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Images: Top, *Dangerous Bliss* by
Carla Wolf. Bottom, *One Night in
Heaven* by Wayne Yung.



**Congratulations to
Video In Studios
producer/directors whose work
will be presented in air
conditioned comfort
at the Festival:
Ming-Yuen S. Ma
Carla Wolf
Andrew Power
Maureen Bradley
Jonathon Wells
Wayne Yung
Winston Xin
Laurel Swenson**

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Visit our website at <http://www.video-in.com>

supporting independent queer video production, distribution and exhibit

vancouver's 8th annual

**Out On Screen
Queer Film & Video Festival**
8-17 august 1996

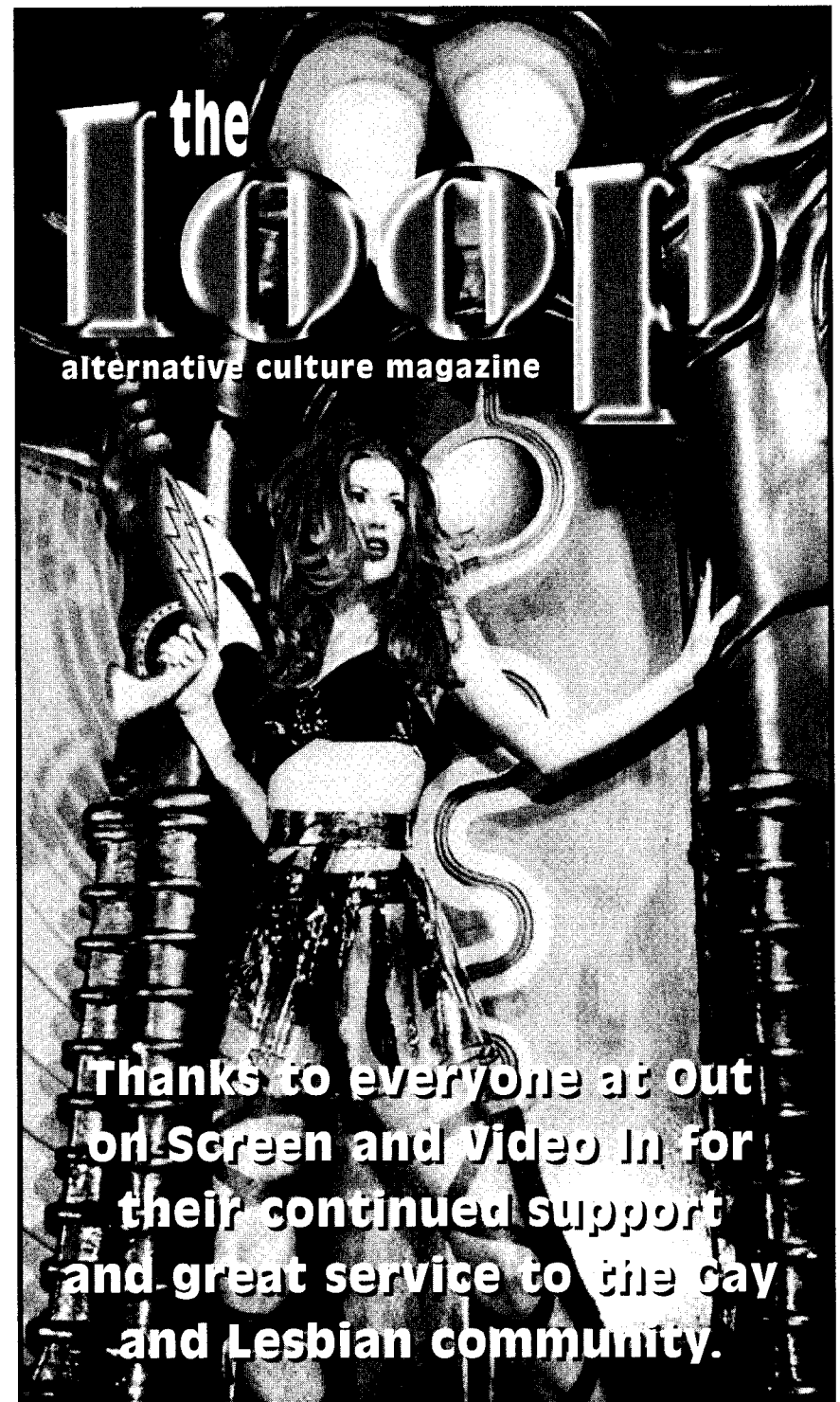
**Out West Performance Society
presents**

101 things lesbians do in bed

a comedy by Sonja Mills

**coming August 15
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Info/tickets: 689-0926



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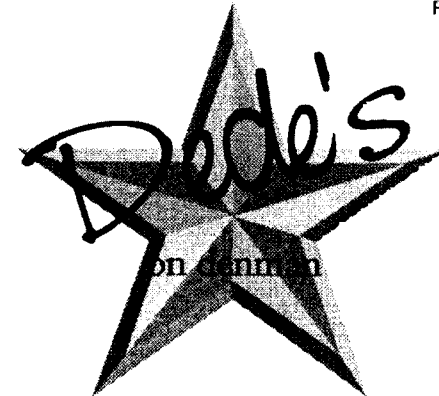
new patients welcome!



STRAIGHT FRIENDLY



Photo by James Loewen



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Out On Screen



Have fun at the Festival



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Stevenson**
MLA Vancouver-Burrard



**Jenny
Kwan**
MLA Vancouver-Mount
Pleasant

We're here. We're queer.

We're used to it!

VANCOUVER'S GAY, LESBIAN, TRANSGENDER & BISEXUAL MAGAZINE

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Out on Screen Queer Film Festival**

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**Programs
etc.**

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Out On Screen 1996 program intro

Diversity, identity, and celebration are words we'd like to avoid in describing the films and videos of Out On Screen 1996.

Out On Screen 1996 includes thirteen programs from which to pick and choose, plus the *Explicit* series – a multi-disciplinary event focusing on censorship. For the first time we offer a youth program. *Young, Fun and Fabulous* describes this collection of videos made both by and for young people. Examining queer alternatives to the heterosexual model of parenting is *the Dyke Mom Program*, also new this year. *Quickies*, an assortment of hilarious and sexy shorts with the viewing pleasure of both brothers and sisters in mind, will open the festival. For those with an even more fiery predisposition, there are men's and women's sex programs – these nights are gender specific but not gender exclusive, so feel free to mix and match!

While these terms are reflective of the work found in this festival they have already become synonymous with queer cinematic programming. This year's artists are so fierce in their independence and originality that new terms are required.

Features for this year include local film maker Ileanna Pietrobruno's *Cat Swallows Parakeet and Speaks!* featuring Christine Taylor, Argentinean director Maria Luisa Bemberg's powerful indictment of religious and political tyranny, *I, The Worst of All* and the Vancouver premiere of Todd's Verow's very controversial film, *Frisk*, based on the novel by Dennis Cooper. We are also proud to present *A Litany for Survival: The Life & Work of Audre Lorde*, which documents the life of the influential writer and activist Audre Lorde.

Programming this year's festival has not been without its challenges. Budget constraints and lack of funding have been tackled only with the generous support of community members, organizations and businesses (as well as some creative programming and banking). Thank you to all those who have supported Out On Screen throughout the past year. However, in order for the festival to be successful, we are still actively seeking community sponsorship and individual donations.

We at Out On Screen wish to welcome you to a unique collection of film and video where we'll be showcasing local talent and presenting the images and ideas of queer artists across the country and around the world. These works, often produced on a shoestring budget, project a daring individuality not equaled by more mainstream projects. They provide a rare view of ourselves not assaulted by corporations and test audiences. We invite your participation as these artists create new vocabulary for telling queer stories.



explicit:sex.sin.silicon program intro

explicit:

Censorship is often considered explicitly in terms of sexuality within mainstream western culture, raising the spectres of taboo, sin, and norm. By struggling for and claiming the right to produce and present their images and voices, queers of a variety of orientations have built a cultural space in which to speak honestly and challenge the "mainstream".

In Canada, the state continues to take a leading role in deciding what we can and cannot see or say, but we are governed both in terms of external restrictions and compliance. Racism, colonialism, heterosexism and hate are woven into the fabric of daily life. The economic bottom line rules in this society, and access to the means of production, exhibition and distribution continues to be the most effective means of exclusion and silencing.

Artists such as Steve Reinke, Thirza Cuthand, Maureen Bradley, Ming-Yuen S. Ma, Ahasiw Maskegon-Iskwew and Erin Mouré have been invited because of their keen recognition of the potential of various media as means of expression and critique. Reinke, for example, is a promiscuous and prolific producer. Few artists have so thoroughly investigated the potential of video as an accessible medium of communication. In works like *Why I Stopped Going to Foreign Films* he also reminds us of the limitations of sex as a means of expression.

Within western Christian cultures, sex has been associated with sin ever since Eve was framed for picking the apple. Sadly, mainstream culture seems founded on the association of bodily knowledge with eternal damnation. Much of this series focuses on the sins of the body, otherwise known as passions, desires and pleasures.

The work of visual and performance artist Christopher Lefler is also particularly relevant to questions of sin. He is, as Maureen Bradley suggests, an artist whose work has become "tainted". Unlike Eli Langer however, whose work has had its day in court, Lefler has had the means of production and survival as an artist pulled from him, academically and artistically. His work has disappeared in a debate on "outing" submerging larger questions of power and privilege.

Finally, no debate on censorship is hotter or more complex today than that on the Internet. The net is at once an utopian anarchic space and a colonial technology. It is a space where queers have flourished alongside racists and fascists. The state seems more concerned about sexually explicit images and copyright, than hate. Hate proliferates on the net, challenged by a few community activists, while servers and legislative bodies have focused their efforts on closing down smut. The net remains a microcosm of the larger society and suggests some of the contradictions and complexity faced by anyone engaged in current anti-censorship debates.

Ken Anderlini, July 1996

VIDEO IN STUDIOS ACKNOWLEDGES THE SUPPORT OF THE CANADA COUNCIL THROUGH THE VISUAL ARTS AND MEDIA ARTS SECTIONS AND THE PUBLIC READINGS PROGRAM; THE GOVERNMENT OF BRITISH COLUMBIA THROUGH BC 21 AND THE MINISTRY OF SMALL BUSINESS, TOURISM AND CULTURE; THE CITY OF VANCOUVER; THE LOOP AND THE SVES VOLUNTEERS



The Canada Council
Conseil des Arts du Canada



Out On Screen Mission Statement

The Vancouver Out On Screen Film and Video Society is a non-profit society that exists to promote and exhibit films, video and other forms of communication arts of interest to lesbian, gay, bisexual, transgendered, and transsexual communities and the Vancouver population at large. Out On Screen recognizes film and video as powerful media of communication, empowerment and self-determination. It is important to us to produce a festival containing films, video and other forms of communication media arts of interest to our communities that are not commonly available in mainstream Film/Video outlets.

Out On Screen is committed to promoting dialogue, communication and cooperation between lesbians, gay men, bisexuals, transsexual and transgendered people of various races, cultures, backgrounds, ages, abilities, gender definitions, health statuses, socioeconomic conditions and our community at large. By making images of queers more accessible, and by presenting the conditions and experiences of our lives, we can celebrate the diversity of our sexual identities and communities. We are also committed to making our organization, and its services and events, accessible to all.

Out On Screen is committed to building alliances within the collective and across communities in the work towards ending inequality and oppression. Out On Screen is committed to stopping, homophobia, heterosexism, racism, and sexism. Out On Screen is committed to fighting censorship in the arts in all forms, including access to media, representation and funding.

Out On Screen is committed to working in tandem and cooperation with other community groups to co-produce cultural events and, at the same time, bridge the gaps of communication and understanding between various segments of our larger communities.

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Out On Screen

Coordinating Collective:

Maureen Bradley, Winston Xin, Seanna McPherson, Denise Woodley, Alix Mathias, Evin Jones, Paul Lang, Ling Chiu, Karl Uhrich, Allison MacFarlane, Cari "Drew" Dennis, Kathy ann March, Ken Anderlini, Patrick Gunn, Annthea Whittaker, Paula Wellings

Festival Coordinator:

Paula Wellings

Programming Committee:

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Lauri Thompson
Winston Xin
Seanna McPherson
Denise Woodley
Alix Mathias
Evin Jones
Karl Uhrich
Paul Lang
Ken Anderlini
Laurel Swenson
Allison MacFarlane

Graphics Committee:

Karl Uhrich
Patrick Gunn
Laurel Swenson
Carmen Mills
Stuart Waddell

Fundraising Committee:

Kathy ann March
Cari "Drew" Dennis

Media/Outreach Committee:

Ling Chiu, Ken Anderlini, Cindy Filipenko

Copy Editing:

Tricia McDonald

Volunteer Coordinator:

Denise Woodley

Venue Coordinators:

Kate Barry, AnneMarie McInnis

Board of Directors:

Alix Mathias
Kathy ann March
Ken Anderlini
Kathleen Mullen

Staff

Paula Wellings

thanks

Personal Thanks

Claudia Morgado, Tricia McDonald, Mick Shea, Milina Young, Ileana Pietrobruno, Laiwan, Dave Martenson & Paul Sofia

Special Thanks

Kathleen Mullen programming assistance
Grasshoppers
Celebrities
Denman Station
The Lotus & Trigger
The Loop
The Underground
Little Sister's Bookstore
KeeperKard
Vancouver Cultural Alliance
D&R Clothing
Progressive Travel Inc.
All the fabulous festival volunteers!!!

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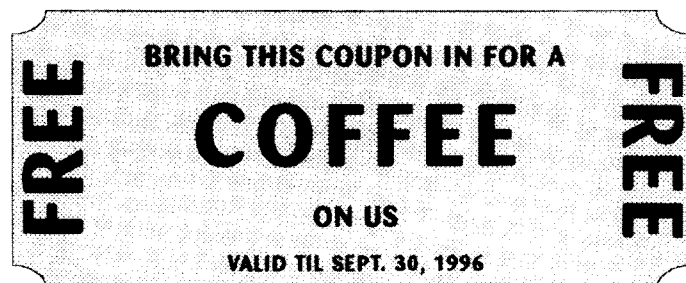
Contributor

Murray Newman



"Cool Pool, Fab Coffee"

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1249 Howe Street at Davie ~ Phone 689-2444 ~ Open 11am to 4am Daily

information 688.WEST
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ticket locations

**Little Sister's
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1238 Davie Street
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venues
Pacific Cinematheque
1131 Howe Street

Video In
1965 Main Street

**Emily Carr Institute of Art
and Design (ECIAD)**
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(South Building Theatre)
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\$4-10 tickets

Tickets go on sale 15 July, and are sold on a **sliding scale (\$4-10)** including the opening night screenings. Full festival passes are available for \$50-\$80. All audience members must have a valid **1996 Membership Card** in order to be admitted to each program. Cards are available wherever tickets or passes are sold. Cards from last year's festival may still be valid.

Childcare Subsidies are available for all programmes, including the forums. Upon request at each venue, parents/guardians will be given a minimum of \$10 per programme for childcare costs. Larger subsidies may be given, depending on need and availability of funds. Donations towards childcare will also be accepted at all programs.

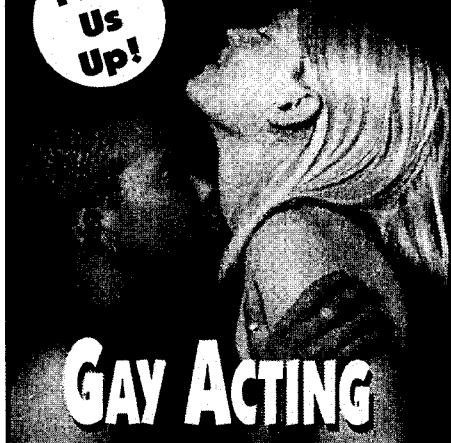
What is the Sliding Scale?

The sliding scale on ticket prices is the means by which Out On Screen Queer film and video festival keeps its commitment to enabling access to the festival for as many members of our community as possible. We anticipate that the sliding scale will be an open invitation that promotes diversity in festival participation as reflected by the diversity we aim for in our programming.

The sliding scale allows for those that are gainfully employed and have the means, to pay the prices in the upper range of the scale. Those that are underemployed can pay at the lower end. Therein, the community as a whole contributes to the making of the festival.

The Out on Screen festival is presently operating without any public funding for programming and is entirely reliant on those invested in queer community. This year's festival has been made possible by virtue of hundreds of hours of unpaid volunteer labour and sheer force of will. Our operating budget relies heavily on anticipated revenue from festival attendance. So, please respect the philosophy of the sliding scale and any extra funds you can put towards the price of a ticket is greatly appreciated.

**Pick
Us
Up!**

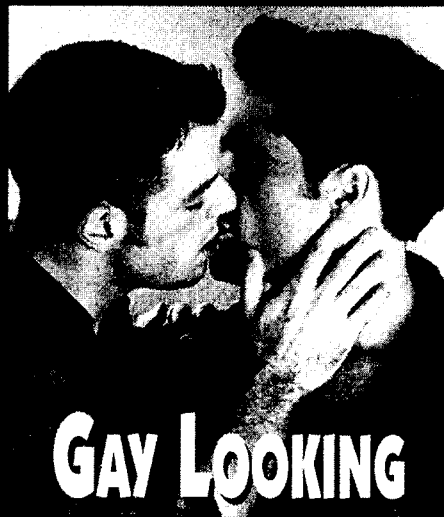


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So many nixels... so little time

BY LAIWAN

The full version of this text can be found in the September issue of FRONT magazine.

Paul Virilio, an innovative French writer on technology and culture, believes we are in a "critical transition", a transition from an industrialized (tactile) to an information (digital) culture.

We can see that film is representative of a "tactile" medium a medium which, when we hold it in our hands, we can see each scene whole in each frame. We know it to be in "real" time of 24 frames per seconds which when played creates our motion picture. We can touch and isolate each image, whole, and this is an important issue.

Video, then, is representative of a "digital" medium. When holding video tape in our hands the images are not directly measurable like film. It is instead made up of information particles both in its actual physical material of video tape, as well as in the thousands of pixels of light that create the image on the monitor. The key factor here is that a video image is physically ungraspable. We cannot isolate each frame as we can with film because there are no frames. In fact, there are no images, they have to be made up, assembled, in our brains.

How does this affect our watching video? What if the cultural and technological codes are not simply a matter of a socio-political agenda? What if there are physiological implications too?

In 1969, US researcher Herbert Krugman investigated the physiological effect of television/video (tv) on the human brain. He connected his subjects to a computer and while they watched tv he monitored their brain waves. What he found repeatedly was that within 30 seconds of tv watching, the brain waves switched from "predominantly beta waves, which indicate alert and conscious attention, to predominantly alpha waves, which indicate an unfocused, receptive lack of attention: the state of aimless fantasy and day-dreaming below the threshold of consciousness."

It is known that our brain's left hemisphere processes information logically, linearly and analytically (beta), while the right hemisphere processes information emotionally, non-linearly and non-analytically (alpha).

The reason why our right brain kicks in when exposed to tv is because the right brain is highly skilled in putting together pieces of puzzles and tv presents just that, thousands of flashing lights and pixels every second forces us to descramble the code and put it all together.

Thus the possibilities of playing with alpha states is the seduction of video. We have been with television now for nearly twenty more years since Krugman's research and the implication of the dancing pixels gets carried over into computer technology with its multi-media, MPEG and quick-time movies. Now, nearly every home in the first world has a television and it is hard to avoid everyday contact with computers. This marks the movement from the passivity of old tv watching to computer interactivity however limited or predetermined such interactivity is in pixel culture.

The many questions we can ask about what kind of medium is appropriate to use for self-expression, for the concept, for social and political change are all rooted in the key question of our century: how can we transcend technology (or for us, the media of video and film) so that our creativity is not subliminally inscribed by narratives that have constructed us nor loaded with technological codes that shape our perception, physiologically or socio-politically, but instead allows us entry into the consciousness of freely choosing the states we wish to be in at the time it is happening whether they be alpha, beta, both or queer.

LAIWAN IS AN INTERDISCIPLINARY ARTIST AND WRITER. SHE WAS BORN IN ZIMBABWE OF CHINESE ORIGIN AND HAS BEEN ACTIVE IN VANCOUVER SINCE 1987. SHE CO-ORDINATED THE FIRST VANCOUVER LESBIAN FILM FESTIVAL FOR INTERNATIONAL LESBIAN WEEK WITH THE LESBIAN NETWORK IN 1988.

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Quickies

Programme sponsor: English Bay Water Polo Club

OPENING NIGHT GALA
Thursday, August 8
8:00pm
Pacific Cinematheque
1131 Howe Street



Trevor

Dykes & fags drop their shorts for public viewing in this opening night gala of hilarious and sexy new work, sure to entertain the whole darn chosen family!

CHICKULAI! TEENAGE VAMPIRE

Angela Robinson, USA, 1995, video, 4 mins
 There's a new girl in school, she's cool, she's crazy, and she's after Billy's girlfriend!

THE FIGHT

Nuria Olive-Belles, Spain, 1992, b/w film, 9 mins
 Boxing becomes a homoerotic spectator sport.

DIKE

Lisa Hayes, Canada, 1996, 9 mins
 A cheeky tale about a young dyke who learns to accept a very particular physical barrier.

BOULEVARD OF BROKEN SYNC

Winston Xin, Canada, 1996, video, 3 mins
 Getting back at an ex-lover can be fun!

TOM'S FLESH

Jane C. Wagner/Tom di Mora, USA, 1994, 9 mins
 A touching & serious look at a boy's attempt to perfect his own body.

THE ROAD TO RAE

Anne Lynagh, Canada, 1996, 13 mins
 Shot entirely in the Northwest Territories, four women take a road trip to a drive in, northern-style.

Intermission

HINDUSTAN

Canada, 1996, 5 mins
 A Bing Crosby and Rosemary Clooney song and dance routine with a twist.

LOTUS SISTERS

Wayne Yung, Canada, 1996, video, 5 mins
 A celebration of queer-Asian friendship & identity.

FOREVER

Maureen Bradley, Canada, 1996, video, 1:30 mins
 "I'll love you forever..." A wry stab at lesbian matrimony and coupledom.

FINGERS AND KISSES

Shu Lea Chang, USA, 1995, video, 4 mins
 Chang's trademark sensuous, cheeky lens spies cute girls and sex on the subway.

TREVOR

Peggy Rajski, USA, 1994, 35mm, 18 mins
 A touching portrayal of an adolescent boy's obsession with another boy and Diana Ross!

Total running time: 82 minutes

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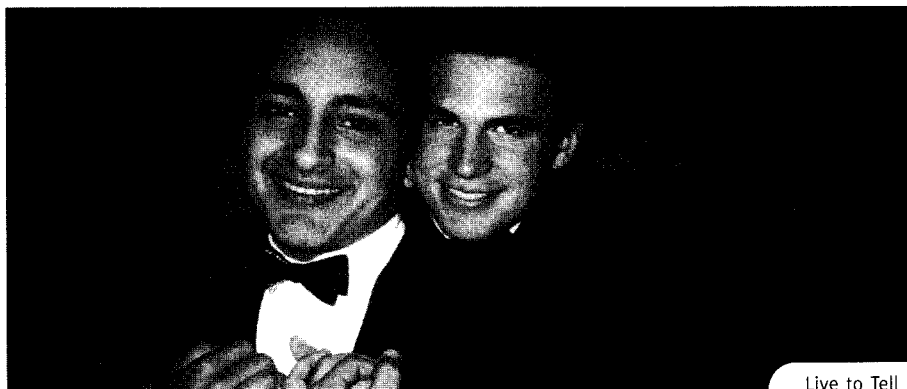
Internet Address: <http://www.lsisisters.com>

E-Mail Address: lsisters@lsisters.com

Young, Fun and Fabulous

Friday, August 9th
7:30pm
Video In, 1965 Main St.

Community Sponsors: Youthquest, gab and Queerlings
Programmers: Denise Woodley and Seanna McPherson



Live to Tell

This is an eclectic collection of videos made by and for queer young people. These videos are inspiring not only because of their honesty and unique sensibilities, but also because access to media technology is so limited. This program explores the possibilities beyond those limitations...Proof that times are changing!

ARUHI (ONCE UPON A TIME)

Christy Collins, Japan, 1996, B/W video, 8 mins
Cruising and young love is set against jazz and the beach.

LESSONS IN BABY DYKE THEORY

Thirza Cuthand, Canada, 1995, video, 3 mins
A portrait of an out high school dyke who takes us on a ride through her everyday life in rural Canada and her ongoing search for her contemporaries.

LIVE TO TELL: THE FIRST GAY AND LESBIAN PROM IN AMERICA

Charley Lang, USA, 1995, video, 19 mins
Courageous teens and their supporters tell their story of organizing the first gay prom in US history. Raw, earnest and irresistibly cute, this much lauded historical document is gay Americana at its most charming, right down to the prom queens thumbing their noses at the placard waving Christians.

TOMAGO (EGGS)

Yuko Nagae, Japan, 1995, video, 5:30 mins
What do you do when your girlfriend is coming to stay over and you're hit with crippling menstrual cramps?

BI SEKT

Karen and Lauren, Canada, video, 17 mins
Short smartass video exploring the vast territories of sexuality between 100% het/100% homo, that also serves to confront biphobic bullshit.

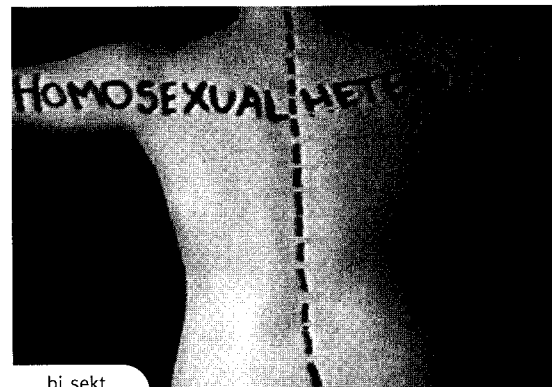
Intermission

COLONIZATION: THE SECOND COMING

Thirza Cuthand, Canada, 1996, video, 5 mins
A teenage First Nations dyke throws a wrench in an alien's colonization plan, sacrificing her vibrator in the process.

MOM, I THINK I'M...

Anna Malkin, Canada, 1995, video, 11 mins
This coming out story follows the ironic and humorous trail of a young woman's painstaking attempt to "represent herself a little more accurately" within her community. Her expectation and fears are met with surprisingly light hearted support...for the most part.



bi sekt

SHAPES OF SILENCE

Christy Collins, Japan, 1996, video, 18 mins
This video mourn the kids who never make it through childhood. A Japanese girl falls in love but cannot escape her abusive father.

A NEW FLAG

Mark Ewert and Josh Tager, USA, 1996, video, 7 minutes
For some "girls" who just don't fit in.

Total Running Time: 98:30 minutes

Serving our Community with Pride for 18 Years



A New Exciting Menu Awaits You

Sweet n' Nasty Women's Sex

Curators: Alix Mathias and Evin Jones

Friday, August 9th
10 pm
Video In, 1965 Main Street



RavePorn

SOUL SUCKA

Christina Zeidler, Canada, 1995, 3 mins
The Mod Squad meets Faster Pussycat meets Queer Nation with fast car, great wardrobe and a wonderful soundtrack.

SWEATER WEATHER

Laura Cowell, Canada, 1995, 2 mins
If cool October afternoons, old movies and wool make you hard, this one is for you.

I SHOT MY W.O.D.

Tanya Miller/Juli Wyman, USA, 1995, 9 mins
In an effort to make the Xmas season even a little interesting, two single dykes hit the streets to ask friends and unsuspecting grocery store strangers of all persuasions: "Who is the Woman of your Dreams?"

TWISTED SHEETS

Cheryl Zalameda/Chris Deacon, Canada, 1996, 14 mins
Don't you hate it when...
Lezzie cross-connection drama with a refreshing twist set to an excellent original soundtrack.

DRIVING

Sanhita Brahmacharie, Canada, 1996, 7 mins
When the days are long and the girls are scarce, what's a big brown dyke from southern Alberta to do? Sanhita takes matters into her own hands with her own campy, experimental Super 8 porno produced in a weekend film workshop on self-censorship.

POSSESSION

Laura Nix, USA, 1994, 6 mins
Featuring the tortured yet passionate relationship between a filmmaker with a passion for upholstery and a Victorian armchair, Possession seeks to further the lesbian perversion factor by pushing 'objectification' to the limit.

GRADE AA BUTT

Karisa Durr, USA, 1996, 5 mins
World Premiere
For the butt-sexuals among us. Big butts, little butts and one bitchin' butt.

DYKES ON BIKES

Hans Gelke/Paulo Broggi, USA, 1995, 9 mins
Bitchin' babes and butches explain why they enjoy wrapping their legs around 1000cc's of vibrating metal and leather and chrome.

Intermission

BOY CRAZY

Laura Cowell, Canada, 1994, 3 mins
Is she or isn't she?

BIKE MESSENGER BOY

Heidi Ellis, USA, 1996, 5 mins
A recruitment rock video for secretaries who get hot and bothered by those Bay Street babes in bike shorts.

COLONIZATION: THE SECOND COMING

Thirza Jean Cuthand, Canada, 1996, 5 mins
A teenage First Nations dyke throws a wrench in an alien's colonization plan, sacrificing her vibrator in the process.

SISTER

Kika Thorne, Canada, 1995, 11 mins
How does who we were way back then inform what takes us to the edge in this moment. Fragments of hyper-active sound and image build tension and emotional release in this experimental montage.

RAVE PORN

Texas Tomboy, USA, 1996, 3 mins
The psychedelic fuck.

QUVVRR

Texas Tomboy, USA, 1995, 3 mins
Here's a girl whose two fingers put a vibrator to shame.

FEMME BITCH TOP

Amy Yunis, USA, 1996, 4 mins
Tribe 8 music video about someone we all know too well.

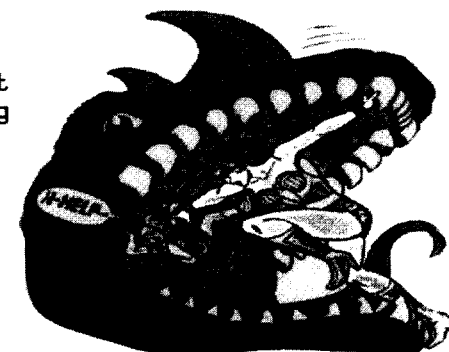
COOKIES FOR DADDY

Melissa Rasmussen, USA, 1995
A saucy femme tries her hand at baking to keep her sweet daddy happy.

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#301-1720 Grant Street, Vancouver, BC V5L 2Y6

Beyond the Frame

Saturday, August 10th, 1pm
Video In, 1965 Main Street

explicit:sex.sin.silicon

This work is a discussion starter on censorship, exclusion, and homophobia. It illustrates the necessity of understanding in context issues of who can and can't speak about what, when and where. Popular culture has invested in the belief that the world is manichean. These tapes move outside this simplistic framework to investigate issues of positive/negative images, moral panic, exclusion and self-censorship.

FRONT

Andrew Power, Canada, 1995, video, 20 mins

An investigation of censorship in context including Cindy Filipenko on the library ban of Xtra West, artist Ed Pien on the choices he makes of when and where to censor himself, activist John Kozachenko on police choke holds, Imtiaz Popat on silencing, Chloë Brushwood-Rose on the academy....

SLANTED VISION

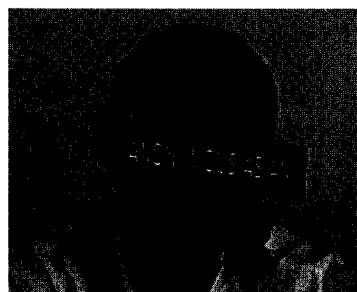
Ming-Yuen S. Ma, Canada/USA, 1995, video, 50 mins

A promiscuous montage inspired by gay porn, kung-fu movies and TV cooking shows, which examines vision and desire in relation to queer Asian subjectivity and western representations of Asian men. An irreverent assessment of discourses on positive/negative images, media representations of sexuality and pleasure, and sexual practices in the second decade of AIDS.

AFTER THE BATH

John Greyson, Canada, 1995, video, 45 mins

In November, 1993 a bag of porn tapes featuring teenage boys was found in a river near London, Ontario. This triggered a sensational investigation into child pornography, resulting in the arrest of over 60 London-area men. Only two of the first 42 men arrested were charged under the new kiddie porn law; the rest were charged with procuring (consensual) teen prostitution. Sociologist Thelma McCormack wryly observes that in the nineties, intergenerational sex has become the new red-scare.



slanted vision

Restricted Entry

Free Admission

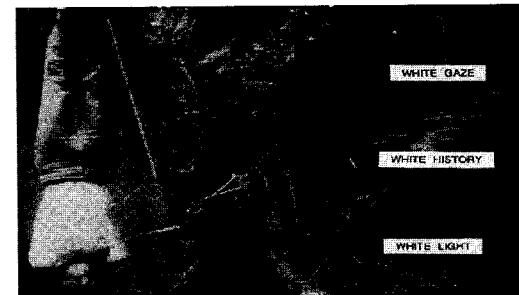
Saturday, August 10th, 3 pm
Video In, 1965 Main Street

explicit:sex.sin.silicon

The opening forum for *explicit:sex.sin.silicon* will reflect on questions of censorship, exclusion and transgression. How has the discourse on censorship limited our understanding and actions? What does anti-censorship mean in the late 90s? An open discussion and q&a will follow presentations by the artists and activists.

Artists and activists who have graciously accepted the invitation to open their big mouths include **Ahasi Maskegon-Iskwew**, who will address questions of the net, cultural difference and desire. He is a Cree-Métis artist currently based in Regina, who has developed a practice in performance art, video and writing. His column "Talk Indian To Me" appears regularly in *MIX* and on the world wide web he can be found at <http://spider.regina.ism.ca/ism/artists/ahasiw/index.htm>.

Also joining the discussion is **Ming-Yuen S. Ma**, a Los Angeles-based media artist, independent curator, and educator/activist. His videotapes *Slanted Vision*, *Aura*, and *Toc Storee*, explore different aspects of queer Asian experiences. Instead of talking about porn, as one might expect from the maker of *Slanted Vision*, he will focus on the fact that very few gay and lesbian film festivals have shown the work. As gay and lesbian films gain acceptance (and market) in the film



<http://spider.regina.ism.ca/ism/artists/ahasiw/index.htm>

industry, most of the US festivals have geared themselves towards Hollywood/independent queer films, and are no longer supportive of experimental media, leaving critical works like *Slanted Vision* unscreened.

Writer, activist and manager of Little Sister's Book & Art Emporium, **Janine Fuller**, will share her experience of the recent trial, its outcome and the efforts being made to resist state homophobia and heterosexism. This discussion will include a screening of:

RESTRICTED ENTRY: CENSORSHIP ON TRIAL

Aerlyn Weissman, Canada, 1995, video, 16 mins
A quick summary of the anti-censorship dialogue which supported Little Sisters' ten year challenge to a homophobic bureaucracy. A quickly paced document featuring plenty of wisdom and truth from the likes of Pat Califia, Jane Rule, Persimmon Blackbridge and Lizard Jones.

I, The Worst of All

FEATURE

Saturday, August 10th

7:00pm

Pacific Cinematheque

1131 Howe St.



I, The Worst of All

I, THE WORST OF ALL (YO, LA PEOR DE TODAS)

Maria Luisa Bemberg

Argentina, 1990, 35mm film, 109 mins,

Spanish with English subtitles

Based on the book, *The Traps of Faith*, by Nobel Prize winner Octavio Paz, Maria Luisa Bemberg's exquisite film tells the remarkable story of 17th Century Mexican poet Sister Juana Ines de la Cruz (Assumpta Serna), one of the greatest poets of the Spanish language. Born with an intense passion to write and possessing an incredible intellect, Juana enters the convent in order to avoid marriage and continue her writing. As the Inquisition rages around her and the politics of the church become more and more repressive, Juana begins to attract much attention for her free-thinking controversial plays and poems.

A new and liberal thinking viceroy takes power and his educated wife, Maria (Dominique Sanda), takes an interest in Juana. The two are immediately taken with each other and begin an intimate relationship that is at first intellectual, but soon grows into much more. A powerful indictment of religious and political tyranny, *I, The Worst of All* is widely considered to be Maria Luisa Bemberg's most brilliant film. One of Argentina's most important woman directors, Bemberg made her first film at the age of 59, and has continued to champion the rights of women in all of her works.

Cat Swallows Parakeet and Speaks!

FEATURE

Saturday, August 10th

9:30 pm

Pacific Cinematheque

1131 Howe St.



Cat Swallows Parakeet and Speaks!

photo by Athena Wong

We should say something about the fact that these are all local works, produced in Vancouver by local dykes.....

CAT SWALLOWS PARAKEET AND SPEAKS!

16mm, 75 mins

Director Ileanna Pietrobruno

Starring : Tara Frederick, Rebecca Godin, Christine Taylor, Alex Ferguson and Rachael Cronin.

Local filmmaker Ileanna Pietrobruno's triumph of mid vaginal modernism confronts the surreal nature of societal attitudes toward the female body replete with lesbians, anorexics, necrophiliac undertones and a deluge of menstrual blood. Shot on location in the abandoned buildings of Riverview Hospital, this self-proclaimed feminist horror, explores story telling as a way of survival as Scheherazade and Kore tell and listen to the others fears' and fantasies, rantings and desires.

preceded by two shorts:

LISTENING

Diane Barbarash, Canada, 1996, video, 7 mins

An experimental video depicting a woman who begins to explore the boundaries within her psyche, and finds freedom there.

WELCOME TO BEAUTIFUL

Lauren Howes, Canada, 1996, 16mm, 14 mins

A lesbian abduction without seduction. The Three Graces dial-a-fantasy and get the wrong number.

Variations on Desire

Men's Sex

Curated by Karl Uhrich & Winston Xin

**Saturday, August 10
10:00 pm
Video In, 1965 Main St.**



Forever Jimmy

Polish waiters, Asian models, French Canadian porn stars, and gay skaters. Men thinking about sex. Men having sex. Exciting images from independent artists expanding the lexicon of male arousal.

CANADA UNCUT

Thom Fitzgerald, Canada, 1995, video, 7 mins
A lighthearted look at censorship: two gay guys resurrect '70's game show *Match Game*. Today's category: gay porn blanked out by Canada Customs.

MAN PISSING, MAN JERKING OFF

Carl Stewart, Canada, 1995, Video, 2:50 mins
Two of your favourite bodily functions...

WHY ARIZONA

John Church, U.S.A., 1996, Film on video, 8mins
World Premiere

An erotic western about car radios, waiting, and coming in Why, Arizona.

THE SAD STORY OF A GAY SKATER

Jonathan Wells, Canada, 1996, Video, 5 mins
A gay skateboarder collides with the straight adult world of big cars and suburban dads in this wry tribute to queer youth culture.

FRENCH-CANADIAN HORSE-CKOCKED PORNSTAR

Eric Rancourt, Canada, 1996, film/video, 15 mins
"I come from Quebec, I live on the west coast, I speak English with almost no accent, my cock is about 9 inches when it's hard, and the afternoon that my grandmother died, I had sex with a stranger."

17 DESCRIPTIONS

Steve Reinke, 1995, video

More shocking than real life! Discover the secret sexual obsessions of anonymous male passersby as they strut down Queen Street West.

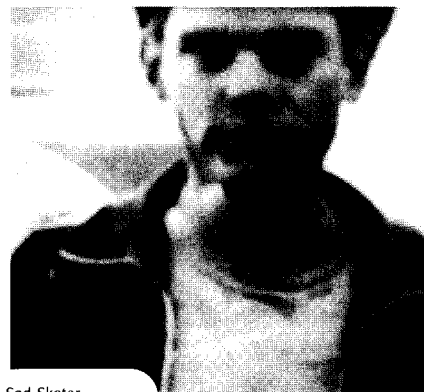
OH HAPPY DAY

Charles Lofton, U.S.A., 1995, Video, 6 mins
Early '70's films, newsreel footage from Black Panther demonstrations and '70's black gay porn are re-animated to form a homoerotic history of the Black Power movement.

MY POLISH WAITER

Terracino, U.S.A., 1994, film, 16 mins

Timith has a crush on Balki, a silent, inscrutable Polish waiter in this charming short film where the language of love can be expressed in blintzes.



Sad Skater

JONATHAN AND DAVID

John Church, U.S.A., 1994, film on video, 11 mins

A beautiful, award-winning erotic film retells the traditional biblical story, reinventing it as a metaphor for hot safe sex.

FOREVER JIMMY

Nguyen Tan Hoang, U.S.A., 1995, video, 6 mins

In an "over-reaction" to the lack of sexy images of Asian men in mainstream media, this tape throws out a kitschy barrage of cute Hong Kong boy pop stars/heart-throbs set to a saccharin Euro pop beat.

(Warning: High crotch shot quota)





11 AM to 1 AM Monday to Saturday	8 PM to 2 AM Wednesday to Saturday Fridays - Women Only Sundays - Special Events Tuesdays - Special Events	3 PM to 1 AM Monday to Saturday Saturday - Women Only
11 AM to Midnight Sunday		11 AM to 2:30 PM Sunday Brunch Only

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Frisk

Curated by Ken Anderlini
Discussion to follow screening

Todd Verow, USA, 1995, 16mm, 90 mins

Sunday, August 11th
3:00 pm
Pacific Cinematheque
1131 Howe St.



Frisk

Frisk is a disturbing film and if you have not read Dennis Cooper's story, be warned, as both the book and the film are concerned with sexuality, violence and murder. Verow's indie lacks the heavy handed cinematic poetry, sheer spectacle and

heterosexual subject matter which make equally violent films easily palatable as mainstream art and entertainment. This is a lower budget American independent feature debut in a style similar to Gregg Araki's (*Doomsday Generation*, *The Living End*) and taking a direction reminiscent of Tom Kalin (*Swoon*).

Juxtaposing images of unsettling beauty and disturbing violence, the film has much to say about white gay male consumer culture, including its commodification (and consequent abuse) of youth and beauty. Verow succeeds in making the violence close to home. We have felt, read or heard of it everyday. As Dennis (Michael Gunther), the protagonist who may or may not be a serial killer observes, violence is no longer romantic when it is translated from fantasy into reality.

Cooper's poetry does not easily translate into a medium known for its immediacy of experience and burdened by realism. There are many

betrayed lovers in the film and the viewer may leave feeling they are one of them. The killing of an s/m trick, the strangling of a prostitute, "another random shot in the big city", a murdered junkie cut down from a beam and falling to create an awkward pieta, or the montage suggesting a youth being tortured, raped and murdered; Do we need to see, or even imagine, the catalogue of death this film offers?

As one of Verow's changes (the addition of the heterosexual couple) to the narrative makes clear, this violence is not the sole territory of gay men, but the dreams of "piss, shit, blood and cum" the film speaks of resonate for gay men with another catalogue of death. At one point Dennis shoves money between a future victims cheeks and asks "Will you let me fuck you without a condom?" Moments such as this set off connections which only the viewer can begin to unravel in the aftermath of the film. The metaphor used to talk about AIDS/HIV is uncomfortably close to contemporary legal debate and the rhetoric of HIV transmission as murder. It is also troubling because it asks some frightening questions about responsibility, power and violence in our culture.

The film's value is not in positive self-affirmation, but rather in confronting us with questions about our own subjectivity and pleasures. After reading Cooper's book, my immediate reaction was to tear it up. Calmer heads encouraged me to reflect. Afterall, the storyteller told me from the beginning it was a story about telling stories. In the film, the story begins when 18 year old Dennis sees simulated snuff in a pornstore. We are constantly reminded this is a film and hence asked if this film will, like the snuff photo, leads us to kill. Whether or not Dennis is a killer remains a question throughout. This is not the celebration of blood and gore ground out by Hollywood. This film is also not "hip" or "fun" as mainstream culture would have us believe Tarantino's work is. The film is not even totally cool with everyone in the Out on Screen Collective. What we did reach consensus on is that it is up to queers to take responsibility for their own culture and for contextualizing their own cultural products. —Ken Anderlini

The Dyke Mom Program

Sunday, August 11
1 pm
Video In, 1965 Main Street



In recent years, a number of films and videos have been made about queer parenting. Queer families, often portrayed as cuddly, normal and "just like everyone else" have become mascots for the polite mainstream queer community of the 90's. Much of the representation of queer families in recent years has been of the "positive images" variety, providing proof to the straight majority that lesbians and gay men can raise healthy children and provide good role models. While this may be a valiant effort, it provides a sanitized view of parenting. As queers we have the potential to radically transform the "family" rather than model the failed example of the middle class heterosexual nuclear dysfunctional unit. Much of the discourse about queer families often involves issues pertinent only to middle class professionals wanting (and having the income) to adopt or inseminate. This program attempts to represent these concerns and also to break out of the "positive images" model to discuss issues beyond the mainstream spin on queer parenting. Many queer parents are not "just like everyone else" and have chosen explicitly not to be. We hope this program will provide a rich array of points of view about queer parenting and the many challenges queer families face today.

RELATED BY BIRTH

Nancy Brown, USA, 1996, video, 10 mins

Four individuals, related by birth, discuss their interweaving relationships in this queer family. Two lesbians and a gay man decide to have a child; the conversation picks up 13 years later between these three parents and their teenaged son. Each one speaks of living in an alternatively structured family, how it has evolved, and what they face from the outside world.

YOUR MOTHER WEARS COMBAT BOOTS: DYKE MOMS' RANT

Laurel Swenson, Canada, 1996, video, 10 mins

Four very-out single dyke moms from Vancouver candidly discuss their experiences of being young mothers in the queer community. Opinions are hard-hitting; these women aren't afraid to show their anger. Blows fall on the queer and straight communities alike. Will our kids always be destined as novelty items for parentless queers? Will we ever find a girlfriend

who doesn't just want someone to be their mommy? Will those constant promises of childcare "anytime" suddenly dry up when everyone runs off to the dyke bar? From the director of "Motherfuckers" — directed by a dyke mom. A work in progress.

VISIBLE DIRECTIONS

Diane Barbarash, Canada, 1995, video, 20 mins

Four women speak about their experiences as queer single mothers within the gay community as well as society at large. Produced in Vancouver by a lesbian mother.

WORTHY MOTHERS

Jessica Anna Bega, USA, 1996, video, 63 mins

The subjects of *Worthy Mothers* courageously share their personal, social, and legal experiences in creating lesbian-parented families. We look into the lives of two lesbian couples living in Austin, Texas. Margo and Joy adopted Felicia as a newborn. Sheila and Jo Anna adopted Cody and Jeffrey from Sheila's brother and sister-in-law. These middle class multi-racial couples tackle the obstacles of queer parenting amidst the hostile political climate of Texas. Despite the challenges, both families have flourished and been involved in landmark legal agreements regarding lesbian co-parenting. These intimate portraits reveal the triumphs of these non-traditional families in combating legal and societal homophobia and ignorance.

Documenting our Queer Behavior

As queers, we generally become aware of our culture as youths or adults; during childhood, it is fairly rare to grow up with queer parents, to be taken by our families to queer events, to know other gay, lesbian, bi or transsexual children, or to learn about our histories in school. When we realize that we are lesbian, gay, bi and/or transsexual, we often desperately search out images of other queers, in the arts, in literature, and in the media, while we are hunting for others like us in our communities. The images that we find, the representations that we have been exposed to throughout our lives, and societal attitudes have an enormous impact on our self-perception and self-esteem. It is crucial for us to not simply be exposed to stereotypes, but to have access to accurate representations — self-representations.

Queer media artists make documentaries to explore our own cultures, interview members of our communities, address issues, and turn the camera on themselves and explore significant events in their own lives. Most artists use styles, voices, content and philosophies that develop from working within the contexts and experiences of their own lives and communities, from being outside the dominant culture. Thus, most queer docs are vastly different from the anthropological / sociological talking-head style of documentaries that you may remember from grade school.

In queer docs, we, as viewers, have the opportunity to see ourselves and our cultures represented in works by and about other queers. As artists, we can make works that are deeply personal, politically charged, revolutionary and subversive. We can make works that speak to an audience of our peers — queers across Canada and around the world — works in which we can explore the depths and complexities of our lives, cultures and communities. ALLISON MACFARLANE

D(icons)

Community Sponsor: Vancouver Lesbian Connection
Curators: Allison MacFarlane and Seanna McPherson

Sunday, August 11th
4:30pm
Emily Carr Institute of Art
and Design, Theatre



Listening for Something

Powerful and poetic, these two films talk about representation, identity and alienation in very different ways. Both filmmakers approach the documentary form by placing the emphasis on the unique voices of the women telling their personal stories. Formally innovative, lush and lyrical, these two new films challenge and inspire.

LISTENING FOR SOMETHING

Dionne Brand, Canada, 1996, 16mm, 54 mins
Lesbian poets/writers/ feminist activists Adrienne Rich and Dionne Brand trace their entry into the world of social change and social justice, from their different origins. This work has a gentle way of addressing the ever-growing number of burnout feminists looking for alternatives to alternatives. They take an admiring look at women who moved and inspired them. Conversation and storytelling are fused with the printed works of these two women, in this lyrical and inspirational film.

UNBOUND

Claudia Morgado Escanilla, Canada, 16mm, 1995, 19 mins
Fifteen women from diverse communities subvert archetypes by moving from formal representation to personal positions, in which they explore their feelings and relationships to their breasts and to their bodies. Unbound cleverly repositions classical iconography and the subjective documentary form. Brilliantly designed and superbly crafted, *Unbound* is already a post-modern classic on the festival circuit.

Running Time: 73 minutes

Show Me Your Documents! Queer Asian Histories

Sponsored by: ASIA and GAVA
Programmer: Winston Xin

Sunday August 11th
7:30 pm
Video In, 1965 Main Street



Shinjuku Boys

This programme is possible with the generous contributions from Asian Society for the Intervention of AIDS (ASIA) and Gay Asians of Vancouver Area (GAVA)'s Community Enrichment Funds for the Arts and Education. Donations towards these organizations are welcomed at the screening. For more information about these agencies, call ASIA at 669-5567 and GAVA at 683-3825

THE LIMS LIVE IN OTTAWA

Melina Young, Canada, 1996, 25 mins
In a personal yet engaging documentary, director Melinda Young interviews George Lim, age 102, as he recounts his experiences during the oppressive Head Tax years. Interspersed with recent footage of House of Commons' debates and protest rallies surrounding Canadian immigration policies, this piece illuminates Canada's racist past & its current debate on immigration.

DIRTY LAUNDRY

Richard Fung, Canada, 1995, 30 mins
Queer Asian identity and 19th century Chinese-Canadian bachelor societies are examined in this new docudrama by Richard Fung. As a gay journalist travels through the Rockies, his encounters with other queer Asians reflects a unique period in Canadian history.

Intermission

SHINJUKU BOYS

Kim Longinotto/Jano Williams, Canada, 1995, 53 mins
From the makers of *Dream Girls* comes this extraordinary look at gender & sexuality in Japan. The New Marilyn Club in Tokyo is the location where three drag-kings host in a bar for women who love men who are women. Sex, transvestism and lesbianism are revealed through their frank stories in this compelling documentary.

Show and Tell

Monday, August 12th, 8 pm
Video In, 1965 Main Street

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A virtual show and tell on censorship, eros and the net, this online cafe features **Carla Wolf** of the Lock Up Your Daughters Collective and performer, writer and smut surfer **Gary Probe**. Settle back for some hot surfing and a discussion on queers on the net.

Nude Pictures of Brad Pitt
<http://www.eden.com/~phriday/EJD/bp.html>

Dangerous Bliss by Carla Wolf



FANTASMAGORIA GOES ONLINE

Three years ago six grlrs known as Lock Up Your Daughters did a video installation of lesbian fantasies in Calgary. They were pushing against the conservative trend of silencing queers through political mud-slinging and budget cuts. Now the work is moving onto the Internet and will be launched this fall. Carla Wolf will present the work-in-progress and discuss the process of bringing together a queer site from three cities across Canada with six artists new to the medium of the Internet.

The Lock Up Your Daughters Collective is made up of Maureen Bradley, Celine Godberson, Anne Golden, Sandi Somers, A. Vanilla Stitch and Carla Wolf.

SURFING FOR SMUT

This workshop will touch on queer censorship issues on the Internet, (including the rise and fall of Clinton's Machiavellian Communications Decency Act and Internet users' responses to it), where to find smut, who posts it and who looks at it—complete with lots of dirty pictures. No net expertise necessary.

Gary Probe is a Vancouver writer, comic performer and Internet lurking smut queen. He spent the better part of last year as the stage editor for the wildly popular and recently defunct net-magazine, Euphony (when not watching the ebb and flow of porn postings).

producing ambivalence

Tuesday, August 13
11am to 6pm
Video In, 1965 Main Street

explicit:sex.sin.silicon

Artist Christopher Lefler will install *Staging Identities, The Wedding Closet* and *producing ambivalence* at Video In Studios

"Four years ago I began work that an overwhelming number of people in the arts, in the provincial and national queer community, and across academia, simply felt 'went to far'. This collective reaction was orchestrated and contained through the media and its representations of simplistic antagonism, instead of a profile of key theoretical developments not only which motivated the work I was attempting to do and was doing, but of how the configured 'public' was implicated in my work as well. This installation (*producing ambivalence*) addresses the structure and valences of this representation, toward an understanding of the media's role in producing the ambivalence that stands in for rage."

—Christopher Lefler

In 1993, Lefler was suspended and eventually expelled from his MFA program at the University of Saskatchewan in Saskatoon, for resisting the administration's defacement and theft of his work *Staging Identities* at the university's art gallery. Subsequently, his provincial arts grant to continue with his thesis was revoked, alarming many in the arts community by the vulnerability of art's length funding.

Tainted

explicit:sex.sin.silicon

Tuesday, August 13th
8 pm
Video In, 1965 Main Street

A screening and artist's talk with Maureen Bradley on a work-in-progress which investigates outing, queer liberation and the limits of freedom faced by artists. Bradley's work explores the limits of the public and private. She will be joined by Christopher Lefler who will speak to his work and his attempts to use poetry and drama to make operative structures of power visible.

TAINTED: CHRISTOPHER LEFLER AND THE QUEER CENSORSHIP CHILL

Maureen Bradley, work in progress, video

"This is not a video about 'outing'. In a 1993 art exhibit at the University of Saskatchewan, Christopher Lefler supposedly outed the Lieutenant Governor of Saskatchewan, Sylvia Fedoruk. This video attempts to chart some of the reactions to Lefler's controversial and much maligned work. Lefler's show was closed down, his artwork seized, his scholarship revoked, and he was expelled from the University of Saskatchewan. The mainstream media and the queer community framed the issue as one of 'outing' and ended the discussion there. Lefler was used by the mainstream media to attack arts funding generally. This project attempts to raise the questions of power, privilege, and privacy that have been foreclosed in the aftermath of these events."

—Maureen Bradley



Cabaret Ruling Passions

Curated by Marusya Bociurkiw

explicit:sex.sin.silicon

**Wednesday, August 14th
8pm
Video In, 1965 Main Street**

Readings by **Larissa Lai**, **Erin Mouré**, **Marusya Bociurkiw** and more, music by **Peg 'n Shlkanka**, comedy by **Sandra Fellner**, video clips from trashy lesbian porn, smart drinks and surprise performances. This event will celebrate the passions that rule our bodies and our lives. Wear your lounge clothes or drag, and be there.

Larissa Lai is the author of the critically acclaimed When Fox is a Thousand. She works in Vancouver as a community activist, writer, and editor. In 1995, she received the Astraea Foundation Emerging Writer's Award.

Erin Mouré has published seven books of poetry, one of which, Furious, won a Governor General's Award. Oxford University Press has recently published a collection of her works called The Green Word: Selected Poems 1973-1992. Born in Calgary, she now lives in Montreal. In her writing, "the body, women's bodies in particular, and language intersect to dislocate expectations and reinvent the world."

Marusya Bociurkiw is a videomaker and the author of The Woman Who Loved Airports. Her erotic story, "Forrest Gump is Alive & Well & Living in Moose Jaw" recently appeared in Border/Lines. Her favourite airport is in Castlegar, B.C., where genuine Duoukhobour borscht is served by kindly waitresses.

The Hundred Videos

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**Thursday, August 15th
8pm
Video In, 1965 Main Street**

Visiting artist-in-residence Steve Reinke presents selections from *The Hundred Videos*, an ambitious project which is now nearing completion. A prolific master of low-tech queer humour and at times, hi-tech formal experimentation, Reinke pushes the limits of video's potential as an accessible medium of expression and communication. *The Hundred Videos* is a diverse collection of shorts utilizing everything from found footage to morphing, to explore pop culture, technology, appropriation, subtext, mortality, desire, psychoanalysis, sexuality, identity, the medium of video itself and more.

Windy Morning in April



Why I Stopped Going to Foreign Films



1. Excuse of the Real 4.31
7. Speculative Anthropology 2.30
8. Why I Stopped Going to Foreign Films 5.20
10. Barely Human 3.30
13. Joke (Version One) 4.56
16. After Baudelaire 2.22
25. Pus Girl 1.25
26. Wish 2.43
32. I Love You, Too 0.52
33. Charming Mutt 0.41
34. Ice Cream 2.31
35. Instructions for Recovering... 2.14
36. Request 6.55
37. Jason 0.41
40. Understanding Heterosexuality 1.28
45. My Erotic Double 1.36
46. Sleep 2.49
47. Dream Work 2.29
48. Artifact 1.49
50. Child 0.43
51. Windy Morning in April 0.48
52. Love Letter to Doug 2.09
56. Jin's Dream 1.25
61. Sparky 0.57
67. Assplay 1.36
68. Love Among Corpses 2.46
70. Dr. Asselbergs 4.08
71. Corey 2.51
72. My Fear 1.05
78. Treehouse 3.55
79. The Boxers 1.10
80. Talk Show 1.18
84. Stentor 1.38
85. New York Loves Me 0.59
87. Children's Video Collective 3.20
88. Three Dreams 3.15
89. 24 Jokes 3.38
91. Falling 2.26
97. Underwear 1.58
100. Why I've Decided to Become a Painter 0.42


Total running time: Approximately 97 minutes

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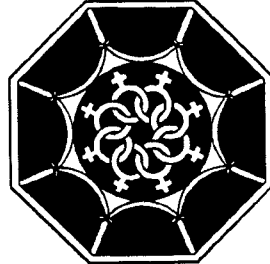



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Gender Warriors

Friday, August 16th
7:30 pm
Video In, 1965 Main Street



Men Like Me

The videos in this program portray the lives of gender warriors past and present. Gender is questioned, dismantled and rebuilt in these short videos, exploring the terrain of gender fluidity. Transgenderism still has an uneasy alliance with the lesbian and gay communities and these works convey the complexity of transgendered identities—a complexity not always welcomed or at home within the queer community. It was a drag queen who threw the first brick at Stonewall, and today, transgenderites still push the limits of queer identity and activism.

Alex Uman creates a campy reconstruction of the life of Billy Tipton, in **Can't Help Lovin' Dat Man**. A 50's recording artist who lived as a man and married many times, Billy's biological gender was kept under cover until his recent death. A candid and, at times, harsh look at life as a prostitute in New York's meat market district, **I Don't Want to be a Boy** is a frank documentary with a bleak outlook. We meet a number of women who work the streets and discover the dangers and courage inherent in their lives as transgendered prostitutes. **Men Like Me** is a high tech documentary breaking down gender stereotypes as the director's friend transforms from female to male. We follow transgenderist Dale Micheals through his transformation, simultaneously questioning the stereotypes of gender. In **On Becoming**, Teresa Rizo suggests that if you've ever felt you don't quite fit into the societal expectations of male and female, you might consider yourself transgendered. This Australian video puts forth many radical and subversive ideas that question gender construction and expectation in western culture.

CAN'T HELP LOVIN' 'DAT MAN

Alix Uman, USA, 1995, video, 8 mins

I DON'T WANT TO BE A BOY

Alec Behrens /Marijin Muyso, Netherlands, 1994, video, 30 mins

MEN LIKE ME

Susan M. Long, Australia, 1994, video, 25 mins

ON BECOMING

Teresa Rizzo, Australia, 1993, video, 26 mins

Total running time: 89 mins

Pop n' Porn

Curated by Steve Reinke

explicit:sex.sin.silicon

Friday, August 16th
9:30 pm
Video In, 1965 Main Street

Porn attempts to gain legitimacy as an entertainment "industry" by emulating certain aspects of pop culture. And pop culture, in its endless search for new ways to hold our attention, turns to porn. These shorts explore the relationship between pop culture and gay pornography.



Dumbo Climax



Lonely Boy

TRAILER FOR "KIP NOLL SUPERSTAR"

William Higgins/Laguna Pacific, USA, 1981, video, 2 mins

From a time when porn was shot on film and shown on film. This trailer, showing highlights from the "best of" film, is briskly edited to a sprightly piano tune. Coming soon to this theatre.

LONELY BOY

Steve Reinke, Canada, 1994, video, 8 mins

Reinke takes the NFB classic about Paul Anka in 1961 and replaces images of Anka with scenes of Kip Noll distractedly jerking off in his bedroom to a picture of the Fonz. The crowd goes wild, but there is no encore.

TRACE ELEMENTS

Jim Anderson, USA, 1994, video, 5 mins

Anderson creates a fantasy art-world in which a battalion of muscle guys in jockstraps and gasmasks produce, install and appreciate large, abstract works of corroded metal.

PISS LOOP #1

Project "P", USA, late seventies, video, 7 mins

Black piss, white piss, yellow piss. Gay utopia presented as endless golden showers.

JUSTIFY MY LOVE

Mike Hoolboom, Canada, 1994, video, 5 mins

Hoolboom takes the Madonna video "Justify My Love" and runs a transgressive letter to Madonna along the bottom from her schoolchum, Jason.

PORN RUSHES

William Struzenburg, USA, 1995, video, 12 mins

A candid behind-the-scenes look at the shooting of a single segment of a porn video.

I'M GONNA GO EAT WORMS

Al Eingang, USA, 1994, video, 3 mins

When all his friends back out of making his safe-sex porno, Al has to do it all by himself. Luckily, he has a flexible spine.

AMANI SE VOUI

Michael Curran, U.K., 1994, video, 4 mins

Curran, scrawny and homely, enters the frame naked and lies face-up on a table as a romantic song plays. A beautiful muscle-boy, fully-clothed, straddles him on the table and spits repeatedly in his mouth until he can spit no more. Curran writhes in ecstasy, his head arching up, mouth agape, to catch the spit.

PISS LOOP #2

Project "P", USA, late seventies, video, 7 mins

The plumber comes to Bill and Ted's

and finds everyone's tubing needs to be unclogged so their water can flow freely.

DUMBO CLIMAX

Steve Reinke, Canada, 1995, video, 3 mins

Big ears make elephant boy a freak until others think he's their climax.

DEAR MADONNA

Mike Hoolboom, Canada, 1996, video, 5 mins

Jason returns with another letter to Madonna, thanking him for being his mistress.

BLISS JAG

Jim Anderson, USA, 1995, video, 5 mins

Five separate "commercials" demonstrate the use of industrial prototypes for sex-toys/medical instruments as the story of a rock star's decadent rise and horrible fall is sketched out.

ALL YOU CAN EAT

Michael Brynntrup, Germany, 1994, video, 5 mins

A teasing montage of close-ups of young guys' faces in ecstasy from late-seventies porn.

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Since launching the Vanguard Project in May of 1995, we have recruited over 600 participants. We are now initiating a second wave of recruitment in an effort to increase this number to 1000.

Preliminary findings from the study were presented at the XI International Conference on AIDS, and reported in local, national and international media, including The National on CBC TV.

The Vanguard Project is an ongoing study of health issues facing young men who have sex with other men. To participate in the project, you must be between 18 to 30 years of age and live in the Lower Mainland. All men who have sex with men are eligible to join, whether you define yourself as gay, bisexual or straight.

If you or someone you know may be eligible to participate in this study, please give us a call. Or if you have already signed up and are wondering when to participate again, contact:



Steve Martindale, Project Coordinator tel: 687-2469 fax: 631-5464 stevem@hivnet.ubc.ca
Recorded message: 688-WEST (ext. 2116) <http://www.hivnet.ubc.ca/vanguard/project.html>
Mailing address: 608-1081 Burrard St., Vancouver, BC, V6Z 1Y6. Office: 1170 Bute Street.

Free Admission

Saturday, August 17th
1 pm
Video In Studios, 1965 Main St



Lessons in Baby Dyke Theory

The closing forum focuses on video, poetry and the net as communication media which raise specific issues of freedom of speech. The discussion will explore the work of artists and activists who have attempted to "speak the unspeakable" and who have created new spaces in which to express themselves and render meaningful lives, forms and mediums often deemed marginal in contemporary culture. This discussion will raise questions about new media such as the Internet and the impact this technology is having on the concept of freedom of speech and the anti-censorship debate.

Panelists will include Montreal-based poet **Erin Mouré** whose work is about sex, but who does not work with visible straightforward images of sex. She will discuss the ways in which her work explores how subjectivity “works”, how we are “persons” at all, and how we can connect with one another. Poetry itself remains marginalized in

contemporary culture, and Mouré will reflect upon potential censors who dismiss language-based work on the grounds that it is “incomprehensible” and “inaccessible”.

With his oeuvre, *The Hundred Videos*, now nearing completion, Toronto-based artist, educator and curator, **Steve Reinke** will discuss his work with video, and the potentials and limitations of the medium. Reinke's work plays with the gap between language and desire, the inadequacy of words and the thinness of images.

Saskatoon-based First Nations video artist **Thirza Cuthand** has won early recognition on the queer festival circuit for her work, including *Colonization: The Second Coming* and *Lessons in Baby Dyke Theory*, both playing at the Festival. Cuthand will discuss working with video as a medium of self-expression, a means of representing the experiences of queer youth, and a tool for social change.

Finally, the discussion will take on the question of the Internet as a new space in which artists and activists are facing complicated issues of censorship, with particular emphasis on the rise of hate on the net and the efforts being made to resist it. A round table discussion will follow the panel presentations providing an opportunity for artists and activists to discuss their common concerns.

A Litany for Survival

The Life & Work of Audre Lorde

Saturday, August 17th
7:30 pm
Video In, 1965 Main St



Ada Gay Griffin & Michelle Parkerson, USA, 1995
60 minute video version

An epic portrait of Black, lesbian, poet, mother and warrior Audre Lorde, whose writing—spanning five decades—has articulated some of the most important social and political visions of this century. Weaving together extensive interviews, archival footage, and Lorde's poetry, *A Litany For Survival* (ten years in the making) documents Lorde's incredible and rich legacy as one of the most brilliant models for the politics of difference. Whether speaking out as the State poet of New York or leading the struggle for lesbian/gay rights, Audre Lorde was truly a legend in her own time. From Lorde's childhood in Harlem to national recognition to her struggle with breast cancer, this powerful and moving film explores Lorde's own challenge: to envision what has not yet been and work with every fibre of who we are to make the reality and pursuit of that vision irresistible.

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1.5 inch Take Me Down Tie Me Up

Saturday August 17th, 1996
9:30 pm
Video In, 1965 Main St

Curators - Allison MacFarlane, Paul Lang & Seanna McPherson
Community Sponsor - VASM

Programme Sponsor - **Harry's**
(off on-screen)



Black Glove

OK boys and grrlz, here we go again! After last year's successful s/m program, we now know what you kinky perverts really like. This year, we're serving up a feast of the senses for all you leatherfolk. Documentaries, animation, narratives and experimental videos will bring you up, take you down, and lead you through an evening of s/m exploration...but will it make you flinch?

LEATHER

Hardy Haberman, USA, 1996, video, 14 mins

While this video may focus on leathermen, audiences can appreciate the universality of subjective exploitation.

SQUISHY DOES PORNO

Wash Westmoreland, UK, 1995, video, 28 mins

A porn princess cruising the streets of New Orleans finds a boy and fastens her leash to his collar. When she gets home, she introduces him to her other sex slave. She starts watching the boys fuck, and then ends up having a tangle of more limbs than you can fathom.

BLOODY WELL DONE

Nathalie Percillier, Germany, 1995, video, 5 mins animation

She has a strong sense of duty, a lasergun and a passion. Everything goes off like clockwork.

Intermission

THE BLACK GLOVE

Maria Beatty, USA, 16 mm b+w on video, silent, 29 mins

This film slowly teases and seduces the viewer through an escalation of pleasure and pain, bondage and menace, fetishism and foot worship.

SWITCH

Darlene Weide, USA, 1996, video, 14 mins

This documentary looks at how queers in San Francisco get pleasure from identifying as switches and moving through categories of butch/femme, top/bottom and boy/girl.

Running time: 89 minutes

Queer Sexual Freedom

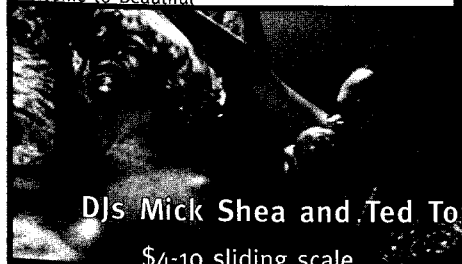
Does seeing images of queers getting off on screen make you wet? Do you think it's vital to show images that may be labeled "porn", "graphic," or "censorable" - images that may scare you, make you hard, put you in a different head space, or stretch your boundaries. What would you think of a world where you couldn't read about, openly talk about, or see images of queers fucking? How about a world where you could see representations of some of, but not all, the things you like to do in bed...up against a wall...on the kitchen table...at a dungeon party. What if you weren't allowed (by the government, by the censors, by publishers/distributors, by the moral majority) to see piercings & cuttings? bondage? any kind of penetration (tongue in mouth, in cunt, in bellybutton; dill / dick / fist / fingers / gag in mouth; fist / fingers / dill / dick in cunt / ass)? How would you, how do you react to images you don't like, or find too disturbing (seeing cunts? dicks? bondage? piss/shit scenes? "daddy"/"mommy" and "girl"/"boy" scenes? Have you ever experienced censorship? How different is it from queer bashing? Is it a kind of violence, a violation? Is it political?

Making images of queer sex, in all its forms, is certainly political (as well as a turn-on). Simply being out, proud, and unapologetic as a dyke, fag, bi- or transexual is being political and challenges the status quo in this society. Not even a century ago, love between women and love between men was called "the love that dared not speak its name" - and the desire, the lust and the fucking that went on was, I'm sure, not spoken about in public either, much less shown or written about. The most sexually explicit phrase Radclyffe Hall wrote in *The Well of Loneliness* was "...That night, they were not divided...."

We've come a long way, haven't we, where we can have programs of women's sex, men's sex and s/m sex...and last year, the s/m program was sold out, with dozens of people who were standing in line, disappointed about missing the show. But we're still fighting for our right to represent ourselves, and to bring images produced elsewhere in the world into Canada. The Little Sister's court case against Canada Customs has certainly brought a greater awareness to the public about the struggle against homophobic censorship by customs agents, who have specifically targeted queer bookstores and certain queer distributors.

Celebrating our queer desire, saying that we fuck and we love it, and making works where we can show each other all the delicious things that we like to do and to have done to us, is revolutionary. We play with our own power by creating hot and dangerous imagery, by relishing safer sex as we cross the borders into forbidden desires. ALLISON MACFARLANE

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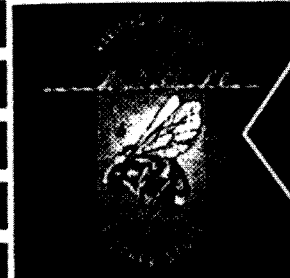
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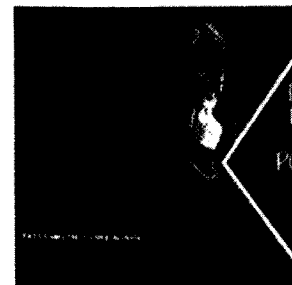
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We are always in search of work for our festival and programming throughout the year and encourage you to submit your work to us for consideration. It need not be new, trendy or high tech, just relevant to the concerns of our diverse communities. Please send NTSC VHS preview tapes to:

Out On Screen
P.O. Box 521
1027 Davie St.
Vancouver, B.C.
Canada, V6E 4L2
Phone: (604) 879.9296

Gerry Brunet, one of the founding members of Out On Screen, passed away peacefully in Edmonton on the 4th of November 1994. Gerry was a pioneering force behind many lesbigay organizations in Vancouver, and as a result has enhanced the lives of many gay men and lesbians in this city. Gerry founded Gay Leisure Link, which in turn organized many social events for lesbigay people in

Vancouver. Mr Brunet also founded Out On the Shelves, a library now housed in the Gay and Lesbian Community Centre. He helped to establish the gay food bank and worked with Out On Screen until 1993, and was also a generous supporter of the festival in 1994. His last ten years in Vancouver were dedicated to one of his many dreams—running an art

gallery called Aardvark Arts. **The Gerry Brunet Memorial Award** Mr. Brunet remains a positive force

within the Lesbian and Gay Community through the establishment of the Gerry Brunet Memorial Award for Out On Screen. Mr. Brunet bequeathed a portion of his estate to Out On Screen in order to establish an

award for lesbian and gay film and video. A trust fund for the award has been established and a committee is planning and overseeing the adjudication of the award. The Gerry Brunet Memorial Award will be granted for the first time at the next festival in 1997. Details and criteria have yet to be established. Out on Screen will publish information in the near future for all those interested in the award criteria.

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