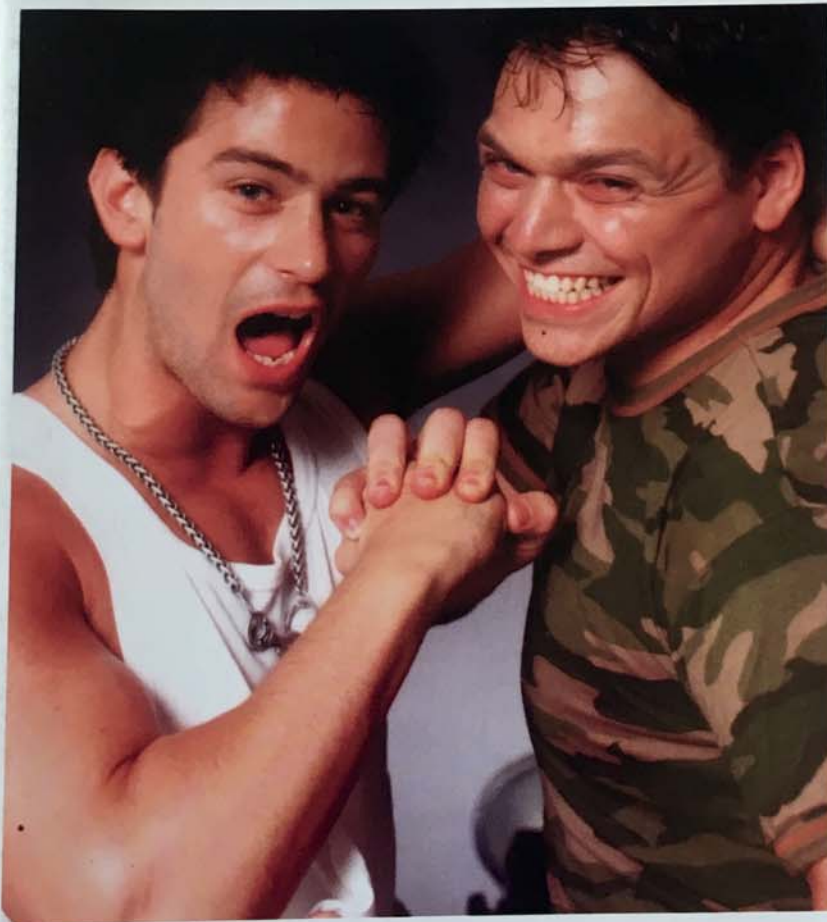




11th dublin lesbian & gay film festival 2003

31st July - 4th August - Irish Film Centre
www.gcn.ie/dlgff



the best of international queer cinema





Festival Welcome

We're delighted to welcome you to the start of our second decade – to the 11th Dublin Lesbian and Gay Film Festival. August Bank Holiday weekends come around fast, and this year, as ever, we're hoping for crappy weather that makes going to the cinema all day long a guilt-free pleasure. And to entice you there, this year we're bringing the largest ever number of films for your delectation. This year too, the entire community is celebrating the 10th anniversary of decriminalisation of homosexuality. We can see in the growing strength of the Festival how the removal of discrimination can contribute enormously to a city's vibrant cultural and social life. We salute those who got us this far. We hope that the Festival, in questioning, challenging and entertaining us with different visions and versions of being queer, stimulates us to continue on that work. The Festival continues to receive great support from our Sponsors and Friends – their willing commitment to the Festival, and that of the IFC, smooths the path considerably. Our very warm thanks to all of our supporters. Preparation for the festival usually starts in October, and since then a growing team has been hard at work – it's not all glamour sitting at home watching films, you know. Thank you to them all; their energy and dedication make it a pleasure to work on the festival. If you fancy joining us for next year's festival, just send us an email... And finally, and most importantly, a very big thank you to you our audience, for your continued support of the festival – at greater numbers than ever last year. We hope to live up to your expectations again this year. We wish you a great weekend of film and fun.

Brian Sheehan

Festival Director

DLGFF Audience Awards

(...and win a year's free cinema-going)

The Audience Awards for best Short, Documentary and Feature give you a chance to have a say on the films we've chosen. Last years Audience Award winners were: Short: *La Tourbillon*; Documentary: *Lifetime Guarantee* and Feature: *Nine Dead Gay Guys*. Voting forms will be handed out after each film again this year, so please do take the time to register your views. And...generously sponsored by UGC Cinemas and the Film Institute of Ireland, there is a great prize for entry into the Audience Awards. After the closing film we'll draw from all entries for a prize of a year's free cinema-going for two people at both cinema complexes.

DLGFF and GCN: Top 100 Queer Movies

In association with the brilliantly revamped **GCN**, we are looking for your votes for the favourite queer movies of all time. Go to the DLGFF website, and vote for those films that make you come over all queer. The definitive list will be published in November's *GCN*. And we'll draw a name from all those who vote for the number one film, for the fab prize of a chance to bring a host of your friends to a special screening of that film in the autumn.



Programme at a glance

	Thursday 31st	Friday 1st	Saturday 2nd	Sunday 3rd	Monday 4th
12.30pm	Screen 1		Queens Don't Lie	I Am My Own Woman	Did Anyone Notice Us? Gay Visibility...
	Screen 2		Girl King (R) & Cherries in the Snow (R)	The Gift & Panel Discussion	Hooked & Hard Fat
2.30pm	Screen 1	It's Not The Homosexual...	Yossi & Jagger & Diary of a Male Whore	Food of Love	Close to Leo
	Screen 2	Gay Skinheads & Can I Be Your Bratwurst...	IFC Programme	IFC Programme	IFC Programme
4.30pm	Screen 1	Mango Souffle	Alice & Hormones and Other Demons	Blue Gate Crossing	Guardian of the Frontier
	Screen 2	No Secret Any More	Men's Short Films	Tom	Sexualities
6.30pm	Screen 1	Thelma	An Audience With Rosa Von Praunheim	Eden's Curve & Precious Moments	Ma Vie
	Screen 2	IFC Programme	IFC Programme	Women's Short Films	Little Sister's V Big Brother
8.30pm	Screen 1	Suddenly	Days / Giorni with Laura Muscardin	Grease Party Screening & Ball 9.00pm	Closing Film 8.30pm Screen 1
	Screen 2	Luster	Do I Love You? & D.E.B.S.	IFC Programme	My Mother Likes Women & Revelation
10.30pm	Screen 1	Beyond Vanilla	The Politics of Fur		
	Screen 2	Girl King & Cherries in the Snow	Luster (R)		

Membership of the Irish Film Centre is necessary to attend any of the films in the 11th Dublin Lesbian and Gay Film Festival. Membership is available to all over 18 years. Membership must be taken out 20 minutes before attending a screening. Membership entitles you to buy 1 + 3 guests per performance. Membership does not guarantee entry to films - to avoid disappointment all performances should be booked well in advance. Membership entitles you, on production of a valid Membership Card, to discounts in the IFC Bookshop.

All guests must also be over 18 for unclassified films.
 Annual IFC Membership Fee - €14 (€10 concession)
 Weekly IFC Membership Fee - €1.30 (no concession)
 Admission Fees: 11.30am to 2.30pm: €6.50 (€5.00 concession)
 After 4pm: €7.00 (€5.80 concession)
 Festival Launch & Opening Film €15 / €10
 Closing Film €10 / €8
 Grease Screening and Grease Ball €15 / €10 concession

Grease (Screening only) €10 / Grease (Ball only) €8
 5 Film Package €30*, 10 Film Package €60*

The IFC box office is open from 1.30pm to 7.30pm for advance bookings and credit card bookings by telephone.
 IFC Box Office: 6 Eustace St., Dublin 2 t: (01) 679 3477

*excludes Festival Launch / Opening / Closing & Grease Screening / Ball

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Programmers' Introduction

Deborah Ballard & Paul Connell

Welcome to the 11th Dublin Lesbian & Gay Film Festival, which launches on Thursday 31 July with Eytan Fox's intensely moving *Yossi & Jagger*, a huge crossover hit in his native Israel. This is followed by our biggest and best programme yet, including features, documentaries and an expanded shorts programme, party and brunch screenings, retrospectives and opportunities to meet visiting directors.

A strong international features programme includes films from Argentina, India, Taiwan, the States, Italy, Switzerland, France, Slovenia, and Spain. We see a continuation of the recent trend by gay film-makers away from romantic comedies and would-be cross-overs, to darker and more complex themes, although we have also programmed standout comedies, like our Closing Film, Inès Paris and Daniela Fejerman's feel-good family caper, *My Mother Likes Women*.

An important strand in this year's festival examines the complexities of sexuality beyond the confines of sexual orientation, such as Mike Hoolboom's stunning documentary *Tom*, *Hard Fat*, *Beyond Vanilla*, *Girl King* and the short films in our *Sexualities* shorts programme.

As well as two powerful features – *Days* and *Close to Léo* – which explore the experience of living with HIV/AIDS, we present Louise Hogarth's fascinating and disturbing documentary on the phenomena of 'gift-giving' and 'bug-chasing', *The Gift*, which will be followed by a panel discussion. As this year marks the tenth anniversary of the decriminalisation of sex between men in Ireland, we are delighted to present Edmund Lynch's documentary of archival material on the struggle for gay rights in the years leading up to it.

We are delighted to welcome veteran German director and activist Rosa von Praunheim, the subject of this year's retrospective. As well as screenings of four of his films, you are invited to An Audience with Rosa von Praunheim, in which the self-proclaimed "faggot-film" maker, will present more of his work. Our singalong screening this year is *Grease*, devised by Brian Finnegan and presented by headmistress Miss Panti, and followed by the Grease Ball. For the second year running we are delighted to co-present an outdoor screening in Meeting House Square as part of Temple Bar Properties' Diversions programme; this year's movie is the stunning Joan Crawford vehicle, *Mildred Pierce*.

This year, for the first time, we have worked with a Screening Committee, comprising Garvan Gallagher, Andrew Macken and Louise O'Shea. It is due to their creative input and hard work that we are able to bring you the best ever festival programme, and we are very grateful to them, and the rest of the DLGFF committee, for their unstinting support. We also wish to thank Brian Sheehan, Kathryn Loewen and everyone else who tipped us off about films they'd seen, and Manuela Kay at the Berlinale and Selina Robertson and Anna Dunwoodie at the London Lesbian & Gay Film Festival. For late changes and full details of all films, events and parties, please check our website, www.gcn.ie/dlgff.

Deborah Ballard & Paul Connell

Programmers



Retrospective Programme Rosa Von Praunheim – Revolutionary Pervert

Following the enthusiastic response to last year's screening of *The Einstein of Sex* by veteran filmmaker and activist Rosa Von Praunheim, we are delighted to present a retrospective of his work. Self proclaimed "faggot-film" maker, Rosa von Praunheim is one of Germany's leading gay activists and chroniclers of queer life. Born Holger Mischnitzky on November 25, 1942 in Riga, Latvia, he changed his name in the early 1960s, taking the name Rosa from 'rosa Winkel' (the Nazi pink triangle gays were forced to wear) in a gesture of queer defiance.

Von Praunheim's first gay film, *It Is Not the Homosexual Who Is Perverse But the Situation in Which He Lives* (1970), met with harsh criticism from conservatives and liberals alike for its negative portrayal of irresponsible sexual behavior and narcissistic consumerism in the gay community. Yet its screening on German national TV contributed to the founding of a modern gay movement in Germany. Von Praunheim's queer aesthetic is most evident in the non-fictional and quasi-fictional biographical portraits of outcasts struggling in a hostile environment, but refusing to relinquish their dignity. These affectionate and vivacious portraits of strippers, circus performers, transsexuals and ageing dancers and cabaret stars stand in stark contrast to the assimilated middle-class gays he targets. *I Am My Own Woman* (1992) is perhaps von Praunheim's most successful portrait. It tells the remarkable story of Charlotte von Mahlsdorf, a homosexual transvestite who survived decades of private and public indignities to receive the highest German civil award, the Cross of the Order of Merit. In *Queens Don't Lie* (2001), von Praunheim documents the lives of four politically active German drag queens, sympathetically recording their remarkable friendships and their radical performances. We are also screening *Can I Be Your Bratwurst, Please?* (1999), his delicious parody of porn consumerism and the many, many men who have fluttered and cooed over the famous Stryker 'bratwurst'.

Always celebrating the outsider, von Praunheim has used his films to spark or reconfigure debates on a number of queer issues. A risk-taker both in terms of the images he creates and the subject matter he tackles, he has made visible topics, people, and history that most filmmakers have ignored.

As part of the retrospective, we are delighted to present An Audience with Rosa, in which Rosa von Praunheim will present a selection of his work – a fascinating evening of unpredictable fun with one of Europe's finest film makers.

It's Not The Homosexual... Screen 1 Fri 1st August 2.30pm

Can I Be Your Bratwurst, Please? Screen 2 Fri 1st August 2.30pm

Queens Don't Lie Screen 1 Sat 2nd August 12.30pm

I Am My Own Woman Screen 1 Sun 2nd August 12.30pm

An Audience with Rosa Von Praunheim Screen 1 Sat 2nd August 6.30pm



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Saturday 2nd:

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Special Event Screenings

The Gift

Screen 2 Sunday 3rd August 12.30pm
Director: Louise Hogarth, USA, 2002, 67 mins, Beta SP PAL

This moving and deeply challenging documentary explores the world of 'gift-givers', HIV+ men who are willing to infect other men with the HIV virus through unprotected sex, and 'bug chasers', HIV-men who actively seek to sero-convert through having unprotected sex with HIV+ men.

Academy Award-winning filmmaker Louise Hogarth (*The Panama Deception*) opens an objective, remarkably compassionate eye and ear to the different sides of this perplexing phenomenon. Balancing the experience of HIV+ gay men and their advocacy of safer sex with the longing of some men not to be HIV-, *The Gift* raises difficult issues of personal choice and public morality. While bug-chasers and gift-givers are a tiny minority, bare-backing is more wide-spread, and the question is how to protect young HIV- men through genuinely effective safer sex campaigns without alienating and isolating HIV+ men.

This screening will be followed by a panel discussion on the issues raised by this film.



Edmund Lynch



Thom McGinty (*The Decemari*)



David Norris, *Tuesday Report*

Did anyone Notice us?

Gay Visibility in the Irish Media 1973 to 1993
Screen1 Monday 4th August 12.30pm
Director: Edmund Lynch, Ireland, 2003, 70 mins, Beta SP PAL

On 15th February 1974, Radio Eireann broadcast the voices of two openly gay people, Hugo McManus and the late Margaret McWilliams, speaking about a meeting to be held by the Sexual Liberation Movement. This was the beginning of visibility for Irish lesbians and gay men in the Irish media. Ed Lynch's documentary looks at archival records of twenty years of campaigning from 1973 to 1993, culminating in the passing of the law decriminalising sex between men. It includes the Fairview Park protest against the queerbashing and murder of Declan Flynn (1983), the first interview with David Norris (1975), the Access programme made by members of the Hirschfeld Centre (1984), and various appearances of lesbian and gay men on *The Late Late Show*. This documentary was made with the cooperation of the RTÉ Television and Radio Archives, the Irish Queer Archives and private collections.

The screening will be preceded by a brunch at 11.00am for participants and audience, and will be followed by an informal discussion.

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We cover the three Area Health Boards in the Eastern Region

Special Event Screenings

GREASE



Grease & The Grease Ball

Screen 1 Sunday 3rd August 9.00pm
Director: Randal Kleiser, USA 1978, 110 mins, 35mm

Did you spend your summer nights making out under the docks? Or were you a beauty school drop-out, cruising around in your systematic, hydromatic automobile? Or perhaps you spent your days at the beach, hopelessly devoted to a boy (or girl) called Sandy?

Whatever your summer vacation story, it's time to come back to Rydell High, where your hostess, Headmistress Panti is set guide you through a sing-a-long extravaganza featuring a very queer take on the movie that speaks to everybody's inner High School kid.

Join in with the songs (available on the festival website: www.gcn.ie/dlgff), enjoy some kooky audience participation; watch some happy homosexuals gender-bend Danny, Sandy, Rizzo and co. on stage; graduate with full honours as the Grease Class of 2003; and finally party down like ramma lamma ka dinga da dinga dong 'till late at a very special class reunion party. Come dressed as a Pink Lady or a Thunderbird and you could win a very special prize. Football jocks, cheerleaders and Sandra Dees are also welcome.



Go on, there are worse things you could do...

Headmistress Panti

Mildred Pierce

Meeting House Square

Saturday 2 August at 10.30 p.m.

Director: Michael Curtiz, USA, 1945, 113 mins, 35mm

Tickets available Temple Bar Properties.

Black and white classic which won an Oscar for Joan Crawford, *Mildred Pierce* is one of the great 'women's pictures' and equally high on the gay fave scale. The rocky rise of dowdy housewife Mildred to riches and eventual love through hard work and suffering, it co-stars Ann Blyth as the most ungrateful daughter of all time. *Mildred Pierce* is the DLGFF nomination for the Temple Bar Properties' Diversions programme, and will be screened in Meeting House Square.

www.gcn.ie/dlgff



Gay Skinheads

Screen 2 Friday 1st August 2.30pm

Director: Karl Hayden, Ireland, 2003, 60 mins, Beta SP PAL

The Festival is delighted to present the première of Irish film maker Karl Hayden's documentary, *Gay Skinheads*.

Gay Skinheads is in part an examination of what it is to be a skinhead whilst also an intriguing exploration of the apparent contradictions which underlie the relationship of being actively gay and living as a skinhead. Using interviews carried out in countries across Europe, Hayden has created a documentation of a highly visible yet often misunderstood section of the gay community. Through a series of challenging interviews with a broad range of European skinheads Hayden challenges the perceptions, stereotypes, and seeming contradictions which lie at the heart of the gay skinhead phenomenon.

Screens with: **Can I Be Your Bratwurst, Please?**

Rosa von Praunheim, Germany, 1999, 28 mins, Beta SP PAL

Delicious parody of porn consumerism and the many, many men who have fluttered and cooed over the famous Jeff Stryker 'bratwurst'.



Mango Soufflé

Screen 1 Friday 1st August 4.30pm

Director: Mahesh Dattani, India, 2002, 90 mins, 35mm

As a wedding takes place next door, fashion designer Kamlesh has invited his closest friends for lunch at his Bangalore home – his bitchy ex, Sharad, woman friend Deepali, and closeted film actor Bunny and his Anglo-Indian boyfriend Ranjith. Depressed at breaking up with his most recent lover, he tells them that he is thinking of emigrating, and then makes an extraordinary request – that they behave in future as if that relationship had never existed. All becomes clear when two unexpected visitors turn up, precipitating a moral quandary for everyone present.

Based on the director's own play, *A Muggy Night in Mumbai*, the film shows its stage origins all too clearly, but is nevertheless a gripping and powerful drama which explores what it means to be gay in India today. With Ankur Vikal, Rinkie Khanna and Atul Kulkarni.



No Secret Anymore

The Times of Del Martin & Phyllis Lyon
Screen 2 Friday 1st August 4.30pm

Director: JEB (Joan E. Biren) USA, 2003, 55min, Beta SP PAL

In 1955, the same year Rosa Parkes refused to go to the back of the bus, Del Martin and Phyllis Lyon founded pioneering lesbian equality organisation, Daughters of Bilitis, in San Francisco. It is difficult now to imagine how repressive that time was for lesbians and gay men, when lesbians could be arrested for wearing men's clothes, and even Lyon, editor of DOB's magazine, *The Ladder*, wrote under a pseudonym. Now together for over 50 years, Martin and Lyon have fought all that time against discrimination and repression; their groundbreaking book *Lesbian/Woman* (1972), which drew on the analyses of the gay and women's movements, was on every dyke's bookshelf all through the English-speaking world.

No Secret Anymore chronicles Martin's and Lyon's lives and enduring love along with the history of American lesbian political action, using archival photographs and footage, and interviews with other activists of the day. A tribute to these extraordinary women, it is also an inspiring account of courageous activism.



Thelma

Screen 1 Friday 1st August 6.30pm

Director: Pierre-Alain Meier, Switzerland/France/Greece, 2002, 95 mins, 35mm,s/t

Thelma has been dumped by her older lover Pierre, and is out for revenge. Falling in with Vincent, a cab-driver separated from his wife and son and fed up with working for his father-in-law, she offers him a large sum to drive her from Paris to Crete, where Pierre has taken his wife to their holiday home. Vincent, fascinated by Thelma's wayward and compelling femininity, is appalled to discover that she is a pre-operative transsexual, but he remains with her, only to discover that in Crete she has another, more painful, secret.

Pierre-Alain Meier's first feature, *Thelma* is an accomplished and compelling account of how entering Thelma's reality forces Vincent to reassess himself and grow into a responsible and adaptive adult. With standout performances from Pascale Ourbih as Thelma and Laurent Schilling as Vincent, we too are drawn into Thelma's world, so that her ostensibly implausible project becomes as natural and compelling to us as it is to her.



Suddenly

(Tan de Repente)

Screen 1 Friday 1st August 8.30pm

Director: Diego Lerman, Argentina 2002, 90 mins, 35mm, sit

New Queer Cinema lives! When punk girls Mao (Carla Crespo) and Lenin (Veronica Hassan) catch sight of frumpish, lonely saleswoman Marcia on the street in Buenos Aires, Mao decides that she just has to have her. But Marcia (Tatiana Saphir), who's been dumped by her boyfriend and is finding life in the big city miserable, proves less resistant to abduction than one might suppose, and the three of them set off on a road trip that leads to the provincial home of Lenin's Auntie Blanca (Beatriz Thibaudin), an eccentric old bird who lives with two young lodgers. As the relationships between these six people shift and re-form, we are continually drawn into reassessing their contradictions.

Lerman's funny and humane feature was developed from his earlier short, *La Prueba*, itself loosely based on a short story by César Aira. Shot in black and white, *Suddenly* is reminiscent of the early work of Jim Jarmusch, and deservedly picked up awards at Locarno and the Buenos Aires Independent Film Festival. A complete delight.



Luster

Screen 2 Friday 1st August 8.30pm

Director: Everett Lewis, USA, 2001, 90 min, Beta SP PAL

Waking up after an orgy is just the beginning of an unforgettable weekend for Jackson, a cute, lanky, blue-haired poet with a day-job in a record store. He's got a crush on the sexy young blond, Billy, who he met at an orgy the other night. But Billy's not into him - he's in love with Sonny, a musician into SM. Although Billy doesn't want Jackson, two other guys do. Into this mix is thrown Jed, Jackson's hunky cousin, which leads Jackson to seriously contemplate the technicalities of incest. Before he can do anything about it, though, Jed is seduced by Jackson's lesbian artist friend....

This unrequited love-chain is a delirious journey through the LA queer-punk scene, with a sharp-witted script and a hot young cast. The film has the vibrant color of LA streets, there's plenty of dangerous sex and a queer-punk soundtrack with bands like Pansy Division. But underneath all the edge, filmmaker Everett Lewis - like his protagonist - has a romantic heart. *Luster*, title notwithstanding, is an unforgettable celebration of youthful love.

This programme screens again in Screen 2 Sat 2nd August 10.30pm



Beyond Vanilla

Screen 1 Friday 1st August 10.30pm

Director: Claes Lilja, USA, 2002, 91 mins, Beta SP PAL

Beyond Vanilla is an eye-popping, jaw-dropping documentary exploring the kinkier aspects of sex on the far, far side of vanilla. Easing the viewer gently along with mildly quirky sexual practices, it moves into much more extreme territory, such as knife play, piercing, fire, electric shock and more, much more!

With interviews, demonstrations and a good dose of how-to instructions, director Claes Lilja covers the gamut of fetishes and S&M practices. Sharing the fantasies, experiences and pleasures of over a hundred people interviewed, from porn stars and sex professionals to working men and women, *Beyond Vanilla* blurs the boundaries between gay, straight, bi and trans, and sheds new light on sexuality and sexual practices. For the curious, the enthusiast or the disbeliever, *Beyond Vanilla* is certainly not for the squeamish. A fascinating journey into a world of limitless fantasies.

First come first served, complimentary tickets to H.A.M. for first fifty.

H.A.M.



Girl King

Screen 2 Friday 1st August 10.30pm

Director: Ileana Petrobruno, Canada, 2002, 80 mins, 16mm

Captured on the high seas, the gorgeous baby Butch is enlisted in a search for the Queen's stolen 'treasure', while slighted girl-friend Claudia drags up and goes in hot pursuit. Tops are bottomed, a sailor-boy seduces a female captain and erotic expectations are disrupted all round, in this tongue-in-cheek take on queer lesbian desire.

Playing with, er, pirated images, a great sound-track and the silliest of plots, Petrobruno has given us a lesbian pirate romp with a gender-fuck twist, playful, erotic, smart, and very, very funny. Filmed in miniDV and transferred to 16mm, the film quality is definitely not the best, but this is one of the most likeable and sexy films you'll see in a long time.

Girl King won the Best Lesbian Feature award at the Making Scenes Film Festival, Ottawa.

Screens with: **Cherries in The Snow**

This programme screens again in Screen 2 Sat 2nd August at 12.30pm



Alice

Screen 1 Saturday 2nd August 4.30pm

Director: Sylvie Ballyot, France, 2002, 48 mins, 35mm, s/t

Alice depicts a crisis in a young woman's life, which has been turned upside down by her sister's approaching wedding. The unsuspected and painful memories it brings up disrupt Alice's normally happy relationship with her girlfriend and create tensions within her family.

With exceptionally sensitive performances from her cast, Ballyot uses telling images rather than dialogue to investigate loss, damage and the origins of desire in a subtle and open, sometimes disturbing way. Midway in length between a feature and a short, this terrific film is precisely the length it should be, and is programmed as one half of a stunning double bill looking at the profound effects other people's sexuality can have on us.

Screens with: Hormones and Other Demons (Hormoner og andre demoner) Sara Johnson, Norway, 2001, 26mins, 35mm, s/t

Suffering the pains of puberty during the long, hot summer holidays, an androgynous young girl pops some of her mother's HRT pills in an attempt to enter the world of adult sexuality she sees all about her.



Men's Short Films

Screen 2 Saturday 2nd August 4.30pm

Total running time 71 mins, 35mm

A selection of the best men's shorts at this year's London Lesbian & Gay Film Festival. *Two Minutes after Midnight*, by festival favourite Seamus Rea (*Ginger Beer*) sees clubbing angst transformed with a twist of a magical ring. In the stunning *Freunde - The Whiz Kids*, two young boys drive each other crazy with fear and desire. The pre-match preparations of a rugby team in *Comme Un Seul Homme* create a slow and beautiful homoerotic ritual. When a man is about to say goodbye he realises just how happy he could have been in *The Moment After*. *Precious Moments*, which has deservedly scooped a slew of awards, is the restrained and delicate story of an encounter between an underage boy and a 30-something man.

Two Minutes After Midnight Seamus Rea, UK, 2002, 11 mins

Freunde - The Whiz Kids Jan Kruger, Germany, 2001, 21 mins, s/t

Comme Un Seul Homme (As One Man) Jean Louis Gonnet, France 2001, 15 mins, s/t

The Moment After Gerald McCullough, USA 2002, 13 mins

Precious Moments (Fremragende Timer) Lars Daniel, Krutzkoff Jacobsen, Norway 2002, 17 mins, s/t



Days (Giorni)

Screen 1 Saturday 2nd August 8.30pm

Director: Laura Muscardin, Italy, 2001, 80 mins, 35mm, s/t

A film about the disruptiveness and abandonment of passion, *Days* introduces Claudio (Thomas Trabacchi), a 35-year old man who has been HIV+ for ten years. His life is governed by strict regimens of medication ("a struggle without end"), exercise, and work; he seems generally satisfied with his life and with his relationship with Dario, with whom he plans on relocating to Milan. But when Claudio meets the handsome and carefree Andrea (Riccardo Salerno), he embarks on a passionate and liberating affair, allowing himself to forget his responsibilities, his relationship, and even his illness.

"I think about Claudio and Andrea as two people in love, nothing else," Muscardin has said; "For Italy and Italian cinema tradition, this is a strong point. I can't remember seeing a portrait of a gay character without any comedy or tragic touch to underline the abnormality...but I think this story talks about everybody."



Do I Love You?

Screen 2 Saturday 2nd August 8.30pm

Director: Lisa Gornick, UK, 2002, 75mins, BETA SP PAL

Do I Love You? is both a comedy about 30-something lesbians behaving badly, and an investigation of love and what it means to be a lesbian. Marina has started to cheat on her girlfriend Romy, and as she bikes round London on a quest to discover why her relationship is falling apart, she encounters other dykes in the same boat. Louise, a journalist making a killing out of lesbian chic, teams up with super-confident photographer Alice, whose relationship with Lois is on the skids, while Marina's ex, Susie, is sliding out of her relationship with Rachel, but is making heavy weather of her new thing with Petra. Marina's dilemma about love raises the big questions – baby or book? where am I going? and can men be objects of lesbian desire?

Gornick's first feature, it was made on a shoestring, and shot on the hoof while she developed the script, originally written as a series of dialogues. A witty and intelligent take on urban dyke life, with an unexpectedly happy ending.

Screens with: D.E.B.S.



Politics of Fur

Screen 1 Saturday 2nd August 10.30pm

Director: Laura Nix, USA, 2002, 76 mins, Beta SP PAL

Gorgeous but over-controlled, Una (Katy Selverstone) is a hugely successful LA music producer who has everything – looks, money, a perfect white apartment, a slave-boy personal assistant, and – the ultimate in decadent pets – a tiger cub. What does a colleague 'give' someone like her as a birthday present? Spiky muso B, is what.

Intoxicated by B's talent and sexiness, Una immediately moves her in as lover and rising success-in-the-making. But B is not to be controlled, and Una's world – and her sense of herself – begin to unravel...

A snappy 76 minute reprise of *The Bitter Tears of Petra von Kant*, Fassbinder's gloomy two-hour dissection of lesbian power struggles, *The Politics of Fur* is also very funny – a savage and stylish swipe at the excesses of the LA media world.



Blue Gate Crossing

(Lanse Da Men)

Screen 1 Sunday 3rd August 4.30pm

Director: Yee Chih-yen, Taiwan/France, 2002, 82 mins, 35mm, s/t

Reminiscent of Lukas Moodysson's *Show Me Love* in its delicate exploration of teenage emotions and awakening sexuality, *Blue Gate Crossing* explores a triangular relationship between school students. Plain and serious Meng Kerou is developing a crush on her pretty, popular best friend Yueh-Chen, who in turn fancies school swimming star Zhang Shihao. Persuaded by her friend to act as an unwilling go-between, Kerou is disconcerted to find that the boy prefers her! As it becomes clear that Kerou is in love with her friend and is coming to terms with the likelihood that she's a lesbian, Shihao and Yueh-Chen are forced to reassess their own feelings.

With terrific performances from the young cast, this is a sensitive and well-observed exploration of awakening sexuality, straight and gay, and of the importance of teenage friendship.



Food of Love

Screen 1 Sunday 3rd August 2.30pm

Director: Ventura Pons, Spain/Germany 2001, 112 mins, 35 mm

Paul, a talented young piano student, stands in as page turner for his idol, British pianist Richard Kennington, when he gives a recital in San Francisco. Paul is not only highly conscientious, but also extremely attractive, which does not go unnoticed by Richard – or by his agent, Joseph Mansourian.

A year later, Paul and his recently separated mother Pamela run into Richard while on holiday in Barcelona, and Paul and the much older Richard start a secret affair. What follows is a story of big dreams, bad faith and hard lessons...

With Paul Rhys as Richard, Juliet Stephenson as Pamela and Kevin Bishop as Paul, and based on David Leavitt's novel *The Page Turner*, this is the first English language feature from Catalan director Ventura Pons (*Amic/Amat*, *Morir (O No)*, *Anita No Perd El Tren*).



Tom

Screen 2 Sunday 3rd August 4.30pm

Director: Mike Hoolboom, Canada 2002, 75 min, Beta SP PAL

A magical, haunting collage of imagery documenting the life of notorious cineaste Tom Chomont, *Tom* is a celebration of the artistic and sexual outlaw. Mixing found footage from across a century of American history with home videos, photographs, interviews, music and some of his own sexually explicit films, Mike Hoolboom has made an intensely intimate portrait of Tom Chomont as photographer, film maker, leather fetishist and sado-masochist.

Narrating his recollections against this dizzying array of images, from sadomasochistic desire through existential vulnerability to an incestuous relationship with his brother, Chomont's presence is both vulnerable and flamboyant, creating a dazzling experimental documentary depicting the reminiscences of a fading life lived in the throes of image culture.



Eden's Curve

Screen 1 Sunday 3rd August 6.30pm

Director: Ann Misawa, USA, 2003, 93 mins, Beta SP PAL

Set in 1973, and based on a true story, *Eden's Curve* is a deeply affecting coming-of-age drama by first-time feature director Anne Misawa and screenwriter/producer Jerry Meadors.

In his first year at an exclusive Virginia college, 18-year old Peter (Sam Levine IV), a handsome, muscular English student, is unprepared for the emotional impact of his encounters with sex, drugs and deeply damaged fellow-students. He becomes involved in a sexual relationship with his attractive and manipulative older roommate, Joe, and Joe's girlfriend, Bess, though it is increasingly Joe he is attracted to. At the same time, the aristocratic heroin addict Billy intervenes, and jealousy, tension, and violence explode. Consequently, Peter finds himself drawn to a third man, his poetry teacher, Ian – an attraction which has devastating repercussions. Shot with sensual, time-lapsed, dreamy, multi-textured imagery, *Eden's Curve* is a powerful account of a world of aristocratic privilege, where the fraternity committee closes ranks when decadence threatens to disrupt it.

Screens with: Precious Moments



Women's Short Films

Screen 2 Sunday 3rd August 6.30pm

Total running time 73 mins

A selection of the best women's shorts at this year's London Lesbian & Gay Film Festival, plus a very queer journey to Holyhead with *Anna Spud*. A trip to buy underwear becomes an interesting prospect under the guidance of the salesladies in *Size 'em Up*. The basketball-playing heroine of *TALLgirl* imagines what it would be like to be her coach's 'petite supreme' in this touching story of not fitting in and wishing on hoop dreams. Two baby dykes – *Binge Babes at the Truckstop* – give Dad the run-around and disappear into a magical daydream. We've all been there – *Breaking up Really Sucks* in this instantly recognisable, blow-by-blow account. And finally, Angela Robinson's wicked spoof *D.E.B.S.* re-scripts your favourite low-budget TV shows – smart, stylish and very funny.

Anna Spud Edward Foster, UK, 2002, 10 mins, Beta SP PAL

Size 'em Up Chris Russo, USA 2002, 15 mins, 35mm

TALLgirl Amelia Zarranz, USA 2002, 15 mins, 35mm

Binge Babes at the Truckstop Petra Volpe, Germany 2002, 14 mins, 35mm, s/t

Breaking Up Really Sucks Jennifer McGlone, USA 2002, 8 mins, 35mm

D.E.B.S. Angela Robinson, USA 2002, 11 mins, 35mm



Hooked

Screen 2 Monday 4th August 12.30pm

Director: Todd Ahlberg, USA, 2003, 60 mins, Beta SP PAL

Within gay culture, on-line cruising is rapidly emerging as a prime past-time. *Hooked* explores this 'online cruising' phenomenon through the stories and reflections of gay men who use the internet to meet other men and arrange an immediate, real-time sexual encounter. Using internet-based interviews (via NetMeeting), Todd Ahlberg goes beyond the immediate issues – anonymity, randomness, the thrill of the chase, the ability 'to be whoever you want' as you shop online for a fuck buddy – to explore the emotional impact of such instant connection and gratification, within the broader context of male interpersonal relations.

Screens with: **Hard Fat** Frédéric Moffet, Canada, 2002, 23 mins, Beta SP PAL

Hard Fat explores the world of 'gainers' – men who put on weight as a sexual fetish for others. From 'feeding & fucking' to cruising the shopping mall's high-fat fast-food joints for men with big bellies, *Hard Fat* challenges traditional gay male ideals of beauty with irreverence and unexpected tenderness.



Close to Léo

(Tout contre Léo)

Screen 1 Monday 4th August 2.30pm

Director: Christophe Honoré, France 2001 90 mins, Beta SP PAL, s/t

Eleven-year-old Marcel (Yaniss Lespert) has three older brothers living at home, a mother who doesn't want her baby to grow up and a benevolent bear of a father. But this close-knit family is put to the test when Marcel overhears something he is not meant to hear: his older brother Leo (Pierre Mignard) is HIV+ and has become ill. Worried that Marcel is too young to deal with this devastating news, the family leave him out of their discussions, continuing to pretend that everything's fine to Marcel – and perhaps even to itself.

A powerful drama that takes a refreshing approach to the topic of AIDS, *Close To Leo* is a story about love – the love between the brothers, the love of the parents for their children, and the love that helps a family remain strong in the face of crisis. Despite a perhaps overly neat ending, script, direction and acting are equally strong, with some beautiful painterly images and wonderfully sensuous filming of the physical contact between the brothers. A poignant meditation on the impact of HIV, and the transcendent power of love.



Guardian of the Frontier

(Varuh Meje)

Screen 1 Monday 4th August 4.30pm

Director: Maja Weiss, Slovenia/Germany, 2001, 98 mins, 35mm, s/t

Three young girls decide to spend the summer holidays canoeing down the Kolpa, the river which marks the border between Slovenia and Croatia. Fearless, irreverent, and fed up with their boyfriends and families, Alia and Zana bond more and more closely, excluding the apparently timid and conventional Simona. But the idyllic wilderness conceals a threat, the self-appointed guardian of conservative values who first watches and then pursues them.

Better known for documentaries and shorts, Maja Weiss gives a nod to *Deliverance* with this ambitious feature, which examines the political tensions of a changing Slovenia and the vulnerability of young women confronting both traditional values and their own sexuality. With strong performances from protagonists Tanja Potocnik, Pia Zemljic and Iva Krajnc, Weiss investigates the complexities of the boundary between the sense of self and the intransigence of the other in this confidently shot and disturbing feature.



Sexualities Shorts

Screen 2 Monday 4th August 4.30pm

Total running time 75 mins

Sexualities is part of a strand in this year's programme looking at the our most profoundly personal desires, beyond the confines of sexual orientation. In Jeremy Podeswa's stunning *Touch*, a young boy who is unexpectedly freed from years of imprisonment and sexual abuse continues to long for the perpetrator, while the protagonist of *Quiver* meditates on love, desire and memory during violent sexual exchange. Wrik Meade's *Manipulator* is a lighter reflection on the master/slave relationship. In *Lucky Bugger*, a young boy playing in the sand dunes stumbles upon an unexpected sight, and an important recognition, while the young boys in *Freunde - The Whiz Kids* drive each other mad with fear and desire. A man plays out an erotic, child-like fantasy with a tube of *Nestle's Milk*, while *Tremblement de Chair* reflects on the beauty and power of a transsexual woman's sexuality.

For details of films, see our website www.gcn.ie/dlgff



Ma Vie

(Ma Vrai Vie à Rouen)

Screen 1 Monday 4th August 6.30pm

Director: Oliver Ducastel & Jacques Martineau, France 2002, 102 mins, Beta SP PAL, s/t

Etienne (Jimmy Tavares) is a teenager at school in Rouen. Obsessed with figure-skating and getting laid for the first time, his life changes when his grandmother buys him a digital video camera after winning the lottery. Etienne immediately becomes obsessed with recording every possible moment of his waking life - conversations with his best friend Ludo, trips to the funfair with his mother (a wonderful Ariane Ascaride) and skating practice at the local rink. Etienne also starts to film his geography teacher Laurent, who is beginning a relationship with Etienne's mother. Secure in his role of voyeur/documentarist, Etienne gradually begins to confront his own sexuality, eventually turning the camera on himself in an attempt to understand the furious mix of emotions that he is experiencing.

By filming through Etienne's camera, Ducastel and Martineau (*Drôle de Félix, Jeanne et le Garçon Formidable*) have transformed a typical gay coming-of-age drama into a fascinating and ambitious film.



Little Sister's v Big Brother

Screen 2 Sunday 4th August 6.30pm

Director: Aeryl Weissman, Canada, 2002, 71 mins, Beta SP PAL

In April 1983, Jim Deva and Bruce Smyth opened Little Sister's, Vancouver's first gay bookshop. Over the years, Canadian Customs seized, and occasionally burned, titles imported by Little Sister's, even when there was no question that the books were obscene, and even when the same books were let through to other bookshops. *Little Sister's v Big Brother* is the story of Little Sister's court challenge against Canada Customs' powers to seize literary and artistic materials and their discrimination against lesbian and gay material in particular.

Aeryl Weissman's riveting documentary not only disentangles the issues but situates Little Sister's struggle in generalised homophobia (the bookshop has been bombed three times) and in the lives of its owners, its manager Janine Fuller, its workers and the gay and civil rights movement which supported it. The Little Sister's story, which has become a cause célèbre in Canada and on which fave lesbian movie *Better Than Chocolate* was based, is a cautionary - and very timely tale - for gay people everywhere.



DLGFF Thanks

Thank you for your help and support

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