The mid-1970s marked a profound sort of pivoting for gay writing in Japan—the moment when its perverse affiliations with sex work, S/M, and solidarities with nonbinary people—in other words much of its very queerness—were increasingly set aside with its incorporation into a more masculinist, homonormative, and neocolonialist cultural formation. As gay Japanese men began to reassert their privilege—and do so confidently as global consumers and travelers—new spaces of representation in Japan magnified a subculture that had long eroticized the experience of the soldier, and also amplified the imperial circuits of desire for non-Japanese bodies. Professor Perry’s talk examines works of pulp fiction, in particular, written by gay men he read at the center of contestations over the intersection of sexuality and empire.