1994

Lesbian & Gay Film Festival

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ON JUNE 28, 1969,

shortly after one a.m., the New York Police City entered the Stonewall Inn on a routine raid. But on this fateful morning, just hours after the funeral of the legendary Judy Garland, a few brave souls donned shields of rage and pride, igniting the historic riot that would come to be known as the Stonewall Rebellion.

For five days lesbians and gays waged battle, ushering in an era of political activism and personal pride, giving birth to a movement that has effected phenomenal change and inspired generations.

The cause and the circumstances surrounding the events of that early Sunday morning are riddled with the expected subjectivity inherent in recording and relating history.

Did Judy Garland's funeral act as the much-needed and long-awaited catalyst for a time that had to come? Was it a butch dyke dressed in men's clothing that launched this historic act? Or was it a ferocious drag queen who decided she was fed up with years of relentless harassment thereby marking June 28 as a day of pride and celebration?

We may never know the answers to these questions.

It's 1994, nearly 25 years after that angry and courageous band of fags and dykes decided they would no longer be the victims of institutionalized homophobia. We would no longer shrink in fear but stand and celebrate our lives and our culture. A culture that is as rich and diverse as the world itself; a culture that exists in the annals of time and in the minds and hearts of millions.

The '94 New York Lesbian & Gay Film Festival proudly celebrates the 25th anniversary of the Stonewall Rebellion in its sixth and largest year. The Festival recognizes the importance of film and its place in our history and culture. Presenting 212 films and videos from countries including Australia, Canada, Egypt, Germany, Japan, New Zealand, Russia and the UK, the Festival is dedicated to representing a broad and culturally inclusive program of lesbian and gay films and videos.

The Festival is also pleased to announce the establishment of the Exposure Fund, which will award production and post-production funds to emerging artists.

As an organization dependent upon the invaluable resources of human beings, this program would not have been possible without the in-kind skills of our '94 Programming Committee. A very special thanks to Pam Jennings, Irene Sosa, Mai Kiang, Peter Bowen, Daryl Chia, John Haffner Layden, Stephen Soba, Robin Vachel and Patricia White for their commitment and dedication in programming this year's festival.

The '94 Festival medal of honor goes to Robin Vachel, Festival Coordinator and Supreme Goddess for going for above and beyond the call of duty.

And many thanks to our dedicated Board of Directors: Carol Alpert, Peter Bowen, Nan Buzard, Chiqui Cartagena, Daryl Chia, John Haffner Layden, Tom Healy, Rick Hutchinson, Terry Lawler, Calogero Salo, Stephen Soba, and Patricia White; whose commitment has, and continues to be, essential to the life of our organization and festival.

We are also grateful for the generous support of our sponsors and the many others who were instrumental in making the '94 New York Lesbian & Gay Film Festival possible.

Wellington Love

Executive Director

May 6, 1994

In celebrating our great accomplishments, we remember our enormous and invaluable forces. We remember those who are no longer present to share our lives, our experiences, our love.

We will never forget.

The '94 New York Lesbian & Gay Film Festival is dedicated to Derek Jarmen and Marilyn Rags.

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"Angels commemorate death without suggesting anything about dying"—Peter Waltz in Tanya Kushner’s Angels in America

I saw Angels in America for the first time at London’s National Theatre in November of 1993. The day I interviewed Derek Jarman about his newly released Edward II started in a cafe from each other, tape recorder spinning. It was to be the only time during our six-year friendship that Derek and I would formally play each other, tape recorder spinning it was to be the only time; it is difficult now to write in the past tense of one who during our six-year friendship that Derek and I would formally play personified the very act of the whole of life destined to bare his soul to the world defiantly proud Englishman sainted drag queen loving partner—Derek was a spirited pioneer imbued with an insatiable thirst for art with such forceful wisdom and enduring beauty as to almost invite disbelief. Filmmaker set designer author activist, painter, deftly gifted Englishman seemed drag queen loving partner—Derek was a spirited pioneer imbued with an insatiable thirst for the whole of life destined to bare his soul to the world. Although few people have called Derek Jarman a patriot (his work much of the world with the naked Romans exemplified by Margaret Thatcher) he loved his homeland deeply like the films Jubilee 1975 he made a daring leap shocking the British tabloids as backdrops. Executed in thick, angry brushstrokes these paintings loom with dark bloody reds, recalling the clerched fist and locked jaw of political protest that Derek both supported and inspired. Vastly powerful works by an artist at times driven as passionately by anger as by love

Indeed, Derek’s jousters with those very tabloids are legendary. What he saw as the constant misrepresentation of his life in their pages compelled him to create a historical record that was both celebratory and honest. From Basquiat to Lowry to At Your Own Risk, Derek demonstrated intimate insight into the life and work of his friends. Indeed, Derek was a deftly gifted Englishman imbued with an insatiable thirst for art with such forceful wisdom and enduring beauty as to almost invite disbelief. Filmmaker set designer author activist, painter, deftly gifted Englishman seemed drag queen loving partner—Derek was a spirited pioneer imbued with an insatiable thirst for the whole of life destined to bare his soul to the world. Although few people have called Derek Jarman a patriot (his work much of the world with the naked Romans exemplified by Margaret Thatcher) he loved his homeland deeply like the films Jubilee 1975 he made a daring leap shocking the British tabloids as backdrops. Executed in thick, angry brushstrokes these paintings loom with dark bloody reds, recalling the clerched fist and locked jaw of political protest that Derek both supported and inspired. Vastly powerful works by an artist at times driven as passionately by anger as by love

It has to be some death. Because, you know, we're all going to die. And we've become so aware of ourselves lately. The real moment of release will come when we no longer have to be. Then we will truly be free.

It is early March and I am again seated in the National Theater, but this time Angels in America is a vastly different experience. There will be no conversations with my friend Derek on this trip. Two days ago on March 3, 1994, in a sunlit stone cathedral near the rocky Cornish coast of his seaside cottage I bid farewell to the fiercely spirited artist lost to a plague that has made too many angels around the globe. For me it is not Prior Walter, but Derek Jarman who looks out into the audience to whisper: "Let us love one life, the one that life before us, the one that life after us." Is it possible to do justice to the memory of Derek Jarman? I believe we must reach beyond words and make a commitment to the life of our community. We must respect the humanity of our very own souls and seek the collective spirit that embodies brotherhood and sisterhood, equality and freedom. To love and hate. We must change the battleground on which Derek Jarman fought, every minute of every day, week, month and year in this crisis, we must clamor toward the future he alluded to in the final scene of Edward II:

Laughter with me

Or if I live let me forget myself

Why not? Stay dead? I asked Derek that didn’t exist when London was in 1993. ‘Don’t we all want to live?’ His deep, cobalt eyes shone with his trademark cheeky grin spread about his face as he gathered the many wonderful works by an artist at times driven as passionately by anger as by love

The Last of England 1994. ‘What is love? What is life?’ He asked me. Learning hands clasped before his mouth I said softly:

... While we held off the speed, the roll of the drums, and the crackle in the air that accompanies the storm, the war, and the desert.

It has to be some death. Because, you know, we're all going to die. And we've become so aware of ourselves lately. The real moment of release will come when we no longer have to be. Then we will truly be free.

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We are soldiers, in the army
We have to fight, although we have to cry
We have to hold up the blood stained banner
We have to hold it up until we die

A Soldier's Story

I met Marlon Riggs in early 1992—by phone—in a conversation that was scheduled to last thirty minutes but went on for nearly two hours. I was preparing the promotional campaign for the broadcast of his film Color Adjustment, on P.O.V. For the next four months we faxed, left messages, and talked to each other almost every day, including wake-up calls so that he could get up and talk to TV critics.

It was hard not to be overwhelmed by his intellect. It was hard not to be awed by the weight of his arguments. So I was swept up in his eloquence and clarity, by his gentle spirit and generosity. Until one day, on the way to a radio interview in New York, he said—with just a simple glance: “Miss Thing get over it.” I did and we became friends.

Marlon was not about ‘live large’ I’m a cultural warrior” he once told a reporter. “If I wanted to be a star I’d be some place else.” That wasn’t just rhetoric for Marlon. It spoke volumes about his work, the way he lived and the choices he made.

The essence of Marlon’s work—and life—was his unwillingness to share that vision—will long resonate in our lives.

To say that one man or one moment changes the course of history, it is clear that Marlon Riggs’s vision—and his unique capacity to outreach with breath-taking precision. While it is never possible to take that vision out of American society by telling the truth.

Tongues Untied inspired nationally in July 1991 on PBS. Marlon was singled out for attack. Tongues Untied became Exhibit A in the debate over the National Endowment for the Arts and federal funding of public television. The controversy even raised its ugly head. The nation’s media, in the 1991 presidential campaign seven months after the broadcast. Marlon touched a sensitive nerve in America society by telling the truth.

Marlon also demonstrated a certain force directness and sense of purpose in Non Je Ne Regrette Rien (No Regret, 1992). His last completed work, this film is a sublime mix of poetry, songs and interviews with five gay Black men. Of all his work it is the one I find most disturbing. Non Je Ne Regrette Rien opens with five dedications to fallen warriors. As each successive name appeared on the screen, my heart sank. I knew them all. A wave of sadness and loss overwhelmed me—but me like a ton of bricks. The same feeling washed over me when I received a call a week ago.

Marlon was dead.

Marlon’s family attended Shiloh Baptist Church when they lived in Fort Worth, Texas. This also is the name of the church I grew up in Fort Worth, Texas. This also is the church I grew up in.

To whom much is given much is required, my father often said. Marlon took up that call to arms and became a formidable warrior in the battle against those who would silence us. He raised the stakes for gay communities for Black communities, and for the nation.

Even during his last stays in the hospital this winter, his immune system torn asunder, Marlon focused his energies on Black Ain’t, a work whose examination of racial identity within the Black community promised to ruffle even more feathers. I’m sure there is a metaphor in the fact that he did not finish it. I take it as a challenge. After all, ain’t I a soldier, too?

William J. Swinton
New York City
April 13 1994

William J. Swinton has worked in marketing and public relations for eight years. For the last three years he has served as Director of Communications at P.O.V.
Go Fish
Gala Opening Night Benefit/New York Premiere. Admission $20
Thurs, May 12, 8:00pm
Village East Theater 181 Second Ave. at 12 St.
(Directed by Rose Troche, produced and written by Rose Troche and Gumervere Turner, executive producers. Tom Kalin and Christine Vachon USA, 1994. 15mm. $45 mil.) Free and romantic, this dyke-powered feature portrays five twenty-something gals navigating a resoundingly lesbian universe of dating, fashion crises, love and desire. With scintillating humor and charm, Troche's brilliantly irreverent first feature charts new territories in its spirited unapologetic depiction of lesbian life in the 90s. A girl meets girl movie for the whole family. Go Fish is a distinctly regional work from and about queer life in Chicago. Winner of Best Lesbian/Sexy Feature at the 94 Berlin Film Festival, the highly-publicized Go Fish may well be the next major queer/mainstream cross-over success story. Plus Central Park (Sande Zeig, USA, 1994. 16mm. 7mm.) $45 unsp. and scored. Central Park features lyrical romanticism and hot sex in a rowboat in the middle of Manhattan's pleasure park. Opening night party at Limelight. 47 W. 23 St. will follow.

Fast Trip, Long Drop
Closing Night Benefit/New York Premiere. Admission $15
Sun, May 22, 6:00 pm and 8:00 pm
The Quad Cinemas, 34 W. 13 St.
(Directed by Gregg Bordowitz, USA, 1993. 16mm. $44 min.) Forgoing traditionally sentimental AIDS narratives, this stunning film goes for the jugular, speaking out with honesty and humor about the state of living (or dying) from AIDS. Employing historical allegory and documentary footage, Fast Trip moves outward to push our understanding of AIDS into a philosophically rich and culturally complex terrain but also delves inward to explore the filmmaker's relationship with his family, his father's death, and his Jewish identity. The profound energy generated by this dual exploration makes Fast Trip one of the most poignant autobiographical portraits to date. With music by The Klezmatics. Plus To Each Her Own (Luan Caromusto USA, 1994 video. 28 min.) A video and viniy tapa in the self-described coming of age' genre combining autobiographical narrative with activist history. Anna Magnani, Patti Smith, and an erupting volcano provide personal images of female rebellion that help map out collective concerns. Caromusto and Bordowitz, who worked closely together for five years at GMHC, will be present at the screening. Closing night screening to benefit the New York Lesbian & Gay Film Festival. Closing night party at Bump Club USA. 218 W. 47 St. will follow.
LEONORE GORDON
Psychologist
MSW, ACSW

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Special Series and Programs

DYKE TVs
Fri, May 20, 5:00 pm
(Short video, 90 min) While queer TV shows proliferate around the country, specifically lesbian-produced series are hard to come by. This program is a sampling of cable access programs by, for, and about lesbians in the US and Germany.

Guest curated and introduced by Alison Lebow

The Exposure Fund
The Exposure Fund is a new program of the New York Lesbian & Gay Film Festival, developed to increase support for independent film and video production by and about lesbians and gay men. Initiated by long-time festival supporter and volunteer Mark J. Huisman, the Exposure Fund will raise money for the production and post-production of lesbian and gay media created by artists residing in one of the five boroughs of New York City.

The award has been named the "Vito Award" for Vito Russo, an author, activist, and friend of our festival. His seminal work, The Celluloid Closet, remains one of the most important studies of lesbian and gay images in film. Despite his interest in Hollywood as a scholar and a fan, Vito was a tireless advocate for independent film-making. He was an inspiration for and a supporter of, some of the most important gay and lesbian artists who have emerged since Stonewall. The naming of the first Exposure Fund award for Vito is a tribute to his advocacy and his love.

The award winner was chosen by the Board of Directors of the New York Lesbian & Gay Film Festival from nominations made by a peer panel. Commitments are already in hand to increase exposure Fund grants each year for the next five years, and the festival plans to launch a fundraising campaign to augment those funds. It is hoped that the Exposure Fund will become a significant resource for New York lesbian and gay filmmaking in the years to come. Contributions may be sent to: The New Festival/Exposure Fund, 462 Broadway, Suite 510, New York, NY 10013. The Vito Award will be presented at the screening of Fast Trip, Long Drop at 8:00 pm, Sat., May 22.

Funding for Lesbian and Gay Media
Sat., May 21, 1:00-3:00 pm
The New School for Social Research, 66 West 12th St.
(Panel discussion) Where is the money for the "New Queer Cinema?" Who are the gatekeepers and what is the access? Funders and filmmakers will discuss the future and opportunities for lesbian and gay media makers.

Gay Sunshine: Documents of the Early Post-Stonewall Era
(Film series)
The euphoria of the early gay rights movement found expression in a number of documentary, independent and experimental films. On the occasion of the 25th anniversary of the Stonewall riots, we are presenting a special series of five programs which provide an invaluable perspective on the first decade of the contemporary lesbian and gay rights movement—its pride, its militancy, its joy and its contradictions. Includes A Very Natural Thing, Army of Lovers, Gay USA, One Adventure, and one program of lesbian shorts, Labyrinth Re-Rising. See daily film schedule for times of screenings and descriptions of individual films.

Fifty Years of Perversity: Rosa von Praunheim
Sat., May 21, 3:00 pm
(Video/lecture, 100 min) The works of Rosa von Praunheim displays exceptional originality and humanity, and takes pleasure in the outrageous. His documentaries, such as Afterglow and Verzaubert, capture the essence of his subjects, their milieu, and drama; his narrative films, such as A Virus Knows No Morale, consistently provoke while capturing the essence of post-war German culture. Von Praunheim will be in attendance to guide us through his illustrious cinematic career.

Costumes, memorabilia, and selected film clips are all part of this ingenious one-man show. Rosa's classic documentary, Army of Lovers, will be screened on Mon., May 16, 8:00 pm as part of the Gay Sunshine series (see below).

Co-sponsored by PFF (Foundation for Independent Film and Video) and The New School Department of Communication.

Gay Sunshine: Documents of the Early Post-Stonewall Era
(Film series)
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Lesbian Shorts Down Under
(Film series) The continent down under is a very masculine culture, but like its embodiment, Crocodile Dundee, one which can't be taken too seriously. Emerging from the socio-political movements of the 70s, the new Australian cinema is self-consciously indigenous, marked by a bold commitment to identity politics and a totally queer sensibility of humor. Life for Ausse women has made it onto the screen (Jane Campion, Gillian Armstrong, et al) and so has life for Ausse dykes. Join us for the screenings of two programs of short films: Down There and Looking for Love, films of romance and rupture, and Down There and Out, films of protest banners and plastic bustiers. See also two new 35mm works from Australia in Screen Dreams. Guest curated by Jennifer Scott. See daily film schedule for times of screenings and descriptions of individual films.

Let's Watch Something Daddy Wants to Watch
Fri, May 20 9:30 pm
(Video/lecture 90 min) A program of film clips guest curated and presented by Jennie Livingston (director, Paris is Burning) and Jim Lyons (director, Poison) that explores sadomasochism in contemporary life and media, as expressed in television, and independent film and video. The curators ask: "Do these images—either overtly or covertly—succeed in defining an alternate form of sexuality, either queer or sadomasochistic? Do they invite the audience to admire or to mock sexual outlaws?" From Batman to Charlie's Angels, from Farwell My Conscience to Spartacus, fantasies and torments often seem very near the surface; in films such as Dottie Gets Spanked they become a matter of explicit reflection. Whether as a dare or tease these images are meant to provoke, comment and entertain.

Strict Taboos and Sexual Intimacy: Homosexuality and Gender in the Arab World
(Film series) Alongside popular Arab cinema, which consists mainly of genre films produced for mass entertainment, another Arab cinema is emerging. This new Arab cinema, often characterized by a focus on the reality of lived experience, contains with strict taboos and the threat of state censorship that limit the depiction of sexuality and political content in film. In spite of these obstacles some recent features have been praised by feminists and lesbians for their depictions of women banding together fighting back or fleeing from male domination. Likewise, other features that contain homoeroticism or overtly gay characters may point to a more tolerant Arab film industry. (Thanks to Viola Shafik. Akram Zaatari, Yossy Natashali, and Terry Waltz of the American Research Center in Egypt at NYU for their assistance in organizing these programs.) This program guest curated by Stephen Gallagher consists of two such provocative films, Dreams of Hindi and Camilla and Mercedes. See daily film schedule for times of screenings and descriptions of individual films.

Texas L.D.
Sun May 15, 2:00 pm; Wed May 18, 5:00 pm
(Short videos, 85 min) Queer reflections of the borderlands that straddle countries and cultures. Homo-Texans wrestle with growing up and growing out in this program of regional short videos. Guest curated by Dennis Poplin and Michael Marinez. Afterwards join Gotham Rodeo, Queerest Magazines, Times Square and Cactus Club for Texas two-stepping and square dancing at the Texas Tea Dance at Dance Manhattan, 119 E. 15 St.

Vampires and Violets: Lesbians in Film
(Film series) Lesbians looking for love in mainstream movies are faced with absence and distortion. In her groundbreaking new book Vampires and Violets: Lesbians in Film, writer and filmmaker (Before Stonewall and They and Ruby, Hell Don't' Women), Andrea Weiss provides a comprehensive history of the barriers, the breakthroughs, and the perverse pleasures of lesbians at the movies. The series includes Caged The Children's Hour and Vampire Lovers. Andrea Weiss will introduce The Children's Hour and Vampire Lovers. See daily film schedule for times of screenings and descriptions of individual films.
By Holly Willis

One
"I never imagined myself a filmmaker or screenwriter," claims Guinevere Turner. "I was just a writer." One day, Troche and she started talking. She had graduated from film school at the University of Illinois and Troche graduated from Sarah Lawrence where she studied writing and they said, "We're intelligent and skilled women. We have these mundane ideas—what are we doing with ourselves?" They decided to do the film never knowing what we were getting into and of course, having no idea that it would take three years of blood, sweat, tears, money, panic, anxiety, all of it.

Troche had made a few short pieces in school, films like Let's Go Back to My Place and Have Some Sex and videos like Gabriella You Scare Me. She called her methodology "vividly going into writing this. Dialogue had always been a real challenge, even in fiction. It's also hard to write with someone. On the other hand, there were, for Troche, certain benefits. "As hard as it was for Guin and me to work together, I think there are things that we do quite well and writing the script was one of them. We lived together at the time, so we would write things, discussing what we wanted for each scene and then go off separately to write it. After we discussed the trial scene and Guin went off and wrote it. She handed it to me and I edited it. Things didn't always go smoothly or efficiently, however. Because we were co-dependent on-assists, we procrastinated. I would say, 'Oh, we've gotta write that dinner scene now. Do you want to go out and have a beer?'"

Fish stories

By Holly Willis

Troche and Turner talk of starting a film collective to help make the larger project, the community of artists and ACT UP/Chicago, and it was "Go Fish." The two also collaborated on two very personal and non-narrative films, Let's Go Back to My Place and Gabriella You Scare Me. They were both concerned about the "transitional elements." The film also had what Troche intended to be a means of preserving the quality of the black and white segments of the film.

The original vision of the film was quite different from what it became. When we started explaining Troche I wanted to make a kind of three-tiered film showing the elements of documentary, experimental, and narrative filmmaking.

The documentary element was intended to be about a group of women on film as possible and not try to pick the ones we wanted or marginalize anyone. We wanted to get as many women on film as possible and not to just pick the ones we wanted or marginalize anyone. But, we wanted to do it because I knew I would read the credits? I'm a writer.

The plans for the future include more writing for Turner—it's not sure whether she's writing for screen or not. But she's working on a novel for Troche. I'm planning to do a film and a play to try to do what we think of the film. I'm hoping to do Fish stories will make it a little easier for me the next time as a producer to find or develop a smaller movie that I know is something important. For John Pierson, whose company In the Booth Pictures, helped secure funding, the project was a good arrangement all around. "I'm happy that things worked out with Go Fish. It's a film that I really like."

Holly Willis is the West Coast Editor of Filmmaker.

"Fish Stories" originally appeared in a different form in Filmmaker (Spring 1994). The Festival gratefully acknowledges the permission of Holly Willis and Filmmaker to reprint it here.
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It must fall to the commentator of a future probably more distant than near to survey and catalogue the career of this country's AIDS-inspired independent media production, but if that reckoning is astute, Gregg Bordowitz's Fast Trip, Long Drop will be recognized as a landmark. Long before the end of its first decade, AIDS-related independent media had settled into fairly identifiable formal genres, and over the past two or three years there's been little evidence that the available formal terms, which are essentially drawn from the post-1960s documentary vocabulary, are being rethought or invented. The arena of AIDS-related media is not a field with formally recognized categories, but that in Bordowitz's desire to speak forthrightly about his own situation (and to allow himself, for the time being, to shoulder an ethical responsibility towards that alone), he's produced a work whose segments and set-pieces draw from the clamorous variety of virtually all the subgenres of AIDS-related media yet ultimately resembles none of them in its emotional trajectory and formal playfulness. Not exactly "quoting" from other AIDS-related work (other than its maker's own earlier labors), Fast Trip, Long Drop attains its startling originality by constantly returning to the source of its creation and drawing from what's found there: an amalgam of fatigue, impatience, loneliness, and faith, semi-concealed beneath the structural skin of a joke.

Rhetorically, the tape affirms survival, then suspends it, and it awakes deeper, then laughs at that indulgence. In one of the tape's climactic sequences Bordowitz inserts himself via a staged sequence into an earlier activist demonstration in which he had actually participated, now speaking with hindsight, he adds: "The point of remembering is to reinvent ourselves." Reckoning the cadences of a Beat poet as he addresses the crowd, bordowitz declares: "My platform is simple: mutiny is not possible; none. Historical conditions: maybe. Reason: none."

Fast Trip, Long Drop follows through a mall, trying on sunglasses, looking at wristwatches, engaged in aimlessly banal wandering alone in a crowd. "I want to go from being to extinction without dying, I've heard saying, 'I don't know my destiny'. Cut to a casually unrealistic automotive disaster and welcome to life on the one-way street.

This vacillation between hope and its surrender extends into the post-final credit sequence, with Bordowitz seen as in the first shot lying in bed with a fever talking to the camera this time remarking, "Death is the depth of consciousness."


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Thursday, May 12

8:00 Go Fish Gala Opening Night Benefit/New York Premiere. Admission $20
Village East Theater 181 Second Ave at 12 St.
(Produced by Roxe Troche, produced and written by Troche and Christine Vachon. USA, 1994. 85 min. All sex scenes androgynous. Film-depicts five twenty-something gals navigating a resoundingly feminine universe of dating, fashion shows, love and desire. With scintillating humor and grace, Troche's brilliantly inventive first feature charts new territories in its spirited, unapologetic depiction of lesbian life in the '90s. Go Fish is a distinctly regional work from and about queer life in Chicago. Winner of Best Lesbian Feature at the '94 Berlin Film Festival. The highly-anticipated Go Fish may well be the next major cross-over success story.

Plus Central Park
Sande Zig, USA, 1994. 16 mm. 7 min.

Central Park features lyrical cinematography and hot sex in a rowboat in the middle of Manhattan's pleasure park. Opening night party at Limelight, 47 W. 20 St. will follow.)
Cultural Deconstruction

1:00

**Theater 1**

**3:00 Love Undefeated**

*Film and video, 80 minutes.* When in Christendom like to have more time and space to speak of White Christians (Michael Madigan, U.S./Hawaii, 1988, 70 minutes, NT Direct). Long Time Comin' (David Greig, U.K., 1984, 52 minutes, NT Direct). The unusual collection of shorts is in the tradition of non-commercial, non-commissioned films. The collection is for one and only one purpose: to get us thinking about the meaning of cinema and the relationship between cinema and social movements. A Night in the Garden (John Maybury, U.K, 1993, 16 minutes, NT Direct). A Night in the Garden is the film of a private party for a group of friends. The party is a celebration of the 50th birthday of John Maybury, a gay activist and filmmaker. The film is a reflection on the experience of growing up gay in the 1970s and 1980s, and the challenges faced by John Maybury as a gay activist and filmmaker. The film is a celebration of the 50th birthday of John Maybury, a gay activist and filmmaker.

2:00

**Theater 4**

**5:00 Lesbian Avengers Eat Fire Too**

*Film and video, 90 minutes.* Meek and Moll (John Maybury, U.K., 1993, 80 minutes, NT Direct). The film is a reflection on the experience of growing up gay in the 1970s and 1980s, and the challenges faced by John Maybury as a gay activist and filmmaker. The film is a celebration of the 50th birthday of John Maybury, a gay activist and filmmaker. The film is a celebration of the 50th birthday of John Maybury, a gay activist and filmmaker.

3:00

**Love Unrefuted**

*Film and video, 80 minutes.* An aspiring filmmaker,楼市 Flourish, faces the challenge of making a feature film in a very short time. He is determined to make a film that will have a significant impact on society. His film, Meek and Moll, is a powerful and thought-provoking exploration of the experiences of people who are gay, lesbian, or transgender. The film is a reflection on the experience of growing up gay in the 1970s and 1980s, and the challenges faced by John Maybury as a gay activist and filmmaker. The film is a celebration of the 50th birthday of John Maybury, a gay activist and filmmaker.

4:00

**Cultural Deconstruction**

*Film and video, 80 minutes.* In the process of making a film, the filmmaker,楼市 Flourish, faces the challenge of making a feature film in a very short time. He is determined to make a film that will have a significant impact on society. His film, Meek and Moll, is a powerful and thought-provoking exploration of the experiences of people who are gay, lesbian, or transgender. The film is a reflection on the experience of growing up gay in the 1970s and 1980s, and the challenges faced by John Maybury as a gay activist and filmmaker. The film is a celebration of the 50th birthday of John Maybury, a gay activist and filmmaker.

5:00

**Cultural Deconstruction**

*Film and video, 80 minutes.* In the process of making a film, the filmmaker,楼市 Flourish, faces the challenge of making a feature film in a very short time. He is determined to make a film that will have a significant impact on society. His film, Meek and Moll, is a powerful and thought-provoking exploration of the experiences of people who are gay, lesbian, or transgender. The film is a reflection on the experience of growing up gay in the 1970s and 1980s, and the challenges faced by John Maybury as a gay activist and filmmaker. The film is a celebration of the 50th birthday of John Maybury, a gay activist and filmmaker.

6:00

**Cultural Deconstruction**

*Film and video, 80 minutes.* In the process of making a film, the filmmaker,楼市 Flourish, faces the challenge of making a feature film in a very short time. He is determined to make a film that will have a significant impact on society. His film, Meek and Moll, is a powerful and thought-provoking exploration of the experiences of people who are gay, lesbian, or transgender. The film is a reflection on the experience of growing up gay in the 1970s and 1980s, and the challenges faced by John Maybury as a gay activist and filmmaker. The film is a celebration of the 50th birthday of John Maybury, a gay activist and filmmaker.
THEATER

THEATER 1

1:00
Mercedes (Drama) (Videos, 100 min.)
Nora Ephron directs this romantic comedy with Sex and the City star Sarah Jessica Parker and The Big Bang Theory star Kaley Cuoco. It follows the lives of four young women living in New York City, as they navigate the ups and downs of love, friendship, and career.
Also showing on Fri. May 15, 9:20 pm.

1:30
Shades of Black (Documentary) (1992, 110 min.)
Directed by Gary Hustwit, this film explores the history of black music and its influence on modern culture. It features interviews with legendary musicians and explores the social and political movements that have shaped the genre.
Also showing on Fri. May 15, 3:30 pm.

3:10
Love Undefeated (Drama) (1993, 77 min.)
Directed by Ron Vawter, this film stars Leslie Thornton and Leslie Katz as two women who fall in love and must deal with the challenges of their relationship.
Also showing on Fri. May 15, 6:30 pm.

5:00
Dreams Girl (Documentary) (1993, 50 min.)
A journey through the eyes of a young woman as she explores her dreams and aspirations.
Also showing on Fri. May 15, 9:00 pm.

9:00
Coming Out Under Fire (Documentary) (1994, 77 min.)
This film tells the story of how a gay man who served in the military during the Vietnam War came out as gay and became an advocate for LGBTQ rights.
Also showing on Fri. May 15, 11:30 pm.

9:40
Pretty Boy Films (Drama) (1994, 50 min.)
A group of young men struggle to come of age in a world of violence and poverty. They must navigate the challenges of growing up in a dangerous neighborhood.
Also showing on Fri. May 15, 12:00 am.

10:00
Coming Out Under Fire (Continued) (Documentary) (1994, 77 min.)
Continuing the story of how a gay man who served in the military during the Vietnam War came out as gay and became an advocate for LGBTQ rights.
Also showing on Fri. May 15, 12:30 am.

10:30
Caged (Drama) (1950, 91 min.)
Directed by John Cromwell, this film stars John Garfield and Eleanor Parker as a warden and an inmate who fall in love.
Also showing on Fri. May 15, 1:00 am.

11:00
Don't Go Breaking My Heart (Documentary) (1992, 5 min.)
A young woman explores her identity and sexuality as she navigates the complexities of growing up gay.
Also showing on Fri. May 15, 2:00 am.

11:30
Caged (Continued) (Drama) (1950, 91 min.)
Continuing the story of a warden and an inmate who fall in love.
Also showing on Fri. May 15, 2:30 am.

12:00
Coming Out Under Fire (Continued) (Documentary) (1994, 77 min.)
Continuing the story of how a gay man who served in the military during the Vietnam War came out as gay and became an advocate for LGBTQ rights.
Also showing on Fri. May 15, 3:00 am.
**Lights, Camera...**

**Sunday, May 15**

1:00 Wall of Silence (Un Mur de Silence)

*Theater*

Este Siglo, Argentina / 1983 / 110 min / Spanish with English subtitles

Wall of Silence required the director to shoot 20 hours of Argentina's principal woman filmmaker. The work of an artist in the film is based on card using modern filmic techniques. This is the story of a woman who, in order to protect her family, becomes involved in the fight against the military dictatorship. The film explores the themes of silence, oppression, and resistance.

**2:00 Texas L&B**

*Theater*

Oblivion / 85 min / NY Premiere

Reaction towards the use of a distinctive landscape as a backdrop to the characters' lives. The film explores the challenges and experiences of the characters as they navigate their way through this environment.

**7:00 Outer Spaces**

*Theater*

Varied / 60 min / NY Premiere

This program presents a variety of short films, including science fiction, fantasy, and experimental work, highlighting the diversity of the LGBTQ+ community around the world.

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**Walking Dead**

*Documentary*

David Zierler / 2013 / 80 min / Premiere

A documentary exploring the life and legacy of the Walking Dead creator, Robert Kirkman, and the impact of the show on popular culture.

**6:00 It Takes Two**

*Film and Video*

Vito Russo / 1985 / Premiere

A film about the personal and professional journey of the late Vito Russo, a key figure in the LGBTQ+ rights movement.

**7:00 The Darker Side of Black**

*Documentary*

Isaac Julien / 1994 / 65 min / Premiere

A film examining the history of black and white footage and candid voiceovers portray the everyday life of two HIV-positive San Francisco men. They share a mutual attraction and the moment-to-moment reality of their health status.

---

**Dear John**

*Documentary*

(Sharon Bridgforth 1991 17 min)

A film about the love and loss experienced by a gay male couple who are no longer satisfied with each other.

---

**Gathering**

*Documentary*

Vickie Seitchik / 1993 / 45 min / Premiere

A film exploring the experiences of a gay film producer/filmmaker hoping to make a film on the subject. Although made by a filmmaker and committed to the cause, this film has no lesbian content.

---

**Can Say Goodbye**

*Documentary*

Doyle Robertson and Gregory Jeresek / 1995 / Premiere

A film about the impact of living with HIV/AIDS and the emotional and physical toll it takes on individuals and their families.

---

**Men in Cuba**

*Documentary*

Donald Pasquel/a. / 1994 / 25 min / Premiere

A film examining the history of Cuba's political and social issues, focusing on the experiences of Latin American gay men and the fight for equality and freedom.

---

**Mazel Tov!**

*Documentary*

(Elaine Holliman, USA 1993 16mm 25 min)

A film about the legal and cultural challenges faced by Jewish women in the process of a same-sex marriage.

---

**Esperanza**

*Documentary*

Gathering of Latin American Gay Men / 1994 25 min / Premiere

A film exploring the experiences of gay men in Latin America, focusing on their struggle for equality and their fight against discrimination.

---

**Blackmail**

*Documentary*

Vladimir Klement / 1993 / 50 min / Premiere

A film about the impact of living with HIV/AIDS and the emotional and physical toll it takes on individuals and their families.

---

**Voices of Silence**

*Documentary*

Robertson says this documentary, "attempts to capture the humor and frustration of an Asian man's coming out and his 'American white--ification ·

---

**Dear John**

*Documentary*

(Sharon Bridgforth 1991 17 min)

A film about the love and loss experienced by a gay male couple who are no longer satisfied with each other.

---

**Gathering**

*Documentary*

Vickie Seitchik / 1993 / 45 min / Premiere

A film exploring the experiences of a gay film producer/filmmaker hoping to make a film on the subject. Although made by a filmmaker and committed to the cause, this film has no lesbian content.
Monday, May 16

1:00 Twenty-Six Pieces of Me
(26 Pieces of Me, USA, 1993, video. 60 min. 5:00 Premiere) Directed by Laurel Halpern, this documentary captures the peripatetic lifestyle of a New York City drag queen. departed on a journey of self-discovery and self-acceptance as she struggles with her past, her present, and her future. The film explores the complex relationships she forms with other drag queens and the challenges she faces in creating a new identity.

3:30 Shadows of Black
(Shadow: The Inner World, USA, 1993, 100 min. 5:30 Premiere) A story of two women, one black and one white, who become friends and share their personal stories. The film highlights the challenges and experiences of individuals from different racial backgrounds.

5:00 Marlon Riggs Retrospective
(Selected Works, USA, 1993, 100 min. 7:00 Premiere) This retrospective features a selection of works by Marlon Riggs, including "Black Is..." and "Black Like..." The films explore themes of identity, race, and sexuality, offering a powerful commentary on the experiences of African American men.

8:00 Army of Lovers
(Army of Lovers, USA, 1993, 100 min. 10:00 Premiere) A film that examines the lives of the Army of Lovers, a group of individuals who come together to explore their sexual identities and desires. The film explores the difficulties and triumphs of navigating a world that often marginalizes and excludes.

10:00 Shock Horror
(Shock and Horror, USA, 1993, video. 11:00 Premiere) A compilation of shorts that explore the theme of horror in a variety of ways. The films feature a range of genres and styles, offering a thought-provoking look at the genre.

12:00 A Very Natural Thing
(Drill, USA, 1994, video. 1:00 Premiere) A film that explores the life of a young woman who discovers her passion for photography. The film follows her as she navigates the challenges of pursuing her passion while balancing family and personal relationships.

1:00 Show and Tell
(Show and Tell, USA, 1993, video. 3:00 Premiere) A selection of short films that showcase the creative talent of various individuals. The films range in style and genre, offering a diverse and thought-provoking collection.

1:00 The History of Western Sexuality
(From the Mona Lisa to Jesus Christ, USA, 1993, 90 min. 4:00 Premiere) A film that explores the history of Western sexuality, from early representations to modern-day depictions. The film features a range of perspectives and sources, offering a comprehensive overview of the topic.

1:00 Sirens of the Deep
(Deep, USA, 1993, video. 5:00 Premiere) A collection of shorts that explore the themes of love and desire. The films feature a range of genres and styles, offering a diverse and captivating collection.

1:00 Love's Obsession
(Love's Obsession, USA, 1993, video. 6:00 Premiere) A film that examines the complex emotions and relationships that develop between individuals. The film explores the challenges and rewards of committing to a relationship.

1:00 The Hours of the Night
(The Hours of the Night, USA, 1993, video. 7:00 Premiere) A film that explores the experiences of individuals who are struggling to find their place in the world. The film features a range of genres and styles, offering a diverse and thought-provoking collection.

1:00 The Unseen
(The Unseen, USA, 1993, video. 8:00 Premiere) A film that explores the experiences of individuals who are struggling to find their place in the world. The film features a range of genres and styles, offering a diverse and thought-provoking collection.

1:00 The Last Resort
(The Last Resort, USA, 1993, video. 9:00 Premiere) A film that explores the challenges and rewards of living in a remote location. The film features a range of genres and styles, offering a diverse and thought-provoking collection.

1:00 The New Wave
(The New Wave, USA, 1993, video. 10:00 Premiere) A film that explores the experiences of individuals who are struggling to find their place in the world. The film features a range of genres and styles, offering a diverse and thought-provoking collection.

1:00 The Unknown
(The Unknown, USA, 1993, video. 11:00 Premiere) A film that explores the experiences of individuals who are struggling to find their place in the world. The film features a range of genres and styles, offering a diverse and thought-provoking collection.

1:00 The Unseen
(The Unseen, USA, 1993, video. 12:00 Premiere) A film that explores the experiences of individuals who are struggling to find their place in the world. The film features a range of genres and styles, offering a diverse and thought-provoking collection.
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<thead>
<tr>
<th>Date</th>
<th>Time</th>
<th>Theater 1</th>
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<td>12 Thursday</td>
<td>8:00</td>
<td>Go Fish Gala Opening Night Benefit/New York</td>
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<td>123rd Anniversary: Village Felt Theatre, 123rd</td>
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<td>A Very Natural Thing</td>
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<td>13 Friday</td>
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<td>Cultural Dislocations</td>
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<td>Look Underneath</td>
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<td>Love Unremembered</td>
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<td>17 Tuesday</td>
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<td>To My Women's Friends</td>
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<td>Long Time Coming</td>
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<td>Confessions of a Pretty Lady plus Sneak Preview</td>
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<td>Tarot: A Passing through the Outers</td>
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<td>One Avalanche</td>
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<td>Last Time Coming</td>
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<td>Flash Trip; Long Drop plus To Each Her Own ($15)</td>
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*Indicates a program of short films or videos
To My Woman Friends

Theater 1

Also showing Fri May 19, 6:00 pm

9:00 Miles
10:00 Sisters

4:00 It Takes Two

Also showing on Sun May 19, 5:00 pm

11:00 I Am a Man, But...

7:30 The Ashes of Prospero (Le Concil de Prospero)

12:30 Cultural Dislocations

2:00 Dreams of Andromeda

9:00 Fresh Kill

3:00 Invisible Girls

7:00 The Father Is Nothing

2:00 He, She Pee

6:00 Dreams of Hind and Camilia

8:00 Cultural Dislocations

3:00 Invisible Girls

6:00 Dreams of Hind and Camilia

8:00 Cultural Dislocations

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6:00 Dreams of Hind and Camilia

8:00 Cultural Dislocations

3:00 Invisible Girls

6:00 Dreams of Hind and Camilia

8:00 Cultural Dislocations

3:00 Invisible Girls

6:00 Dreams of Hind and Camilia

8:00 Cultural Dislocations

3:00 Invisible Girls
Vampire Lesbians (Theater 4, 3:00) is a vividly phallic parody of the vampire film—vampires with male parts—explored in two films from the 1980s. The Farewell (Afskedet, Sweden/Sweden, 1980, 90 min) is a Swedish-language feature where a woman faces the end of her life with the love of her life. Vampire Lovers (Theater 3, 1:00) is a re-telling of the classic vampire tale from Italy in the 1970s. The writing of Gertrude Stein, Emma Goldman and others in the Little Review (Theater 2, 5:00) explores the history of photography. Abbott's images of New York and portraits of Scandinavian family on the eve of their aggression in a sexy T~K-O (Tuija-Maija Niskanen, Finland/Sweden, 1980 35mm, 90 min. Swedish NY Premiere) and Male in Pink (Theater 1, 6:00) is a documentary about the flamboyant women she is denounced by her father, but follows her own heart to a life of adventure and romance.

Also showing on Thurs May 19, 5:30 pm

11:00

Lesbian to Male Transsexuals (Theater 3, 1:00) is a powerful and unforgettable film about the connections between racial and sexual identities. Look also for Penny Fowler Smith's A powerful and unforgettable film about the connections between racial and sexual identities. Look also for Penny Fowler Smith's A powerful and unforgettable film about the connections between racial and sexual identities. Look also for Penny Fowler Smith's A powerful and unforgettable film about the connections between racial and sexual identities. Look also for Penny Fowler Smith's A powerful and unforgettable film about the connections between racial and sexual identities. Look also for Penny Fowler Smith's
Theater 1

1:00

The Ashes of Pasolini (Le Ceneri di Pasolini)

2:00

Dark Sun; Bright Shade

3:00

Memo.

4:00

Never Can Say Goodbye

5:00

The Farewell (Mikhod)

6:00

Down There and Looking for Love

7:00

Screen Dreams

8:00

Sex Wars

9:00

Vampire Lovers

10:00

Heavenly Bodies

11:00

The Last Slogan: From Denigration to Resistance

12:00

The Four Horsemen of the Apocalypse

Theater 2

1:00

All Fall Down

2:00

The Ashes of Pasolini (Le Ceneri di Pasolini) (1972, France, video, 30 min)

3:00

The Father Is Nothing

4:00

Penises Go Everywhere

5:00

Mr. Wonderful

6:00

Down There and Looking for Love

7:00

A World of Men

8:00

The Four Horsemen of the Apocalypse

9:00

The Four Horsemen of the Apocalypse

10:00

Nothing But a Girl

11:00

The Four Horsemen of the Apocalypse

12:00

The Four Horsemen of the Apocalypse

Tuesday, May 19

Theater 1

1:00

The Ashes of Pasolini (Le Ceneri di Pasolini)

2:00

Dark Sun; Bright Shade

3:00

Memo.

4:00

Never Can Say Goodbye

5:00

The Farewell (Mikhod)

6:00

Down There and Looking for Love

7:00

Screen Dreams

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Mr. Wonderful

6:00

Down There and Looking for Love

7:00

A World of Men

8:00

The Four Horsemen of the Apocalypse

9:00

The Four Horsemen of the Apocalypse

10:00

Nothing But a Girl

11:00

The Four Horsemen of the Apocalypse

12:00

The Four Horsemen of the Apocalypse

Wednesday, May 20

Theater 1

1:00

The Ashes of Pasolini (Le Ceneri di Pasolini)

2:00

Dark Sun; Bright Shade

3:00

Memo.

4:00

Never Can Say Goodbye

5:00

The Farewell (Mikhod)

6:00

Down There and Looking for Love

7:00

Screen Dreams

8:00

Sex Wars

9:00

Vampire Lovers

10:00

Heavenly Bodies

11:00

The Last Slogan: From Denigration to Resistance

12:00

The Four Horsemen of the Apocalypse

Theater 2

1:00

All Fall Down

2:00

The Ashes of Pasolini (Le Ceneri di Pasolini) (1972, France, video, 30 min)

3:00

The Father Is Nothing

4:00

Penises Go Everywhere

5:00

Mr. Wonderful

6:00

Down There and Looking for Love

7:00

A World of Men

8:00

The Four Horsemen of the Apocalypse

9:00

The Four Horsemen of the Apocalypse

10:00

Nothing But a Girl

11:00

The Four Horsemen of the Apocalypse

12:00

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Thursday, May 21

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The Four Horsemen of the Apocalypse

10:00

Nothing But a Girl

11:00

The Four Horsemen of the Apocalypse

12:00

The Four Horsemen of the Apocalypse

Friday, May 22

Theater 1

1:00

The Ashes of Pasolini (Le Ceneri di Pasolini)

2:00

Dark Sun; Bright Shade

3:00

Memo.

4:00

Never Can Say Goodbye

5:00

The Farewell (Mikhod)

6:00

Down There and Looking for Love

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Screen Dreams

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Vampire Lovers

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7:00

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8:00

The Four Horsemen of the Apocalypse

9:00

The Four Horsemen of the Apocalypse

10:00

Nothing But a Girl

11:00

The Four Horsemen of the Apocalypse

12:00

The Four Horsemen of the Apocalypse

Saturday, May 23

Theater 1

1:00

The Ashes of Pasolini (Le Ceneri di Pasolini)

2:00

Dark Sun; Bright Shade

3:00

Memo.

4:00

Never Can Say Goodbye

5:00

The Farewell (Mikhod)

6:00

Down There and Looking for Love

7:00

Screen Dreams

8:00

Sex Wars

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Vampire Lovers

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Nothing But a Girl

11:00

The Four Horsemen of the Apocalypse

12:00

The Four Horsemen of the Apocalypse
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Friday, May 20

1:00 Bodies of Knowledge

THEATER 1

10:00 Bodies of Knowledge (John Maybury, UK 1993, 90 min)

Stone Wall 25, Dancing Ledge, BJ, UUE TO CELEBRATE
ROCKEFELLER FOUNDATION NETWORK

2:00 Remembrance of Things Past

THEATER 2

40

187 min. (also showing on Fri May 2J 6:00 pm)

Andrea Weiss will introduce the film. Hosted by Network of
Gay and Lesbian Alumni/ae

3:00 One Foot on a Banana Peel, the Other Foot in the Grave

THEATER 3

90 min.

The second film version of Isaac Julien's 1987 play about a black gay man who is imprisoned for sexual assault and murder. Features Lysette Anthony, James Cossins, and Susannah Harker, among others.

4:00 Love Against the Odds

THEATER 4

90 min. (also showing on Fri May 2J 8:30 pm)

Guest curated and introduced by Alisa Lebow. Hosted by DYKE TV

5:00 DYKE TV

THEATER 5

5:30 Scent of a Woman

THEATER 4

5:30 Scent of a Woman (Alan Parker, USA 1992, 123 min.)

6:00 DYKE TV

THEATER 5

6:30 The Children's Hour

THEATER 4

6:30 The Children's Hour (William Wyler, USA 1961, 100 min.)

7:00 To Be Announced

THEATER 5

7:30 The Darker Side of Black

THEATER 4

7:30 The Darker Side of Black (Walter Griswold, USA 1994, 70 min.)

8:00 October 17th to November 12th

Also showing on Fri May 2J 10:00 pm

The Overlook Press, 2568 Rte. 212, Woodstock, NY 12498 (914) 679-6038
THEATER 1

THEATER 4

THEATER 1

Sunday, May 22

1:00 Not Just Passing Through World Premiere

Lynn Cohen, David Bacon, Patrice Lavoie, and Polly Nellenbogen, USA. 1994, video, 60 min. A lighthearted take on your coming out moments in a family history and community. Watch a gay and lesbian history on African-American lesbians, alongside footage from the Stonewall riots. The work of the Lesbian History Archives is documented in the context of the personal effects of Marjorie Williams, who came out in Buffalo, Ohio, in the 1970s. A rare scene from the legendary Stonewall Inn is shown on Sat. May 21 1:00 pm

1:30 One Adventure

(That's Right, 1993, 35 mm). Which one are you? From the pioneers of gay cinema, a gay in drag documentary, the experiences of a rather well-to-do young woman. This scene from the 1970s is shown on Sat. May 21 1:30 pm

3:00 Local Heroes

(Video, 1 min). A short film featuring the work of local artists. This piece provides a glimpse into the diversity of the local art scene. Showing on Sat. May 21 3:00 pm

4:00 Lyricist Re-Rising

(The Singing, 1993, 30 min). The story of a singer who has been through the highs and lows of a career. This piece provides insight into the challenges faced by singers. Showing on Sat. May 21 4:00 pm

5:00 The Great Divide

(Hiding, 1994, 4 min). A short film that explores the theme of division and its impact on individuals. This piece provides a thought-provoking perspective on the issue of division. Showing on Sat. May 21 5:00 pm

6:00 Fast Trip, Long Drop

(One Night Stand, 1994, 30 min). A fast-paced, action-packed film that explores the world of drag. This piece provides a thrilling and exciting experience for audiences. Showing on Sat. May 21 6:00 pm

7:00 Twenty-Seventeen Pieces of Me World Premiere

(Extensive Screen, USA 1994, video, 60 min). A lighthearted look at the diversity of the LGBTQ+ community. This piece explores the unique experiences and stories of individuals within the community. Showing on Sat. May 21 7:00 pm

8:00 Foot Trip, Long Drop

(One Night Stand, 1994, 30 min). A fast-paced, action-packed film that explores the world of drag. This piece provides a thrilling and exciting experience for audiences. Showing on Sat. May 21 8:00 pm

9:00 Hair & Makeup

(April 13, 1994, 30 min). A short film that explores the art of hair and makeup in the drag community. This piece provides insight into the techniques and skills used by drag artists. Showing on Sat. May 21 9:00 pm

10:00 Daddies

(June 22, 1994, 30 min). A short film that explores the theme of fatherhood and its impact on individuals. This piece provides a unique perspective on the role of fathers. Showing on Sat. May 21 10:00 pm
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Design: Stephen Louis de Francesco

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...the legend continues...

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GAY RITES 2
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WHAT A RIOT
The Official STONEWALL 25
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DOORS OPEN 9PM • DANCING TIL 5AM
MUSIC BY Darrin Friedman
NEW YORK’S HOTTEST Go Go Boys
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SINGING HER MEGA-HITS:
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FOR THE SEASON. FOR THE MONTH. FOR THE WEEK.
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<td><strong>Untitled</strong></td>
<td>Catherine Saalfield</td>
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<td><strong>Weight of Women's Eyes, The</strong></td>
<td>Lock Up Your Daughters Prod</td>
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<td><strong>Wall of Silence</strong></td>
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<td><strong>Wake Up, Jerk Off, Etc</strong></td>
<td>DA DAKamera</td>
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<td><strong>White Christmas</strong></td>
<td>Cross Current Media</td>
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<td><strong>When You Name Me</strong></td>
<td>Scott Beveridge</td>
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<td><strong>What is a Line?</strong></td>
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<td><strong>Witches &amp; Faggots</strong></td>
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25 Years of Exposure

June 17-23, 1994 at Anthology Film Archives
32 Second Avenue (at East 2 Street) Information: 212 343.2707
Admission $7, except as noted

Friday, June 17

8:00 Before Stonewall Opening Night Gala Screening admission $20
(Greta Schiller, USA, 1998, 16mm, 87 min) Party to follow

Saturday, June 18

3:00 Thank God I'm A Lesbian
(Laurie Colbert and Dominique Cardona, Canada, 1992, 16mm, 55 min)
Plus Chicks in White Satin (Elaine Holliman, USA, 1993, 16mm, 25 min)

5:00  Pink Ulysses
(Eric de Kuyper, Netherlands, 1989, 16mm, 80 min)

7:00 Forbidden Love: The Unashamed Stories of Lesbian Lives
(Aerlyn Weissman and Lynne Fennim, Canada, 1992, 16mm, 85 min)
Plus Bar Jeder Frau (The Bad Girl Bar) (Katrin Barben, Switzerland, 1991, 16min, 6 min)

9:00 Sex Is...
(Marc Huestis, USA 1993, 16mm, 80 min)

Sunday, June 19

3:00 Confession of a Pretty Lady
(Kris Clarke, UK, 1993, 16mm, 45 min)
Plus L Is For The Way You Look
(Jean Carlomusto, USA, 1991, video, 24 min)

5:00 Carmelita Tropicana: Your Kunst Is Your Waffen
(Ela Troyano, USA, 1993, 16mm, 30 min)
Plus Coconut/Cane & Cutlasses
(Michelle Mohabeer, 1994, 16mm, 30 min)
Khush (Pratibha Parmar, UK, 1991, 16mm, 24 min)
Storme (Michelle Parkerston, USA, 16mm, 21 min)

7:00 Johanna d'Arc of Mongolia
(Ulrike Ottinger, Germany, 35 mm, 165 min)

10:00 Days of the Greek Gods: Physique Films of Richard E. Fontain
(Richard E. Fontain, 1948-1986, USA, 16mm, 60 min)

Monday, June 20

3:00 Pink Ulysses
(Eric de Kuyper, Netherlands, 1989, 16mm, 80 min)

5:00 Confession of a Pretty Lady
(Kris Clarke, UK, 1993, 16mm, 45 min)
Plus L Is For The Way You Look
(Jean Carlomusto, USA, 1991, video, 24 min)

7:00 A Place of Rage
(Pratibha Parmar, UK, 1991, 16mm, 52 min)
Plus Greetings From Africa
(Caryl Dunye USA 1994, 16mm, 6 min)

9:00 Pink Narcissus
(Jim Bidgood, USA, 1970, 35mm, 119 min)

Tuesday, June 21

3:00 Johanna d'Arc of Mongolia
(Ulrike Ottinger, Germany, 35mm, 165 min)

5:00 Forbidden Love: The Unashamed Stories of Lesbian Lives
(Aerlyn Weissman and Lynne Fennim, Canada, 1992, 16mm, 85 min)
Plus Bar Jeder Frau (The Bad Girl Bar) (Katrin Barben, Switzerland, 1991, 16min, 6 min)

7:00 Looking for Langston
(Isaac Julien, UK, 1989, 16mm, 40 min)
Plus Heavy Blow
(Thaan Alan Duong, USA, 1993, 16 mm, 23 min)

9:00 Pink Narcissus
(Jim Bidgood, USA, 1970, 35mm, 119 min)

Wednesday, June 22

3:00 Carmelita Tropicana: Your Kunst Is Your Waffen
(Ela Troyano, USA, 1993, 16mm, 30 min)
Plus Coconut/Cane & Cutlasses
(Michelle Mohabeer, 1994, 16mm, 30 min)
Khush (Pratibha Parmar, UK, 1991, 16mm, 24 min)
Storme (Michelle Parkerston, USA, 16mm, 21 min)

5:00 Looking for Langston
(Isaac Julien, UK, 1989, 16mm, 40 min)
Plus Heavy Blow
(Thaan Alan Duong, USA, 1993, 16 mm, 23 min)

7:00 The Last Of England
(Derek Jarman, UK, 1987, 35mm, 87 min)

9:00 The Last Of England
(Derek Jarman, UK, 1997, 35mm, 87 min)

Thursday, June 23: Judy!

1:00 I Could Go On Singing
(Ronald Neame, USA 1963, 16mm, 105 min)

3:00 Easter Parade
(Charles Walters, USA 1948, 16mm, 103 min)

4:30 A Star Is Born
(George Cukor, USA, 1954, 35mm, 170 min)

8:00 The Wizard Oz Closing Night Feature admission $10
(Victor Fleming, USA, 1939, 35mm, 102 min)
Plus Video Retrospectives of Sadie Bennig and Marlon Riggs

All programs subject to change
Please confirm dates and times of screenings.

The New Festival Inc.
462 Broadway, Suite 510
New York, NY 10013
Tel 212 343 2707 fax 212 343 0829

Exposure
1994 NEW YORK LESBIAN AND GAY FILM FESTIVAL
AUDIENCE SURVEY

NAME__________________________________________________________

ADDRESS
Street_________________________________________ Apt_____
City________________________ State_________ Zip_________

AGE  18-24__  25-29__  30-34__  35-44__  >44__

SEX  F____  M___

ARE YOU A MEMBER OF THE NEW YORK LESBIAN AND GAY FILM FESTIVAL?
Yes__  No__

DID YOU ATTEND NEW FESTIVAL SCREENINGS LAST YEAR?  Yes__  No__
IN PRIOR YEARS?  Yes___  No___

HOW MANY SCREENINGS ARE YOU PLANNING TO ATTEND THIS YEAR?
1____  2-3____  4-5____  6-8____  >8___

HOW MANY TIMES A MONTH DO YOU GO TO THE MOVIES?
0____  1____  2-3____  4-5____  6-8____  >8___

HOW MANY PERFORMANCES (THEATER, DANCE, MUSIC) A MONTH DO YOU
ATTEND?  0____  1____  2-3____  4-5____  6-8____  >8___

WHICH OF THE FOLLOWING PUBLICATIONS DO YOU READ REGULARLY?

The Advocate ______  The New York Press ______
Out ______  The New York Times ______
Genre ______  New York Newsday ______
The Native ______  The New York Post ______
The Village Voice ______  Other _____________

THANK YOU FOR TAKING THE TIME TO RESPOND.
YOU NOW HAVE A CHANCE TO WIN A FREE DINNER AT KAFFEHAUS
OR TWO TICKETS TO A SCREENING OF YOUR CHOICE
AT THE GAY GAMES FILM FESTIVAL!