

Quips and Quotes

Compiled by David Prybylo
Q-Notes Staff

"If gay promiscuity is an abomination and open, committed relationships are unthinkable, what would straight society have gays do?"

—Charles E. Hecker, in a review of Bruce Bawer's book *A Place At The Table*, in the January 2 issue of *The Charlotte Observer*.

"The Reagans parented America in the '80s. I was on one therapist's couch, and the country was on the other. You want someone to be more loving, you be more loving. You want someone to be more forgiving, you be more forgiving.... Nicaragua, that was a lesson in forgiveness."

—Patti Davis, daughter of Ronald and Nancy Reagan, at a "Recovering from Dysfunctional Families" seminar as reported in *Time* magazine.

"Before any leader of the Catholic Church tells any of us about the virtues of abstinence they should practice it themselves. One has to wonder how many of our youth have been infected by Catholic priests. Not only is the church responsible for the destroyed lives of thousands of alter boys, they are responsible for millions of unwanted pregnancies around

the world as well as countless HIV infections. The Catholic Church has no business debating public health policy."

—Steve Michael, of *ACT UP/Washington*, responding to comments made by Robert N. Lynch of the National Conference of Catholic Bishops in the Jan. 5 issue of the *New York Times*. Lynch condemned the government's new AIDS education initiative because it focuses on condom use instead of abstinence.

"To be able to get to dance with Antonio [Banderas]—I am the envy of, I understand, 95 percent of the women in the world and about 22 percent of the men. I was getting slaps on the back from both sides."

—Tom Hanks, referring to a particular scene in Philadelphia in which he dances with co-star Antonio Banderas, speaking in the Dec. 31 issue of *Frontiers*.

"I'm proud to play a gay character in this movie. Miguel is full of dignity and honesty, and it's always beautiful to play a character that way. It's funny. Years ago, there was something of the moral in the reaction from society when I played a gay character. I truly cannot understand. In [*Law of*] *Desire*, I played a gay killer; but nobody complained

or asked me, 'Are you concerned playing a killer?' But kissing another man on the screen, and it's 'Wow, what a polemic! What a controversial stand!'"

—Antonio Banderas, from the same article in *Frontiers*.

"With reluctance, I've stopped putting dollar bills in the little red kettles, so prominent and abundant at this particular season of the year. I cannot in good conscience help the Salvation Army feed the hungry with one hand and bash my people with the other."

—Amy Adams Squire Stongheart, an openly lesbian columnist for the *St. Louis Post-Dispatch*, in a guest column in the December 30 issue of *Southern Voice* in which she discusses the Salvation Army's position statement on homosexuality which reads, in part, "Homosexual behavior, both male and female, promoted and accepted as an alternative lifestyle, is contrary to the teachings of the Bible and presents a serious threat to the integrity, quality and solidarity of society as a whole."

"I'll sit him down, give him a lecture (on political correctness and the art of contracts) and here we go."

—Scott Gorenstein, press agent to MTV's

"*The Grind*" host and calendar boy Eric Nies, on what he would do if Nies refused to go on a date with the winner of a win-a-date-with-Eric contest if the winner is a man.

"That's a different situation. That's not targeting ideology."

—Virginia Governor L. Douglas Wilder, rationalizing a fund-raising letter he sent to black constituents while denigrating a letter sent to gay/lesbian voters from David Mixner in support of Wilder's opponent, Charles Robb. The two were competing for the Democratic nomination for U.S. Senator from Virginia until Wilder dropped out of the race; Oliver North is expected to win the Republican nomination.

"Son, would your friend Julio like to carve the turkey?"

—From an advertisement for *Out* magazine currently running on the Comedy Channel.

"I don't know [if I'll date again]—I haven't called the Dionne Warwick Psychic Friends Hot Line to find out."

—Harvey Fierstein in the January issue of *Genre*.

Film Series title on home video

by Jonathan Padget
Special to Q-Notes

The Charlotte Gay and Lesbian Film Series opened its 1994 season on January 21 with a presentation of the short film, *P(l)ain Truth* and the feature-length *Being At Home With Claude*.

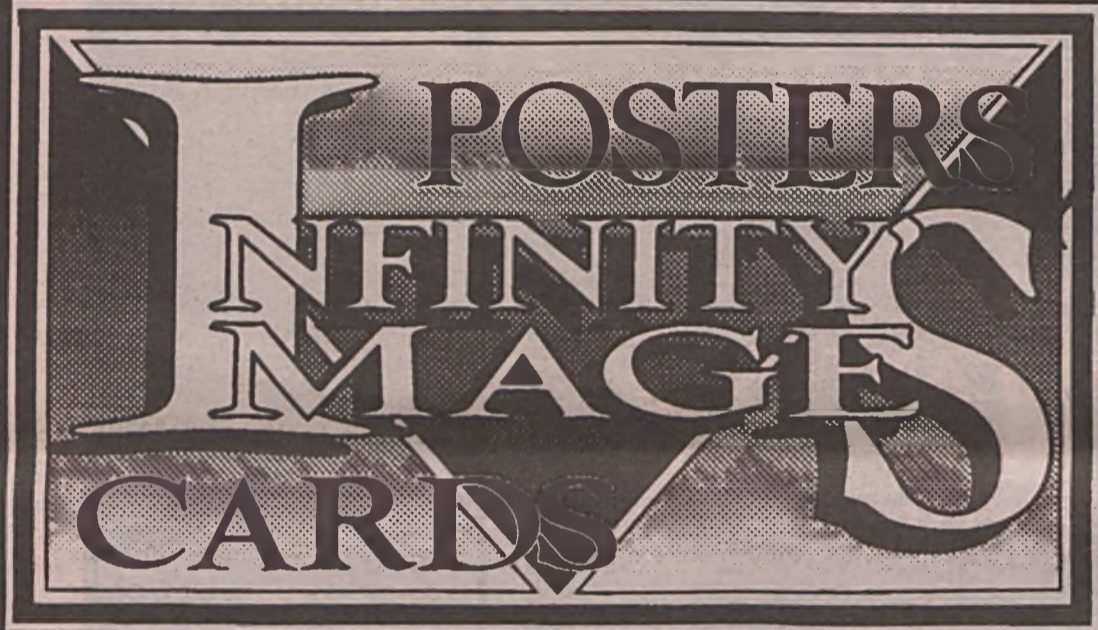
A Finnish film, *P(l)ain Truth* assaults the viewer with a barrage of unnerving music, graphic human images and a strange combination of text and symbols. There's no spoken dialogue, and the filmmaker's implied intent is to comment on the nature of gender identity crisis.

Being At Home With Claude, now available on home video from Academy, is a Canadian film set in the French-Canadian culture of Montreal. Confined mostly to one indoor setting, *Claude* tells the tale—in the French-Canadian vernacular, no less—of a gay hustler who slits the throat of a client with whom he has fallen in love. Like *P(l)ain Truth*, *Claude* also relies on key graphic images of sexuality and violence; and *Claude* also creates an unrelenting tension of sight and harsh, spoken sound in the angry confrontation between the hustler, Yves, and a tough police inspector trying to discover the motivation for the murder. After a long period of trying to break into Yves' psyche, the release finally comes—and it is breathtakingly amazing.

Played with stunning precision by a stunning actor named Roy Dupuis, Yves takes the film from its releasing climax to a disturbing conclusion as he reveals his motivation for killing his lover, Claude. In Yves' mind, his murder of Claude was not a violent, cruel act. Instead, he sees it as a merciful act of removing Claude, a closeted homosexual, from a heterosexist society in which he will never be able to incorporate the ecstatic happiness experienced only in his clandestine encounters with Yves.

The average viewer would hope to be able to completely dismiss Yves, knowing that a murder like that could not be justified. But the impact of *Being At Home With Claude* lies in the fact that, through Yves' portrayal, an easy dismissal cannot be honestly made by many viewers. The film succeeds in questioning, without a clear judgement, the moral choices made by Yves and, ultimately, his society.

The next offerings from the Gay and Lesbian Film Series are *Forbidden Love*, a compelling and often hilarious portrait of lesbian sexuality and survival in the '50s and '60s, and *Safe Sex Is Hot Sex*, steamy scenes of men loving men and women loving women—all safe. The films begin at 8:00 p.m. on February 17, Spirit Square Center for the Arts, Charlotte.



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