IT HAS SOPHISTICATION, WIT AND UNFLINCHING HONESTY. EXTREMELY MOVING. A STERLING CAST."

IT'S O.K. TO LAUGH, AND, AT THE END, IT'S O.K. TO CRY. THE FILM IS A JUGGLING ACT—OF CHARACTERS, ATTITUDES AND MOODS—THAT NEVER LOSES ITS BALANCE."

—Richard Corliss, TIME Magazine

MAGIC. IT CELEBRATES THE HUMAN SPIRIT AND THE MIRACULOUS POWER OF LOVE. IT LEAVES YOU FEELING UPLIFTED." -Gail Eichenthal, CBS RADIO

WINNER! 1990 AUDIENCE AWARD UNITED STATES FILM FESTIVAL



ONGT

THE SAMUEL GOLDWYN COMPANY and AMERICAN PLAYHOUSE" THEATRICAL FILMS PLESENT "LONGTIME COMPANION" STEPHEN CAFFREY PATRICK CASSIDY BRIAN COUSINS BRUCE DAVISON JOHN DOSSETT

MARK LAMOS DERMOT MULRONEY MARY-LOUISE PARKER MICHAEL SCHOEFFLING CAMPBELL SCOTT

Photography TONY JANNELLI Editor: KATHERINE WENNING CO-Producer LYDIA DEAN PILCHER Executive LINDSAY LAW Produced STAN WLODKOWSKI WITTER CRAIG LUCAS DIECTER NORMAN RENÉ

MIDSUMMA PRESENTS THE 1991 melbourne international

NATIONAL THEATRE ST KILDA

6.30 p.m.

GRETA GARBO'S LESBIAN PAST.

Multi-media event devised and presented by Mary Wings.

U.S.A.: 1990; 90 minutes.

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Mary Wings, the well known detective writer, is coming to Melbourne to present this multi-media event, which explores the public and private life of one of Hollywood's most fascinating and enigmatic personages. This presentation will show clips from six of Garbo's most famous films, to reveal how "hidden and explicit gay references in the form of cross dressing and the same sex relationships illustrate how the lesbian and gay audiences of the time were entertained with the vehicles of mass media". The presentation will include rare personal photographs and original source material will be used to present her affair with Mercedes de Acosta. There is also material about a previously unknown skirmish over the making of QUEEN CHRISTINA, one of the first Hollywood movies to contain clear lesbian content. The cheeky wit of Mary Wings is well known through her novels. Melbourne will welcome the opportunity to see her present what was the "hottest ticket" at San Francisco's 1990 International Lesbian and Gav Film Festival.

PROGRAMME SIX

SATURDAY FEBRUARY 2

MEET BRADLEY HARRISON PICKLESIMER.

Director: Heather McAdams U.S.A.; 1987; 16mm; colour; 35 mintues. A quirky portrait of a Kentucky drag queen!

I AM A MAN.

Director: M.L. Panthevanob Thevakul, Thailand; 1988; 35mm; colour; 115 minutes;

This Thai adaptation of Mart Crowley's THE BOYS IN THE BAND is faithful to the original in plot and action, but takes it to extremes not previously thought of. The characters of the play are interpreted here as drag queens, with the birthday girl even sporting a tiara. Like the play and the William Friedkin film version, it is often hilarious and frequently sad; unlike any other version the sub-titles provide an entertainment of their own, complete with accidental double entendres. The film has been described as a cross between a 1968 episode of Hawaii Five-O and an epic of the king of pulp-exotica Gordon Herschell Lewis.

PROGRAMME SEVEN

MONDAY FEBRUARY 4

6.30 p.m.

I GOT THAT WAY FROM

KISSING GIRLS. Director: Julie Butler.

U.S.A.: 1990: 16mm; colour; 8 minutes.

Couples, even trios of women kiss. The film-maker also has two gay men kissing. This is a film that mixes playfulness and sexiness with wit and tenderness.

WE'RE TALKING VULVA.

Directors: Shawna Dempsey and Tracey Tregear. Canada; 1990; 16mm; colour; 5 minutes. An outrageous five minute feminist romp concerned with

PROGRAMME TEN

TUESDAY FEBRUARY 5 9.00 p.m.

OUT ON TUESDAY PROGAMME ONE.

Series Director: Richard Kwietniowski. U.K.; 1990; video; colour; 100 minutes.

RIGHT WING, RIGHT OFF, RIGHT OFF. RIGHT HONS, RIGHT?

A look at those gays who still vote Tory or at least espouse a conservative political attitude in some form. Out-gay Tory ex- M.P. Matthew Parris argues the case of Thatcher's "sexual tolerance".

LUPPIES.

Upwardly mobile lesbians outline their aspirations and ambitions in a most unladylike fashion.

MY BEAUTIFUL LORGNETTE.

An affectionate look at the phenomenon of the opera

WALK ON BI.

A catalogue of the options and confusions confronting the self-declared bi-sexual,

PRISONERS OF CONSCIENCE.

An examination of the attitude of Amnesty International towards adopting gays and lesbians as prisoners of conscience.

A MATTER OF LIFE AND DEATH.

This segment asks what is it like for gay men to have buried so many friends; one man interviewed describes the film as a bold breakout from the tyranny of positive thinking: "I've said that AIDS was the best thing that ever happened to me," he says, "but that was last year."

PROGRAMME ELEVEN

WEDNESDAY FEBRUARY 6 6.30 p.m.

SCHOOL FOR SCANDAL.

U.K.; 1990; video; colour; 25 minutes.

From the OUT ON TUESDAY series, an expose of the worst of British newspapers.

DREAMS OF PASSION.

Director: Aarin Burch.

U.S.A.; 1989; 16mm; colour; 5 minutes.

One woman aches with desire. Two black women dance. Can the woman find the key to her passion and desire through the beauty of the dance.

CHRISTOPHER STRONG.

Director: Dorothy Arzner.

U.S.A.; 1933; 16mm; B&W; 73 minutes.

In this 1933 movie Katherine Hepburn has her first starring role. Significantly it is in a film written by a woman. Zoe Akins, and directed by a woman, Dorothy Arzner, portraying female independence and solidarity. Hollywood has called Hepburn, Lady Cynthia Darlington, but we "know" she is Amelia Earhardt, the famous aviatrix, In this version she meets Sir Christopher Strong and stops wearing slacks to become a languishing "femme". If you hate to be told the ending of the films read no further . . . Hollywood, which worshipped the dollar was faced with a real problem. To be true to the spirit of the film the heroine must die, which could result in a boxoffice flop. So when Sir Christopher demands. Cynthia's obedience and tells her to ". . . give up your childish romping ways!", it is a case of give me liberty or give me death.



"WE'RE TALKING VULVA"

GRETA GARBO



GAY DATING GAME SHOW



DOMESTIC BLISS



"THE PURPLE ROOM"



"OUEEN CHRISTINA"

"ALL ABOUT EVE"



"TAMAMAN"

THE FAIRIES.

U.S.A.; 1989; video; colour; 10 minutes.

A sweet and deceptively simple fairy tale, this video evokes a world of order where evil is punished and good triumphs. Stars include Kyle de Camp as the good sister and Michael Clarke as Prince Charming.

UNDERCOVER ME.

Sex in a Bond-like soy thriller.

U.S.A.; 1988; video; colour; 2 minutes. A movie trailer for a non-existent feature film starring John

CHICKEN ELAINE.

U.S.A.; 1983; video; colour; 2 minutes.

STRAWBERRY SHORTCUT.

U.S.A.; 1989; video; colour; 1 minute.

A campy parody of commercial television and exploitational film genres. It stars New York underground performers Sister Dimension, Billy Beyond and the Lady

DRAG QUEEN MARATHON. U.S.A.; 1986; video; colour; 6 minutes.

SUMMER OF LOVE - ART

AGAINST AIDS. U.S.A.: 1989; video; colour; 1 minute.

Short spot produced with the B52s as a part of the Art Against AIDS campaign.

BECAUSE WE MUST.

Director: Charles Atlas.

U.S.A.; 1990; video; colour; 60 minutes.

Michael Clarke is well known to many Australians who saw him perform here in 1988. His sex charged dance has brought him much fame, as well as a measure of notoriety. Here video artist Charles Atias contributes his own sense of style and wit in this expanded screen adaptation of the show Clarke performed at London's Sadlers Wells in 1989. It begins with a straight dance performance, interrupted by the arrival of Leigh Bowery, with his smutty queen's banter and fab fashion sense. The performance leaves the theatre and goes to a pub, where the dance continues with a rollicking singalong, before zooming off to new locations. Meanwhile Michael is experiencing stomach discomfort and ends as Leigh's dinner.

PROGRAMME FIFTEEN

FRIDAY FEBRUARY 8

6.30 p.m.

GRETA GARBO'S LESBIAN

Multi-media event devised and presented by Mary Wings. U.S.A.; 1990; 90 minutes.

See previous listing for details.

THIS PROGRAMME IS SPONSORED BY W.I.ET. (WOMEN IN FILM AND TELEVISION.)



PROGRAMME SIXTEEN

FRIDAY FEBRUARY 8

9.00 p.m.

THE GAY DATING GAME SHOW.

Produced by: Tommie Saeli, U.S.A.; 1990; video; colour; 20 minutes.

Airing every Friday night on Manhattan's Cable J, the Gay Dating Game Show is true to the original that one might have dared imagine. Host Tommie and 'Girl' sidekick

"OUT" TAKES.

Director: John Goss.

U.S.A.; 1989; video; colour; 13 minutes.

Gay sensibility, homophobia and gender roles on broadcast TV are outlined by juxtaposing scenes from two episodes of Pee Wee's Playhouse and a popular children's show from Japan, and an outraged critic's campy critique.

JOE.

Director: Tim Johnson. Australia; 1990; video; B&W; 11 minutes.

While his mates are telling poofter jokes, spiking drinks at McDonalds and getting pissed with girls at parties -Joe just wants David . . .

BOYS' LIFE.

Director: Phillip B. Roth.

U.S.A.; 1989; 16mm; B&W; 10 minutes.

A personal exploration of the contrast between gay sexual freedom in private and constraints in public places. The film features scenes from a "jack-off" club and an all male kiss-in in the streets of New York.

PROGRAMME NINETEEN

SATURDAY FEBRUARY 9

6.30 p.m.

CHERCHEZ LA FEMME.

Director: Sylvia Rbue.

U.S.A.; video; colour; 120 minutes.

Sylvia has brought together those film clips from the "best parts" of women making emotional and sexual connections with each other. Not all of the characters in the clips are lesbians, but the reactions and sentiments will enable the viewer to recognise their lesbian qualities. Selections have been made from a variety of sources including Hollywood, foreign films, independent features as well as television; so be prepared to see your favourite scenes from DESERT HEARTS, PERSONAL BEST, CAGNEY AND LACEY, MOROCCO, THE COLOR PURPLE, LIANA, SILKWOOD and many more. This is a fabulously entertaining two hours of fun, recognition and revelation of sexual angst, politics and lust. A presentation you will long remember.

PROGRAMME TWENTY

9.00 p.m.

SATURDAY FEBRUARY 9

The Years from 1949-1954.

THE PHYSIQUE FILMS OF DICK FONTAINE.

Dick Fontaine will be bere to present his short films # see note on Special Guests.

DAYS OF GREEK GODS. U.S.A.: 16mm; sound; B&W. ALWAYS OBTAINABLE. U.S.A.; 16mm; sound; B&W. DAY DREAMS. U.S.A.: 16mm: sound: B&W. MASTERPIECE. U.S.A.; 16mm; sound; B&W. THE CYCLIST.

U.S.A.; 16mm; sound; B&W. 1955-1956.

IN THE FLESH. U.S.A.; 16mm; sound; B&W. THE SNOWBODY.

IIS A. 16mm; sound: R&W BEN HURRY. U.S.A.; 16mm; sound; B&W.

1957-1960.

THE VICE AND THE BADGE. U.S.A.; 16mm; sound; B&W. WANTED: MODEL. U.S.A.; 16mm, sound; B&W.

NOCTURNE.

Director: Joy Chamberlain. U.K.; 1990; 16mm; colour; 58 minutes.

45 year old Marguerite returns home to her family mansion to attend the funeral of her mother. The relic filled rooms of the house and a Chopin melody trigger childhood memories as she heads towards an intricate date with rememberance. Down the road two spunky teenage lesbians thumb a ride, fondle in the back seat. and then steal the car when the male driver stops for a piss. In a storm they take refuge in Marguerite's house, where the three of them provoke and tease each other and relive a drama from Marguerite's childhood. By the morning the uninvited guests have vanished, but the chance encounter has unleashed passions and possibilities long dormant within our heroine. Melbourne will at last have a film which describes a lesbian landscape of contradiction, innuendo and hauntings from a lesbian positive point of view. The film was produced by Rebecca Dobbs of Maya Vision for Britain's Channel 4.

PROGRAMME TWENTY FOUR

TUESDAY FEBRUARY 12 9.00 p.m.

THE MALE GAYZE.

Director: Jack Waters.

U.S.A.; 1990; video; colour; 11 minutes. A dancer relates a salutary anecdote about losing a competition in Europe and about being courted by one

of the judges - it turns out that the judge wanted to exploit his image as a black. The narrator of the story tells us: "If there is a distinction between pornography and erotica then pornography always produces a victim." The film raises issues about the relationship between the black dancer and his Afrophile choreographer, and more generally about power and relationships.

NIGHT OUT.

Director: Lawrence Johnston.

Australia; 1990; 16mm; B&W; 50 minutes. Official selection at the 1990 Cannes Film Festival and voted one of the years 10 best by the Village Voice's reviewer Elliott Stein. When Steve goes out of town on business, his lover Tony decides to cruise the beach late one night. His subsequent bashing by a group of thugs serves as a catalyst to expose the problems that lurk beneath their relationship. "NIGHT OUT is harrowing, erotic, and deeply effecting, abetted by sleek, noirish, black and white cinematography and an outstanding performance by Batrouney. In these days of overblown narrative, it is rare to want a film to go on a bit more I would have gladly spent more time with these characters." ELLIOT STEIN - VILLAGE VOICE. This film

AFFIRMATIONS.

overseas.

Director: Marlon Riggs. U.S.A.; 1990; video; colour; 14 minutes.

Emmy award winning Marlon Riggs delights the viewer with the rich flavour of black gay experience, while powerfully giving affirmation to the lives, desires and dreams of black gay men.

is shown again in Melbourne following its wide success

THIS IS NOT AN AIDS ADVERTISEMENT.

Director: Isaac Julien.

U.K.: 1987; video: colour: 10 minutes.

A slick music video commercial for gay male sexual desire. The lyrics say "Feel no guilt in your desire."

Loosely based on the life of Langston Hughes, the film

LOOKING FOR LANGSTON.

Director: Isaac Julien. U.K.; 1988; 16mm; B&W; 40 minutes.

is a "poetic meditation" which tries to reclaim Hughes as an important black gay voice of our culture. It is also lyrical exploration of black and white gay identities. Moody dramatised scenes of Hughes in a reimagined Cotton Club are interspersed with fascinating archival footage depicting the Harlem rennaissance period. Striking black and white image pervade the drama; elegant smooth dancing, two lovers holding each other in bed,

Directors: Jane Cottis and Kaucyliya Brooke.

U.S.A.: 1990: video: colour: 75 minutes. This exploration of film joins Sylvia Rhue's CHERCHEZ LA FEMME as the festival's contribution to lesbian spectatorship. Have you ever wondered what would happen if the heroine of a classic romance got together with the "other woman"? Or seen a classic film in which you were convinced they were about to? Or caught a gaze between two female characters that gave you goosebumps? If your answer to any of these questions is ves, then you are probably a lesbian spectator. The film is very witty, bringing out lesbian subplots right inside classic Hollywood heterosexual cinema. A new version of ALL ABOUT EVE will have you rolling in the aisles. As well as manipulating classic film clips, there are also created characters, including Theory Woman, Lesbian on the Street, Dykella and Dykenna who offer a new look on varnoire mythology, and a Hollywood Gossin Columnist who offers the good word on fesbians in Hollywood. For film theorists there is serious speculation in both popular and theoretical terms, but whatever your bent you are sure to augment the pleasure you already get from the twilight pleasures of lesbian spectatorship

PROGRAMME FOUR

SATURDAY FEBRUARY 2

DI ANA'S HAIR EGO: AIDS INFORMATION UP FRONT.

Director: Ellen Spiro.

U.S.A.; 1990; video; colour; 29 minutes.

This funny and informative video is the inspiring story of Di Ana, whose South Carolina beauty salon offers free condoms and AIDS pamplets along with perms and haircuts. It started when Di Ana became curious about AIDS and went looking for information. Her difficulties inspired her to develop the South Carolina AIDS Education Network, which operates out of her salon and has the task of educating the local black community on AIDS prevention. Despite political pressure, Di Ana and her partner Dr. Bambi Sumpter refuse to compromise on their sex-positive teachings in order to get state funding. Since 1986 they have been operating solely on beauty

FEAR OF DISCLOSURE.

Directors: Phil Zwickler and David Wojnarowicz. U.S.A.; 1989; 16mm; colour; 5 minutes.

An exploration of the act of revealing to a potential lover that one is HIV+

STIFF SHEETS

Director: John Goss.

U.S.A.; 1989; video; colour; 20 minutes.

A mock drag fashion show staged by members of ACT-UP Los Angeles to entertain the protestors at a sitin at the L.A. Department of Health. A wicked sense of humour accompanied by a stinging indictment against government health policy pervades the short.

A HARD REIGN'S GONNA

Director: Dean Lance.

U.S.A.; 1989; video; colour; 6 minutes. Bob Dylan's music and Lance's simple felt tip drawings evoke life in New York in the age of AIDS activism

D.H.P.G. MON AMOUR. Director: Carl Michael George.

U.S.A.; 1989; video; colour; 12 minutes.

The film shows a day in the life of Joe and his lover David, a PWA undergoing treatment with the drug DHPG to combat cytomegalovirus, an opportunistic infection associated with AIDS. It is an eloquent and straightforward depiction of the things that matter to keep us alive, and how domestic moments expose the violence and invasive madness in the day to day dealing with AIDS. "Their detailed explanation of taking DHPG and

observations about living with AIDS are the most direct and powerful ever captured on film." Karl Soehnlein, OUT WEEK.

STOP THE CHURCH.

Director: Robert Hilferty.

U.S.A.; 1990; video; colour; 24 minutes.

An activist documentary which follows the planning and eventual outcome of ACT-UP's most controversial and radical action: the demonstration directed at Cardinal O'Connor inside St. Patricks Cathedral, New York, December 10 1989, O'Connor is well known for his narrow minded opposition to condoms and homosexuality, and is a power broker within the heirarchy of the city's decision makers.

45 year old Marguerite returns home to her family mansion to attend the funeral of her mother. The relic filled rooms of the house and a Chopin melody trigger childhood memories as she heads towards an intricate date with rememberance. Down the road two spunky teenage lesbians thumb a ride, fondle in the back seat and then steal the car when the male driver stops for a piss. In a storm they take refuge in Marguerite's house, where the three of them provoke and tease each other and relive a drama from Marguerite's childhood. By the morning the uninvited guests have vanished, but the chance encounter has unleashed passions and possibilities long dormant within our heroine. Melbourne will at last have a film which describes a lesbian landscape of contradiction, innuendo and hauntings from a lesbian positive point of view. The film was produced by Rebecca Dobbs of Maya Vision for Britain's Channel 4.

vn vnan L

Director: Jean Genet.

ROPE.

France; 1947; 26 minutes.

A fiercely intelligent and perceptive commentator on life,

Genet showed us the microcosm of the underworld -

a world where savagery and tenderness were strange but

constant bedfellows. He spent many years in prison and

all of his works have a ring of lived experience about

them. We are proud to present his legendary opetic film.

set in the desolation of prison, but full of irrepressible

tenderness. When one prisoner passes his cigarette

smoke through a hole in the wall to his friend, it contains

the beauty of every secret exchange, glance, letter or

Presented at the festival as an example of the ways in

which gays have been depicted in mainstream films.

Experimental in Hitchcock's use of ten minute scene

filming, this movie remains disturbing and thought

provoking even today. It is the story of two men who

display all the attributes of a gay couple, right down to

their spivy dress sense and out of the ordinary good

looks. As an experiment in the rejection of morality, they

kill a college friend, hide the body in their apartment and

proceed to invite friends over without displaying any

emotion about their actions. Along comes James

Stewart, whose animosity towards the couple seems to

be as much to do with the morality of their friendship.

as any action they may or may not have committed.

The film was inspired by the real life Leopold-Loeb

PROGRAMME THIRTEEN

This is the full two hour version, with footage seldom

shown previously. Many of us have seen the films of Leni

Reifenstahl, including OLYMPIAD, made for the 1936

Berlin Olympic Games, where nude athletes are shown

enjoying rhythmical group exercise. These were the days

when Hitler promoted the idea of strength in beauty, and

the necessity for strong same sex bonding in the Hitler

youth. Gays and lesbians were obviously unusual setting,

given such circumstances. Such was the social

background before the Night of the Long Knives, in which

the homosexual hierarchy of the Nazi party were

massacred. What happened to those lesbians and gays

DESIRE answers some of these questions, as well as

taking a look at life for lesbians and homosexuals in the

cabarets. This extremely interesting and well edited film

is subheaded 'Sexuality in Germany 1910-1945' and will

give you cause to take pride in both your history and the

gradual uncovering of that history through gay research.

PROGRAMME FOURTEEN

John Canalli's introduction to his low key lifestyle in New

York explodes into drag delerium with scenes from

WIGSTOCK, an annual 60's style extravaganza located

in New York's Tompkins Square Park - the second largest

"The quintessential New York underground film/video

artiste, Tom Rubnitz, takes a bite out of the big apple and

spits it out in a wild kaleidoscope of camp and

hallucinogenic colour. A genre artiste par excellence,

Mr Rubnitz can do in two minutes what most of

the media makers wish they could do in two hours"

Ann Magnuson impersonates a multitude of female

television celebrities and stereotypes. A tour de force

U.S.A.; 1984; video; colour; 15 minutes.

gay gathering after New York's Gay Pride March.

SHORT FILMS BY TOM

9.00 p.m.

who escaped the Wansee aftermath?

THURSDAY FEBRUARY 7

BACKYARD TOUR.

Director: John Canalli.

RUBNITZ.

Director: Tom Rubnitz.

MADE FOR TV.

ALPHABIT LAND: THE

U.S.A.: 1990; video; colour, 26 minutes.

6.30 p.m.

THURSDAY FEBRUARY 7

U.K.; 1989; 16mm; 120 minutes.

Director: Stuart Marsball.

DESIRE.

touch ever passed from one man to another.

U.S.A.; 1948; 35mm; colour; 80 minutes.

Director: Alfred Hitchcock.

PROGRAMME EIGHT

MONDAY FEBRUARY 4 9.00 p.m.

BLOWJOB.

U.S.A.; 1963; 16mm; B&W; silent; 35 minutes.

An erotic conceit which begins with the opening of a fly and ends with the closing of it. In between we have a voyeuristic experience of watching the rise and fall of emotions in the face of a young James Dean lookalike. Hypnotic, tawdry and sublime

LONESOME COWBOYS.

U.S.A.; 1967; 16mm; colour; sound; 110 minutes.

Described as a limp Western because of the languid acting and slow camera work, LONESOME COWBOYS sits alongside Chelsea Girls as Warhol's most popular film The film is essentially a bunch of gay men and a couple of women horsing around among the cactus. Viva wears riding boots and a whip and she and the pretty boy of the movie Tom Hompertz, spend a respectable amount of time out of their clothes. Joe Dallesandro joins them. The actions mime and expose the cliches of the Western genre, in an often hilarious way.

For the true Warholites

PROGRAMME NINE

6.30 p.m.

TUESDAY FEBRUARY 5

TRANSPORTATIONS.

Australia; 1990; video; 12 minutes.

"To be carried from one place to another, to be effected by strong emotions, to be sent to a penal colony." This is the territory the film explores: the dizzy heights and murky depths of romantic love.

HER GIVE AWAY.

Director: Renee White Rabbit.

U.S.A.; 1988; video; colour; 30 minutes.

Carol La Favor a member of the Ojibwe tribe, relates how she has come to terms with AIOS. The film is an inspiring example of how we can all learn from the native American philosophy of illness.

A WOMAN OF MY PLATOON.

Director: Marilyn Burgess.

Canada: 1989; video; colour; 20 minutes,

A Canadian film that examines the experience of lesbians who "served" in World War II. Discretion seems to be the name of the game.

COMRADES IN ARMS.

Director: Stuart Marsball. U.K.; 1990; 16mm; 50 minutes.

the local lassies.

This film skilfully interweaves archival footage, interviews and newly created Hollywood style scenes. A narrative device used by the film maker is to use the same love songs for background in the depiction of both lesbian and gay lovescenes. Many of the personal experiences that are recounted are humourous as in the convenience. of the two man tents in Montgomery's desert campaign. and the sexual escapades during the London blackouts. On the other hand life in Changi prison was no place for a gay serviceman. One lesbian interviewed is still bitter that her discretion cost her much fun, while another recounts with glee her passionate hi-links. And far from being all betero lechers, we find that many American servicemen found their love interest in the local lads, not



"BLOW JOB"

"VOICES FROM THE FRONT





"CHRISTOPHES STRONG"









PROGRAMME 14

LOUISE BROOKS

aspiring actor. Jean-Marc's all lesbian peer group don't approve of the new boyfriend, and Mathieu has a 5 year old son from a previous marriage. The film breaks new ground in its grappling of relationships between two men. and presents a sympathetic but unsentimental picture of some of the problems of love in our time.

PROGRAMME SEVENTEEN

SATURDAY FEBRUARY 9 2.00 p.m.

EROTICA.

Director: Lucretia Knapp. U.S.A.; 1990; video; colour; 2 minutes. Do lesbians follow a pattern or form in their dating behaviour? This film depicts the terrors of the first date.

GRAPEFRUIT.

Director: Cecilia Dougberty. U.S.A.; 1989; video; colour; 40 minutes

Grapefruit is the unlikely re-enactment of Yoko Ono's life with not only John Lennon, but the other Beatles as well, What happens when the boy's story from modern mythology gets recreated by an all female cast? Susie Bright plays Lennon in a deadpan manner, and a merry time is had by all. This is the second year in a row that Melbourne will be showing a Dougherty film.

OF SNAKES AND MOONS AND FROGS.

Director: C.L. Monrose

U.S.A.; 1988; video; colour; 25 minutes. A herstory film that attempts to set the record straight.

Women were the early mathematicians, artists and craftspeople. Goddesses were the most powerful deities and were worshipped accordingly. This is a visualisation of reconstructed history.

DOMESTIC BLISS. Director: Iov Chamberlain

U.K.; 1988; 16mm; colour; 50 minutes.

While the makers of TWO IN TWENTY were busy working on their project on the outskirts of Boston. Joy Chamberlain was involved in the serious fun of creating a soap opera in Britain. Perhaps the result will inspire Melbourne lesbians to make their own. This film produced by Maya Vision is essential viewing for lovers of high quality, good humoured lesbian antics.

PROGRAMME EIGHTEEN

SATURDAY FEBRUARY 9 4.00 p.m.

CLOVER GRILL.

Director: Rick Delaup. U.S.A.: 1990: video: colour: 10 minutes. A tender portrait of the lively, mostly gay clientele at this southern diner.

1 IN 7 . . . CONFESSIONS OF A GAY FLESHPOUNDER.

Director: John Canalli, U.S.A.; 1988; video; colour: 10 minutes.

The title says it all. Everything you wanted to know about a male masseur . . . and more

29 EFFEMINATE GESTURES.

Director: Tim Boxell. U.S.A.; 1990; video; colour; 28 minutes.

The central figure is an auto mechanic who confronts his own sexual identity.

THE PURPLE ROOM. Director: Richard Caon.

Australia: 1990: 16mm; colour: 10 minutes.

An impressionistic representation of a relationship which has ended due to an inability to deal with open displays of affection.

UNTITLED.

Director: Rill T. Iones.

U.S.A.; 1990; video; colour; 10 minutes. A tribute to Jones' lover of 17 years who died from AIDS related Lymphoma. Rather than being a homage or eulogy the piece is what Jones describes as 'my attempt to evoke Arnie's spirit through dance and video'.

WALK THE DOG.

Director: Tom Dailey.

U.S.A.: 1990: 16mm: colour: 5 minutes. 'WALK THE DOG' is creative choreography - if you can call getting dressed for sex kind of dancing!

PROGRAMME TWENTY ONE

MONDAY FEBRUARY 11 6.30 p.m.

LESBIAN SIT-COMS. THE LESBIAN WOMAN IN SITCOM HEAVEN.

Some famous sit-coms, both of the comedy and the serious variety have in recent years featured a major lesbian character for one episode. Often it has been sheer luck that has enabled you to 'catch' those episodes as the 'T.V. Guides' have rarely given an indication, that such a character might appear.

With a great deal of affection, we will offer you three separate sit-com episodes in which lesbians enter into the mainstream of American television fare.

PROGRAMME TWENTY TWO

MONDAY FEBRUARY 11 9.00 p.m.

STEAM CLEAN.

Director: Richard Fung. U.S.A.; 1990; video; colour; 5 minutes.

A safe sex video made by Trinidad born and Toronto based film- maker Richard Fung, for the Gay Mens Health Crisis, New York

FEAR OF DISCLOSURE.

Directors: Phil Zwickler and David Woinarowicz,

U.S.A.; 1989; 16mm; colour; 5 minutes. An exploration of the act of revealing to a potential lover

THE ADS EPIDEMIC.

Director: John Greyson. Canada; 1987; video; colour; 5 minutes. A safe-sex music video.

NEEDLE PANIC.

Director: Phil Zwickler. U.S.A.; 1991; video; colour; 6 minutes.

A recently coupled tape by Phil Zwickler that explores his personal experiences with pneumocystis and CMV

VOICES FROM THE FRONT.

Directors: Testing The Limits Collective. U.S.A.; 1990; video; colour; 88 minutes.

This video covers aspects of the AIDS crisis most often ment and community action of people living with AIDS and HIV, it demonstrates the powerful emotional and political effects of community organizing through the voices of those directly involved. Against the background of musical contributions by Jimmy Somerville and Michael Callen, VOICES reports on activities and national actions in the fight against the deadly apathy of the American health syster

PROGRAMME TWENTY THREE

TUESDAY FEBRUARY 12 6.30 p.m.

HOW TO KILL HER.

Director: Ana Maria Simo. U.S.A.; 1988; 16mm; B&W; 10 minutes.

"A cool evocation of noir amour fou stars the sultry Ela Trovano, sex goddess of Lower East Side filmmaking. She plays an obsessed lover who divides her time between a park bench and her therapist's office, continually fixating on her object of desire." Manohla Dargls, The

STATE OF MIND.

Director: Angle Black. Australia: 1990: 16mm: colour: 13 minutes.

A brutal clash between dominance and submission as Jesse makes a journey to her past.

ITS THAT AGE. Director: Hagor Kat.

Israel; 1989; 16mm; colour; 40 minutes.

This is the first lesbian film to emerge from Israel, Danielle sets off on an adventure to find the man of her dreams. She finds Michal, a sculptress instead. A short first feature that looks at some of the problems associated with an emerging sexuality.

LIAND, SILKWOOD and many more. This is a fabulously entertaining two hours of fun, recognition and revelation of sexual angst, politics and lust. A presentation you will long remember,

connections with each other. Not all of the characters in

the clios are lesbians, but the reactions and sentiments

will enable the viewer to recognise their lesbian qualities.

Selections have been made from a variety of sources

including Hollywood, foreign films, independent features

as well as television; so be prepared to see your favourite

scenes from DESERT HEARTS, PERSONAL BEST,

CAGNEY AND LACY, MOROCCO, THE COLOR PURPLE.

WEDNESDAY FEBRUARY 13 9.00 p.m.

Dick Fontaine will be here to present his short

See previous listing for details.

PROGRAMME TWENTY SEVEN

THURSDAY FEBRUARY 14 6.30 p.m.

OUT ON TUESDAY PROGRAMME TWO.

U.K.; 1990; video; colour; 100 minutes.

Presented by Simon Callow this is a witty tour of the

homosexual novelists and characters who have inspired so many British costume dramas, like Maurice and Brideshead Revisited.

A travelogue of sorts through Europe to the capitals of the European community, Greece and Ireland. Includes a profile of the almost implausibly outspoken frish senator David Norris, who successfully overturned Eire's anti-gay

JESUS DIED FOR SOMEBODY'S SINS (BUT

THURSDAY FEBRUARY 14 9.00 p.m.

Director: G.W. Pabst.

We are delighted to present this classic Louise Brooks film, that was banned upon release in Paris because of its casual treatment of lasciviousness. Brooks stars as a flower girl who becomes the protege and then the wife of a newspaper editor, with very unexpected consequences. The film is marked by striking sexuality and drama with Brooks as an unforgettable Lu Lu. When the Paris Cinemateque rediscovered the films of Louise Brooks the cry went up "Forget Garbo, forget Dietrich, there is only Louise Brooks,"

ON VIDEO As part of the festival we will be running

a variety of short films, some less than a concerning the gay community's response to AIDS.

AIDS crisis and a wealth of AIDS-related media has evolved, mostly using the convenient and accessible medium of video. Such organisations as the Gay Men's Health Crisis (New York), ACT-UP's Gran Fury and the Testing the Limits Collective are producing tapes ranging In subject matter from very personal testimonies to depiction of mass demonstrations. These spots run for approximately two minutes each and will

PROGRAMME TWENTY SIX

THE PHYSIQUE FILMS OF DICK FONTAINE.

films # see note on Special Guests.

Series Director: Richard Kwietniowski.

WHITE FLANNEL.

ROUGH TRADE GUIDE.

laws in the European Court.

NOT MINE).

A glimpse at punk rock's gay roots.

PROGRAMME TWENTY EIGHT

PANDORA'S BOX.

Germany; 1928; 35mm; B&W; 110 minutes.

SAFE SEX AND AIDS ACTIVISM SPOTS

minute long, many considerably longer, This is the second decade of the Western

be screened throughout the festival.

OPENING NIGHT

LONGTIME COMPANION 1990. U.S.A.

IONGTIME COMPANION was an official selection at the 1990 Cannes Film Festival (Un Certain Regard) and winner of the 1990 audience award at the United States Film Festival. Directed by Norman Rene and written by Craig Lucas it follows the lives of a group of gay men and their friends in New York from 1981 when the first article in the New York Times reported the outbreak of a "rare cancer" in the gay community through the years to 1989. Director Norman Rene describes it as "a human drama, one that focuses on the inter-related struggles of an entire community". "Longtime Companion" is this and more, focussing on the personal lives of its characters it incorporates dozens of details of living with AIDS that will provide a shock of recognition to those who share the experience and an education to those who don't. It is the uplifting story of friendship and support in the time of need and the courage to fight. "The best American movie this year." Peter Travis, Rolling Stone.

WILDFLOWERS, our opening night feature comes from the United Kingdom. Set in Scotland it tells the story of a young uni

Our opening night short short will be the locally shot film PUCKER UP, a documentation of ACTUP's kiss-in at the Bourke St. Mall, Melbourne. We felt you wonderful first nighters deserve the treat of the hilarious WE'RE TALKING VULVA. We also offer OUT ON TUESDAY'S LUPPIES, which demonstrates the pros and cons of those lesbians who choose to chase the almighty dollar,

PLEASE NOTE: LONGTIME COMPANION WILL SCREEN FEBRUARY 1 AT THE VILLAGE BRIGHTON CINEMA, CHURCH ST BRIGHTON

OUR OPENING NIGHT PROGRAMMES WILL BE OPENED BY THE MAYOR OF ST. KILDA MS. MELANIE EAGLE AND MR MICHAEL MITCHENER EXECUTIVE DIRECTOR FILM VICTORIA.



HIGHLIGHTS

GRETA GARBO'S LESBIAN PAST >



THE PHYSIQUE FILMS OF DICK FONTAINE.

Richard Fontaine has been described as the spiritual father of modern gay erotica, the fountainhead from which all else has flowed. Although he did not invent the idea of gay erotic films, he pioneered their commercial posibilities. His DAYS OF GREEK GODS (1949) is he earliest known gay erotic film to play theatrical engagements. During the 50s and the early 60s he went on to produce dozens of posing strap epics with muscle men, actors and models strutting their stuff in a variety of film vehicles. The films are marked by a technical merit not common to the genre - they are all shot in 16mm with full sound and many are in colour. His films have enjoyed continued popularity and their entrance into the 1990 London Gay and Lesbian Film Festival was greeted with an enthusiasm which required repeat screenings. For this years festival Fontaine will be presenting a selection of his films from 1949 until 1965, he will be bringing original prints with original sound and colour intact; they cover the various styles he favoured from the simple posing of films to his elaborate storyline and historical films.

SEATING CAPACITY IS LIMITED -- BOOK EARLY FOR THESE SPECIAL PRESENTATIONS

THE FILMS OF ANDY WARHOL

Our festival has been extremely fortunate to have secured brand new prints of two of Andy Warbol's films "Blow Job" (1963) screening for the first time in Australia and "Lonesome Cowboys" (1967). Made possible with the assistance of the New York Museum of Modern Art and the kind co-operation of Bruce Hodson at the National Film Library in Canberra. Warbol died suddenly in 1987, while in hospital recovering from a relatively straightforward gall-bladder operation. He was 58 years old and had not made a film of any description for over two decades. Between 1963 and 1967, an amazingly short period of time, be had produced all of his major film work, most of it was hardly shown at the time, and remained largely unseen for the remainder of his life. "He was fascinated with people, the vulnerable, narcissistic, witty, beautiful people he collected around him, who were the subject of his films, who sustained his creativity. He had withdrawn from emotional connectedness to people a long time ago and replaced it with an obsession to record the people around him - thousands of tape recordings, polarolds, reels of films. A child of the media age he succeeded in becoming what he always wanted - a famous presence, a mysterious transparency. He said: "It's not what you are that counts - it's what they think you are." Vivienne Dick ANDY WARHOL: FILM FACTORY.

Britain's Channel 4 first aired OUT ON TUESDAY, the lesbian and gay TV magazine in February 1989. They blasted onto the screen with an item which commissioned Thatcher's own ad agency, Saatchi and Saatchi, to try and do what Section 28 had banned: promote homosexuality. The first item was followed by others of interest to the lesbian and gay community and the ratings broke Channel 4's time slot. Australia's SBS showed the first series of OUT ON TUESDAY in 1989 but have not yet released any plans for airing further series. In 1990 Channel 4 followed its success with an expanded series of ten episodes some of which, including COMRADES IN ARMS will be shown at this festival.

MIDSUMMA BOARD Ron Thiele (Chair), Matthew Boyd,

Chris Dobney, Jeffrey Grad, Eugene

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Raggohianti, Wolfgang Wittwer.

FESTIVAL PUBLICIST

PROGRAMME/POSTER

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247 Flinders Lane Melbourne

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Andrew Lehmann

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Terry Harding

DESIGN

Art Thieves

Liz Baillie Publicity

WILDFLOWERS 1989; U.K.

student who visits a small seaside home of a university boyfriend. Imagine what it would be like in Horsham if a young woman laughed, held hands with, and went to the local pub with her boyfriend's mother. Beautifully made, it fights against a Calvinist attitude that lesbians should not exist. "A sharp script by Sharman MacDonald, camera work that bathes things in a strange, glinting light of the north, and a beautiful soundtrack of original compositions in a Scottish tradition make this a more than rewarding film, filled with wit, warmth and compassion." - 1990 Chicago Lesbian and Gay Film Festival.

FOLLOWED BY OUR OPENING NIGHT PARTY AT 3 FACES 143 COMMERCIAL ROAD PRAHRAN.



SPECIAL GUESTS

A multi-media presentation by Lesbian Detective Author Mary Wings.

GRETA GARBO'S LESBIAN PAST, presented by 1991 festival guest Mary Wings on ber first trip to Australia, is a unique multimedia presentation exploring the public and private life of one of Hollywood's most fascinating and elusive personalities. This one hour and twenty minute presentation features video clips and slides with accompanying spoken text. Mary, together with Gay Historian Eric Garber, researched material about the much beloved Greta Garbo throwing new light on Garbo's private life and her attitude towards the characters she was representing on the screen. "Greta Garbo's Lesbian Past" will be presented twice to accommodate the immense interest already shown in Garbo by Melbourne film lovers when her films were screened in mid-1990 at the Melbourne Arts Centre.

"The hottest ticket at this year's festival." Michael Lumpkin, San Francisco International Lesbian and Gay Film Festival.



OUT ON TUESDAY.

welcomes you to the 1991 Melbourne International Lesbian and Gay Film

Festival. Lesbian and Gay film festivals are incredibly important for the profile of our community. They provide visibility not only for the work of lesbian and gay films to be screened and seen by our community but also by the community at large. Now more than ever it is important that the strong visibility of the lesbian and gay community continues. There aren't too many nights when we can turn on the television or go to the cinema and see ourselves portrayed positively on the screen. There have been some inroads made of late in the media, particularly television, but without constant visibility, understanding and support of gays and lesbians can there be festivals such as this one or the freedom and encouragement to produce these works. We hope you enjoy our exciting program and join in to celebrate two weeks of entirely new work from around the world. We honor these filmmakers by making their work available and thank you, the audience, for coming out to support and celebrate your festival.

Lawrence Johnston & Pat Longmore

LESBIAN & GAY FILM FESTIVAL DIRECTORS

THE 1991 MELBOURNE INTERNATIONAL LESBIAN AND GAY FILM FESTIVAL WOULD LIKE TO THANK THE FOLLOWING INDIVIDUALS AND ORGANIZATIONS FOR THEIR GENEROUS CONTRIBUTION AND SUPPORT IN BRINGING THIS **FESTIVAL TO YOU:**

Larry Horne, Marilyn Mancino, The Astor Theatre, Art Thieves, David Brien, The Museum of Modern Art, Ken Parfray, Lex Middleton, Alan Finney, David Brien, Brian Dowsett, Peter Johnson, Geraldine Kirby, Deb Verhoeven, Anne Marie Hewitt, Stephen Cummins, Trevor Bergroth, Geoffrey, James Sabine, Jenny Sabine, Terese Confait, Bruce Hodson, Marilyn Dooley, Heather Andrews, Virginia Noonan, Maureen Gill, Alan Genney, Peter Kaufman, Joel Greenberg, Paul Harris, John Flaus, 3CR Lesbian and Gay Show, Stephen Jones, 3PBS Crew, Accent Age Staff, Lin Tobias, Nan Buzard, Michael Lumpkin, Mark Finch, Brenda Webb, Arthur Luis, Peta Ascham, Adrian Ryan, The ALSO Foundation, Colin Straub, United International Pictures, Rowland Thomson, Melissa Thurgood and Melanie Eagle (Mayor of St Kilda).

VOLUNTEERS:

Matthew Waters, Lisa, Donna Martin, Garry Dew, Jane Kelson, Timmee Grinham, Steven Lawsen, Alice Pethebridge, Stephanie Holt, Tom Ambrose, Angie Black, Lex Middleton, Paul Byrne and Friends.

MIDSUMMA GRATEFULLY ACKNOWLEDGES ITS SPONSORS:

Victorian AIDS Council/Gay Men's Health Centre, The Xchange Hotel, Education Image, Outrage, The Victorian Ministry for the Arts, Telegay Phone Services, STA Travel, Three Faces - The Total Venue, The ALSO Foundation, The Zipper Bar and The Jeffrey Grad Company.







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