

## **Zero Patience, Genre, Difference, and Ideology: Singing and Dancing Queer Nation**

by Christopher Gittings

*John Greyson's Zero Patience (1993) de-scribes oppressive inscriptions of homosexuality by appropriating and subverting hegemonic systems of representation, such as the documentary and the Hollywood musical and horror genres. Drawing on the work of Louis Althusser, Richard Dyer, Lee Edelman, and Jean-Pierre Oudart, this essay provides an ideological mapping of the film's queer discursivities and genre codings to consider Greyson's dismantling of the spectral gay other constructed by a white, male heteronormative and homophobic camera eye.*

The exclusion of a dominant group's others in social or cultural formations helps to create what Etienne Balibar describes as a "fictive ethnicity"—that is, the fictive ethnicity of the fabricated "community instituted by the nation state."<sup>1</sup> The heterosexist Canadian state's exclusion of gay and lesbian others (its historical criminalization of same-sex acts, its failure to recognize same-sex marriages and provide same-sex benefits, and the disqualification of gays and lesbians from the military)<sup>2</sup> constructs a fictive sexuality of the community instituted by the nation state: the heterosexual Canadian nation, a fiction John Greyson exposes in his queer representation of nation in *Zero Patience* (1993). The dominant cinematic signification of Canada is white and heteronormative. Griersonian state-sponsored documentaries such as *Peoples of Canada* (1947) and *Welcome Neighbour* (1949)—both from the National Film Board's *Canada Carries On* series—present a straight, resource-rich Canada peopled by white heterosexual couples and their children who exhibit their labor and wares for the camera as a way to induce foreign investment. Despite their potential for queer readings, the plots of camp Hollywood representations of Canada, including the homosocial worlds of Mounties and lumberjacks seen in such films as the musical *Rose Marie* (Mervyn LeRoy, 1954) are driven by a binary heterosexual pairing and are encoded with gender fixity. As documented by Pierre Berton, these filmic representations of Canada displaced indigenous imaginings of nation and became, through the American monopoly on global film distribution, hegemonic cinematic signs for Canadian nation.<sup>3</sup>

Greyson's *Zero Patience* considers another case of misrepresentation: the American print and electronic media's transformation of an HIV-infected French Canadian, Gaetan Dugas, into a promiscuous gay serial killer, Patient Zero, whom

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the media claimed infected the North American continent with the AIDS virus. On the level of a national allegory, this mythical imagining was very convenient: a French-speaking foreigner infects America the good, the heartland of morality. Some Canadian media outlets such as *MacLean's* resisted the caricature of Dugas as a pathological monster put forth in the *New York Post* and the *New York Times* and on all three American television networks.<sup>4</sup> These media representations of Dugas were pulled from Randy Shilts's book *And the Band Played On*,<sup>5</sup> which was later produced as a film (Roger Spottiswoode, 1993), despite evidence from Dugas's doctors that refuted Shilts's Patient Zero vision and documented Dugas's contribution to determining the sexually transmitted nature of the syndrome.<sup>6</sup> As part of its oppositional approach to Shilts's version of Dugas, *Zero Patience* traces the role of ideology in the cultural construction of homosexuality and AIDS.

### **Ideology and the Cultural Construction of Homosexuality and AIDS.**

Greyson's work is informed by an awareness of what Louis Althusser calls Ideological State Apparatuses (ISAs). *The Making of Monsters*, Greyson's 1991 musical, interrogates the dominant heteronormative ideology of an education system that interpellates homophobic subjects who murder their homosexual teacher. If we accept that ideology is in part the "discourse that invests a nation or society with meaning,"<sup>7</sup> the education system and the cinema, along with other ISAs such as the church and family, structure or interpellate subjects as heterosexual members of the national community. In Althusser's language, the student in the classroom and the spectator in the cinema are "hailed" or recruited as heterosexual, structured as straight by a ruling ideology that constructs homosexuals as an abject category excluded from belonging to the national community.<sup>8</sup> Hollywood's construction of homosexuality as a monstrous and effeminate pathology is well documented by Richard Dyer, Diana Fuss, and Vito Russo.<sup>9</sup> As Dyer notes, this stereotyping defines homosexuality "in terms that inevitably fall short of the 'ideal' of heterosexuality (that is, taken to be the norm of being human)" and passes this definition off as "necessary and natural."<sup>10</sup> This normalizing of heterosexuality prompts the mother of the murdered teacher in Greyson's *The Making of Monsters* to say, "It's normal to kill homosexuals" in a homophobic society.

The queer cinema of John Greyson is a militant, interventionist system of representation that subverts the cultural assumptions formed by a ruling heterosexist ideology, the second stage in what Lee Edelman theorizes as homographesis: "Homographesis would name a doubled operation: one serving the ideological purposes of a conservative social order intent on codifying identities in its labour of disciplinary inscription, and the other resistant to that categorization, intent on *de*-scribing the identities that order has so oppressively *in*-scribed."<sup>11</sup>

As Jean-Pierre Oudart has theorized, to deconstruct a system of representation, "it is necessary that this system be situated within the historical framework of its production."<sup>12</sup> Greyson locates the deconstructive narrative of *Zero Patience* in the matrices of the Hollywood musical, horror, and documentary genres, contextualizing these heteronormative forms within a genealogy of foundational texts in homophobia as represented in the film by the historical character

of nineteenth-century explorer and anthropologist Sir Richard Francis Burton, who quotes from his own Victorian (homo)sexology on the sodadic zones and from Freud.

**Re-presenting the Queer Subject: Ideology, Difference, Genre.** Greyson's appropriation of the cinematic apparatus and of those genres that deny homosexuals subject formation dismantles the spectacle of the gay other constructed by a white, male, heteronormative and homophobic camera eye. The Hollywood musical, horror, and documentary genres are freighted with ideologies placed under de-scription in *Zero Patience*. Specifically, the Hollywood musical hails or recruits spectators to take part in an American dream of courtship, marriage, and consumer culture. The plot usually concerns the white heterosexual couple—Fred Astaire and Ginger Rogers or Judy Garland and Mickey Rooney—who perform the rituals of the imagined American community: the attraction of boy-girl opposites, their union in marriage, and their success as measured by their buying power in a consumer culture.<sup>13</sup> These couples are a logical extension of the disciplining marker for Victorian sexuality cited by Foucault: “The legitimate and procreative couple laid down the law. The couple imposed itself as model, enforced the norm, safeguarded the truth, and reserved the right to speak.”<sup>14</sup>

The musical is a utopic vision<sup>15</sup> of American nation that endeavors to give the viewer the sensation of what Jane Feuer suggests it would “feel like to be free.”<sup>16</sup> This national allegory also interpellates the Canadian audience, which the U.S. motion picture industry considers a major component of its domestic market. This idealized community, however, excludes not only racial others, as Ella Shohat and Robert Stam have observed,<sup>17</sup> but also sexual others—lesbians and gay men, whom it attempts to imprison in a straight paradigm that lays down the law of heterosexuality as a narrative route to freedom. Because of its exclusionary nature but also because of the pronounced and self-reflexive theatricality of the genre, the Hollywood musical has long been subject to transgressive, queer readings (think of the resonance of *The Wizard of Oz* [Victor Fleming, 1939] and of iconic figures like Judy Garland and Carmen Miranda in gay cultures).

Jack Babuscio sees both the musical and the horror film as genres “saturated with camp.”<sup>18</sup> Babuscio suggests that gay audiences identify with the notion of life as theater, an idea foregrounded in musicals as the playing of roles: passing for straight, or refusing to play out the heterosexual role scripted for us by society: “Camp, by focusing on the outward appearances of roles, implies that roles, and in particular, sex roles, are superficial—a matter of style.”<sup>19</sup> Greyson develops this transgressive reading into an inscriptive practice. He hijacks and questions a mainstream cultural form that expels homosexuality and translates women's bodies into a voyeuristic, choreographed commodity exchange so as to produce a work that represents people of color, celebrates male-to-male sex, and valorizes the male body as an object of desire.

*Zero Patience* borrows heavily from the set pieces of Hollywood musicals as choreographed by Busby Berkeley to create an intertextual dialogue, part parody, part homage, in which the routines of *Zero Patience* refer back to and interrogate

their heterosexist sources in Hollywood musicals such as *Footlight Parade* (Lloyd Bacon, 1933).<sup>20</sup> The structures of the Hollywood musical are relocated in a field of irony so as to enable the singing and dancing performances to be those of queer nation. You will not find many singing assholes or naked male chorus lines in the Hollywood musical; however, you will find camp performances of male-to-male love--Scotty and Frank's cheek-to-cheek rehearsal of *I've Got a Feeling It's Love* in *Footlight Parade*, for example—which is why I would argue that Greyson's intertextual dialogue is partly homage. Greyson's musical travels beyond homage, however, to hail/recruit queer subjects to take part in activist politics directed against multinational pharmaceutical corporations and their commercial exploitation of the AIDS epidemic.

*Zero Patience* blurs genre boundaries; the ghost story (present in Zero's return from limbo), the horror genre, and the documentary are all at play in this narrative. This essay focuses primarily on the musical, documentary, and horror genres. The problematic truth claim of documentary film is present in Greyson's metacinematic technique. The codes and conventions of this genre are inserted into the film's narrative, as signaled by the female voice-over narration of Sir Richard Frances Burton's history and twentieth-century activities, and through Burton's own work as a documentarist in his film on Zero.

The Hollywood musical and the documentary are generic markers of American and Canadian national cinemas, and their intersection here underlines their failure to signify queer nation in their conventional configurations. The Griersonian tradition of the National Film Board has been the dominant sign for Canadian cinema internationally. Grierson's colonial film policy for Canada enshrined the documentary as *the* Canadian film form, thereby encouraging Canadians who wanted to make feature films to go to the United States and effectively obstructing the development of a Canadian feature film industry in the postwar years.<sup>21</sup> As argued above, the Hollywood musical constitutes a dream vision of the American nation, and as such it is very much a part of cultural imperialism, selling American ideology and consumer goods to a global market. Greyson travels to Hollywood, metaphorically, to make a feature that illustrates the documentary's shortcomings in a way that Grierson could never have anticipated; with Canadian and U.K. funding, Greyson deploys the Hollywood musical against itself to tell a queer Canadian story that an American pseudo-documentary—*And the Band Played On*—misrepresents.<sup>22</sup> As Robert L. Cagle notes, "Dugas became lost in the processes of signification, as the real person behind the constructed persona was put under erasure. After the publication of Shilts's book, no one was interested in an airline host from Quebec, but the man who brought AIDS to North America was big news."<sup>23</sup>

The discursive construction of Dugas as Zero by documentary forms is communicated in the opening shots of Greyson's film: a still, digitized, black-and-white image of Zero is intercut with classroom shots of a boy reading from Burton's translation of *Arabian Nights*. The credits are superimposed over the shots of Zero, mimicking the media's projection of what Cagle calls a "vampiric spectre" onto Dugas.<sup>24</sup> The black-and-white digitized image draws attention to its artifice and to its inability to signify, its failure to refer back to a referent existing in material

reality. The signifier Patient Zero does not refer back to Gaetan Dugas, only to itself as a media-generated “documentary” aberration.

This opening sequence brings Burton, Zero, and the documentary forms together, framing the film ideologically. The *mise-en-scène* of the classroom structures our reception of what is to follow. The classroom is located in an ideological state-education apparatus that shapes people to think in prescribed, state-sanctioned ways, a space in which Burton’s translation of *Arabian Nights*, with its infamous and pejorative “documentary” essay on homosexual practices, is consumed by young minds. An imperial text, Burton’s “Terminal Essay” shaped, and in the context of the genealogy of homophobic texts drawn by Greyson’s narrative, continues to shape cultural imaginings of homosexuality as perversion, vice, and illness. So, spectators are going to be taught a lesson, and cultural prejudices against homosexuals are going to be undone or examined in another type of classroom, the cinema, where prejudice can be taught or undone.

The horror and documentary genres intersect in Burton’s work as a documentary taxidermist. Burton is a maker of monsters. He manipulates and fixes dead tissue to perform his Hall of Contagion narrative, a narrative in which he has secured a starring role for Zero. This production of homosexuals as monsters is based on empiricism, an approach that shares with essentialist conceptualizations of the documentary film the naive notion that the documentarist is simply recording unmediated reality. However, as Michael Renov has observed, in documentary filmmaking, “always issues of selection intrude (which angle, take, camera stock will best serve); results are indeed *mediated*, the result of multiple interventions that *come between* the cinematic sign (what we see on the screen) and its referent (what existed in the world).”<sup>25</sup>

In a manner similar to the way he arranges and fixes the tissue of the unfortunate animals whose stories he presumes to tell, Burton creates a taxidermied Zero through the editing process: the cutting of celluloid tissue. The “documentary” film Burton produces picks up on the Shilts-fueled fantasy of Dugas as a vampire. The editing produces a meaning unavailable in the raw footage: Zero was a homosexual monster. Courtesy of Burton’s cuts and splices, Zero’s mother is represented as declaring, “Zero was the devil, bringing his boyfriends home, flaunting his lifestyle under our noses,” an inversion of what the camera records. This monster-making continues Greyson’s parodic dialogue with Hollywood, specifically the horror genre that with regularity produces images of homosexuals as serial killers: Norman Bates in *Psycho* (Alfred Hitchcock, 1960), the killer in *Dressed to Kill* (Brian De Palma, 1980), and, more recently, Buffalo Bill in *Silence of the Lambs* (Jonathan Demme, 1991). Ironically, although Burton is the only character who can see Zero, he cannot look at Zero through his distorting camera lens; Zero’s failure to register in Burton’s viewfinder signifies the failure of the documentary medium to represent Dugas.

Greyson’s narrative is fraught with a tension between visibility and invisibility, sight and blindness: Zero’s former lover George is losing his vision because of retinitis, and the public is blinded by the media’s dominant inscription of Dugas as the monster Zero. Zero liberates himself from the vampiric monster construct, however, by refusing to identify with his media image and by listening to his HIV-infected

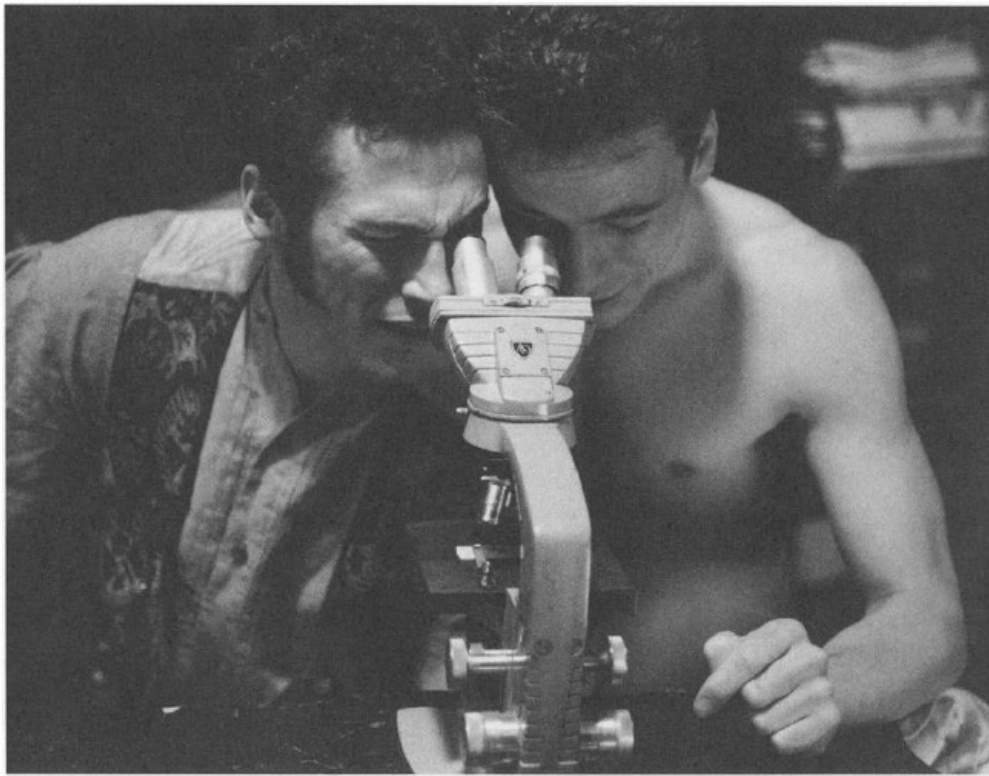


Figure 1. Looking through a microscope at a slide of his blood, Zero and Burton observe a water ballet—reminiscent of a number in *Footlight Parade* and of Esther Williams's films—featuring Miss HIV. *Zero Patience* (John Greyson, 1993). Courtesy of John Greyson.

bloodstream. Looking through a microscope at a slide of his blood, Zero, Burton, and the viewer observe a water ballet—reminiscent of Busby Berkeley's "Waterfall" number in *Footlight Parade* and of Esther Williams's films—in which a personified Miss HIV announces that Zero did not bring AIDS to North America (Fig. 1). At the end of this number, Miss HIV splashes Zero with his own blood, causing the liquid to travel up the lens of the microscope and wash over his eyes and face. At this moment, Zero becomes visible on Burton's video camera. With Burton's help, Zero displaces the Hall of Contagion Zero Patient image of himself by diving into the image, literally short-circuiting the electronic media that generate it. Greyson's film has "zero patience" for a media that inscribes people living with AIDS and homosexuals as criminal and therefore, in Edelman's terms, de-scribes such inscriptions.

**Foundational Homophobia: The Documentary Evidence Undone.** At this point, it is necessary to return to Oudart's notion that a system of representation, in this case patriarchal homophobia, must be situated within the historical framework of its production. Greyson contextualizes his deconstruction of homophobia not only through the coordinates of Hollywood genres but also through imperial

Victorian sexology. Historically, Burton's empirical, colonizing gaze constructed African and Indian colonial others and homosexuals as objects. An architect of Western homophobia, Burton's whiteness, his presumed heterosexuality, and his "scientific" authority position him as one who controls the image of the racial and sexual other. *Zero Patience* continues, and then subverts, this trajectory.

Greyson's Burton spies on men in a gay bathhouse from a position of privilege; the camera is hidden in his groin under a towel, but only briefly before he is exposed literally and figuratively. The proximity of the camera lens to his genitals signals Burton's conflicted sexuality and suggests that he is seeing with his penis. As much as Burton contends that scientific interests motivate his work, the position of the camera lens belies his fetishization of the men in the baths as objects of desire. In this male-to-male form of active scopophilia, a bipolarized male spectator self-identified as straight, passing for gay, projects his repressed homosexual desire onto gay "performers," in this case in a shower scene, from a position of power; he represents them as dysfunctional animals through his lens.<sup>26</sup> Burton's camera eye initially constructs the homosexual subject as living in a predatory sexual jungle. The gay man is framed as a pathology, characterized by what Burton terms "self-destructive behavior." "Denial seems to be a major component of the homosexual's dysfunctional psyche," Burton hypothesizes. The historical Burton recorded homosexual practice in a similar manner, basing his documentation on a voyeuristic expedition to a Karachi brothel on behalf of the British Empire.<sup>27</sup> Pointing to Burton's detailed account of "pederasty, transvestism, [and] troilistic fellatio, etc.," Burton biographer Frank McLynn makes the inference that Burton himself participated in these activities. Moreover, Thomas Wright's biography reveals Burton's fantasy of being buggered as punishment for breaking into a harem.<sup>28</sup> Not only do these narratives foreground Burton's conflicted sexuality, but they also underline his penchant for passing—passing for a straight-identified man, passing for a gay Moslem.

In Greyson's filmic world, Burton undergoes a transformation. Early in the narrative, the viewer is asked to identify with Burton's straight looking; we view the world through his camera. Burton provides us with a jaundiced agency to *Zero* and his world; however, by the end of the film, we are positioned very differently. We can see the beginnings of this queer interpellation of Burton in the shower sequence, where his camera is read as an erection and his homophobic gaze is returned as a cruising gaze by the gay men who attempt to teach him the performance aspects of bathhouse etiquette: "When you pop a boner in the shower, don't blush, be proud, display!"<sup>29</sup> (Fig. 2). The interpellation process is continued during an encounter with ACT UP activists in a musical number, *Control*, in which *Zero* is denied subjectivity and placed in the object position of the homosexual AIDS patient who is denied control over his body. Subjected to probing and prodding by the medical system, he is dragooned into medical experimentation to profit pharmaceutical companies.

Burton's voyeurism—his obsessive measuring and looking—constitute signs of latent homosexuality later made manifest in his sexual experience with *Zero*. It seems that the tyrannically empirical Burton *can* learn something from experience.



Figure 2. A trio of gay men attempts to teach Burton the performance aspects of bathhouse etiquette: “When you pop a boner in the shower, don’t blush, be proud, display!” Courtesy of John Greyson.

Here empiricism, the experimental-observationist “science” on which all of Burton’s work is based, is used to undermine Burton’s and other Victorian categories of heterosexual and homosexual. Burton’s sexual identification is as a heterosexual white male, however the film subverts this identity. The female voice-over introduction to Burton at the beginning of the film suggests that his swashbuckling hypermasculine persona might be an attempt to compensate for his sexless marriage and obsessive penis measuring.<sup>30</sup> As viewers, we come to see Burton’s identification of himself as straight as a misrecognition. Increasingly, Burton begins to identify with the subjects of his inquiries, Patient Zero and homosexuality, a process that leads to his making love with Zero in the Hall of Contagion. Burton is as much a sign of heterosexist ideology and homophobia as he is a character; his recognition of himself as other, his physical and ideological embrace of homosexuality, provides the film with a wonderful aporia whereby the rhetorical lies of homophobia are made legible, are de-scribed. Whereas classical Hollywood narratives interpellate spectators as white, male, and straight, this film interpellates or hails the spectator as queer.

One of the more memorable scenes in *Zero Patience* has to be the singing butt puppet duet in which Zero and Burton consider cultural constructions of homosexuality and trace a genealogy of homophobic and misogynist texts. Part of what Greyson’s film attempts to do is refigure the anus—represented historically as a



location of violence, excrement, criminality, and death—as a positive site of pleasure.<sup>31</sup> This scene interrogates its symbolic overdetermination and that of the phallus in Freudian and Lacanian psychoanalysis. “The law of the father doesn’t recognize the hole,” we are told. The hole in this context is a sign for passive vaginal or anal reception of the penis. Hole here is a sign for lack. The internalization of patriarchal cultural codes creates a hierarchical masculinity that feminizes passive male anal receptivity and associates it with lack, thereby denying gay men and women subject formation.<sup>32</sup> This thinking contends that, in order to hold power—to be a subject—one must have mastery of the penis and not be subject to that mastery, not have one’s hole dominated. “The phallus is the ruler,” as Burton sings, “it’s the cock who’s in control.” In Greyson’s lyrics, the listener can detect a palpable slippage between the physical penis and the conceptual phallus that underlines the conscious selection of the penis as a model for the symbolic formation of male power, the phallus.<sup>33</sup> The song also deconstructs the heteroconstructed pathology of homosexuality—the anus as a grave—popularized in Freudian readings of homosexual practice as the fulfillment of a death wish<sup>34</sup> and in 1980s media reports that Leo Bersani argues associated anal sex with AIDS and self-annihilation.<sup>35</sup> Greyson’s *Zero Patience* undoes the binaries of hole and phallus. As the song says:

An asshole’s just an asshole, skip the analytic crit  
 The meanings are straightforward  
 Cocks go in and out comes shit  
 If the asshole’s not so special  
 Then the phallus can’t be either  
 Patriarchy would crumble if we started getting wiser<sup>36</sup>

This lyric does violence to several hierarchical power differentials defined by binaries: male/female, phallus/hole, and straight/queer.

*Zero Patience* de-scribes oppressive in-scriptions of homosexuality by appropriating hegemonic systems of representation and refutes the expulsion of gayness from the Canadian nation by making the formerly invisible Dugas visible and the formerly illegible queer nation legible. Greyson’s success here is due, in part, to his ability to uncover processes of identification and misrecognition—between Burton and Zero, between Zero and his media-constructed image, and between spectator and screen.

Successful genre coding of both Hollywood musicals and horror films is dependent on spectator expectations of gender fixity and heteronormativity as these have been received from previous exposure to genre texts. However, as Stephen Neale posits, and as Greyson’s film demonstrates most effectively, genre is “difference in repetition.”<sup>37</sup> Neale argues that a genre text is not static, that it takes the normative codes of a genre and “re-works them, extends them, or transforms them altogether.”<sup>38</sup> This is precisely the type of work attempted by Greyson’s film. *Zero Patience* plays on audience expectations of generic identification—for example, the trajectory of the white heterosexual couple—by queering them and creating new coordinates for identification with a gay couple in the context of a love story of a sexually conflicted, immortal Victorian sexologist and a gay ghost. Diana Fuss’s

conceptualization of identification provides an illuminating frame of reference through which to view these identification processes:

In perhaps its simplest formation, identification is the detour through the other that defines a self. This detour through the other follows no predetermined developmental path, nor does it travel outside history and culture. Identification names the entry of history and culture into the subject, a subject must bear the traces of each and every encounter with the external world. Identification is from the beginning, a question of relation, of self to other, subject to object, inside to outside<sup>39</sup>

The history and culture represented in *Zero Patience* will leave their indelible traces on all who encounter it.

### Notes

A version of this essay was presented at the York University conference "Queer Nation?" in March 1997. I thank the conference organizer, Terry Goldie, and the participants in my session for their comments and encouragement.

1. Etienne Balibar, "The Nation Form: History and Ideology," in Balibar and Immanuel Wallerstein, eds., *Race, Nation, Class: Ambiguous Identities* (London: Verso, 1991), 96.
2. Homosexuality was illegal under Canada's criminal code and, until 1969, was punishable by a maximum sentence of fourteen years in prison. For a chronology of the lesbian and gay liberation movement's efforts to roll back prejudicial legislation in Canada, see Donald W. MacLeod, *Lesbian and Gay Liberation in Canada: A Selected Annotated Chronology, 1964-1975* (Toronto: ECW Press/Homewood Books, 1996).
3. See Pierre Berton, *Hollywood's Canada: The Americanization of Our National Image* (Toronto: McClelland and Stewart, 1975).
4. See Anne Steacy and Lisa Van Dusen, "'Patient Zero' and the AIDS Virus," *MacLean's*, October 19, 1987, 53. For a discussion of media representations of Gaetan Dugas, see Douglas Crimp, "How to Have Promiscuity in an Epidemic," *October* 43 (winter 1987): 237-71. In the same issue of *October*, Leo Bersani comments on the *60 Minutes* reporting that constructed Dugas's sexual habits as "murderously naughty." Bersani, "Is the Rectum a Grave?" *October* 43 (winter 1987): 202. See also David Ehrenstein, "More than Zero," *Film Comment* 29, no. 6 (November/December 1993): 84-86.
5. Randy Shilts, *And the Band Played On: Politics, People, and the AIDS Epidemic* (New York: St. Martin's, 1987).
6. For a detailed analysis of the distortions of Shilts's work, see Crimp, "How to Have Promiscuity in an Epidemic," 237-71.
7. See Susan Hayward's entry for "ideology" in her *Key Concepts in Cinema Studies* (New York: Routledge, 1996), 181.
8. Louis Althusser discusses the concepts of hailing or recruitment by the ruling ideology in his influential essay "Ideology and Ideological State Apparatuses (Notes toward an Investigation)," *Lenin and Philosophy and Other Essays*, trans. Ben Brewster (London: NLB, 1971): 123-73. For his discussion of the importance of education, communications, and film as ISAs, see in the same essay, 128, 146, and 148.
9. See Richard Dyer, "Stereotyping," in Dyer, ed., *Gays in Film* (New York: Zoetrope, 1984), 27-39; Diana Fuss, "Oral Incorporations: *The Silence of the Lambs*," *Identification Papers* (New York: Routledge, 1995), 83-105; Vito Russo, *The Celluloid Closet: Homosexuality in the Movies*, rev. ed. (New York: Harper and Row, 1985); and Parker

- Tyler, *Screening the Sexes: Homosexuality in the Movies* (New York: Rhinehart & Winston, 1972).
10. Dyer, "Stereotyping," 31.
  11. Lee Edelman, *Homographesis: Essays in Gay Literary and Cultural Theory* (New York: Routledge, 1994), 10.
  12. See Jean-Pierre Oudart, "Notes for a Theory of Representation," trans. Annwyl Williams, in Nick Browne, ed., *Cahiers du Cinéma 1969–1972: The Politics of Representation* (Cambridge: Cambridge University Press, 1990), 203. Originally published as "Notes pour une théorie de la représentation," *Cahiers du Cinéma* 229 (May-June 1971), and *Cahiers du Cinéma* 230 (July 1971).
  13. See Hayward's entry for "musical," *Key Concepts in Cinema Studies*, 234–47.
  14. Michel Foucault, *The History of Sexuality*, vol. 1, *An Introduction*, trans. Robert Hurley (Harmondsworth, U.K.: Penguin, 1990), 3.
  15. Richard Dyer, "Entertainment and Utopia," *Only Entertainment* (New York: Routledge, 1992), 17–34.
  16. Jane Feuer, *The Hollywood Musical* (Bloomington: Indiana University Press, 1982), 84.
  17. Ella Shohat and Robert Stam, *Unthinking Eurocentrism: Multiculturalism and the Media* (London: Routledge, 1994), 223.
  18. Jack Babuscio, "Camp and the Gay Sensibility" in Dyer, *Gays and Film*, 44.
  19. *Ibid.*, 45, 44.
  20. I am grateful to Kim Beach for suggesting the possibility of reading homage in Greyson's intertextual dialogue.
  21. John Grierson, "A Film Policy for Canada," in Douglas Fetherling, ed., *Documents in Canadian Film* (Peterborough, Ont.: Broadview Press, 1988), 58–59.
  22. The budget for *Zero Patience* was raised from Telefilm Canada, the Ontario Film Development Corporation, Channel 4 Television U.K., Cineplex Odeon Films, the Ontario Arts Council, the Canada Council, and the Canadian Film Centre.
  23. Robert L. Cagle, "Tell the Story of My Life ...": The Making of Meaning, 'Monsters,' and Music in John Greyson's *Zero Patience*," *Velvet Light Trap* 35 (spring 1995): 73.
  24. *Ibid.*, 71.
  25. Michael Renov, "Toward a Poetics of Documentary," in Renov, ed., *Theorizing Documentary* (New York: Routledge, 1993), 26.
  26. I am adapting Laura Mulvey's conceptualization of scopophilia from her influential essay "Visual Pleasure and Narrative Cinema," *The Sexual Subject: A Screen Reader in Sexuality* (London: Routledge, 1992), 111–24. Mulvey suggests that men cannot be subject to this gaze: "According to the principles of the ruling ideology and the psychical structures that back it up, the male figure cannot bear the burden of sexual objectification. Man is reluctant to gaze at his exhibitionist like" (117). Although the existence of a homogeneous homosexual or heterosexual gaze stretches credulity, this scene in Greyson's film, and the success with male audiences of films foregrounding highly eroticized male bodies (the *Terminator*, *Rocky*, and *Rambo* series) bring Mulvey's theory of male-to-male looking into question. Drawing on Paul Willemen's responses to Mulvey, Stephen Neale argues that "Mulvey doesn't allow sufficient room for the fact that in patriarchy the direct object of the scopophilic desire can also be male. If scopophilic pleasure relates primarily to the observation of one's sexual like (as Freud suggests), then the two looks distinguished by Mulvey (i.e., the look at the object of desire and the look at one's sexual like) are in fact varieties of one single mechanism: the repression of homosexuality." See Stephen Neale, *Genre* (London: British Film Institute, 1980), 56–57, and Paul Willemen, "Voyeurism, the Look, and Dwoskin," *Afterimage* 6 (1976): 43.

27. See Frank McLynn, *Burton: Snow upon the Desert* (London: John Murray, 1990), 41–42.
28. *Ibid.*, 52.
29. Press kit, *Zero Patience*. This reading developed out of a conversation with Garrett Epp, who I would like to thank for reading an earlier version of this essay.
30. McLynn, *Burton*, 219.
31. For commentary on representations of the anus, see Bersani, “Is the Rectum a Grave?” 197–222; Lee Edelman “Seeing Things: Representation, the Scene of Surveillance, and the Spectacle of Gay Male Sex” in Diana Fuss, ed., *Inside/Out: Lesbian Theories, Gay Theories* (New York: Routledge, 1991), 93–116.
32. On patriarchal masculinity and gayness, see R. W. Connell, *Masculinities* (Cambridge, U.K.: Polity Press, 1995), 78.
33. Richard Dyer comments on the relationship between the penis and the phallus in “Don’t Look Now: The Male Pin-Up,” in *The Sexual Subject: A Screen Reader in Sexuality* (London: Routledge, 1992), 274.
34. Although Freud believed that the notion of sexual development implied a norm, his concept of a universal bisexuality was, as Jeffrey Weeks notes, more enlightened than some American work on male homosexuality published in the 1960s and 1970s. See Weeks’s entry on “homosexuality” in Elizabeth Wright, ed., *Feminism and Psychoanalysis: A Critical Dictionary* (New York: Routledge, 1992).
35. See Bersani, “Is the Rectum a Grave?” 202–03, 222.
36. Press kit, *Zero Patience*.
37. Stephen Neale, *Genre* (London: British Film Institute, 1980), 50.
38. Stephen Neale, “Questions of Genre,” *Screen* 31, no. 1 (spring 1990): 58.
39. Diana Fuss, “Introduction: Figuring Identification,” in Fuss, *Identification Papers*, 2–3.