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An annotated Bibliography of the Historiography of American Queer Theatres

Introduction

This annotated bibliography finds that queer theatre studies have been arguably visible since 1992. This is close to when the terms “queer theory” (1990) and “new queer cinema” (1992) were coined. This bibliography contains on total 70 materials published in between 1981 to 2019. Out of these, 21 are dissertations, which suggest that queer theatre history has been rising its popularity in just recent years as an academic category. The realm was relatively invisible in 1990s, but since 2000s the number of materials has been gradually increasing by 3 to 4 per year average as the number is nearly doubled since the year 2012.

The sexuality appears the most in this project is gay with 34 materials. The second comes to lesbian, for which 21 articles written had been found. Articles about bisexuality only appear twice here. This inside-hierarchy of LGBTQ+ representation may be caused by such ideas of sexuality such as bisexual are difficult to represent without calling out the very names on stages.

Such sexualities are extremely rare to be found or discussed because of their invisibility, and others such as transvestite/crossdresser and transgender sometimes appear indistinguishably and thus it is up to how the audience decode the characters. There are 7 materials about transsexuality and/or crossdressing. This bibliography also finds that American queer theatre studies tend to recognize the following three events as historical milestones in the history of queer theatre: World War II (1939-1945), Stonewall Riots (1969), and the AIDS epidemic (1980s). These events can be identified as homosocial and/or masculine, except for the times when Stonewall Riots gets recognized its legacy tributes alleged leaders of the riots who were told to be lesbians or Drag Queens of color. Thus, both theatre itself and scholars of theatre history are spontaneously dedicated their professions specifically to gay males even though the queer theatre studies' realm is relatively young.

This project clarifies the current state of queer theatre studies are based on the perspective of vested interests of patriarchy, masculinity and gender binary. It is specifically dedicated to the historiography of the original assessment of shows, so the further research into theatres that are second-handedly interpreted such as contemporary queer Shakespeare would expand this study.

This bibliography collects items of American queer theatre history written in English. The term "American theatre" in this project specifies its meaning to the theatre plays written for the audience who understand English and had the original run in the United States of America.

Thus, this definition does not include shows whose scripts not written in English or shows originally ran for non-American audience; this includes originally-British shows. In this project, the word “queer” would refer any type of sexual minorities that are not considered as hetero or straight. Thus, the term “queer” itself will not contain any aspects of ethnic, racial, or religious themes, although the articles appear below may contain such topics as ones of their main subjects. The word “theatre” used here will include classic and contemporary plays, Broadway musicals, solo shows, drag performances, and other on-stage performances. However, it narrows its definition by excluding productions which do not include spoken words on stage, namely dance shows and musicals without lyrics etc. It also should have present audience who would react to the live performance: therefore, items that are exclusively about TV shows, cinemas, films or videos cannot be found here. Nevertheless, due to the nature of mass productions, the items might include reference of film/TV adaptations of theatre shows and theatre adaptations of films/TV shows. The articles found in this bibliography do not necessarily consider themselves as “historiographical,” as it includes biographies, autobiographies, and case studies that were considered to be present when the items were written, with the criterion being the materials must mark as a history.

To complete this project, following online databases were used: EBSCO, MLAIB, ProQuest, and CiNii Articles. Keywords used to find materials are the following: queer, American, theatre/theater, performing arts, historiography, and the main synonyms of the words above such

as LGBT, USA and history. Both academic and non-academic materials are found by using those keywords. This bibliography only includes articles and essays for academic use; I have excluded casual interviews and advertisements on newspapers, fashion magazines, or PR brochures. Also excluded are, non-refereed articles, book reviews, non-English articles, and materials which talk about theatre studies in meta context instead of theatre. Finally, this project avoids the materials in which sexual queerness is addressed as the sub context, namely articles in which less than a paragraph is dedicated to LGBTQ+ related subjects, where feminism, racism, or ethnical “queerness” are the primal issues.

Essays, articles, dissertations, and books that are centered around the theatre productions that fall into the described category or related topics in English can be found in this bibliography. The materials found can be classified into following three categories: analysis of playwrights/performers or other on-stage aspects, analysis of the relationship of the play and the audience at the time, discovery of hidden sexualities and/or clues such as authors biography or metaphors which suggests the characters queerness.

Index is attached at the end of the following bibliography. It consists shows of primary works, the year of original run, primary authors/playwrights/directors, and primary sexualities of each article.

Bibliography

1981

1. Lieberman, Joseph Alphonsus. *“The Emergence of Lesbians and Gay Men as Characters in Plays Produced on The American Stage From 1922 to 1954.”* Diss. City University of New York, 1981.

Summarizes the emergence of lesbians and gay men as characters in plays produced on the American stage, thereby rectifying an egregious omission in American theatre history of 1922 to 1954. It critically analyzes gay characters in shows produced on the New York stages.

[DAI:8112365]

1982

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1983

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1984

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1985

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1986

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1987

2. Curtin, Kaier. *We Can Always Call Them Bulgarians: The Emergence of Lesbians and Gay Men on the American Stage*. Alyson Books, 1987.

Focuses on the manner in which lesbian and gay characters were presented on the Broadway stage, with particular emphasis on the period from the 1920s to the 1950s.

Further, it examines the critical, popular, and legal responses to those characters from the audience at the time. (*Library Journal* review: [https://www.amazon.co.jp/Can-](https://www.amazon.co.jp/Can-Always-Call-ThemBulgarians/dp/0932870368)

[Always-Call-ThemBulgarians/dp/0932870368](https://www.amazon.co.jp/Can-Always-Call-ThemBulgarians/dp/0932870368) Accessed 29 January 2020.)

1988

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1989

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1992

3. **De Jongh, Nicholas. *Not in Front of the Audience: Homosexuality on Stage*. Taylor & Francis, 1992.**

Examines significant gay plays that are played in London and New York in both individual and historical scope from a practitioner's perspective. This book divides 1925-1985 into 5 gay theatrical eras including AIDs epidemic interaction and, in each chapter,

it examines the characteristic of the age. (Taylor & Francis:

<https://www.taylorfrancis.com/books/9780203991558> Accessed 29 January 2020.)

4. **Clum, John. *Acting Gay: Male Homosexuality in Modern Drama (Between Men-between Women)*. Columbia UP, 1992.**

Text analysis of significant gay plays in English and American drama addressing to historical and social context of modern Britain and America. It divides its chapter into three to examine 20th century's great gay plays : 1the presentation of homosexuality's physical aspects, 2 the portrayal of closet gay drama of 1930-1968, 3the recent dramas written as open expressions of gay culture. (Luddy, Thomas.

<https://www.amazon.com/Acting-Gay-John-Clum/dp/0231075103> Accessed 11

February 2020.)

1993

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1994

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1995

5. Fradenburg, Louise and Freccero, Carla. "The Pleasures of History." *GLQ*. Vol.1 (4) October, Duke UP. 1995. pp. 371–84.

NOT AVAILABLE as of 29 February 2020.

6. Savran, David. "Ambivalence, Utopia, and a Queer Sort of Materialism: How Angels in America Reconstructs the Nation." *Theatre Journal*, vol. 47, no. 2, JHU Press, 1995. pp. 207.

NOT AVAILABLE as of 29 February 2020.

1996

7. Salvato, N. "*Uncloseting drama: Modernism's queer theaters.*" Diss. Yale University, 2006.

Examines the significant queer dimensions of modernist closet drama, with particular emphasis on the dramatic writing of Ezra Pound, Louis Zukofsky, Gertrude Stein, and Djuna Barnes. The author argues that only in the twentieth century, when sexual discourses are

ubiquitous and sexual identities are codified, does the queering of closet drama become a truly significant phenomenon. [DAI:3214292]

1997

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1998

- 8. Marra, Kim and Schanke, Robert. *Passing Performances: Queer Readings of Leading Players in American Theater History*. University of Michigan Press, 1998.**

Correction of essays of contributors of Queer Theatre in America in the pre-Stonewall Riots era. It includes the practitioners such as actors, directors, producers and agents as well as critiques, and audiences. As the whole book it summarizes these theater practitioners variously "passed"-- i.e., managed unconventional sexual inclinations both on- and offstage.

- 9. Miller, D. A. *Place for Us: Essay on the Broadway Musical*. Harvard UP, 1998.**

An essay from the perspective of one audience of Broadway musical in New York in post-WW2 era. Examines in novelistic, memorial, autobiographical, and critical way, the serious involvement gay people, including the author himself, had to occupy the implicit audience

and therefore contributed to form Broadway musicals both in live performance wise and plotting wise thanks to capitalism. (Jefferson, Margo. *New York Times*: <https://www.amazon.com/Place-Us-Essay-Broadway-Musical/dp/0674003888> Accessed 29 January 2020.)

10. Roman, David. *Acts of Intervention: Performance, Gay Culture, and AIDS*. Indiana UP, 1998.

A book that examines how AIDs and Broadway musicals interacted each other in the 1980s. Summarizes the way gay people, both as the audiences and practitioners, used Broadway theatre to explore the struggle they have faced; the only way for the public to go against American government's AIDs policy, was the theatre itself. This book also gazes into Cabarets, candlelight vigils, Broadway production to minor ones/alternatives like activist, solo theatres etc. (Indiana University Press:

http://www.iupress.indiana.edu/product_info.php?products_id=20663 Accessed 29 January 2020.)

- 11. La Fountain-Stokes, Lawrence M. *Culture, Representation, and the Puerto Rican Queer Diaspora*, Columbia University Press, 1999.**

Studies the role of immigrant theater, performance and dance in New York City, focusing on the work of the Arthur Aviles Typical Theater Company. Arthur Aviles and Elizabeth Marrero's productions are characterized by their explorations of the experience of lesbian and gay Nuyorican subjects. Their relationship to Puerto Rico and Puerto Rican culture is noticeably different than that explored in the initial chapters.

- 12. Sinfield, Alan. *Out on Stage: Lesbian and Gay Theatre in the Twentieth Century*. Yale UP, 1999.**

A book examines scores of British and American plays and playwrights and analyzes the implications of homosexuality in their work to argue that despite and because of censorship and discretion, twentieth-century theater has been viewed as a gay space throughout censorship era, Stonewall era and AIDs epidemic era differently. (Yale UP: <https://yalebooks.yale.edu/book/9780300191561/out-stage> Accessed 29 January 2020.)

2000

- 13. Costanza, Lisa. “‘Homo-cide’ in American Theater.” Diss. California State University, 2000.**

Explores gay and lesbian characters who dies in the scrips from 1950's to 1980's and examine the chronological changes and progresses American society made that can be found in the plots of stages with the contribution of queer plays and the audience. [DAI:1402248]

2001

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2002

- 14. Marra, Kim and Schanke, Robert. *Staging Desire: Queer Readings of American Theater History*. University of Michigan Press, 2002.**

With selected 15 essays, this book offers the overview of strategies of gay and lesbian individuals who had been acting on stage pre-Stonewall era. Divides the essays into three categories to explore the decades long journeys in which they broke through stereotypes to transgress established lines about homosexuality in the various fields of the entertainment industry.

- 15. Rugg, Rebecca A. "What it used to be." *Theater*, vol. 32, no. 2, Duke UP, 2002. pp. 44-55.**

Explores the word "nostalgia" as a dramaturgical term. From the perspective of Broadway musicals, this article examines the interaction of feminism, racism and gay liberation movement in the 20th century. Talks specifically about Queer Theatre in pp.48-50. Criticizes

the lack of the argument about queer community connected inefficiently to national projections in previous queer theatre studies.

- 16. Schlissel, Lillian. "Mae West and the 'Queer Plays'." *Women's History Review*, vol. 11, no. 1, Taylor and Francis, 2002. pp. 71-87.**

Examines the three plays written by Mae West (1893-1980): *Sex*, *The Drag*, and *The Pleasure Man*. The latter two plays were about gay characters and therefore got banned by the law. The plays were underestimated by critiques as “cheap exploitation of men dressed up as women,” but West contributed to the representational accuracy by casting real gay men to play the roles. This article first gives the short biography of Mae West and then examines the positive and negative impacts of the three plays in the 1920’s American society.

- 17. Shewey, Don. "Theatre of the Queer." *The Gay & Lesbian Review Worldwide*, vol. 9, no. 6 Nov, G & L Review Worldwide, 2002. pp. 11.**

Briefly summarizes the American queer theatre history from its official appearance in the 1950’s to 1980’s and its progress by naming significant individuals, plays and historical milestones.

18. Surkan, Kim. "Drag Kings in the New Wave: Gender Performance and Participation."

Journal of Homosexuality, vol. 43, no. 3-4, Taylor and Francis, 2002. pp. 161-85.

Focuses around Midwestern performers' "Drag King" history. This article examines the "female masculinity" that built up in the Midwest by transvestite women, transgender men, and butch lesbians. The central argument is about the bodies of women transformed into masculine features in representational aspect, and thus, the way they define one's gender as one way of commitment for making stereotypes inside of gender binary society (butch-femme lesbian dynamic) and the performances.

2003

19. Bottoms, Stephen J. "The Efficacy/Effeminacy Braid: Unpicking the Performance

Studies/Theatre Studies Dichotomy." *Theatre Topics*, vol. 13, no. 2, JHU Press, 2003. pp.

173-87.

Analyzes how homosexuality is considered to be deep connected to old, stereotyped theatre in comparison with "performance" which implies the reality and the accuracy in today's Theatre Studies. Examines the 1960's relationship between American idealism and theatre to conclude that homosexuality escaped reality by building their community inside of theatre world of fake reality.

- 20. Savran, David. *A Queer Sort of Materialism: Recontextualizing American Theater*. The University of Michigan Press, 2003.**

Collections of researched and argued essays that range in subject matter from Rodgers and Hammerstein to Paula Vogel, from *Suddenly Last Summer* to *Iron John*, this book uncovers the ways that past “troublemakers”, with characteristics such as closeted homosexuality or drag king or third world laborer, challenge and reinforce orthodox social practices. (Univ. of Michigan Press: https://www.press.umich.edu/11900/queer_sort_of_materialism Accessed 13 October 2019)

- 21. Willis, Craig. “Step, Ball, Change? A Queer Historical Analysis of Recent Commercial Theatre,” Diss. University of Oregon, 2003.**

Explores the production and representation of queer characters in major theatrical productions in New York during the queer politics evolution: 1989-2004. examines the change from queer reading strategies on the part of audiences to a prevalence of queer production strategies on the part of theatre artists and producers generating mainstream productions for Broadway.

[DAI:3080600]

2004

- 22. Spencer, Jenny S. "Sex, Lies, and Revisions: Historicizing Hellman's the Children's Hour." *Modern Drama*, vol. 47, no. 1, University of Toronto, 2004. pp. 44-65.**

Examines the play *The Children's Hour* which is widely performed by community and college theatres in the US and abroad and its lack of appearance on the professional stage. It argues that reproducing *The Children's Hour* as a literary artifact may have extended its stage life and solidified its literary reputation, but it has done so at the expense of the play's own history as an unstable, evolving and ever-problematic script.

- 23. Taylor, Verta and Rupp, Leila. "Chicks with Dicks, Men in Dresses: What it Means to be a Drag Queen." *Journal of Homosexuality*, vol. 46, no. 3, Taylor & Francis, 2004. pp. 113-33.**

This article sets a case-study that tries to decide whether representations of Drag Queens on stage commits to solidify gender roles, or to break the gender binary system. The study looks into Drag Queens at the 801 Cabaret in Key West, Florida to examine the life histories and performances of the queens, and the audiences. It covers the late 1980's to 2002 to study what a queen is in sexuality and gender studies in the context of Queer Theatre studies.

2005

- 24. Harbin, Billy et al. *The Gay & Lesbian Theatrical Legacy: A Biographical Dictionary of Major Figures in American Stage History in the Pre-Stonewall Era*. University of Michigan Press, 2005.**

Collection of biographies of more than one hundred notable figures of LGBTQ+ community whose careers flourished in the years before the Stonewall Riots. (Univ. of Michigan Press: https://www.press.umich.edu/11795/gay_and_lesbian_theatrical_legacy Accessed 29 January 2020.)

- 25. Duchen, Jessica. "A Man of Our Time." *New Statesman*, vol. 134, no. 4720, Jan, New Statesman, 2005, pp. 78–80.**

A short article tributes for Michael Tippett (1905-1998) who was an openly gay theatre personality in England. Summarizes the song/opera writer's life and death and his plays that are centered around gay people. It frightens the worldwide influence of 1970's the knot Garden which had the first homosexual kiss scene in the world of opera.

2006

26. Senelick, Laurence. "The Gay and Lesbian Theatrical Legacy: A Biographical Dictionary of Major Figures in American Stage History in the Pre-Stonewall Era." *Journal of the History of Sexuality*, vol. 15, no. 3, University of Texas Press, 2006. pp. 502-08.

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2007

27. Sisson, Richard K. *To Hold as t'were the Mirror Up to Hate: Terrence McNally's Response to the Christian Right in "Corpus Christi"*. Diss. Georgia State University, 2007.

Summarizes the play *Corpus Christi* (1998) which is about the relationship of homosexuality and Christianity with Jesus in modern day Texas as the protagonist, and the issues and conspiracy theories surrounding the play and its cancellation in Manhattan Theatre Club to argue the difficulties and offence they face to make a play about the conflict between one's sexuality and religious belief. [DAI:3278600]

2008

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2009

- 28. Krahulik, Karen C. "A Class Act: Ryan Landry and the Politics of Booger Drag." *Glq*, vol. 15, no. 1, 2009, pp. 1-30.**

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- 29. Whittaker, Kathryn A. "*Representing the 'Crisis' in Masculinity : British and North American Male Playwrights, 1990-2005.*" Diss. Lancaster University (United Kingdom), 2009.**

Examines how the male-authored dramas under discussion respond to or evoke the 'crisis' in masculinity that shook Britain and North America during the 1990's, by combining cultural studies and sociology with queer theory, feminism, and performance theory, and philosophical accounts of the postmodern society. [DAI: U586427]

2010

- 30. Gualtieri, Meghan B. "Lesbian Broadway: American Theatre and Culture, 1920–1945."**
Diss. Cornell University, 2010.

Using drama about lesbianism as its vehicle, this study investigates white, middle-class, female homosexuality in the United States from 1920 to 1945 and explores the convergence of Broadway drama. This dissertation is divided into 4 chapters whose topics are feminism and lesbian drama, lesbian masculinity, lesbian antagonists, and the case study of the play *Girls in Uniform*. [DAI:3429824]

2011

- 31. Leff, Leonard J. "Representing Queerness: Clifton Webb on the American Stage."**
Journal of American Studies, vol. 45, no. 3, Cambridge UP, 2011. pp. 539-58.

Argues about Clifton Webb, the singer and dancer who was allegedly gay or queer, and his significance in the American theater of the 1930s and 1940s, in which the designation "queer star" was an oxymoron. After 1932, Webb was a star on Broadway and the road as well as a reliably queer presence in the gossip columns and arts pages of the daily paper. Unlike any other show business personality of his rank, he used his star text to raise the visibility of queerness in early twentieth-century entertainment culture.

- 32. Schildcrout, Jordan. "The Closet is a Deathtrap: Bisexuality, Duplicity, and the Dangers of the Closet in the Postmodern Thriller." *Theatre Journal*, vol. 63, no. 1, Johns Hopkins UP 2011, pp. 43-59.**

Examines how queer individuals appeared in the thriller/horror genre in both movies and Broadway theatres after the Stonewall Riots (1969). This article defines the tradition of the genre of thriller as how the narratives are decoded based on the premise of "normative detective discovers the truth, thereby restoring moral order temporarily upset by the transgressive act of murder" and tries to unravel how bisexuality worked as a clichéd feature of antagonists.

- 33. Svich, Caridad. "And then there were Angels." *Contemporary Theatre Review*, vol. 21, no. 1, Taylor & Francis, 2011, pp. 91.**

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2012

- 34. Arons, Wendy. "Queer Ecology / Contemporary Plays." *Theatre Journal*, vol. 64, no. 4, JHU Press, 2012. pp. 565-82.**

Analyzes three queer plays from around 2010: *Grasses of a Thousand Colors* (2009), *My Barking Dog* (2011), and *Mark Rigney's Bears* (2012). This essay examines the relationship between the way our society constructs the idea of normativity and the studies that bring the conceptions of queerness to reveal the nature of non-heterosexuality that exists in human's uncivilized, instinct level.

- 35. Gilmore, Stephanie et al. "GETTING "DOWN AND DIRTY" AT THE BERKS: A Conversation about Feminism, Queer Politics, and the Many Meanings of Sexual Performance." *Journal of Women's History*, vol. 24, no. 2, JHU Press, 2012. pp. 171-97, 224-25, 227.**

An article of the conversation over the previous attempt on playing "The Down & Dirty Show," a drag and burlesque show as the official program of Berkshire Conference of Women's History 2011. The conversation held by female historians tries to unpack the social and academical influence of contemporary sex performance in the contexts of feminism and gay liberation history.

- 36. Lipshitz, Yair. "The Jacob Cycle in Angels in America: Re-Performing Scripture Queerly." *Prooftexts: A Journal of Jewish Literary History*, vol. 32, no. 2, Indiana UP, 2012. pp. 203–38.**

Examines the play *Angels in America* (1989) in the scope of Jewish culture and analyzes the play with Jewish classic texts and traditions to suggest that the re-performance of Jewish texts as queer genre done by Angels in America raises questions in politics among sexualities and regions in contemporary culture, while seeking for new ways to perceive the traditional texts to explore new meanings.

- 37. Marra, Kim. "Riding, Scarring, Knowing: A Queerly Embodied Performance Historiography." *Theatre Journal*, vol. 64, no. 4, JHU Press, 2012. pp. 489-511.**

Looks back to the author's own academic solo performance, *Horseback Views: A Queer Hippological Performance* (2009) as a lesbian theatre historian who is also an equestrian to examine social and theatrical relationship between women and horses in late 19th to early 20th century America, and the impact bodies of horses gave both hetero and queer women in the conception of horse riding itself that represents masculinity and white Americanness.

- 38. Martínez, Ernesto Javier. *On Making Sense : Queer Race Narratives of Intelligibility*, Stanford UP, 2012.**

According to ProQuest Summary: Accessed 13 October 2019. texts produced by black, Latino, and Asian queer writers and artists from 1960s to 2010s to understand how knowledge is acquired and produced in contexts of racial and gender oppression.

- 39. Warner, Sara. *Acts of Gaiety: LGBT Performance and the Politics of Pleasure*. University of Michigan Press, 2012.**

This book mines the archives of lesbian-feminist activism of the 1960s–70s at the center of the social and theatrical performances of the era. shows how reclaiming this largely discarded and disavowed past elucidates possibilities for being and belonging. explores the mutually informing histories of gayness as politics and along with the centrality of liveliness to queer performance and protest. (Univ. of Michigan Press: https://www.press.umich.edu/4845841/acts_of_gaiety Accessed 29 January 2020.)

40. Rowe, Aimee Carrillo. "Vendidas y Devueltas: Queer Times and Color Lines in Chicana/o Performance: Feminism, Race, Transnationalism Feminism, Race, Transnationalism." *Meridians*, vol. 11, no. 2, 2011, pp. 114-46, 243.

NOT AVAILABLE as of 29 Feb 2020.

41. Costa, Francisco. *"i used to be Subversive, but Now i'm Gay": Representations of Queer Identities on the American Stage from the Postwar to the 1990s*. Diss. University of East Anglia (United Kingdom), 2013.

Examines "non-normative" masculinities on American stage from 1940's to 1990's by analyzing some significant gay plays of the era: *A Streetcar Named Desire* (1947), *Cat on a Hot Tin Roof* (1955), *Suddenly, Last Summer* (1958), *The Boys in the Band* (1968), *The Normal Heart* (1985), *Angels in America* (1989) etc. to identify the historical, social and cultural constraints that shaped the manifestations of 'gay' male identities presented on theatre venues. [DAI:10059314]

42. Crockarell, Sarah. *"Resistant Utopias: Gender Difference and Radical Queer Subjectivity in Post-Gay American Drama."* Diss. University of Colorado at Boulder, 2013.

Attends to three topics: post-gay drama (that occupies 1990s and distinct from both Gay Pride and AIDS drama) , queer subjectivity, and the role of female characters in queer plays to investigate contemporary plays in which male and female characters generates queer states that break away from the conventions of previous gay drama. [DAI:3561944]

- 43. Fitzgerald, Thomas H. “Queering Black Gay Historiography: Performance, (Mis)Identifications, and Possibilities.” Diss. University of California, Los Angeles, 2013.**

Examines black gay theatre/ performance from 1970 to 2010 to establish a genealogy of black gay performance by situating performance strategies of visibility employed by black gay men to distinguish themselves from both traditional heterosexual black masculinities and the white gay project. [DAI:3564245]

- 44. Gavrila, Rebecca. "Gay Theatre, AIDS, and Taboo: Reconsidering Robert Chesley."**

Journal of Homosexuality, vol. 60, no. 8, Taylor & Francis, 2013. pp. 1220-29.

Re-examines two plays by Robert Chesley: *Night Sweats* (1985), and *Jerker* (1986) as, despite of the harsh criticisms they have gotten, historically accurate and notable contributions to the world of AIDS theatre. The author argues that unlike the other gay plays the two plays had the

sensuality and eroticism of being gay men they had long lost because of both hetero normative capitalism where they had to fit in and being in the tragic AIDs theatre era.

- 45. Hurewitz, Daniel. "Banned on Broadway but Coming to a Theater Near You: The Captive and Rethinking the Breadth of American Anti-Lesbian Hostility in the 1920s and '30s." *Journal of Lesbian Studies*, vol. 17, no. 1, Taylor & Francis, 2013. pp. 40-55.**

Re-examines the footsteps of the play *The Captive* (1926) which was banned on Broadway theatres in New York due to the Wales Padlock Act published a few months after the play began running. The author argues that the anti-lesbian act of politics was offered by few entrepreneurs and thus, the mass of the 1920s to 1930s cannot necessarily be homophobic to make the play successful in their local areas after the ban.

2014

- 46. Blaney, Darren P. "1964: The Birth of Gay Theater." *The Gay & Lesbian Review Worldwide*, vol. 21, no. 1, Jan, G & L Review Worldwide, 2014. pp. 17-21.**

Summarizes the relationship between theatre history and gay representation in the United States from 1920s to conclude that gay theatre, as in theatre genre of uncloseted gay people started in 1964, thanks to the two plays: *The Madness of Lady Bright*, and *The Haunted Host*.

It examines how closet gay theatre seek their queerness in during the censorship period of 1930s to 1960s and how they differ to the two significant milestones.

47. Gavril, Rebecca Lynn. “*That Wasn’t Just a Party:’ Reconsidering the Plays of Robert Chesley.*” Diss. University of Maryland, College Park, 2014.

By exploring Robert Chesley and the way his work addressed the ideals of Sexual Liberation, this dissertation serves to introduce the as a significant voice of Gay and Sexual Liberation in the Post-Stonewall gay theatrical canon. The author argues that Chesley’s plays are needed to be present to fulfill the void of current gay theatre that represented this political ideology within his works. [DAI:3682792]

48. Halferty, John P. F. “*Political Stages: Gay Theatre in Toronto, 1967 – 1985.*” Diss. University of Toronto (Canada), 2014.

Constructs an analytical history of gay theatre in Toronto from 1967 to 1985, focusing on three pioneering gay playwrights, John Herbert, Robert Wallace, and Sky Gilbert, historically contextualizing these within three distinct eras of contemporary gay history and Toronto theatre history. [DAI:3666599]

- 49. O'hara, Jean E. “*Up/staging Two-Spirit Plays: Unsettling Sexuality and Gender.*” Diss. York University (Canada), 2014.**

Creates a genealogy of two-spirit plays in Canada and the United States. “Two-spirit” is the term used by some Indigenous North Americans to describe their “third-gender.” This dissertation analyzes two-spirit plays through a Queer Indigenous Studies lens beginning in the 1930s up until twenty-first century and how the playwrights turn their Indigenous gaze to the heteropatriarchy that has subjugate two-spirit people in particular. [DAI:NS00128]

- 50. Schildcrout, Jordan. *Murder Most Queer: The Homicidal Homosexual in the American Theater*, University of Michigan Press, 2014.**

Historiography in the form of a collection of essays and articles about villainous homosexual from 1920s to present. Examines different types of villanization in each of the 5 chapters, including treason, murder, and witchcraft, that are eventually punishable by death to explore how the legacy affected for the mass audience to conceptualize queerness. (Univ. of Michigan Press: <https://www.jstor.org/stable/10.3998/mpub.6949764> Accessed 13 October 2019.)

- 51. Campagna, Vanessa M. “*From Stonewall to Millennium: Lesbian Representation in Three Late 20 th-Century Plays by American Women.*” Diss. University of Missouri – Columbia, 2015.**

Explores the relationship between the lived experiences of LGBTQ+ individuals and staged depictions by offering critical readings of three representative plays: *Last Summer at Bluefish Cove*, *And Baby Makes Seven*, and *Stop Kiss*, this dissertation illuminates deeper meanings within the plays by investigating the social/political climates in which they were written and debuted. [DAI:10182628]

- 52. Downes, Deanna L. “*Towards a Queer Black Feminist Theatre Aesthetic: Black American Theater by Three Black Female Playwrights in the Years 1915 – 1920.*” Diss. University of Colorado at Boulder, 2015.**

Analyzes three, queer black female playwrights: Mary Powell Burrill, Angelina Weld Grimké and Alice Dunbar Nelson and how their plays from 1915 to 1920 reached black audiences. The dissertation claims that through the plays’ publication in magazines, the works remained mostly within the community and acted as a model for rehearsing black identity in the sacred and safe spaces of the black community. [DAI:3704648]

- 53. Pearlman, Lazlo. “‘Dissemblage’ and ‘Truth Traps’: Creating Methodologies of Resistance in Queer Autobiographical Theatre.” *Theatre Research International*, vol. 40, no. 1, Mar, Cambridge University Press, 2015. pp. 88–91.**

An autobiographical essay explores the genre of solo queer theatre started in 1982 in which the performers were expected to speak out and talk back to their past and problematic representation they had to face as experiencing “confession” in front of the audience. The author writes that by his own performance *Strings Attached* (2013), he offered the form of autobiographical theatre that lies as an act of resistance.

- 54. Sloan, Lisa. “*Lesbian Feminist Performances of the Culture Wars*.” Diss. University of California, Los Angeles, 2015.**

Analyzes lesbian feminist performance in the United States during the 1980s and 1990s to critically interrogate how this period has been narrativized in histories of feminism. This dissertation summarizes performances that disrupt narrative by advancing ideas associated with 1970s lesbian feminism into the 1980s and 1990s, or by emphasizing common goals over divisive issues. [DAI:3706082]

55. Solomon, Alisa. "Performance: Queerly Jewish/Jewishly Queer in the American Theater." *The Cambridge History of Jewish American Literature*, edited by Hana WirthNesher, Cambridge University Press, 2015. pp. 547–565.

NOT AVAILABLE as of 29 Feb 2020.

56. Whitney, Elizabeth. "Queer Longing, Queer Failure: A Performative Lecture on Anna Elizabeth Dickinson." *Text and Performance Quarterly*, vol. 35, no. 4, October, Taylor & Francis, 2015. pp. 286–304.

Using a case study of the authors own performative lecture of an allegedly lesbian playwright and actor, Anne Dickinson, this essay argues that performative lecture functions as a hybrid form of presentation of historical research with artistic license. Examines the life of Dickinson alongside with a few other queer theatre practitioners, the author explores Dickinson's life and career as part of lyceum history in the United States.

2016

57. Herring, Scott, ed. *The Cambridge Companion to American Gay and Lesbian Literature*. Cambridge UP, 2015.

Examines the connections between LGBTQ populations and American literature from the late eighteenth to twenty-first centuries. It surveys prim scripts and secondary writings under the evolving category of gay and lesbian authorship and incorporates current thinking in US-based LGBTQ studies as well as critical practices within the field of American literary studies.

(Cambridge UP : <https://www.cambridge.org/core/books/cambridge-companion-to-american-gay-and-lesbian-literature/FFC41582DBC432750D5D1F31F526C306> Accessed 29 January 2020.)

- 58. Moberg, Erin Carol Anastasia. “*From the Fields to the Streets to the Stage: Chicana Agency and Identity within the Movimiento.*” Diss. University of Oregon, 2015.**

Examines the theatrical history of Chicana/o activism and artistic productions from 1960s to 1980s. The author addresses the Chicano identity through an assertion of Chicano masculinity to develop the historical answers to the invisibility of Mexican-American women and LGBTQ+ individuals within their *Movimiento* and dominant Anglo culture. [DAI:10006360]

- 59. Morrison, Jayson A. “*Summoning Queer Spirits through Performance in AIDS Mourning Publics.*” Diss. Arizona State University, 2015.**

Examines three varieties of theatrical responses to “post-AIDS” rhetoric: AIDS history plays, AIDS comedies, and solo plays, and how those theatrical production allowed the audience to participate their mourn in public context. The author also presents a dramaturgy of mourning and counter-publicity in twenty-first century US AIDS drama and solo performance.

[DAI:3738512]

60. Reed, Alison R. “*Traumatic Utopias: Staging Power and Justice in Black and Latinx*

***Queer Performance.*” Diss. University of California, Santa Barbara, 2015.**

Examines the generative tension between trauma and utopia in Black and Latin, queer performance texts from the 1960s to the present. The author coins the term “traumatic utopia” to describe the use of historical traumas as the raw material for generating concrete utopias in creative and activist spaces and argues performance practices do not model a utopian future but create the space to make transformation possible. [DAI:3733545]

2016

61. Hvey, Christina L. “*If we'Re Mocking Anything, it's Organized Religion: The Queer*

***Holy Fool Style of the Sisters of Perpetual Indulgence.*” Diss. The University of**

Nebraska - Lincoln, 2016.

Seeks to excavate the concept of queer holy fool style as a fitting response to dominant Judeo-Christian narratives that marginalize LGBTQ individuals by asking questions in and about the often-rough terrain at the intersection of sexuality/gender and religion/spirituality. drag queen.

[DAI:10128765]

62. Juntunen, Jacob. *Mainstream AIDS Theatre, the Media, and Gay Civil Rights: Making*

***the Radical Palatable*. Taylor & Francis, 2016.**

This book demonstrates the political potential of mainstream theatre in the US at the end of the twentieth century, tracing ideological change over time in the reception of US mainstream plays taking HIV/AIDS as their topic from 1985 to 2000: *The Normal Heart* (1985), *Angels in America* (1989), *Rent* (1996), *The Laramie Project* (2000). Examines the connection between AIDS, mainstream theatre, and the media. (Taylor & Francis:

[https://www.routledge.com/Mainstream-AIDS-Theatre-the-Media-and-Gay-Civil-Rights-](https://www.routledge.com/Mainstream-AIDS-Theatre-the-Media-and-Gay-Civil-Rights-Making-the-Radical/Juntunen/p/book/9781138941724)

[Making-the-Radical/Juntunen/p/book/9781138941724](https://www.routledge.com/Mainstream-AIDS-Theatre-the-Media-and-Gay-Civil-Rights-Making-the-Radical/Juntunen/p/book/9781138941724) Accessed 29 January 2020.)

63. Squire, Emma M. “*Reexamining American Vaudeville: Male Impersonation, Baby Jane*

***Hudson, and The Large Butch Crooner*.” Diss. Miami University, 2016.**

NOT AVAILABLE as of 29 Feb 2020.

2017

- 64. Crowe, Kevin Christopher. “*Words That Wound: Lgbtq Playwrights Respond to Bullying and Teen Suicide.*” Diss. University of Colorado at Boulder, 2017.**

Looks at playwrights within American sexual minority community use theatre to address challenges faced by that community to bring about positive change particularly in light of a string of LGBTQ bullying-related suicides in September 2010. The approaches these playwrights reflect knowledge gained from the work of previous gay and lesbian playwrights in the Identity plays and the AIDS plays. [DAI:10606859]

- 65. Davenport, Jeremiah Ryan, “*From the Love Ball to RuPaul: The Mainstreaming of Drag in the 1990s.*” Diss. Case Western Reserve University, 2017.**

NOT AVAILABLE as of 29 Feb 2020.

- 66. Farfan, Penny. *Performing Queer Modernism.* Oxford UP, 2017.**

Demonstrates that queer performance was integral to and productive of modernism, that queer modernist performance played a key role in the history, focusing on orical emergence of

modern sexual identities, stage plays and dance performances of the late nineteenth- and early twentieth-centuries: *Afternoon of a Faun*, *Private Lives*, *Fairy of Light* etc. (Oxford UP:

[https://global.oup.com/academic/product/performing-queer-modernism-](https://global.oup.com/academic/product/performing-queer-modernism-9780190679699?cc=jp&lang=en&#)

[9780190679699?cc=jp&lang=en&#](https://global.oup.com/academic/product/performing-queer-modernism-9780190679699?cc=jp&lang=en&#) Accessed 29 January 2020.)

- 67. Martínez-Reyes, Consuelo. "Gender, Homosexuality, the Diasporic Experience, and Other Key Themes in Víctor Fragoso's Theater." *Centro Journal*, vol. 29, no. 2, Hunter College, 2017. pp. 104-33.**

Analyses the Puerto Rican playwright Víctor Fragoso and his contributions to theater which has been avoided in academic conversation because of the lack of circulation. The article gives closer look to some significant plays of his, then explores how the playwright delivered the insight of Puerto Ricans of his time dealt with inequality between genders, class and sexualities in New York.

- 68. Pryor, Jaclyn. *Time Slips : Queer Temporalities, Contemporary Performance, and the Hole of History*, Northwestern UP, 2017.**

Analyzes the authors and four queer artists' works between 2001 and 2016: Ann Carlson, Mary Ellen Strom, Peggy Shaw, and Lisa Kron, to render history visible, trauma recognizable, and transformation possible. Investigates how performance can transform the way people perceive trauma and memory, time and history. Pryor introduces the concept of "time slips," moments in which past, present, and future. (Northwestern UP: <http://www.nupress.northwestern.edu/content/time-slips-1> Accessed 29 January 2020.)

69. Arthur, Marc T. *An Imagined Virus: AIDS Performance and Supernatural Subjectivity*.

2019 New York University. PhD dissertation.

NOT AVAILABLE as of 29 Feb 2020.

70. Langes, Rae. "*Performing Monstrosity: Queer and Transgender Tactics of Resistance in Twenty-First Century U.S.*" Diss. Northwestern University, 2019.

Focusing on performance art staged in Chicago and New York City between 2003-2017,

this dissertation theorizes the artists' different approaches to the monster as embodied,

aesthetic, and choreographic tactics that enact feminist resistance against heteronormativity

and its neoliberal offshoots – homonormativity, transnormativity – which have spurred what

I term the "defanging" of LGBTQ politics, representation, and practices. [DAI:13808437]

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