

Take to the Floor in 2004

A Lesbian New Year's Eve Party

light buffet
SMOKE FREE
no host bar
SILENT AUCTION

DANCING
MUSIC BY
DJ Lauren

\$25
in advance
\$30
at the door

a benefit for
the PORTLAND LESBIAN CHOIR and
the LESBIAN COMMUNITY PROJECT

SHENANIGAN'S
on Swan Island • 4575 N. Channel Ave.
DECEMBER 31, 2003 8pm - 1am

Special New Year's Eve Portraits Available!

Dress Your Best: Professional photographers will be taking pictures at the dance. (With proofs posted online for ordering)

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FILM

Queer eyes on the prize

Just Out recognizes 2003's
dubious distinctions in cinema

BY JIM RADOSTA

THE EX-GAY FILES

Exodus International has some stiff competition in Ben Affleck. Six years ago he straightened out lesbian Joey Lauren Adams in *Chasing Amy*; his latest victim was on-again, off-again fiancée Jennifer Lopez in *Gigli*, a disaster that expected us to buy her as a muff diver who switches sexual orientations like long-distance plans. "Keep an open mind, because you never know," Affleck's pushy mom (Lainie Kazan) tells the couple prior to J-Lo's abrupt conversion. "Life is not always black and white." Gee, why didn't I think of that?



Stephen Glass swapped spit with another guy...we think



"How did I let her talk me into doing this lousy movie?"

Holly Hunter, who gave her best performance in years as the drained mother of a young girl gone wild. Evan Rachel Wood (TV's *Once and Again*) effectively personified every parent's worst nightmare: drugs, shoplifting, slutty clothes and, naturally, a quick dip in the queer end of the pool.

THAT'S SEW GAY

The year's most pleasant surprise was *School of Rock*, a cute comedy from director Richard Linklater (*Dazed and Confused*) and writer Mike White (*Chuck & Buck*). But much of the credit belongs to Jack Black for chewing the scenery as Dewey, an impostor substitute teacher who convinces his repressed students to form a band. He even lets fabulously fruity fifth-grader Billy (Brian Falduto) get into the act as their glam costume designer.

MISDIRECTED

This was a helluva year for openly queer filmmakers. In March, three of them were vying for the Best Director Oscar: Rob Marshall (*Chicago*), Stephen Daldry (*The Hours*) and Pedro Almodóvar (*Talk to Her*). Unfortunately, none of their immense talent has rubbed off on colleague Joel Schumacher, who solidified his status as Hollywood's hugest homo hack with *Veronica Guerin*, a biopic about the Irish journalist (Cate Blanchett) who was murdered for exposing drug lords. In his inept hands, this potentially powerful story was reduced to a sub-Victoria Principal made-for-TV level. And guess who's been tapped to tarnish the long-awaited silver screen version of Andrew Lloyd Webber's beloved musical *The Phantom of the Opera*?

PINK ELEPHANT

Portland's favorite son Van Sant continued his winning streak (we'll just pretend *Psycho* never happened) with *Elephant*, a voyeuristic venture into the hallways of a Columbine-inspired high school. Queer audiences appreciated the depiction of a Gay Straight Alliance meeting, and they didn't seem bothered by the intense same-sex smooch 'n' shower between the assassins (which put that other shower scene to shame).

TRISKAIDEKAPHILIA

Thirteen was a lucky number for



Bruiser came out of the doghouse in *Legally Blonde 2*

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