

Lovers, Friends, and Revolutionaries

PSU Students for Lesbian and Gay Rights, with the co-sponsorship of the PSU Film Committee and the Women's Union, will be presenting the Second Annual Lesbian and Gay Film Series, beginning Saturday, April 14, at 7:30 p.m., in PSU's Lincoln Hall, Room 75, and continue each Saturday, at 7:30 p.m., through May 19. Admission is \$2 for the general public and free to PSU students and senior citizens. Free childcare, wheelchair accessibility.

PSU Students for Lesbian and Gay Rights, affectionately known as *Sluggers*, is a three-year-old organization chartered with the Associated Students of Portland State University. Last year, *Sluggers* presented three nights of films during their film series. The series was highly successful and led to the greatly expanded series being presented this year.

Sluggers is experiencing a few problems at this point in its history due to the current political climate. According to a SLGR spokesperson, there is some difficulty in getting people actively involved in the organization. She also said that the current student government feels that "SLGR is not a group that is particularly needed on the PSU campus."

SLGR currently has about ten members who are active in the organization. The spokesperson said that in a student population approaching 15,000 there should be about 1,500 people involved in the organization since at least 10% of the population is gay.

April 14: *To Forget Venice*. Directed by Franco Brusati (Italy) 1979. Color. 108 minutes.

Two gay couples (one female, one male) reach maturity and leave their childhood homes to face the adult world. In Brusati's film there is an honesty and respect in dealing with gay characters and gay sexuality that is rarely seen in American cinema.

April 21: *We Were One Man*. Directed by Philippe Balloin (France) 1979. Color. 90 minutes.

The tender and poignant affair between a disillusioned Nazi deserter and an escapee from a French insane asylum. Well filmed, intelligently written and erotic, *We Were One Man* has been invited back to both the New York and San Francisco Gay Film Festivals for a second year.

April 28: *Celine and Julie Go Boating*. Directed by Jacques Rivette (France) 1974. Color. 193 minutes.

A modernist, open-ended work offering a comic dream about how two women can relate to each other intimately.

May 5: "A Night of Shorts"

Susana. Directed by Susana Blaustein (USA) 1978. B/W. 25 minutes.

A moving, humorous self-portrait of an Argentine lesbian. The filmmaker's relationship with her straight sister is explored.

Michael, A Gay Son. Directed by Bruce Glawson (USA) 1980. Color. 27 minutes.

This sensitive film reveals the feelings of Michael's parents, and his brother and sister upon learning that he is gay.

Keltie's Beard: A Women's Story. Directed by Barbara Martineau (USA) 1982. Color. 9 minutes.

Keltie has taken a stand on a sensitive issue. The women in her family had always removed their facial hair in order to be pleasing to men. Keltie decided such deception was not for her, so she let her own beard grow. In this film she describes what it's like to challenge the stereotypical image of womanhood.

I'm Not from Here. Directed by Harvey Marks (USA), B/W. 45 minutes. The factual story of a homosexual young man's life, and a struggle to develop and define his sexuality.

May 12: *The Second Awakening of Christa Klages*. Directed by Margarethe von Trotta (Germany) 1977. Color. 88 minutes.

A day-care worker is driven to robbing a bank when her day care center is threatened with eviction for not paying their rent. Her co-workers won't accept the money though and she is forced to flee the city and go into hiding. When she seeks out an old friend for a place to stay for a few days, she has no idea what lies ahead. Von Trotta presents a narrative and characterizations that are complex and moving, more so than those found in any films by and about women in recent years.

May 19: *The Best Way*. Directed by Claude Millel (France) 1975. Color. 85 minutes.

Nominated for six Cesars (the French Academy Awards), *The Best Way* challenges society's repressive concept of masculinity. Set in a summer camp, the film involves an aggressive young athletic director and a sensitive artistic drama instructor. The athletic director finds his masculinity threatened by a sexual attraction for the other man. Miller handles sensitively a delicate psychological situation. A stellar performance by Patrick Dewaere.

Lesbian and Gay Film Festival seeks entries

Entries are now being accepted for the 8th San Francisco International Lesbian and Gay Film Festival, June 18-24, 1984. Held each year during San Francisco's Lesbian/Gay Freedom Celebration, the Festival brings together the best in feature, documentary, shorts and video by and about Lesbians and Gay men. The Festival has been established by Frameline, a non-profit media organization, to develop an audience for Lesbian and Gay cinema and to promote a demand for

quality productions and wider exhibition both within and outside the Lesbian and Gay community.

Presented at the Castro and Roxie theaters in San Francisco and at the Pacific Film Archive in Berkeley, the 1983 Festival included over 60 works screened to audiences numbering more than 7,000.

Awards will be presented to outstanding films in the categories of feature, documentary, short and super-8 films. The deadline for entries is May 1, 1984. Formats accepted are 35mm, 16mm, super-8, 3/4" and 1/4" VHS video cassette.

For entry forms (please specify film or video) and more information contact: FRAMELINE, PO BOX 14792, SAN FRANCISCO, CA 94114; (415) 861-5245.



Lisa Koch (pronounced Kōk) and friend.

Kazoo, guitar and laughs

by Renee LaChance and Lisa Bouslaugh

It takes an extraordinary entertainer to step on a stage and skillfully mingle music with comedy, but that's what Lisa Koch is — extraordinary.

Though a newcomer to the Portland stage, Lisa has been performing for audiences the past ten years throughout the Northwest, Alaska, and Canada. Moving to Portland recently from Ashland, Oregon to play bass with the infamous Dyketones, Lisa is fast winning the hearts and smiles of Portlanders with her zany and generally silly personality.

To her credit she has opened acts for prominent artists like Holly Near, Jessie Colin Young, Steve Martin, and Richie Havens. Last May, she combined talents with Adrienne Torf for a tour of the Northeast states. Cur-

rently she is developing alter egos like Soy Evans, Bobby Pin and Oral Moral with the Dyketones along with performing solo at Judy's and other locales like the recent International Women's Day event at the YWCA.

Playing acoustic guitar Lisa blends her original tunes, distinct humor and contemporary favorites to create a unique performance every time she sets foot on the stage. She brandishes a kazoo for her original *Soda Fountain Mama*, and fashions a new wave version of *It's My Party*. Linda Ronstadt is outdone by her *Heat Wave*, and Fleetwood Mac has strong competition with her version of *Landslide*.

An impelling songwriter, Lisa has been writing her own lyrics and music since her early teens, and though she has been sporadic, she is currently tapping into some high musical energy and is heading for her goal of creating an album. This high energy is evident in her performance and if you enjoy great entertainment, you won't want to miss Lisa Koch.

HELD OVER

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presents

ANGRY HOUSEWIVES

Through May 26.
Wed. thru Sat. 8:00
Sun. 7:00

Reservations
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