

**BOYS TALKING ABOUT *THE BOYS  
IN THE BAND*: READING *WINDSOR*  
AND *OBERGEFELL* DECISIONS  
INTO COMMERCIAL QUEER  
THEATRE**

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For many people within the Lesbian, Gay, Bisexual, Transgender, and Queer (the “LGBTQ+”) community, the movement for LGBTQ+ equality stands at a crossroad. After winning marriage equality with United States Supreme Court decisions in *Windsor v. United States* and *Obergefell v. Hodges*, activists and community members question the future and direction of the movement. In this Article, Section II considers briefly the 1968 original production of *The Boys in the Band*, and its recent revival on Broadway. Next, Section III explores the context and some of the language used in the Supreme Court cases of *United States v. Windsor* and *Obergefell v. Hodges*. Section IV then compares this reading with the language used in *The Boys in the Band*, as spoken by the gay characters and presumably heard by Broadway audiences in 2018. Finally, in Sections V and VI, the Article concludes

by examining how, given the comparison of language between the literary and legal, the revival of *The Boys in the Band* and other theatrical productions, can serve a vital purpose in the continued push towards LGBTQ+ equality and community, and the future of law and dramatic literature.