



ARSENAL
PULP PRESS

QUEER FILM CLASSICS

Coming Soon to a Bookstore Near You!

For Immediate Release: Arsenal Pulp Press is pleased to announce the launch of [Queer Film Classics](#), an ambitious new film book series that will launch in the fall of 2009 and unspool at the rate of three books per year until 2015. The series will cover twenty-one of the most important and influential films about and by LGBTQ people, made in eight different countries between 1950 and 2005. More than twenty-one leading LGBTQ film scholars and critics are already writing their books.

The series is edited by two of Canada's leading queer film critics, Thomas Waugh and Matthew Hays, both Arsenal Pulp authors and affiliated with Concordia University in Montreal. "We're elated with the amazing quality of the contributors and the fascinating variety of the films which will be part of the series," Hays says. "I know this will make a terrific contribution not only to the burgeoning field of queer film studies but also to moving images culture as a whole."

Waugh adds: "There's something stirring about this project that brings together several generations of queer artists and writers—and onscreen characters!—in this extended trans-historical, trans-identity family. Some of my favorite films of all time are in the lineup and are going to find a new audience through this initiative. I'm glad we're able to include documentary and experimental films as well as mainstream features, since they have played key roles in the growth of our cultures and communities."

2009 will see the release of the three flagship volumes in the series devoted to great films of the seventies, eighties and nineties respectively:

[Trash](#) (Paul Morrissey, 1970, USA) by Jon Davies (Toronto)

[Law of Desire](#) (Pedro Almodovar, Spain, 1987) by José Quiroga (Atlanta)

[Gods and Monsters](#) (Bill Condon, USA, 1998) by Noah Tsika (New York)

What and Why?

The commercial success of LGBTQ films over the last decade or so—from *Boys Don't Cry* to *Brokeback Mountain*, from *Fire* to *Tipping the Velvet*, from *Bad Education* to *C.R.A.Z.Y.*, from *Hedwig and the Angry Inch* to *Ma vie en rose*—is a vivid reminder of the widespread interest in queer film, both in academia and within pop culture. And it's not only recent works that are riding the wave of the new maturity of queer film culture, but nine decades of queer and proto-queer classics are in busy circulation thanks to the burgeoning DVD market and omnipresent queer festivals and revivals. A surge in academic and trade publishing has responded to the growing queer film audience.

Arsenal Pulp feels the timing couldn't be better for Queer Film Classics, a series of small monographs that will focus on individual queer films rather than overviews. We are inspired by the spirit and form of the two parallel BFI series, Film Classics and Modern Classics, which have together produced almost 120 eighty-page monographs since the 1990s, all of which combine rigorous scholarship and cross-over accessibility.

Each volume in the QFC series will allow writers considerable depth to delve into a particular film of their choice. Our "Queer Classics" come from a broad range of cinema, always keeping in mind gender, race, and geographic diversity. We also deliberately did not include some films that may be obvious "queer classics" but which have been covered in detail by other publications.

The Editors

Thomas Waugh, professor of film studies and queer studies at Concordia University, Montreal, is the author of many publications on queer film and media including *Out/Lines: Underground Gay Graphics From Before Stonewall* (Arsenal Pulp, 2002), *Lust Unearthed: Vintage Gay Graphics from the DuBek Collection* (Arsenal Pulp, 2004), *Hard to Imagine: Gay Male Eroticism from Their Beginnings to Stonewall* (Columbia Univ. Press, 1996), *The Fruit Machine: Twenty Years of Writing on Queer Cinema* (Duke Univ. Press, 2000), and *The Romance of Transgression in Canada: Queering Sexualities, Nations and Cinemas* (McGill-Queen's Univ. Press, 2006).

Matthew Hays is a Montreal-based critic, journalist, and university instructor. He is the author of *The View from Here: Conversations with Gay and Lesbian Filmmakers* (Arsenal Pulp), which won a 2008 Lambda Literary Award. His articles have appeared in a broad range of publications, including *The Globe and Mail*, *The New York Times*, *The Guardian*, *Cineaste*, *The Walrus*, *The Advocate*, *The Gay and Lesbian Review*, and *The Montreal Mirror*. A programmer with the Toronto International Film Festival in the Canadian features section, Hays also teaches courses in film studies, journalism, and communication studies at Concordia University.

The Lineup

2010

Farewell My Concubine (Chen Kaige, China, 1993) by Helen Hok-Sze Leung
Montreal Main (Frank Vitale, Canada, 1974) by Thomas Waugh and Jason Garrison
Fire (Deepa Mehta, Canada/India, 1996) by Shohini Ghosh

2011

Visconti/Venice: Senso and Death in Venice (Luchino Visconti, Italy, 1954/1971) by Will Aitken
Zero Patience (John Greyson, Canada, 1993) by Wendy G. Pearson
Word Is Out (Mariposa collective, USA, 1977) by Greg Youmans

2012

Female Trouble (John Waters, USA, 1974) by Chris Holmlund
Paris Is Burning (Jennie Livingston, USA, 1990) by Lucas Hilderbrand
Ma vie en rose (Alain Berliner, Belgium, 1997) by Chantal Nadeau

2013

Before Stonewall/After Stonewall (Greta Schiller, USA, 1985/1989) by Ross Higgins
Strangers on a Train (Alfred Hitchcock, USA, 1951) by Jonathan Goldberg
L.A. Plays Itself (Fred Halsted, USA, 1972) by Cindy Patton

2014

C.R.A.Z.Y. (Jean-Marc Vallée, Canada, 2005) by Robert Schwartzwald
Arabian Nights (Pier Paolo Pasolini, Italy, 1974) by Michael Moon
I've Heard the Mermaids Singing (Patricia Rozema, Canada, 1987) by Julia Mendenhall

2015

Forbidden Love: The Unashamed Stories of Lesbian Lives (Lynn Fernie and Aerlyn Weissman, Canada, 1992) by Gerda Cammaer and Jean Bruce
Manila by Night (Ishmael Bernal, Philippines, 1980) by Joel David
Scorpio Rising (Kenneth Anger, USA, 1963) by Robert Cagle