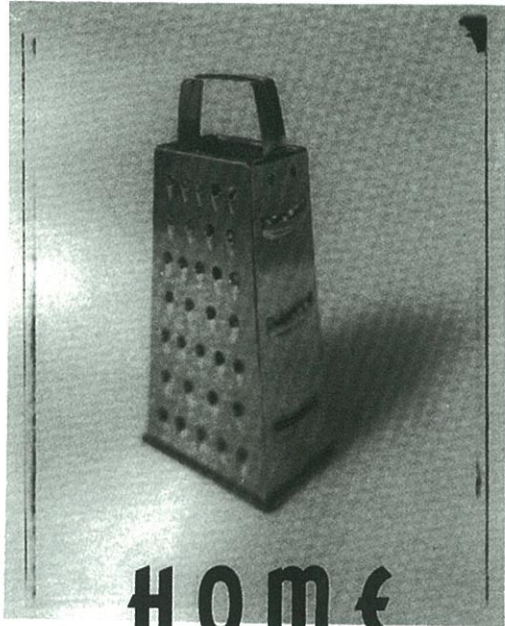


# Mardi Gras Film Festival

GU PITT CENTRE - CITY FEB 12-26 VILLAGE ROXY - PARRAMATTA FEB 19-23  
Presented by Queer Screen in association with the Sydney Gay & Lesbian Mardi Gras



153 oxford street darlinghurst 2010 telephone: 332.4840



## espresso bar

basement / gowings building

82 oxford street darlinghurst

sydney nsw

australia 2010

**tel** 9331.5001

**fax** 9267.3817





WHICH CIDER LIFE ARE YOU FROM?

# Welcome to the 1997 Mardi Gras Film Festival.

Over the past few years the Festival has been growing at an astonishing rate, with more films, more variety, more sessions and more people every year. We are sure that the 1997 Mardi Gras Film Festival will continue with this outstanding progress.

We have scoured the globe to present the best and most varied selection of features, documentaries and shorts you will find anywhere. There is something for everyone in the Festival: light comedies, gentle social commentaries, hard hitting and controversial dramas, insightful and thought provoking documentaries.

Queer Screen has been through some major changes over the past year, which has also given us the opportunity to sit back and look at the Festival, the results of which are:

★ The Festival has moved to the larger and more central Pitt Centre, which means less chance of missing out on the really good films.

★ Tickets are now widely available from all Firstcall agencies, including phone and credit card bookings.

★ The Mardi Gras Film Fest Goes West to the Parramatta Roxy for a special 5 day Festival which includes the premiere of Lilies.

★ In response to requests at the last Festival, there are now Festival Cafe's at both the Pitt Centre and Parramatta.

★ Wherever possible we have scheduled double screenings to make scheduling films and times easier - which is not an easy thing at Mardi Gras time!

★ The Opening & Closing nights will be the hottest tickets in town: Shauna Jensen will be appearing at the Pitt Centre Opening Night Party, Flamenco guitarist extraordinaire Lana Leonard will entertain and amuse at the Parramatta Opening Night Party, and for all the really big kids around, the Pitt Centre Closing Night Party will be held at Timezone amusement arcade.

We would like to offer a BIG THANK YOU to our Principle Funding Organisations and Sponsors: Sydney Gay & Lesbian Mardi Gras, NSW Film & Television Office, Bausch & Lomb/ Ray Ban Sunglasses, Orlando Wyndham/ e 33 & Trilogy and Qantas.

Pink Popcorn is the look and pop along is the theme....so pop along to either the Pitt Centre or Parramatta, see some great films that you won't otherwise get a chance to see, pop into the Festival Cafe's to meet the filmmakers, and most importantly, enjoy!

*Tony Grierson Executive Officer*  
*Anni Browning Co Convenor*  
*Malcolm Day Co Convenor*



## Principal Festival Sponsor



## Festival Sponsors



## Festival Funding Organisations



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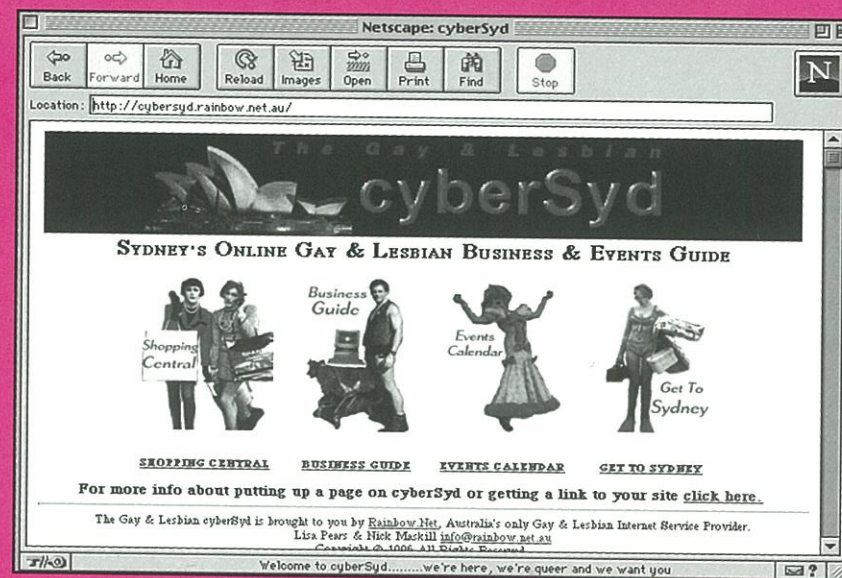


## Community Organisations



# Screening All The Time...

Visit the Data Lounge for the US mirror sites for the Mardi Gras Film Festival and the Sydney Gay & Lesbian Mardi Gras. Thanks to Mediapolis Inc. [www.datalounge.com](http://www.datalounge.com)



## ...Get Online With Rainbow.Net

The Gay & Lesbian Internet Service Provider that put Queer Screen, the Sydney Gay & Lesbian Mardi Gras and the Sydney Star Observer on the World Wide Web!

Unlimited Internet Access -

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Ph 9267 7597 Fax 9264 7308 Email [info@rainbow.net.au](mailto:info@rainbow.net.au) [www.rainbow.net.au](http://www.rainbow.net.au)



# Festival Info

Session times and changes: Pitt Centre - 9373 6666

★ Roxy Parramatta - 9320 9169

## POP ALONG TO THE FESTIVAL CAFE

This year for the first time there will be a Festival Cafe at Pitt Centre - Festival Cafe both the Pitt Centre and the Roxy.

Open from 10.30 till late every day.

These will be the places to see and be seen, to meet and to greet, and to soak up the atmosphere and be a part of one of the largest gay & lesbian film festivals around the globe.

The Festival Cafe's are the places to take a break from the tiring activity of watching great films and recharge for the next session. They are also the perfect place to arrange to meet friends before films, and to go afterwards to review, discuss and praise (naturally).

Roxy Parramatta - Peronis Restaurant & Cafe Open from 4.30pm till late

Festival Guests and visiting filmmakers will be

available in the Festival Cafes for questions and discussion after the screening of their films. Peronis are also offering special Festival meal-deals for patrons on presentation of your ticket.

## POP ALONG TO THE FESTIVAL WEBSITE

★ The full program is also available on the internet at

<http://www.queerscreen.com.au/filmfest>

## ON THE NET

Visit the Festival Website to see details of all films in the Festival and to surf to links of related sites and information. Check out the 6 films which have 10 second quicktime previews that you can download and view.

Record your thoughts and comments and read what others think about the Festival and the films on the Festival Graffiti Wall.

Stand a chance to win a week for 2 at Turtle Cove by completing the audience survey and profile which includes voting for your favourite film.

The Festival Website is proudly sponsored and maintained by Rainbow.Net, Australia's only gay & lesbian internet service provider.

★ The Mardi Gras Film Festival Website and the Sydney Gay & Lesbian

Mardi Gras Festival Website are also mirrored in the US on the

Datalounge, kindly sponsored by Mediapolis.

## PARKING

★ Pitt Centre

Parking is available at Secure Parking in the Piccadilly Centre for \$9.00 for 5 hours (a bargain!).

Entry is via Castlereagh Street next to David Jones. You must collect a voucher from the ticket office at the Pitt Centre.

★ Roxy Parramatta

Parking is available free in the parking station behind the Roxy.

# Queer Screen Info

Queer Screen is a non-profit membership based arts organisation.

★ As well as presenting the Mardi Gras Film Festival, Queer Screen also holds events throughout the year relating to queer film culture and screening.

Queer Screen also acts as a lobby group to remind the wider community of the cultural validity and purpose of queer film and filmmakers.

Membership is open to all people interested in queer film. Members are encouraged to become active in the organisation. Members are entitled to receive benefits such as discounted Festival tickets.

Internet access benefits, discounted film related products, and advance notice and invitations to queer film screenings.

12a-94 Oxford Street/ PO Box 1081 Darlinghurst NSW 2010

Phone - 9332 4938 Fax - 9331 2988

Email - [info@queerscreen.com.au](mailto:info@queerscreen.com.au)

Web site: [www.queerscreen.com.au](http://www.queerscreen.com.au)



Queer Screen

## AUDIENCE SURVEY AND PROFILE

It's relatively painless, it gives us information, and you might even win a holiday!

The feedback and information we receive from festival goers helps us plan and improve the Festival and the films we screen.

Information gathered from the last survey has helped us plan the move to the Pitt Centre, include the Roxy at Parramatta and the Festival Cafes.

Survey forms will be available in the foyers of both venues towards the end of the Festival, and on the Festival Website: <http://www.queerscreen.com.au/filmfest>.

Please complete the surveys after you have seen your last film.

★ All completed surveys which include names and contact details will go into the draw



to win a weeks holiday for 2 at Turtle Cove.

Australia's premier resort for gay men & lesbians.



# Programmer's Notes

This year we have drama, comedy, controversy, discussion, documentary and shorts for your pleasure.

Programming this year's Festival provided me the opportunity to preview many works that have been made in the last two years and gain an overview of queer film production around the world.

Happily I can report that life imitates art and vice versa, as it appears that there are a number of trends and themes which are clearly emerging as global areas of interest and that film festivals of this kind are one of the means which moves these themes and ideas around the world.

A number of documentaries and features have taken up the theme of intolerance within discriminated communities which is directed toward each other. *Neptune's Rockinghorse*, which will enjoy its international special sneak preview at the Festival is one of these films which deals with racism and homophobia. *Parallel Sons* is another that looks at racial discrimination and interracial relationships between two men. It is refreshing that films that are queer themed also address other issues from a queer perspective.

*Butterflies on the Scaffold* from Cuba is just as adventurous in its look at the relationship between the working class and drag culture in one local district in Havana in post-Revolutionary Cuba.

*Marble Ass* from Serbian director Zelimir Zilnick is one of the most adventurous films made in the last few years. It's marriage of sexual politics and examination of the psychological results of the war which have plagued the region for the last years has attracted much interest wherever it has screened.

Issues surrounding Gender identification and representation feature in a number of films and videos from different national cinemas. The world premiere of Anna Broinowski's film *Sexing the Label* will be followed by a discussion of the issues raised in the film. The discussion will be chaired by Pride's Bronte Morris.

Rosa von Praunheim describes his film *Transsexual Menace* (and yes that is the correct spelling of the title) as being about the most radical political movement in the US.

Do not miss the documentary *Yang+ Yin: Gender in Chinese Cinema*.

The other screening/discussion in the program will be no doubt just as controversial also features a world premiere. The session is entitled *Primary Concerns* and features George Willison's just completed documentary about gay youth suicide in rural Australia, *'Out' in the Bush* and the award winning US film *It's Elementary*. *It's Elementary* reveals revelatory outcomes to a test teaching program in the US where kids ranging from 6-15 were taught about gay and lesbian issues.

Both discussion screenings should absolutely not be missed.

Many of the features will be making their Australian premieres. *David Searching* is a delightful romantic comedy starring Anthony Rapp and will be introduced by its director Leslie L. Smith. Seth- Michael Donsky will be here with his film *Twisted* for one screening only before they both jet off to screenings at the Berlin Film Festival. Alessandro de Gaetano's *Butch Camp* is confirmed along with the much anticipated film *The Watermelon Woman* by African American filmmaker Cheryl Dunye. Cheryl won't be able to make it as the film opens in New York in early March and she is tied up with publicity. Both *Rescuing Desire* and *Late Bloomers* offer a great deal of humour and poignancy in relation to women coming out later in life.

For all you videophobes out there we are installing the Hughes JVC projector in the Pitt Centre for four days, so there is absolutely no excuse to miss any of the video programmes. The Hughes will give you a full screen image and we are talking state of the art.

Speaking of video programmes and being tied up, *Bloodsisters* is one of the many remarkable documentaries screening. Directed by Michelle Handelman, it is an inside look into the lesbian S/M community in San Francisco which explodes some of the myths and misconceptions held by certain parties who shall remain nameless. Also do not miss *Voices*, a three documentary session which premieres Reno Dal's much anticipated *Connections: Gay Aboriginal Men in Sydney* along with *I Shall not be Removed* which is a doco about the late filmmaker Marlon Riggs. Still being edited at the time of writing is a groundbreaking doco out of Korea called *Marginalised People*.

MY QUEER CAREER returns and promises to be a bumper screening. I caught the judges at the end of their judging weekend and the general consensus was that this year's entries are terrific. This year we are screening as many of the MQC entries in the main body of the Festival programme, so don't be surprised when the session opens with a homegrown film.

We are very excited to be screening at Parramatta this year and hope that it makes it a little easier for the community out west to catch some of the Festival program. We hope that you take advantage of the Festival screenings at the Roxy. It's success is entirely up to you.

Opening and Closing Night film at the Pitt Centre are *Bound* starring Gina Gershon and Jennifer Tilly and John Greyson's much acclaimed *Lilies* respectively. At Parramatta the order is switched with *Lilies* opening and *Bound* closing. They are both exceptionally entertaining and provocative films.

*Bound* wowed audiences in its recent US release and *Lilies* scooped up four Genies at the 1996 Canadian film and television awards.

There is much to see, much to discuss and much to enjoy. I hope that you have as much pleasure in viewing the films as I did. Have a great Festival.

Gayle Lake  
Programming Director.



# Normally I am not attracted to Lesbian Films...

Normally I am not attracted to lesbian films, preferring to see good films regardless of their sexual persuasion. In this I am not alone. Cruising the Internet I discovered that on PopcornQ's list of Top Ten movies nominated by queer experts (filmmakers, critics, historians) and 'media personalities', cinema classics are chosen far more often than films regarded as gay or lesbian.<sup>(1)</sup> This might suggest that all cinema is slightly queer-which is no surprise to those of us with a passion for it. Perhaps of more surprise is the fact that only one of these films- *Maedchen in Uniform* - is widely regarded as gay or lesbian (and even that is a matter of interpretation). While it's true that a lot of queer films came up on the lists, lesbian films are much more rare, so it is quite remarkable - and says much for the quality of lesbian films - that one should be listed as a best film of all time.

And so I want to make a few suggestions here about overcoming the apparent shortage of lesbian films outside of gay & lesbian film festivals. But firstly I want to present a working definition of the term, so that we can all be clear about it. My queer definition is this: a lesbian film can mean anything you want (but it's best if it has girls, although even this may not always be essential because girls can sometimes identify with boys; the whole slash genre in zine culture is a case in point). This is a definition which immediately increases the number of films which might be regarded as lesbian and that is in itself an immensely affirming thing. It also means you can dispense with all the usual qualifications for defining a lesbian film (it has to be a lesbian story which shows real lesbian life, it has to be made by lesbians, it has to star lesbians, it's better if all the crew are also lesbians). These are all great qualifications, but it's very hard to find films which have them all & even if they do there is no guarantee that the film will be watchable by anyone other than the cast and crew and their immediate families. I've chosen my definition because this is the time of the year when we get to mention the idea of lesbian film and because in the past there has been a lot of dissatisfaction about it (there is never enough of it and when it exists, it is frequently disappointing).

Perhaps my definition is just another feel-good kind of thing, responding to some of the lesbian movies I've seen this year, such as *Late Bloomers* or *Rescuing Desire*, films which are part of a new genre - the suburban late starters. Lots of very funny moments. These are nice films with a gentle sting: women lose their jobs because of their loves and the everydayness of the scenarios takes us beyond the inner-city to a kind of frontline where a battle for sexual freedom is still being fought and where nothing can be taken for granted. Meanwhile, back where it all started, even a film on lesbian sadomasochism (Michelle Handelman's *Blood Sisters*) is also a feel-good movie in a more perverse kind of way.

Of course the other extreme is the killer lesbian film and this year's pick in this genre would have to be *Bound*. The film was not made by lesbians or even women (the filmmakers are actually happily married straight men) & the stars are not lesbians in real life, which provides another good reason for adopting my definition.

Jennifer Tilly, one of the film's straight stars, has nonetheless worked out a few things about lesbian reality from her experiences. As she puts it,

"When I first started talking about this movie ...it would stop people.

Everyone would go, 'Well, what's that going to be like? Is it going to be weird to kiss a girl?' And it was weird, because I never even thought of that I just thought of it as acting."

Jennifer, you got it! Good performance on the night is all that matters.

Elsewhere she tells of how she and co-star Gina Gershon downed a bottle of tequila before their first kiss (familiar, girls?) in order to 'steel themselves'. In the end, however,

"It was actually more pleasant kissing Gina than it has been some of the other people I've had to do kissing scenes with in the past."

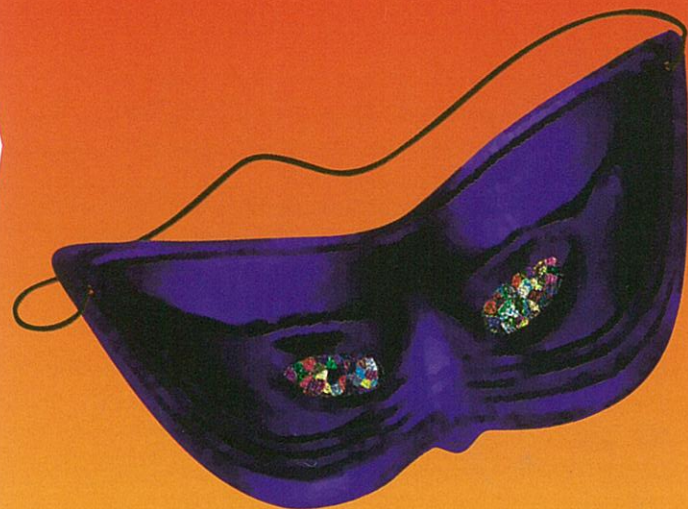
In the words of the old song, 'Anyone can be a lesbian'. Remember that this is a Hollywood movie and so I have a serious proposal for the studios. In view of the decline in quality of Hollywood cinema and its increasing costs, why not stop making so many of those stupid action films (I'm still in favour of intelligent action films) which cost heaps and make nothing. Instead, turn the production towards making lesbian films. You could get at least a hundred lesbian movies for every Sylvester Stallone movie, which would also give you the product for a new lesbian cable channel, after the films have ended their extensive cinema seasons. You would create unlimited opportunities for struggling young actresses, who would all find that they liked it and would no longer need to waste their talents on unattractive producers & the casting couch. The Australian industry should also take note. Let's stop the talent drain to Hollywood, where it is wasted. A lot of the brilliant and really queer short stuff which comes out of *Eat Carpet* etc deserves to be turned into features. There's a huge untapped market waiting out there. The only thing to fear is fear itself.

*Helen Grace*

(1) For those who like lists, the five most popular films were *Vertigo* (Hitchcock) *Citizen Kane* (Orson Welles) *Imitation of Life* (Douglas Sirk) *Jeanne D'Alman* (Chantal Ackerman) & *Maedchen in Uniform* (Leontine Sagan).

Helen Grace, a Board Member of Queer Screen, is a photographer & filmmaker who also writes and teaches. She is the Editor of the collection of essays: *Aesthetics & the Economy of the Senses* (UWS, 1996), and co-author of the forthcoming *Time/World/Space: Community & Marginality in Sydney's West* (Pluto Press 1997).





# Eyewear For party animals.

See Emmanuel or Harry

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Yohji Yamamoto  
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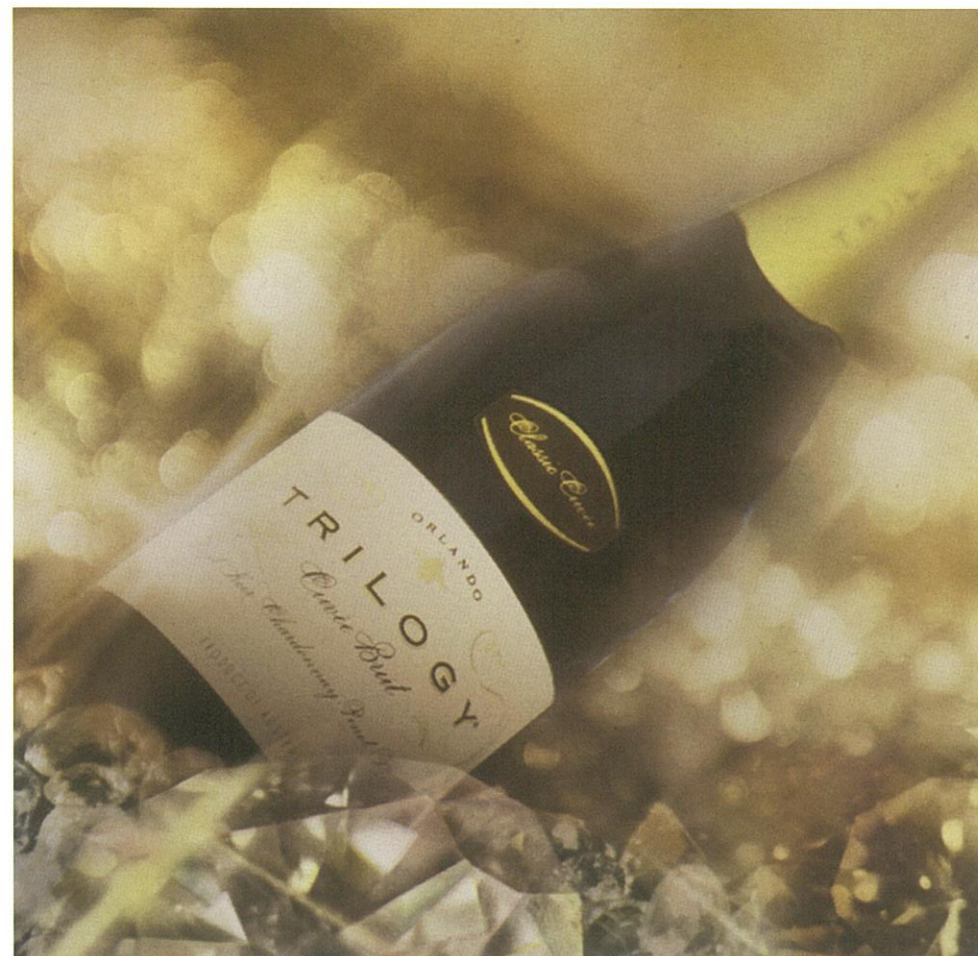
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*The value of some things is never questioned.*

TRILOGY.

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# Kiss 'n Kin: Queer Asian Cinema

Gone are the days when Japan was the only

Asian country producing queer cinema. Along with the rise of queer cultures and communities in various Asian countries, there has been a surge in the production of queer cinema across the region. Amazingly enough, given their highly conservative sexual mores, the most recent countries to join that trend are

Korea and the People's Republic of China.

*Broken Branches* (Naeil ui Hyahae Hununun Kang), which appears in this year's Mardi Gras Film Festival, is a Korean family drama about a generation of unfilial brothers and sisters in which the ultimate way to rebel against traditional expectations is to be gay. *East Palace, West Palace* (Donggong, Xigong, also known in English as *Behind the Forbidden Palace*) is a Genet-like psychodrama from China about a

cop's efforts to interrogate a young man who uses the opportunity to cruise him. It will be released in Australia later this year. Hong Kong feature film

director Stanley Kwan has contributed his remarkably thoughtful documentary about Chinese film culture, *Yang + Yin: Gender in the Chinese Cinema*. Also screening in this year's Festival, it focuses heavily on the contradiction between the long presence of homoeroticism in Chinese cinema and the failure of

people to acknowledge it and talk about it.

Films like *Broken Branches*, *East Palace, West Palace* and *Yang +*

*Yin* give us important insights into the globalisation of queer culture as it is appearing in the Asian region. However, they do not simply reflect emergent Asian queer cultures. Indeed, they themselves have not figured heavily in the films so far. Instead, they tell us more about how a queer sense of self is being thought

about, negotiated and produced. And while the appearance of these films

attests to globalisation, the films themselves also show how the

interaction of globalised queer culture with existing local cultures is

producing locally specific hybridities and issues. This in turn is

challenging the often presumed universality of the post-Stonewall

Anglo-American models of gay identity, which are now beginning to

appear as more culturally and historically specific. To generalise about how this is happening in an area as diverse as Asia would be foolish.

However, I would like to focus on the East Asian area, including Korea, China and Hong Kong, where Confucianism has been a dominant cultural influence. Here, family and kinship roles provide the existing local framework within which emergent queer culture is trying to find a place. And I want to argue that when viewed from outside that culture, the resulting patterns make us aware of how family and kinship structures has structured

own queer identities. For the post-Stonewall model of 'coming out' surely not only means a coming out of the closet but also often coming out of the blood family and join-

ing chosen families in a geographically and culturally separate queer community, or, as is sometimes despairingly said, ghetto.

In contrast to this, films like *Broken Branches* tend to depict the shift from homosexual behaviour to the production of queer cultural identities as part of a broad crisis within kinship systems. The problem seems to be less about leaving the family than how to find a place to be queer within it, for in societies dominated by Confucian values it is almost impossible to function outside the family. In this sense, *Broken Branches* is the latest in a series of family comedies and dramas which also includes Ang Lee's 1992 Taiwanese film, *The Wedding Banquet*, known to viewers around the world, and the Japanese film, *Okoge*, shown in Sydney a few years ago. On one level, the lead character Wai-Tung in *The Wedding Banquet* sets out to New York in a typical 'coming out' narrative. But he finds the expectations of being a son in Confucian culture follow him, and so he has to try and find a way to reconcile the two. In *Broken Branches*, the lead character JungMin reflects on the various ways in which his brothers and sisters have failed to perform traditional roles before showing us how his own homosexuality fits into that broad pattern.

Among the many things that make *Broken Branches* a fascinating film is the contrast set up between JungMin and his lover, SungCul. This contrast makes it clear that in a world heavily structured by Confucian values, the problem for mainstream society is not homosexual behaviour in itself, but rather the development of a visible gay identity. In the gay bar, and with his partner, SungCul lives a gay life hidden from his family and colleagues. Outside the bar, he performs the standard family roles of husband and father like everyone else. However, there is a price to be paid for this. For instance, it is only possible for him to spend the whole night together with JungMin in the most exceptional of circumstances. But JungMin is caught between a strong sense of his identity as gay and the fact that there is no kinship role that corresponds. With this in mind, maybe the significance of *Yang + Yin* as a breakthrough is clearer, for it seems talking about and making queerness publicly visible is more of a problem than queer sexual acts themselves, and making it a visible part of public discourse is exactly what *Yang + Yin* does.

Finally I must mention that although the bulk of East Asian mainstream feature film and television drama production focuses on the family, the same is not true of the many independent short films and videos that have also been produced in this period. For example, Japanese director Hiroyuki Oki has produced one experimental film after another that makes little reference at all to family. But instead of appearing as part of a separate community, queerness appears in his films in the form of a non-narrative, fragmented and fleeting series of suggestive images and possibilities that has a whole other set of charms all its own.

**Chris Berry**

Chris Berry is the Program Co-ordinator for the Melbourne International Film Festival, sits on the Advisory Board of the Melbourne Queer Film & Video Festival, and teaches in the Department of Cinema Studies at La Trobe University. He is the author of *A Bit On the Side: East West Topographies of Desire*. (Sydney EMPress, 1994)



# My Queer Career

Australian & New Zealand Queer Shorts Competition

Held each year as part of the Festival.

the major prize of the competition is the Stephen Cummins prize, named after the gifted Australian filmmaker who died from an AIDS related condition in 1993.

Stephen bequeathed to Queer Screen an amount of money which is now called the Stephen Cummins Film Trust.

The Trust provides \$2,000 in cash to the film that the Judging Panel consider to be the best of those submitted. Other prizes for the runner up, the encouragement award and audience prize have been provided by Metro Television. Winners will be announced on the night following the screening.

This year there will be 2 screenings for the competition:

The Judges Finalists Selection -

Pitt Centre Tuesday February 18 9.30 pm

Celluloid Salon (All other entries) -

Dendy Bar Martin Place

Sunday February 23 12.00 (Free entry)

The judges for the competition were:

- Con Anemogiannis - Writer and Filmmaker (Aust)
- Helen Tasses - Director, Metro Television (Aust)
- Peter Wells - Writer and Filmmaker (NZ)

The Judges comments were:

'The Judging Panel looked at 35 films over 2 days: in all some 10 hours of material. We looked at films that were animation, documentary, personal, conceptual, comic and camp. Films that went from self funded to well funded, from pieces out of film schools to independent productions.

It was pretty amazing to see that there was so much lesbian & gay product coming out of Australia and New Zealand. Occasionally we felt a surge of excitement at seeing some fine cinematic story telling.

There was a lot of quirkiness and exuberance in evidence, which was wonderful to see, and with 1 or 2 notable exceptions, it seems that sexual passion has gone out of style, (a great concern!).

Overall we are really pleased with the final selection of what will be offered on the MQC screening night. Among so many films there were certainly signs of promising careers in the making, careers that will inevitably provide future festivals and audiences with films that are exciting and entertaining.



The Judging Panels Finalists Selection  
for Screening

Pitt Centre - Tuesday February 18 - 9.30 pm

**BLOW** - Craig Boreham 1996 NSW UMatric 2.5 mins

A cartoon fantasy about a sexual encounter and sex as a solitary experience.

**COWGIRL** - Claudine Sartain 1997 NSW 16mm 6 mins

A western fantasy on the bus of dreams going to the Mardi Gras party.

**DRAC RACE** - Tyler Coppin 1996 NSW Beta SP 7.5 mins

The Zen of Handbag Throwing on a hot afternoon at Bondi Beach.

**DRIVEN** - Susan Miller 1996 Vic Beta SP 24 mins

Unrequited love hits the Hume Highway for Sydney and finds a human connection.

**HEY AMIGOS** - Angus Strachan - 1996 NSW

Beta SP 10.55 mins

The 3 gun totin' Amigo sisters ride into Sydney Town to rescue their boofy boyfriends.

**PSYCHEDELIC PLAYBOY** - Timothy Spanos 1996

Vic U matic 5 mins

The tragic tale of a bisexual, underground film star.

**RETRO SHEILAS IN:**

**SPACE ALIENS ARE TOOLING OUR SHEILAS**

- Juliet John 1996 NSW 35 mm 8.5 mins

3 Aussie super-sheilas defend the earth at an adults only interstellar truck stop.

**SIREN** - Charles Bracewell 1996 NZ 16mm 7 mins

A young soldier's memories of his dead mate haunt him, or is it the Siren calling him?

**STILL LIVES** - Bridget Stenhouse & Matt O'Connell 1997 NSW Video 8 mins

A street artist unveils the life of a corporate banker who feels he is trapped.

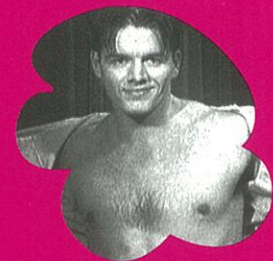
**TRAGIC BUT TRUE** - Malcolm Burt

1996 Qld 16mm 18 mins

Darcy loves Lloyd. But Lloyd

has his sights set on Rand.

the handsome hetero policeman.



**CELLULOID SALON**

Dendy Bar Martin Place

Sunday February 23 at

12.00 Free entry

**BENTWHISTLE** -

Charles Fryberg

**BRIAN'S BODY** -

Moirra Joseph Vic

**THE DRIP** - Nick Tantara NSW

**FAGGOTS ARE FOR BURNING** -

Barry Mackay NSW

**GLASS** - Safina Uberoi NSW

**LOVE FROM DAVID JOBLING** -

**THANKS GUYS!** -

David Jobling NSW

**MARRIED TO AN IDIOT** -

Anya van Lit &

Annie Laerkeson NSW

**MISS BEAVER SUIT PAGEANT** -

Jef Weare SA

**NAYA ZAMANA** - Madrika Rupa NZ

**PATCHES OF LOVE** -

Ron de Greef & Ken Munsie Qld

**PRIDE - THIS IS PERTH** - Jason Dare

WA

**PRISON APOLONIA** - Tom Rivard NSW

**PROGAY** - the infomercial -

Danial Fonken NSW

**A SMALL BOAT ON AN OCEAN OF PROMISES** -

Georgina Willis NSW

**SYDNEY** - Michael Lawrence NSW

**TILL HUMAN VOICES WAKE US AND WE DROWN** - Bree McKilligan Vic

**TREES AT THE CROSSING** - Georgina Willis NSW

**A WOMAN'S TOUCH** - Jonathon Keate et al NZ



# Pop along to the Pitt Centre

The move to the Pitt Centre in the heart of the city means more seats are available for the films that sell out fast.

## OPENING NIGHT Wed Feb 12 8.30 pm

Don't miss one of February's hottest tickets and be the first to see one of this Festival's 'must see' films.

The Opening Night will feature the *Australian premiere* of **BOUND**.

the lesbi - crime thriller where girl meets girl, girl gets girl, and girls get the loot! (Full details see page 24)

Screening with **BOUND** will be the *World Premiere* of **COWGIRL**, a Sydney girls western fantasy on the bus to the Mardi Gras party.

The Opening Night party following the screening will feature a performance by blues and soul chanteuse Shauna Jensen.



# Open

## Pop along to Parramatta

## OPENING NIGHT Wednesday February 19 8.00 pm

The addition of the Roxy at Parramatta as part of the Mardi Gras Film Festival brings to gay, lesbian and art house audiences in Sydney's west a range of films that would otherwise not be screened outside the city area.

The Mardi Gras Film Fest in the West is an exciting step for Queer Screen, and an opportunity for gay men & lesbians from all over Sydney to participate in the first major Mardi Gras event to be held in the west.

Come along and be part of the Festival. We hope that it's success will enable the event to become a fixture in the Mardi Gras calendar.

This night is guaranteed to be one of the most glamorous and talked about events of Mardi Gras.

To open the Mardi Gras Film Festival at the Roxy we have chosen

John Greyson's new film **LILIES**, which will be it's *Australian Premiere*.

We are fortunate to have one of the best films around at the moment to close the 1997 Mardi Gras Film Festival. John Greyson's **Lilies** is a beautifully crafted and ethereal tale of young love, jealousy and betrayal, which years later comes back to haunt (Full details see page 37)

Screening with **Lilies** is **Siren**, a short from New Zealand about loss, memories and the irresistible call of the siren.

**SERIOUS FUN** is the theme for the Closing Night party which will be at the **TIMEZONE** amusement and games arcade next door to the Pitt Centre.

All rides and games, plus of course food and lots of drinkies, are included in your ticket for Closing Night. Don't miss your chance to see some truly great cinema and have a lot of fun afterwards.

## CLOSING NIGHT Wed Feb 26 9.30 pm

**FESTIVAL CAFE**

The all new Festival Cafe in the Pitt Centre will be open throughout the Festival for coffee, drinks and light meals. It is the perfect place to relax between sessions, to meet friends or to discuss the films with Festival Guests and filmmakers.

Soak up the atmosphere and be a part of the Festival at the Festival Cafe.

# Close



**LILIES** is an emotionally intense tale of young love, betrayal and revenge in which Bishop's past comes back to haunt him.

It has been described as "a sumptuous feast for the eyes, ears, heart and mind". Screening with **LILIES** will be the Australian premiere of **SIREN**, a short film from New Zealand about a soldier whose memories of his dead best friend come back to taunt him.

The Opening Night Party after the screening will feature the wonderful Flamenco guitarist Lana Leonard, who is guaranteed to amuse and entertain.

**ACON Western Sydney** will be the beneficiary of \$3.00 from every ticket sold to Opening Night.

### FESTIVAL CAFE

To complete the Festival atmosphere at the Roxy, Peronis Cafe & Restaurant right outside the cinema will be open for coffee, cakes and meals before and after each session.

Peroni's are also offering special Festival meal deals to patrons throughout the Festival.





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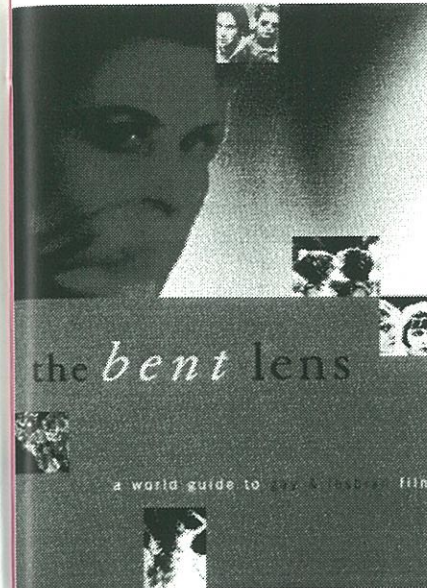
*see for yourself at the video sessions in the pitt centre from saturday february 15 through to tuesday february 18*

*for more information contact haycom staging on 02 9557 1666*

**HAYCOM STAGING**

# the bent lens

a world guide to gay and lesbian film



*the bent lens* is an A-Z listing of more than 1,700 international gay and lesbian films and videos, illustrated with hundreds of photographs.

Each listing includes a synopsis, the director, producer, cast, crew, production company, country of origin, format and best of all, the distributor - so you can get your hands on every film.

This comprehensive guide covers feature films, documentaries and shorts and includes a series of specially-commissioned essays by Richard Dyer, Lisa Daniel, Chris Berry, Peter Kemp and Deb Verhoeven. There's even a detailed listing of international queer film and video festivals and an extensive bibliography.

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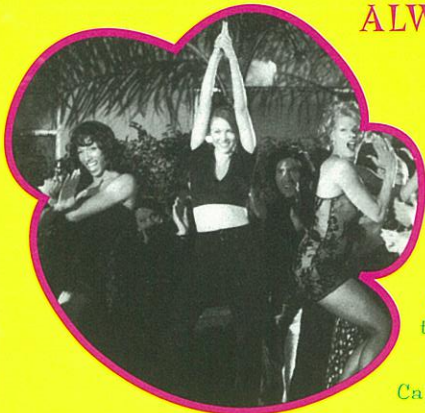
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## ALWAYS SOMETHING BETTER

dir Steve Kinsella USA 1996 16mm 90 mins English



Jill Kendall (Nicole Freeman). GU 45 - 5.30pm Thurs Feb 20  
a small town Florida girl realis- GU 70 - 3.15pm Mon Feb 24  
es her own relationship is travel-  
ling down the same road as that of her par-  
ents. Fleeing the abuse of her steroid pumped  
boyfriend she heads off to the bright lights and  
unspoken promise of Miami's South Beach. Jill finds  
things a bit rough at first in the big city but is quick-  
ly taken into care by two drag queens, Billee (Candis  
Cayne) and Mona (Girлина). Billee and Mona soon have  
Jill on the road to funkiness and success. The film features a  
lively soundtrack which includes Adeva, Lisa Stanfield, Livin' Joy and Latin  
Xpress. Not to be missed is their invented language Monalingo. Stayed tuned  
for more films featuring Girлина who has just been cast in  
the new John Singleton film. *Always Something Better* marks the feature film  
debut of director Steve Kinsella.

Screening with **FAIREST OF THEM ALL**

dir Jason Stalman UK 1994 16mm 5 mins English

An animated film about the politics in the backstage  
of a drag club in London.

## AN ACTOR'S REVENGE (Yukinojo Henge)

dir Kon Ichikawa Japan 1963 35mm 113 mins  
Japanese w/English s/titles

GU 33 - 5.30pm Tue Feb 18

A classic of Japanese cinema.

Ichikawa's intricate  
and daring film details the fate of  
Yukinojo, an onnagata (female imper-  
sonator) in a 19th century Kabuki  
theatre troupe taking his revenge on  
three nobles who forced the suicide of his parents.  
Maintaining his female role off-stage, the tools of  
Yukinojo's subtle but implacable vendetta are



seduction and manipulation. Shot in gorgeous Cinemascope,  
the film dazzles with its wit, stylised visuals and acute perceptions of  
gender. But nothing dazzles more than the stunning dual performance by  
Kazuo Hasegawa. This film has much to offer to both a general and gender-  
concerned audience. Simply a delight.

## BANANA BITES

(short stories for boys)



### TRAGIC BUT TRUE

dir Malcolm Burt Australia 1996 16mm 18mins English

Manipulation and deceit are the name of the game in this  
twisted, unrequited love triangle.  
D'Arcy loves Lloyd but Lloyd has his sights set on Rand,  
handsome but hetero. Lloyd's determination to convert  
Rand drives D'Arcy to desperate lengths.

### ON EARTH AS IT IS IN HEAVEN

dir Ross Crookshank UK 1996 16mm 36 mins English

"I make communion with God every time I take a man's penis in my mouth." Gabriel's story is  
littered with experiences of growing up: praying with mother, fantasies, guilt, the  
discovery of gay sex, cruising screwing and searching for a way to worship both God  
and man. Jarmanesque in his approach, the director has created a beautiful and  
impressionistic film which will stimulate loins and thoughts alike.

### JACKSON: MY LIFE...YOUR FAULT

dir Duncan Roy UK 1995 16mm 40 mins English

Jackson falls for a spunky young cop in London clubland. However, Jackson's  
mother is not so willing to let go of the mainstay of her emotional existence.  
Still shell-shocked by the murder of her husband twenty years ago, she clings to  
Jackson's status as man of the house. Jackson must make the decision to  
get on with his life or live his mother's dreams.

GU 18 - 9.30pm Sat Feb 15

### BASQUIAT

dir Julian Schnabel USA 1996 35mm 106 mins English

In 1981, Jean-Michael Basquiat was  
catapulted from being an unknown nineteen year old graffiti  
writer to become one of the most successful, controversial artists  
in the world. Embraced by the New York art scene, his shows  
were anticipated as the event of the season.  
His paintings were bought by the powerful and famous. Every  
aspect of his life became media property.  
By 1988, he was dead at the age of 27. Described as the art  
world's closest equivalent to James Dean, Jean-Michael  
Basquiat was the first black artist to really succeed in the cut-



throat white art world. *Basquiat* was made by director, Julian Schnabel to honour rather  
than lament the artist's life. The film's stellar cast features Jeffrey Wright in the lead role, Michael Wincott,  
David Bowie, Dennis Hopper, Gary Oldman, Willem Dafoe, Christopher Walken, Parker Posey, Tatum O'Neal  
and Courtney Love. David Bowie's performance as Andy Warhol is eye-popping.

Screening with **Still! Lives**

dirs Bridget Stenhouse & Matt O'Connell Australia 1997 Video 8 mins

A corporate banker leads a mercenary life of self deceit



## BLOODSISTERS

dir Michelle Handelman USA 1995 UMATIC SP 77 mins English

GU 30 - 9.30pm Mon Feb 17

The long awaited documentary about the political activities and sexual choices in San Francisco's lesbian S/M community.

BLOODSISTERS focuses on nine central characters who represent a diverse cross-section of San Francisco's leather S/M community.

Handelman documents a series of competitions held throughout the country by the women's leather S/M community.

By following these women and cutting between their personal lives, political activities, and candid interviews, BLOODSISTERS provides an in-depth picture of the leather S/M community delving deeper into this often misunderstood lifestyle. The documentary features interviews with Tala Brandeis, Wickie Stamps, Pat Califia and Amy Marie Meek with music by Coil, Chris and Cosey, Frightwig and the Lucy Stoners.

"Absolutely deviant"  
The Village Voice

Screening with **The Front Room**

dir Pierre Yves Clouin France 1996 Umatic 87 secs  
Finding satisfaction where you can.

## BOUND

dirs The Wachowski Brothers  
USA 1995 35mm 108 mins English

Corky (Gina Gershon - *Showgirls*), an ex-con who is fixing up an apartment in a high class mob owned building, is steamrolled by Violet (Jennifer

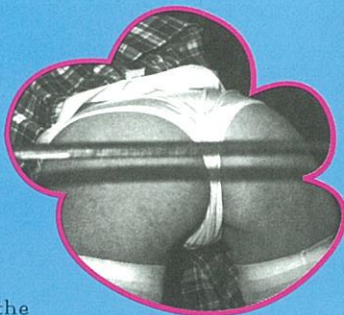
Tilly - *Bullets Over Broadway*) in one

of the best cruise scenes in recent cinema. The attraction is mutual and Corky moves in on Violet. At Violet's instigation, the two girls decide to move in on the money which is in the care of Caesar (Joe Pantoliano - *The Fugitive*) the mobster with whom Violet lives. The action hots up and Machiavelli must have a tough time figuring out the manouverings and machinations of Corky, Violet and Caesar as they struggle to control the money. In the end it really is about who you trust. *Bound* is a sizzling thriller. This clever, erotic, highly stylised faux chic caper has everything.

Screens with **COWGIRL**

dir Claudine Sartain Australia 1997 16mm 9mins English

An erotic western fantasy on the bus of dreams on the way to Mardi Gras.



GU 1 - 8.00pm Wed Feb 12  
VR 11 - 9.30pm Sun Feb 23

## BREAKING THE CODE

dir Herbert Wise UK 1996 Betacam SP 90 mins English

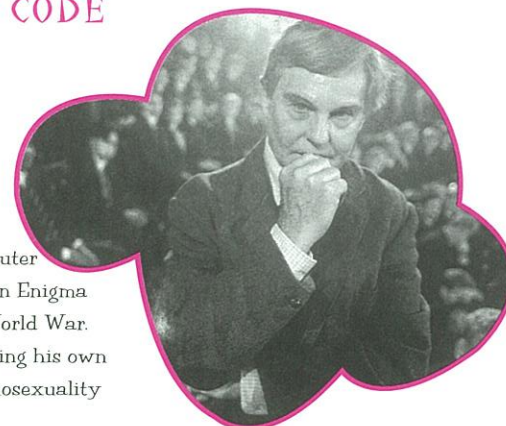
GU 34 - 7.30pm Tue Feb 18

Derek Jacobi stars in this film version of the hugely successful West End and Broadway play.

*Breaking the Code* is the story of Alan Turing, who was responsible for designing the first computer which enabled the Allies to crack the German Enigma codes, and some argue won the Second World War.

But his unworldly genius would also bring his own undoing. After unwittingly declaring his homosexuality after the war, he was ostracised by his previously stout defenders. The film takes place in two time scales, during the Second World War and England in the fifties. *Breaking the Code* is truly the best of British period drama. Derek Jacobi's performance is nothing short of endearingly sensational.

PRESENTED BY The British Council



## BROKEN BRANCHES

dir Park Jae-ho South Korea 1995 35mm 96mins  
Korean w/English S/titles

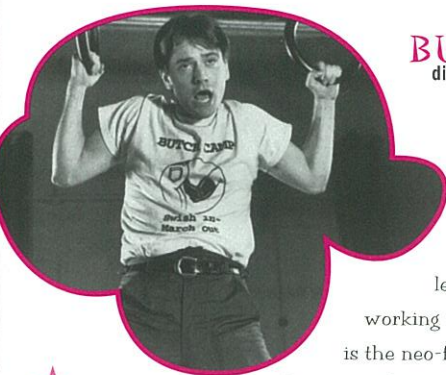
This landmark film is the first Korean film to depict gay life in Korea.

Jung-min, a closeted gay man living in contemporary Seoul and son of a well-to-do patriarch, narrates this three act family chronicle. The first two acts illustrate the rigid hierarchies of post-war Korea through archetypal characters; the patriarchal father obsessed with male lineage; the passive mother helpless to protect her children; the brother enamoured with American culture; and the sister denied the right to study. In the final act, as Jung-min falls in love, the film depicts in intimate detail of today's gay underground culture in Korea.

GU 3 - 1.00pm Thur Feb 13  
GU 46 - 7.30pm Thur Feb 20







## BUTCH CAMP

dir Alessandro de Gaetano USA 1996 35mm 103 mins English

Swish in March out. *Butch Camp* is a farcical non-politically correct romantic comedy that turns the tables on sexual politics. Matt Grabowski (Paul Denniston) decides to enrol in Butch Camp, a training centre where gay men can learn to stand up for themselves. Let's face it life is not working for the boy at the moment. Whipping them into shape is the neo-fascist clad commandant Samantha

Rottweiler (played by Judy Tenuta a well known US

comedienne). At Butch Camp, physically and mentally gruelling tasks are set Matt and his classmates. Will Matt survive the notorious sports bar J-Straps? Will he find true love? Will he graduate or will he have to do it all again? Gay disco artists Pussy Turett and Honey West feature on the film's soundtrack. The film enjoyed a foot stomping enthusiastic response at the recent 1996 Chicago Gay and Lesbian Film Festival.

The director Alessandro de Gaetano will introduce the screenings of the film.

GU 41 - 9.30pm Wed Feb 19  
VR 5 - 9.30pm Fri Feb 21

## BUTTERFLIES ON THE SCAFFOLD

(Mariposas en el Andamio)

dirs Margaret Gilpen and Luis Felipe Bernaza Cuba 1996

★ Betacam SP 70 mins Spanish w/English s/titles

GU 15 - 3.15pm Sat Feb 15



Fifteen years after the Revolution, la Güinera, a working class neighbourhood on the outskirts of Havana, was still a marginalised area.

In this setting a clandestine drag culture developed along with a working class engineered urban rebuilding movement. These two strong movements -

one of financial self determination and the other of freedom of gender

exploration - could have led to confrontation, but due to the courage of several

women in the new local government, the new drag culture has been given space to grow rather than be suppressed. One of the woman, Fifi asked the queens to perform in the cafeteria

where many of the workers and locals ate. That was the beginning of a shared culture: drag queens are respected as artist and as fellows Cubans. The phenomenon is spreading beyond la Güinera. *Butterflies on the Scaffold* is a ground breaking documentary not be missed.

Screening with *Drag Race*

★ dir Tyler Coppin Australia 1996 Betacam SP 8mins English

The lowdown on the 1996 near-bluewater classic features our own Ms Vanessa Wagner.



## CASA HOLLYWOOD

dir Mark Decker USA 1995 35mm 90 mins English

CASA HOLLYWOOD has a heart of pure gold. It derives its name from the club that is home away from home for a colourful gaggle of performers, drag queens, drifters and dreamers. Paloma is the reigning diva and owner. She runs the joint with a velvet glove and nerves of steel, as only a true mother would. She treats them like her familia but has a special compassion for Ricardo, the hunky charmer trying to break into the Anglo-dominated TV industry.

When developers need to acquire Casa Hollywood for an urban renewal site, the fight begins between the owners of the surrounding businesses, led of course by a determined Paloma. Shot on location at Rudolfo's, the film features many of LA's drag favourites as extras. This is a one-off opportunity to see the film as the print is screening at the American Film Market later this month. Book early.

GU 6 - 7.30pm Thur Feb 13

## CHOCOLATE BABIES

dir Stephen Winter USA 1996 16mm 83 mins English

Hello? The Clue Phone! It's ringing!

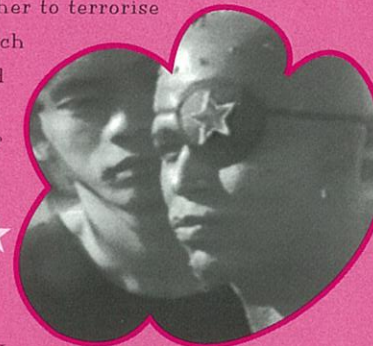
Told with rule breaking panache *CHOCOLATE BABIES* is the story of a gang of raging outcast HIV-positive, African-American and Asian drag queens, women and queers who band together to terrorise conservative politicians who are blocking legislation which will free up finances to expand HIV/AIDS research and health care. The gang's alliance is threatened by it's youngest member, while working undercover, finds himself seduced by the closeted homosexual politician who is leading the fight against them. The director creates a fantasy world of bawdy humour, fervent drama and astonishing hairstyles with out losing the harshness of today's real life situation. *CHOCOLATE BABIES* takes some of the themes of last years *RED RIBBON*

*BLUES* and rams them home with in-your-face energy and a fuck-you attitude.

Screening with *L'ATTRACTION*

★ dirs Nigel Deans & Nubar Ghazarian Australia 1995 16mm 6mins English

A dreamy visual voyage through Sydney's Gay & Lesbian Mardi Gras.





## CHAINED GIRLS

dir Joseph P Mawra USA 1965 Betacam SP 62 mins English

A relatively undiscovered but soon-to-be lesbian camp classic. GU 16 - 5.30pm Sat Feb 15

Chained Girls was originally made as a sombre exposé into "the problem of lesbianism". On viewing thirty years later, the exposé has become one of the funniest films in the festival program, and there are quite a few. It poses the bigger questions: "who and what is a lesbian? Is lesbianism a disease or a natural occurrence? How do lesbians live?" These and many more are asked by a helpful male narrator. Later we

learn there are different types of lesbian: bulls, stomping butch, baby butch, femmes (aka dolls). Phew...at last this programmer is no longer confused! Scenes demonstrating lesbian pickups, bars and phone sex are enacted but don't worry "all lesbians are depicted by professionals". Bring your hankies as you'll laugh so hard you'll cry. Not just for girls...it's a scream.

Screening with **HIGH TECH RICE**

dir Joanne L. Cabatu and Ekaterina Mirkin

USA/Russia 1996 16mm 24 mins English

Confusion reigns when a lost letter is picked up by an anonymous young woman in the street. Curiosity gets the better of her and she opens it to find a "Dear John" letter. Its only later she finds it is a "Dear Jane" from one woman to the other.

## DAVID SEARCHING

dir Leslie L. Smith USA 1996 16mm 101 mins English

David (Anthony

Rapp - Rent and Six

Degrees of Separation) and his

outspoken flatmate Gwen (Camryn

Mannheim - The Road to Wellville) are

in the market for the perfect man.

Serious dating eludes them but drunken strangers and sex club visits don't.

Things may get pretty low for our intrepid heroes as they negotiate the pitfalls

of life and love but they never lose sight of the ridiculousness of their angst and the fact

they have each other. David Searching is a delightful comedy full

of crisp funny one liners and genuine joie de vivre. A truly feel good movie.

The director Leslie L. Smith will introduce the

screenings of the film. Screening with **SMOOTH**

dir Jeff Frederick USA 1996 16mm 12 mins silent A very New

York boy-finds-boy romance without words but plenty of leaflets.



PRESENTED BY



GINA  
GERSHON

JENNIFER  
TILLY

JOE  
PANTOLIANO



FOR MONEY.  
FOR MURDER.  
FOR EACH OTHER.

PRODUCED BY LAURENCE COMPANY AND GERSHON. STAP MEET ENTERTAINMENT. A NEWBERRY CAPITAL GROUP. JENNIFER TILLY, GINA GERSHON, JOE PANTOLIANO, "BOUND" JOHN RAPP. FILLED WITH THEATRE CARPENTERS. "LUNCH" STEPHEN. "MURDER" CARLEY. "JOHN RAPP" PETER. "JOHN RAPP" HENRIKSSON. LARRY HANCOCK. "LUNCH" STEPHEN. "MURDER" CARLEY. "JOHN RAPP" PETER. "JOHN RAPP" HENRIKSSON. LARRY HANCOCK. "LUNCH" STEPHEN. "MURDER" CARLEY. "JOHN RAPP" PETER. "JOHN RAPP" HENRIKSSON. LARRY HANCOCK.

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## THE DEATHMAKER (Der Totmacher)

dir Romuald Karmakar Germany 1995 35mm  
114 min German w/English s/titles

*The Deathmaker* won the world's richest national film prize in Germany last year.

Leading German actor Götz George walked away with many Best Actor awards including the Volpi Cup from the 1995 Venice Film Festival. Based on a true story, *The Deathmaker* portrays Hannover shop-keeper Fritz Haarmann who confessed to killing 24 young men and dismembering their bodies in the early 1920s. The

film takes place largely in one room and focuses on Haarmann's interrogation by the court appointed psychiatrist. The real life case afforded the Nazis great political and social leverage at the time. As demanding as it is rewarding, the film *The Deathmaker* is as controversial as the real life case in the 1920's.

Murderous satisfaction has rarely been so chillingly portrayed on the screen.

"...is repulsive and fascinating in equal measure."

GU 62 - 11.00am Sun Feb 23

Variety

PRESENTED BY  
GOETHE  
INSTITUT  
SYDNEY

## THE DELTA

dir Ira Sachs USA 1996 16mm 85 mins English

A rich, languid tale, dripping with humidity and erotic texture, of a seventeen year old suburban boy and a Vietnamese man

run away together on a boat down the Mississippi River. Set in Memphis and the surrounding countryside, the film takes us on an unexpected journey through the modern South into a variety of worlds: large Jewish families, suburban teens, newly transplanted Asian immigrants and small town gay life. The tension created by the communities as they come into contact with each drives the film to a dramatic conclusion. Writer/director Sachs cast the film with non-actors found during months of searching through bars, clubs and pool halls in Memphis.

The real voices, sounds and nuances of Southern life infuse the film, spinning a taut, authentic and quintessential American tale. The film is fresh from its 1997 Sundance Film Festival screening.

Screening with DIRT (Dreck)

dirs Dominik and Benjamin Reding Germany 1995 16mm 19 mins German w/English s/titles

An alienated nineteen year old rebels against his middle class upbringing.

## FIRE

dir Deepa Mehta Canada 1996 35mm 104 mins English

Indo-Canadian writer/director Deepa Mehta has returned to her homeland for this bittersweet appraisal of the changing face of modern India. *Fire* is an apt name for a film set in New Delhi with a lesbian love affair at its centre.

In an extended household, Ashok (Kulbushan Kharbanda) and his wife Radha

(Shabana Azmi) and Ashok's bachelor brother Jatin (Jaaved Jaferi) live with their aged mother and their houseboy (Ranjit Chowdhry).

Into the mix comes Jatin's new bride Sita (Nandita Das): a concession on his part, as he is expected to marry, but still maintains his mistress. Sita, however, is not the old fashioned dowry drone Jatin was expecting. *Fire* is a film about desire, the battles between the old and the new, east and west. It is brimming with fine performances and dramatic shifts as the two female leads bring a depth and sensitivity to their roles.

GU 47 - 9.30pm Thur Feb 20  
GU 12 - 7.30pm Fri Feb 14

GU 1 - 11.30am Mon Feb 3  
VR 1 - 7.30pm Tue Feb 22

## FRISK

dir Todd Verow USA 1995 16mm 87 mins English

Dennis has been attracted to gay porn since he was young. After a chance meeting with a masochist who had posed for simulated snuff photos he saw when he was younger, Denis begins to acknowledge his sexual obsessions and dark fantasies in diaries and letters to friends. The

film features many great performances by members of the New Queer Cinema brat pack - Michael Gunther, Craig Chester, Alexis Arquette. Based on Dennis Cooper's infamous 1991 novel about sadism and murder, *Frisk* promises to generate much discussion with its complex rendering of Cooper's text. The film has provoked extremes of controversy wherever it has screened, both outraged rejection and spirited defence. It has been praised by some as a searing portrait of post-AIDS gay psychology and derided by others as virulently anti-gay, full of internalised self-hatred and homophobia, playing into the hands of the extreme homophobic right. Some will find the film disturbing. Over to you.



## ★ GREEN PLAID SHIRT

dir Richard Natale USA 1996 35mm 90 mins English

GU 78 - 7:30pm Tues Feb 25  
VR 9 - 5:15pm Sun Feb 23

Back in 1978 every-

thing seemed possible. For

Philip and Guy, there was a thrill and exhilaration of new love. For their friends,

Devon, Jerry and Todd, life was still an open

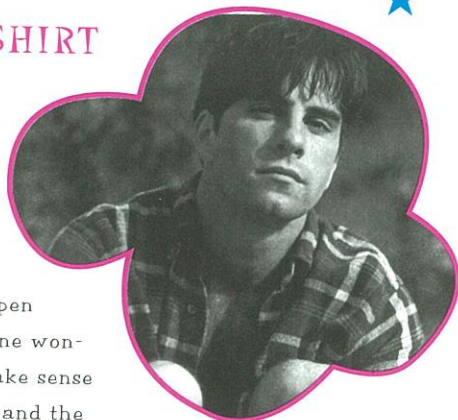
book. Ten years later, Philip is left alone won-

dering what happened, trying to make sense

of the joys, the sorrows, the good times and the

bad. *Green Plaid Shirt* depicts the lives of five friends in conflict with themselves and each other but ultimately, it is about love and survival. The title of the film is drawn from the events around the sale of a shirt which brought them together.

The director Richard Natale will introduce the film.



★ "...consistently sharp and lively..."

★ "...an honourable feature debut.."

Variety

## ★ HE'S A WOMAN, SHE'S A MAN (Gam Tsi, Yuk Yip)

dir Peter Chan Cantonese w/English s/titles Hong Kong 1996 107 mins

Show business farce has often used gender confusion as a basis for plot machinations. This fast and furious Hong Kong comedy has a young woman (Anita Yuen) with a mad crush on a glamorous female pop singer (played by Carina Liu). In order to get near her, she pretends to be a backup male singer.

Of course, she gets hired as part of the act, only to find herself the bemused object of affection by the singer's boyfriend (played by Leslie Cheung of *Farewell, My Concubine*).

This comedy mixes message of sexual tolerance along with intricate slapstick situations to create old fashioned, feel good entertainment with an enlightened perspective.



GU 43 - 1:00pm Thurs Feb 20

## ★ HU-DU-MEN

dir Shu Kei Hong Kong 1996 35mm 90 mins Cantonese w/English s/titles and English

Hu-du-men is the Cantonese opera term for the imaginary line between backstage and the stage. Once an actor crosses that line, they must forget their own identity and take on the character they are playing. By extension, it is also the line between truth and lies. Sum (Josephine Siao Fong-fong) is the producer and star of a Cantonese opera troupe.

Her lifelong art has been to specialise in male roles leading her to wonder about her own nature at times. Her well ordered life of fame and wealth starts to become unstuck when her husband's business fails, her stepdaughter takes up with another woman (much to her husband's discomfort) and the son she left with a friend in Singapore years ago turns up. Things aren't much more comforting at work either. The London trained director is managing to offend the lead male actor and the family departure to Australia is looming. Sum, however, manages to take each new turn of events in her stride. *HU-DU-MEN* is a glowingly funny, delightful and entertaining film.



## HUMAN RIGHTS: PEOPLE'S STORIES

GU 56 - 1:00pm Sat Feb 22

GU 82 - 3:15pm Wed Feb 26

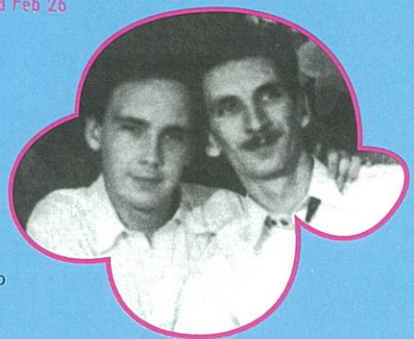
### GAY CUBA

dir Sonia de Vries USA 1995 16mm 57 mins Spanish w/English s/titles

*Gay Cuba* is a candid look at one of revolutionary Cuba's controversial human rights issues: the treatment of Queer people in Cuba.

The eloquence of the people interviewed and the richness of their stories provide an overview of three decades of social conflict and transformation from within the culture. A radio show host, a union leader and a drag queen are among a truly dynamic cross-section of Cubans who speak frankly about their lives and experiences.

*Gay Cuba* is a thoroughly satisfying and zestful film.

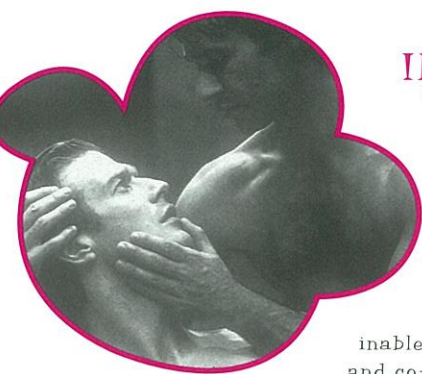


### JIM LOVES JACK: THE JAMES EGAN STORY

dir David Adkin Canada 1995 16mm 52 mins English

Mixing together the story of the relationship between the men and a first hand account of Canadian homosexual activism over the last forty years, this documentary visits the Vancouver home of James Egan and Jack Nesbit. From 1949 to 1964, James Egan led a media campaign for the repeal of laws criminalising same sex relationships in Canada - years before the term gay liberation had been invented. Thirty years later in 1995, Egan re-emerged at the forefront of the struggle for gay rights by bringing one of the first constitutional challenges involving same-sex spousal benefits to the Supreme Court of Canada. *Jim Loves Jack* is an inspirational film in true documentary tradition and reminds us all of where we have come from and where we have to go.





## INDIAN SUMMER

dir Nancy Meckler UK 1996 35mm 100mins English

Tonio (Jason Flemyng - *Hollow Reed, Stealing Beauty* and *Rob Roy*) is a passionately committed dancer at the peak of his career, dancing lead roles with the artistically dynamic Ballet Luna. His single minded dedication to his art has allowed him to hide his own emotions beneath a caustic wit. His band of friends are enough for him. He has found it safer and easier to keep people away. Lamenting over their abominable track record with lovers, Tonio and his lesbian best friend and co-dancer, Millie decide maybe they should try it with each other since it has been a long time either of them had been with the opposite sex. Lust eludes them and a cup of tea seems a better option.

As the company begins to fall apart, Tonio begins to appreciate the implications of his own HIV positive status. When Tonio meets Jack (Antony Sher - *Young Poisoner's Handbook, Wind in the Willows* and *Erik the Viking*) in a club, the dance of emotion begins. Tonio, for the first time in his life has to think of another person in relationship to himself.

Screening with **TWILIGHT OF THE GODS** (Te Keremutunga o Nga Atua)  
dir Stewart Main New Zealand 35mm 15 mins

English w/Maori s/titles and Maori w/English s/titles

During an explosive clash of cultures, two men of war find their similarities greater than their differences.

GU 40 - 7.30pm Wed Feb 19  
GU 57 - 3.15pm Sat Feb 22

## INN TROUBLE

dir Cristina Rey USA 1995 35mm 92 mins English

Everyone's in trouble at Maggie's Bed and Breakfast. Sofi attempts to pursue her dreams and become a filmmaker, but somehow the mega-violent directions her film class is pursuing at college are not for her. Her plans are further postponed when she finds her best friend Chris is in the throes of a broken heart. Obviously the only thing to do is to kidnap Chris in order to shake her out of her lethargy. Upon hearing that a good friend Maggie has died, they travel to Maggie's Bed and Breakfast to attend the funeral. There they meet colourful but difficult staff - more of Maggie's lifelong collection of strays. As if that isn't enough, a whole bunch of lesbians turn up for their holiday and the drug-pushing landlord is trying to pull a fast one.

*Inn Trouble's* funny upbeat story is matched by the soundtrack composed and performed by Argentina's first out lesbian singer Celeste Carbello. Also featured on the soundtrack is Atlanta's very own girl band Viva La Diva.

Screening with **HEARTLESS**

dir Sonja Vivienne Australia 1997 35mm 10 mins English

"If I gave my heart to you then I'd have none and you'd have two."



## IT'S NOT UNUSUAL

GU 29 - 6.00pm Mon Feb 17

dirs Cheryl Farthing & Ian McMillan UK 1996

Betacam SP 3x50 mins English



A Special Sneak Preview of three part series about the socio-political history of Gay and Lesbian culture in Britain of which will have its world premiere at the London Gay and Lesbian Film Festival next month. **INVISIBILITY/AGE OF INNOCENCE** (Part One) examines the period up to the end of the Second World War - regarded as a relatively innocent age. Many conducted same-sex relationships that went on for years, without identifying themselves or being identified by others as queer. Sexual and emotional affairs were often seen as hangovers from adolescent self-discovery. No-one was looking for homosexual behaviour, so no-one saw it.

The end of the war saw this freedom disappear.

**VICTIMS/SEARCH FOR RESPONSIBILITY** (Part 2) covers the fifties and sixties and highlights the emergence of a homosexual identity in the national consciousness, and the cautious integrationist growth of a gay rights voice. **PRIDE/LINES OF BATTLE** (Part 3) addresses the seventies and eighties and the true coming out of the queer community, for the first time determinedly defining themselves. While self definition was building so were the forces of the moral backlash. The Festival of Light Mary Whitehouse and the Conservative Family Campaign were the roots of this new conservatism. The battle intensified with the spectre of AIDS, and the fledgling gay and lesbian networks and services were crucial to not only combating the disease but the mud slinging that went along with it. The battle against Clause 28 saw unprecedented nationwide mobilisation. many household names came out to sign the petition - Cameron Mackintosh, Ian McKellen, Simon Callow, Pam St Clement. This is a truly inspiring treat for festival goers. Whatever you are doing, plan to see this series.

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GAY & LESBIAN RIGHTS LOBBY

## I WAS A JEWISH SEX WORKER

dir Phillip B. Roth USA 1996 16mm 75 mins English

GU 54 - 11.30pm Fri Feb 21

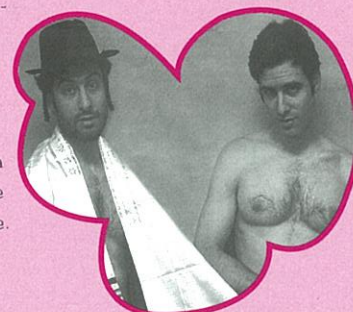
GU 83 - 5.30pm Wed Feb 26

A filmed autobiography of filmmaker Phillip B. Roth's identity crisis while working as an erotic masseur in New York City. Roth's quest to rationalise his relationship to his family, religion, filmmaking and rent paying occupation, is alternately shocking, informative, touching and funny. But *I Was A Jewish Sex Worker* always maintains a level of honesty, integrity and bravery which would have been so easily compromised. His quest for spirituality through sex and his struggles with male intimacy brings him into contact with a variety of people including Rosa von Praunheim and Annie Sprinkle. But, perhaps the strongest voice in the film belongs to his eighty-one year old grandmother Sylvia Eisen.

Screening with **CainUnCuT**

dir Stephen Velky USA 1996 16mm 22 mins English

A mockumentary humorously portraying a day in the antics of porn star Cain MacKinnon (played by the director) on the eve of his much publicised film premiere.





## JOHNS

dir Scott Silver USA 1995 35mm 97 mins English

John (David Arquette) has been working the streets of LA for awhile. He has taken Donner (Lukas Haas), new to the trade, under his wing.

The story unfolds over the course of the day, a day which starts badly for John as his lucky sneakers and money have been stolen while he was asleep. His dream to spend his birthday in the best hotel in town is seriously in doubt. Donner and John decide to work hard to raise the money. However, events follow which lead them through a labyrinth of obstacles, where it seems everyone is out to get them and not everything is as it appears.

Stunning cinematography coupled with standout performances by Haas and Arquette bring this modern fable to life.

"Midnight Cowboy for the Nineties"

LA Times

## LATE BLOOMERS

dir Julia Dyer USA 1996 35mm 104 mins English

Who would have thought a little one-on-one would get a girl into so much trouble? Suburban America and the Eleanor B. Roosevelt High School is like any other in Mid-America.

Carly Lumpkin, school secretary, suspects that Dinah Groshardt, geometry teacher, is having an affair with her husband, Rom. Thankfully they clear up the misunderstanding. Despite her family, Carly feels something is missing. Dinah leads her life in a scheduled, even keeled kind of way and apart from teaching angles is also the girls basketball coach. Carly and Dinah start playing ball. Their pleasure in each other's company becomes more pronounced and after a particularly heated game they kiss. Despite being overwhelmed by a torrent of conflicting emotions, friendship turns to love. Clearly the world in which they live is ill-equipped to handle this new turn in their relationship. At first LATE BLOOMERS is a simple love story, however, as the layers are peeled away, the family, professional and heart dramas emerge. The true dilemmas of pursuing what you want in your life are explored with a humour and gentleness.

"A combination of 'Love Story' and 'Love American Style'"

## LEMON LICKS

(short stories for girls)

## DINNER PARTY

dir Lisa Cholodenko USA 1996 16mm 9 mins English

GU 63 - 1.00pm Sun Feb 23  
GU 80 - 11.00am Wed Feb 26

A spurned ex-lover shows up at the loft where her former girlfriend still lives. When she presumes a visiting house guest may be her new replacement, a spontaneous dinner party fills with increasing paranoia, barbed flirtation, and mixed-up messages ... this is a sudden psycho-drama in extreme close-up.

## DISGRACEFUL CONDUCT

dir Eva D.A. Weber UK 1996 16mm 17 mins English

Homophobia in the Royal Air Force as Callum Morgan, a lesbian officer is the subject of a witch hunt. Her career is threatened as she faces a hostile Military Court Prosecutor and a system which takes no prisoners.

## SOUVENIR

dir Lisa Cholodenko USA 1996 16mm 15 mins English

Two troubled lovers on a road trip pull into a motel for the night. The proprietor mysteriously seems to know a little too much about their situation. Things worsen between them but a late night visitation lends new resolve to the relationship.

## World Premiere

## GROOVE ON A STANLEY KNIFE

dirs Tinge Krishnan & Beth Kotler UK 1997 16mm 40 mins English

Two young women frantically and desperately take refuge in a disused public toilet in working class Sheffield. Fleeing the local drug dealer, they are confronted with the more personal terror of a past lie which led to a fierce betrayal. The gritty realism of the story combined with an innovative filmmaking style will surely lead to worldwide acclaim for the filmmakers.

GU 85 - 9.30pm Wed Feb 26  
VR1 - 8.00pm Wed Feb 19

## LILIES

dir John Greyson Canada 1996 35mm 96 mins English

With this latest feature, based on Michel Marc Bouchard's stage play Les Fleurettes, director John Greyson tells an ethereally moving tale of tragic romantic love, jealousy and betrayal. An aging Bishop accedes to hearing a confession from a prisoner inside the penitentiary. Locked in the confessional, the Bishop is forced to watch through a keyhole as the prisoner's recreate events in the Bishop's and confessor's lives forty years earlier, when they were involved in an explosive love triangle with another boy, the beautiful Vallier. Inexorably the truth unfolds. This stunning new film by John Greyson had the crowds at the 1996 Toronto Film Festival lined up around the block. Definitely Greyson's most accomplished work. Lilies won a swag of Genies at Canada's 1996 annual film and television awards.

"Stunning..superb..a fierce poetic vision." NY Film Festival

dir Charles Bracewell New Zealand 1996 7 mins English

When a young soldier loses his best friend in battle, he returns to the deserted jetty where they used to play long ago. The watery depths promise an end to his pain as a Sirenbeckons him.

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Canada  
CONSULATE GENERAL

Screening with SIREN





## LOOSE ENDS (unbeständig und Kuhl)

GU 23 - 5.30pm Sun Feb 16  
GU 44 - 3.15pm Thur Feb 20

dir Sandra Nettlebeck Germany 1996 90 mins 16mm

German w/English s/titles

*Loose Ends* reflects upon both homosexual and-heterosexual relationships, juxtaposing them to each other to discover and dwell on their similarities and differences.

Sara (Regula Grauwiler) is in the midst of making plans for her wedding to a popular radio DJ, Robert when she stumbles into a passionate affair.

Katharine (Natascha Bub) falls for her ex-boyfriend, Nick, who walked out on her and his friends four years ago. Then there is Nina (Jasmin Tabatabai), a playgirl who is never with the same girl twice - until she takes a ride in Ella's (played by the director) cab. It is essentially a story about three women in their late twenties and their quest for happiness.

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★ GOETHE INSTITUTE SYDNEY

Screening with **ACQUIRING A TASTE FOR RAFFAELLA**

dir Sandra Lepore Australia 1996 15 mins 16mm English and Italian w/English s/titles

Teenage Raffaella is smitten by a young boy at school and is convinced by her Aunt to concoct a batch of love biscuits which will make whoever you give them to you fall in love with you. Raffaella gives them to the boy's sister to pass on....

## MARBLE ASS

(Dupe od mramora)

dir Zelimir Zilnik Serbia 1995 80 mins 35mm

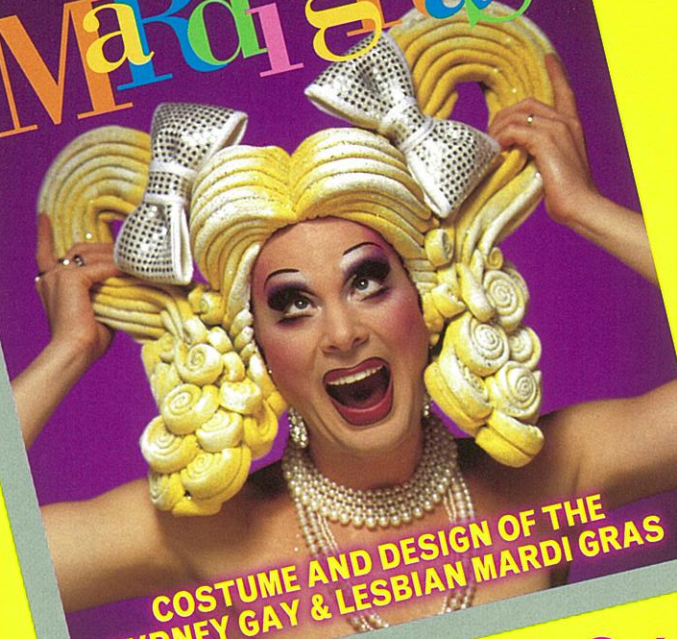
Serbian with English s/titles



★ GU 53 - 9.30pm Fri Feb 21  
★ GU 75 - 1.00pm Tue Feb 25

One of the more unusual gay-themed films to have come out of Europe this decade, *Marble Ass*, is a gutsy, transgender-positive social drama that champions creativity of the individual. Set in a rambling house in suburban Belgrade, the story focuses on Marlyn, a tough but good-natured transvestite prostitute and her room-mate, fellow working "girl" Sanela. Their routine is shattered when Johnny, a crazed ex-lover, recently decommissioned from the army arrives at her house full of barely repressed rage caused by his experience in the army. Marlyn's antidote and her quest for peace is to pacify the troubled souls through the nature of the trade. *Marble Ass* has attracted acclaim at its many festival screenings.

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## MY NIGHT WITH REG

dir Roger Mitchell UK 1996 105 mins 35mm English

Based on Kevin Elyot's Royal Court and West End play. GU 72 - 7.30pm Mon Feb 24

My Night with Reg finds Guy

(David Bamber) nervously preparing for a

dinner-party he is hosting to celebrate

moving into his own flat. On the guest list are

the long established couple Bernie and Benny

(Roger Frost and Kenneth MacDonald), John

(Anthony Calf), the university chum whom Guy

has secretly adored for years and Reg. Reg is the

lover of Daniel (John Sessions) with whom Guy and John

have shared countless student

adventures. When Daniel puts in an unexpected appearance after his flight

to Australia John is clearly ill at ease. Infidelity unravels over time, the

friends are brought together twice as death casts its shadow over them. But

despite everything the love and the friendship between them remain.

## NEPTUNE'S ROCKINGHORSE

dirs Robert Tate & Robert Roznowski USA 1996  
104 mins 35mm English

We are pleased to be hosting the Special Sneak Preview of

Neptune's Rockinghorse. The film begins

as New York cops haul an angry black transvestite out of an Upper West Side apartment building. When she breaks free,

the police knock her to the ground and cart her away. The

incident is watched by five bystanders and becomes lodged in

the memory of each of them. What follows is an

ambitious exploration of each of the witnesses.

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The film ranges widely in its examination of

the characters: an older woman whose life is

spent caring for an infirmed loved one, an embittered

business woman driven to desperation by loneliness, an African American doorman, a

closeted Caucasian handyman determined to ignore what the others may have in common with

him, and a showy gay activist who is forced to examine his commitment to the ideas he espouses. The

film intelligently raises a host of questions about values and prejudices. The Mardi Gras Film Festival invitation

will be the first of many to the film.



Screening with TEST DRIVE

dir Mark Summerville New Zealand 16mm 10 mins English

Angel, a young boy in drag seduces a car salesman into letting him take the car for a test drive. Whilst cruising around he gets more than he bargained for when he goes to the aid of an elderly woman, Edna, who is being mugged.



## NEVER MET PICASSO

dir Stephen Kijak USA 1995 35mm 97 mins English

A young gay artist played by Alexis Arquette languishes maddeningly in a creative deadlock. As he

struggles with his lack of direction and a somewhat dubious

and possibly unstable new boyfriend, he uncovers a secret trove

of photographs of his uncle's male lover. Meanwhile his actress

mother, played by Margot Kidder, is also being pursued by the

son's best friend, a lesbian sculptor, played by out comic Georgia

Ragsdale whose lover, played by San Francisco performer

Omwenne, channels souls of departed women artists onto

the canvas. With its colourful characters and wry sense of humour, *Never Met Picasso*

focuses on some topical issues - creativity and queerness, tracing personal and family

history and the under representation of women in art history.

GU 38 - 3.15pm Wed Feb 19  
VR 6 - 5.15pm Sat Feb 22

Ultimately the film suggests that our true paths may be in our own back yards.

Screening with CASP

dir Daniel Bernstein USA 1995 16mm 20 mins English

A young college student struggles with his sexuality when he finds himself confused by his feelings for his

Professor and his best friend, Benjamin who continues to make advances toward him.

GU 4 - 3.15pm Fri Feb 13  
GU 59 - 7.30pm Sat Feb 22

"..one of cinema's most most  
intriguing gay relationships."

## PARALLEL SONS

dir John G. Young USA 1994 35mm 93 mins English

Although he has never met an African American,

Seth who is white, lives on a borrowed culture - from

his music and his gangsta clothes to his shock of

strawberry blonde dreadlocks. Into his isolated

world staggers Knowledge, a black escaped convict

dripping with blood from a bullet wound and hold-

ing Seth at gunpoint. From this unlikely beginning a friendship begins.

Seth's pseudo homeboy persona is initially ridiculed by Knowledge

but as their barriers break down, an acceptance and longing begins.

Parallel Sons is staggeringly beautiful both in its characterisations and  
its production values,





## ★ PARIS WAS A WOMAN

dir Greta Schiller UK 1995 16mm 77 mins English

GU 64 - 3.15pm Fri Feb 23

*Paris Was A Woman* is a film portrait of a community of creative women writers, artists, photographers and editors who flocked to the left bank of Paris in the early decades of this century, when Paris was the undisputed cultural capital of the world. Rich with newly discovered home movie footage, intimate story telling intertwining interview with anecdote and research, the film lyrically and entertainingly recreates the mood and flavour of this female artistic community during its most magical era. Legendary names such as Colette, Djuna Barnes, Gertrude Stein, Berenice Abbott and Sylvia Beach are amongst those who are discussed in the film. Some of the wonderful stories told are not totally devoid of a little gossip. The film will screen once only and is most highly recommended.

"These were special people, in a special age, and it is a delight to be in their company."

The Times



## ★ PEORIA BABYLON

dir Steven Diller USA 1994 Betacam SP 90 mins English

A comedy about an unlikely pair of friends and a misguided scheme to get rich quick. Candy (Ann Cusack - *Tank Girl*, *A League of Their Own*) and Jon (David Drake - *Philadelphia*, *Longtime Companion*, *The Night Larry Kramer Kissed Me* - theatre) are best friends, co-owners of an Art Gallery in Peoria and in financial trouble. Jon, who never met a fashion statement he didn't like, and Candy, a never ending fountain of harebrained

schemes team up with the enfant terrible of the art world, Matthew (Matthew Perretti) to commit the ultimate publicity scam. Jon and Matthew eventually team up a little closer than is required to pull off the scam. The event goes as planned but then a double cross strikes. Chaos ensues and the 'Lady Bunny' makes a startling appearance as Octave Dimare, lesbian porn queen turned Congressional candidate.

The director Steven Diller will introduce this screening.

Screening with **BLEATING CALF** ("C'est le veau qui bleat")

dir Pierre Yves Clouin France 1997 Umatic 75 secs

A calf bleating.

42

## ★ PRIMARY CONCERNS

Educating Youth about Gay & Lesbian Issues

### "OUT" IN THE BUSH

dir George Willison Australia 1997 Betacam SP 52 mins English

GU 14 - 11.30am Sat Feb 15

*Out in the Bush* begins with four young people living in rural Australia talking about their encounters with homophobia in the bush and how it pushed them close to suicide. They reveal the torment of attending a country high school for a student who is perceived as gay or lesbian. Other interviewees include Barry Taylor, Victorian Youth Suicide Prevention Director; Graham Brown from the WA AIDS Council; Wendy, mother of Glen, a young gay man who suicided in northern NSW; Rev Greg Smith of Sydney's Metropolitan Community Church; Bev Baker of the NSW Federation of Parents and Citizens and Catholic High School academic Maria Palotta Chiarolli who confirm the key to changing the culture of homophobia is to change the rigid gender stereotypes which exists in Australia. *Out in the Bush* is a startling documentary which explores how the suicide rate has increased twelve times in the last thirty years and the continuing reluctance in Australia to consider sexuality as a catalyst for suicide.

Screening with (after a short break)

### IT'S ELEMENTARY: Talking about gay issues in schools

dirs Debra Chasnoff & Helen Cohen USA 16mm 80 mins English

*It's Elementary* is a rare opportunity for audiences to be a fly on the classroom wall and watch how teacher's discuss gay issues with a room full of children. The film challenges the right-wing on the so-called "gay-agenda" in education by showing how some experienced teachers and school administrators across the US are finding age-appropriate, sensitive ways to teach children to respect all people including gays and lesbians. *It's Elementary* is bound to amaze and inspire. Nine year olds' jaws drop when they find out some of their favourite celebrities are gay; six year olds read a book about two mothers; ten year olds say it makes them feel "weird in your stomach" when other kids yell faggot across the schoolyard. It's refreshing child's eye innocence regarding the topic, one which sends adults screaming to educational authorities suggests the children may have something to teach to adults.

The director's last documentary *Deadly Deceptions: General Electric,*

*Nuclear Weapons and our Environment* won an 1991 Academy Award and honours at twenty five other film festivals.

To be followed by a DISCUSSION of the issues raised in the films.

Participants include representatives from GALTAS, PFLAG, Parents and Citizen's Association, teachers and the director of *Out in the Bush*, George Willison.

Intermission 12.20pm  
It's Elementary 12.45pm Discussion 2.05pm





## PUNK AND THE PISTOLS

dir Paul Tickell UK 1995 Betacam SP 90 mins English

GU 26 - 11.00am Mon Feb 17

Not just a film about The Sex Pistols but a closer look at the origins of the movement - the journey from Bromley through the lesbian clubs in Soho to a shop called SEX on King's Road in Chelsea. The small hardcore band of people who can claim to be originators of the punk species: McLaren and Westwood, the Bromley contingent - Siouxsie Sioux, Steve Severin, Billy Idol et al, yes, and the Sex Pistols tell us how it evolved. Like any good sci-fi monster, the bad baby seemed to come out of nowhere. However, the political and sexual liberation espoused by the early movement got lost in the glare of media controversy in 1975.

The documentary is thoroughly entertaining, needless to say there's a little bit of gossip shared as well.

Screening with **OF SKIN AND METAL**  
dir Olga Schubart USA 1996 16mm 14 mins English

The growing prevalence of body piercing can be perceived as one of the most radical, spectacular and intriguing forms of body politics in contemporary popular culture or is it just one of the newest developments in the always painful requirements of mainstream fashion?

## A QUEER STORY

dir Shu Kei Hong Kong 1996 35mm Cantonese w/English s/titles

GU 73 - 9.30pm Mon Feb 24

Law Kar Sang is forty six years old, a marriage counselor and deeply in love with his younger lover of eight years Sonny. Law is conservative, quiet and in the closet. Sonny is way out there, gregarious and a stylist who runs the very successful Salon de Campanero.

Sonny loves Law deeply but is finding their differences seem to grow day by day. Law's father is pressing him to marry his childhood sweetheart. As his own pressures start to overburden Law, his No 10 aunt, who is a lesbian, enlists his aid to win back the favour of her son. No.10 aunt wants to go the her son's graduation and her son has long made it clear how he feels about her lifestyle. Shu Kei's taut direction keeps the action moving right along, the joyous performances and the underlying themes combine to form a wonderful film.

The director Shu Kei will introduce his film.



## RESCUING DESIRE

dir Adam Rogers USA 1995 35mm 115mins English

GU 13 - 9.30pm Fri Feb 14  
VR 8 - 9.30pm Sat Feb 22



At 46, Toni Wilson (Melina Mullins) is a well respected nurse and social worker at a small privately owned suburban hospital. She lives quite comfortably, has a wide circle of friends and has risen to the pinnacle of her career. She is even engaged again. However she finds she has developed a sudden attraction to women. Toni decides to explore her sexual options.

As she comes to grips with her sexuality she discovers her assistant from work is an exuberant member of the lesbian community. *Rescuing Desire* has screamingly funny moments and is touchingly poignant in others. A true romantic comedy of the coming out kind. You know what they say, never let a soon-to-be lesbian take her credit card into the sex shop.

Screening with **STRUNG UP**  
dir Cathy Johnstone Australia 1996  
16mm 10 mins English

Elizabeth's fragile but ordered world is disturbed when her lover, Jo, invades her physical and mental space. The reclamation of space is fiery.

## SEBASTIAN

dir Svend Wam Norway 1995 35mm 87 mins  
Norwegian w/English s/titles

GU 67 - 9.30pm Sun Feb 23

The title of the film takes its name from the main character in this charming coming of age story from Norway. A tightly knit group of five boys and girls form the "gang". The gang enjoy all of their free time together and would like it to last forever. Like most teenagers, they put up with their parent's disapproval, hang out at their favorite places and have emotions which seem to swing wildly. For Sebastian, love

is more difficult than his friends. He thinks he is in love with Ulf, his best friend. The burning questions flame brightly for Sebastian. Can he be homosexual, how will his parents and friends react and the most difficult of all, what can he say to Ulf? *Sebastian* joins the delightful ranks of *The Incredible Adventures of two Girls in Love* and *Beautiful Thing*.

A great way to spend an evening.





## SEXING THE LABEL

Love and Gender in a Queer World

dir Anna Broinowski Australia 1997 16 mm 57 mins English

Sexing the Label delves

GU 21 - 1.00pm Sun Feb 16

Discussion - 2pm

into a far queerer land-

scape than mainstream

depiction of gay and lesbian

life to date. This extended panorama is drawn

by the intimate and passionate stories of the

people who consented to be part of the film, all of

whom subvert the accepted sexual labels of gay/

straight/male/female on a daily basis. Guided by the

gently camp wisdom of one of the original gay icons

and self proclaimed minority of one, Quentin Crisp, Sexing

the Label takes us on an introduction to new perspectives on Gender, Love,

Feminism and Sexuality. The film is confronting, touching and darkly funny.

The screening is to be followed by a DISCUSSION of the issues raised in the film.

Chaired by Bronte Morris, Executive Officer of PRIDE, the panellists include the filmmakers and some of the people featured in the film.

Screening with TALK OF THE TOWN (Talo O le Taulaga)

dir Lani Tapu New Zealand 1996 Betacam SP 10mins English

A joyous history of a Polynesian drag queens life.

## SKIN AND BONE

dir Everett Lewis USA 1995 16mm 110 mins English

GU 11 - 5.30pm Fri Feb 14

Billy's a confused

toyboy in the midst of a

successful hustling career, and Dean's

a callow but sexy beginner fresh off

the road from his wholesome childhood.

Harry - perhaps more than the others -

doesn't think of himself as a hustler at all. His

purpose in life is Hollywood

stardom and playing the top in private performances

is just practice. As Skin and Bone unravels,

the three men deal with the realities of

their profession.

One falls for a client, another retreats into

himself so he can act the part he's taken on, and Harry learns what he must

do if he wants to meet his goal. Songs by queercore San Francisco band

Pansy Division add to the hip, edgy feel of the film.

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Geoff Brown THE TIMES

"Witty, Touching...Beautifully Observed Comedy"

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"The performances are a Delight"

THE INDEPENDENT

★★★★

Genuinely Charming...this is the Paris we all know and love"

Derek Malcolm THE GUARDIAN

"Feline but Fun"

Quentin Curtis DAILY TELEGRAPH

"A Gem!"

WHAT'S ON



when the cat's away

(CHACUN CHERCHE SON CHAT)

a film written and directed by Cedric Klapisch

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Celestial Clockwork



LILY TAYLOR IN



PALACE FILMS Fax - (03) 9817 4921 Phone - (03) 98176421





## TENDER FICTIONS

dir Barbara Hammer USA 1995 16mm 58 mins English



GU 50 - 3.15pm Fri Feb 21  
GU 76 - 3.15pm Tue Feb 25

*Tender Fictions* is the latest work from the prolific film-making veteran Barbara Hammer. The film screened at over twenty film festivals last year to major critical acclaim. *Tender Fictions* follows a loosely chronological trajectory of her life as an artist and a lesbian, with a high point in 1970 when Hammer joined a women's lib group and discovered she was one. She decided that she wanted to create her autobiography before someone else did. The film in the inimitable Hammer style weaves her history of growing up in Los Angeles where her grandmother cooked for filming legend WD Griffith through to the present day. *Tender Fictions* is an intriguing and challenging film full of remarkable family history and not without a wonderful humour.

Screening with **NOT FOR NOTHING**

dir Cathy Lee Crane USA 1996 16mm 29 mins  
A homage to early sound film that follows an androgynous cabaret performer on his search for the Beloved.

"Queer, quixotic, quirky & quintessentially questioning."

Deneuve Magazine



## TRANSEXUAL MENACE

dir Rosa von Praunheim Germany 1995 Betacam SP 80 mins English

In his most recent work, veteran filmmaker Rosa von Praunheim documents what he describes "the most fascinating political movement in the United States". Transsexual people speak openly and honestly about living in a culture that maintains and encourages prejudicial definitions of gender. Through this intimate and thoughtful series of interviews with both female-to-male and male-to-female transsexuals we learn of the political,

social and personal choices made by transgendered people. The biological technicalities of gender transition are discussed as well as the complex relationship between MTF and FTM queers.

Far from being an observational work, the documentary is a life affirming statement about queers taking responsibility for their own happiness.

Screening with **PAINTED FACES**

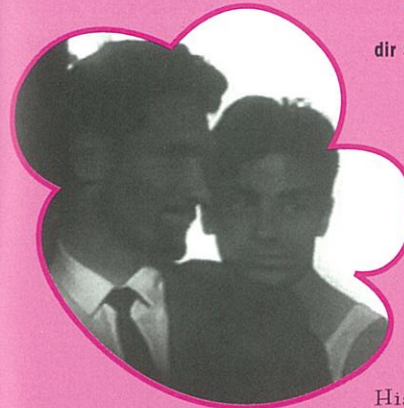
dir Dominique Miller Australia 1996 Betacam SP 15 mins

An informative and amusing video about a wide ranging group of people who use make-up as a means of self-expression in today's society.

NB: *Transsexual Menace* is the correct film title.

## TWISTED

dir Seth Michael Donsky USA 1996 35mm English



GU 7 - 9.30pm Thur Feb 13

Based on Charles Dicken's *Oliver Twist*, this dark near millenium fable set in New York City follows the travails of Lee, a ten year old African American runaway. Unwittingly taken in by Andre (William Hickey - PRIZZI'S HONOUR), a lecherous brothel owner, Lee becomes immersed in the dangerous underworld of prostitution and drugs.

His only hope for survival is an aspiring singer/songwriter, Angel, a former hustler and drug dealer who befriends him.

The director Seth Michael Donsky will introduce the film before jetting off with the print to screenings in the 1997 Berlin Film Festival.

Screening with **AMERICA THE BEAUTIFUL**

dir Tag Purvis USA 1996 16mm 3 mins English  
One kiss, one anthem.

"The best fiction film I previewed for the fest. (8th Annual NY Lesbian & Gay Film Festival 1996) and it's director... is clearly someone to watch."

## VIRGIN BEASTS

dir Toby Zoates Australia 1992 70 mins English

GU 9 - 1.00pm Fri Feb 14

Toby Zoates sci-fi burlesque musical film *Virgin*

*Beasts* finally makes it to the screen here in Australia. The film has secured a level of success overseas in that it has played in a number of film festivals and achieving prizewinning status at the Freakzone, First International Trash Film Festival in France in 1996. An inventive combination of animation and live action, *Virgin Beasts* tackles the the bigger questions

of living in a industrialised world where nature, personal /social freedom and creativity are taking a beating from large corporations, economic greed and science.

In fact the film manages to adventurously cover most of the issues we should be concerned about. The film while not essentially queer in characterisations, was made by a largely queer crew and deserves its opportunity to be seen. The animation involved is nothing short of brilliant and the intention and heart of the film comes shining through.





## VOICES

### CONNECTIONS: GAY ABORIGINAL MEN IN SYDNEY

dir Reno Dal Australia 1997 Betacam SP 59 mins English

A close and intimate look at the lives of five Aboriginal gay men living in Sydney. Their stories encompass the growing up experiences of life in country South Australia, Victoria and Queensland as well as their views on a diverse set of issues such as family, AIDS, community, racism, homophobia. This is a unique introduction into a previously marginalised section of the queer community.

Screening with **I SHALL NOT BE REMOVED: THE LIFE OF MARLON RIGGS**

dir Karen Everett USA 1996 Betacam SP 59 mins English

On April 5, 1994, at the age of 37, black, gay filmmaker and teacher Marlon Riggs died. *I SHALL NOT BE REMOVED* pays tribute to this passionate and gifted man. Director Karen Everett, a former student of Riggs at the University of California, Berkeley was given permission to start filming in 1992. During the last two years of his life, she shot more than fifty hours of footage. This footage, intercut with archival footage of Riggs' childhood and youth along with generous clips from his own works forms the core of the film. The documentary follows Riggs' career and the development of his artistic and political stance. His diagnosis with HIV prompted Riggs to place himself and his own struggles with racism, sexuality and homophobia at the heart of his filmic explorations. He increased his workload and creativity to a frenetic pace. For those who are not familiar with his work, *I SHALL NOT BE REMOVED* is a wonderful introduction to his filmography which includes *Ethnic Notions*, *Colour Adjustment*, *Tongues Untied*, *Anthem* and his final work *Black Is...Black Ain't*.

Screening with **MARGINALISED PEOPLE** *World Premiere*

dir Lee Sang-Koo South Korea 1997 Betacam SP 50 mins Korean w/English s/titles

This video features two young men who are members of Chingusai, a gay human rights organisation in South Korea. Chingusai has played an active part in improving the existing condition of gay human rights in Korea. Although it may seem like the beginning stages of the western gay movement at this point, the movement has been organised by a small portion of the gay population in Korea. Although most gay men live in Korea in the closet, it is through the daily lives of these two young men we examine the meaning of love, marriage, family as well as struggles of gays in a rapidly changing Korean society.

## THE WATERMELON WOMAN

dir Cheryl Dunye USA 1995 16 mm 90 mins English

GU 52 - 7.30pm Fri Feb 21  
VR 10 - 7.30pm Sun Feb 23



A film about a filmmaker trying to make a film. *The Watermelon Woman* is the story of Cheryl, a twentysomething black lesbian played by the director struggling to make a documentary about a beautiful and elusive 1930's film actress, popularly known as The Watermelon Woman. Cheryl has been temporarily working (two years) as a video store employee. Her best friend and co-worker, the sharp tongued Tamara (Valerie Walker) come to blows over life, love and interracial relationships when Cheryl begins an affair with a white customer, Diana (Guin Turner-Go Fish). Adding to Tamara's list of grievances is Cheryl's obsession with Fae Richards, *The Watermelon Woman*, who played the mammy characters in the films of one of early Hollywood's only women directors, Martha Page takes over her life. *The Watermelon Woman*, since its premiere at the 1996 Berlin Film Festival where it won the Teddy Bear for best gay/lesbian film, has continued to garner wide acclaim. The film commences its US release in NY in early March.

"It's black, lesbian, quirky and steamy." *Washington Times*

*World  
Premiere*



## A WEATHERWOMAN (Otenki Onesan)

dir Tomoaki Hoyosama Japan 1995 35mm 84 mins

Japanese w/English s/titles



After standing in for her sick colleague and flashing her knickers on Japanese prime time television, Keiko Nakadai secures the prized position of Weatherwoman. In doing so she not only permanently replaces her sick colleague Michiko Kawai but incurs the wrath of the station owner's daughter, Kaori Shimamori, who is studying in Paris. Keiko's wild and outrageous weather reports soon become the talk of Japan, her popularity increasing to a point where the ratings skyrocket off the graph. Kaori returns from Paris determined to get rid of Keiko. The forces begin to marshal against Kieko, the all singing, all fighting and all masturbating Weatherwoman. The original story of this movie is a series of the Manga (comic books) "Otenki Onesan" (A Weatherwoman), which like most Manga in Japan, was a huge hit. Perhaps the publicity notes best sums up the film: "this movie represents nothing but a life that is brimful with love, sex, fight, songs and orgasm". Keiko spends a lot of time doing it all.

GU 5 - 5.30pm Thur Feb 13  
GU 51 - 5.30pm Fri Feb 21

## WHEN THE CAT'S AWAY (Chacun Cherche Son Chat)

dir Cedric Klapisch France 1995 35mm 90 mins French with English s/titles

GU 65 - 5.30pm Sun Feb 23

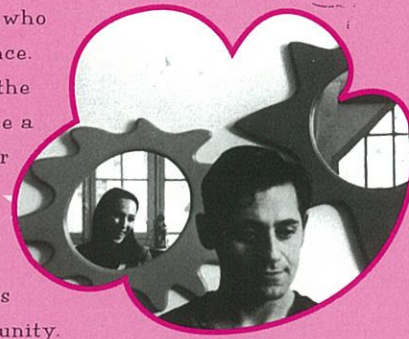
When make-up artist Chloe (Carance Clavel) decides to take a week's holiday, the only person she can find to look after her beloved cat, Gris-Gris is Mme Renée (Renee Le Calm), who promptly loses the animal during Chloe's absence.

At least Mme Renée offers to search for the missing moggy, indeed she helps mobilise a local army, in addition to Chloe and her gay flatmate, who sheepishly declined the initial request to look after the cat.

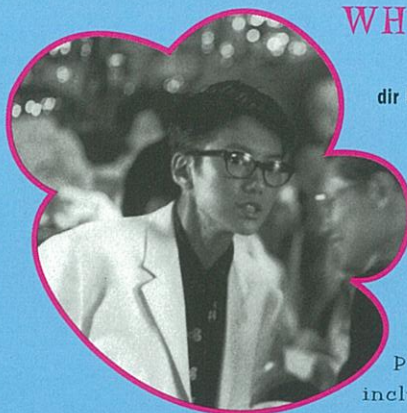
*When the Cat's Away* is a wryly observed comedy, packed with deft insights into love and loneliness and the comforts of community.

A large part of the film's emotional satisfaction is the unsentimental generosity each character extends to

each other regardless of age, race or sexuality.







## WHO'S THE MAN, WHO'S THE WOMAN

dir Peter Chan Hong Kong 1996 35 mm 107 mins Cantonese  
w/English s/titles

GU 79 - 9.30pm Tue Feb 25

Another gender bending film from Hong Kong which teams up Leslie Chan and Anita Yuen in the sequel to *He's the Woman, She's the Man*. Wing's (Yuen) career is languishing. Sam (Cheung) decides encouraging her to sing would provide a welcome relief to everybody around her including him. As fate has it, Wing performs in male drag and becomes an instant hit. The public assume they

are a gay couple. Things heat up and they both end up having an affair with the goddess of the Japanese rock and roll scene Fong.

Recently completed, *Who's the Woman, Who's the Man* takes the theme of gender swap further than *He's the Woman, She's the Man*. As suggested with *He's the Woman, She's the Man, YANG + Yin: Gender in Chinese Cinema* is highly recommended.

## WIGSTOCK: The Movie

dir Barry Shils USA 1995 35mm 85 mins English

Programmed in '95, delivered at last in '97.

Prepare to party down, camp it up and totally wig out as you go up close and behind the scenes at the annual Mega-gathering known as Wigstock. A wildly exuberant celebration of individual freedom - it's a concert, nightclub review and outlandish comedy spectacular all rock and rolled into one experience. Acknowledged as America's premiere alternative entertainment event, *Wigstock* features Alexis Arquette, RuPaul, The "Lady Bunny", Crystal Waters, Jackie Beat, Lypsinka and the list goes on.

Shot over the '93 and '94 events at Tompkins Square Park on the Lower East Side and Christopher Street Pier in the West Village. *Wigstock* may have taken a while to get in here but it's worth the wait.. Enjoy.

Screening with **RETRO SHEILAS IN: SPACE ALIENS ARE TOOLING OUR SHEILAS**

dir Juliet John Australia 1996 35mm 9 mins English

Three Aussie super sheilas defend the earth against aliens at a futuristic interstellar truck stop. High camp and low morals combine to form a new galactic understanding.

For adults only.

"Hip, hip, toupee for Wigstock."

The NY Post



GU 19 - 11.30pm Sat Feb 15

GU 55 - 11.00am Sat Feb 22

## WILDSIDE

dir Franklin Brauner USA 1995 35mm 96 mins English

GU 61 - 11.30pm Sat Feb 22

Infused with sexual mind games, criminal duplicity and a gloriously happy ending, *WILD SIDE* features Anne Heche as Alex/Johanna, a power charged banker by day (Alex) and a high priced hooker by night (Johanna). A girl's gotta do something to keep busy. Bruno Buckingham (Christopher Walken) is a super wealthy financier/gangster who takes a liking to her after a hot and heavy evening of S/M sex. Tony (Steven Bauer) is Buckingham's driver/body guard (also a not so nice undercover FBI agent who's trying to nab Bruno.) The sparks' really fly when Buckingham's wife, Virginia (the elegantly gorgeous Joan Chen) enters the fray and Alex and Virginia meet - instant attraction. Everybody seems to take it off and get it on. And as if this isn't enough wait until the scene where Buckingham punishes Tony with his penis. As the Philadelphia Gay and Lesbian Film Festival put it..."a film for the entire queer family TRASH BUT FUN.

Screening with **BOOT CAMP**

dir John S. Matthews USA 1996 16mm 7 mins

In the tradition of Kenneth Anger, the RKO Musicals of the thirties and set against the backdrop of New York's gay S/M scene comes a romantic dance of courtship.

## YANG ± YIN: gender in chinese cinema

dir Stanley Kwan Hong Kong 1996 Betacam SP 80 mins

Stanley Kwan's highly personal film essay demonstrates that Chinese cinema has dealt with questions of gender and sexuality more frankly and more provocatively than any other national cinema. From the emphasis on same-sex bonding and physical intimacy in the 1934 film *The Highway* to the recent fashion for casting actress Brigitte Lin as men or transsexuals, issues of sexual identity have always been in the

GU 32 - 3.15pm Tues Feb 18

forefront of Chinese films. Kwan's investigation ranges across male bonding and phallic imagery in the swordplay and kung fu films of the sixties and seventies and the gangster movies of the eighties, the continuing emphasis on women's grievances in melodramas, the struggles of director Chen Kaige and actor Leslie Cheung to deal with homosexuality in *Farewell My Concubine* and the phenomenon of the late Yam Kim -Fai, a Hong Kong actress who spent her whole adult life playing men on and off the screen. It is an exceptional analysis of a national cinema full of interviews with the cream of Chinese filmmaking talent.



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# POWERHOUSE MUSEUM

is proud to present in association with



Queer Screen

The Sydney Gay & Lesbian

## Mardi Gras on film

Every weekend in February in the  
Target Theatre, level 3 at 2.30pm

**SATURDAY 1 AND SUNDAY 2 FEBRUARY**

**Witches and faggots and dykes and poofers (1980)**

*Produced by Digby Duncan.*

The story of the fight for recognition and gay and lesbian rights, including footage of the very first Mardi Gras which ended in 53 arrests.

**SATURDAY 8 AND SUNDAY 9 FEBRUARY**

**We'll dance if we want to (1984)**

*Produced and directed by Richard Turner; written and narrated by Denis Altman.*

Featured on SBS TV, this film traces the story of the 1984 parade and party.

**SATURDAY 15 AND SUNDAY 16 FEBRUARY**

**Feed them to the cannibals! (1993)**

*Produced by Fiona Cunningham Reid and Martien Coucke.*

The year that the parade audience first reached half a million and 18000 danced the night away at the Showground. Includes footage of designers and others associated with the event.

**SATURDAY 22 AND SUNDAY 23 FEBRUARY**

**Vegas in Space (1990)**

*Written and produced by Phillip Ford and Doris Fish.*

The last major celluloid oeuvre by Doris Fish, SGLMG workshop artist and drag artiste extraordinaire, features drag queens in space!

500 HARRIS STREET, ULTIMO PHONE 9217 0111



	11.00am	1.00pm	3.15pm	5.30pm	7.30pm	9.30pm	11.30pm
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Thur 13		GU 3 Broken Branches	GU 4 Parallel Sons	GU 5 A Weatherwoman	GU 6 Casa Hollywood	GU 7 Twisted	
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# Tickets

Tickets for the Festival are available from both the Pitt Centre and the Roxy, through all Firstcall outlets and from Fish Records in Darlinghurst, Newtown and Bondi Junction.

Phone bookings available from the Firstcall Mardi Gras Hotline (24 hours) on 9320 9169

## Prices:

### PITT CENTRE:

Opening Night - \$25.00 (Includes Party and entertainment)

Closing Night - \$20.00 (Includes Party and admission to Timezone)

### PARRAMATTA ROXY:

Opening Night - \$15.00

(Includes Party and \$3.00 donation to ACON Western Sydney)

## ALL OTHER SESSIONS

- Single ticket : \$12.00 - Full

: \$9.00 - Concession/Queer Screen Member

## Festival Passes

- 3 Ticket Pass : \$35.00

- 5 Ticket Pass : \$55.00

- 10 Ticket Pass: \$105.00

There are no concessions available on Festival Passes or Opening & Closing Nights

Tickets are non - refundable and non - transferable to other sessions.

Tickets can be purchased from the Pitt Centre and the Roxy at the above prices.

Tickets purchased through Firstcall outlets and phone bookings attract a booking fee on each ticket, and where applicable, a postage and handling fee.

Concession tickets will only be issued if adequate proof of eligibility can be provided.

2010

Please book early to ensure your seats as sessions sell out well before the start time.

2010 Gay & Lesbian Youth Refuse will be the beneficiary of a 50 cent surcharge on the first ticket purchased through all Firstcall outlets and phone bookings.

# Thanks, thanks and more thanks.

An event of the size and scope of the Mardi Gras Film Festival could never be presented without the enormous goodwill, help and assistance from an awful lot of wonderful people and organisations. They are:

All the great people at the Sydney Gay & Lesbian Mardi Gras  
Rae de Teliga & Ian Walker at the NSW Film & TV Office  
Angus Kingsmill & David Cameron at Bausch & Lomb/ Ray Ban  
Emma Wilson, Hilary Sheffield, Nadine Fragosa at Y&R Sydney  
Victoria Buchan & Kim Williams at Fox Studios Australia  
Di Kelly, Nerali Lewis and Joe Mellis at Orlando Wyndham  
Andrea Heading at Y&R Adelaide  
Ian Crute at Qantas, Richard Perram and everyone at South Sydney Council  
Nick & Lisa at Rainbow.Net, Carl, Michael & Tony at Mediapolis  
Mark, Cec, Vince & Peter at Sponge Agency Sabina Wynn, Fiona Weir & Helen Tasses at Metro  
Television Michael Williams and all the crew at Turtle Cove Pat, Shar, Belinda & Cindy at  
AvantCard Lisa, Dominic, Jill, Brenda, Ben and the team at the Sydney Star Observer  
Phillipe, James, Rodney & Pam at Campaign Ian Johnson at Significant Others, Lynne Hocking  
at Destination Downunder Janet Cridland at Inner West Vets Countess Ute Baudissin, Dagmar  
James, Regula Graf and everyone at the Goethe Institut Michael Hedger at the British Council,  
Elizabeth Treweeke at the Canadian Consulate Peter Cody, Mark Chamberlain, Nick Martin, Sam  
Voukenas at Greater Union Paula Stevens, Rachel, Bronny and the team at the Pitt Centre  
George Livery, Ross Entwistle, Damien Atherton and Charmaine Roth at Village Roadshow  
Doug Loudon, Colleen Johnson and the crew at the Roxy Parramatta Ken Fong at Peronis  
Restaurant, Susan Gibberson at Parramatta Council Heather Ramsay at The Riverside Theatre,  
Hunter Cordaay at Film West Lyn McCarthy, Graham Tubbenhauer, Troy Lum and everyone at  
the Dendy Greg O'Connor and Christopher Perrins at Firstcall Ian Mathews at Haycom Staging  
Chris Puiplick and Kevin Hume at the Anti Discrimination Board Robert Swieca, Geoff Bannon  
and Maja Rizzotto at the Powerhouse Museum Cathy Callagher, Nic Watson at the team at the  
Academy Cinema

Helen Tasses, Peter Wells and Con Anemogiannis for the My Queer Career judging weekend

All the talented filmmakers, casts and crews from the great films we are screening

Dorina Furguele Charlotte Mickie at Alliance Independent Yumiko Takahashi at Daiei Co. Ltd, Jack  
Emery at The Drama House, Chris Pryor & Jane Alsobrook at REP Distribution Brett Rosengarten,  
Libby Rhys-Jones & Danielle Cooper at Roadshow Film Distributors Peter Downer, Andrew Mackie &  
Richard Payten at The Globe Film Co Raymond Yu at Yu Film Distribution Enterprises Russell  
Anderson at 20th Century Fox, Judith Merrick at the British Council Ali Carter at Film Four  
International, Ling Chan at Overseas Film Group Kevin Loader & Vanessa Lambert at BBC Television  
Megan O'Neill & Harold Warren at Forefront Films Wouter Barendrecht at Fortissimo Films Stine  
Opergaard at Norwegian Film Institute Catherine M. Levin at Pilgrim 4, Lisa Wilson at Deitell Nu Image  
Desi de Valle at Frameline, James Drake at Jane Balfour Films, Zoe Ingram at BBC Shelley Cooke at  
University of Southern California, Ruth Saunders & Irene Gabriel at Australian Film Television and  
Radio School Sylvia Marshall & Penny Spencer at British Film Institute Jack Ingram & Kathleen  
Drumm at New Zealand Film Commission Helen de Wittat Cinenova, Paul Byrnes at Sydney Film  
Festival Chris Berry at The Melbourne International Film Festival, Helen Grace, Charles Bracewell & Mike  
Brooks at Auckland Gay and Lesbian Film Festival  
Tamara Jungwirth & Phoenix Salinger at Melbourne Queer Film and Video Festival  
Andrew Pike at Ronin Films, Augustus Dulgare at Total Films and Television  
Rod Webb at SBS, AFC, Bronte Morris at Pride, Jenni Olsen at Popcorn Q  
Phil Dows at Apple Computers, Richard Dakin, Tony & Jason at Enviro Graphics, Mary Libro, Geraldine  
McKenna, Paul Smith and the crew at Freedom Couriers, Jacqui Maskall and Kirsty Machon at Genesis  
Media, Carine and the team at the Go Go Bar, Mario Veneri at Caffè Italia and Grinders Coffee, Daniel  
Beer at InfoLearn, Wilfred Wong at the Internet Shop, Suzanne Jones-Prichard, Harry Notaros  
Optometrist, Walter Burfitt-Williams at Porters Bondi, George Capanis at GNE, Morag White at Push  
Promotions, Richard Schmitzerle at RTIB, Paul & Graeme at Vital Signs, Stephen Adkins at Federal  
Express, Andre Bremmer for the glamorous Q sign and Paul Smith, our Northern European correspondent.



## Management

Tony Grierson - Executive Officer  
Gayle Lake - Programming Director  
Bridget Stenhouse - Administrator

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Cath Phillips  
Melissa Lee  
Francois Sauzier  
Katrina Summers  
Helen Grace

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Tracey Mair Publicity  
Tracey Mair, Marise Williams, Lisa Goodwin

## Concept & Design

Sponge Agency

## Web Site Design and Housing

Australia - RainbowNet, Nick Maskill, Lisa Pears  
USA - Mediapolis Inc, Carl Pritzkat, Tony Travostino, Michael Rhodes

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Trek Film & Courier Services, Neil Angwin

## Festival, Film Selection & My Queer Career Committees

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Tim Slade  
Cath Phillips  
Melissa Lee  
Francois Sauzier  
Simon Hunt  
Debbie Lee  
John Politzer  
Augustus Dulgare  
Bridget Stenhouse  
Gayle Lake  
Tony Grierson

## Member Volunteers/Participants

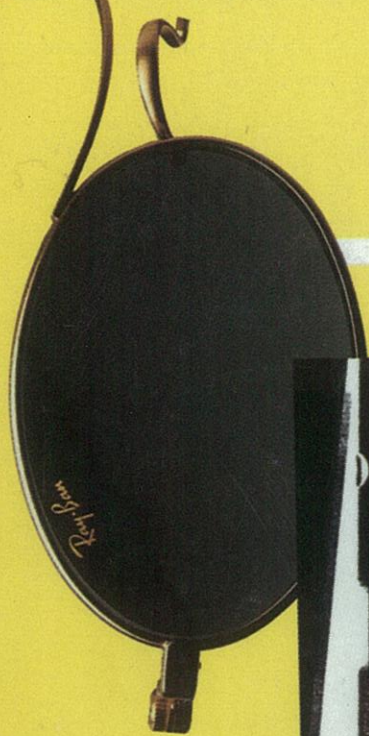
Raena Lee Shannon, Julie Regan, Kate Gilroy, Vikki Dun, Helen Swan, Kath Gelber, Liz McNeill, Annette Willis, Carrie Maguire, Trevor Dougherty, Robyn Stone, Helen Evans, Lisa De Ferrari, Di Brissett, Barry MacKay, Dayna McGeeney, Karen Myers, Michael Donnelly, Andrew Hearne, Anthony Yoo, Graham Norton

# The ~~End~~ Start

COMING SOON TO A SHOWGROUND NEAR YOU.







# RB

DESIGN: DAVID  
CARSON

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