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## *Queerama* : Re-imagining Queer Pasts and Futures Daisy Asquith

"*Queerama* is a queer film we felt; not just in the stories and images that it shares, but in the way that it weaves them together, playfully, knowingly, and emotionally. It moves between celebrating the strength, endurance and power of queer lives, and marking the scars, transgressions and cruelties experienced by them. It's a fitting way to map queer history. For queer history is sometimes the history of not being seen, or of having to work really hard to find yourself acknowledged. To write a queer history of queer lives you have to work really hard with what you are given. These glimpses show us more than the dead bodies, murder victims, black mailers and serial killers. But also put us in our place. *Queerama* for me, was the story of how we find ourselves... from sin, to illness, to dissidents, legislated and defined from above, diagnosed by sexologists, feared for contagion, dissected like a guinea pig, squeezed through the cracks." Professor Lucy Robinson at the *Queer History Workshop*, Goldsmiths 2019

"All we are allowed to imagine is barely surviving in the present." José Esteban Muñoz 2009

Making a film called *Queerama* felt like a rare, joyous, and dangerous opportunity to me, whereby a queer history could be re-written and thereby a queer future re-imagined. In 2017, when the British media industry were compelled to commemorate the 50th anniversary of the partial decriminalisation of homosexuality, a special moment arose in which I could make this film. I pitched the idea of a feature length montage film made entirely of LGBTQ+ representations on screen to the British Film Institute. The pitch was successful and the BBC then came in to provide the other half of the budget. This commission felt like more privilege and platform than my filmmaking career had previously offered. Twenty years making documentaries for television had been characterised by the rejection of 80% of my ideas, and 99% of my queer ideas. Suddenly the cultural moment was offering me a chance to build a talented queer team, re-write our queer story, reach a mainstream audience. I was not blind to the danger of this - representing an entire community according to the way one filmmaker sees them/us is dangerous. I learned this lesson in 2013, when I merrily queered a very straight commission about fans of the boy band One Direction, to the horror of a large part of their fandom. Platforming homoerotic fan art and fiction in my documentary *Crazy About One Direction* (Channel 4, 2013) caused a Twitter rage storm bigger than any British television show had ever received at the time (Asquith 2016:79). It was predominantly fuelled by teenage girls in conservative US states who were intent on slamming the closet door on Harry Styles by way of death threats to the "sick" documentary maker. I knew keenly that attempting to represent every letter in LGBTQI+ (and not forgetting the plus), while engaging my subjectivity and creativity, was going to be extremely challenging. But the

compulsion to try and take back ownership of, rewrite, re-imagine a queer history, or a history for queers, made the risk worthwhile.

Uncovering the roots of queer desire and queer community has been a largely frustrating and deceptive experience for LGBTQI+ researchers in both theory and practice, who find precious little evidence, beyond the legal and medical, of our existence in the past. Cinema and television representations of non heterosexual and non binary-gendered experiences in sex and love before the partial decriminalisation of homosexuality in 1967 were overwhelmingly characterised by death, mental illness, sin, and imprisonment. A handful of brave filmmakers persisted in giving voice to their queer desires, almost always in a coded, fictional, undercover signal only meant to be received by those 'in the know'; see Dyer (1990), Medhurst (2006), Doty (1993). But queer lives have always been lived, whether visible or not, and their lack of past representation is a political problem that requires resolution in order to avoid slippage in the human rights that have been hard won since Stonewall. The temporal turn in recent queer theory rejects the idea of linear progress and simplistic notions of queer lived experience. Queer theorists such as Dinshaw (2007), Munoz (2009), Ahmed (2010a), Freeman (2010), Halberstam (2011), Berlant (2011) and Monaghan (2016) have done important work on the rejection of heteronormative life narratives to make space for a resistant story about queer love, queer success, queer happiness that will fill the gaps in history for future readers. Linear heteronormative temporality, full of "rites of passage" such as marriage and procreation "makes queers think that both the past and future do not belong to them" (Muñoz 2009, 112). Our story told as one of victimhood, illness, violence, and secrecy does not make for a solid foundation on which to build our psychological futures. The erasure of our love, sexual desire, creativity, vulnerability, care and courage leaves a damaging void. As Dinshaw writes, there is understandably "a queer desire for history" (2007, 178). As a documentary practitioner I see my contribution to this labour as providing a nuanced queer history on screen, that embraces our "strange temporalities, imaginative life schedules, and eccentric economic practices" (Halberstam 2005, 1) in place of the othered, legislated, and diagnosed. If our story can be corrected and complicated, perhaps a new queer generation can stop "growing sideways" (Bond Stockton 2009) and "explode the categories of sameness, otherness, present, past, loss, pleasure"(Dinshaw 1999:2) to be replaced by a new queer optimism for the future.

## Queering the Archive

The LGBTQI+ strand in the BFI National Archive has been lovingly curated by archivist Simon McCallum for many years, and includes everything from famous, iconic films to never-seen-before Super 8 salvaged from the attic of an activist. Just under one hundred British films with some kind of queer subject matter, methodology, or resonance were chosen by our team: the filmmakers Mike Nicholls (*Culture Club: Karma to Calamity* 2014, *Uncle David* 2010) and Campbell X (*Stud Life* 2012, *Desire* 2017, *Visible* 2019), the historian Professor Lucy Robinson at the University of Sussex, and myself as director. The final choice was an eclectic mixture of British fiction, documentary, news, amateur film and home video that spanned almost a century. Theoretical works on specifically queer screen representations by Russo (1987), Dyer (1990), Weiss (1992),

Doty (2000), Gardiner (2003), Medhurst (2006), Robinson (2011) and Cook (2014) permeated the production process, giving us insight into what to see and how to look, so that the film was queer in both content and methodology. The way in which the film was made echoed queer cultural practices at every stage: collaborative, playful, experimental and subversive. The team was vitally enhanced by difference, allowing a range of voices to be given mouthpiece by the curating and editing process. Intersections of queerness with race, class, gender, age and ability were central for us all as researchers. We looked for queerness in both content and form. The films broadly fell into three categories eventually: the overtly queer, the sub-textually queer and the unintentionally queer. All considered equally valid, as my favourite queer comedian David Hoyle would say with his trademark camp sincerity (Butt 2013), a virtue was made of the financial constraints preventing some of the more famous queer screen moments being given their place; those things that were read or felt as queer, decoded as such, or even subversively queered by us as producers, rose to the task of filling some of the gaps in our history. The subtextual stuff has a special place in my heart, because of the vivid sense it gives of the creativity necessary for queer survival throughout the 20th century; planting and seeking out the codes; uncovering, imagining, concealing, conspiring and loving each other despite everything.

## Early Queer Courage on Film

The first ever acknowledged example of any sympathy for homosexuality on film was not British made and could not therefore be included in *Queerama*; however, it inspired our awe in its courage, so I will mention it. *Anders als die Andern (Different From the Others)* was made in 1919 by the psychologist Magnus Hirschfeld, funded by his Institute for Sexual Science. He had been angered by the trial of Oscar Wilde and the hostile climate at that time led him to estimate that a quarter of gay men had attempted suicide. His institute also embraced non-binary gender expression and became a refuge for those disowned by their families. Hirschfeld claimed homosexuality "was part of the plan of nature and creation, just like normal love." (Hirschfeld 1907). At the time it was highly controversial and the *Vossische Zeitung* newspaper described him as "a freak who acted for freaks in the name of pseudoscience." The film was made as a protest and campaigning tool, a full half a century before there was a movement for LGBTQI+ rights. Conservative Christians counter-protested, disturbing the public screenings. In response the Weimar government created a new censorship law which enabled the authorities to ban any film they considered "obscene or dangerous to young people." *Anders als die Andern* was banned in October 1920 and when the Nazis took power they destroyed all but one of 40 copies in existence. The fragments that are left were tracked down and made available by UCLA in 2011. Many representations of homosexuality today are more clichéd. The film is a black and white warning that progress isn't linear, and it heavily influenced the decision to cut *Queerama* around the themes and feelings of queer experience, rather than give it a chronological "progress" narrative that would give rights and laws more weight than they actually have in everyday queer lives.

British queer film representations lagged far behind *Anders als die Andern*, and many of the films included in *Queerama* from the first half of the 20th century are there for reasons of camp humour on the part of our team. There are a handful of Topical Budget films from the first decade and First World War years which took our queer fancy, due to accidentally homoerotic footage of gender segregated soldiers exercising and bedding down together, or wrestling over a football. Drag appears quite happily early in the century as entertainment, and the physical content between same gender friends seems to raise no suspicion. The 1926 demonstration of *Jiu Jitsu for Ladies* was a joyous find. The clear butchness of the teacher and the thrill of her student as she is flung onto a mattress is unmistakable. Many of these films can be happily queered by the eye of a viewer a century later, but it isn't that simple. Just as queer media theory has brilliantly inspired us to uncover these queer moments hiding in plain sight, we can also decode the meanings that weren't intended. We decided as a team early on in our research process, that if something felt queer to us, then it probably was. And if it wasn't intentional, the affect was queer and that was all that mattered.

## Camp and Drag

The 1930s offered us some more self awareness on the subject of gender at least, with musical films like *Say It With Flowers* (1934) clearly featuring queer and or genderqueer characters, albeit as the butt of the main characters' jokes. *Sweet Adeline* (1934), *First a Girl* (1935) and *Girls Will Be Boys* (1937) all play around with drag, and allow their characters to pass effectively as the opposite gender. It always causes shock when the secret is discovered, and even if it isn't always related to sexuality, it provided us with some gorgeous imagery. Its reviewer was not impressed however in this 1936 piece on the musical, betraying resistance to the gender-bending aspect: "Normally it is with sorrow and self-hatred that this column hints at the inadequacies of a star, but this time it is a distinct pleasure to call Miss Matthews's acting performance hopelessly bad. In "First a Girl" she is pretending to be a man and making no headway at all, except with the members of her supporting cast, who swoon with astonishment upon discovering her sex. Being a woman of vast loveliness, grace and personal charm, her pretty attempts to wear male clothing, smoke cigars and simulate hearty masculinity are about as convincing as Wallace Beery would be in the rôle of Juliet." (New York Times, 4 Jan 1936). *Sweet Adeline* also got bad press for its "unmanly" representation of men (New York Times 7 Jan 1935), giving a sense of the resistance that existed to any non-binary performance. The brilliant chirpy rendition of the title-named love song to a woman, belted out by Irene Dunne wearing top hat and tails and tap dancing, was irresistible for our credit sequence.

## Subtextual Representations

There was something of a post war lull in this naughty-but-nice camp atmosphere in film, while Churchill was busy increasing prosecutions again for homosexual sex. But the queer coding in films by Frank Launder and Anthony Asquith was screaming out to be unpicked. *The Belles of St*

*Trinian's* was rather an obvious choice, but it helped us to create a section themed on childhood and school, both offering teenage crushes and the loneliness of otherness, when intercut with the many schoolboy films from across the period. *The Importance of Being Earnest* of course provided plenty of in-jokes between its queer writer Wilde and closeted director Asquith, "Is he earnest?" being a covert way of subtly enquiring about sexuality in the same way as the better known phrase "Is he musical?" There was also a brilliantly camp advert for *Bri-Nylon* from 1959, which featured pretty men prancing around together in tight trousers, while another "lonely" man watches from his lacy bedspread. And as soon as the sixties arrive, homosexuality is firmly part of the conversation. The police are starting to turn a blind eye rather than prosecute, and the Wolfenden report of 1957 has started the ball rolling (slowly) towards decriminalisation. Two films tell the story of Oscar Wilde without claiming he was mentally ill, and the extraordinary performance by Dirk Bogarde in *Victim* (1961) won over audiences who had hitherto regarded homosexuality as a sickness or perversion. Bosley Crowther reviewed the film as follows: "As a frank and deliberate exposition of the well-known presence and plight of the tacit homosexual in modern society it is certainly unprecedented and intellectually bold. It makes no bones about the existence of the problem and about using the familiar colloquial terms. The very fact that homosexuality as a condition is presented honestly and unsensationally, with due regard for the dilemma and the pathos, makes this an extraordinary film... While the subject is disagreeable, it is not handled distastefully. And while the drama is not exciting, it has a definite intellectual appeal." (New York Times 6 February 1962). Medhurst's brilliant analysis of *Victim* (Screen vol 25, 1984) encourages us to see the film as both text and context, these being "indivisably interrelated discourses, each a part of the other". It was both indicative of and influential on attitudes at the time.

## Outlaws in the Living Room

The documentaries from the early 60s were possibly the most exciting discovery for me as a documentary maker and lover. They are equal parts funny and shocking to 21st century eyes, but they are also the earliest example I could find of anyone actually listening to the voices of homosexuals and lesbians, and a couple of unacknowledged transgender people, rather than just portraying them as dangerous, tragic figures or sick in the head. They demonstrate the persistence of disturbing social attitudes in the 50s and 60s, which regarded gay people as a problem, both medical and social. The presenter Bryan Magee was liberal in attitude for the time, and wrote one of the first books expressing at least tolerance for homosexuality. But with 2020 vision he provides quite a few laughs, my personal favourite question of his being "What do lesbians actually DO?!" He is also appalled to hear a bisexual woman say that the genitals of her lover don't matter and that it is the person that counts, hilariously betraying his own rather simplistic notion of sex to the modern audience. The courage and dignity of the LGBTQI+ participants in the documentaries is extraordinary. One hairdresser bravely explains he wouldn't change his sexuality, even if he could, despite having been queer bashed up by thugs in a public toilet. 'Steve' is described as a lesbian, but clearly identifies as male in more than just name, without the language to express it that they would have if they were 18 today. I was extremely

lucky to meet one of the participants in 2018, a self-described “tomboy” called Del Dyer, after her son came to a screening of *Queerama* at BFI Southbank, and recognised her. She was interviewed aged 19 about her preference for mens’ clothes, and chose to be in silhouette for fear of losing her job at the printers, because she knew if she went back home to her parents she’d be made to wear a dress again. Del has spent the 60 years since in activism, defending the rights of all to wear what they feel comfortable in, despite the distaste of some lesbians in the 70s for her butch appearance, and has also more recently campaigned for the right of trans women to access lesbian spaces. She and the other interviewees have all my admiration for being out of the closet and in love before decriminalisation.

“Oh Come In... the Place is a Mess. You’ll Love it!”

The 1970s saw drama with queer characters and themes blossom in British cinema and television. *Sunday Bloody Sunday* (Schlesinger 1971) was successful at the box office, if only in urban areas, after a tumultuous production period. A number of actors refused roles in the film considering it too risqué and there were a few cast changes due to discomfort about the famous gay kiss scene we used in *Queerama*, before Peter Finch came on board. We were delighted to be able to include a scene from *The Naked Civil Servant* (Gold 1975), a hugely influential and satisfying moment for LGBTQI+ viewers in 1975. *Queerama* researcher Mike Nicholls recalled meeting John Hurt, who played Quentin Crisp, many years later, and telling him that seeing the film as a teenager had changed his life. Hurt replied with gleeful camp: “It changed mine too dear!” Quentin Crisp was iconic for young queers in the 70s, being one of very few openly gay and gender non-conforming public figures. A rarely seen, un-broadcast interview with him at that time was a joyous discovery in the BFI archive, providing one of the most hilarious and brilliant statements in *Queerama*. In answer to a question on the recent decriminalisation of homosexuality he says: “Unfortunately of course, toleration has come in a form that is slightly insulting... that is to say one imagined the message when it came would read: Forgive us for having for so long allowed our prejudices to blind us to your true worth, and cross our unworthy threshold with your broad-minded feet. Instead the message now reads: Oh come in! The place is a mess - you’ll love it!” (Crisp interviewed by Braden 1968, BFI) An early gay rights demo in London in 1971, filmed by an amateur on Super 8 offered a powerful reminder of how much change had occurred in our lifetimes... a handful of people in flares with shaggy hairdos courageously marching through Soho under a placard that reads GAY PROUD & ANGRY. Another exciting Super 8 discovery was a film newly uncovered by archivist Simon McCallum, salvaged from the attic of a couple who had made their own short film in *David is a Homosexual* (Avery 1976). The sound had not survived well, but the brilliant pictures of a young gay man living in the closet in his parents house were precious to us. A better known film was *Nighthawks* (Peck 1978), the schoolteacher drama which powerfully challenged the bigotry of Section 28 (banning any positive mention of homosexuality in schools) on prime time television.

## An Affective History

This cherry-picking by decade of examples from the 94 films included in *Queerama* is at odds with the way we structured the film. I made a decision to do away with chronology for much of it, sticking instead to cutting films from across the century around affective themes and feelings using music to pull clips in totally different styles and formats together. The film begins with shots from black and white films mainly, many from the early part of the century but with heavy use of the beautiful *Dreams A40* (Reckord 1964), which allows a dramatic start when two men are prosecuted for their love and one of them is hanged for it, appearing close to death in his heartbroken lover's arms. John Grant's gorgeous melancholic love song *TC and Honeybear* helps to raise the stakes of love and loss which set the tone for the film. There is also a family and religion sequence, imbued with shame (thank you Terence Davies and Jeanette Winterson) and followed by sexual desire (cheer for *Stud Life 2012* by Campbell X), gender questioning, (with love to *The Naked Civil Servant*) falling in love and heartbreak (impossible without Isaac Julien's *Young Soul Rebels 1991*), none in the order that heteronormative temporality demands. Films from every decade in the century are intercut throughout the first two thirds of the film, and songs from Goldfrapp, Hercules & Love Affair and John Grant create queer narratives that amplify the meanings and signifiers in the clips. However, this expressionist process fell away when we arrived in the 1980s. The AIDS crisis made queerness a different experience from any other time and it was important to respect that. It is the first place in the film that newsreel and the terrifying public information films featuring icebergs and falling monoliths (1987) are used. And it sets off a section which energetically follows the 90s campaign to equalise the age of consent for young gay men, a battle not actually won until 2001. Tory MPs are seen in parliament making laughable claims about the immorality and perversion of gay sex and protestors outside the House of Commons are in tears when their bill is not passed.

## The Gaps that Remain

Clearances became very difficult and expensive when we wanted clips from the famous queer British films and TV dramas of the 80s and 90s. One that sadly got away was *My Beautiful Launderette* (Frears 1985) which at £2,500 per minute was out of reach of our budget. We took the financial hit to get *Oranges are Not the Only Fruit* (Kidron 1990) though, as the hunt for representations of lesbians was such a tough one. The rights to many of Derek Jarman's films are held by the BFI themselves, another admirable detail in his legacy. Isaac Julien was well worth paying for, as was Campbell X who gave us an incredibly generous rate, and their wonderful work had the advantage of representing queer people of colour (see *StudLife 2012*), which is horribly still a rare pleasure today. Campbell's *Manifesto for QPOC Online Creativity* was presented by them at the Tate in 2014 and continues to inspire queer filmmakers of colour to resist tokenistic representation and "take back (their) desires, stories and lives" through social media and social video. Although they claim their "revolution will certainly NOT be televised!", Campbell graciously agreed to help us make *Queerama* as an editorial consultant, and the film benefitted hugely from their passionate engagement.

A disappointment for us in terms of trying to include the huge range of identities in the acronym LGBTQI+ was the tiny amount of transgender representation we could find and/or clear. The notable exception was the aforementioned Steve, who had no language to describe themselves as transgender, but seemed to clearly identify as male. In the absence of other clear expressions of gender identity from the past, we created a section of the film that aimed to talk about gender, while avoiding mis-gendering anyone that couldn't speak for themselves. It is my hope that trans and non-binary viewers will find themselves recognised poetically in this part of the film, if not overtly. We also failed to find and/or clear a single British East Asian queer face on screen. The National Archive is limited by the choices made by film funders and creators in the past, which limited *Queerama* too, to a point. The slightly messy randomness of our final list however, seemed appropriate and was beautifully articulated by our historical consultant on *Queerama*, Professor of Collaborative History at the University of Sussex Lucy Robinson. Her job title itself is a conscious political statement about the importance of "retrieving" history from the elite and working together to tell our own stories, however individual, separate or other they may seem. Our team embraced the fragmented nature of what we could and couldn't include, even making a virtue of it by replacing famous work with that which was hitherto unknown.

## Queer Methodology

A queer methodology emerged whereby the team as queer producers used their experiences of not being seen, or working hard to find themselves on screens, to re-imagine in a playful and subversive way what was missing. It took an intense emotional engagement with the sources to allow this. A conversation opened up between us as storytellers in the present and the storytellers from the past who had left us traces and clues of their queer identities. Listening to them, while also allowing our own queer subjectivities room to speak, made a new multi-faceted truth and also a strong sense of shared pride and solidarity with each other. Working with archive powerfully transmits the idea that practice IS research, as re-working old films simultaneously acknowledges the text as context and repurposes and builds on the meanings it contains. We were thrilled by the subversion, naughtiness and ingenuity people displayed in surviving queer lives with style and love, ourselves falling in love with them as they communicated with us so compellingly from the past. We gained new appreciation for the battles that were fought and won before our births, and new understanding of the enormous importance of what we ourselves had campaigned for. We also saw clearly how easy it would be to lose the rights won for LGBTQI+ people and we bonded in a seriously queer way in solidarity and creativity with each other. Campbell X said something really important at our premiere – "*Queerama* is my family; not just the content, our history; but as a team." *Queerama* became both a celebration of how far we have come and a rallying cry. The decision to structure the film thematically rather than depending on a chronological ordering that privileges dates and legislation was an important one. The structure makes its own argument - that progress is not linear and queer lives don't wait around for the law to be changed. Moments



and phases of persecution and freedom come and go throughout the century, as we can assume they always have and always will.

### *Queerama* as Activism

*Queerama* astonished us with its success, landing as it did in the moment the UK was celebrating 50 years since partial decriminalisation, and passing the Alan Turing law which pardoned gay men for past prosecutions. We ended the film with the self styled "oldest gay in the village" 96 year old George Montague making a rousing protest on BBC news from Brighton: "I will not accept a pardon. To accept a pardon means you admit that you were guilty. I was not guilty of anything." *Queerama* premiered to an audience of two thousand on the opening night of Sheffield International Documentary Festival in June 2017. John Grant played live after the screening, which was followed by a panel discussion between John, Campbell and I. The film was then invited by Julien Temple to play at his *Cineramageddon* field at Glastonbury Festival. In July 2017 *Queerama* played at Latitude Festival and then had its London premiere at a packed BFI Southbank. The BBC broadcast *Queerama* to commemorate the 50th anniversary of the 1967 Sexual Offences Act, for which they created a season called *Gay Britannia*. It also played in the BFI's *Gross Indecency* season in August 2017 and the BFI DVD was released later that year, with an accompanying booklet containing short essays by myself, Lucy Robinson and Simon McCallum. I then spent much of a year on a world tour of documentary and queer film festivals, screening the film with Q&A. Countries where the film played include Russia, Romania, Australia, Slovakia, Taiwan, South Korea, Italy, Poland, United States, Ireland, Sweden, Denmark, Finland, Germany, Holland and Spain. The Russian, Romanian and South Korean screenings felt particularly important, as LGBTQI+ rights are poor, and my presence at the screenings enabled impassioned debate and storytelling to take place, with audiences regarding the film as a kind of roadmap, with hazard signs for the pitfalls of believing progress is linear. While British homophobia and intolerance has historically been exported all over the world, the moment British queers are in now looks delicious to young queers in St Petersburg who still fear state sanctioned violence for their sexuality.

Documentary storytelling is saddled with a reputation for deceit and spin, largely due to its own unstable and disingenuous truth claim. *Queerama* is one of a million montages that could have been made from the BFI archive about a century of queer rights and desires. The tone; the meanings; the signifiers and the aesthetic all result from an endless list of choices according to the team's subjectivity, personal experience and taste; it is not the truth. But it is an act of resistance in its re-purposing, reclaiming and re-imagining the meanings in each clip. The producers of homoerotic One Direction fan art in *Crazy About One Direction* took the bland product they were offered and queered it, creating something far more interesting, subtle and exciting (if also far more divisive!). And *Queerama* is a fan production at heart, actively reproducing meanings according to the desires of the fan. (Jenkins 2010) This practice is thrilling. If the post-truth society is a raft adrift on a choppy sea of lies and misinformation, subjective storytelling as a life raft is

more important than ever. Queerness, blackness, neurodivergence, and class are all in need of a subversive re-working of their histories in order to re-imagine both their pasts and futures. This work has been started handsomely by filmmakers such as John Akomfrah (*Handsworth Songs* 1982), Cheryl Dunye (*The Watermelon Woman* 1996), Jean Nkuru (*Rebirth is Necessary* 2017), Andrea Weiss (*A Bit of Scarlet* 1997) and Adam Curtis (*Hypernormalisation* 2016), and *Queerama* aims to be situated in this tradition. When we take ownership of our histories, we lay a solid foundation for an optimistic queer future.

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## Queerama Filmography

1899	Womens Rights	Bamforth
1909	How Percy Won the Beauty Competition	unknown
1915	Footballers Battalion	Topical Budget
1915	March of the Queens	Topical Budget
1926	Hints and Hobbies No.11	unknown
1927	Frolics on the Green	Topical Budget
1928	Underground	Anthony Asquith
1930	Oliver Strachey in Drag	unknown
1930	Journey's End	James Whale
1934	Say It With Flowers	John Baxter
1934	Sweet Adeline	Mervyn LeRoy
1935	First a Girl	Victor Saville
1937	Girls Will Be Boys	Marcel Varnel
1944	Two Thousand Women	Frank Launder

1947	Black Narcissus	Powell/ Pressburger
1952	The Importance of Being Earnest	Anthony Asquith
1954	The Belles of St Trinian's	Frank Launder
1959	Everything but Everything in Bri-Nylon	unknown
1959	The Hound of the Baskervilles	Terence Fisher
1960	Carry on Constable	Gerald Thomas
1960	Oscar Wilde	Gregory Ratoff
1960	The Trials of Oscar Wilde	Ken Hughes
1961	Victim	Basil Dearden
1962	The L Shaped Room	Bryan Forbes
1964	Dream A40	Lloyd Reckord
1964	The Leather Boys	Sidney J. Furie
1964	Carry on Spying	Gerald Thomas
1964	This Week: Homosexuals	James Butler
1965	This Week: Lesbians	John Phillips
1966	The Family Way	Roy Boulting
1967	Consenting Adults 1&2	BBC Man Alive
1968	If...	Lindsay Anderson
1968	Quentin Crisp interview	Bernard Braden
1968	The Killing of Sister George	Robert Aldrich
1969	Black Cap Drag	Dick Benner
1969	Staircase	Stanley Donen
1969	What's a Girl Like You?	Charlie Squires
1969	The Prime of Miss Jean Brodie	Ronald Neame
1970	Entertaining Mr Sloane	Douglas Hickox
1971	Lust for a Vampire	Jimmy Sangster
1971	Villain	Michael Tuchner
1971	Sunday Bloody Sunday	John Schlesinger
1972	A Portrait of David Hockney	David Pearce
1975	The Naked Civil Servant	Jack Gold
1975	The Maids	Christopher Miles
1976	Gay Rights Demo	unknown
1976	Trilogy - Children	Terence Davies
1976	David is a Homosexual	Wilfred Avery
1978	Nighthawks	Hallam/ Peck
1979	Coming Out	Carol Wiseman
1980	Trilogy - Madonna and Child	Terence Davies
1981	Gay Life	ITN
1981	Lol: A Bona Queen of Fabularity	Angela Pope
1982	Scrubbers	Mai Zetterling
1983	Trilogy - Death and Transfiguration	Terence Davies
1984	Another Country	Manek Kanievska
1984	Lace	William Hale
1985	The Angelic Conversation	Derek Jarman
1985	AIDS: The Victims	Thames
1985	What can I do with a Male Nude?	Ron Peck
1985	My Beautiful Launderette	Stephen Frears
1986	Carravagio	Derek Jarman
1987	AIDS Public Awareness Broadcasts	British government
1987	Maurice	James Ivory
1988	Ballad of Reading Gaol	Richard Kwietniowski

1988	The Fruit Machine	Philip Saville
1989	Flames of Passion	Richard Kwietniowski
1989	Kinky Gerlinky	Dick Jewell
1990	Oranges are not the only Fruit	Beeban Kidron
1990	Portrait of a Marriage	Stephen Whittaker
1990	Dead Dreams of Monochrome Men	David Hinton
1991	Relax	Chris Newby
1991	Young Soul Rebels	Isaac Julien
1991	Rosebud	Cheryl Farthing
1992	Gender Bender	Laurens C. Postma
1992	Caught Looking	Constantine Giannaris
1993	The Attendant	Isaac Julien
1993	Wittgenstein	Derek Jarman
1994	Age of Dissent	William Parry
1994	Chumbawamba: Homophobia	Ben Unwin
1994	Priest	Antonia Bird
1994	A Time to Heal	Michael Toshiyuki Uno
1994	B.D. Women	Campbell X
1995	The Chocolate Acrobat	Tessa Sheridan
1995	Dafydd	Ceri Sherlock
1996	Beautiful Thing	Hettie Macdonald
1996	A Bit of Scarlet	Andrea Weiss
1996	Mardi Gras	unknown
1998	Love is the Devil	John Maybury
2001	Baby	Wiz
2010	Uncle David	Nicholls/ Reich/ Hoyle
2012	What You Looking at?	Dir Faryal
2012	Stud Life	Campbell X
2017	George Montague interview	BBC News

## Queerama Soundtrack

*TC & Honeybear, JC Hates Faggots, Caramel, Slogourney Weaver, Supernatural Defibrillator*, 2010 John Grant, Bella Union.

*Glacier, I Hate This Fucking Town, No More Tangles, Black Belt*, 2013 John Grant, Bella Union.

*Snug Slax*, 2015 John Grant, Bella Union.

*I Try to Talk to You*, 2014 Hercules & Love Affair, Moshi Moshi.

*Ooh La La*, 2005 Goldfrapp, Mute.

*Stranger*, 2014 Goldfrapp, Mute.