as demonstrated here opens a new realm of inquiry into unexpected political social and aesthetic crossings of silent cinema

OK2BG Jack Dunsmoor,2015 OK2BG is narrative nonfiction a Memoir about a guy who wants to be a Mentor preferably to a teenager so they can have a decent meaningful conversation about stuff preferably with a kid at risk or just otherwise lost in order to help both the teenager as well as the determined subject of this story realize their unique potential find or reinforce their place in the world Overall a chronicle about the author's attempt over several years to understand the question of why do I want to be a Mentor which eventually helps him become a more insightful person Subsequently in September 2010 after a plague of teen suicides Jack turns his attention to researching gay biographies into optimistically appropriate groups of books for gay kids at risk from bullying After 5 years Jack has categorized 2 000 books in the form of Memoirs Biographies Autobiographies written by or about 1 000 allegedly gay men The primary message in OK2BG is to read reassess before you run asunder

Strangers on a Train Jonathan Goldberg,2012-11-20 Alfred Hitchcock's 1951 thriller based on the novel of the same name by Patricia Highsmith author of The Talented Mr Ripley is about two men who meet on a train one is a man of high social standing who wishes to divorce his unfaithful wife the other is an enigmatic bachelor with an overbearing father Together they enter into a murder plot that binds them to one another with fatal consequences This Queer Film Classic delves into the homoerotic energy of the film especially between the two male characters played by Farley Granger and Robert Walker It builds on the question of the

sexuality the film puts on view not to ask whether either character is gay so much as to explore the queer relations between sexuality and murder and the strong antisocial impulses those relations represent The book also includes a look at the making of the film and the critical controversies over Hitchcock's representations of male homosexuality

QUEER FILM CLASSICS is a critically acclaimed film book series that launched in 2009 It features twenty one of the most important and influential films about and/or by LGBTQ people made in eight different countries between 1950 and 2005 and written by leading LGBTQ film scholars and critics Jonathan Goldberg is a professor at Emory University where he directs the Studies in Sexualities program He is the author of many books and editor of Eve Kosofsky Sedgwick's posthumous 2012 book *The Weather in Proust*

Contemporary Action Cinema Lisa Purse, 2011-04-25 This book is an authoritative account of post 1990s US action cinema

Film Fourth Edition Maria Pramaggiore, Tom Wallis, 2020-01-13 Updated and expanded for a new edition this is the perfect starter text for students of film studies Packed full of visual examples from all periods of film history up to the present *Film A Critical Introduction* illustrates film concepts in context and in depth addressing techniques and terminology used in film production and criticism and emphasising thinking and writing critically and effectively With reference to 450 new and existing images the authors discuss contemporary films and film studies scholarship as well as recent developments in film production and exhibition such as digital technologies and new modes of screen media New features in the fourth edition Expanded discussion of changing cultural and political contexts for film and media industries including MeToo TimesUp and OscarsSoWhite Updated examples drawing from both contemporary and classic films in every chapter highlight that film studies is a vibrant and growing field New closing chapter expands the book's theoretical framework linking foundational concepts in cinema studies to innovative new scholarship in media and screen studies Thoroughly revised and updated discussions of auteur theory the long take aesthetic ideology in the superhero film and more

The Films of Agnes Moorehead Axel Nissen, 2013-07-11 Before she achieved immortality on the long running situation comedy *Bewitched* Agnes Moorehead had established a distinguished career as a character actress After her screen debut in *Citizen Kane* 1941 Moorehead became one of the most familiar female faces on the silver screen For moviegoers of the 1940s and 50s she was the quintessential character actress earning four Academy Award nominations during a career that saw her gain the respect of her peers in all four major entertainment media radio film theater and television In *The Films of Agnes Moorehead* Axel Nissen looks at the actress's sixty three feature films between 1941 and 1973 Each film is profiled here with particular emphasis placed on the films that merit closer attention *Citizen Kane* *The Magnificent Ambersons* *Mrs Parkington* *Dark Passage* *All That Heaven Allows* *The Left Hand of God* *The Swan* *Tempest* *The Bat* and *Hush* *Hush* *Sweet Charlotte* Arranged in chronological order the discussion of these films highlights Moorehead's contribution to each feature In addition to analyzing her performances the author discusses the development of Moorehead's career as a whole along with her relationship with various studios directors producers and fellow actors Based on extensive interviews with the actress's

surviving friends and co workers as well as detailed archival research into primary sources this book brings to light new information not just about Moorehead s work in film but on her life and career in general Though this book will certainly appeal to movie buffs The Films of Agnes Moorehead will also be of interest to students and scholars of classic Hollywood films including those interested in women and film gender studies and film history Innocence, Heterosexuality, and the Queerness of Children's Literature Tison Pugh,2010-12-14 Innocence Heterosexuality and the Queerness of Children s Literature examines distinguished classics of children s literature both old and new including L Frank Baum s Oz books Laura Ingalls Wilder s Little House series J K Rowling s Harry Potter novels Lemony Snicket s A Series of Unfortunate Events and Stephenie Meyer s Twilight series to explore the queer tensions between innocence and heterosexuality within their pages Pugh argues that children cannot retain their innocence of sexuality while learning about normative heterosexuality yet this inherent paradox runs throughout many classic narratives of literature for young readers Children s literature typically endorses heterosexuality through its invisible presence as the de facto sexual identity of countless protagonists and their families yet heterosexuality s ubiquity is counterbalanced by its occlusion when authors shield their readers from forthright considerations of one of humanity s most basic and primal instincts The book demonstrates that tensions between innocence and sexuality render much of children s literature queer especially when these texts disavow sexuality through celebrations of innocence In this original study Pugh develops interpretations of sexuality that few critics have yet ventured paving the way for future scholarly engagement with larger questions about the ideological role of children s literature and representations of children s sexuality Tison Pugh is Associate Professor in the Department of English at the University of Central Florida He is the author of Queering Medieval Genres and Sexuality and Its Queer Discontents in Middle English Literature and has published on children s literature in such journals as Children s Literature The Lion and the Unicorn and Marvels and Tales Girls Will Be Boys Laura Horak,2016-02-26 2016 Choice Outstanding Academic Title Finalist for 2016 Richard Wall Memorial Award by the Theatre Library Long listed for the 2017 Kraszna Krausz Best Photography Book Award from the Kraszna Krausz Foundation Marlene Dietrich Greta Garbo and Katharine Hepburn all made lasting impressions with the cinematic cross dressing they performed onscreen What few modern viewers realize however is that these seemingly daring performances of the 1930s actually came at the tail end of a long wave of gender bending films that included more than 400 movies featuring women dressed as men Laura Horak spent a decade scouring film archives worldwide looking at American films made between 1908 and 1934 and what she discovered could revolutionize our understanding of gender roles in the early twentieth century Questioning the assumption that cross dressing women were automatically viewed as transgressive she finds that these figures were popularly regarded as wholesome and regularly appeared onscreen in the 1910s thus lending greater respectability to the fledgling film industry Horak also explores how and why this perception of cross dressed women began to change in the 1920s and early 1930s examining how cinema played a pivotal part in the

representation of lesbian identity *Girls Will Be Boys* excavates a rich history of gender bending film roles enabling readers to appreciate the wide array of masculinities that these actresses performed from sentimental boyhood to rugged virility to gentlemanly refinement Taking us on a guided tour through a treasure trove of vintage images *Girls Will Be Boys* helps us view the histories of gender sexuality and film through fresh eyes

The Films of Joseph H. Lewis Gary D. Rhodes, 2012

Joseph H Lewis enjoyed a monumental career in many genres including film noir and B movies with the *East Side Kids* as well as an extensive and often overlooked TV career In *The Films of Joseph H Lewis* editor Gary D Rhodes PhD gathers notable scholars from around the globe to examine the full range of Lewis s career While some studies analyze Lewis s work in different areas others focus on particular films ranging from poverty row fare to westerns and television films Overall this collection offers fresh perspectives on Lewis as an auteur a director responsible for individually unique works as well as a sustained and coherent style Essays in part 1 investigate the texts and contexts that were important to Lewis s film and television career as contributors explore his innovative visual style and themes in both mediums Contributors to part 2 present an array of essays on specific films including Lewis s remarkable and prescient *Invisible Ghost* and other notable films *My Name Is Julia Ross* *So Dark the Night* and *The Big Combo* Part 3 presents an extended case study of Lewis s most famous and arguably most important work *Gun Crazy* Contributors take three distinct approaches to the film in the context of its genre as film noir and modernist and postmodernist film in its relationship to masculinity and masochism and in terms of ethos and ethics *The Films of Joseph H Lewis* offers a thorough assessment of Lewis s career and also provides insight into film and television making in the 1930s 40s and 50s Scholars of film and television studies and fans of Lewis s work will appreciate this comprehensive collection

John Huston as Adaptor Douglas McFarland, Wesley King, 2017-01-28

John Huston as Adaptor makes the case that adaptation is the salient element in Huston s identity as a filmmaker and that his early and deep attraction to the experience of reading informed his approach to film adaptation Thirty four of Huston s thirty seven films were adaptations of literary texts and they stand as serious interpretations of literary works that could only be made by an astute reader of literature Indeed Huston asserted that a film director should be above all else a reader and that reading itself should be the intellectual and emotional basis for filmmaking The seventeen essays in this volume not only address Huston as an adaptor but also offer an approach to adaptation studies that has been largely overlooked How an adaptor reads the works to which he is drawn and how his literary interpretations can be brought to the screen without relegating film to a subservient role are some of the issues addressed by the contributors An introductory chapter identifies Huston as the quintessential Hollywood adaptor and argues that his skill at adaptation is the mark of his authorial signature The chapters that follow focus on fifteen of Huston s most important films including *The Maltese Falcon* 1941 *The Treasure of the Sierra Madre* 1948 *The African Queen* 1951 *The Night of the Iguana* 1964 *Under the Volcano* 1984 and *The Dead* 1987 and are divided into three areas aesthetics and textuality history and social context and theory and psychoanalysis By

offering a more comprehensive account of the centrality of adaptation to Huston's films John Huston as Adaptor offers a greater understanding of Huston as a filmmaker

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