



**BROAD  
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FILM SERIES  
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**Queer Worlds, Queer Lives**

**January 15, 2016**

***Adventures of Jimmy***

**(James Broughton 1950, 12m, 16mm)**

“A satiric version of the Hero Quest, about a naive country boy's search for his ideal Love in the big city (San Francisco) with crazy frustrations at every turn. Broughton himself enacts bewildered Jimmy. Photography by Frank Stauffacher; jazz score by Weldon Kees.

“Hilarious and very witty. Mr. Broughton is an odd bird in the film aviary.”  
—Manchester Guardian”

from <http://canyoncinema.com/catalog/film/?i=562>

**Chinese Characters**

**(Richard Fung 1986, 21m)**

“Quoting Confucius, that “food and sex are human nature,” Chinese Characters builds a parallel between the Chinese legend about the search for the source of the Yellow River and contemporary Asian-Canadian gay men's search for pleasure via their relationship to gay pornography. Advancing the positive value of pornography as a way to help fantasize and experience greater sexual pleasure and ingenuity, personal techniques are demonstrated and deployed in a High Noon dream of sexual adventure.”

from <http://www.vdb.org/titles/chinese-characters>

**Pickle Surprise**

**(Tom Rubnitz 1989, 1:40m)**

“A short, hilarious cooking mantra, featuring Sister Dimension, The “Lady” Bunny, RuPaul, David Dalrymple, Lahoma Van Zandt and Maria Ayala.”

from <http://www.vdb.org/titles/pickle-surprise>

**Mad About the Boy**

**(Alix Umen & Lisa Prisco 1994, 7:20m)**

“This experimental Pixelvision piece explores the tenuous boundaries of gender through a series of mini-sequences, among them a group of anecdotes told by women who have been mistaken for men and a must-see synchronized barbershop scene.”

from <http://www.vdb.org/titles/mad-about-boy>

## **The Aha Experience!**

**(Julie Zando 1988, 5m)**

“The ‘a-ha experience’ is the moment when a child first recognizes its own image in a mirror; it is critical to the development of intelligence and identity. It is also the moment when the “self” is surrendered to the control of an external influence. The child accepts the power of the mother to confer or withhold love; it is the mother’s power to fulfill desire that shapes a child’s sense of identity. Similarly, a camera controls love by directing or not directing its attention to the desiring subject.

The narration in this fascinating video describes a scene in which a young woman, on the brink of sexual awakening, is shocked by the presence of her mother in her bed. This image haunts her, and the imagined presence of the mother’s body provides the backdrop for all further sexual encounters, and all desire is subsequently understood as a derivative of this experience. It is the mother’s desire (her presence in the bed) that directs and controls the scene of passion—she is the ultimate subject whose love confers sexual and psychic identity.”

from <http://www.vdb.org/titles/aha-experience>

## **Covert Action**

**(Abigail Child, 1984, 7.5m)**

“Covert Action is a stunning melange of rapid-fire retro imagery accomplishing Child’s proclaimed goal to “disarm my movies.” “I wanted to examine the erotic behind the social, and remake those gestures into a dance that would confront their conditioning and, as well, relay the multiple fictions the footage suggests (the ‘facts’ forever obscured in the fragments left us). The result is a narrative developed by its periphery, a story like rumor: impossible to trace, disturbing, explosive.””

from <http://www.vdb.org/titles/covert-action>

## **Girl Power**

**(Sadie Benning, 1992, 15m)**

“Set to music by Bikini Kill (an all-girl band from Washington), Sadie Benning’s Girl Power is a raucous vision of what it means to be a radical girl in the 1990s. Benning relates her personal rebellion against school, family, and female stereotypes as a story of personal freedom, telling how she used to model like Matt Dillon and skip school to have adventures alone. Informed by the underground “riot grrrl” movement, this tape transforms the image politics of female youth, rejecting traditional passivity and polite compliance in favor of radical independence and a self-determined sexual identity.”

from <http://www.vdb.org/titles/girl-power>

**Technology/Transformation: Wonder Woman** (Dara Birnbaum, 1978, 5:45m)

“A stutter-step progression of "extended moments" unmasks the technological "miracle" of Wonder Woman's transformation, playing psychological transformation off of television product. Birnbaum considers this tape an "altered state [that] renders the viewer capable of re-examining those looks which, on the surface, seem so banal that even the supernatural transformation of a secretary into a 'Wonder Woman' is reduced to a burst of blinding light and a turn of the body—a child's play of rhythmical devices inserted within the morose belligerence of the fodder that is our average television diet.”

from <http://www.vdb.org/titles/technologytransformation-wonder-woman>

**Robot Love** (Hilary Harp & Suzie Silver, 2008, 3:45m)

“Inspired in part by the cover of "Megatron Man," Patrick Cowley's archetypal 80s disco album, Robot Love is a celebration of the playful, synthetic, party-driven, disposable culture of disco. The video is playful and opulent, presenting a night at the disco as a mind-expanding trip to an alternate universe.”

from <http://www.vdb.org/titles/robot-love>

**Sex Fish** (Shu Lea Cheang, 1993, 6m)

“An erotic lesbian video involving swimming upstream, female power, and fish love.” Made as a collaboration under the name E.T. (Ela Troyano) Baby (Jane Castle) Maniac (Cheang).

“In Sex Fish water provides the common denominator for nature imagery and explicit sex. Unlike 1970s feminist imagery, however, nature is sexualized rather than sex naturalized. Dripping from the faucet, spraying against a shower curtain, swirling down a toilet, water leads viewers from one sex scene to another, private to public and back again. Swimming through the video are various fish, seemingly unaware of the derogatory pun they enact, and all gulping enviously as cunnilingus surrounds them.”

—Chris Straayer, *Deviant Eyes, Deviant Bodies: Sexual Re-orientations in Film and Video* (New York: Columbia University Press, 1996)”

from <http://www.vdb.org/titles/sex-fish>