

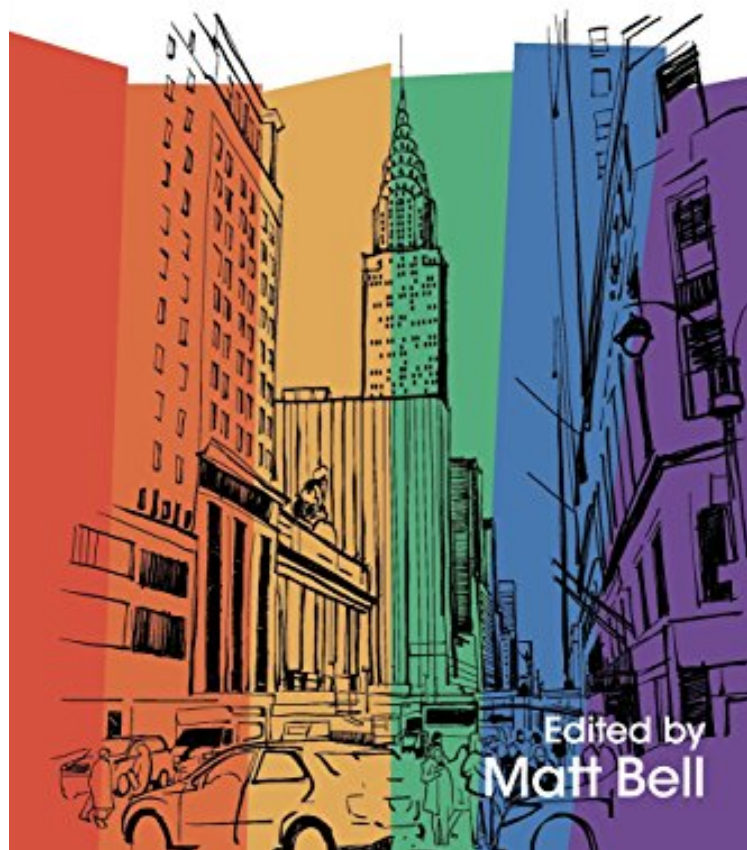
(Ebook pdf) The Boys in the Band: Flashpoints of Cinema, History, and Queer Politics (Contemporary Approaches to Film and Media Series)

The Boys in the Band: Flashpoints of Cinema, History, and Queer Politics (Contemporary Approaches to Film and Media Series)

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THE BOYS IN THE BAND

Flashpoints of Cinema,
History, and Queer Politics



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From Wayne State University Press : The Boys in the Band: Flashpoints of Cinema, History, and Queer Politics (Contemporary Approaches to Film and Media Series) before purchasing it in order to gage whether or not it would be worth my time, and all praised The Boys in the Band: Flashpoints of Cinema, History, and Queer Politics (Contemporary Approaches to Film and Media Series):

0 of 0 people found the following review helpful. A wonderful companion piece for the film *The Boys in the Band* by Uke Enthusiast. This thoughtful collection of essays range in methodology (theoretical, critical, historical) and interest, each of them bringing understanding to a nearly forgotten film. The essays are written at a level accessible for non-film studies specialists, never assuming knowledge of the complex debates about, for example, gay identity. A wonderful companion piece for the film, but also interesting in view of gay studies more generally.

The Boys in the Band's debut was revolutionary for its fictional but frank presentation of a male homosexual subculture in Manhattan. Based on Mart Crowley's hit Off-Broadway play from 1968, the film's two-hour running time approximates real time, unfolding at a birthday party attended by nine men whose language, clothing, and behavior evoke a range of urban gay "types." Although various popular critics, historians, and film scholars over the years have offered cursory acknowledgment of the film's importance, more substantive research and analysis have been woefully lacking. The film's neglect among academics belies a rich and rewarding object of study. *The Boys in the Band* merits not only the close reading that should accompany such a well-made text but also recognition as a landmark almost ideally situated to orient us amid the highly complex, shifting cultural terrain it occupied upon its release-and has occupied since. The scholars assembled here bring an invigorating variety of methods to their considerations of this singular film. Coming from a wide range of academic disciplines, they pose and answer questions about the film in remarkably different ways. Cultural analysis, archival research, interviews, study of film traditions, and theoretical framing intensify their revelatory readings of the film. Many of the essays take inventive approaches to longstanding debates about identity politics, and together they engage with current academic work across a variety of fields that include queer theory, film theory, gender studies, race and ethnic studies, and Marxist theory. Addressing *The Boys in the Band* from multiple perspectives, these essays identify and draw out the film's latent flashpoints-aspects of the film that express the historical, cinematic, and queer-political crises not only of its own time, but also of today. *The Boys in the Band* is an accessible touchstone text in both queer studies and film studies. Scholars and students working in the disciplines of film studies, queer studies, history, theater, and sociology will surely find the book invaluable and a shaping influence on these fields in the coming years.

Matt Bell's collection of essays on William Friedkin's spellbinding and misunderstood film *The Boys in the Band* (1970), based on Mart Crowley's Off-Broadway play, will be an invaluable contribution to queer film scholarship, scholarship on this watershed play, and on William Friedkin's work. What impresses me most about the collection is the range and depth and singularity of the chapters. The penetrating discussions provocatively cover topics ranging from alcoholism, auteur politics, the urban space of New York City, Jewish visibility, masculinity, gay male consciousness-raising, the reception histories of the play and the film, and the emotionality of gay love. A very welcome collection and a unique and substantive contribution. - David Greven, professor of English at the University of South Carolina and author of *Psycho-Sexual: Male Desire in Hitchcock, De Palma, Scorsese, and Friedkin*. About the Author: Matt Bell is associate professor of English at Bridgewater State University, where he teaches courses in American literature, film, and queer studies. His work has appeared in *GLQ* and *American Literature*.