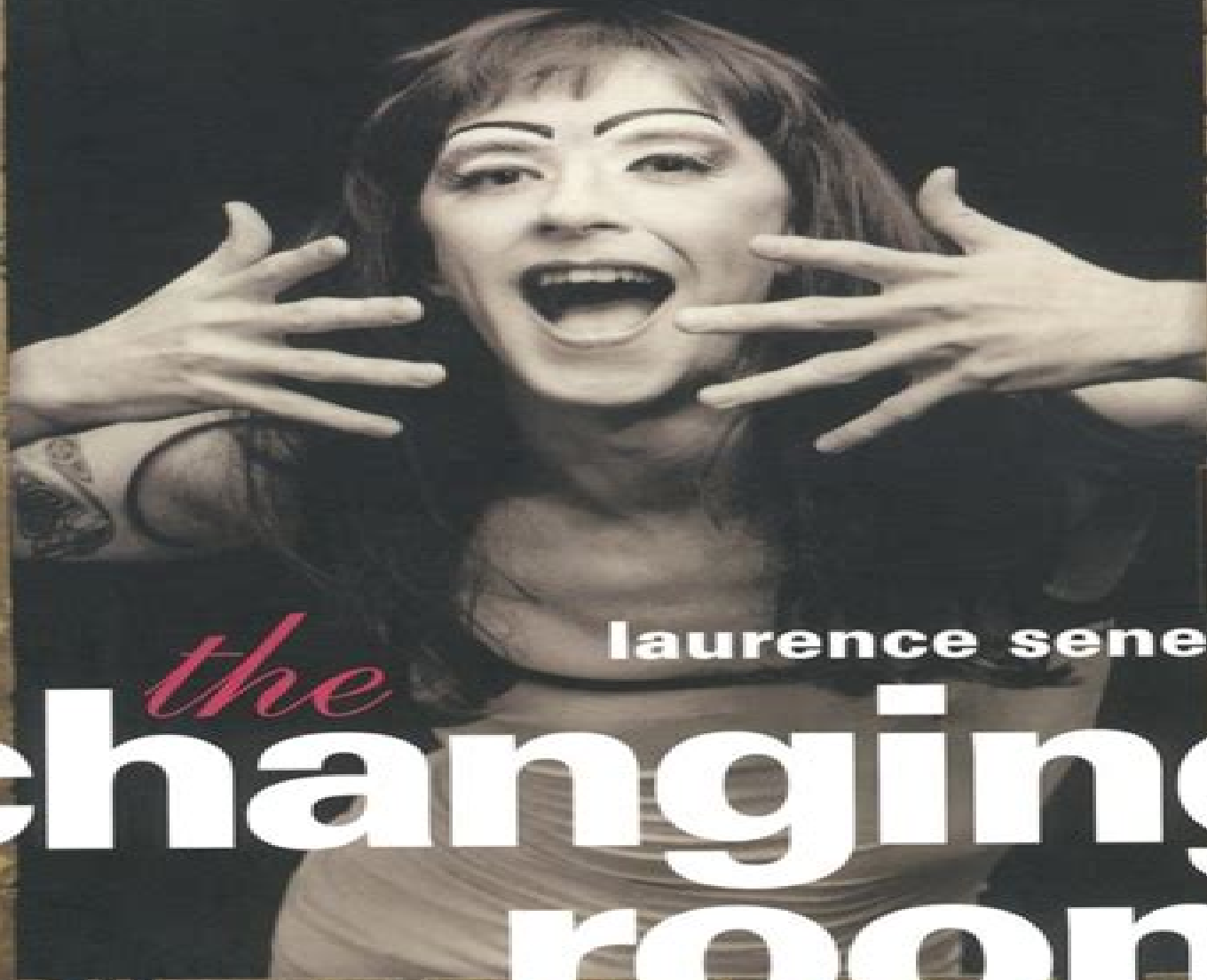


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laurence senelick

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The Changing Room Sex Drag And Theatre Gender In Performance

**Kimberley Bell Marra, Robert A.
Schanke**



The Changing Room Sex Drag And Theatre Gender In Performance:

The Changing Room Laurence Senelick, 2000 *The Changing Room* traces the origins and variations of theatrical cross dressing through the ages and across cultures This is the first ever cross cultural study of theatrical transvestism *The Changing Room* Laurence Senelick, 2002-09-11 The answers to these questions and much much more are to be found in *The Changing Room* which traces the origins and variations of theatrical cross dressing through the ages and across cultures It examines tribal rituals and shamanic practices in the Balkans and Chinese Tibet the gender bending elements of Greek and early Christian religion the homosexual appeal of the boy actor on the traditional stage of China Japan and England the origins of the dame comedian the principal boy the glamour drag artiste and the male impersonator artists such as David Bowie Boy George Charles Ludlam Dame Edna Everage Lily Savage Candy Darling Julian Clary and the New York Dolls Lavishly illustrated with unusual and rare pictures this is the first ever cross cultural study of theatrical transvestism It is a must for anyone interested in cross dressing theatre and gender *Strip Show* Katherine Liepe-Levinson, 2003-09 Katherine Liepe Levinson has spent three years researching heterosexual female and male striptease in North America this is the first full length theoretically informed study of striptease **When Men Dance** Jennifer Fisher, Anthony Shay, 2009 *When Men Dance* explores the intersection of dance and perceptions of male gender and sexuality across history and different cultural contexts Chapters tackle the history and dilemmas that revolve around dance and notions of masculinity from a variety of dance studies perspectives and are accompanied by fascinating personal histories that complement their themes

Alternatives within the Mainstream II Dimple Godiwala, 2008-12-18 *Alternatives Within the Mainstream II* follows from the first volume's dedication to a critical appreciation of and a tracing of trajectories of the theatres of our Others on the British stage The first volume *Alternatives Within the Mainstream* British Black and Asian Theatres traced a history of Black and Asian British plays playwrights theatre companies and theatre voices The two volumes celebrate the plurality on the post war British stage in terms of class gender race and sexualities *Alternatives Within the Mainstream II* *Queer Theatres in Post war Britain* is an introduction to queer sexualities and their presence on the post war British stage From an introduction which addresses the possibilities of an undoing of repressiveness in desiring another this volume charts a history of queer on the British stage from a climate of sexual repressiveness and criminalisation to a period of legal acceptance of homosexual desire It covers gay les trans and queer British theatres the influence of American queer theatre AIDS consciousness black queer theatre and television drama *Alternatives Within the Mainstream II* *Queer Theatres in Post war Britain* is aimed as an introductory text which introduces the several plays playwrights theatre companies and queer theorists to students and scholars of contemporary queer British theatres This book is dedicated to Anthony Blair and the Labour government for bringing in the Civil Partnerships Act **Staging Desire** Kimberley Bell Marra, Robert A. Schanke, 2023-06-20 *Staging Desire* gathers critical and biographical essays on notable stage personalities who made their mark before 1969 when the

Stonewall riots accelerated the lesbian and gay rights movement in the United States. How they staged their unconventional sexualities greatly influenced the course of their personal and professional lives and thus the course of American theater history. The book builds on an earlier collection, the well-received *Passing Performances*, which focused on actors, directors, producers, and agents by examining playwrights, lyricists, critics, and designers. Shaping theatrical representations from offstage, these practitioners exploited the special opportunities theater offered as a complex and many-layered medium for expression of transgressive desire. Essays cover the careers of major figures: Clyde Fitch, Rachel Crothers, Mercedes de Acosta, Djuna Barnes, Cole Porter, Lorenz Hart, George Kelly, William Inge, James Acorn Oaks, Adam Vagabond, Badeau, Eric Bentley, Loie Fuller, Robert Edmond Jones, and Jean Rosenthal. Grounded in research into the history of sexuality, the book engages central problems of terminology and evidence in analyzing sexual practices of the past and the modes of articulation of sexuality in theater conditioned by American culture's peculiar anxieties about both. Kim Marra is Associate Professor of Theatre Arts, University of Iowa; Robert A. Schanke is Professor of Theatre, Central College, Iowa. They edited *Passing Performances: Queer Readings of Leading Players in American Theater History*, a previous volume in this series. *Prismatic Performances*, April Sizemore-Barber, 2020-09-28. 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 pan-African 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. *The Gay & Lesbian Theatrical Legacy*, Billy J. Harbin, Kim Marra, Robert A. Schanke, 2005. Recovers the hidden history of theater professionals who transgressed the gendered

expectations of their time Drag: The Basics Mark Edward,Chris Greenough,2025-12-12 Drag The Basics offers a concise critical and intersectional exploration of drag performance through its rich histories theories practices and politics across global contexts Through sharp analysis and compelling case studies this accessible volume delves into drag s complex relationships with race gender sexuality class disability and media representation The book traces drag s transformative journey from countercultural expression to mainstream phenomenon examining its role in protest activism and artistic innovation while providing fresh insights that go beyond surface level understanding Drag The Basics is ideal for students and scholars in performance studies gender theory queer studies and cultural history as well as performers and curious enthusiasts seeking deeper engagement with drag cultures beyond makeup and glitter **Her Husband was a Woman!** Alison Oram,2013-01-11 Tracking the changing representation of female gender crossing in the press this text breaks new ground to reveal findings where both desire between women and cross gender identification are understood Her Husband was a Woman exposes real life case studies from the British tabloids of women who successfully passed as men in everyday life perhaps marrying other women or fighting for their country Oram revises assumptions about the history of modern gender and sexual identities especially lesbianism and transsexuality This book provides a fascinating resource for researchers and students grounding the concepts of gender performativity lesbian and queer identities in a broadly based survey of the historical evidence

Decoding **The Changing Room Sex Drag And Theatre Gender In Performance**: Revealing the Captivating Potential of Verbal Expression

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