

65 films, 11 days *Continued from Page 29*

Debut fondue

Film festival's New Directors Showcase pumps up the quality

by Lisa Bradshaw

Welcome to Sensory Perceptions' 2003 New Directors Showcase—a melange of feature and short films by first- or second-time filmmakers that will be judged and rated by a wise and capable jury of movie aficionados who will pronounce winners and make awards of \$500 (feature) and \$250 (short).

"This is one of the aspects where Sensory Perceptions is performing a 'public good,' so to speak," says Gabriel Mendoza, artistic director

of the seventh annual Portland Lesbian & Gay Film Festival. "The winner is not only recognized but gets a little publicity and cash, which can really help someone starting out."

A testament to the future of queer filmmaking, the six feature selections display not only a diverse set of themes and characters but a diverse sensibility to the making of screen art. A.K.A. is an experiment in multiple frames of images, *Blue Gate Crossing* is an affecting coming-of-age film from China, *Gasoline* follows two petrol-pumping dykes on the run after an

accidental murder, *Merci Docteur Rey* is a French American dark comedy of family errors, *9 Dead Gay Guys* is a John Waters-ish farce of offensive characters, and *Suddenly* finds two dykes and a kidnapped straight girl traversing the wilds of Argentina.

If you see only the films of the New Directors Showcase in the festival, you'll be seeing a heck of a cross section of queer life, plus genuinely good programming. "We don't include films just because they are first-timers," notes Mendoza. "We look for a quality of craftsman-

ship that might give an indication that this person is a natural, talented filmmaker."

Jurors include Portlanders Jim Radosta, News Editor and film critic at *Just Out*, and Jamie June, studio manager for Conduit Dance and former director of the Olympia Film Festival and the University of Oregon Queer Film Festival. She holds a master's degree in media arts. Other jurors will be announced during the festival.

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REVIEWS

A.K.A.

You know how in ice skating competitions skaters are often rated according to the difficulty of the moves they attempt and not necessarily if they're perfectly executed? I

have no doubt Duncan Roy would have made one ballsy ice skater.

The gay British filmmaker wrote and directed A.K.A., which recounts his own difficult past—times three. The film employs a triptych of side-by-side frames of the same scene from



A.K.A. offers a unique cinematic three-way to tell the story of disaffected youth, identity lost and found, and the search for love

various angles all up on the big screen at once. A method employed to great effect in the recent queer movies *On Line* and *Group*, Roy is the first to use it throughout an entire picture.

It only sounds impossible to watch. In fact, if you get tired of glancing back and forth

between frames, you can really just concentrate on the middle one, although you won't want to do this much. Not only would you miss alternative "frames" of reference, you will not be suitably amazed at the technical difficulty of what is before you.

Consider: Cameras on a set shoot one scene at a time, then cut and move to the next scene. When you're watching three angles of the same scene, either those scenes have to be filmed multiple times or the three cameras have to be positioned just so to make sure you



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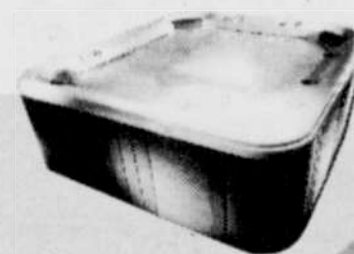
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