# Contents

<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Entries</td>
<td>vii</td>
</tr>
<tr>
<td>Preface</td>
<td>ix</td>
</tr>
<tr>
<td>Acknowledgments</td>
<td>xiii</td>
</tr>
<tr>
<td>Encyclopedia of Gay and Lesbian Popular Culture</td>
<td>1</td>
</tr>
<tr>
<td>Bibliography</td>
<td>297</td>
</tr>
<tr>
<td>Index</td>
<td>301</td>
</tr>
</tbody>
</table>
Entries

Advocate, The
AIDS
Albee, Edward Franklin
Allen, Chad
Araki, Gregg
Baldwin, James
Barnes, Djuna
Basic Instinct
Bean, Billy
Beat Generation
Bernstein, Leonard
Bowie, David
Boy George
Brokeback Mountain
Burke, Glenn
Burr, Raymond
Cage Aux Folles, La
Califia, Patrick
Camp
Capote, Truman
Celluloid Closet, The
Chamberlain, Richard
Condon, William “Bill”
Crisp, Quentin
Crowley, Mart
Cruising
Cukor, George
Cunningham, Michael
Dean, James
DeGeneres, Ellen
De Rossi, Portia
Divine
Etheridge, Melissa
Everett, Rupert
Fierstein, Harvey Forbes
Garland, Judy
Grant, Cary
Haines, William
Harlem Renaissance
Harris, E. Lynn
Hawthorne, Nigel
Hay, Harry
Haynes, Todd
Heche, Anne
Hudson, Rock
Isherwood, Christopher
Jett, Joan
John, Sir Elton
Johnson, Holly
Joplin, Janis
Kramer, Larry
Kushner, Tony
Lane, Nathan
lang, k. d.
Leavitt, David
Liberace
Louganis, Greg
Mapplethorpe, Robert
McKellen, Ian
Mercury, Freddie
Michael, George
Moorehead, Agnes
Muscle Magazines
Navratilova, Martina
vii
O’Donnell, Rosie
Pet Shop Boys
Philadelphia
Pink Narcissus
Queer as Folk
Queer Eye for the Straight Guy
Real World, The
Reubens, Paul
Roseanne
Rudnick, Paul
RuPaul
Sargent, Dick
Schlesinger, John
Sondheim, Stephen
Stanwyck, Barbara
Stein, Gertrude
Stipe, Michael

Streisand, Barbra
Sylvester
Tewksbury, Mark
Tom of Finland
Tomlin, Lily
Troche, Rose
Van Sant, Gus
Vidal, Gore
Village People, The
Warhol, Andy
Waters, John
Weber, Bruce
White, Edmund
Will and Grace
Williams, Tennessee
Wong, B. D.
The Encyclopedia of Gay and Lesbian Popular Culture provides both biographical and thematic entries that map out the presence of queer subjects within American popular culture in the twentieth and twenty-first centuries. The almost one hundred entries collected in this volume tell a double story. On the one hand, they attest to the pervasive presence of gays and lesbians in the worlds of film, television, theater, entertainment, popular literature, music, and sport. On the other hand, they also show the constant attempts to marginalize homosexual characters and themes within popular culture and to silence the same-sex desire and identities of many actors, writers, directors, singers, and athletes. This book aims to fight these attempts and to recover the queer legacy within popular culture. It documents the achievements of all those personalities who, with their examples, have started to smash the closet which seeks to render homosexuality invisible. While an increasing number of actors, artists, and singers do not conceal their sexual orientation any longer, popular culture and its institutions have not always been a welcoming place for queers. The biographical stories of Rock Hudson, Raymond Burr, and Cary Grant; the belated coming-outs of Dick Sargent and Richard Chamberlain; and Freddie Mercury’s reluctance to discuss his sexual orientation, to quote but a few examples, attest to the pervasive force of what controversial journalist Michelangelo Signorile (1993, xviii) has called the “brilliantly orchestrated, massive conspiracy to keep all homosexuals locked in the closet.” A view of the closet as simply repressing artistry would be reductive as the closet can also function as a source of inspiration. For example, directors such as George Cukor inscribed a coded gay sensibility in films like Sylvia Scarlett (1935), The Women (1939), and Rich and Famous (1983). Such works appealed to queers and, at the same time, reached a large audience who was unaware of their gay subtexts. Yet, it is undeniable that the power of the closet to destroy personal lives is well-documented. Popular culture figures that have stepped outside the closet have contributed to give homosexuality more visibility, which was denied for the best part of the twentieth century and that some institutions would like to continue to deny. Many entries in the book tell of the battle fought by gays and lesbians in popular culture to achieve such visibility against the power of the media and Hollywood industry. As Signorile points out, the media work to foster a sense