

**HITTING BIRTH, SAGE AND THREE DAY STUBBLE**9 p.m. Tonight
WOW Hall

This awesome show features three great bands, tickets are \$6 and \$7

SHOE COMMERCIAL RATING GUIDE

- ★★★★ Larry Johnson / Converse
- ★★★ Shaquille O'Neil / Reebok
- ★★ Kevin Johnson / Converse and En Vogue
- ★ Clyde Drexler / Avia

Rhythm



Reviews

VS.

PHILADELPHIA

Comparing the films *Sex Is* and *Philadelphia* is like comparing a bowl of strawberries to a hot fudge sundae: Both are good, but to determine which is better depends on individual tastes.

Philadelphia, starring Tom Hanks and Denzel Washington, is about a man with AIDS who spends the last months of his life trying to prove in court that he was fired because he was gay and had AIDS.

By Lia Salciccia
Oregon Daily Emerald

Sex Is, described by filmmaker Mark Huestis as "a gay-made alternative to *Philadelphia*," is comprised of interviews with gay men from many walks of life, discussing sex and intimacy in the age of AIDS.

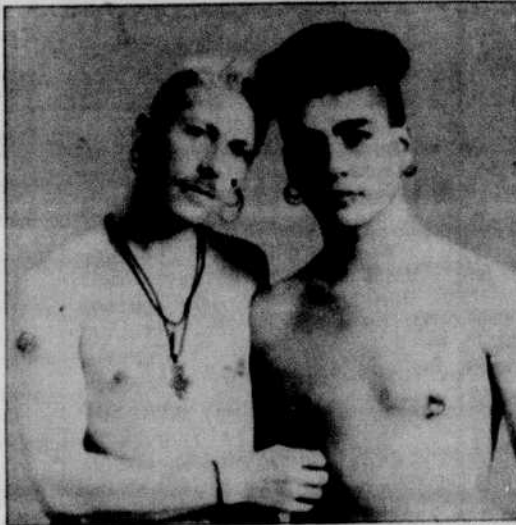
While it's dangerous to make generalizations concerning the entire homosexual and heterosexual populations, a point needs to be made about whom these movies cater to.

Most heterosexuals who have yet to grapple with their latent homophobia and have had little exposure to gay culture would find *Philadelphia* palatable and *Sex Is* more uncomfortable. Homosexuals on the other hand, may find *Philadelphia* annoying, and *Sex Is* more profound.

It can be argued that *Philadelphia*, homogenized for the general public, begins to make an important statement about discrimination, but never goes far enough. The action centers around the courtroom where Andrew Beckett (Hanks) and his attorney, Joe Miller (Washington) try to convince a jury that the law firm that Beckett worked for had sabotaged an important account of his so they could have an excuse to fire him.

The audience never quite figures out why Miller takes the case. In one scene he flatly refuses the case for "personal reasons," which we learn in a later scene is an intense dislike for "faggots."

But Miller does take the case. And overnight, this hotshot lawyer, famous for television ads for personal injury cases, becomes a champion



COURTESY PHOTOS
Director Mark Huestis is billing his new film *Sex Is* as "a gay-made" *Philadelphia*. Alex Chee (top) along with Sian and Abel (bottom) agreed to share their personal experiences with Huestis for the film. *Sex Is*, is a documentary style film chronicling the real lives and experiences of gay men living with and without AIDS.

SEX IS ...

for gay rights.

Except when he's throwing a young law student against a shelf of a drugstore because the young man was picking up on him.

The film successfully deals with what it's like to lose one's life to AIDS, and the freedoms that people with the disease lose. The homophobia is sometimes blatant but more often subtle. But the issue of discrimination against gays is somewhat lost in the issue of AIDS discrimination, and only suggested during offhand comments in the trial.

It could be argued that for a largely homophobic public, such subtle treatment is necessary, because discrimination itself is subtle.

Rather than deal with the issue of discrimination, *Sex Is* is a validation and exploration of gay male sexuality. Splicing together interviews, clips of gay erotica, and campy government movie bits, this film takes a different approach to the HIV virus.

"I remember I was at a party and someone came in and told us all that (AIDS) was sexually transmitted..." said one interview subject. The men in the film, who had playfully described gay sexuality and culture as it progressed through the 50s through the 70s sobered into discussing the pain in the transitions into being gay in the 80s and 90s.

There was a minister who talked about not being able to have sex with his wife unless he fantasized that she was a man. There was a young African-American who talked about sex with a white South African. There was a couple, both balding, conservative-looking men who talked about how joyful it was just to hold each other. There was a man who had lost his lover to AIDS. There was a drag queen who was into S&M. There were even men who were HIV positive themselves, who discussed how their sexuality was not extinguished, just changed.

To get a more complete picture, the filmgoer would be wise to see both *Philadelphia* and *Sex Is*. The mainstream *Philadelphia* offers a glimpse

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Eugene SCENE

II SCREW

KWVA is sponsoring this rocking concert tonight in the EMU Fir Room. Oswald 5-0 is headlining along with Kpants, Kick Giants and Tattle Tale. Admission to the show is \$4. It should be a screamer.

Friday, Jan. 21

Oklahoma
Hult Center, 8 p.m.
Tickets are \$27.50, \$18.50

Hitting Birth, Sage and Three
Day Stubble
WOW Hall, 9 p.m.
Tickets are \$6, \$7

Folk Music of Greece
EMU Ballroom, 8 p.m.
Tickets are \$10, \$8

Dead Ringers
Good Times Cafe and Bar
9:30 p.m. Cost is \$5

Saturday, Jan. 22

Hero Hero's Fourth
Anniversary Celebration
Corvallis
2to5 p.m.

Renegade Saints with
Dopplegang
WOW Hall, 9 p.m.
Tickets are \$5, \$6

Sunday, Jan. 23

Heidi Chronicles (benefit for
Womenspace)
Robinson Theater, 2 p.m.
Tickets are \$10

John McClutcheon with
Debbie Dietrich
WOW Hall, 7 p.m.
Tickets are \$8, \$9

*Creature from the Black
Lagoon*
John Henry's, 9:30 p.m.
Cost is \$3

Monday, Jan. 24

Rooster's Blues Jam
Good Times Cafe and Bar,
9:30 p.m., Cost is \$1

Tuesday, Jan. 25

High Street
Good Times Cafe and Bar,
9:30 p.m.
Cost is \$2

Wednesday, Jan. 26

Hobo
Good Times Cafe and Bar,
9:30 p.m.
Cost is \$3

Thursday, Jan. 27

The Oregon String Quartet
Beall Hall, 8 p.m.
Cost \$3, \$5

CINEMA**PELICAN BRIEF**

★★★

STARRING: Julia Roberts,
Denzel Washington,
John Lithgow
DIRECTOR: Alan J. Pakula

RATING: PG-13
RUNNING TIME: 2 hours
PLAYING AT: Area
Theaters

By David Thorn
Oregon Daily Emerald

Relying on the talents of a top-notch cast and a best-selling author, *The Pelican Brief* is not a perfect model of the thriller genre, but is nonetheless an enjoyable picture that is worth the price of admission.

The movie begins with the brutal assassinations of two Supreme Court justices. A New Orleans law student, Darby Shaw (played by Julia Roberts) theorizes a possible conspiracy behind the crimes, based on the judicial tendencies of

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