



## L.A. Zombie

Bruce LaBruce

GERMANY/USA/France, 2010  
No Dialogue

63 minutes ■ Colour/HDCAM  
Production Company: Wurstfilm GmbH/  
Dark Alley Media  
Producer: Bruce LaBruce, Arno Rok,  
Robert Felt, Maciek Dziekiewicz,  
Damian Todaro, Jürgen Brüning,  
Jörn Hartmann  
Screenplay: Bruce LaBruce  
Cinematographer: James Carman  
Editor: Jörn Hartmann  
Production Designer: Steve Hall  
Music: Kevin D. Hoover  
Principal Cast: Francois Sagat

Production: Wurstfilm GmbH,  
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### CONTACT INFORMATION

US Distributor: Dark Alley Media  
(see page 440)

Let's get a few things out of the way. *L.A. Zombie* is a hardcore gay porn film. There are numerous scenes of men having graphic sex, shot in the manner of pornography, not art film erotica. The film also continues Bruce LaBruce's longstanding love affair with genre, with plenty of low-tech, half-eaten corpses, lots of spurting blood and a most unusually-shaped zombie penis that dominates the film's psycho-sexual world. Fair warning?

But *L.A. Zombie* is very much an art film, too. In fact, it is one of the most poignant films about dashed expectations and the ennui of poverty I can recall by a Canadian filmmaker. Its tone in some ways recalls LaBruce's revelatory first film, *No Skin Off My Ass*, but trades in LaBruce's hairdresser persona for a more fractured narrative gaze, a perspective borne from the city itself and reminiscent of Jacques Rivette's *Paris nous appartient*. This sets *L.A. Zombie* far apart from LaBruce's last ten years of hardcore work, which has tended to strike a satirical, confrontational tone, perhaps most notably in his agitprop phenomenon *The Raspberry Reich*.

Aesthetically, *L.A. Zombie* is a most unusual hybrid. Although LaBruce has been working in digital video since starting to make more sexually explicit work, he had yet to achieve the same cinematographic impact of the stunning black-and-white photography of *Super 8 1/2* or the seventies underground aesthetic of *Hustler White*. *L.A. Zombie* changes that. LaBruce uses the

digital medium to stretch the Los Angeles landscape, using its endless sunsets and radioactive, yellow glow to create an uneasy tone of penniless decadence. Long shots are held for maximum imaginative power and the film plays out in near silence. In many respects, *L.A. Zombie* feels like an update of and tribute to Joe Gage's revolutionary late-seventies gay porn trilogy, which, in my mind, is among the finest set of films made in any genre.

■ Noah Cowan



**Bruce LaBruce** was born in Tiverton, Ontario and is based in Toronto. His feature films include *No Skin Off My Ass* (91), *Super 8 1/2* (94), *Hustler White* (96), *Skin Flick* (99), *The Raspberry Reich* (04) and *L.A. Zombie* (10).

**Bruce LaBruce: "L.A. ZOMBIE: The film that would not die"**

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