



First Vancouver

LESBIAN
F I L M
FESTIVAL

October 24 - 27, 1988

Vancouver East Cinema
2290 Commercial Drive

Angles and Vancouver Lesbian Film Festival

present



A Hallowe'en Extravaganza! Lesbian Vampire Night II

Midnight, Friday, October 28



Because the Dawn

In the pulsating veins of neon-lit Manhattan, vampire Marie seduces our heroine, alluring photographer Ariel. . . . Will Ariel join Marie, or will she bite back? **Because the Dawn**, a playful romp from lesbian filmmaker Amy Goldstein, makes the early lesbian vampire movies seem pale. **WARNING: REAL LIVE LESBIANS AND ROMANCE.**

And, from Roger Vadim, the creator of *Brigitte Bardot* and *Jane Fonda*, comes the campy, fun-filled **Blood and Roses**. Can Roger out-camp himself in this '60s-style farce?

Can *you* out-camp Roger? Dress in your most vampy clothes and sharpen your teeth! It's camp and kitsch night again with the lustful lesbian vampires!!!

Admission, sliding scale, \$3 to \$6 at the door.
Wheelchair accessible
Loop for the hearing impaired

For more information, call Angles at 688-0265

Vancouver East Cinema
2290 Commercial Drive
(at 7th Avenue)
253-5455

Vancouver

LESBIAN NETWORK



Congratulations
to all on our
First Lesbian Film Festival!

See you at ILW!

3rd annual
**INTERNATIONAL LESBIAN
WEEK**

OCT. 31 - NOV. 6, 1988

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Femme workshop
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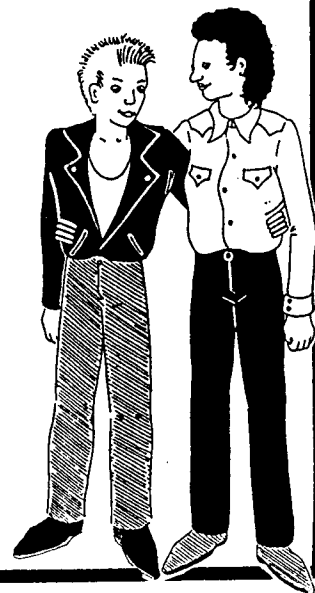
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Welcome

Well, we made it!

It's exciting that we have finally put Vancouver on the map for holding what is probably the first lesbian-only film festival in the world.

It is essential that we as lesbians claim the space that is so necessarily ours. We can do this by holding exhilarating celebrations of our culture in large public venues. It is time that these inspiring films are made accessible and shown in Vancouver. Now a safe, openly public space has been created to bring the latest, wide-ranging, provocative films by, for and about lesbians to you.

It is here and now that we begin a dialogue on how we as lesbians watch and identify with how we are represented and seen on screen. We can address practical problems of how difficult it is for lesbians to make films, especially feature length 35 mm work, because of economic disability, homophobia or personal risk. This leaves us prone to marginalization. Even more within this context, we must examine race and class issues and recognise how doubly difficult it is for lesbians of colour and working class lesbians to work as filmmakers because of the frustrating inaccessibility of resources due to the structure of dominant culture. All this is invisibilized in the glamorous spectrum of mainstream film culture where we are subjected to tokenism and coming out films like *Desert Hearts* and *Lianna*.

And now we can see with our own eyes the important work being made internationally by independent lesbian filmmakers. We can also see the lively work of Canadians, and especially Vancouverites in our wonderfully jam-packed program. We come to realise how richly complex and vibrant lesbian culture has evolved and continues to evolve.

The films in our program have been chosen on a basis of what has been made, their availability, and that which is never seen in Vancouver, let alone the west coast of Canada. It is time to encourage lesbian filmmakers and to acknowledge that we no longer need to work in isolation or in a vacuum.

This is one goal of our festival, to celebrate lesbian culture publicly and thus begin to build alliances outside of our community.

It took a lot of work and I appreciate the time and patience of the VLFF Committee who endured many long, taxing meetings. I also thank the management of Vancouver East Cinema for their generous proposal to fund our special non-profit event, for their trust in our project, their approachability and good faith. Without this we would have no festival.

This is groundbreaking and long awaited, so now you can sit back and enjoy!

Laiwan
Project Co-ordinator
October 1988

It's Vancouver's first lesbian film festival! The Lesbian Film Festival Committee is thrilled to bring these films to Vancouver, and we hope this event will become an annual tradition in our city.

This festival brings you a total of 17 films from 5 countries, 5 of them by local filmmakers. Lesbian celluloid is out there -- hard to find, and difficult to get, but it's there. Whether you're a lesbian or not, we hope you're as excited as we are about having all these films together in one place. And we hope they inspire you to support other lesbian cultural events and other lesbian artists.

This event is a presentation of the Vancouver Lesbian Network, an umbrella organization of local lesbian groups. Sub-committees of the Network organize events around Vancouver that support lesbian issues, and promote lesbian culture and visibility. International Lesbian Week is one such event, and our film festival is another.

Inspiration for the festival came from Laiwan (Project Co-ordinator), who began work seeking out films, locations, co-workers, and sponsors in

January of this year. The Festival Committee has been working for six months: stuffing envelopes, writing letters, phoning filmmakers, asking people for money, staring at computers, dealing with the government...and the list goes on. It's been a lot of work, but all of us are excited about the festival and what it represents for lesbian visibility in Vancouver.

One of the most difficult choices of the Committee's work has centred around that visibility. We applied for, and received, classification exemption from the B.C. Classification Board. This means that the Board has agreed not to view or classify our films. As a group we are opposed to government censorship, however it is the position of many anti-censorship groups that to accept classification exemption is to accept government power to decide about our cultural production.

So why did we get exemption? In one word the answer is: visibility. Our priority was to show films in a large venue that was accessible to a wide variety of lesbians. We wanted a safe public space for lesbian culture that would not marginalize or ghettoize us. No commercial venue can show films without an exemption or classification. Our only other options were government or educational institutions, which are exempt because they are government run.

The Vancouver East Cinema meets our needs for visibility and accessibility. In this venue our festival will have a long-term effect in fighting the silencing of lesbians in this culture that results from censorship and self-censorship.

Above all, we hope there will be more discussion within all communities, gay and straight, about censorship and how to fight it.

Finally, thanks...give yourself a pat on the back: everyone who attends the festival this year is making it a success. Any money we make goes towards next year's festival.

Have a good time, and see you at our Midnight Special!

The Lesbian Film Festival
Committee

MONDAY 24 OCTOBER

PROGRAM ONE 7:30 P.M.

Vancouver Premiere



SHE MUST BE SEEING THINGS

Agatha is an international lawyer, Jo a filmmaker. The two women are lovers. While Jo is on the road with her film, Agatha finds Jo's diaries, which recount in detail her sexual relations with men. Agatha falls into a spiralling cycle of paranoid sexual obsession. Meanwhile, Jo is busy on her new film -- a period drama of a 17th century nun's rebellion against the repression of the convent and her escape into the erotic intrigues of the real world. Inevitably the two stories become entwined.... Using a variety of strategies including fantasy, masquerade, film-within-a-film, humour, irony, and pointed social critique, McLaughlin represents the erotic as an everyday but pleasurable steamy aspect of life. --Kay Armatage, Toronto Festival of Festivals 1987.

USA, 1987. Produced, written and directed by Sheila McLaughlin. Cinematography: Mark Daniels, Heinz Emigholz. Editor: Ila Von Hasperg. Art direction: Leigh Kyle. Sound: Margie Crimmins. Music: John Zorn. Cast: Sheila Dabney, Lois Weaver, Kyle DeCamp, John Erdman. Colour, 90 mins. (Distributed by Sheila McLaughlin)

Selected Filmography: Committed, 1984

Preceded by

One Woman Waiting

A symbolic offering triggers catalytic change in the relationship of two women. The painterly composition and sensuous desert environment accentuate the poetic and ephemeral quality of this film.

Canada, 1985. A film by Josephine Masarella. Colour, 9 mins. (Distributed by Women In Focus)

PROGRAM TWO 9:30 P.M.

Vancouver Premiere



DAMNED IF YOU DON'T

Avant-garde filmmaker Su Friedrich's breakthrough film is as stylistically innovative as her previous work, but will reach a far larger audience with its startlingly erotic depiction of cloistered yearning. Blending deconstructed footage from the classic melodrama *Black Narcissus*, aquarium shots, readings from *Immodest Acts: The Life of a Lesbian Nun in Renaissance Italy*, and the dramatized slow seduction of a young nun (Peggy Healy) by a woman artist (Ela Troyano), Friedrich weaves a rich tapestry of memory, Catholic guilt and, finally, acknowledged desire.

USA, 1987. A film by Su Friedrich. B&W, 43 mins. (Distributed by Women Make Movies, N.Y.)

Selected Filmography: The Ties that Bind, 1984
Gently Down the Stream, 1983
Cool Hands, Warm Heart, 1979

plus

Vancouver Premiere



BECAUSE THE DAWN

In Amy Goldstein's *Because the Dawn* the smokey feel of film noir and the sultry rhythm of swing tunes frame a Vampire tale of mystery and romance. Two very independent female characters, the Vampire Marie and freelance sports photographer Ariel, roam the streets of Manhattan. Marie's eternal thirst is driven by a desire to be recognized in a modern world -- to have her picture taken, to be recognized by the light of day. The photographer gives Marie what seems to be impossible, as Ariel's mysterious photograph of the Vampire appears all over the city in a popular ad campaign for the new fragrance, "Starvation". As Goldstein notes, "I wanted to do something on the way I experience desire... Vampires are outcasts; they're good metaphors for forbidden desires...someone who has a history and is still somehow invisible."

USA, 1988. Produced, written and directed by Amy Goldstein. Cinematography: Daniel Shulman. Editor: Edith Becker. Art direction: Carolyn Cartwright, Karen Kiely. Music: Dan Light, Sting, Bradley Kaus. Lyrics: Amy Goldstein. Cast: Edwige Belmore (Marie), Sandy Gray (Ariel), Gregory St. John (Max). Colour, 40 mins. (Distributed by Amy Goldstein)

Selected Filmography: Commercial For Murder, 1987

TUESDAY 25 OCTOBER

PROGRAM ONE 7:30 P.M.

Vancouver Premiere

SUSANA

Director Susana Munoz Velarde was nominated for a 1985 Academy Award for her political documentary *Las Madres de la Plaza de Mayo*. This earlier film is an autobiographical portrait of the filmmaker as a young Argentine lesbian, growing up in a homophobic environment, exploring changing relationships with her family and lovers and her identity as a Latina and lesbian.

USA/Argentina, 1980. Written and directed by Susana Munoz Velarde. B&W, 25 mins. (Distributed by Women Make Movies, New York)

Selected Filmography: *Las Madres de la Plaza de Mayo*, 1985

Sponsored by:

Lesbians Supporting Latin America

plus

INTERNATIONAL SWEETHEARTS OF RHYTHM:

**AMERICA'S HOTTEST ALL-
GIRL BAND**

Perhaps the finest jazz documentary of recent years is this exuberant rediscovery of an extraordinary group of women artists -- an all-woman, racially integrated big band, who not only wowed audiences in New York and Chicago but toured the segregated South during the dangerous '40s. Interviews and historical footage bring a forgotten chapter of American musical history back to triumphant life.

USA, 1986. Produced and directed by Greta Schiller and Andrea Weiss for Jezebel Productions and Rosetta Records. Cinematography and editing by Greta Schiller. Featuring Anna Mae Winburn, Tiny Davis, Rosalind (Roz) Cron, Helen Jones, Helen Saine, Evelyn McGee, and Jesse Stone. Colour, 30 mins. (Print source: Jezebel Productions, N.Y.)



TINY & RUBY: HELL DIVIN' WOMEN

This more intimate sequel to *International Sweethearts* profiles the legendary jazz trumpeter Tiny Davis and her lover and partner of over 40 years, drummer Ruby Lucas (a.k.a. Rene Phelan). Billed as the "female Louis Armstrong" in the 1940s, Tiny was until recently blowing her trumpet in Chicago blues clubs. Tiny & Ruby weaves together music, compelling archival material, live-action performances, an evocative narrative by poet Cheryl Clarke, and an informal, intimate style to pay tribute to these two extraordinary women.

USA, 1988. A film by Greta Schiller & Andrea Weiss. Directed and edited by Greta Schiller. Featuring Tiny Davis and Ruby Lucas. With narrative poetry by Cheryl Clarke. Colour, 40 mins. (Print source: Jezebel Productions, N.Y.)

Selected Filmography: *Before Stonewall: The Making of the Gay and Lesbian Community*, 1984



plus

Vancouver Premiere

PROGRAM TWO 9:30 P.M.

Vancouver Premiere



SEDUCTION: THE CRUEL WOMAN

Wanda, the "cruel woman" of the title, runs a Hamburg performance art gallery/S&M brothel where she humiliates male, female and even transsexual co-performers in front of appreciative audiences. During the course of the film Wanda drifts away from her shoe-fetishist lover Caren and embarks on a problematic relationship with Justine, a young American journalist who is gradually drawn into the S&M scene. "The film reflects one way that lesbian-feminist discourse has changed over the past half dozen years: less talk about child custody, more about sadomasochism. This is the most sophisticated lesbian film I've ever seen." (C. Carr, Village Voice)

West Germany, 1985. Written and directed by Elfi Mikesch and Monika Treut. Cinematography: Elfi Mikesch. Cast: Mechthild Grossmann, Udo Kier, Shiela McLaughlin, Carola Regnier. Colour, in German with English subtitles, 84 mins. (Distributed by First Run Features, N.Y.)

Selected Filmography: *Monika Treut: The Virgin Machine*, 1988

Preceded by

Butch, Femme in Paradise

Feel the thrill of anticipation as the sullen butch meets a mysterious sex goddess in the Wilds of British Columbia! With humour, sensuality and pure lust, Boschman creates the sensation of sex at first glance.

Canada, 1988. A film by Lorna Boschman. Colour, 5 mins. (Print from filmmaker)

WED. 26 OCTOBER

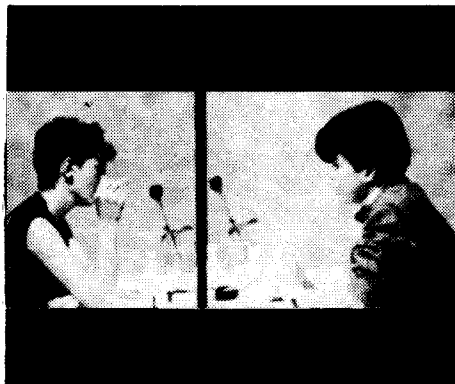
PROGRAM ONE 7:30 P.M.



A DISPLACED VIEW

Midi Onodera's first feature film is a personal documentary concentrating on her identity as a third-generation Japanese Canadian (Sansei). Exploring her family background, particularly her relationship with her aged grandmother, the director confronts the historical trauma of the internment of Japanese Canadians during WWII and its lasting effects on her family history. "The film is a celebration of the acceptance of self, not only as a Japanese Canadian, but as woman, person of colour, lesbian, immigrant."

Canada, 1988. Written and directed by Midi Onodera. Colour, in English and Japanese, 52 mins. (Distributed by DEC Films, Toronto)



TEN CENTS A DANCE (PARALLAX)

Brilliant use of split screen makes this short formally as well as sexually provocative. Three close encounters are depicted: a lesbian and a straight woman negotiate a one-night stand over dinner; two gay men couple in adjoining washroom stalls; a straight man has commercially transacted phone sex with a woman. Each protagonist is isolated within her/his own screen space; only the lesbian character (director Onodera) crosses the barrier to establish human contact.

Canada, 1986. Produced, written and directed by Midi Onodera. Cinematography: David Bennel, Midi Onodera. Sound: David McIntosh. Cast: Anna Gronau, Midi Onodera, John Goodwin, David McIntosh, Wendy Coad, Ross McLaren. Colour, 30 mins. (Distributed by Canadian Filmmakers Distribution West, Vancouver)

Sponsored by
Talk of the Town Cabaret

Selected Filmography: Home Was Never Like
This, 1983
Idiot's Delight, 1983

Preceded by

Reformation

Religion: one minute.

Warning: Don't blink!

Canada, 1981. A film by Patrice Leung. Colour, 1 min. (Print from filmmaker)

PROGRAM TWO 9:30 P.M.



KAMIKAZE HEARTS

The stars of *Kamikaze Hearts* are Tigr Menett and Sharon Mitchell, who met in San Francisco, became lovers, and starred together in Sulka's Wedding. Menett worked in X-rated films, and Mitchell is known worldwide as the star of over 1000 films and videos, which she now also directs. Unscripted and unrehearsed but clearly performed, this documentary reveals a world in which relationships are played out as acted scenarios -- always in the presence of the camera and always coloured by drugs. This documentary (which Tigr refers to as a "docu-drama") has been described as "vibrant, gritty, enthralling" and as "tawdry, exhibitionist and shallow". -- Kay Armatage, Toronto Festival of Festivals 1987)

USA, 1987. Produced by Heinz Legler, Sharon Hennessey, and Bob Rivkin for Legler/Bashore Productions. Directed by Juliet Bashore. Screenplay by Bashore and Tigr Mennell. Cinematography: David Golia. Editor: John Knoop. Art direction: Hans Fuss, Mirian Tinguely. Sound: Leslie Schatz. Music: Paul M. Young, Walt Fowler. Cast: Tigr Mennett, Sharon Mitchell, Jon Martin, Sparky Vasque, Jerry Abrahms. Colour, 85 mins. (Distributed by Kamikaze Hearts)

Preceded by

This is a Nice Place to Be

Does humanity exist in our world?

Canada, 1982. A film by Sandra Mayo. Colour, 8 mins. (Print from filmmaker)

THURSDAY 27 OCTOBER

PROGRAM ONE 7:30 P.M.

Vancouver Premiere

VERONICA 4 ROSE

Teenagers from Newcastle, Liverpool and London talk about what it means to be young lesbians in this documentary with a difference made by Melanie Chait with a all-woman crew for Britain's innovative Channel Four. "What emerges is a film of tremendous honesty, warmth and humour which in its exploration of some of the problems faced by young gay women never lapses into clichéd 'problem television'. The viewer is privileged to share not only the difficulties but also the joys of young people discovering their own identity and individual and collective strength."
(Kathy Myers, City Limits)

UK, 1985. Produced by Lusia Films. Directed by Melanie Chait. Music by The Mistakes and The Friggin' Little Bits. Colour, 45 mins. (Distributed by Women Make Movies, New York)

preceded by **Hardly an Ending**

Gay Hawley made *Hardly an Ending* as a reaction to earlier portrayals of lesbians in film. With warmth and humour, she proposes ways in which feminist media might look at the realities of being a lesbian mother in an anti-lesbian society.

Canada, 1981. A film by Gay Hawley. Colour, 17 mins. (Print from filmmaker)

plus

PROGRAM TWO 9:30 P.M.

BEST OF THE FEST

(TO BE ANNOUNCED)



DOMESTIC BLISS

At last -- a lesbian sit-com soap opera! Only British television could accept that interviews with over 30 women about real experiences of mothering, relationships and the chaos of everyday life could produce such an uproarious farce. Can successful doctor Diane and runaway housewife Emma ever get a moment to themselves, what with Emma's daughter Jenny skipping out of school, Emma's ex-husband's turning up when least wanted, and the interruptions of needy neighbours literally crawling in the windows? Stay tuned for this week's episode...

UK, 1984. Produced by Newsreel. Directed by Joy Chamberlain. Screenplay by Gillian Slovo. Music: Lindsay Cooper. Colour, 52 mins. (Distributed by Women Make Movies, New York)

Endorsements

The First Vancouver Lesbian Film Festival is a cultural celebration for International Lesbian Week, and hopes to bring together, to the best of its capacity, the latest and most exciting films by, for and about lesbians.

It hopes to create a forum of discussion to examine lesbian spectatorship and representation within the larger spectrum of film culture. Such can only develop when works by, for and about lesbians are visible.

It hopes to build this festival into an exhilarating annual event as it recognises the importance of establishing continuous visibility by, for and about lesbians in this city.

This project has been endorsed by:

Alliance of Women Against Racism, Etc. (AWARE)
Angles, Vancouver's Community Newspaper for Gays and Lesbians
The Asian Women's Group
The Black Women's Collective
BC Civil Liberties Association
Diversity: The Lesbian Rag
Dykes for Dykedom
Front for Active Gay Socialism (FAGS)
Gay and Lesbian Centre
Sadie Kuehn
Lesbians of Colour Group
Margaret Mitchell, MP
National Film Board, Women's Program
National Leather Association, BC
Faith Nolan
Prostitutes and Other Women for Equal Rights (POWER)
Rites: A Magazine for Lesbian and Gay Liberation
Svend Robinson, MP
Vancouver Lesbian Connection
Vancouver Persons With AIDS Society
Vancouver Status of Women
Vancouver Women's Health Collective
WAVAW Rape Crisis Centre
Women of Colour Group
Westcoast Women and Words

Thanks to:

Angles, Vancouver's Community Newspaper for Lesbians and Gays
Richard Banner
BC Gay and Lesbian Conference
Lorraine Chan, Women's Program, National Film Board
Co-op Radio
Gina Evankovich
Frameline Distribution, San Francisco
Alan Franey
Frankie
Gay and Lesbian Centre
Amy Goldstein
Mickey McCaffrey
Pacific Cinematheque
San Francisco Lesbian and Gay Film Festival
Spartacus Books
Talk of the Town Cabaret
Vancouver East Cinema:
Donna Chisholm, Manager;
Sue Cormier
Susan Lord
Helen Yagi, Publicity and all the staff
Vancouver Lesbian Connection
Vancouver Lesbian Network
Russell Wodell
Women Make Movies, Inc., NY
plus all the volunteers who will be working during the festival and anyone we have omitted.
We thank you all.

Admission

Single Admission:
Sliding scale, \$3 to \$6 at the door.
Separate admission required for 7:30 and 9:30 showings.
Series Passes:
Sliding scale, \$24 to \$50.
Guarantees your seat until five minutes before show starts.
Transferrable among your friends.
Available at Vancouver East Cinema, 253-5455; Vancouver Lesbian Centre, 254-8458; and Gay and Lesbian Centre, 684-6869.
Membership: Due to film classification laws, membership to Pacific Cinematheque or International Lesbian Week (50 cent fee) will be required.
Correspondence:
Vancouver Lesbian Film Festival
Vancouver Lesbian Network, VLC
876 Commercial Drive
Vancouver, BC V5L 3W5
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Donors

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Lesbians Supporting Latin America (Susana)
Talk of the Town Cabaret (Ten Cents a Dance, Parallax)
Patrice Leung

Many special thanks to our donors and sponsors for their generous assistance.

The Vancouver Lesbian Film Festival Committee

Diane Belanger, Dykes for Dykedom
Daniele Bourassa
Emma Kivisild
Laiwan, Project Co-ordinator
Patrice Leung
May Loau
Myrna McLaughlin, Dykes for Dykedom
Tanya Russell

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Editing: Laiwan
Russell Wodell

This non-profit event is presented by the Vancouver Lesbian Network, co-sponsored by the Pacific Cinematheque, funded by the Vancouver East Cinema, with assistance from the National Film Board, Women's Programs.

DIVERSITY

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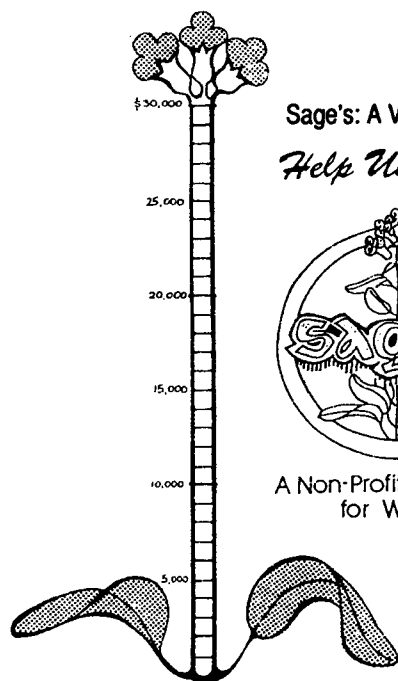
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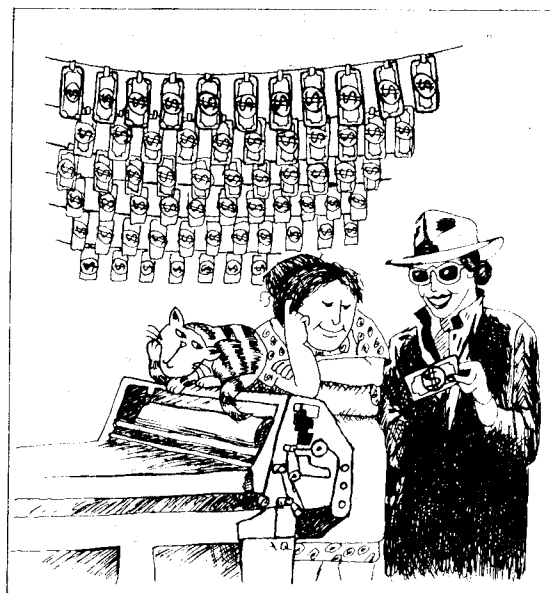
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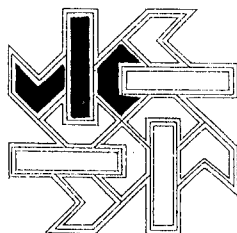
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Hallowe'en Dance

October 28th
Capri Hall

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sliding scale: \$4 to \$6
8 pm to 1 am

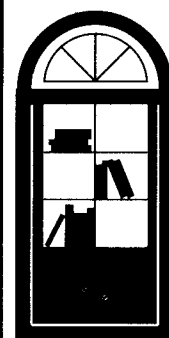
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to the women who accomplished
Vancouver's First Lesbian Film Festival



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FILMS THAT ADDRESS OUR OWN EXPERIENCES



RECENT RELEASES

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WHAT PEOPLE ARE CALLING PMS looks at the myths, facts and self-help information for women experiencing premenstrual changes.

DAUGHTERS OF THE COUNTRY a moving, four part drama series about the lives and history of Metis women.

HOLDING OUR GROUND documents a group of Filipino women who have organized to pressure the government for land reform and to build shelters for street kids.

THE FEMINIZATION OF POVERTY SERIES examines why over 60% of the poorest people in Canada are women.

WORTH EVERY MINUTE a tribute to the late Pat Shulz, a working class feminist who fought for women's rights, daycare, and unionization.

THE IMPOSSIBLE TAKES A LITTLE LONGER how five physically disabled women have overcome barriers in their personal and work lives.

These are a few of the NFB's challenging yet popular documentaries that engage audiences, spark discussion and raise consciousness. Choose from a collection of 2500 titles (200 on women's issues)



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