


THE OTHER SEX



FRIDAY JUNE 24 -
SATURDAY JULY 2
1988

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THE OTHER SEX

Several years ago I organized a gay and lesbian film festival for Hallwalls. This festival, of mostly experimental shorts, took place at the Trafalmore Cafe and was very well attended—although the consensus seemed to be that few people actually enjoyed, understood, or appreciated the films screened.

My assumption—as a gay male—that gays and lesbians would be more receptive to “experimental” films because of the “alternative” nature of our sexual practices, was unfounded. There is no real, demonstrable difference between most gays and lesbians and what is commonly called the status quo (of middle-class heterosexuals)—no difference, that is, except in proclaimed sexual preference.

Although gays and lesbians have banded together (at least since the storming of Stonewall) to advocate for the right to engage in consensual sex with whomever they choose and to protest against discrimination, they do not otherwise necessarily share much—as their polarized sexual orientation might imply. Nor are they so different from each other, or from anyone else.

While it is still crucially important to forge a gay and lesbian alliance which is politically active in safeguarding our rights, it is the intention of *The Other Sex* festival to begin to question our complicity with the ghettoization of our sexuality as an unyielding, bounded, type. All gays, and all lesbians, are not alike. There is as much diversity within gay and lesbian “communities” as within any comparable demographic survey of heterosexual “communities”. We are nobody’s—but our own lover(’s)—significant “other”.

The majority of films included in this festival do not, in fact, represent an easily categorized sexuality; yet I have called it gay and lesbian film festival to reach a specific audience. The inclusion of bisexual, transsexual, homosexual, lesbian and other films representing more ambivalent preferences,

purposefully contradict (or problematize) assumptions about what gay, lesbian, or hetero, sexuality is. *The Other Sex* offers a multifaceted portrait of sexuality as something more complex—more fluid—than is generally represented: it questions if in fact there is one norm against which an other can be pitted.

This festival, of mostly narrative feature films by independent producers, is offered as a celebration of alternative sexualities and a necessary corrective to our own complicity with the narrow language that attempts to contain us.

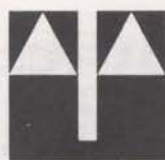
A festival of this nature and scope would not have been possible without the help of many organizations and individuals. In particular I would like to thank the New York State Council on the Arts for their support, and the organizing committee of the 1988 Lesbian and Gay Pride Unity Fest for their encouragement and assistance. I would also like to thank Lawrence Brose, George Sax, Ellen Spiro, Julie Zando, and Ron Ehmke for their invaluable assistance; Cheryl Cooper (M.C. Compton’s) and Tony Biloni (JAM Club) for hosting the opening and closing night parties; Jurgen Bruning (Kino Eiszelt, West Germany), Michael Lumpkin (Frameline, San Francisco), Peter Lowy (Altermedia, NYC), and Brenda Webb (Chicago Filmmakers) for assistance in tracking down or obtaining film titles; CEPA Gallery for the loan of their film screen; Paul Szpakowski for designing the poster and program cover; and Jim Mayo for his love.

The Other Sex festival could not have happened, however, without the financial support of those who have advertised in this program booklet, and the tireless, generous assistance of Janet Chassman in soliciting these advertisements.

Lastly, I would like to thank you for attending the festival and contributing to its success. Enjoy the show.

Steve Gallagher
Film Program Director
HALLWALLS

| Sunday | Monday | Tuesday | Wednesday | Thursday | Friday | Saturday |
|--|---|--|--|--|---|--|
| | | | | | June 24 7:00 pm International Sweethearts of Rhythm and Olivia—The Pit of Loneliness 9:30 pm The Dianne Linkletter Story and The Law of Desire 12:00 midnight Hapi Phoce Film Festival JAM CLUB | June 25 7:00 pm If She Grows Up Gay and Desert Hearts 9:30 pm Halloweenie and Mala Noche 12:00 midnight Urge |
| June 26 5:30 pm Un Chant D'Amour and The Terence Davies Trilogy 8:15 pm In A Year of 13 Moons | June 27 6:15 pm Lost Love and Simone 8:30 pm Together and Apart and Vera | June 28 6:30 pm Transients and Three Bewildered People in the Night 9:00pm Living with AIDS and Parting Glances | June 29 6:30 pm The Inaugural Display of the NAMES Project Quilt and The Wolf Girl 9:00 pm Broken Mirrors | June 30 6:15 pm Damned If You Don't and She Must Be Seeing Things 9:00 pm Verifirm and Anita—Dances of Vice | July 1 7:00 pm What Can I Do With A Male Nude? and My Beautiful Laundrette 9:45pm Rights and Reactions and Kamikaze Hearts 12:00 midnight Party at M.C. COMPTONS | July 2 9:00 pm THE OTHER SEX CABARET |



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In 1980, we had a problem. Two clients were convicted of consensual sodomy and the stage was set for an appeal. But it was a daunting task – to effectively attack a statute relied on by anti-gay bigots. We learned about Lambda and called them for help. They came immediately and eagerly. Lambda's friend-of-the-court brief was brilliant, the appeal was successful, and New York joined the march toward equality and understanding. No longer were gays and lesbians criminals, just because of what they did in private.

And Lambda gave the same vigorous help again in 1982 when Bob Uplinger's challenge to the loitering law moved from Buffalo City Court to the United States Supreme Court.

In 1981, Lambda was a fledgling organization fighting with a \$50,000 annual budget against seemingly overwhelming odds. One executive director and volunteers working out of little more than closet space was all there was. Now, Lambda needs to meet a \$1,000,000 annual budget, to support an expanding legal staff and an effective education and outreach program presenting the gay and lesbian point of view to the public, as well as the support personnel and facilities needed for an effective advocacy of gay and lesbian rights. Lambda has a burgeoning publication program that includes the outstanding AIDS Legal Guide, designed for those interested in protections for AIDS and HIV positive persons. And Lambda has one of the outstanding gay leaders of the country in Tom Stoddard as its executive director.

But the heart of the effort is Lambda's fight in the courts and administrative agencies for gay men and women across the country. Whether it is the increasing battle against AIDS discrimination [two of

Lambda's attorneys work full time on this], or giving the legal support necessary to compel Georgetown University to permit a gay/lesbian student group to be formed, or challenging court decisions in the Georgia Supreme Court on behalf of lesbian mothers seeking custody of their children, or attacking the refusal of the Legal Aid Society in New York City to

provide bereavement leave to a lesbian faced with her lover's death, or mounting a legal challenge against the United States effort to deport Cuban refugees solely because they are gay – wherever gay and lesbian rights are challenged, Lambda will be there if it can, seeking legal victories and precedents that will help all of us.

Lambda is the oldest gay and lesbian rights organization in the country. It is a not-for-profit corporation admitted to practice law in New York State. Its first battle in 1973

took it to the Court of Appeals to gain that right over substantial lawyer opposition.

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of people with AIDS. Lambda pursues test-case litigation in all parts of the country. Case by case, its efforts strip away any respectability afforded sexual orientation discrimination. Lambda's work ultimately benefits all Americans, for it helps to fashion a society that is truly diverse and tolerant. Lambda depends almost entirely upon contributions from individuals for its support. Please join Lambda today.

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All members' names are kept confidential. From time to time, Lambda mails to its members information about other organizations serving the gay and lesbian community. If you would prefer **not** to receive such mailings, please let us know by checking this box.

A copy of our latest financial annual report may be obtained from the New York State Dept. of State, Office of Charities Registration, 162 Washington Ave., Albany, NY 12231, or from Lambda.

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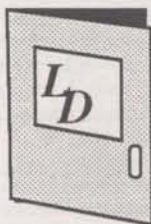
Program 1
Friday, June 24 7:00 P.M.

International Sweethearts of Rhythm

United States, 1986 Color, 30 min.
Directed by Greta Schiller and
Andrea Weiss



This award-winning documentary from the directors of *Before Stonewall: The Making of a Gay and Lesbian Community* tells the story of the multi-racial, all women's jazz band of the 1940's. A sixteen-piece band with a strong brass section, heavy percussion, and a deep rhythmic sense, The International Sweethearts were not just a novelty band, but featured some of the best



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female musicians of the day. The film traces the group's history: its roots as a school band in Mississippi during the late 1930's; the society and culture from which it evolved.

and

Olivia (The Pit of Loneliness)

France, 1951 B&W, 88 min.
Directed by Jacqueline Audry



Olivia takes place in turn-of-the-century France at a girls' school where the two head-mistresses each have their own coterie of deeply devoted girls. The feelings that Olivia has for head-mistress Mlle. Julie go beyond devoted friendship to include sexual passion. But the struggle to repress her sexual feelings has been the battle of Mlle. Julie's life. Written, directed and acted by women, this historically significant work nonetheless does not escape the classic tragic ending. When released in the United States in 1954, *Olivia* suffered both in the hands of the censors (who eliminated a scene of Mlle. Julie and Olivia kissing on the mouth) and by the exploitation of its distributor (who added a trailer to the beginning, using such sensationalistic quotes as a "a frank treatment of abnormal emotionalism" and "discussed only in whispers"). The film stands, however, as a remarkable effort by one of the few women film directors to work in the first 50 years of the motion picture.

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Program 2

Friday, June 24 9:30 P.M.

The Dianne Linkletter Story

United States, 1970 Color, 10 min.
Directed by John Waters

The inimitable Divine stars in this hilarious short film as Art Linkletter's daughter Dianne tripping on LSD.

and

The Law of Desire

Spain, 1987 Color, 100 min.
Directed by Pedro Almodovar



Law of Desire is indeed outrageous. A story of passion, the film is about a love triangle involving three men, but it throws in for good measure almost every sexual proclivity. The protagonist Pablo's sister Tina is really his brother, who had a sex-change operation and is now a successful actress. At one point Tina was even married to their father. When that relationship fizzled Tina moved in with a female model whose ten year old daughter hopelessly loves Pablo. The film turns on its ear all the middle-class values that conservative Spain managed to cling to tenaciously under the Franco dictatorship, even as those values were questioned and re-examined throughout the rest of Europe. *Law of Desire* is an undoubtedly wild film by Spain's master of pop and pastiche.

OPENING NIGHT PARTY

Friday, June 24

12:00 midnight
at the **JAM CLUB**, 729 Main Street
Admission: \$3.00 with ticket stub.

Hapi Phace & Friends



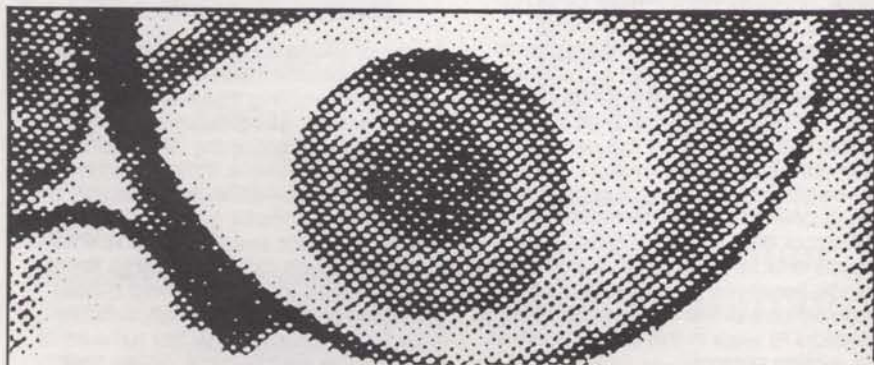
The Drag Queen Marathon

We are pleased to present the Buffalo debut performance of *Hapi Phace*—a drag queen beyond comparison. Rising star that she is, Hapi Phace has appeared in numerous films and videotapes, and live at Pyramid, The

Tunnel, The World, Paladium, Area, Danceteria, The Kitchen, The Performing Garage, and even Alice Tully Hall. She has been written about in *Inter-view*, *People*, and *Artforum*, and will be appearing as a fashion model in an upcoming issue of the trendy British magazine *The Face*.

At the **JAM CLUB** Hapi Phace will present a live performance of *The Francis Gum Story*, in collaboration with some of her very special friends. They will also display such talents as: modeling, extemporaneous wit, spokesmodelship, lip-synching, stage vomiting, make-up application, and much much more. In the **JAM's Love Klub** we will present the *Hapi Phace Film Festival (Part I)*, including *Wigstock*, *The Drag Queen Marathon*, and *Undercover Me* by Tom Rubnitz; and *Strait Jackie* by Kembra Pfahler—all starring the inimitable Phace!

Part 2 of the Hapi Phace Film Festival will take place on Saturday, June 25 at Hallwalls. This midnight screening will feature the American premiere of Billy Lux's film *Urge*. (See Program 5 for details.)



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Program 3

Saturday, June 25 7:00 P.M.

If She Grows Up Gay

United States, (1986) Color, 23 min.
Directed by Karen Sloe

A short documentary about a young black woman who talks about her pregnancy, marriage, and raising her daughter with her lesbian lover.

and

Desert Hearts

United States, 1986 Color 91 min.
Directed by Donna Deitch



Based on the novel *Desert of the Heart* by Jane Rule, *Desert Hearts* is the story of Vivian, a 35-year-old Eastern college professor, who arrives in Reno in 1959 for a quickie divorce. To pass the six weeks required residency for the divorce she stays at a dude ranch. Here she meets a young woman, Cay Rivers, who works in the local casino. The two develop a friendship and eventually fall in love. Each woman aspires to qualities in the other that they've been afraid to develop in themselves. "I was really drawn to the central metaphor of the novel," says Deitch, "comparing the risk and gambling in Reno to what happened between these two women. It seems to apply to most people—there's something we're all afraid to take a risk for, to make a bet on, take a chance with. The film itself was a bet for me, because I never knew if I could do it until it was done."

Program 4

Saturday, June 25 9:30 P.M.

Halloweenie

United States, 1984 Color, 13 min.
Directed by Bill Daughton

This funny short film is a documentary portrait of a comic Bob Lyss who recounts a prank he played when he was a sexually confused senior at Holy Cross College. He treats us to an encore when he wears a six foot penis costume in the Greenwich Village Halloween Parade.

and

Mala Noche

United States, 1985 B&W, 78 min.
Directed by Gus van Sant



Mala Noche—Gus van Sant's impressive debut feature—gets down to cases within 30 seconds of the opening shot: Walt, a horny, romantic young man who works in a grungy store in Portland, Oregon, has fallen in love with a desperate Mexican migrant teenager. This one-way affair is doomed from the start. Cock-teaser Juancito disappears, reappears, always treating his exploitable admirer as "a stupid faggot." When the kid clears out for good, Walt takes in Juan's sick friend Pepper, another illegal migrant, nurses him back to health, and briefly becomes his lover. Things do not end well for anyone, but this melancholy tale of mutual exploitation, buoyed by van Sant's authentic cinematic intelligence, is far from a downer.

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Program 5

Saturday, June 25 12:00 midnight

The *Hapi Phace Film Festival* continues at Hallwalls with a screening of:

Urge

United States, 1987 Color, 82 min.
Directed by Billy Lux



A cult classic even before it was released, *Urge* presents several case histories of patients under the "care" of Dr. Bolting—the medical establishment's answer to Ronald Reagan, Billy Graham, and Bob Newhart. *Hapi Phace* plays Queen Charles, a psychic beauty, able to conjure up Mercury and Cupid with one stroke of her crystal ball. Other patients spontaneously combust and orgasm and have paranoid delusions of breastfeeding adolescents. This oddball first feature by Billy Lux has been acclaimed by none other than Joe Franklin, and is sure to compel you to indulge a few urges of your own.

After Hours Travel

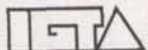
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Program 6

Sunday, June 26 5:30 P.M.

Un Chant D'Amour

France, 1950 B&W, 26 min.

Directed by Jean Genet



Genet's only film—hounded by the censors—is an early and remarkably moving attempt to portray homosexual passions. Already a classic, it succeeds as perhaps no other film to intimate the explosive power of frustrated sex: male prisoners in solitary confinement embrace walls, sway convulsively in auto-erotic lust, kissing their own bodies and tattoos in sexual frenzy. Like all Genet's early work, the entire film is, in effect, a single onanistic fantasy, filled with desperate frustration and sensual nostalgia.

and

The Terence Davies Trilogy

Great Britain, (1986) B&W, 101 min.

Directed by Terence Davies

Part I - Children; Part II - Madonna and Child; Part III - Death and Transfiguration



The *Trilogy* is the stark and enervating whole of a man's life charted from grim childhood to unconventional ecstasies. Five actors give substance to the long, gaunt shadow of Robert Tucker's existence under the weight of

working-class Liverpool, the rigid Catholicism, lovelessness, chastisement and burgeoning homosexuality. "...There are things I remember with pleasure and shall return to see again—the slow panning shot across the Stations of the Cross in church while Tucker's voice is heard offscreen (in fantasy?) phoning a request for an appointment to get his balls tattooed. Above all, an extraordinary scene in a shower room....when Tucker, the boy, is lasciviously eyeing a hunky, much older young man who is busy soaping his crotch. How many times in my movie-going life have I witnessed homophobic scenes of dirty old poofs eyeing innocent callow youths? Here, with one stroke, Davies has nicely, indelibly redressed the balance." (Elliot Stein, *Village Voice*)

Program 7

Sunday, June 26 8:15 P.M.

In a Year of 13 Moons

West Germany, 1978 Color, 124 min.

Directed by R.W. Fassbinder

Fassbinder scripted, designed, directed, shot and edited this film after the suicide of his longtime lover Armin Meier. "What's important for me," said Fassbinder, "is that I managed to make a film that doesn't simply translate my emotions about the suicide, my pain and despair about the fact that lots of things went wrong in our relationship. Of course I made a film which takes its impulse from Armin, but...it extends far beyond that impulse. It tells much more than what I could have told about Armin, and that, for me, was a decision for life." *In a Year of 13 Moons* is the story of a despairing transsexual named Elvira, who changed his sex because a friend—who it is implied he secretly loved—casually remarked "It would be really nice if you were a girl." The arbitrariness and ambivalence of Elvira's (new) identity are played out as she/he is berated and left by a lover, explores his/her past as a butcher, fails to find sympathy from her/his friends and former wife and child, and finally commits suicide.

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Program 8

Monday, June 27 6:15 P.M.

Lost Love

United States Color, 12 min.
 Directed by Cathy Zheutlin

Lost Love demonstrates the step-by-step way to get over losing her, including those fascinating insights into what went wrong.

and

Simone

France, 1984 Color, 90 min.
 Directed by Christine Ehm



A sophisticated, subtle, and complex first feature by a 19 year-old French filmmaker. *Simone*, a mysterious stranger, enters the life of a suicidal young woman, Francoise. The women find in each other the means to immerse themselves in the fantasy life they both crave. Unique in its dry humor and imaginative manipulation of color.

Print courtesy of the American Gay Film Tour, a selection of films from the annual New York Gay & Lesbian film festival, administered by Altermedia, Inc.

Program 9

Monday, June 27 8:30 P.M.

Together and Apart

1986 Color, 26 min.
 Directed by Laurie Lynd

An award-winning gay musical about two former college roommates and lovers who meet again some years later. Tom, a poet, comes to Toronto university for a reading of his work, and afterwards accepts an invitation

for dinner at the home of his ex-lover Michael, who is now married. Their awkward reunion is musically dramatized as the two men sing their secret thoughts to one another across the dinner table while other guests continue to eat and engage in dinner conversation.

and

Vera

Brazil, 1986 Color, 90 min.
Directed by Sergio Toledo



Vera tells the story of a girl who has spent her teenage years in a home for unwanted children. Learning that she has to stifle her emotion and fight to survive, her only intimate and comforting relationships are with other girls in the home. At the age of eighteen she leaves to work in a sophisticated, conservative research center. There she faces an indomitable obstacle—she comes to believe she is a man trapped in a woman's body.

Program 10

Tuesday, June 28 6:30 P.M.

Transients

United States, 1987 Color, 31 min.
Directed by Juan Valdivia



Transients tells the story of a man who is paid an unexpected visit by two

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former friends who want to renew their friendship with him. But unresolved memories and sexual yearnings return to push the trio into unexpected turmoil.

and

Three Bewildered People in the Night

United States, 1987 B&W, 92 min.
Directed by Gregg Araki



This first feature by self-described "guerilla" filmmaker Gregg Araki is a sub-Jarmusch exercise in *angst* concerning a triangle of marginal individuals: Alicia, a video artist, lives with Craig, a photographer and budding bisexual. They both hang out with David, a gay performance artist. The film's plot starts off rather slowly. There's a lot of driving around in the bright lights and deserted streets of Los Angeles, as all three ache to resolve emotional pangs of maturing. But as the trio spend more time together and the telephones ring with increasingly complicated cries for friendship and love, events speed up to a comic pitch.

Program 11

Tuesday, June 28 9:00 P.M.

Living with AIDS

United States, 1986 28 min.

Directed by Tina DeFeliciano

An internationally acclaimed documentary that enters into the world of Todd Coleman, a 22-year-old gay man, and those who cared for him in his final weeks. It is an inspiring look at the potential of organized support

systems that have been created in answer to the AIDS crisis.

and

Parting Glances

United States, 1986 Color, 90 min.
Directed by Bill Sherwood



Set within a 24-hour period, Bill Sherwood's highly sophisticated film centers around a series of farewell events for Robert, good-looking boyfriend of ultra-yuppie Michael. Robert, for reasons finally discovered by his lover, is leaving for a stint in Kenya, which will bring about the interruption, if not the end, of a six-year relationship. The story sees them through some bickering, an intimate dinner party at the home of Robert's wealthy, effete British boss, their final lovemaking session and—the film's centerpiece—an intense, all-night SoHo party populated almost entirely by an arty gay crowd. Intertwined with all this is Michael's very responsible dealing with his former lover Nick, a caustic, cynical rock musician who has recently learned that he has AIDS.

Program 12

Wednesday, June 29 6:30 P.M.

October 11, 1987—The Inaugural Display of the NAMES Project Quilt

United States, 1987 Color, 15 min.
Directed by David Thompson

The premiere engagement of this powerful film capturing the myriad of emotions expressed at the first historic unveiling of the NAMES Project quilt—containing the names of those who died of AIDS—in Washington, D.C.

and

The Wolf Girl

West Germany, 1985 Color, 85 min.
Directed by Dagmar Beiersdorf



15 ▶

A film with an unbridled wildness to match its title. Mascha's a middle-aged filmmaker who runs out of ideas. She meets Denis, a young black rebel and daughter of a prostitute. It's that old nature-versus-culture dichotomy again, this time presented with a torrid new touch. Mascha leaves her "nogoodnik" boyfriend and moves in with Denis, the wolf girl. Mascha sees herself as a civilizing influence on Denis. The relationship provides warmth and shelter for the two until a meddling transvestite meets up with them on vacation and all hell breaks loose.

Print courtesy of the American Gay Film Tour.

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Program 13

Wednesday, June 29 9:00 P.M.

Broken Mirrors

The Netherlands, 1987 Color, 110 min.
Directed by Marleen Gorris



Dutch writer/director Marleen Gorris, who achieved notoriety with her violently anti-male first feature *A Question of Silence*, pursues her theme more persuasively in *Broken Mirrors*. The tension-filled drama juxtaposes the fates of a middle-class housewife kidnapped by a sadistic (male) killer, and the women in an Amsterdam brothel euphemistically called "Happy House." As the seemingly separate threads of the story begin to tie together, the film erupts in a terrifying violence. With unconscious echoes of Michael Powell's *Peeping Tom*, this exhilarating film is a thriller, but much more—a disturbing indictment of "victims" and "victors," where the women overcome their roles by the exercise of their own power.

Program 14

Thursday, June 30 6:15 P.M.

Damned If You Don't

United States, 1987 B&W, 43 min.
Directed by Su Friedrich

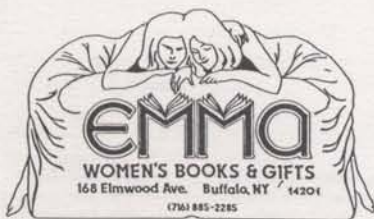


Su Friedrich's *Damned If You Don't* was screened recently at Hallwalls to an

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Program 15

Thursday, June 30 9:00 P.M.

Verfilm

West Germany, 1987 B&W/Color,
45 min.
Directed by Steffen Ulbrich



A film about narcissism, exhibitionism, and personal anguish, *Verfilm* intercuts diaristic home-movie-like footage with repetitive scenes of the filmmaker undressing, masturbating, and otherwise sketching a body's boundaries and representations. A compelling short film which pushes the boundaries between "straight" and "gay" sexuality.

and

Anita—Dances of Vice

West Germany, 1987 Color/B&W,
85 min.
Directed by Rosa von Praunheim



Anita—Dances of Vice is based on the life of Anita Berber, considered by many to have been the most scandalous woman in 1920's Berlin. She was the first to dance nude in public; she was openly bisexual; her use of drugs was no secret; and she preferred her performances to be on subjects such

as Vice, Horror and Ecstasy. In Rosa von Paunheim's film the forgotten star becomes alive in the visions of an old woman who claims to be Anita. The police commit her to a mental institution, where in the old woman's dreams and exchanges with staff, scenes from the life of Anita Berber appear. As the film offers images of the dancer's great era—Expressionist, Silent, but in shimmering colors—the captive remembers her wild, short life to its bitter end...and dies again. But when the robust old corpse jumps from the autopsy slab and starts looking for a taxi, the question arises: Is Anita Berber still dead?

Program 16
Friday, July 1 7:00 P.M.

What Can I Do With A Male Nude?

Great Britain, 1986 Color, 23 min.
Directed by Ron Peck



A short comedy on the taboo of the male nude. Its setting is a photographic studio, and its basic situation a photographic session in which the photographer runs his model through the gamut of possibilities of "what might be permissible in respect of a male nude." Prompted in part by the latest piece of British legislation against the nude (both male and female)—the film satirizes repressions and confusions of the photographer, whose confidences to the audience constitute the soundtrack.

and

LESBIAN & GAY ARTS FESTIVAL

SONGS FOR THE REVOLUTION July 15-16 & Sept. 3

by Tommi Avicelli Fri 8 pm/10 pm

Sat. 2 pm/6 pm/8 pm

July 20 - Sept 2

"MOM, I'M GAY!" July 22 - 31

by Wilhemina Paulin Tues, Wed, Thurs, Fri, Sat, Sun - 8 pm

S.S. 2 pm

IMAGES OF A WAR UNFOUGHT July 22 - 31

by Tommi Avicelli Fri 10 pm - S.S. 4 pm/6 pm

FIRSTCAMP Aug 5 - 28

by Gary L. Day Fri 10 pm - S.S. 4 pm/6 pm

Tickets at Box Office \$15.00

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FIRSTCAMP by Gary L. Day

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My Beautiful Laundrette

Great Britain, 1986 Color, 93min.
Directed by Stephen Frears



This daring social commentary, scripted by Hanif Kureishi, takes an uncompromising look at life in the slums of South London. A hustling Pakistani immigrant and his childhood English friend transform a seedy laundrette into a gaudy, neon-lit palace, while struggling to keep their personal relationship alive.

Program 17

Friday, July 1 9:45 P.M.

Rights and Reactions— Lesbian and Gay Rights on Trial

United States, 1987 Color, 56 min.
Directed by Phil Zwickler and Jane Lippman

RIGHTS and REACTIONS

Lesbian
and
Gay Rights
on Trial



A One-Hour Documentary
by Phil Zwickler & Jane Lippman

Rights and Reactions vividly documents both sides of an inflammatory issue: legal and civil rights for lesbians and gay men. With the backdrop of the growing tragedy of the AIDS crisis and in the context of the New York City Council Hearing on the "Gay Rights Bill," the film captures a stirring political and emotional moment in the ongoing debate on civil rights.

and

Kamikaze Hearts

United States, 1986 Color 75 min.
Directed by Juliet Bashore



Juliet Bashore's first feature film is an arresting and unsettling documentary that examines the payoffs, trade-offs and costs facing women in the porno industry. The stars of *Kamikaze Hearts* are Tigr Menett and Sharon Mitchell, who met in San Francisco, became lovers, and appeared together in *Sulka's Wedding*. Mitchell is known by porn fans world wide as the star of over 1,000 films and videos. Unscripted, unrehearsed, but obviously performed, the film reveals a world in which relationships are played out as acted scenarios—always in the presence of the camera and always colored by drugs. "Tigr's reason for making the film," Bashore explains, "was because she wanted Mitch. Tigr wants a sign that it's real. Mitch, of course, is incapable of giving her whatever sign that might be. Given that Tigr knows it's a performance, that Mitch won't make love to her unless there's a camera, she accepts this horrible state as the terms of the relationship and still pursues it—at which point Mitch, being a great negotiator, withholds even that."

CLOSING NIGHT PARTIES

Friday, July 1

12:00 Midnight
at **M.C. COMPTONS**, 1239 Niagara
Street
Admission: \$1.00

Following the screening of *Kamikaze Hearts* at Hallwalls, **M.C. Comptons** will host a party, featuring female strippers and other lascivious surprise guests!

Saturday, July 2

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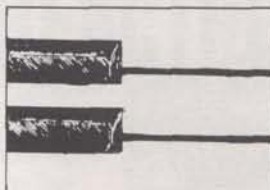
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- Gay Fathers Coalition
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- Gay People of Buffalo
(formerly Gay Professionals) **892-5700**
- Gay and Lesbian Youth of Buffalo (GLYB)
c/o YWCA
190 Franklin Street
Buffalo, NY 14202 **855-0221**
- Gay and Lesbian Clergy Support Group
c/o MCC Buffalo **883-3375**
- GROW
Lesbian support group **885-3797**
- Housing Opportunities Made Equal (HOME) **836-7503**
HOME Discrimination Hotline **881-5973**
- Lesbian, Gay, Bisexual Alliance at SUNY/
Buffalo (LGBA)
207 Talbert Hall
SUNY at Buffalo/Amherst Campus
Amherst, NY 14260 **636-3063**
- Metropolitan Community Church (MCC)
Gay & Lesbian Protestants
370 South Elmwood Avenue
Buffalo, NY 14201 **883-3375**
- Niagara Frontier AIDS Alliance
- New York State Department of
Human Rights **836-7503**
- New York State Gay and Lesbian Lobby
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- Friday July 1st Closing Night Party at M.C. Compton's
"Kamikaze Hearts" Lesbian Strip Party
starts right after the movie \$1.00 adm.
- July 4th Party
Weekend See bar for details

Sunday July 24th M.C. Comptons 7th Annual Fire Island Day

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