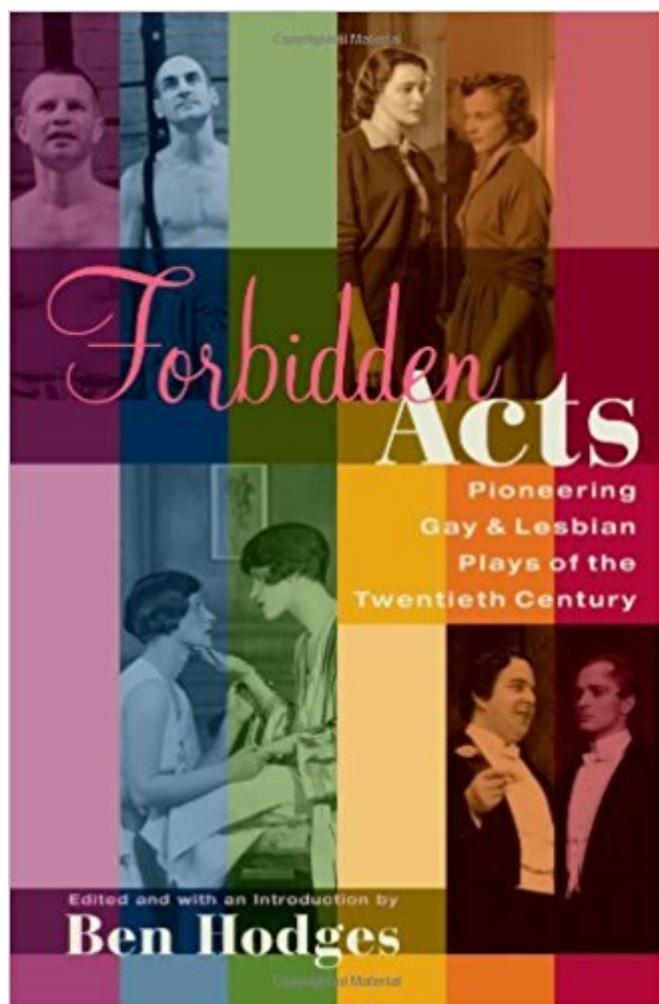


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Forbidden Acts: Pioneering Gay & Lesbian Plays Of The 20th Century



Synopsis

(Applause Books). Applause Theatre & Cinema Books is proud to announce the publication of the first collected anthology of gay and lesbian plays from the entire span of the twentieth century, sure to find wide acceptance by general readers and to be studied on campuses around the world. Among the ten plays, three are completely out of print. Included are *The God of Vengeance* (1918) by Sholom Ash, the first play to introduce lesbian characters to an English-language audience; Lillian Hellman's classic *The Children's Hour* (1933), initially banned in London and passed over for the Pulitzer Prize because of its subject matter; and *Oscar Wilde* (1938) by Leslie and Sewell Stokes, a major award-winning success that starred Robert Morley. More recent plays include Mart Crowley's *The Boys in the Band* (1968), the first hit "out" gay play that was the most realistic and groundbreaking portrayal of gays on stage up to that time; Martin Sherman's *Bent* (1978), which daringly focused on the love between two Nazi concentration camp inmates and starred Richard Gere; William Hoffman's *As Is* (1985), which was one of the first plays to deal with the AIDS crisis and earned three Tony Award nominations; and Terrence McNally's *Love! Valour! Compassion!* (1994), which starred Nathan Lane and won the Tony Award for Best Play. The other plays are Edouard Bourdet's *The Captive* (1926), Ruth and Augustus Goetz's *The Immoralist* (1954) and Frank Marcus' *The Killing of Sister George* (1967). *Forbidden Acts* includes a broad range of theatrical genres: drama, tragedy, romance, comedy and farce. They remain vibrant and relevant today as a testament of art's ability to persevere in the face of oppression.

Book Information

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Customer Reviews

This well-selected anthology chronologically examines 10 plays that "are notable for having explored gay or lesbian themes in what might be loosely termed a 'pioneering' way." Encompassing genres from drama and tragedy to romance and comedy, the works discussed include 1910's *The God of Vengeance* by Sholom Ash, 1934's *The Children's Hour* by Lillian Hellman, 1965's *The Killing of Sister George* by Frank Marcus and 1994's *Love! Valour! Compassion!* by Terrence McNally. For each play, Hodges gives the full text, and, for some, he shares a brief overview that puts the play in context. The compilation—which includes three out-of-print plays—deftly shows how the 20th-century stage progressed from burying and implying homosexuality to showing gay characters with an "unapologetic, happenstance presentation." Scholars of gay and lesbian history, as well as theater buffs, will want to add this important volume to their collections. Photos. Copyright © Reed Business Information, a division of Reed Elsevier Inc. All rights reserved.

"This long overdue anthology is more than welcome; It seems a necessity. Some of the plays are familiar; some are of the 'where have you been all our lives?' variety; all of them are essential to understanding the contribution and evolution of Gay Theatre in our time." --Terrence McNally, Playwright "Forbidden Acts" is essential for readers of all persuasions. At this turning point in the nation's history of gays and lesbians, it's a remarkable reader of our crossing the stage in the 20th century; entrance, stage right, as problems of society--to our commanding center stage, as 'pillars.'" --Paula Vogel, A playwright This well-selected anthology chronologically examines 10 plays that "are notable for having explored gay or lesbian themes in what might be loosely termed a 'pioneering' way." Scholars of gay and lesbian history, as well as theater buffs, will want to add this important volume to their collections. --Publishers Weekly "Years from now, when they speak of lesbian and gay plays, and they will, they will speak of *Forbidden Acts*. Editor Ben Hodges's smart introduction locates each play in historical and critical contexts then allows the dramas, comedies, and tragedies to speak for themselves." --The Advocate

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