

## Robert Harbin Wow

Scripts, interviews, photos, and critical commentary documenting the riotous beginnings of this long-lived experimental theater space for women

She's a virgin...he's a virile shifter who craves her. Krista Owens is a new attorney who works too much and plays too little, so it's no surprise that she's completely awkward around people, especially men. When her colleague requests her assistance for a month on the Woods estate, she's eager to jump right in and prove herself. The fact that the men are all hunky lumberjacks entices her for a completely different reason. She now has two goals on this trip...show how good she is at her job...and finally lose her virginity. Toby Woods doesn't want anything to do with the new attorney coming to help because things got dicey among him and his brothers the last time a woman was brought onto the estate. There's something about her, though, that calls to him. He can't deny he wants her, and when his brothers begin to fight over her, his feral side is ignited. He'll stop at nothing to claim her as his. What starts out as a purely physical arrangement turns into a tantalizing trap of hearts and souls, but when Toby discovers this was all a setup, no one is safe from his wrath. Krista doesn't realize just how much she is the babe in the Woods... A fascinating look at the shifting meanings of murderous gay characters in American theater over a century Against queer theory's long-suffering romance with mourning and melancholia and a national agenda that urges homosexuals to renounce pleasure if they want to

be taken seriously, *Acts of Gaiety* seeks to reanimate notions of "gaiety" as a political value for LGBT activism by recovering earlier mirthful modes of political performance. The book mines the archives of lesbian-feminist activism of the 1960s–70s, highlighting the outrageous gaiety—including camp, kitsch, drag, guerrilla theater, zap actions, rallies, manifestos, pageants, and parades alongside "legitimate theater"—at the center of the social and theatrical performances of the era. Juxtaposing figures such as Valerie Solanas and Jill Johnston with more recent performers and activists including Hothead Paisan, Bitch and Animal, and the Five Lesbian Brothers, Sara Warner shows how reclaiming this largely discarded and disavowed past elucidates possibilities for being and belonging. *Acts of Gaiety* explores the mutually informing histories of gayness as politics and as *joie de vivre*, along with the centrality of liveliness to queer performance and protest. The first book-length exploration of drag dance in the U.S.

*Performing Queer Latinidad* highlights the critical role that performance played in the development of Latina/o queer public culture in the United States during the 1990s and early 2000s, a period when the size and influence of the Latina/o population was increasing alongside a growing scrutiny of the public spaces where *latinidad* could circulate.

Performances---from concert dance and street protest to the choreographic strategies deployed by dancers at nightclubs---served as critical meeting

points and practices through which LGBT and other nonnormative sex practitioners of Latin American descent (individuals with greatly differing cultures, histories of migration or annexation to the United States, and contemporary living conditions) encountered each other and forged social, cultural, and political bonds. At a time when *latinidad* ascended to the national public sphere in mainstream commercial and political venues and Latina/o public space was increasingly threatened by the redevelopment of urban centers and a revived anti-immigrant campaign, queer Latinas/os in places such as the Bronx, San Antonio, Austin, Phoenix, and Rochester, NY, returned to performance to claim spaces and ways of being that allowed their queerness and *latinidad* to coexist. These social events of performance and their attendant aesthetic communication strategies served as critical sites and tactics for creating and sustaining queer *latinidad*. Following Brian Johnston's death in 1994, Prime Minister John Major appeared to speak for the nation when he remarked that 'Summers will never be the same.' To an Englishman's ears, the sound of leather against willow will always be closely associated with the cheerful tones of Johnners. Brian Johnston was a man who admitted: 'I have this absurd hankering to make people laugh.' He also summed up his books as 'the meanderings of a remarkably happy and lucky person, to whom life,

like cricket, is a funny game and still a lot of fun.' Lovingly edited by his eldest son, Barry, *A Delicious Slice of Johnners* is a wonderfully enjoyable compendium of three of Johnners' best loved books, the autobiographies *It's Been a Lot of Fun* and *It's a Funny Game*, and *Rain Stops Play*

At his 1994 inauguration, South African president Nelson Mandela announced the "Rainbow Nation, at peace with itself and the world." This national rainbow notably extended beyond the bounds of racial coexistence and reconciliation to include "sexual orientation" as a protected category in the Bill of Rights. Yet despite the promise of equality and dignity, the new government's alliance with neoliberal interests and the devastation of the AIDS epidemic left South Africa an increasingly unequal society. *Prismatic Performances* focuses on the queer embodiments that both reveal and animate the gaps between South Africa's self-image and its lived realities. It argues that performance has become a key location where contradictions inherent to South Africa's post-apartheid identity are negotiated. The book spans 30 years of cultural production and numerous social locations and includes: a team of black lesbian soccer players who reveal and redefine the gendered and sexed limitations of racialized "Africanness;" white gay performers who use drag and gender subversion to work through questions of racial and societal transformation; black artists

across the arts who have developed aesthetics that place on display their audiences' complicity in the problem of sexual violence; and a primarily heterosexual panAfrican online soap opera fandom community who, by combining new virtual spaces with old melodramatic tropes allow for extended deliberation and new paradigms through which African same-sex relationships are acceptable. Prismatic Performances contends that when explicitly queer bodies emerge onto public stages, audiences are made intimately aware of their own bodies' identifications and desires. As the sheen of the New South Africa began to fade, these performances revealed the inadequacy and, indeed, the violence, of the Rainbow Nation as an aspirational metaphor. Simultaneously they created space for imagining new radical configurations of belonging.

20 years after *Paris Is Burning*, a rare look at Ballroom culture—from the inside

In this two-volume work, hundreds of alphabetically arranged entries survey contemporary lesbian, gay, bisexual, transgendered, and queer American literature and its social contexts. • Hundreds of alphabetically arranged entries discuss authors, literary works, movements, genres, and social issues • An alphabetical list of entries offers a quick survey of the encyclopedia's contents • A guide to related topics quickly and conveniently directs readers to entries likely to interest them • Bibliographies for specific entries help students

find sources of additional information on specialized topics • A selected, general bibliography directs students to the most helpful print and electronic resources on contemporary LGBTQ American literature

Parody, cross-dressing, zany comedy, and unbridled eroticism at a women's theater space in the East Village In its 114th year, Billboard remains the world's premier weekly music publication and a diverse digital, events, brand, content and data licensing platform. Billboard publishes the most trusted charts and offers unrivaled reporting about the latest music, video, gaming, media, digital and mobile entertainment issues and trends.

Playwright, actor and director Charles Ludlam (1943–1987) helped to galvanize the Ridiculous style of theater in New York City starting in the 1960s.

Decades after his death, his place in the chronicle of American theater has remained constant, but his influence has changed. Although his Ridiculous Theatrical Company shut its doors, the Ludlamesque Ridiculous has continued to thrive and remain a groundbreaking genre, maintaining its relevance and potency by metamorphosing along with changes in the LGBTQ community. Author Sean F. Edgecomb focuses on the neo-Ridiculous artists Charles Busch, Bradford Louryk, and Taylor Mac to trace the connections between Ludlam's legacy and their performances, using alternative queer models such as kinetic kinship, lateral historiography, and a new approach to camp. Charles Ludlam Lives!

demonstrates that the queer legacy of Ludlam is one

of distinct transformation—one where artists can reject faithful interpretations in order to move in new interpretive directions.

American Motorcyclist magazine, the official journal of the American Motorcyclist Association, tells the stories of the people who make motorcycling the sport that it is. It's available monthly to AMA members. Become a part of the largest, most diverse and most enthusiastic group of riders in the country by visiting our website or calling 800-AMA-JOIN.

Ishtyle follows queer South Asian men across borders into gay neighborhoods, nightclubs, bars, and house parties in Bangalore and Chicago. Bringing the cultural practices they are most familiar with into these spaces, these men accent the aesthetics of nightlife cultures through performance. Kareem Khubchandani develops the notion of “ishtyle” to name this accented style, while also showing how brown bodies inadvertently become accents themselves, ornamental inclusions in the racialized grammar of desire. Ishtyle allows us to reimagine a global class perpetually represented as docile and desexualized workers caught in the web of global capitalism. The book highlights a different kind of labor, the embodied work these men do to feel queer and sexy together. Engaging major themes in queer studies, Khubchandani explains how his interlocutors’ performances stage

relationships between: colonial law and public sexuality; film divas and queer fans; and race, caste, and desire. Ultimately, the book demonstrates that the unlikely site of nightlife can be a productive venue for the study of global politics and its institutional hierarchies.

### A Delicious Slice Of JohnnersRandom House

Acclaimed television producer and author John Fisher has assembled an unparalleled cast in the pages of *Heroes of Magic*. Combining firsthand experience and behind-the-scenes stories with deep historical understanding, each profile captures the essence of its subject. Weaving together life stories, anecdotes, and historical accomplishments, these pages contain rich and personal profiles of lives often shrouded in secrecy. Here, both struggles and triumphs are all on exhibit. From the kindhearted conjuring of David Devant to the thought-thievery of Maurice Fogel; from the laugh-provoking trickery of Tommy Cooper and Jay Marshall to the adroit sleight-of-hand of Ricky Jay and Cardini; from the grand illusions of Richiardi and Robert Harbin to the elegant sorcery of Fred Kaps and Rene Lavand, these magicians attained a status of something much more than mere entertainers. Each one created miracles that persist, and personas that inspire the imagination, one generation after another. Through the pages of *Heroes of Magic*, and the insider's view they provide, now you can understand what made that possible. 448 oversize pages in deluxe cloth bound hardcover with dust-jacket, illustrated with hundreds of photographs. With an introduction by Joel Hodgson, creator of *Mystery Science Theater 3000*, and an afterword by noted theatrical illusion designer Paul Kieve.

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