

Cinema Twist

The annual Queer Film Festival has expanded this year to include more films that appeal to a broader audience

BY AMY LICHTY
PULSE REPORTER

From documentaries to short films to full-length feature movies, the cinema operates as an influential and important medium for many artists aspiring to make their voices and ideas heard. Films dealing with the queer community have been some of the most eye-opening and thought-provoking in the industry. With the help of the UO Cultural Forum, some of these films can be seen on campus this weekend in the annual Queer Film Festival. The festival has served as a campus outlet for controversial and inspiring films supporting the gay and lesbian community for 13 years, making it the longest-running gay and lesbian film festival in the Northwest.

"(It was started) because people needed an outlet for queer film that's not being seen in the mainstream theaters or even the Bijou," festival coordinator Tara Allred said. "There are all of these great features out there that are showing a whole other side of people's lives that usually aren't seen."

Although this film festival has been around for a good number of years, there's still an abundant lack of queer films coming to the area, and the minds behind the Queer Film Festival have been striving for change.

"Our goal is to bring traditional and really innovative films to the area where very few of these kinds of films are being shown," Cultural Forum adviser Darrel Kau said.

"We've been trying to expand it in

the past couple of years, not only extending in terms of how many films we bring and what kind of programming we have, but we've been trying to expand the audience and make sure it continues to appeal to as broad of an audience as possible," said Doug Hopper, last year's film festival coordinator. "(We want to appeal) not just to people that are queer-identified, but people from all over the Eugene community and the campus community as well."

Another goal the Cultural Forum has set for the Queer Film Festival is to provide a place where everyone can feel comfortable, regardless of what their lifestyle choices may be.

"I think for a lot of people it's just a great place to come and see some diverse films and connect with people that you see around campus but you don't get the chance to interact with," Allred said. "I've talked to a lot of students who are from small towns and they absolutely could not go out because there would be violence (against them). And they come here and they watch the films and just feel a sense of belonging. It gives people a place to

come where they will be accepted no matter who they are or what they believe in."

A wide variety of films will be seen in this year's film festival, which begins tonight at 8 p.m. with a showing of Andy Warhol's "Lonesome Cowboys." The festival continues into Friday, with a showing of "Tarnation," one of the most talked about gay films of the year, at 7 p.m. The Short Film Competition winners will be announced at 9 p.m., and a "Buffy the Vampire Slayer" musical sing-a-long will be shown at 11 p.m.

"This year's festival is going to be a lot more fun. We're going to show things that might be tough to see and make you think, but we're also having a lot of fun, so people can sit back and laugh," Allred said.

On Saturday, the festival starts up at 1 p.m. with a documentary entitled "Freedom to Marry," which discusses the varying perspectives on the San Francisco same-sex weddings of February 2004. The festival continues with shorts and more documentaries, and at 6 p.m. the Audience Choice Awards will be distributed. Films for mature audiences only will

be showcased at 9 p.m., including "Raspberry Reich," which Hopper described as "really edgy, provocative, Marxist-inspired, radical, hardcore pornography." After that at 11 p.m., a documentary on the "Amazing World of Orgasms" will be shown.

Sunday, the festivities continue beginning at noon, and at 2 p.m., the Queer Film Festival comes to a close with "Goldfish Memory," a light-hearted look at the dangers and delights of dating in contemporary Dublin.

"Topics range through a variety of themes representing different diverse cultural, social and historical contexts," Kau said. "The themes are mixed and have different contexts, so it reaches different types of interests and different people's experiences and provides a whole other context of gay and lesbian issues."

Students can purchase an all-festival pass for just \$6. Tickets are \$8 for the general public and are on sale now at the UO ticket office and at all festival events, which will be held in PLC 180.

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CD review

Amos' usual piano tunes replaced in her 'Beekeeper' release

THE ASSOCIATED PRESS

Tori Amos, "The Beekeeper"

Tori Amos is typically coy about her music, holding her inspirations close like secrets and making each song a charmingly melodic acknowledgment that there are things she'll never tell.

So it goes with rock 'n' roll's mistress of enigma. She'll tease you by saying her new album, "The Beekeeper," is based on the six sides of a honeycomb — each representing a facet of female emotion — but shush you and leave only

interpretations when you start asking questions.

While that may frustrate some and leave them cursing the artist's ego, few will be dissatisfied with the songs. "The Beekeeper" is delicious and rich, thanks to Amos' use of new instruments to complement her piano.

The album isn't full of the "Tori-and-her-piano" tunes we're used to hearing. Her voice soars over a deep, humming electric organ on "Witness," a groove-laden track that drips with sensuality. And "Ireland" is a danceable and flip ditty about a road trip.

Overall, her eighth album is fuller

than previous efforts. But it is not entirely absent of the feminist message that earned her a cult following in the 1990s.

"Power of Orange Knickers" and "Original Sinsuality," which has Amos apparently refusing to accept the Bible's concept of Eve tempting Adam to eat forbidden fruit, clearly have a feminist message with a capital F.

"Original sin? No, I don't think so. Original sinsuality," the song goes.

Released concurrently with her book "Tori Amos: Piece by Piece," the album may be the closest thing to a passionate confessional through

music from the 41-year-old Amos. Too bad we can only speculate what she's really saying.

— Ryan Lenz

Clem Snide, "End of Love"

In the vague genre known as "alt-country," Clem Snide has always occupied the side less likely to know how to ride a horse, and more probably to be seen wearing trucker hats in Brooklyn.

Now with five albums, the band's music may have the lilting acceptance and guitar-strumming simplicity of country, but Clem Snide is

mostly about the introspective, ironic lyrics of Eef Barzelay.

Horns occasionally make a nice contribution, but there's no question that Barzelay's pipes are the main attraction here. His precious, nasal voice sounds has grown stronger and more accustomed to quivering fluctuations with time.

Barzelay sings lyrics about German hip-hop, made-for-TV movies and sophisticated chicks. Though he often verges into self-conscious poetry, some lines are memorable, like "the first thing every killer reads is 'Catcher in the Rye.'"

— Jake Coyle



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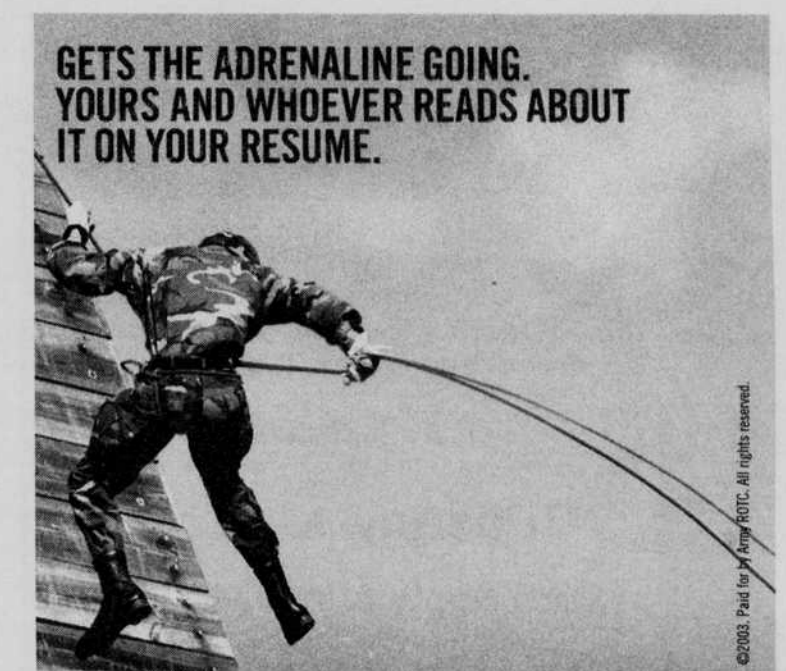
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