

**BEST TELEVISION FILM**

(either queer-themed or penned by a queer writer)

Truman Capote's **IN COLD BLOOD**, as it was remade with Eric Roberts and Anthony Edwards as the killers.

**LOSING CHASE**, Kevin Bacon's directorial debut, which is a rich character study of the developing relationship between an emotionally fragile mother (Helen Mirren) and a younger woman (Kyra Sedgwick).

**BASTARD OUT OF CAROLINA**, the harrowing tale of a little girl's sexual and physical abuse at the hands of her stepfather, adapted from the book by lesbian writer Dorothy Allison.

**BEST BEHIND-THE-SCENES WORK BY A QUEER IN A MAINSTREAM FILM**

**SURVIVING PICASSO**: The gay filmmaking team of Ismail Merchant (producer) and James Ivory (director) have fashioned an interesting if dry account of the not-so-likeable artist Pablo Picasso.

**MARVIN'S ROOM**: The late gay playwright Scott McPherson's off-Broadway play comes alive with Meryl Streep, Diane Keaton and Leonardo DiCaprio in the lead roles.

**THE CRAFT**: Gay director Andrew Fleming (*Threesome*) tackles witchcraft and the American teenage girl in this witty horror film.

**THE FLOWER OF MY SECRET**: Gay director Pedro Almodóvar focuses on a woman's impending nervous breakdown in this unusually serious effort.

**THE CRUCIBLE**: Gay director Nicholas Hytner (*The Madness of King George*) makes his U.S. debut with this drama about the Salem witch trials starring Wynona Rider and Daniel Day-Lewis.

**CEMETERY MAN**: Gay actor Rupert Everett stars in this creepy, but at times delightfully funny, Italian horror film.

**COLD COMFORT FARM**: Gay director John Schlesinger made two films last year, the insipid *An Eye for an Eye* and this wonderfully unpredictable comedy about a refined young lady who moves in with her farm cousins, who seem trapped in the Dark Ages, and becomes determined to make things proper. Jane Austin meets *The Beverly Hillbillies*.

**MOST INCIDENTAL USE OF A QUEER CHARACTER**

**FAITHFUL**: A miserable Cher walks up to a gay couple who are admiring a Rolls



Paris Was a Woman

Royce. She chimes in that owning such a car won't bring them happiness—then she gets in the car and drives off.

**MRS. WINTERBOURNE**: Miguel Sandoval plays Shirley MacLaine's well-meaning gay butler

whose Mary Poppins-like demeanor is shattered when his boyfriend (unseen) dumps him, thereby leading to a suicide attempt.

**BEST QUEER-RELATED SONG**

"Lesbian Seagull," written by Tom Wilson

Weinberg, featured in *Beavis and Butt-Head Do America*. Yes, fly, lesbian seagull, fly!

**BEST QUEER DOCUMENTARY**

**CELLULOID CLOSET**: Rob Epstein and Jeffrey Friedman's provocative and educational film version of Vito Russo's seminal book includes clips from 122 films and interviews with several gay and lesbian personalities and actors who played gay or lesbian characters. Required viewing.

**PARIS WAS A WOMAN**: Greta Schiller (*Before Stonewall*) takes us back to the Paris of the 1920s and focuses on the many women artists (primarily lesbian) who were living there.

**WORST USE OF A STEREOTYPICAL FAG IN A HOLLYWOOD FILM**

**INDEPENDENCE DAY**: Harvey Fierstein is the queeny fag used for comic relief in this blockbuster film. As he whined and called mom and his analyst, all around the world audiences laughed and gay men and lesbians winced.

**THE ROCK**: A swishy queen hairdresser is sent in by the FBI to cut the hair of the dangerous Sean Connery. When Connery makes his break, the hairdresser squeals with horror. And when both he and Connery share an elevator, the covering stylist says, "Do you like your haircut?" An offensive use of a gay stereotype for comic relief.

**TWO DAYS IN THE VALLEY**: This interesting independent feature has a queeny man who helps the protagonist but then completely disappears from the rest of the film.

**MAYBE...MAYBE NOT**: This German comedy depicts the straight man as handsome and masculine and the homos as fawning nellyies who just want to be close to him. Ouch!

**MOST HOMOPHOBIC FILM**

**SLEEPERS**: This hyperventilating drek takes the position that homosexual rape is so horrendous that the killing of the man responsible is not only justified but defensible in a court of law. The film could have, like *The Boys of St. Vincent*, shown that the rapist was acting out anger and confused emotions rather than an expression of sexual pleasure. But it makes a decisive point of telling us that the smarmy Kevin Bacon had sex with men both inside and outside the reformatory. His murder, instead of being mourned, is seen as justified revenge and even a cause for celebration.

Raymond Murray is the author of *Images in the Dark: An Encyclopedia of Gay and Lesbian Film and Video* and director of the *Philadelphia International Gay and Lesbian Film Festival*.

**CAST YOUR VOTE**  
(WRITE-INS WELCOME)

Best Queer Hollywood Film:

Best Gay Male Character in a Hollywood Film:

Best Lesbian Character in a Hollywood Film:

Best Transgendered/Transsexual Character in a Hollywood Film:

Best Supporting Gay Male Character in a Hollywood Film:

Best Supporting Lesbian Character in a Hollywood Film:

Best Independently Made Gay Male Film:

Best Independently Made Lesbian Film:

Best Foreign Language Film:

Best Television Film:  
(either queer-themed or penned by a queer writer)

Best Behind-the-Scenes Work by a Gay Man or Lesbian in a Mainstream Film:

Most Incidental Use of a Queer Character:

Best Queer-Related Song:

Best Queer Documentary:

Worst Use of a Stereotypical Fag in a Hollywood Film:

Most Homophobic Film:

Fill out and mail your ballot to Just Out, PO Box 14400, Portland, OR 97293; fax to 236-1257; or e-mail to JustOut2@aol.com. We won't have an interminable awards show drooling with celebrities, but the results will appear in the April 18 issue. Make sure to get your ballot in by April 3 to be included in the voting.

**MT. TABOR FLORIST**

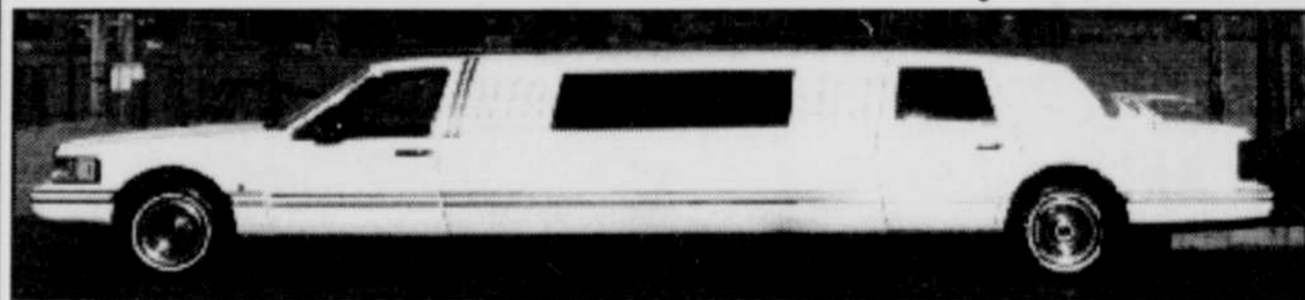
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