

SUNDAY, MAY 8



# AMY RAY

## FAMILY OUTING

FEATURING JODY BLEYLE



McMILLAN'S  
**CRYSTAL BALLROOM**

DANCEONAIR.COM

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ALL AGES • TICKETMASTER OUTLETS  
7PM DOORS, 8PM SHOW

### Upcoming PABA Events

#### Luncheon

Wednesday, April 13, 11:30am-1pm  
Governor Hotel, Billiard Room  
614 SW 11th (btwn Morrison & Alder)  
Food by Jake's Catering. Cost \$19!  
(\$23 at the door)

Speaker: **Kathy Oliver**  
from **Outside In**

"Getting Our Kids off the Streets"

#### After Hours

Wednesday, April 20, 6-8pm  
Location TBA! Save the date!  
Check the website in April.

#### Biz Builders I

Tuesdays 7-8:30am  
jackman joe  
1111 NW 16th (at Marshall)

#### Biz Builders II

Thursdays 7-8:30am  
Jazzercise Fitness Center  
1847 E Burnside



PORTLAND AREA  
BUSINESS ASSOCIATION  
Your GLBT Chamber of Commerce

Get more info at

[www.paba.com](http://www.paba.com)

## FILM

### REVIEWS

#### After Midnight

Depending on your tolerance for incessant movie references that range from the Lumière brothers to François Truffaut, you will find *After Midnight* (opening April 8 at Hollywood Theatre) either endearing or cloying. Conjuring up memories of *Cinema Paradiso*, this Italian romantic comedy is a visual tribute to the city of Turin and its Museum of Cinema. The vaulted recesses, staircases and windows set the stage for custodian Martino to offer asylum to the sensuous Amanda, who, spellbound by the museum, must eventually decide between her macho car-stealing boyfriend and the dreamy Buster Keaton-like Martino. **A**

—Yvonne P. Behrens

#### The Ballad of Jack and Rose

Arthur Miller's daughter Rebecca directs her brooding hubby, Daniel Day-Lewis, in this compelling but uneven story about a suspiciously close father-daughter relationship. Jack—an ardent environmentalist with heart problems—and teen-ager Rose live alone on a former island commune. Their bond reaches its breaking point when Jack invites his girlfriend (Catherine Keener) and her sons to live with them. The first half-hour is plodding and pretentious, but strong acting and some interesting sexual perversions redeem the picture just when

making schemes, from spending their last dime on hundreds of "Clappers" (Tupperware-style containers) for resale to operating an ill-fated sausage cart in Buenos Aires' industrial wasteland. As Lili becomes increasingly unhinged, Ramon dons drag to work as a live-in maid, complete with tacky uniform and Mrs. Doubtfire wig. This uneasy mix of farce and pathos makes some subtle points about what it takes to survive in an impossible situation. Screens 7 p.m. April 7 and 16 at Guild Theatre as part of the Northwest Film Center's Global Lens showcase. **B**

—Gary Morris

#### Millions

Director Danny Boyle (*Trainspotting*, *28 Days Later*) spreads his wings with this charming story of siblings who come across a suitcase full of money and debate whether to spend it on need or greed. It's worth the price of admission just to see the benevolent brother's (Alexander Nathan Etel) imaginary conversation with pot-smoking Clare of Assisi, the patron saint of television. **A-**

—Jim Radosta

#### Miss Congeniality 2: Armed and Fabulous

For unknown reasons, Hollywood, despite its preponderance of queers, usually portrays gay

scionable cruelties visited on Muslim and Sikh women during and after the 1947 partitioning of Pakistan from India. **A**

—YPB

#### Sin City

Like Sam Raimi, whose indie cred (*Evil Dead 2*) earned him big-budget projects (*Spider-Man 2*), director Robert Rodriguez has worked his way up the ladder from 1992's \$7,000 *El Mariachi* to the *Spy Kids* franchise and now this ambitious adaptation of Frank Miller's graphic novels. The visuals are stunning and the cast is perfect—especially Mickey Rourke as Marv, a hulking misanthrope avenging the death of his one true love—so it's too bad the women are all helpless hookers and the violence brings new meaning to the word "gratuitous." **B-**

—JR

#### The Upside of Anger

Oliver Stone vets Joan Allen (*Nixon*) and Kevin Costner (*JFK*) relish the roles of a lifetime as, respectively, a recently dumped mother of four and an ex-baseball pro turned stoner talk radio host. But the real star of the show is writer/director Mike Binder (*HBO's The Mind of the Married Man*), who not only displays a sharp gender awareness but also steals scenes as Costner's womanizing producer. **A**

—JR

#### Walk on Water

Eytan Fox's previous film was the highly regarded *Yossi & Jagger*, but it would be a shame if only fans of that film saw this one. Perhaps the single standout of last year's Portland Lesbian & Gay Film Festival, *Walk on Water*—represents a quantum leap for the director. It's hard to imagine anyone wringing anything fresh out of the Nazi thriller genre, but Fox manages to.

Rigidly repressed Eyal (Lior Ashkenazi) is a hit man for Mossad on a mission to find an ancient Nazi being hidden by his family. In the process, he meets the war criminal's gay grandson, "German peacenik" Axel (Knut Berger), and granddaughter Pia (Caroline Peters), a kibbutzim who has suffered from her family's heritage and wants nothing to do with them. Eyal's pursuit of the old man by getting to know Axel and Pia becomes a process of awakening to his own humanity.

Fox balances the suspense elements with striking characterizations, richly conveyed through fine performances by the three principals. Shot in Israel and Berlin, *Water* shows a major talent at work, and part of its success is due to the complexity of both its queer and straight characters. **A**

—GM

#### Whisky

This droll and charming Uruguayan film snagged the International Critics' prize at the 2004 Cannes Film Festival. Jacobo, a reserved and solitary man who runs a sock factory, asks his loyal female assistant to pose as his wife when his estranged younger brother comes to visit. The scheme seems simple enough, but emotional hazards arise when the trio take a trip to the seaside. The turtle-paced opening scenes feel interminable, but co-directors Juan Pablo Rebella and Pablo Stoll soon hit a mesmerizing stride. Screens 7 p.m. April 1 and 2 and 9:30 p.m. April 16 at Whitsell Auditorium as part of the Northwest Film Center's Global Lens showcase. **A-**

—SB



Diedrich Bader, Regina King and Sandra Bullock perpetuate offensive stereotypes in *Miss Congeniality 2: Armed and Fabulous*.

it threatens to fizzle out completely. With tunes by Bob Dylan and Nina Simone. **B-**

—Stephen Blair

#### Downfall

Sure, this German feature about Hitler's final days in April 1945 is violent and upsetting. But, in a sick sense, it's deeply enjoyable because it allows us to watch some of history's most vile characters squirm and suffer in the confines of an aesthetically revolting bunker. Largely based on the memoirs of Hitler's secretary, Traudl Junge, *Downfall* (now playing at Cinema 21) is a convincing fusion of historical facts and educated guesswork. The brilliant Bruno Ganz portrays Hitler as a feral animal with nothing left to do but shout futile orders at his henchmen. The explosive combat scenes in the streets of Berlin will rattle you long after you leave the theater. **A**

—SB

#### Lili's Apron

Ramon loses his job as a cook when the boss decides canned food is cheaper. His wife, Lili, is a maid who gets fired for incompetence. In desperation, they fix on a variety of money

men offensively as mincing and effeminate stereotypes. *Miss Congeniality 2* is no exception and, for that reason alone, worth missing. Sandra Bullock is eminently likable, but she's hampered by a script that's silly and a story containing holes wider than a hula hoop. Most of the supporting cast has been miscast, particularly Regina King as a tough (lesbian?) FBI agent. Heather Burns as Miss United States seems to be channeling Joan Cusack. Director John Pasquin and writer Marc Lawrence have worked mainly in television, and it shows. **C**

—Floyd Sklover

#### Silent Waters

Now showing at Hollywood Theatre, this first full-length feature from feminist writer/director Sabiha Sumar gradually evolves from a dreamy portrait of rural life in the Pakistani Punjab during the 1979 rise of fundamentalism under Gen. Zia Ul-Haq to a brutal history lesson. Ayesha, a middle-aged mother harboring a secret, struggles to protect the conscience of her son, swept up in Islamic nationalism. This film is a moving, sociologically fascinating drama and an indictment of gender-based oppression—in particular the uncon-