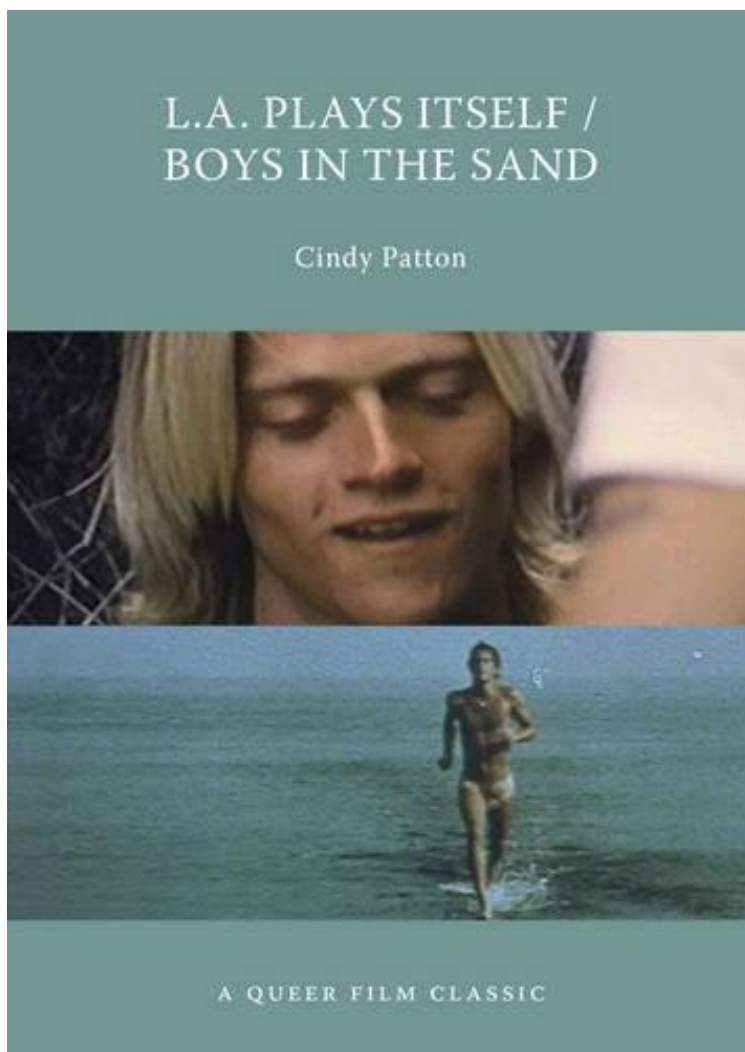


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L.A. Plays Itself/Boys in the Sand: A Queer Film Classic (Queer Film Classics)

Cindy Patton

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#1897693 in Books 2014-12-23Original language:EnglishPDF # 1 7.00 x 5.00 x .301, .0 #File Name: 1551525623160 pages | File size: 74.Mb

Cindy Patton : L.A. Plays Itself/Boys in the Sand: A Queer Film Classic (Queer Film Classics) before purchasing it in order to gage whether or not it would be worth my time, and all praised L.A. Plays Itself/Boys in the Sand: A Queer Film Classic (Queer Film Classics):

11 of 11 people found the following review helpful. Usually it's a good thing when an important sexually explicit film that is ...By J. TushinskiUsually it's a good thing when an important sexually explicit film that is generally overlooked by the mainstream is given a serious academic treatment. Right? Wrong. Arsenal Pulp Press's slim book on two gay porn film classics, LA Plays Itself/Boys in the Sand, written by Cindy Patton, is basically a hatchet job setting out to

prove that Wakefield Poole's film and his work in general is inauthentic and not valid, while Halsted's film and work was more authentic and more valid. She goes about this by repeating falsehoods, innuendos, taking quotes out of context, and even saying what Poole's intentions were without offering any evidence (or by insinuating that even though Poole says his intention is X, it's clearly Y). It's shocking that a series of books supposedly aimed at "Queer Film Classics" feels the need to publish a book like this. It's one step above a BuzzFeed list of Why [Name the Popular Film or TV show] Sucks. And Patton (in a disturbing trend among lazy film writers looking to diminish Poole's legacy), she never mentions Poole's next film, his masterpiece *Bijou*, though she brings up Halsted's other works. Patton only wants to talk about Poole's two financially disastrous later films as evidence that Poole is not a good filmmaker because to Patton, financial success and artistic success are the same thing, except when it comes to *Boys in the Sand*. Then the fact that it made money is a bad thing. Or at least the fact that Poole insisted on charging \$5 a ticket rather than \$3 a ticket. Seriously, she makes this an argument as to why *LA Plays Itself* is a film that cares about gay liberation and *Boys in the Sand* is just a way to make as much money as possible and exploit gay people. Poole's works (and his intentions) are bad and no facts will get in Ms. Patton's way in proving this. So little serious work gets published in book form concerning important adult films and when something this one-sided and obviously written with an agenda comes out, it's particularly irritating. Poole is alive and can be interviewed about his intentions and to check facts. Yet Patton didn't bother. She relies on word of mouth (for folks with an axe to grind if you know the history), one-sided arguments, and in some cases, downright falsehoods to make her point. If you have any interest in gay history, the history of gay porn or porno chic, or the history of sexuality in American culture, take this book with a huge grain of salt. Certainly don't use this book for academic research without double checking the "facts" Patton gives.

A Queer Film Classic on two groundbreaking gay arthouse porn films from 1972, both examples of the growing liberalization of social attitudes toward sex and homosexuality in post-Stonewall America. Where Fred Halsted's *Boys in the Sand* is a frothy romp at a gay beach resort community, Wakefield Poole's *L.A. Plays Itself* is a dark treatise on violence and urban squalor. Both films represent particular, polarizing moments in the early history of the gay movement. Cindy Patton is a longtime activist and scholar. She is currently professor of sociology at Simon Fraser University in British Columbia.

Cindy Patton tells the story of 1970s gay pornography on its own terms, arguing that the tendency to look back on these works as an archive of condomless sex is to miss what is most interesting about them. Patton frames *Boys in the Sand* and *L.A. Plays Itself* as both aesthetic experiments and as communiques about changing sexual mores. She urges contemporary readers not to look back on the pre-AIDS era as a time when "sex was not risky" but rather as "that actual time when gay men defined for themselves what risk is and how it should be addressed." A riveting account of gay sexual culture in the 70s from one of our foremost experts in the history of sexuality. Heather Love, author of *Feeling Backward: Loss and the Politics of Queer History* (Heather Love 2014-09-25) Imagine going back in time to gay New York or LA in the early 1970s when queers were really queer -- when sex involved a wider range of acts and roles, homosexuals understood that being an outlaw might also mean being free, cruising was exciting and risk more pleasurable? When porn was experimental, hot and just bizarre? We can't go back, but we get close when Cindy Patton, an expert guide to that period's sexual expression, offers a tour de force overview of the social, aesthetic, and erotic histories of the classics of gay porn films *Boys in the Sand* and *L.A. Plays Itself*. Patton does more than open our eyes to an important episode in gay film history, she revives a period alive to the inventiveness of sex and its representations, and she does so in an accessible, often witty and always insightful style that makes this a most enjoyable and fascinating read. Christopher Castiglia, co-author of *If Memory Serves: Gay Men, AIDS, and the Promise of the Queer Past* (Christopher Castiglia 2014-09-25) In an era when sexual imagery is a tap away by smartphone, Cindy Patton's book recaptures the turning point when Fred Halsted and Wakefield Poole ushered in a new form of gay erotic visibility. Influenced by gay liberation, while navigating through a tough social and legal context, Patton shows how these two iconic films paved the way for contemporary visions of how to be gay. Barry D. Adam, University of Windsor (Barry D. Adam 2014-09-29) Cindy Patton dives into the queer archive to celebrate the sexual culture of the pre-AIDS 1970s gay world. Through her excavation, we're reminded that the periodicals and porn of that era represent powerful ideas that have not been erased by the requirements of equality. Chris Bartlett, Executive Director, William Way LGBT Community Center (Philadelphia) (Chris Bartlett 2014-10-02) When a leading writer on the cultural politics of AIDS asks us to take gay male porn films of the 1970s on their own terms as radical visual and political experiments and not simply nostalgic pre-AIDS, pre-condoms sexual representations, we need to pay attention, especially when that writer is Cindy Patton. Her original analyses are revelatory and counterintuitive, rewriting the history of both sex and film. Constance Penley, co-editor of *The Feminist Porn Book: The Politics of Producing Pleasure* (Constance Penley 2014-10-02) About the Author Cindy Patton: Cindy Patton is a longtime activist and scholar who has written extensively about social and political dimensions of the AIDS epidemic. She writes about media, including pornography. She is currently Professor of Sociology at Simon Fraser University in British

Columbia.