

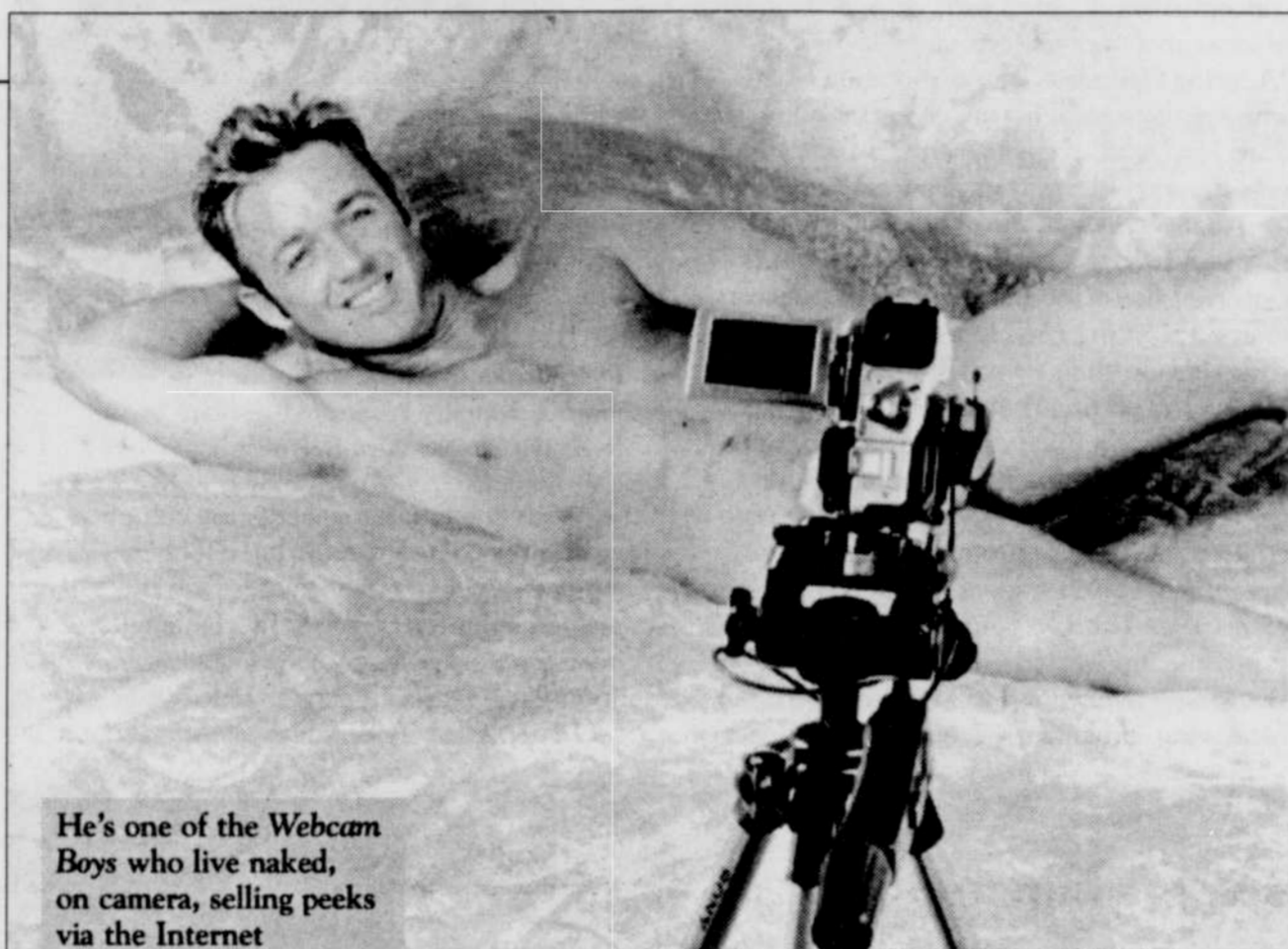
After Duddleston moved to Los Angeles to edit Gus Van Sant's *Psycho* in 1997, King and Caselton formed Sensory Perceptions. Campos came on board the next year, with Mendoza becoming involved through his work as a film publicist the year after that. The 2000 festival was extremely well attended, with comment cards reflecting a diversity of attendees.

With the aid and guidance of Ranieri and Portland-based national film booker Roger Paulson, this year's festival is the most well coordinated and expansive gay and lesbian film event in Rose City history.

Particularly pleasing to the organizers are the extracurricular activities. In previous years, the limited time frame would have prohibited a gala event like the one planned for Sept. 27 at the Fez Ballroom.

"It's a little awkward competing with yourself," King says. "If you have a party going on and a film going on at the same time, it's weird because you're splitting the crowd, but the way things worked out, that Thursday was free and perfect for an event like that."

With hostess Poison Waters, music by DJ Androgyny and the band Black Angel, and giveaways including tickets to Margaret Cho's Dec. 13 performance in Portland, it's sure to be a memorable celebration. Celebrity drag performer Joey Arias also is slated but uncon-



He's one of the Webcam Boys who live naked, on camera, selling peeks via the Internet

independent movies like the widely acclaimed *L.I.E.*, which Mendoza, King and Campos call their favorite film of 2001, and the highly anticipated lesbian film *Julie Johnson*. And the festival will feature a few romantic comedies and guaranteed crowd pleasers, after all: All

often than we don't."

Timing is also a potential minefield. The festival usually takes place in the early fall because of calendar concerns.

"We primarily try to avoid competing with other major gay events, like Pride in June," King notes. "We don't want to draw away somebody else's audience, and we don't want to lose our audience. Definitely, our ability to screen certain films is very much affected by the release schedule, but there's no big gay release season we could try to plan around."

Another touchy, potentially controversial issue is the fact that the majority of this year's films are aimed at gay men, which is as much a disappointment to Sensory Perceptions as it could be to lesbian and trans audience members. "In a perfect film festival of this nature," King says, "out of 20 screenings, you'd have four for men, four for women, four for male-to-female trans persons, four for female-to-male, four for bisexuals. We try really hard to do equal representation, but the reality of that situation does not present itself in terms of what's available. I also don't see any reason why a lesbian can't go to a gay man's film and enjoy it and appreciate it aesthetically or appreciate it for its content. I imagine that a political gay person would want to find commonalities across the board."

At the end of the long, fraught day, though, presenting the annual Lesbian Gay Bi Trans Film Festival to grateful Portlanders is, it seems, its own reward. Asked to name most fulfilling aspect of the organizing grind, Campos says: "It's seeing the festival get bigger and more suc-

cessful each year. It's getting those wonderful comment cards and knowing we brought something to the people of Oregon they might not otherwise get."

Caselton adds: "The most fulfilling part about putting on the festival is the satisfaction of seeing so many happy faces when they leave the theater after seeing themselves on screen. I actually had a teen-age boy and his mom come up to me at our Pride booth and thank me. The boy attended a show at one of our festivals and went home to his mom and came out to her and explained what the film was about. That was a great thank-you. That made it all worthwhile for me."

## THE OFFERINGS

The festival is presenting the largest selection of big-screen gay and lesbian films in one place that the Portland area ever has seen. This year, patrons will have access to more than 20 programs.

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## THE SCHEDULE

### FRIDAY, SEPT. 21

7 p.m. *The Monkey's Mask*  
9:15 p.m. *All Over the Guy*

### SATURDAY, SEPT. 22

1:45 p.m. *Sordid Lives*  
4 p.m. *Experimental Shorts*  
7 p.m. *Julie Johnson*  
9:30 p.m. *Come Undone*  
11:30 p.m. *O Fantasma*

### SUNDAY, SEPT. 23

5 p.m. *Southern Comfort*  
7 p.m. *Trembling Before G\_d*  
9:15 p.m. *Big Eden*

### MONDAY, SEPT. 24

7 p.m. *The Weekend*  
9:15 p.m. *Huge*

### TUESDAY, SEPT. 25

7 p.m. *Boys' Shorts*  
9:15 p.m. *The Fluffer*

### WEDNESDAY, SEPT. 26

7 p.m. *Girls' Shorts*  
9 p.m. *The Adventures of Felix*

### THURSDAY, SEPT. 27

8 p.m. FIFTH ANNIVERSARY GALA

### FRIDAY, SEPT. 28

7 p.m. *Desi's Looking for a New Girl*  
9 p.m. *L.I.E.*

### SATURDAY, SEPT. 29

2 p.m. *Drift*  
4 p.m. *Perfect Son*  
7 p.m. *Webcam Boys*  
9:30 p.m. *Iron Ladies*

Lili Taylor (left) and Courtney Love star in *Julie Johnson* as two women ending their unhappy marriages and finding each other



firmed at press time, because he resides in New York City and might be unable to get to Oregon.

Platinum Pass holders also can attend a private opening night reception Sept. 21 at French bistro Le Happy. A benefit screening of *Sing-a-Long Sound of Music*, a version of the popular 1965 Julie Andrews musical featuring subtitles and gift bags of props to encourage audience participation, will be held Sept. 30.

But what about the reason the festival is put on in the first place: the films? The Sensory Perceptions folks consider this batch to be first-rate, albeit without some of the more populist fare of previous years.

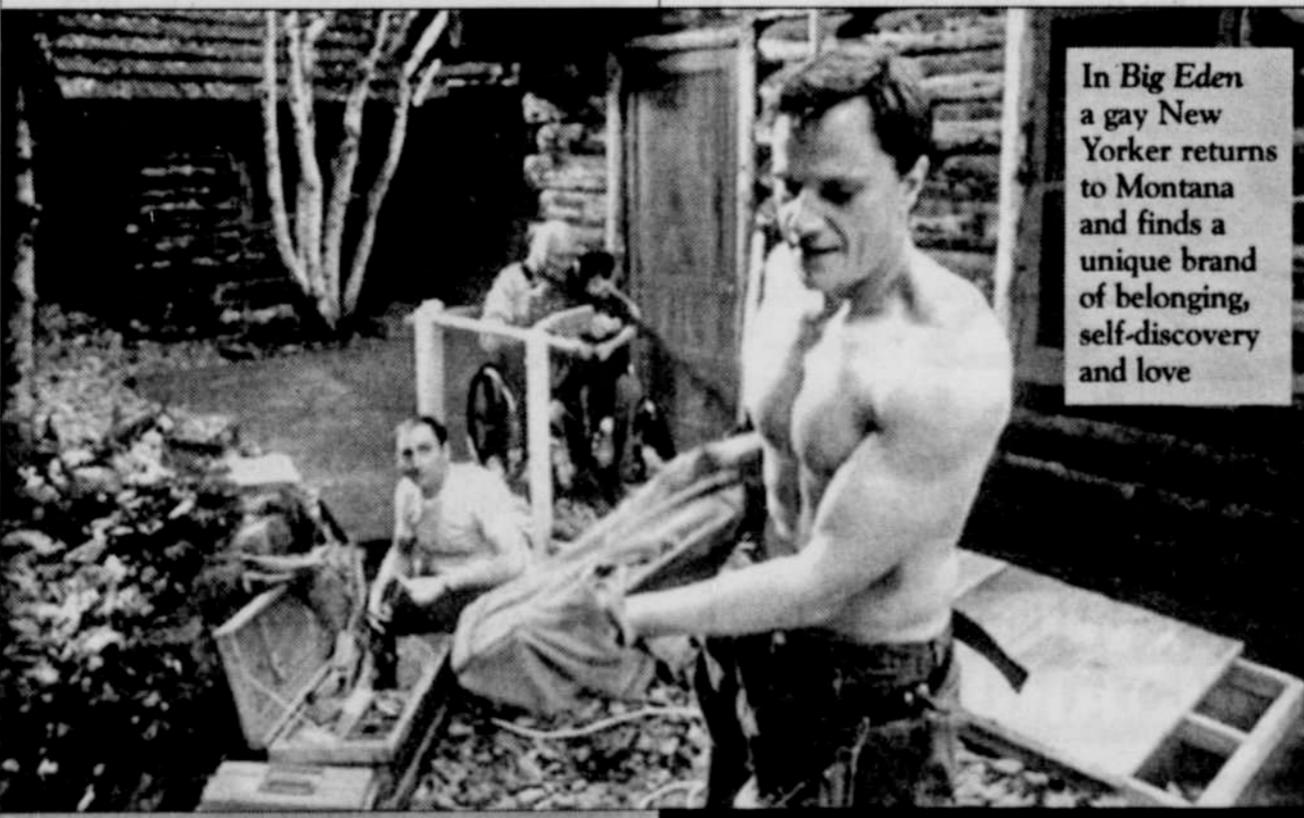
"For what it's worth, there isn't a *Broken Hearts Club* this year—nothing guaranteed to draw them in droves," King says, referring to the 2000 romantic comedy. "But there are so many quality films here. There is nothing that would be below par for a regular engagement at a large theater the size of Cinema 21."

Mendoza concurs: "A lot of longer festivals have a lot of filler and repeats. These films are of generally very high quality."

This year's selections include quite a few intriguing foreign films (*Come Undone*, *O Fantasma*) and documentaries (*Trembling Before G\_d*, *Webcam Boys*) as well as challenging

*Over the Guy*, *The Weekend*, *The Fluffer*.

The selection process consists of screening submissions by filmmakers and pursuing features marketed by distributors. Although the organizers receive numerous submissions for the festival's popular shorts programs, King says, "I would say we actively pursue the features more



In *Big Eden* a gay New Yorker returns to Montana and finds a unique brand of belonging, self-discovery and love