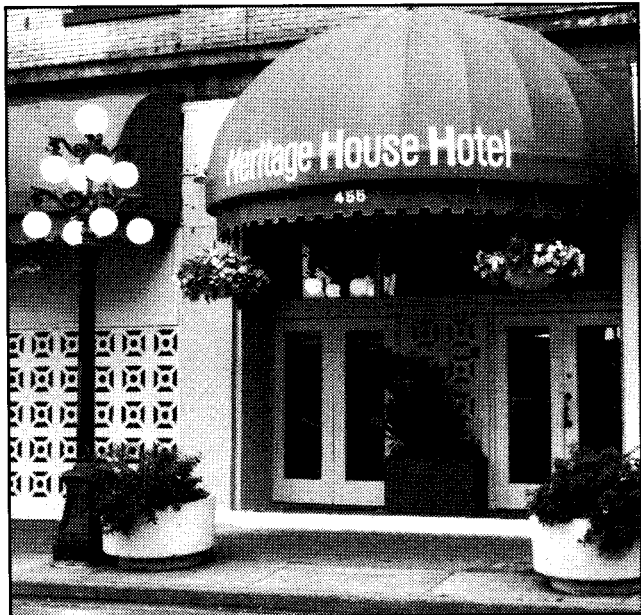


OUT ON SCREEN

VANCOUVER'S THIRD ANNUAL
LESBIAN & GAY FILM FESTIVAL

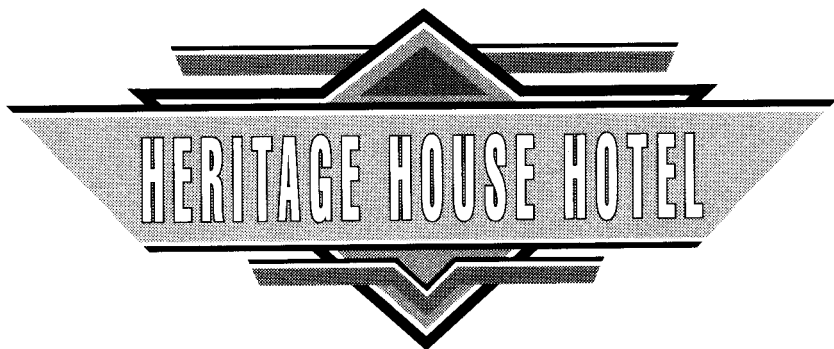
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Message from the Board of Directors

In the spring of 1988, a group of interesting and talented people congregated in the bowels of the West End to discuss plans for a lesbian and gay film festival. Questions were asked: Would it be a one-time event for Celebration '90? Would the festival be an annual event? Who would handle colour coordination? What does politically correct mean, anyway?

From that initial meeting, the **OUT ON SCREEN FILM FESTIVAL SOCIETY** was born. We began in August 1989 with a four day festival. Last year we expanded to ten days as part of Celebration '90's cultural component. This year - just to keep you on your toes - we moved the festival from August to May and pared it back to five days of cinematic excellence. Though we continually strive to be a platform for Canadian filmmakers, this year the majority of available films were from across the oceans - Pacific and Atlantic. We hope you enjoy the international focus of these offerings.

As anyone who has ever worked for a volunteer organization knows, the success of the organization depends on the volunteers who make up the board of directors, committee heads and general membership. These people do all the work for no visible remuneration and it is to them that we extend our heartfelt thanks.

We would like to extend special thank you's to the National Film Board, Chris Tyrell, Terrah Keener and Correen Douglas for their tremendous efforts on our behalf.

And finally, our thanks to you - the lesbian/gay community and community friends for attending our screenings and fundraisers, sponsoring our films, advertising in our programme and giving us donations. We encourage you to use the programme insert for feedback, suggestions and further donations. Our only source of income to date is people like you who believe in the value of lesbian and gay cinema.



OUT — ON — SCREEN

Who is OUT ON SCREEN?

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Katherine Sharp: Lesbian Programming
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Let's all go to the movies!
Wishing Out On Screen success in
your third year. Your hard work,
creativity and community
involvement is appreciated by all
of us here at the PWA Society.

Prices, Policies and General Information

The price per screening for this year's festival is \$6 (GST free).

Membership in the OUT ON SCREEN Film Festival Society is required for attendance at all OUT ON SCREEN events. An annual 50c membership is available at the door when you purchase your ticket.

Festival passes are available in advance for \$35 at Little Sisters Book and Art Emporium and the Book Mantel. The pass admits you to all screenings, including the closing night AIDS Benefit at the Ridge. Make sure that you arrive at least 20 minutes prior to the screening time to ensure a seat.

As you may already know, AIDS Vancouver is going through troubled financial times. In order to lend a hand, closing night at the Ridge Theatre will be a benefit for AIDS Vancouver with a special price in effect for that programme only. We will be showing two films set in New York: *Stop the Church*, a documentary about ACT UP's demonstration at St. Patrick's Cathedral in 1989, and *Resident Alien*, a "documovie" featuring Quentin Crisp and other assorted celebrities. The cost of this screening is \$10.

Opening and closing night screenings (May 22 and May 26) will be at the Ridge Theatre at 3131 Arbutus Street.

All other screenings will be at the Pacific Cinémathèque at 1131 Howe Street (between Davie and Helmcken, one block west of Granville).

If you are interested in volunteering for OUT ON SCREEN, call 683-6151, leave your name and number and we will call you back.

Programme subject to change without notice.
For updated programme information call
684-ARTS 9:30 - 5:30, Monday to Saturday.

Individual film descriptions appear alphabetically throughout the program. Many of the films are shorts which will be screened with features, or in a programme of short films. A complete festival schedule appears on pgs 10-11.

BY ATTRITION/L'USURE

Jeanne Crépeau

Canada/1986. 16mm. 15 mins.

No point in going further. The problem is clear: the closeness that once linked these two women has been worn thin by routine, by force of habit, by attrition. The poison has seeped into their life, eroded their love. In a deserted street, they meet to confide in each other, to voice the malaise that has estranged them, dissolve it, and learn to kiss again... despite their love-worn lips.

***Cinémathèque, Friday, May 24 at Midnight
and Saturday, May 25 at 7:00 pm***



By Attrition



Coming Out

COMING OUT

Heiner Carow

Germany/1989. 35mm. Colour. 109 mins.

Silver Bear prize winner at the Berlin Film Festival, *Coming Out* has been called the best gay film ever made. All the more surprising then that it was shot in the state-owned DEFA studios of East Germany before the fall of the Berlin wall and the reunification of the two Germanies.

Coming Out is the story of Phillip, a school teacher, who is attracted to his colleague Tanja, yet drawn to Mathias who leads Phillip through the highly closeted world of East German gay bars. More than a glimpse of an oppressed sub-culture, *Coming Out* is the tale of a man who must come to terms with his own sexuality.

Ridge, Wednesday May 22 at 9:30 pm



Comrades in Arms

COMRADES IN ARMS

Producer: Rebecca Dobbs.

Director: Stuart Marshall

Great Britain/1990. 16mm. 50 mins.

Rife with touching stories, popular '40s songs, and amorous scenes from Hollywood films of the time, *Comrades in Arms* focuses on the lives and loves of six lesbians and gay men in the British Armed Forces during World War II. Blackouts in London spawned intimacy and encounters. Recreated scenes in a '40s Hollywood style bespeak romantic assignations. Bombs flash and artillery crackles in newsreel combat footage of the time.

Stuart Marshall creates an uplifting view of gays and lesbians at a difficult moment in history and contrasts the sexual repression of the time with the same-sex camaraderie of wartime. (The 8th Annual LA Gay and Lesbian Film and Video Festival)

Cinémathèque, Thursday May 23 at 9:30 pm

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DREAMS OF PASSION

Aarin Burch

USA/1989. 16mm. 5 mins.

In this eloquent drama, intimacy and desire between Black women are lyrically conveyed. In a dance studio, Matima is distracted by the daydreams of another woman, the object of her affection. At the end of her dance her desire and daydream are fulfilled.

Cinémathèque, Saturday May 25 at 7:00 pm

ELEVATIONS

Stephen Cummins

Australia. 16mm. Colour. 11 mins.

Elevations opens with two men in bed, continues with two men in an elevator, and ends with two men in a pool. It is of course all about love. Sweet and funny with some striking visuals. And the men are very presentable.

OUT ON SCREEN wishes to thank the gracious cooperation of the Australian Film Institute.

Cinémathèque, Friday May 24 at 7:00 pm



Elevations

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Grapefruit

GRAPEFRUIT

Cecilia Dougherty

USA/1989. Video. 40 mins.

A merry re-enactment of Yoko Ono's life with John Lennon and The Beatles, here played deadpan by an all-woman cast including Susie Bright as Lennon. "Mapping the lesbian subculture onto the heterosexual mass culture, *Grapefruit* works on many levels to re-open and reposition a tale from modern mythology, a boy's story played by '80s girls in mod drag." (Liz Kotz -- the 8th Annual LA Gay and Lesbian Film and Video Festival)

Cinémathèque, Friday May 24 at Midnight

FRIENDS FOREVER (Venner for Altio)

Stefan Henszelman.

Denmark/1987. 95 mins. 35mm. Colour.

A great audience favourite since its 1987 release, this first time feature by Danish director Stefan Henszelman is a surprisingly perky movie about teenage homophobia.

Sixteen year old Kristian, during his own sexual coming of age, discovers that two of his classmates are gay. Not only must he learn to deal with his own homophobia, but he must also learn to place it within a wider political context. This leads him to rebel against the subtle authoritarianism of his high school principal.

Friends Forever, graced with a remarkable performance by Claus Bender Mortensen in the lead role, has a wry Scandinavian feel to it, more ABBA than Bergman.

OUT ON SCREEN wishes to thank the Danish Film Institute for its gracious cooperation.

Cinémathèque, Thursday May 23 at 7:00 pm

HER GIVEAWAY A Spiritual Journey with AIDS

Mona Smith

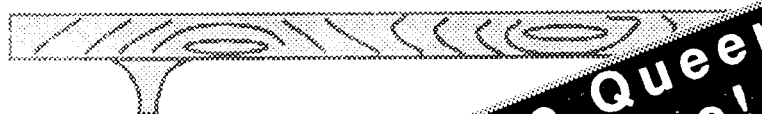
USA/1987. Video. 22 mins.

Carol Lafavor, member of the Ojibwe tribe, activist, mother and registered nurse, is a person with AIDS. In this candid and moving portrait, Lafavor relates how she has come to terms with AIDS by combining her traditional beliefs and healing practices with Western medicine. Her "giveaway" to the larger AIDS community is more than just basic information -- it is an inspiring example of how we can all learn from the Native American philosophy of illness. *Her Giveaway*, produced for the Minnesota American Indian AIDS Task Force, confronts the "official" invisibility of women, Native Americans and lesbians with AIDS. (Women Make Movies)

Cinémathèque, Friday May 24 at 9:30 pm

	Wednesday May 22 <i>all screenings at the Ridge Theatre</i>	Thursday May 23 <i>all screenings at the Cinémathèque</i>	F <i>all</i>
7:00 pm	<i>Opening Night is Sponsored by PFAME</i> LIFE ON EARTH AS I KNOW IT NOCTURNE HOW TO KILL HER	<i>This programme sponsored by Dr. Diane Rothon</i> TOO CLOSE... FOR COMFORT FRIENDS FOREVER	THE
9:30 pm	<i>Opening Night is Sponsored by PFAME</i> COMING OUT	<i>This Programme sponsored by Dr. Luc Magne</i> COMRADES IN ARMS RIGHTS AND REACTIONS	
Midnight			N

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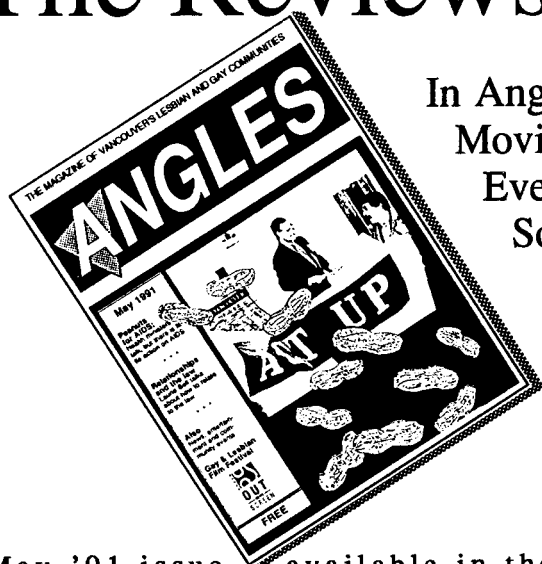
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Friday May 24 all screenings at the Cinémathèque	Saturday May 25 all screenings at the Cinémathèque	Sunday May 26 all screenings at the Ridge Theatre
MAKING OF MONSTERS SLEEPIN' ROUND SINGING SEAS ELEVATIONS POETRY FOR AN ENGLISHMAN	<i>Sponsored by D. Lobb, F. Norrie, J. Sheridan & V. King</i> I GOT THIS WAY FROM.../ JUSTINE'S FILM/ DREAMS OF PASSION/ LIFE ON EARTH.../ STILL POINT/ BY ATTRITION/ TALKING VULVA	
HER GIVEAWAY WILD FLOWERS	STRANGE LOVE AFFAIR	AIDS Vancouver benefit STOP THE CHURCH RESIDENT ALIEN
STATE OF MIND BY ATTRITION UNCY'S NIGHTMARE GRAPEFRUIT	PINK ULYSSES	

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HOW TO KILL HER

Ana Maria Simo and Ela Troyano
USA/1988. 16mm. 15 mins.

Desire seems dangerous - or is it? A beautiful combination of film noir spoofing and Puerto Rican jazz, the result is an acute, if perverse, insight into the bitter reality of unrequited affection. (San Francisco 14th International Lesbian and Gay Film Festival - Cecilia Dougherty)

Ridge, Wednesday May 22 at 7:00 pm

I GOT THIS WAY FROM KISSING GIRLS

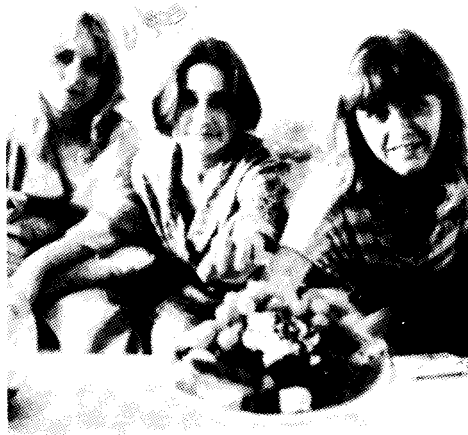
Julie Butler
USA/1990. 16mm. 8 mins.

Against a background, and in pointed black and white, the act of kissing is foregrounded. An extended set of women -- a range of ages, races, sizes and types -- embrace and smile and smooch to an evocative, romantic soundtrack.

Cinémathèque, Saturday May 25 at 7:00 pm



I Got This Way From Kissing Girls



Justine's Film

JUSTINE'S FILM/ LE FILM DE JUSTINE

Jeanne Crépeau
Canada/1989. 16mm. 45 mins.

A young woman seeks refuge with her close friends in order to mend a broken heart. Her efforts fail. So she decides to undertake a cure... for love. Combining texture obtained by the use of various mediums (Super 8, video and 16mm film), *Justine's Film* captivates with its poetry and its humour.

Cinémathèque, Saturday May 25 at 7:00 pm

LIFE ON EARTH AS I KNOW IT

Penny McDonald
Australia/1989. 16mm. 9 mins.

This is a stylish short film about love, loneliness and meteorology. Lois, upon moving to the inner city and finding herself in an all-woman house, becomes most intrigued by her new roommate Kate. A galaxy of wonders is about to unfold.

Ridge, Wednesday May 22 at 7:00 pm
Cinémathèque, Saturday May 25 at 7:00 pm

THE MAKING OF MONSTERS

John Greyson

Canada/1990. 16mm. Colour. 35 mins.

John Greyson is Canada's most controversial gay filmmaker. *The Making Of Monsters*, a neo-Brechtian musical about anti-gay violence, is a perfect vehicle for Greyson's scathing wit and uncompromising politics. Any movie whose title song is called "I Hate Straights" is bound to grab and hold your attention. Look out for the jockstrap-clad, hockey-stick wielding ballet corps halfway through the movie.

"*The Making of Monsters*, a film about fighting violence, encourages viewers in the closing song to 'bash the censors' among others. The BC Film Classification Branch demands that this film and all others shown in this festival be submitted to them for prior approval. The filmmakers do not recognize their authority, have no interest in their approval, and urge viewers to join the fight to abolish all forms of state censorship." --John Greyson

OUT ON SCREEN wishes to thank the Canadian Centre for Advanced Film Studies for their gracious cooperation.

Cinémathèque, Friday May 24 at 7:00 pm



The Making of Monsters

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Nancy's Nightmare

NANCY'S NIGHTMARE

Azlan Nurudin

USA/1988. Video. 7 mins.

This lesbian S&M video (with Nancy Sinatra's "These boots are made for walking" and Megadeath's cover version of the same song on the soundtrack) is strangely theatrical in its relationship with the camera/observer. (The 8th Annual LA Gay and Lesbian Film and Video festival)

N.B. NOT RECOMMENDED for those not interested in S&M.

Cinémathèque, Friday May 24 at Midnight

NOCTURNE

Joy Chamberlain

Great Britain/1990. 16mm. 58 mins.

Joy Chamberlain's acclaimed short feature (made for Britain's Channel Four) is an eerie psychological thriller set in the English countryside. Upper Class, 45-year old Marguerite returns to the family mansion after her mother's death where she is haunted by flashbacks to her impoverished childhood. But she isn't ready to a surprise encounter with two delinquent lesbian hitchhikers.

Ridge, Wednesday May 22 at 7:00 pm

PINK ULYSSES

Erik de Kuyper

Netherlands/1990. 35mm. Colour. 90 mins.

Pink Ulysses is a witty, camp retelling of the adventures of Odysseus, King of Ithica, after the fall of Troy. Experience his shipwrecks, his years of amorous captivity in Circe's magic cave, his outwitting of the Sirens and their deadly song, and his ultimate return to his wife Penelope's arms. See him bend his great bow and tastefully slaughter her would-be suitors who plagued her during his absence.

Equal parts kitsch and high art, *Pink Ulysses* is a frothy confection of muscles and cinematic references spiced with a musical score that will surely deepen anyone's appreciation of Western music history. An all round winner.

Cinémathèque, Saturday May 25 at Midnight



Pink Ulysses

POETRY FOR AN ENGLISHMAN

A gravely beautiful, exquisitely shot film set on a seemingly endless beach, *Poetry For An Englishman* tells the story of an affair between a boy and an older man (the Englishman of the title) as seen through the eyes of the boy's adoring younger sister.

OUT ON SCREEN wishes to thank the gracious cooperation of the Australian Film Institute.

Cinémathèque,
Friday May 24 at 7:00 pm

RESIDENT ALIEN

Jonathan Nossiter

USA/1990. 35mm. Colour. 85 mins.

Mondo New York goes gay. Ostensibly about that blue rinse gay icon of the '80s, British author (The Naked Civil Servant) Quentin Crisp, *Resident Alien* gives the viewer a very offbeat tour of New York and of New Yorkers, the latter all seeking the same thing: fame, or at the very least a good publicist.

Charming and funny, *Resident Alien* has a cast of dozens, including Sting, Holly Woodlawn, John Hurt and of course Quentin Crisp himself ("I said yes to this movie because I say yes to everything") who bids fair to be considered Oscar Wilde's spiritual heir.

Ridge, Sunday May 26 at 9:30 pm

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Singing Seas

SINGING SEAS

Mark Summerville

New Zealand/1990. 16mm. Colour. 9 mins.

Tiny New Zealand has given us some excellent films in the past like *Death in the Family* and *Beyond Gravity*. *Singing Seas*, more experimental in format, purports to describe "Gay tribal life on a mythic South Pacific island with animals". Purcell meets Esther Williams and it's a draw. Features guest appearance by the Auckland Underwater Hockey Syndicate.

OUT ON SCREEN wishes to thank the New Zealand Film Commission for its gracious cooperation.

Cinémathèque, Friday May 24 at 7:00 pm

RIGHTS AND REACTIONS

Phil Zwickler

USA/1987. 16mm. Colour. 56 mins.

Political street theatre at its best, *Rights and Reactions* documents the climax of a 14 year campaign to get New York City Council to pass a Gay Rights bill. Opponents and proponents of the bill, equally passionate and eloquent, are given plenty of opportunity to state their positions within Council chambers, and even more entertainingly, outside on the street.

A real eye-opener, even for the most politically conservative in our community, *Rights and Reactions* maintains a calm and reasonable demeanour amidst sound and fury.

Winner of the Golden Plaque award at the Chicago Film Festival.

Cinémathèque, Thursday May 23 at 9:30 pm

SLEEPIN' ROUND

Michael Rogowsky

Australia/1985. 16mm. Colour. 22 mins.

A young businessman on the rebound sets up his circular bed in a converted church and begins a comic search for a new companion. Starting off with his romantically inclined milkman, he soon finds that plus que ça change...

OUT ON SCREEN wishes to thank the gracious cooperation of the Australian Film Institute.

Cinémathèque, Friday May 24 at 7:00 pm



STATE OF MIND

Angie Black

Australia/1990. 16mm. 15 mins.

State of Mind depicts a brutal clash between dominance and submission as Jessie makes a journey to her past.

N.B. NOT RECOMMENDED for those not interested in dominance and submission.

Cinémathèque, Friday May 24 at Midnight

STILL POINT

Barbara Hammer

USA/1989. 16mm. 11 mins.

A striking experimental film by a filmmaker who continues to explore cinematic form and political issues.

Cinémathèque, Saturday May 25 at 7:00 pm

STOP THE CHURCH

Robert Hillferty

USA/1990. 16mm. Colour. 24 mins.

The militancy of groups like Act Up and Queer Nation has changed the lesbian and gay political landscape. *Stop the Church* documents Act Up New York's by now famous die-in at St. Patrick's Cathedral on December 10, 1989. A vivid portrait of the passion, intelligence and humour of a new breed of political activist.

Ridge, Sunday May 26 at 9:30 pm

A STRANGE LOVE AFFAIR

Eric de Kuyper and Paul Verstraeten

Netherlands/1985. 35mm. B&W. 90 mins.

Dutch director Eric de Kuyper is the Deputy Director of the Film Museum in Amsterdam. Little wonder then that his 1985 feature *A Strange Love Affair*, is as much about the history of film as it is about the romance between two men who find each other after a long absence.

A Strange Love Affair is hypnotically cool and low key in its approach, in striking contrast to the raging ersatz passions of its models, *Johnny Guitar* and *Now, Voyager*. It is precisely its perverse lack of passion that gives this film its peculiar comic bent. Henry Alekan's photography, all formal black and white elegance, is an added treat.

Cinémathèque, Saturday May 25 at 9:30 pm

TALKING VULVA

Shawna Dempsey

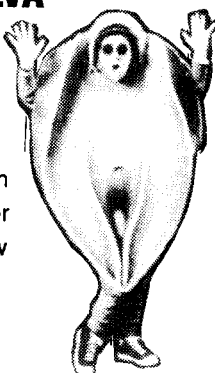
and Tracy Traeger

Canada/1990.

16mm. 5 mins.

A music video on everything you ever wanted to know about your vulva.

Cinémathèque, Sat May 25 at 7:00 pm



TOO CLOSE... FOR COMFORT

Producer: Gay Hawley.
Director: Peg Campbell
Canada/1990. 16mm. 27 mins.

Too Close... For Comfort is one of the first films that deals with homophobia as it affects both people with HIV infection or AIDS, and others. The film confronts common attitudes of young people as they deal with the question of AIDS.

While David is working at the local video store he overhears his friend Nick being fired. Nick is HIV+. Word spreads quickly in the small town. David and his friends are challenged by their fear of AIDS, homophobia and discrimination.

Cinéma-thèque,

Thursday May 23 at 7:00 pm

WILD FLOWERS

Producer: Chris Harvey. Director: Robert Smith.
Writer: Sharmon Macdonald
Great Britain/1989. Umatic PAL. 66 mins.

Wild Flowers, filmed in a small working class town on the west coast of Scotland, is British director Robert Smith's tribute to the strength of women, culled from childhood memories of families at whose head is the matriarch. Sadie, a young woman from Glasgow, is visiting her boyfriend's home town. She agrees to stay and meet his family, and unwittingly uncovers his mother's secret -- an undiminished attraction to women. Sadie is drawn by the mother's wit and energy, and her interest in Angus (the boyfriend) diminishes by increments equal to her fascination with Angus's mother.

Set in flashback, and often in Sadie's psychological space, there is the theme of tradition that is as binding as it is nurturing. What is the proper setting for passion? At what point in any life does passion concede to contentedness? And where within tradition is there a place for those who are, as the film puts it, "born dissatisfied"? (The 14th San Francisco International Gay and Lesbian Film Festival)

Cinéma-thèque, Friday May 24 at 9:30 pm



Wild Flowers

Source List 1991 - OUT ON SCREEN Lesbian And Gay Film Festival

LESBIAN COMPONENT

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FILMS: I Got This Way From Kissing Girls; Nancy's Nightmare; Stop the Church.

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FILMS: Comrades In Arms; Nocturne.

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FILM: Wild Flowers.

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FILM: State of Mind.

WILD GINGER PRODUCTIONS

Contact: Gay Hawley

Vancouver, B.C., Canada

FILM: Too Close... For Comfort.

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FILM: Grapefruit.

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