

# Equal representation in film

by C. Smith

**T**HIS YEAR'S ACADEMY Awards opened with a medley spanning the lifetime of filmmaking. One segment of the medley was about romance, and featured a few of the more memorable on-screen embraces from the past. However, some aspects of the medley entitled "Life Captured on Film."

Romance is not confined to male-female couples; not in 'real life', nor on the silver screen. Recent years have seen remarkable advances in the representation of 'real life', and especially the colourful spectrum of human sexuality, in film and elsewhere.

The Academy Awards vignette about romance was incomplete. It is important for us as the film viewing public not to forget those other couples who remind us that

romance is inherent in all love relationships, regardless of sexual orientation — straight, gay, lesbian, bisexual or whatever.

As it was the Academy's celebration of 100 years of filmmaking, the program this year emphasized the many firsts that have been seen over the years — the first film itself, showing Parisian street scenes and a baby having lunch; the first soundtrack, which featured some forgotten vaudevillian and his duck; and the first attempt at colour in the Great Train Robbery. These are all important steps forward in the history of film.

Another important step was taken in 1972 with the release of *Sunday Bloody Sunday*, the first major film production in which a kiss between two male lovers was portrayed. The lovers were played by Peter Finch and Murray Head. Until this point, homosexual relationships in film had been either

implied, or featured the homosexual as a deviant and social outcast who always came to a bad end.

Since then, other films have followed that represent bisexuality and homosexuality for what they are: natural parts of human sexuality to be celebrated rather than scorned. Among the favourites of these are *Desert Hearts*, starring Helen Shaver and Patricia Charbonneau; *The Hunger*, with Catherine Deneuve as a sexy bisexual vampire and Susan Sarandon as her prey; *Maurice*, a film of the 'white flannel' genre reminiscent of the *Brideshead Revisited* series; *The Virgin Machine*, directed by Monika Treut; *My Beautiful Laundrette*, starring Daniel Day Lewis and Gordon Warnecke as a romantic gay couple; and this year's Longtime Companion, which earned Bruce Davidson an Oscar nomination for his role of best supporting actor.

There are more, but these few are excellent examples of the romantic and erotic between gay, lesbian and bisexual lovers in contemporary films.

These films are recommended to people of any persuasion, not only for their representation of sexuality, but also because of their value as art. If you don't see them at your

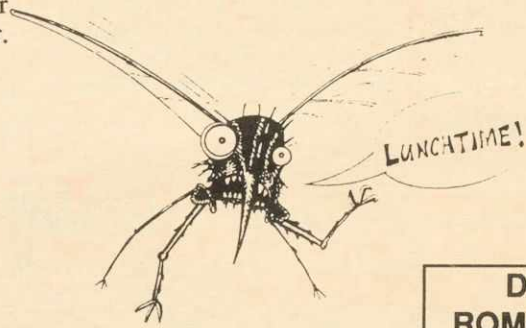
local video store, ask for them; they are accessible films. Perhaps then, through awareness and sensitivity to the romantic diversity that implicates millions of people throughout the world, the negligent lack of proper representation seen this year at the Academy Awards will not be repeated in the years to come.

## Plant a tree

by Wilfrid Dinnick

**H**OW CAN YOU resolve two endless quests; improve the environment and make money? By April of this year, 30,000 people, mostly university students, will venture into the world of tree planting to further reforestation for a summer job.

authors, Phillip Gordon and Francois Choquette dedicate their book to Mother Nature rather than their own mothers. Obviously, both authors are experienced tree planters and the subjects of advice in their paperback is clearly worth the buy. The book is available for \$10.95 and it is published by Plot Publishing, 1990.



The more experience a tree planter has the more trees one can plant and the more money one can make. Finally, a book that has all the ins and outs to assist any level of tree planter.

*Nowhere To Grow But Up* (aka a bible for tree planters) is a comprehensive guide which will help answer questions such as the search for the best soil to plant in or how to avoid the bugs and it is written without the boredom associated with most manuals. Unlike other

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### Sunrises

If there's one wish to have  
To be alive when I breathe  
And to wish again  
To be alive when I go

Sunrises, mountains, and seas  
So much for the eyes to see  
So many, the days not so  
To be alive when I breathe  
To be alive when I go.

I'm sorry for when I speak  
Like there's nothing here for me  
But so far all I have is a plan  
And some days not that  
And it's hard to see when shit surrounds you  
But I know, the snow will go  
Then my dreams will come awake

Yesterday I waited for the sea to freeze me  
To drown me  
Now me, I let it shower me  
And fill me full of everything  
I'm hoping for the summer sun  
To place me on electric eyes  
I'll be there under summer skies  
Me loving you  
Me loving you  
Me loving you

Sunrises, mountains and seas  
So much for the eyes to see  
So many, the days not so  
The world's terms are not concrete  
There's more to life than just to breathe  
The world's terms are not concrete  
There's more to life than just to breathe  
And I challenge you.

Bob Keeler

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