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2nd Irish
lesbian & gay
Film Festival

CORK 1992

CHEESE...



...and wine and salads and pies and jams and herbs and spices and [illegible]

Best wishes to the Festival from

The Quay Co-op & The Other Place

sullivans quay augustine street

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Administrator: **Maura O'Keeffe**

Programming Committee: **Donal Sheehan, Katherine O'Donnell, Kathleen Gaul**

Poster design: **Kierán O'Connor**

Programme design & layout : **Brendan Cotter**

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THANK YOU

to everyone who made the festival happen...

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... and anyone we've forgotten or who joined up after this going to print !

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1992 has been a notable year in the development of lesbian and gay film and video. Films made primarily for lesbian and gay audiences have had breakthrough successes at festivals worldwide and in independent distribution circuits in the USA. The Second Irish Lesbian and Gay Film Festival provides a first opportunity for Irish audiences to assess what has been happening internationally in the area.

The First Festival was held in conjunction with the Cork International Film Festival in 1991. The response showed that a strong audience does exist here for a programme of film aimed specifically at a lesbian and gay audience. This year we present a much broader and more ambitious programme, using three venues and carrying a wide range of video material.

Film and video for Lesbian and Gay audiences is currently one of the most innovative and exciting areas of film making internationally. The aim of the Lesbian and Gay Festival is not to segregate lesbian and gay film and video but to build an audience, to stimulate debate and hopefully to stimulate film and video projects in Ireland. Most of the films screened in the Lesbian and Gay Film Festival are also screened in the programme of the main Cork Film Festival.

We hope you enjoy the weekend.



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Special thanks to our American patrons:
Martha Fitzgerald, Myra O'Donoghue
& Reg O'Sullivan

2nd Irish Lesbian & Gay Film Festival 1992

Lesbian & Gay Highlights of the Cork Film Festival

SWOON
Tom Kalin
USA/1992/35mm/92 minutes/Black & White

The story of the 1924 Chicago Leopold and Leob murder case in which two wealthy law students kidnapped and murdered a young boy. SWOON is both an assault on the notion of 'positive images' and a study of how images of queerness and homosexuality have actually been constructed. Previous films on the case, including Hitchcock's ROPE and Richard Fleischer's COMPULSION, sidestepped the sexual content - SWOON puts the homosexuality back into homicide.

OPERA HOUSE, FRI. 9TH, 2.00PM

SWOON



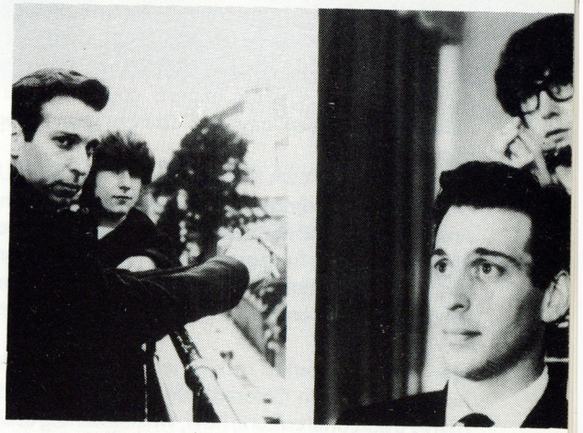
THE HOURS AND TIMES
Christopher Munch
USA/1991/35mm/60 minutes/ Black & White

The friendship of Brian Epstein and John Lennon has long been the subject of speculation and myth. THE HOURS AND TIMES looks at a memorable holiday which Lennon and Epstein spent in Barcelona in the spring of 1963. More than a holiday, it marked a crucial juncture in both men's lives. While six months had yet to elapse before Beatlemania would fully engulf England (nine months before America) Lennon's first child had just been born and his marraige was begining to stand the test of burgeoning stardom.

At the same time, Epstein, whose affection for Spain was to last up until his premature death in 1967, was poised before immense dizzying potential that just lay ahead - his personal life a whirlwind of exultation and despondency. Within this the tense historical context, the story unfolds.

OPERA HOUSE, MONDAY 5TH, 4.00PM

THE HOURS AND TIMES



THE LIVING END
Gregg Araki
USA/1991/35mm/90 minutes/Colour

The first image of THE LIVING END, the sentence "Fuck the World" sprayed onto a wall covered in graffiti, is a fairly accurate description of the frame of mind of Jon and Luke, two HIV positive men. Luke is sexy and lets himself drift. Jon is a confused writer. Both of them are stuck in Los Angeles. The city seems cold and unfriendly, full of serial killers. Jon and Luke meet by chance and begin a stormy love affair. When Luke accidentally shoots a policeman, both find themselves on the run. In San Francisco, somebody they thought was their friend slams the door in their faces. The two men take off on an aimless odyssey, full of sexual excesses, across America. Their only contact with the "real" world are Jon's regular phonecalls to his friend, Darcy, who is more worried about the couple's difficult situation than they are.

The tension mounts and when a frustrated Luke fires at a cash point which refuses to give him any money, Jon decides he's had enough. He doesn't want to live out a romantic fantasy anymore. When he tells Luke that he has decided to go home, Luke holds his revolver at Jon's chest. During an intense emotional sexual struggle for superiority, things come to their unavoidable end.

OPERA HOUSE, WED. 7TH, 2.00PM

THE LIVING END



FRI 9TH OCT

TRISKEL ARTS CENTRE 8PM

FIRST COMES LOVE
Su Friedrich
USA/1991/16mm/22 minutes/Black & White

A re-examination of the marriage ceremony through the eyes of an alternately hostile, infatuated and amused outsider. A film about rites and wrongs.
"Elegant and uncluttered...a deceptively simple work [which]...recasts the personal as the political, makes the public curiously intimate."
Manohla Dargis, Village Voice

CHANGING OUR MINDS
Richard Kurt Schmiechen
USA/1991/16mm/75 minutes/Colour

In Changing Our Minds, the Oscar - winning producer of The Times of Harvey Milk presents to the world another memorable champion of gay rights, Dr. Evelyn Hooker. Dr. Hooker is the trailblazing psychologist who helped free gay people from the stigma of mental illness.

In the 1950's gay love was still illegal and against the backround of such diverse events as the McCarthy hearings and the publication of the Kinsey report the persecution of homosexuals as perverted and sick was generally accepted. For decades the medical community had been trying to 'cure' homosexuality using appalling methods: lobotomies, electric shock therapy, castration. What Dr. Hooker established was that homosexuality was in no way an illness; her research showed that psychiatric experts could not tell the difference between 'gay' and 'straight' psychological profiles.

Dr. Hooker's findings sent shockwaves through the American medical community, which culminated in a landmark victory for gay rights: in 1974, the American Medical Association removed homosexuality from its list of mental disorders.

Now 84, Dr. Hooker recalls her past in vivid detail; how, as a child in Colorado she was brought up in a highly traditional culture; how, while teaching at UCLA, she was introduced by a friend to the then gay underworld and was implored to study them; how she became a pioneer in the world of psychology and a charismatic champion of human rights.



TWO IN TWENTY

THE OTHER PLACE 8.30PM

FLESH HISTORIES (part 1)

A VIDEO PROGRAMME CURATED FOR DRIFT DISTRIBUTION BY TOM KALIN

Recent years have witnessed a resurgence of work concerning the individual's ability to control that most intimate space, within which we have no choice but to live: our bodies. Flesh Histories is an excitingly diverse programme of short works which present the contested zone of bodies in all their fleshly splendour, tracing the contours and complex overlaps within identities as they are based in gender, class, race and sexuality.
Spanning a range of styles and subjects - including alternative public service announcements, safer sex enticements, lyrical and didactic voices - Flesh Histories features work by Shelly Silver, Gran Fury, Sadie Benning, Critical Art Ensemble, Carl M. George, Alnoor Dewashi and John Maybury.

THE OTHER PLACE 11.00PM

TWO IN TWENTY (Part 1)
USA/1987/Video/5 episodes/total 4hrs 15mins

Fed up with television that either misrepresents or totally excludes lesbians, the creators of TWO IN TWENTY (because one in ten sounds lonely) have developed a soap opera by lesbians, about lesbians and for a lesbian and gay audience. In five episodes, the soap follows the complex lives of two lesbian households and addresses various issues of importance to lesbian communities such as... child custody, lesbian parenting, AIDS, racism, coming out, disability, monogamy, lust, bisexuality....and therapy. Despite the seriousness of these issues, TWO IN TWENTY is also very funny and comes complete with its own commercials for fictitious products.

LIFETIME COMMITMENT
A portrait of Karen Thompson
Kiki Zeldes
USA/1987/Video/30 minutes/Colour

In 1983, Sharon Kowalski was critically injured in a car accident and rendered severely disabled. At the time she and Karen Thompson had been lovers for four years and had made a lifetime commitment to each other. After Sharon was declared legally incompetent - which Karen felt was unjustified - her father was granted guardianship. As Sharon's family refused to accept their daughter's sexuality, they also secured a court order denying Karen access. In this moving and highly personal documentary, Karen Thompson tells her story from her first meeting with Sharon through to her continuing struggle to regain access.

SAT 10TH OCT

CRAWFORD 12.30PM

DEATH BY UNNATURAL CAUSES
Karen Bellone, Lisa Rinzler
USA/1991/16mm/20 minutes/Colour

A visually stunning but visceral homage to those living and passing under the shadow of AIDS in a world run amok. It is the story of a woman who, in mourning for her lover, symbolically becomes the mourner for all humankind.
Awards: Silver Hugo - Best Experimental Short, Chicago.

• MAYA DEREN PROGRAMME •

AT LAND
USA/1944/16mm/14 minutes/Black & White

AT LAND has been called a trance film, but its near hallucinatory images also trace a sharply defined conflict between a woman and her environment. At the start of the film we see the woman (played by Deren) washed up on the beach from the sea; we then follow her on an anxious odyssey through a series of landscapes, both social and symbolic. Very beautiful, with a devastating sense of composition, this is a film in which the panic of the moment is overwhelmed by the rhythm of the whole.

MEDITATION ON VIOLENCE
USA /1945/13 minutes/Black & White

In MEDITATION ON VIOLENCE Maya Deren sought to represent the philosophical attitudes behind several closely related forms of martial art. The film consists entirely of sequences of a Chinese boxer demonstrating the movements of Wu-Tang and two forms of Shao-lin.

MESHES OF THE AFTERNOON
USA/1943/16 mm/14 minutes/Black & White

Sunshine....a cloaked male figure....a dropped flower picked up by a woman, a key.... a staircase... a bread knife....mirrors and reflections. Halting and repeating movements, isolating and altering images, Maya Deren re-interprets and elaborates an apparently simple, casual incident into a critical emotional experience.

RITUALS IN TRANSFIGURED TIME
USA/1946/16 mm/14 minutes/Black & White

The film begins to express radical concepts of a female psyche and sexuality. It is rich in mythological references, taken out of their original contexts, to which the film-maker adds her own layer of meaning. Deren weaves together her interest in dance with her exploration of myth and symbol. Dance becomes a metaphor for courtship and sexual union from which "the widow" flees at the end of the film, running into the sea.

THE OTHER PLACE 12.30PM

TWO IN TWENTY (Part 2)

Concluding episodes of the 5 part lesbian soap opera. (Part 1 screens Fri 11.00pm)

CRAWFORD 2.15PM

THE COST OF LOVE
Richard Kwietniowski
England/1991/16mm/2 minutes/Black & White

A photo romance featuring a number of activities which may be made illegal in England by Clause 25 of the Criminal Justice Bill.



Maya Deren's 'MESHES OF THE AFTERNOON'

PROUST'S FAVOURITE FANTASY
Richard Kwietniowski
England/1991/16mm/2 minutes/Black & White

Marcel Proust, in a hotel room with a gendarme and a chicken...

STAR CROSSED LOVERS
Irene Werner Stage
Denmark/1991/16mm/21 minutes/ Black & White

A film about the androgyne; male and female in one, the uniting of opposites, the symbol of supreme identity - the self.

MY LIVING ROOM IS A THEATRE
Claudia Prietzel
Germany/England/1992/16 mm/48 minutes/colour

This is a documentary which focuses on a living room in Brixton, home to gay performance artist Ernst Fischer and Brixton heArt Room. With the pernicious effects of Clause 25 it is becoming increasingly difficult for gay artists to get funding for their work. Here in the unlikely setting of recession bound Brixton in Conservative Britain Ernst Fischer's living room shimmers with the playful fragile magic of the heArt Room.
... probably the most beautiful film in the festival.

THE OTHER PLACE 2.30PM

SADIE BENNING PROGRAMME

Sadie Benning has been creating videos since she was 15, using a Fisher Price toy camera. Often working in the privacy of her own room, she uses scrawled and handwritten text from diary entries to record the thoughts and images that reveal her emerging sexual desires, the longings and complexities of a developing lesbian identity. The camera functions as a witness to her intimate diaristic revelations and as an accomplice in defining her evocative form. Benning's work has been widely screened internationally since 1990.

IT WASN'T LOVE
USA/1992/Video/20 minutes/Black & White

In this her most recent video, Benning illustrates her encounter with a "bad girl" through the gender posturing and genre interplay of Hollywood stereotypes:
"...a sexy gender-fuck tale of lesbian lust on the road."

A PLACE CALLED LOVELY
USA/1991/Video/14 minutes/Black & White

"Nicky is seven. His parents are older and meaner." "A Place called Lovely" is a raw and disturbing impression of a violent world.

JOLLIES
USA/1990/Video/11 minutes/black& white

Meditations on teenage sexuality and emerging lesbian identity.

IF EVERY GIRL HAD A DIARY
USA/1990/Video/6 minutes/black& white

A young woman searches for identity and respect as a lesbian and as an adult.

ME AND RUBYFRUIT
USA/1989/Video/4 minutes/black & white

Based on the novel by Rita Mae Brown this tape chronicles the enchantment of teenage lesbian love.

A NEW YEAR
USA/1989/Video/4 minutes/black & white

A version of the 'teenage confession' with brutal and ugly diary entries.

LIVING INSIDE
USA/1989/Video/4 minutes/black & white

When she was 16, Benning stopped going to high school for three weeks and stayed inside with her camera, her TV set and a pile of dirty laundry. This tape mirrors her psyche during this time.

THE OTHER PLACE 4.00PM

FLESH HISTORIES (part 2)
USA/1990/

The second part of a series of short works by Shelly Silver, Gran Fury, Sadie Benning, Critical Art Ensemble, Carl M. George, Alnoor Dewashi and John Maybury. (part 1 screens Fri. 8.30pm)

CRAWFORD ART GALLERY 4.15PM

ST. MULEKICKER
Simeon Hutner
USA/1992/16mm/5 minutes/Black & White

Ron Athey is a Los Angeles performance artist, who presents his powerful and disturbing work (which relates to adornment and mutilation of the body) in underground clubs and alternative performance spaces. A complex and moving account of an individual contending with the extremes of the human experience.

TOGETHER ALONE
P.J. Castellaneta
USA/1991/16mm/87 minutes/Black & White

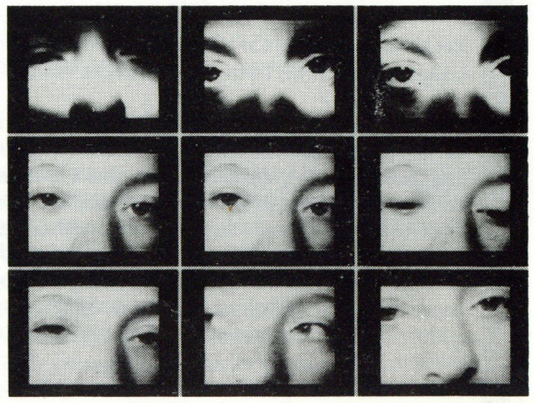
Bryan, a young gay man, feels insecure because of the AIDS epidemic. One evening, he happens to spend the night with a man, 'Bill'. Waking up from a vivid dream, Bryan talks to 'Bill'. Surprised, 'Bill' explains to him that his real name is Brian. This develops into the first of many disputes which continue throughout the night...

At the end of the night, when the barriers between the two men have finally broken, they have both made some surprising discoveries - each for himself and both together.

TRISKEL ARTS CENTRE 8PM

LOVE, JEALOUSY AND REVENGE
liebe, eifersucht und rache
Michael Brynntrup
Germany/1991/16mm/7 minutes/Colour/Subtitles

The film depicts, for example, "work in a parcel post office. We see parcels being received at the counter, how they are sorted and forwarded. Naturally, we are amazed by the quantity of parcels..." Michael Brynntrup.
Warning: this film contains shockingly gratuitous scenes!



Sadie Benning's 'JOLLIES'

TRISKEL ARTS CENTRE 8PM

NO SKIN OFF MY ASS
Bruce La Bruce
Canada & Germany/1990/16mm/75 minutes/Black & White
No Skin off my Ass is the fourth movie from experimental punk film-maker, Bruce La Bruce. Shot in grainy hand-held black and white, it tells of a hairdresser's growing obsession with a baby-faced skinhead he picks up in the park and tries to keep captive in his apartment.

"Sweeter than Warhol, subtler than Kuchar, sexually more explicit than Van Sant... NO SKIN OFF MY ASS has antecedents to spare but a style all of its own" Amy Taubin, Village Voice.



NO SKIN OFF MY ASS

THE OTHER PLACE 8.30PM

L IS FOR THE WAY YOU LOOK
Jean Carlomusto
USA/1991/Video/20 minutes/Colour

What is a well-known celebrity doing at a women-only event? She couldn't be...? Could she? This hilarious short from Jean Carlomusto will ring bells with anyone who has ever speculated about a star's sexuality.

ARMISTEAD MAUPIN IS A MAN I DREAMT UP
Kate Meynell
USA/1992/16mm/60 minutes/Colour

Armistead Maupin Is A Man I Dreamt Up is an affectionate protrait of San Francisco and of the man whose Tales Of the City have inspired thousands to come here. Maupin relates a life story more bizarre than his fictional characters' (including his meeting with Richard Nixon) while local eccentrics and ex-colleagues dish and praise lavishly. Beautifully put together Armistead Maupin is also a filmmaker's fascinating attempt to get at the myth and meaning of San Francisco. Appropriately, the mood is capped with music by the Gay Men's Chorus.

TRISKEL ARTS CENTRE 11PM

ROSEBUD
Cheryl Farthing
UK/1992/16mm/14 minutes/Colour

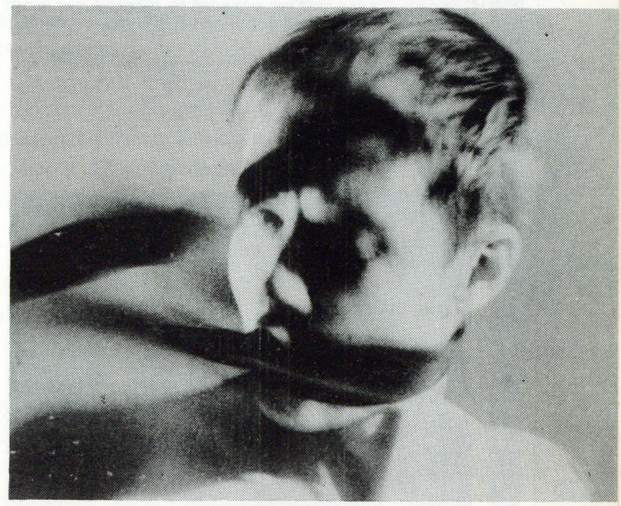
Kay, in her late twenties, has just moved into a new flat. Her new neighbours are a stylish lesbian couple who are very much in love. Kay is fascinated by their easy physical intimacy, and images of women and female sensuality begin to take over her erotic fantasies.
"...spins voyeurism into desire, fantasy into Jarman-style reveries complete with mermaids and brazen seraphim " Village Voice.

WHERE THE COWS GO
Maggie Ford
England/1992/16mm/15 minutes/Colour

Caught kissing a girl - result? 40 years in a psychiatric hospital! Lily remembers young Lily, her humour, her rage and above all her deep attachment to cows.

NICE GIRLS DON'T DO IT
Katy Daymond
USA/ 1989, 1990/16 mm/ 13 minutes/ Black & White

Hippocrates believed it served a reproductive function. Aristotle identified it as pleasure-creative. And Freud contributed to its pathologization. The medical profession continues to dismiss it as "urinary incontinence". "It" is female ejaculation and nice girls don't do it, or do they? Employing elements of several genres without conforming to any particular one, "Nice Girls Don't do it" deconstructs conventional meanings attached to female and male sexuality and destabalizes meanings around specific visual representations of the female body. Ultimately, the film is a celebration which aims to create a space for other voices to speak about a part of female experience long-shrouded in silence and ignominy.



NICE GIRLS DON'T DO IT

SAT
10TH OCT

TRISKEL ARTS CENTRE 11.00PM

HOME MOVIE
Jam Oxenburg
USA/1975/16 mm/12 minutes/ colour

Using actual home movie footage of the film-maker as a child growing up as a lesbian, and the experience of coming out. A warm film which uses humour to make the experience of growing up gay accessible to everyone.

A COMDEY IN SIX UNNATURAL ACTS
Jan Oxenburg
USA/19975/16mm/25 minutes/Black & White

A satire on the stereotyped images of lesbians. Each scene is also a take-off of a different genre of Hollywood film. 'As witty and clever in execution as in concept, designed in a mood part way between satire and vaudeville, A COMEDY IN SIX UNNATURAL ACTS is a series of sketches which explore the cliched images of lesbianism in a world of black leather, slicked back hair and Girl Scout cookies.
(Bridget Bryne)

THE OTHER PLACE 11PM

THE GAY ROCK AND ROLL YEARS
Shauna Brown
UK/1991/Video/60 minutes/Colour

A giddy zip through the 50s onwards using archive clips and pop music. All the great stuff is here - Tom Robinson, Sandie Shaw, The Pet Shop Boys, Kylie Minogue - as well as some especially scary seventies disco fashions.

SUN
11TH OCT

THE OTHER PLACE 12 NOON

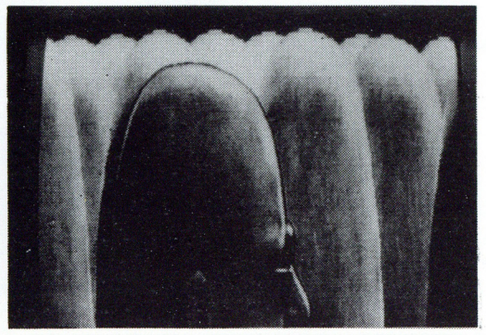
COLLEEN CRUISE PROGRAMME

THE JAR
Australia/1987/video/1 minute/black & white

RE-BIRTH
Australia/1990/video/2 minutes/black & white

HEAD
Australia/1991/video/4 minutes/animated

Three video-art works by Australian video-artist who is travelling with the support of an Australian Arts Council Grant to screen and talk about her work.
The Jar and Re-Birth question the ethics of science and a forever changing technological medical system. Re-Birth observes the roles that women play behind the walls of a hierarchical institution. Head, a computer animation, centres around form and phenomenology.
"All works have androgynous threads", says Cruise.
Colleen Cruise will be present to discuss her work



HEAD

THE OTHER PLACE 1.00PM

"STEPHEN"
Robert and Donald Kinney
USA/1991/video/28 minutes/Colour



STEPHEN

This witty and entertaining video focusses on the story of siblings, and in this case, twins locked in a complex emotional and sexual relationship. The twins, whose individual identities are never made clear, define and redefine the parameters of their relationship in a setting of high modern lines and fundamentalist iconography.

"THE SILENCE THAT SILENCES"
R & D Kinnay
USA/1991/Video/38 minutes

"The Silence That Silences" is an exploration of the representation of people living with Aids as seen in an exhibition of photographs by New York artist, Rosalind Solomon. `Through fictional narrative, documentary footage and analysis, the work investigates how representations of people living with AIDS are constructed in mainstream news reporting and art exhibitions; how these image constructions determine, in part, our responses to both people living with Aids and the larger epidemic. Proposed in the work is the idea that photographs, contrary to popular opinion, rather than reflecting an objective document, are imbued with meaning by both the producer and by their currency as images of meaning in the culture.
At times serious and at times campy, the video tape uses a variety of approaches to probe, question and analyze the Solomon exhibition.

SUN
11TH OCT

The film looks at the role of black women in the 1950's and '60's, the growth of the Black Power movement and the involvement of black women in radical politics since then. It features the personal views and histories of Davis and Jordan, including their reflections on the position of black people in the United States today.

CRAWFORD ART GALLERY 2.15PM

THE DISCO YEARS
Robert Lee King
USA/1991/16mm/30 minutes/Colour

Tom Peters, a gay teenager coming of age in the late '70's finds that the difficult process of coming out is helped by the disco-dancing lessons that his mother forces him to take.

MASSILLON
William Jones
USA/1991/16mm/70 minutes/Colour

If you can't go home again, at least you can make a film about it: Massillon, Ohio, is revisited in a series of oblique images of empty cityscapes, while, on the soundtrack, escapee William Jones recounts tales of his youth. The result is an unusual, compelling narrative, moving from a coming-out confessional to a striking history of American sexual persecution and legal regulation. Jones' influences are European; Massillon comes across as a riveting mix of Michel Foucault and Chantal Ackerman.
" The best gay documentary of the year "- L.A. Weekly.

THE OTHER PLACE 3.00PM

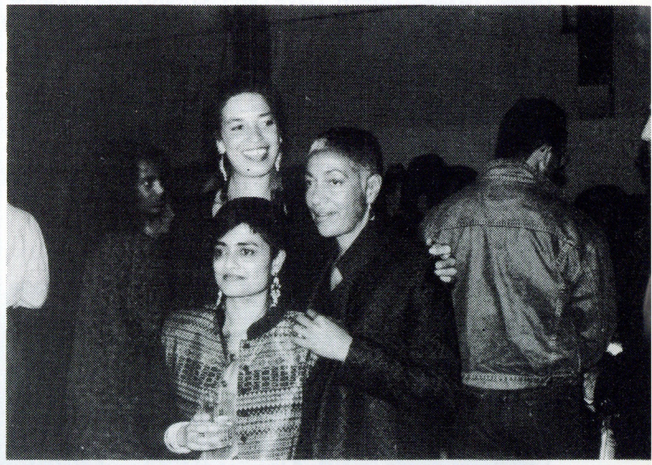
COALMINER'S GRANDDAUGHTER
Cecilia Dougherty
USA/1991/Video/90 minutes

"This hysterically funny epic depicts an American family with brutal realism. It does for lesbians what John Waters did for Baltimore. While disrupting everything audiences expect about plot and acting, director Cecilia Dougherty grabs our emotions on her own terms. Her sharp and skillful original visual style recreates moments, like memories, which will resonate with an audience's own deeply felt emotions about family, illness and sexuality." - Sarah Schulman.

CRAWFORD ART GALLERY 4.15

A PLACE OF RAGE
Pratibha Parmar
England/1992/16mm/52 minutes/Colour

A PLACE OF RAGE celebrates the political struggles of radical black American women. It focusses on the lives of political activist Angela Davis and poet and activist June Jordan.



Angela Davis and June Jordan with Director of A PLACE OF RAGE Pratibha parmar

Angela Davis came to international prominence in the 1970's when the FBI declared her the most wanted woman in the US. Her fugitive status and subsequent arrest and imprisonment made her an indelible symbol of black radicalism in the US and throughout the world.

June Jordan is a poet, writer and activist whose work has been an inspiration to feminists worldwide. She is a key figure in the quest of African-American women for justice and an uncompromising advocate of international struggles for freedom and self-determination.

A PLACE OF RAGE is an intimate account of these two extraordinary women.

"An outstanding film in which Parmar manages to turn the documentary genre on its ear long enough to catch and hold the audience's attention."
The Guardian

A terrific new documentary...the film is lively, well-constructed, finely edited, musically and visually evocative and it's very smart."
Randy Turoff, San Francisco Bay Times

KHUSH
Pratibha Parmar
UK/1991/16mm/24 minutes/colour

Taking its title from the Urdu work meaning 'ecstatic pleasure', KHUSH is an uplifting documentary about South Asian lesbians and gay men in Britain, North America and India.

THE OTHER PLACE 4.45PM

MAYA VISION PROGRAMME

OY GAY
Rosalind Haber
UK/1992/31 minutes/Video/Colour

From biblical injunctions against homosexuality to drag queen, Dave Lynn, singing 'My Yiddishe Momme' and excerpts from Tony Kushner's ANGELS IN AMERICA at the National Theatre, OY GAY illustrates the explosion of lesbian and gay Jewish creativity as well as the difficulties facing young Jews coming out as gay.

BLUE BOYS
Stuart Marshall
UK/1992/25 minutes/Video/Colour

Every year in Britain, hundreds of gay men have their homes searched and their careers and reputations ruined because they own gay pornography. What leads Britain's Police and Custom services to target gay men with such fervour? BLUE BOYS is a hard-news documentary which questions operations by the Police and Customs to smash so-called 'gay sex rings' and provides new evidence to challenge myths about the volume and violence of today's pornography and the dangers presented by it.

GAY SERA SERA
Susan Ardill
UK/1992/23 minutes/Video/Colour

.....are gay men and lesbians born 'that way' or is sexual orientation shaped later in life? It's the old nature versus nurture debate with a significant new twist in the form of Californian scientist Simon Levay's claim to have pinpointed the area of the brain that determines sexuality. Charting the changing attitudes through the decades to the nature of sexual identity up to the "Queer politcs" of the nineties, the question 'what made you this way?' is asked once again. The conclusion? "Gay Sera Sera....."

SKIN COMPLEX
Stephen Lennhoff
1992/20 minutes/Video/Colour

Clone, leather man, Marlboro man.... and now the skinhead!
Since the 70's, gay men have drawn inspiration for their own looks from heterosexual, macho images. The latest in this line is the widespread adoption of the short crop big booted tattooed fashion previously popularised by white working class youth. The hard aggressive image makes the skinhead an obvious choice for the gay men who wish to disguise their sexuality or indulge it. Others are just fashion victims. Stephen Lennhoff's contentious film visually and graphically explores the gay skinhead phenomenon confronting skinheads of differing persuasions, race and sexuality to create a controversial and enlightening debate.



BLUE BOYS

THE OTHER PLACE 8.30PM

Terence Higgins Trust Fund
THE GAY MAN'S GUIDE TO SAFER SEX
England/1992/Video/Colour

This is a film about the safe practise of criminal acts...!

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TIMETABLE

	TRISKEL ART CENTRE		CRAWFORD	THE OTHER PLACE	
FRI 9TH OCT	20.00	FIRST COMES LOVE CHANGING OUR MINDS		20.30 23.00	FLESH HISTORIES (1)✓ TWO IN TWENTY (1) LIFETIME COMMITMENT
SAT 10TH OCT	20.00 23.00	LOVE, JEALOUSY & REVENGE ✓ NO SKIN OFF MY ASS ✓ ROSEBUD WHERE THE COWS GO NICE GIRLS DON'T DO IT HOME MOVIE COMEDY IN 6 UNNATURAL ACTS	12.30 14.15 16.15	DEATH BY UNNATURAL CAUSES ✓ MAYA DEREN PROG. COST OF LOVE ✓ PROUST'S FAVOURITE FANTASY ✓ STAR CROSSED LOVERS ✓ MY LIVING ROOM IS A THEATRE ✓ ST. MULEKICKER ✓ TOGETHER ALONE ✓	12.30 14.30 16.00 20.30 23.00	TWO IN TWENTY (2) SADIE BENNING PROG. FLESH HISTORIES (2) L IS FOR THE WAY YOU LOOK ARMISTEAD MAUPIN GAY ROCK & ROLL YEARS
SUN 11TH OCT			14.15 16.15	THE DISCO YEARS MASSILLON ✓ KHUSH A PLACE OF RAGE	12.00 13.00 15.00 16.45 20.30	COLLEEN CRUISE PROG. STEPHEN ✓ THE SILENCE THAT SILENCES ✓ THE COALMINER'S GRANDDAUGHTER MAYA VISION PROG. THE GAY MAN'S GUIDE TO SAFER SEX

BOOKING INFORMATION

Festival goers are obliged to become members of the Cork Film Festival Association in order to purchase tickets for admission to screenings.
The membership fee is £1 Membership is open to those over 18 years of age. Membership is non transferable and a Membership Card must be produced when buying tickets for screenings. Members may also be asked to produce their Membership Card together with ticket when entering the cinemas. Members may purchase admission for one guest for each screening.

TICKET PRICES
INDIVIDUAL SCREENINGS: **TRISKEL ARTS CENTRE** £3.50 **CRAWFORD ART GALLERY** £2.50 **THE OTHER PLACE** £1.50

WEEK-END TICKETS: £20 (Valid for all screenings Friday 9th - Sunday 11th in both Lesbian & Gay and Cork Film Festival.)

BOOKING: Tickets may not be booked in advance. Week-end and season ticket holders' seats must be occupied ten minutes before a programme starts, otherwise we cannot guarantee that seats will be held.

All inquiries to Information Office in The Other Place **Telephone enquiries to (021) 317660**

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