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who, after being caught cruising by the police, comes out to everyone in a rollicking musical number in *Kids in the Hall: Brain Candy*.

ROBIN WILLIAMS, who is surprisingly low-key while still being both funny and poignant as Armand Goldman, the gay nightclub owner in *The Birdcage*.

BEST LESBIAN CHARACTER IN A HOLLYWOOD FILM

LILI TAYLOR, who is ominously real as Valerie Solanas, the increasingly psychotic revolutionary-wannabe who shoots her "tormentor," Andy Warhol, in *I Shot Andy Warhol*. Not a good lesbian role model, but at least a complex one.

JENNIFER TILLY and **GINA GERSHON**, who redefine lesbian sexuality on screen as well as offering the queer public two gutsy heroines in *Bound*. The two women are slinkily beautiful, the sex scenes are incredibly hot, and the fact that the queers don't get killed off (a standard approach by Hollywood) makes it a must-see by both lesbians and gay men.

AMANDA PLUMMER, in a role that makes Valerie Solanas seem like a nun in comparison, is disquietingly memorable in *Butterfly Kiss*, in which she plays a woman on the run, searching for the one woman who showed her love and compassion.

BEST TRANSGENDERED/TRANSSEXUAL CHARACTER IN A HOLLYWOOD FILM

NATHAN LANE, as the diva Albert, a quivering mass of sequined hysteria who teaches his lover, "son," and the in-laws what love and family values are all about, in *The Birdcage*. Lane is a scream and saves the comedy from any possibility of being offensive.

STEPHEN DORFF, as Warhol superstar Candy Darling in *I Shot Andy Warhol*. His transformation into the dreamy blonde with a willowy voice and naive Hollywood dreams is startling.

RUPAUL, who returns as Mrs. Cummings, the school guidance counselor who sets her girls on the right path in the underappreciated comedy *A Very Brady Sequel*. You go, girl!

PAM GRIER, who plays Hershey, a former colleague of Snake (Kurt Russell) who now is a renegade transsexual gang leader, in *Escape from L.A.* Her voice was altered to sound more masculine.

BEST SUPPORTING GAY MALE CHARACTER IN A HOLLYWOOD FILM

HARRY LENNIE (as the uptight Randall) and **ISAIAH WASHINGTON** (as former Marine Kyle), in Spike Lee's *Get on the Bus*. The two are lovers on their way to the Million Man March.



Kids in the Hall: Brain Candy (Scott Thompson is second from right)

PETER RUHRING, as a British map maker in *The English Patient* who begins an affair with a handsome young Moroccan. He finds his first gay relationship "natural."

NICHOLAS BELL, in *Shine*. Armin Müller-Stahl wonders why his son's piano teacher (Bell) isn't married; the teacher is later seen attending concerts with another man.

ANDREW MCCARTHY, in *Mulholland Falls*. He plays a sleazy but not offensive gay character in this *Chinatown* rip-off.

BEST SUPPORTING LESBIAN CHARACTER IN A HOLLYWOOD FILM

JENNIFER DUNDAS, as the openly lesbian daughter of Diane Keaton in the comedy *The First Wives Club*. She is seen as attractive, together and assertive, even when Mom and her female cronies visit her at a lesbian bar.

QUEEN LATIFAH, as Cleo, a gun-toting lesbian, in the female action film *Set It Off*. She is seen as a brash, tequila-swilling butch who boldly kisses her beautiful lover in front of all.

SWOOSIE KURTZ and **KELLY PRESTON**, as a pair of lefty, pro-choice lesbian activists who kidnap the pregnant-but-wavering Laura Dern in *Citizen Ruth*, a dark comedy about abortion.

CHARLAYNE WOODARD, as a lesbian undercover cop in *An Eye for an Eye*.

BEST INDEPENDENTLY MADE GAY MALE FILM

BOYFRIENDS (Neil Hunter and Tom Hunsinger, co-directors)

This vastly entertaining British drama exam-

ines the fragile relationships within a group of young gay men. At times hilariously painful, knowingly funny and unflinchingly on-target.

MAN OF THE YEAR (Dirk Shafer, director)

The finely sculpted Shafer both directs and stars in this faux-documentary about a *Playgirl* model and sex symbol (for women) who desperately wants to come out.

STONEWALL (Nigel Finch, director)

This fictionalized account of the events that led up to the Stonewall riots makes for a tuneful, fun and rousing good time. And not a bad history lesson as well.

FRISK (Todd Verow, director)

You won't find a more controversial gay-themed film than this tale of sexual experimentation, self-hate, S/M, murder and teen love. Generation X never looked so sick!

THE DOOM GENERATION (Gregg Araki, director)

Araki's self-styled "heterosexual film" is far from it—homosexualism oozes from nearly every scene. A rough and sexy ride through the Southwest.

BEAUTIFUL THING (Hettie MacDonald, director)

This incredibly true-to-life story of two male teenagers who fall in love is refreshingly romantic and makes for a buoyant good time.

SUBSTANCE OF FIRE (Daniel Sullivan, director)

This drama about a family's struggles within its publishing firm features Tony Goldwyn as the gay son who, with his writer-lover (Timothy Hutton) in tow, attempts to resurrect the faltering business.

BEST INDEPENDENTLY MADE LESBIAN FILM

COSTA BRAVA (Marta Balletbò-Coll, director)

A breezy love story set in Barcelona and featuring two attractive women who play a romantic game of cat-and-mouse. Funny, with a great ending.

EVERYTHING RELATIVE (Sharon Pollack, director)

A lesbian *Big Chill* in which a group of diverse women descend on a country house to relive old times and rekindle still-smoldering passions.

INN TROUBLE (Cristina Rey, director)

A comedy set in a rambling house, but this time the women are younger, wilder and much funnier than in *Everything Relative*.

THE MIDWIFE'S TALE (Megan Siler, director)

An ambitious drama set in medieval times that deftly explores the forbidden love between a noblewoman and a midwife.

BEST FOREIGN LANGUAGE FILM

THE STAR MAKER (Italy—Giuseppe Tornatore, director)

From the director of *Cinema Paradiso* comes this dark story of a roving talent scout who uses people's vanity to his advantage. One of his victims is a gay man who aspires to being a star.

LES VOLEURS (THIEVES) (France—André Téchiné, director)

Catherine Deneuve creates a fascinating lesbian character—a hard-living grandmother and philosophy professor who falls hopelessly in love with a much younger woman. Their bathtub scene is tenderly romantic and a wee bit erotic.

ANTONIA'S LINE (Netherlands—Marleen Gorris, director)

Els Dottermans plays an artist and the lesbian daughter of an intense matriarch who feels that men are needed in their lives. The daughter has a finely drawn relationship with another woman.

CELESTIAL CLOCKWORK (France/Venezuela—Fina Torres, director)

An exuberant, fanciful comedy that features Adrianna Gil as a woman who spurns conventional marriage for a bohemian life in Paris, where she finds love in the arms of a wacky woman and a green card in the arms of a cheerful gay man.

TALK OF THE TOWN (Germany—Rainer Kaufman, director)

Several wonderfully-drawn gay characters provide some not-always-helpful assistance for a woman who desperately wants to find a man. Finding a better collection of gay men in one "mainstream" film would be quite difficult.

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