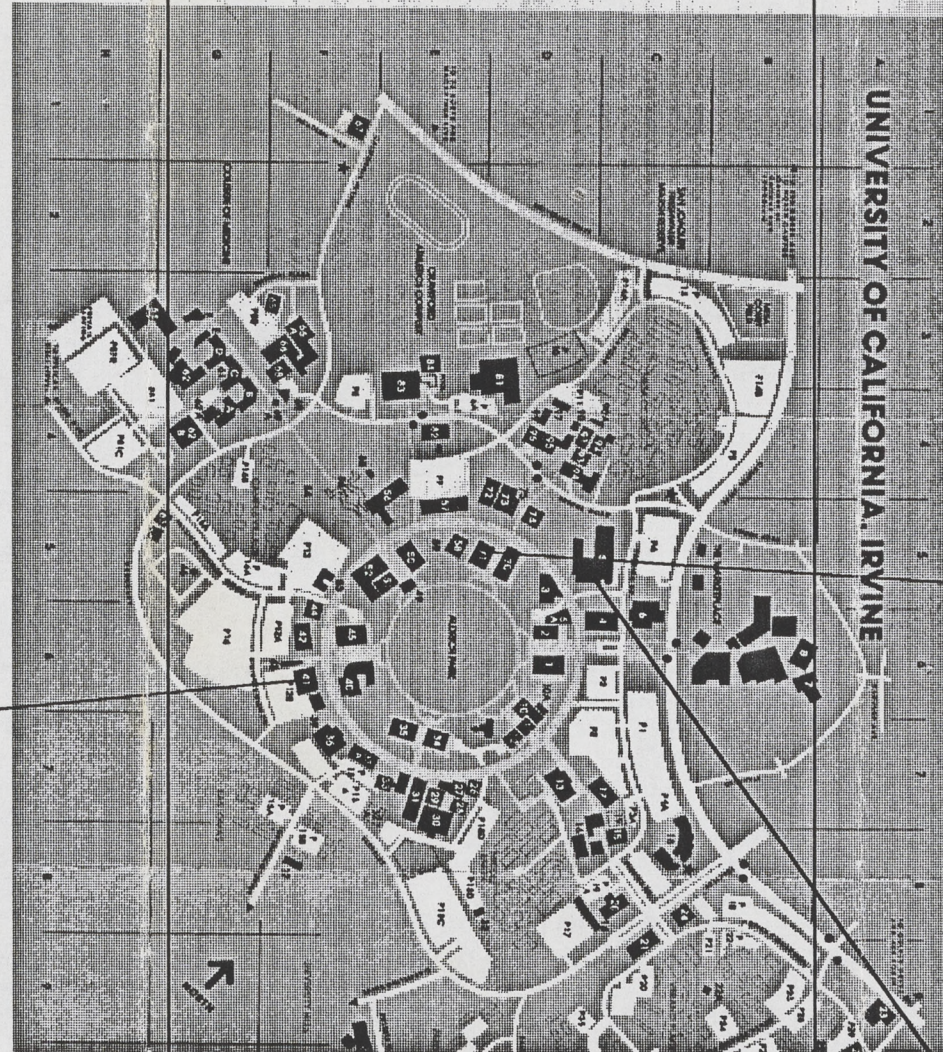


MOVIES

Behind
the
Orange
Curtain

UC Irvine's first *annual*
Festival of
Lesbian & Gay
Film & Video



PHYSICAL SCIENCE LECTURE HALL
(California Ave., left on Physical Science Road)

LITTLE THEATRE
(humanities hall—1st floor)
Ir4go to Pevora to parking structure

May
8-10
15-17
22-24

In Memory of Don Hagan

Crystal Cove Auditorium
(AN EVENING WITH MARLON RIGGS)

Behind the Orange Curtain is the single largest lesbian and gay intellectual event ever held in Orange county. These three long weekends of films and video are presented with the hope of bringing new understanding, enlightenment, and inspiration to the gay and straight communities of Orange County. Presented during UCI's Lesbian and Gay Awareness Week, *Behind the Orange Curtain* is an inclusive survey of topics pertaining to all races, social classes, and nationalities of lesbians, gays, bi-sexual people and their friends.

Behind the Orange Curtain is sponsored by the UCI Gay and Lesbian, Bi-sexual Student Union, the UCI Dept. of Studio Art, in addition to the Center OC, Laguna Outreach, UCI Film Studies, UCI Health and Development, and Orange County Cultural Pride.

We hope you will join us in this monumental event.

SPECIAL ATTRACTION

Tues. May 5 7:30 p.m.
Crystal Cove Auditorium
FREE Admission

An Evening with Marlon Riggs

The Emmy Award-winning director Marlon Riggs uses brilliant poetic and visual skill to make deeply moving work that has powerful and compelling political revelations. *Mr. Riggs will be in person* to introduce his controversial *Tongues Untied*(1989), a video that has won top honors at festivals around the world. Using poetry, personal testimony, rap and performance, *Tongues Untied* describes the homophobia and racism that confront black gay men, as well as the protest marches, smokey bars, the language of the "snap diva" and Vogue dancer that have become an integral aspect of black gay male experience.

Admission to all the films is \$4.00 per screening, each video program is \$2.00.

Festival passes, good for all film and video programs (excluding opening night), is available with this mail order for \$20.00 and will be available at the door and ticket locations.

Admission to the opening night benefit screening of *Paris is Burning* is separate. Please contact the OC Center at (714) 534-0862 for more details.

In mid-April, tickets for all programs will also be available through the OC Center, the UCI Womens Resource Center (714) 856-6000, and A Different Drummer Bookstore in Laguna Beach (714) 497-6699.

Advance ticket ordering instructions

1. Please print name and address clearly
2. Please indicate number of tickets
3. Please make checks payable to the GLBSU, 102 University Center, Irvine CA 92717.

WE WILL NOT MAIL BACK YOUR TICKETS TO YOU. YOU MAY PICK UP YOUR PASs(es) AT THE FIRST PROGRAM YOU ATTEND.

UNFORTUNATELY, WE DO NOT HAVE CREDIT CARD CAPABILITY, NOR DO WE TAKE PHONE RESERVATIONS. THANK YOU FOR YOUR COOPERATION AND UNDERSTANDING.

FOR FURTHER INFORMATION, PLEASE CALL THE GLBSU AT 714-856-4260.

ALL FILMS WILL BE SHOWN AT THE PHYSICAL SCIENCE LECTURE HALL, UCI. EXCEPT FOR SUNDAY MAY 10 AND SUNDAY MAY 17, VIDEO PROGRAMS THAT WILL BE HELD AT THE LITTLE THEATER IN HUMANITIES HALL, UCI. "AN EVENING WITH MARLON RIGGS" WILL BE HELD IN THE CRYSTAL COVE AUDITORIUM.

PLEASE REFER TO MAP FOR SPECIFIC LOCATIONS.

MAIL ORDER FORM

Mail to the GLBSU, 102 University Center, Irvine CA 92717 (714) 856-4260

NAME _____

ADDRESS _____

CITY _____ STATE _____ ZIP _____

PHONE _____

Total Price

Dear GLBSU:

I simply can not wait for your fabulous festival. Please send me _____ number of passes at the unheard-of low price of \$20.00. I understand that I can simply pick my pass up at the door.

It is just incredible that this pass will get me into all the programs except for Paris is Burning, the Center OC benefit!

I guess it just goes to show that Orange County is a wonderful place after all!

Festival Pass @ 20.00 per Pass

Tax-deductible donation

Total

Fri., May 8 9:00 p.m.
Opening Night Event—a benefit for the Orange County Center

Paris is Burning
Director: Jennie Livingston
USA, 1990
16 mm, 87 minutes

Five years in the making, this powerful documentary captures the New York "voguing" trend. The Children, the poor gay black and latino men, don exotic costumes and compete for prizes at monthly balls. These balls become underground extravaganzas, a world unto itself where "Realness" (looking as much like the real thing as possible) reigns supreme. **Paris is Burning** takes to task rigid gender roles through an examination of cross-dressing and costuming while providing a fascinating, enlightening, and ultimately uplifting look at gayness and family with the aid of uproarious Harlem club energy and incredible performances.

Sat., May 9 4:00 p.m.
Visionary Videos

Experimental videos by five young directors with new insight to contemporary problems. **Let's Play Prisoners** (1988) by Julie Zando is a haunting look at the hidden issues of erotic power relationships between women, told through the reconstructed story of two girlfriend friends. **They Are All Lost to Vision Together** (1989) by Tom Kalen acts as an erotic retaliation to the Helms Amendment, addressing the contradiction of sexuality and romance in the face of culturally compulsory heterosexuality. **She Don't Fade** (1991) examines the sexuality of a black lesbian, Shae Clark (played by the director Cheryl Dunye), who tells of "her new approach to women" and takes us on a journey to find her. **Donald and Robert Kinney's Steven** (1989) updates a chapter of Thorton Wilder's *The Bridge of San Luis Rey*, focusing on the sexy, humorous story about twins (the video makers Donald and Robert Kinney) locked in a complex emotional and sexual relationship.
In person: Donald and Robert Kinney

Sat., May 9 6:00 p.m.
Massillon
Director: William Jones
USA, 1991

Massillon is a small Ohio town where this brilliant journey begins. Consisting solely of sublime, beautiful shots of lonely American landscapes, this film's dramatic action takes place in the voice of the narrator telling autobiographical stories that are not reenacted: it is up to the spectator to imagine the drama against a background of Midwestern landscapes. The smooth and flowing Massillon is a powerful story of one person's examination of himself and his sexuality, told in a unique vision that is both resonant and astounding.

In person: William Jones

Sat., May 9 9:00 p.m.
She Must Be Seeing Things
Director: Sheila McLoughlin
USA, 1989

She Must be Seeing Things is the powerful, controversial story of a filmmaker and her lover. One black, one white the two are intertwined in a relationship that revolves around questions of power and love. **She Must be Seeing Things** has been one of the most talked about lesbian features in a decade: the questions it raises about class, race, and female representation have recently been the focus of Teresa de Lauretis' lengthy article in the newly published **How Do I Look: Queer Film and Video**.

Sun., May 10 4:00 p.m. (VIDEO--LITTLE THEATRE)
The Salt Mines
Directors: Susana Aiken and Carlos Aparicio
Video, Color, 47 minutes

Latino transvestites, finding themselves homeless in New York City and making shelter in an unused garbage trucks, are the unlikely subjects of this extraordinary award-winning documentary.

along with
The Battle of Tuntenhaus
Director: Juliet Bashore (of *Kamikaze Hearts*)
Great Britain, 1991

Tuntenhaus—literally the "house of queers"—was until recently a squat in East Berlin. This gritty verite documentary follows the fortunes of the Tuntenhaus collective the dark days of anarchy and riots that followed German reunification up to the sudden invasion of 3,000 West German police armed with tanks and tear gas in a massive operation to evict them.

Sun., May 10 6:00 p.m. (VIDEO--LITTLE THEATRE)
International Lesbian & Gay Movements

This program, a replication of last years sold-out LA Festival, consists of the inspiring testimonies about the blissful and multiple intricacies of being gay and of color. These works about South Asian, Nicaraguan, and native American homosexual culture will provoke, educate, and inspire.

Sex and the Sandinistas: Nicaragua is known for the Sandinista Revolution. What has never been told before is the story of how Nicaraguan homosexuals, in the teeth of a machista Roman Catholic culture, battled for their own space inside the Revolution.
Honored by the Moon: This documentary allows native American lesbians and gay men to recount their personal experiences, while recalling the unique traditional role played by gays and lesbians in their culture.

Khush: "Khush", which means "ecstatic pleasure", is the word that gay and lesbian South Asians, Indians and Pakistanis use to refer to themselves. This film is a visual discovery of their lives and experiences.

Sun., May 10 9:00 p.m. (LITTLE THEATRE)
A Sadie Benning Portfolio
Video, color, and B&W, total time: 70 minutes

Shooting and sometimes editing in-camera) with a cheap plastic video camera, teen-aged Sadie Benning has created a series of deeply personal, artistically deft and politically charged works documenting her evolving state of mind. Her work, rising from the soul of her adolescence, is a gift to her audience. Her black and white pixel-poetry speaks loudly-not from a distanced reminiscence but from the present. The immediacy of her work combined with an evolving political savvy and humor will provoke, intrigue and entertain her audience. (Ellen Spiro)

The visual grace of Sadie Benning will be represented by eight of her videos, including **A Place Called Lovely**, Benning's most recent work. Her videos have been featured in the 1991 Whitney Biennial, the Museum of Modern Art, the Rotterdam International Film Festival, and the Los Angeles and NY Int'l Festival of Lesbian and Gay Film.

Fri., May 15 9:00 p.m.
Looking for Langston
Director: Isaac Julien
USA, 1990
16 mm film, 45 min.

Looking for Langston is a stunning poetic mediation on the legacy of Langston Hughes and the Harlem Renaissance from a black, gay point of view. The film features the voice of poet Essex Hemphill reading from his own work and from writings by Bruce Nugent and Hilton Als. Original music by Blackberri and Wayson Jones. Winner of the Gay Teddy Bear at the 1990 Berlin Film Festival.

along with
Anthem/Affirmations
Director: Marlon Riggs

Affirmations is a continuation of the exploration of the African-American gay male identity that Riggs began with Tongues United, Starting with a humorous personal confession and moving on to a wish for collective empowerment; Anthem reasserts the "self-evident right" to life and liberty in an era of pervasive anti-gay, anti-black backlash and hysterical cultural repression.

Sat., May 16, 6:00 p.m.
"I'm not the sort of person men marry": Monsters, Queers, and Hitchcock's Rebecca
"There is an early scene in Hitchcock's Rebecca in which Maxim de Winter (Lawrence Olivier) asks a young woman (Joan Fontaine) to marry him. She offers Max a rather odd response to his query: "I'm not the sort of person men marry." Her comment incites at least two questions which are central to this narrative, to this tale of female desires. First, what sort of person do men marry? and second, why isn't Fontaine's character of that sort? (Rhona Berenstein)
In this special program, UCI Film Studie's professor Rhona Berenstein will screen Hitchcock's *Rebecca* (1940), after which she will give her insightful, witty, and enlightening uncovering of Rebecca's deep, dark, and subversive secrets.

Sat., May 10, 9:00 p.m.

A Woman Like Eve

Director: Nouchkka van Brakel

Holland, 1980, 102 mins

Seen for the first time in over 10 years at this spring's GLMC mini-festival, **A Woman Like Eve** is one of the first commercial feature films to honestly and openly depict a lesbian relationship.

This internationally acclaimed coming-out story stars Monique van de Ven in the role of Eve, and Maria Schneider as Liliane. Eve's a frustrated Dutch housewife who falls in love with Liliane, a free-spirited, folk-singing lesbian who lives in a gay commune. Together, they test out the boundaries of their relationship while Eve fights for the custody of her children. A touching story of a woman torn between her love for her children and her lover.

Sun., May 17, 4:00 p.m. (VIDEO--LITTLE THEATRE)

How do I Look: Videos by Ray Navarro and Richard Fung

In these tapes, two gay men of color have created compelling work with an emphasis on the construction of race and sexual representations in gay culture.

Defect and **Lyric of a Fallen Giant** are two tapes by video-maker and AIDS activist Ray Navarro. Addressing the question of latino gay male assimilation into white gay male culture, **Defect** includes interviews with Navarro's friends Robert Garcia and Aldo Hernandez. Richard Fung is an acclaimed Asian film maker from Toronto. **Orientations**, his first video, constructs Asians as viewing subjects. **Fighting Chance** utilizes traditional and contemporary language and iconography to communicate the experience of Asian gay men with HIV. **Steam Clean** is Fung's contribution to the GMHC safe sex video series, steaming up the monitors with this trip back to the bath house.

Sun., May 17, 6:00 p.m. (VIDEO--LITTLE THEATRE)

DiAna's hair Ego

Director: Ellen Spiro

Video, 29 minute

Realizing the extreme inadequacy of local information on AIDS prevention, cosmetologist DiAna DiAna, with her partner Dr. Bambi Sumpter, took on the task of educating the Black community in Columbia, SC. This provocative, funny and informative videotape documents the growth of the SC AIDS Education network which operates out of DiAna's hair Ego, the beauty salon where a condom display is as common as a basket of curlers!

along with

anOTHER Love Story: Women and AIDS

Directors: Gabrielle Micallef and Debbie Douglas

USA, 1990

An effective and moving dramatization of the conflicts which arise among a community of women when faced with HIV infection.

Sun., May 17, 9:00 p.m. (VIDEO--LITTLE THEATRE)

Dry Kisses Only

Directors: Jane Cottis and Kaucyilla Brook

Video, 75 minutes, USA, 1990

Through manipulated film clips, the hilarious commentary of Theory Woman, and interviews with the Lesbian on the Street, this marvelous new videotape explores the lesbian subtext of classical Hollywood film—the dry kisses of the tape's title.

along with

Bathroom Gender

Directors: Carol Ashley and Kathy Clark

Video, 7 min., USA, 1990

Recalling early gender limitation/formation, two women (including UC Irvine's own Kathy Clark) enact male bathroom rituals with style and fun.

Fri., May 22, 9:00 p.m.

Kamikazee Hearts

Director: Juliet Bayshore

16mm 80 min.

In this startling documentary, two women are obsessively involved with relationships: both with each other and their jobs in the straight porn industry. The film takes you through a twisted path of emotions in which you get involved with the characters lives and lifestyles. In this docu-drama Juliet Bayshore will definitely leave you with an enlightened impression of the life of a porn star.

Sat., May 23, 6:00 p.m.

Mala Noche

Director: Gus Van Sant

16 mm, B&W, 78 min., USA, 1986

By the director of **My Own Private Idaho** and **Drugstore Cowboy**, **Mala Noche** is a stunning, ultra-realistic glance at a young gay man's unrequited love for a 16 year-old Mexican immigrant. Walt, who is openly and happily gay, lives and works among the transients, winos, and migrant workers who make up Portland's skid row. When he meets Johnny, he develops a hopelessly doomed passion that he knows is pointless but he can't seem to shake it. What follows is a moving, beautiful film about race, class, power, and the haunting force of desire.

along with

Gus Van Sant's Diary

From the same director, four brilliant black and comic snapshots of gay life in the darker parts of Portland, Oregon.

Sat., May 23 9:00 p.m.

Poison

Director: Todd Haynes

16mm, B&W and color, 90 min.

One of the most talked about movies of the year, **Poison** is a daring and stylistic journey both into the audacious world of Jean Genet and the contemporary social arena of AIDS and homophobia. Adapting three genres of film (the horror movie, the documentary, and the 1950's melodrama), young filmmaker Haynes intertwines three startling, disturbing stories of desire, fear, and repression. Winner of the grand jury prize of the 1991 Sundance Film Festival.

Sun., May 24 4:00 p.m.

Before Stonewall

84 mins., 16mm film

USA, 1986

From the sexual experimentation of the Raring Twenties to the scapegoating of homosexuals during the McCarthy era and the development of the homophile rights movement, **Before Stonewall** is a clever and entertaining blend of archive surprises and biting interview material.

Sun., May 24 6:00 p.m.

Over Our Dead Bodies

Director: Stuart Marshall

84 mins., 16mm film

Great Britain, 1990

Over our Dead Bodies is a documentary look at the renaissance in lesbian/gay activism. It starts with the beginnings of ACT UP in New York, and with the birth of Queer Nation and Outrage (UK) and examines their relationship to the new lesbian and gay politics, and the AIDS activist movement.

Sun., May 24 9:00 p.m.

Voices From the Front

Directors: Sandra Elgear, Robin Hutt, David Meiran of the

Testing the Limits Collective

USA, 1991, 16 mm, 90 min.

As the activist movement around AIDS developed throughout the 1980's, a dynamic group of video guerrillas grew right alongside it. Compiling three years of videotape of activist action and education centered around the creative outrage of ACT-UP New York City, the **Testing the Limits Collective** has produced **Voices from the Front**. This behind-the-scenes look at the strategy, philosophy, and militancy of AIDS activism is an overwhelming collection of voices, graphics, music, and testimony to the ways the AIDS crisis has influenced gay culture.

**1st
Annual
San Diego
International Festival of
Lesbian - Gay - Bisexual
Film & Video**

April 23rd - 26th 1992

Thursday April 23rd

Sex Shorts at The Academy Cinema, 3721 University. (284-1000)
7.00 pm Woman's Program 9.00 pm Men's Program 5\$ each program, 7\$ both

Friday April 24th

Premiere Night at Hillcrest Cinemas, 3965 5th. (299-2100 for show times)
Young Soul Rebels (Isaac Julien, 1991, UK)
Food Drive Benefit for Mama's Kitchen, April 24th-26th

Saturday April 25th FREE

Flicks, Films and Shorts at UCSD (Solis Hall, 107)
7.00 pm Meeting of Two Queens (Cecelia Barriga, 1991, Spain)
SPEAKER: Daniel Mangin - Psycho Killers and Twisted Sisters
9.00 pm Lesbian Looks: program of five films including Swamp (Child,
1990, US), Nocturne (Chamberlain, 1990, GB) and Perilous Liasons
(Boudreau, 1991, Can)

Sunday April 26th FREE

More Flicks, Films and Shorts at UCSD (Solis Hall, 107)
5.00 pm Transsexualism
6.30 pm Local Artists

8.30 pm Men-Sex-Race: program of four films including Anthem
(Riggs, 1990, US) and No Skin Off My Ass (Labruce, 1991, Canada)

sponsored by:

The Gay & Lesbian Times
A.S.U.C.S.D.
G.S.A.

For Further Information call 282-6506 or 792-9044



**1st Annual San Diego
International Festival of
Lesbian - Gay - Bisexual
Film & Video**

**Food Drive Benefit for
Mama's Kitchen**

at Hillcrest Cinemas, 3965 Fifth Avenue
from April 24th - 26th

Swap Food for Raffle Tickets

Prize Drawing at each showing of
Isaac Julien's new film

Young Soul Rebels

Friday April 24th

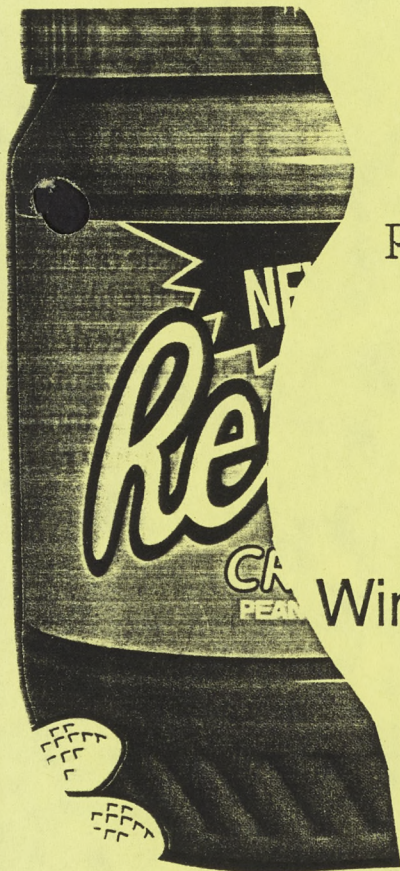
Call 299-2100 for show times

Win Movie Passes and other prizes
donated by the
Hillcrest business community

Items specially requested:

pasta/noodles, rice, canned food, tomato products, tuna fish, jelly,
dried beans, shortening, flour, sugar (esp. brown), dried soups,
individual fruit juices and snack items, peanut butter.

Low Salt Items Preferred



**The Lesbian, Gay
Bisexual Association**

presents:

Entre Nous

*In French with English
subtitles*

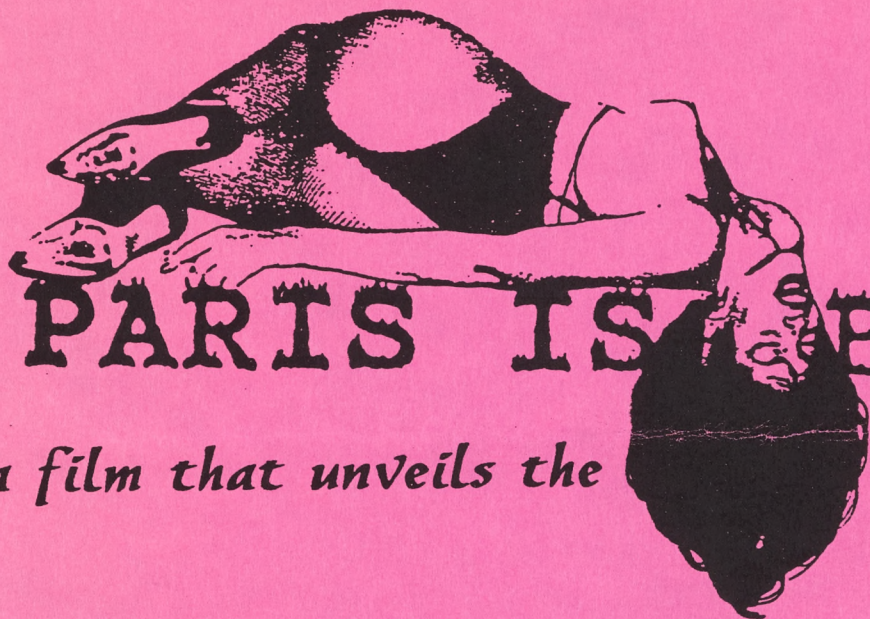
When: Wed., Nov. 6

**Where: Price Center
Theater**

Time: 8:00 pm

co-sponsored by ASUCSD

The Gay Youth Alliance of San Diego Presents a
Benefit Preview Screening of



PARIS IS BURNING

a film that unveils the origins of Vogueing

7:30 p.m. Wednesday, August 7, 1991

Guild Theater, 3825 5th Avenue

\$7.50 Donation

(Regular engagement begins on August 9, 1991)

Proceeds to benefit the Gay Youth Alliance
and
Names Project of San Diego County

*Reception
to
Follow at*



*9:00 p.m.
to
11:00 p.m.*

**Gay Youth Alliance
Information
(619) 233-9309**

**Names Project
Information
(619) 584-8584**

"GREAT...A series of astonishments of everwidening wit, humanity, and relevance." — David Denby, NEW YORK MAGAZINE

"Forget *Dances With Lambs*, *The Silence Of The Enemy*, *Sleeping With The Doors*, This is my favorite movie...in many moons."
— Georgia Brown, VILLAGE VOICE

"BEAUTIFUL. Lively, intelligent, exploratory..its spirit is buoyant."
— Terrence Rafferty, THE NEW YORKER

Having a ball...



P A R I S I S
burning
A Jennie Livingston film

STARRING

DORIAN COREY PEPPER LABELJA VENUS XTRAVAGANZA
OCTAVIA ST. LAURENT WILLI NINJA
ANJI XTRAVAGANZA FREDDIE PENDAVIS

PRODUCED AND DIRECTED BY
JENNIE LIVINGSTON

The following is an excerpt from Premiere Magazine by J. Hoberman.

The display is like nothing you've ever seen. A guy dressed as a gold-lamé banana boat flounces deadpan past a cheering mob, coolly jutting his shoulder at the camera. It's a B-boy carnival, Little Richard cubed: men (mainly black) strutting about in fantastic costumes (mostly women's), striking poses that take the flamingo contortions of professional mannequins to new heights of stylization. This is voguing (pre-Madonna), a form of competitive break dancing based on high-fashion poses invented and practiced by poor black and Latin gays, many of them transvestites or transsexuals, at drag balls like this one at the Elks Lodge in Harlem or at the Savoy Manor in the Bronx.

Paris Is Burning, a first film by New York-based Jennie Livingston, reveals a scene that few Americans know about—but that, nevertheless, has a great deal to say about American life in general. Despite the homogenizing forces of Hollywood, network television, and MTV, ours is still a nation of subcultures, individual worlds revolving around the black hole of our official media culture.

Paris Is Burning was shot mainly in 1987. Although its subject is no longer new, Livingston's lively, fluid movie has the quality of a scoop. Having evolved out of mock-Las Vegas floor shows, the balls she documents infuses the expressive vitality of African-American dance performance with the self-conscious artifice of drag culture. Although voguing is shown to be a sublimated form of street fighting, it also has its utopian aspect: "If everybody went to balls and did less drugs, it would be a fun world, wouldn't it?" one diva remarks. And as the phenomenon spread, the categories became more democratic. Among those included in the film are "schoolgirl," "town and country," "executive realness," "banjy boy," "high-fashion Parisian," and, best of all, "butch queen—first time in drag at a ball."

Particularly striking is the idea of "realness"—the striving toward total verisimilitude in those impersonations, which are neither travesties nor satires. "I would like to be a spoiled, rich white girl," one drag queen opines, and why not? Poor, nonwhite, and gay, the men who create the balls are triple outsiders. Livingston never lets us forget this—she uses occasional cutaways to Wall Street or midtown Manhattan, while a voice-over describes the wonders of "white America"—but at the same time, she's alert to the transcendent powers of a lifestyle in which "legendary" is the highest accolade.

Like any subculture, the ball circuit has its own terminology, rituals, and costumes. And despite the individual nature of the competitions, they are all part of a collective identity. As one spectator says, the balls make him feel "100 percent right being gay." Like the underground movies of the early '60s, *Paris Is Burning* articulates the underdog's fantasies.

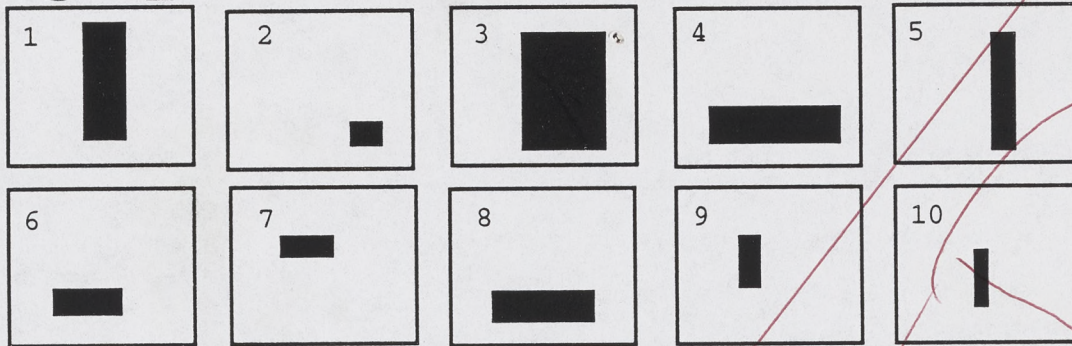


Exclusive San Diego Engagement • Starts Friday, August 9

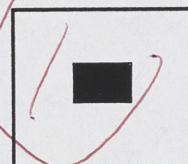
GUILD THEATRE

1 Block S. of University on Fifth • 295-2000

gay film at ucscd



THREE EVENINGS OF GAY FILM
JUNE 1, 2, 3
U.C.S.D. CENTER FOR MUSIC EXPERIMENT
8:00 pm free admission

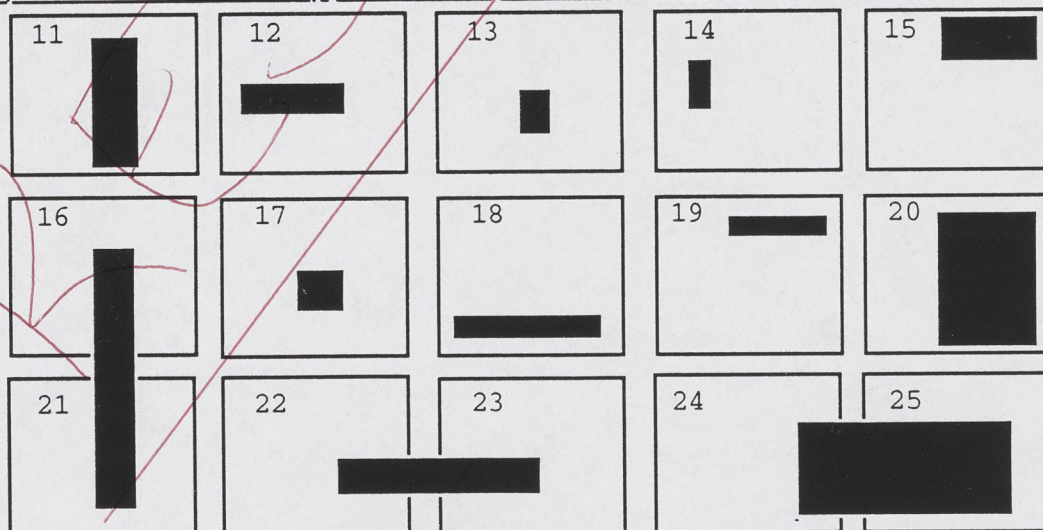


saturday, june 1: San Francisco gay film maker MARC HUESTIS
shows and speaks about his films, including
clips from his forthcoming film, SEX IS...

sunday, june 2: MARC HUESTIS' campy cult classic,
WHATEVER HAPPENED TO SUSAN JANE?(1981)
and the critically acclaimed sexy gay
comedy, FUN DOWN THERE(1990).

monday, june 3: The first gay-positive film,
DIFFERENT FROM THE OTHERS(germany, 1919)
and the award-winning documentary
about black gay men in America,
TONGUES UNTIED(1990).(both films
shown in video format).

sponsored by THE STONEWALL CLUB(an organization for UCSD
gay graduate students), the GSA, and GROUNDWORKS BOOKS.



WOMEN'S STUDIES PROGRAM AND
DEPARTMENT OF COMMUNICATION

DRY KISSES ONLY

A VIDEOTAPE BY
KAUCYILA BROOKE AND JANE COTTIS

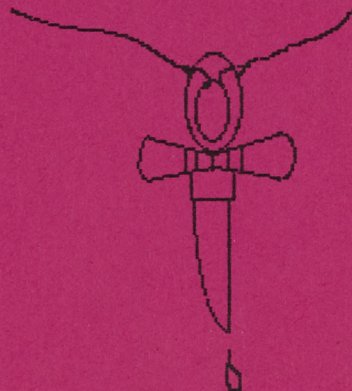


"*Dry Kisses Only* is a videotape made by two people with a serious late night cable habit and a good deal of skepticism about the hetero-sexual bias of feminist film theory, where for all the talk about sexual difference the possibility of lesbian desire is almost entirely erased. Thus in *Dry Kisses* "lesbian films" means films that explicitly portray lesbians (e.g., *Maedchen in Uniform*, *Personal Best*, and *Virgin Machine*); films that can be read as narratives about desire between women (e.g., *All About Eve*, *The Haunting*); and a film industry populated by the usual percentage of lesbians (what about Doris Day and Julie Andrews?). **Catherine Lord**, "Queer Culture", *Artpaper*, March 1990

WEDNESDAY, MAY 29, 1991 at 6PM
MCC 201

The UCSD
Lesbian, Gay, Bisexual Association
Presents

THE HUNGER



The Metro-Goldwyn-Mayer film starring
Catharine Deneuve, David Bowie and Susan Sarandon

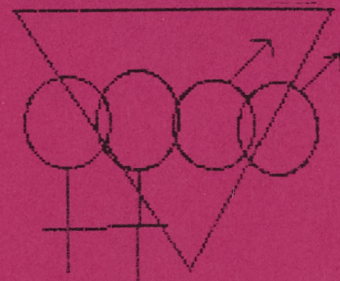


When: Wednesday, April 24th

Where: Solis (TLH) 407

Time: 8:00 pm

Admission is FREE !!



For more info call LGBA at 534-4297

SPONSORED BY UCSD AS

LESBIAN GAY BISEXUAL ASSOCIATION, ASUCSD
AND STUDENT HEALTH SERVICE PRESENT

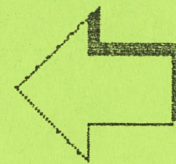


LONGTIME COMPANION

WEDNESDAY, FEB. 13 PRICE CENTER THEATRE 8PM



CANDLE LIGHT VIGIL AFTERWARDS



PLEASE BRING A CANDLE TO LIGHT IN REMEMBRANCE
OF THOSE WHO HAVE HIV INFECTION OR AIDS.

"THE FEEL-GOOD FLICK OF THE SEASON!
BLAKE EDWARDS' 'VICTOR/VICTORIA' IS A '10'!"
—COSMOPOLITAN MAGAZINE

"THE BEST AMERICAN FILM FARCE SINCE 'SOME LIKE IT HOT!'"
—Stanley Kauffmann, THE NEW REPUBLIC

"A LAVISH LUSCIOUS RIBALD MUSICAL COMEDY... LEAVES YOU LAUGHING!"
—Judith Crist, SATURDAY REVIEW

"IF IT'S BELLY LAUGHS YOU WANT THERE'S NOTHING ELSE LIKE IT AROUND!"
—Bernard Drew, GANNETT NEWSPAPERS

"JULIE ANDREWS' MOST CHALLENGING ROLE IN YEARS AND SHE'S A DELIGHT...
JAMES GARNER'S UNDERPLAYED MACHISMO IS LETTER PERFECT...
ROBERT PRESTON IS BOTH WARM AND TART...
ALEX KARRAS IS THE SURPRISE OF THE CAST... NO MEAN COMEDIAN...
LESLIE ANN WARREN DOES THE CLEVEREST DUMB-BLONDE SINCE MONROE."
—David Ansen, NEWSWEEK

BLAKE EDWARDS'
VICTOR
Victoria

PG PARENTAL GUIDANCE SUGGESTED
SOME MATERIAL MAY BE INAPPROPRIATE FOR CHILDREN

MGM/United Artists
Distribution and Marketing

Place SOLIS LECTURE HALL

Date 10/12 Time 8:00pm Admission FREE

"THE FEEL-GOOD FLICK OF THE SEASON!
BLAKE EDWARDS' 'VICTOR/VICTORIA' IS A '10'."
—COSMOPOLITAN MAGAZINE

"THE BEST AMERICAN FILM FARCE SINCE 'SOME LIKE IT HOT!'"
—Stanley Kauffmann, THE NEW REPUBLIC

"A LAVISH LUSCIOUS RIBALD MUSICAL COMEDY... LEAVES YOU LAUGHING!"
—Judith Crist, SATURDAY REVIEW

"IF IT'S BELLY LAUGHS YOU WANT THERE'S NOTHING ELSE LIKE IT AROUND!"
—Bernard Drew, GANNETT NEWSPAPERS

"JULIE ANDREWS' MOST CHALLENGING ROLE IN YEARS AND SHE'S A DELIGHT...
JAMES GARNER'S UNDERPLAYED MACHISMO IS LETTER PERFECT...
ROBERT PRESTON IS BOTH WARM AND TART...
ALEX KARRAS IS THE SURPRISE OF THE CAST... NO MEAN COMEDIAN...
LESLEY ANN WARREN DOES THE CLEVEREST DUMB-BLONDE SINCE MONROE."
—David Ansen, NEWSWEEK

BLAKE EDWARDS'
VICTOR
Victoria

CASTING BY...
JULIE ANDREWS, JAMES GARNER, ROBERT PRESTON
BLAKE EDWARDS' "VICTOR/VICTORIA" LESLEY ANN WARREN, ALEX KARRAS, HENRY MANCINI
LESLIE BRICHASSE, BLAKE EDWARDS, BLAKE EDWARDS, TONY ADAMS, BLAKE EDWARDS

PG PARENTAL GUIDANCE SUGGESTED
SOME MATERIAL MAY BE INAPPROPRIATE FOR CHILDREN

MGM/United Artists
Distribution and Marketing

Place SLH

Date 10/12 Time 8:00PM Admission FREE

• FREE

FILM

ON WEDNESDAY, MAY 10
THERE WILL BE A **FREE**
SCREENING OF "LAW OF DESIRE"

A FILM BY PEDRO ALMODOVÁR,

THE DIRECTOR OF "WOMEN ON THE VERGE..."

• IN USB 2722

PRESENTED BY
LAGO + ASUCSD

AT 8:00 PM

• LAGO PRESENTS

QUERELLE

• A FILM BY
RAINER WERNER FASSBINDER

TUESDAY, JANUARY 30, 1990

8:00 PM

PRICE CENTER THEATRE

• **FREE**

PRESENTED BY THE LESBIAN AND GAY ORGANIZATION AND
ASUCSD

LAGO + ASUCSD

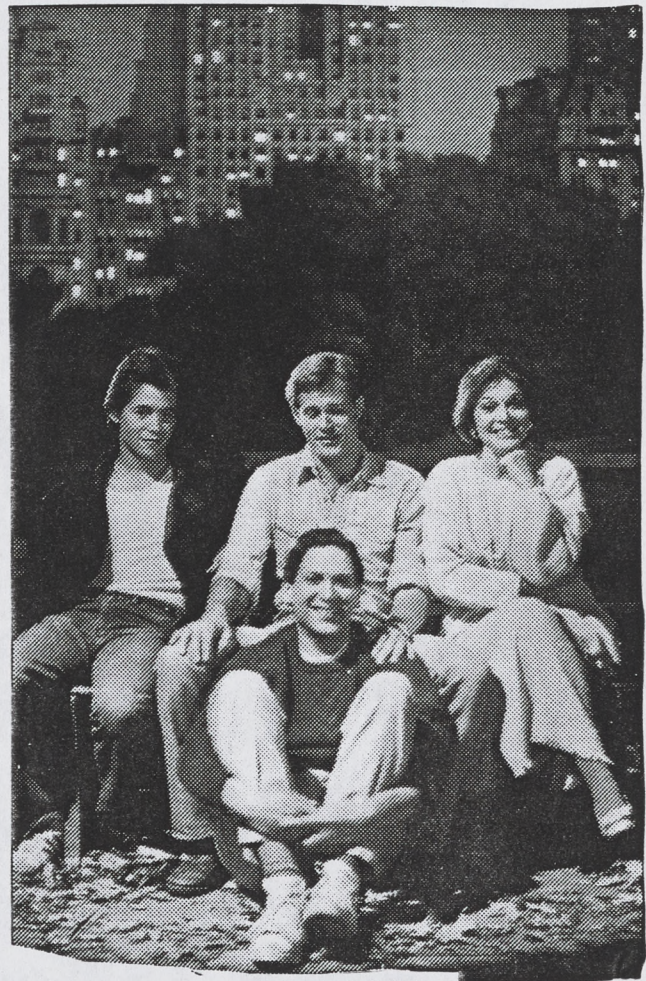
ON NOVEMBER 8th LAGO WILL PRESENT

A FILM WHICH COULD CHANGE YOUR VIEWS ON
LIFE,
LOVE,

AND THE WORLD AROUND YOU.

TORCH SONG TRILOGY

Based on the Award-Winning Play



Released by New Line Cinema Produced by Howard Gottfried
Directed by Paul Bogart Screenplay by Harvey Fierstein
Starring: Harvey Fierstein, Anne Bancroft,
Matthew Broderick, Brian Kerwin, Eddie Castrodad, Ken Page

NOVEMBER 8 AT 8:00^{PM}
FREE IN THE PRICE CENTER THEATRE

FILMS INCORPORATED PRESENTS

“★★★★!”

WARM, SENSITIVE AND FUNNY!

Harvey Fierstein's story is even more compelling on screen. Heartfelt performances by Anne Bancroft and Matthew Broderick. 'Torch Song Trilogy' is honest and real.”

—CBS-TV, LOS ANGELES

“It's funny and touching. YOU SHOULD SEE IT!”

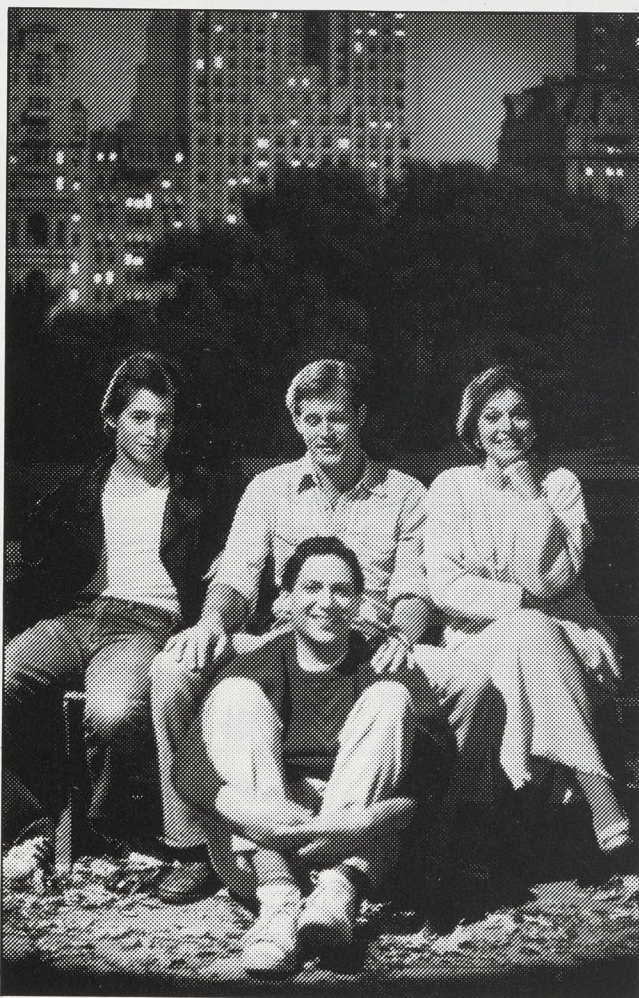
—Dixie Whatley, AT THE MOVIES

“THUMBS UP! IT'S A VERY POWERFUL HUMAN STORY. I LIKED IT!”

—Roger Ebert, SISKEL & EBERT

“‘TORCH SONG TRILOGY’ IS A WINNER!”

—Lisa Karlin, WABC RADIO



“PASSIONATE, SINCERE, FUNNY AND HONEST.”

—John H. Richardson, LOS ANGELES DAILY NEWS

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TORCH SONG TRILOGY

Based on the Award-Winning Play

“FIERCELY COURAGEOUS AND FUNNY.”

—Jay Scott, FILM COMMENT

“OUTRAGEOUS, ENDEARING, LARGER-THAN-LIFE!”

—Elliott Stein, VILLAGE VOICE

**"TORCH SONG TRILOGY"
IS A WINNER!"**

— Lisa Karlin, WABC RADIO

"THUMBS UP!"

It's a very powerful human story and I liked it...
'Torch Song Trilogy' is a good movie!"

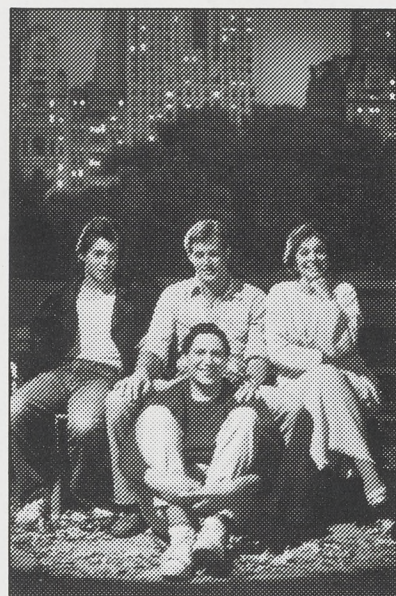
— Roger Ebert, SISKEL & EBERT

**"HEARTFELT PERFORMANCES
by Anne Bancroft and Matthew Broderick."**

— CBS-TV, LOS ANGELES

TORCH SONG TRILOGY

Based on the Award-Winning Play



NEW LINE CINEMA PRESENTS A HOWARD GOTTFRIED/RONALD K. FIERSTEIN PRODUCTION

A PAUL BOGART FILM • "TORCH SONG TRILOGY"

STARRING ANNE BANCROFT, MATTHEW BRODERICK, HARVEY FIERSTEIN AND BRIAN KERWIN

ALSO STARRING KAREN YOUNG • MUSIC ADAPTED BY PETER MATZ • ASSOCIATE PRODUCER MARIE CANTIN

EXECUTIVE PRODUCER RONALD K. FIERSTEIN • SCREENPLAY BY HARVEY FIERSTEIN BASED ON HIS PLAY

PRODUCED BY HOWARD GOTTFRIED • DIRECTED BY PAUL BOGART

R RESTRICTED UNDER 17 REQUIRES ACCOMPANYING PARENT OR ADULT GUARDIAN
DOLBY DIGITAL
ORIGINAL SOUNDTRACK ON CD
NEW LINE CINEMA

**"TORCH SONG TRILOGY"
IS A WINNER!"**

— Lisa Karlin, WABC RADIO

"THUMBS UP!"

— Roger Ebert, SISKEL & EBERT



TORCH SONG TRILOGY

R DOLBY DIGITAL
NEW LINE CINEMA

**"HILARIOUS
AND
HEARTFELT."**

— Joy Gould Boyum, GLAMOUR

TORCH SONG TRILOGY

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**"PASSIONATE, SINCERE,
FUNNY AND HONEST."**

— LOS ANGELES DAILY NEWS



TORCH SONG TRILOGY

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"THUMBS UP!"

— Roger Ebert, SISKEL & EBERT



TORCH SONG TRILOGY

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TORCH SONG TRILOGY

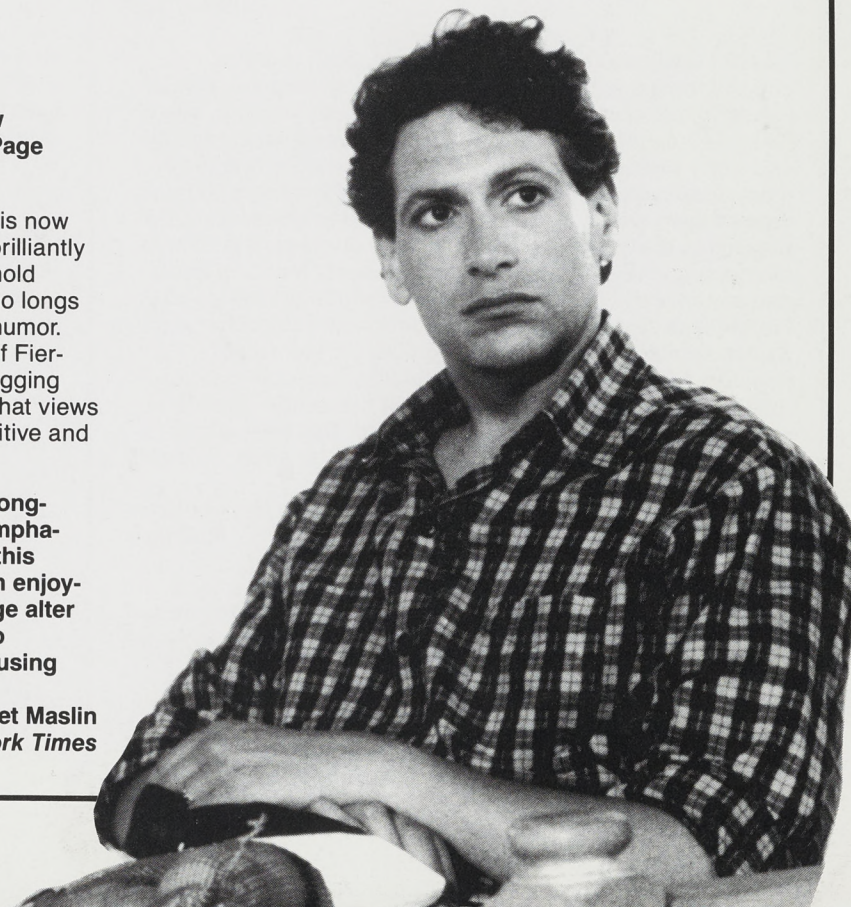
Based on the Award-Winning Play

Distributed by Films Incorporated
Released by New Line Cinema, 1988
Produced by Howard Gottfried
Directed by Paul Bogart
Screenplay by Harvey Fierstein
Starring: Harvey Fierstein, Anne Bancroft, Matthew Broderick, Brian Kerwin, Eddie Castrodad, Ken Page
126 min. (C) Rated R

Harvey Fierstein's Tony Award-winning Broadway hit is now one of the most talked-about recent films. Fierstein brilliantly re-creates the role he originated on stage, that of Arnold Beckoff, a shy, introspective female impersonator who longs for love and fulfillment, but never loses his sense of humor. Matthew Broderick and Brian Kerwin costar as two of Fierstein's lovers, and Anne Bancroft is perfect as his nagging Jewish mother. *Torch Song Trilogy* is a poignant film that views life's joys and heartaches through the eyes of a sensitive and unique individual.

"In the film *Torch Song Trilogy*, Harvey Fierstein's long-running, Tony Award-winning play, the lovable is emphasized at every turn, but the surprise is that it does this entertainingly and well. Mr. Fierstein emerges as an enjoyably wise-cracking figure. As hammy as his on-stage alter ego, Mr. Fierstein's Arnold nonetheless manages to complain about his messy love life in lively and amusing detail. Anne Bancroft is exactly right."

—Janet Maslin
New York Times



"*Torch Song Trilogy*, the long-awaited film adaptation of Harvey Fierstein's play, has proved to be one of the strongest and best made dramatic films of the year. Starring Fierstein himself as a professional female impersonator, and directed by veteran Paul Bogart, known mainly for his TV work, the film masterfully mixes comedy, tragedy, and music into a first-rate entertainment. Chronicling two of the hero's love affairs with men (Brian Kerwin and Matthew Broderick) and his troubled relationship with his strong-willed mother (Anne Bancroft) in the '70s and early '80s, the movie is never preachy or moralistic in its depiction of gay life. Much of its power can be attributed to the high-voltage performances of Fierstein and Bancroft, as well as to a superb use of jazz and popular music. (Woody Allen could learn a lot from this movie.) Although the material shows some of its theatrical origins, the transfer to film is intelligent and effective. One would hate to find this film treated as a 'special interest' picture because of its gay characters; its superb theatricality deserves to be enjoyed by everyone."

—Jonathan Rosenbaum
Chicago Reader

"Funny and moving, the movie of Harvey Fierstein's *Torch Song Trilogy* is impossible to dislike. Fierstein's generous, overspilling performance is a marvel, and his wise, sentimental, angry vision remains fundamentally intact. This is a sloppy bear hug of a movie."

—David Ansen
Newsweek

"★ ★ ★ ½. *Torch Song Trilogy* is a very powerful human story."

—Roger Ebert
Siskel & Ebert

"Outrageous, endearing, larger-than-life . . . Fierstein's Tony Award-winning performance is here for all to see. Matthew Broderick's Alan is a masterful job of underplaying. He never seems to be doing anything, yet he's always powerfully there. This babyface could become the Spencer Tracy of his generation."

—Elliot Stein
Village Voice

"What I love about *Torch Song Trilogy*, both the play and the movie, is its sentimental subversiveness. Harvey Fierstein's Arnold is a character who thinks in jokes, even when he has no desire to laugh. His nervous wisecracking and dotty domesticity not only cut into straight images and fears about gays, they cut into some of the more pompous images we have of ourselves. Translated to the screen, the play loses the stylistic devices it used onstage, but almost everything else is intact, with new material that broadens and anchors the original. All the performances are good—Fierstein as Arnold, Matthew Broderick and Brian Kerwin as Arnold's lovers, Ken Page and Charles Pierce as Arnold's friends. For all its accessibility and commercial qualities, *Torch Song* sits squarely at the center of several questions now important in gay culture. But beneath all its cultural fire and smoke, this is a movie to be seen, enjoyed, and respected."

—Christopher Bram
Premiere

"Passionate, sincere, funny and honest."

—John H. Richardson
Los Angeles Daily News

"The play's poignant sensibility emerges on screen with great power. Anne Bancroft is out of this world."

—Judith Crist
Coming Attractions

"*Torch Song Trilogy* is easily the warmest, friendliest comedy of the holiday season! Genuinely hilarious. Those who don't see it will be missing one of the most appealing comedies around."

—Bob Mondello
National Public Radio

"★ ★ ★ ★. Warm, sensitive and funny! Harvey Fierstein's story is even more compelling on screen . . . heartfelt performances by Anne Bancroft and Matthew Broderick. *Torch Song Trilogy* is honest and real."

—CBS-TV

"Mainstream accessible . . . director Paul Bogart has retained the heart and humor of Fierstein's original play."

—Jami Bernard
New York Post

"Fierstein is the heart and soul of this movie and he is immensely winning."

—Lynn Darling
Newsday

"*Torch Song Trilogy* is remarkable. Harvey Fierstein's wonderfully articulate features speak volumes, his arresting voice is like high heels on gravel, and his obvious emotional investment in the material makes *Torch Song Trilogy* a personal tour de force, and a tribute to integrity and romantic love."

—Lesah Sawahata
Boxoffice

"As a social and political statement, it's head and shoulders above most films you're likely to see this year."

—Vito Russo
The Advocate

"Harvey Fierstein is smashing! The screenplay has been skillfully sharpened, brilliantly realized."

—Peter Miller
New York Native

"*Torch Song Trilogy* is an important movie, an entertaining movie, a story laced with life-giving humor . . . a movie that should be seen with an open mind and an open heart—a work of the human spirit! Harvey Fierstein earns a permanent honored place among America's writers with this single—and singular—work."

—Gene Shalit
Today Show

"It's funny, touching, heartbreaking and heart-mending. Harvey Fierstein and Anne Bancroft are excellent! You should see it."

—Dixie Whatley
At the Movies

"Fiercely courageous and funny. Neil Simon with balls!"

—Jay Scott
Film Comment



Free Movie

Parting Glances

★ Wednesday, February 21st, 8:00 pm — TLH 107 ★

☞ *Parting Glances*, a low-budget film written and directed by Bill Sherwood, is a witty and touching portrait of homosexual life in New York City. The film, covering a 24-hour period, focuses on the extroverted Michael (Richard Ganoung) as he prepares to say goodbye to his quieter lover, Robert (John Bolger), who will shortly leave to work in Africa with a service agency. Each is tense about the impending separation. Meanwhile, Michael is also saying a slow goodbye to his best friend, Nick (Steve Buscemi), a successful rock musician who has contracted Acquired Immune Deficiency Syndrome (AIDS). Despite its serious subject matter, *Parting Glances* celebrates life rather than sentimentalizing it. As the film follows Michael and Robert to dinner, a farewell party in a loft and then finally to the airport, Sherwood's eloquent message is that both love and life are to be savored while they last—that, above all, the moment matters. In *Parting Glances*, each moment is infused with that vitality.

— Maclean's, April 21, 1986

☞ "Parting Glances" is a warm social comedy... It's an insiders' movie, and that's exactly why "outsiders" should want to see it.

— Newsweek, June 9, 1986

☞ "Parting Glances" takes you into New York gay culture, and you've never seen this world so free of hysterics and breast-beating propaganda. ... "Parting Glances" displays what few films have anymore: the seal of authenticity.

— The Washington Post, March 15, 1986

☞ "Parting Glances" is an up-to-the-minute gay yuppie picture, and an excellent one at that. Bracingly forthright and believable in its presentation of an all-gay world within contemporary New York City, [the] production looks sensational and is well-acted down to the smallest bits. ... An absorbing entertainment, [the] film always seems authentic, never calculated. It's an impressive achievement.

— Variety, January 29, 1986

☞ ...this is one of the first mainstream movies that's not about facing up to one's homosexuality and dropping the bomb on the spouse and kids. ... What Sherwood attempts is far more ambitious... He has crafted a sort of State of the Union for the AIDs era, a look at where gay men have been, where they might be going, and the uneasy ground on which they stand...

— The Village Voice, February 25, 1986

☞ ...it's an excellent first film, ...surprising, poignant, deeply disturbing. Sherwood, once a classical music student of Elliott Carter's (and later a USC film grad), conceives the whole story in lyric, comic terms. The undertones are dark, but the surface has a paradoxical lightness and blitheness: "gaiety" in both senses of the word.

— The Los Angeles Times, March 6, 1986

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