

1. Record Nr.	UNINA9910454440803321
Autore	Hennen Peter
Titolo	Faeries, bears, and leathermen [[electronic resource] ] : men in community queering the masculine / / Peter Hennen
Pubbl/distr/stampa	Chicago, : University of Chicago Press, 2008
ISBN	1-281-95713-5 9786611957131 0-226-32729-9
Descrizione fisica	1 online resource (254 p.)
Disciplina	306.76/62
Soggetti	Gay men - Psychology Male homosexuality Electronic books.
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	Description based upon print version of record.
Nota di bibliografia	Includes bibliographical references (p. 219-233) and index.
Nota di contenuto	Frontmatter -- Contents -- Acknowledgments -- 1. In Their Natures: Gay Men, Queer Men, and Gendered Strategies of Resistance -- 2. Girlymen: Cultural and Historical Perspectives on Effeminacy -- 3. Fae Spirits and Gender Trouble: Resistance and Compliance among the Radical Faeries -- 4. Bear Bodies, Bear Masculinity: Recuperation, Resistance, or Retreat? -- 5. Feeling a Bit under the Leather: Hypermasculinity, Performativity, and the Specter of Starched Chiffon -- 6. Fielding Questions, Fielding Possibilities -- Notes -- References -- Index
Sommario/riassunto	Over time, male homosexuality and effeminacy have become indelibly associated, sometimes even synonymous. In <i>Faeries, Bears, and Leathermen</i> , Peter Hennen contends that this stigma of effeminacy exerts a powerful influence on gay subcultures. Through a comparative ethnographic analysis of three communities, Hennen explores the surprising ways that conventional masculinity is being collectively challenged, subverted, or perpetuated in contemporary gay male culture. Hennen's colorful study focuses on a trio of groups: the Radical Faeries, who parody effeminacy by playfully embracing it, donning prom dresses and glitter; the Bears, who strive to appear like "regular

guys" and celebrate their larger, hairier bodies; and the Leathermen, who emulate hypermasculine biker culture, simultaneously paying homage to and undermining notions of manliness. Along with a historical analysis of the association between effeminacy and homosexuality, Hennen examines how this connection affects the groups' sexual practices. Ultimately, he argues, while all three groups adopt innovative approaches to gender issues and sexual pleasure, masculine norms continue to constrain members of each community.

2. Record Nr.	UNINA9910453717303321
Autore	Lupack Barbara Tepa
Titolo	Richard E. Norman and race filmmaking / / Barbara Tepa Lupack ; foreword by Michael T. Martin
Pubbl/distr/stampa	Bloomington : , : Indiana University Press, , [2014] ©2014
ISBN	0-253-01056-X 0-253-01072-1
Descrizione fisica	1 online resource (400 p.)
Altri autori (Persone)	MartinMichael T
Disciplina	791.43/0233/092
Soggetti	Race films African Americans in motion pictures Electronic books.
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Livello bibliografico	Monografia
Note generali	Description based upon print version of record.
Nota di bibliografia	Includes bibliographical references and index.
Nota di contenuto	Foreword by Michael T. Martin -- Introduction: new visions of opportunity -- Race matters: the evolution of race filmmaking -- "Have you talent?": Norman's early career -- "Not a white man in the cast": Norman's early race films -- "Taking two hides from the ox": The bulldogger and The crimson skull -- "A risky experiment": Zircon and regeneration -- "You know we have the goods": The flying ace and Black gold -- "It takes a darn good one to stick": Norman's later career -- Afterword -- Appendix 1: shooting script: The green eyed monster -- Appendix 2: shooting script (fragment) and scenario: The bull-

Sommario/riassunto

In the early 1900's, so-called race filmmakers set out to produce black-oriented pictures to counteract the racist caricatures that had dominated cinema from its inception. Richard E. Norman, a southern-born white filmmaker, was one such pioneer. From humble beginnings as a roving ""home talent"" filmmaker, recreating photo plays that starred local citizens, Norman would go on to produce high-quality feature-length race pictures. Together with his better-known contemporaries Oscar Micheaux and Noble and George Johnson, Richard E. Norman helped to define early race film making. Making use of