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# The Pink Carpet

In anticipation of the queerest Oscars ever, *Just Out* bestows some awards you won't be seeing March 5

I'd like to thank the academy.

No, I'm not preparing for the Oscar speech I'll deliver someday. (That's been written already, honey.) I'm just expressing gratitude to the Academy of Motion Picture Arts and Sciences for making this year's Oscars the queerest awards show since, well, the Tonys.

It already seems a foregone conclusion that Ang Lee's *Brokeback Mountain* will walk away March 5 with statues for Best Picture, Best Director and Best Adapted Screenplay. That alone is cause for giddy queers to run out in the streets and tip over a few Vespas. (This is our Super Bowl, after all.)

Here is a gay love story, messing with America's precious cowboy iconography, directed by a Taiwanese heterosexual, that has become the front-runner for the top Oscars. Pinch me.

On top of that, we could be looking at a queer clean sweep among the thespians: Philip Seymour Hoffman (*Capote*) for Best Actor, Felicity Huffman (*Transamerica*) for Best Actress and Jake Gyllenhaal and Michelle Williams (*Brokeback Mountain*) in the supporting categories.

But enough about them. Here's my annual list of 2005's less flashy, and more dubious, achievements in queer cinema.

**LIKE FATHER, LIKE SON**

The late John Ritter was the butt of countless politically incorrect jokes on *Three's Company*. Following in his father's fairy footsteps, Jason Ritter starred in *Happy Endings* as a homo seduced by a gold-digging woman who's dating his dad.

**THE TWO JAKES**

Jake Gyllenhaal displayed his range of talent by portraying the extremes of masculinity in 2005. In *Jarhead*, he was a tight-lipped Marine who made homophobic jokes while enduring the long wait for the first Gulf War to begin. In *Brokeback Mountain*, he was an open-hearted cowboy who made homoerotic love while enduring the long wait for his boyfriend to leave his wife.

**PIN-UP THUMBS-UP**

The *Brokeback* boys weren't the only hotties swapping spit on the big screen. The ensemble drama *Heights* featured James Marsden (*X-Men*) as a sexually conflicted lawyer who locks lips with Jesse Bradford (*Swimfan*) on a Manhattan rooftop.

**GAY FOR PAY**

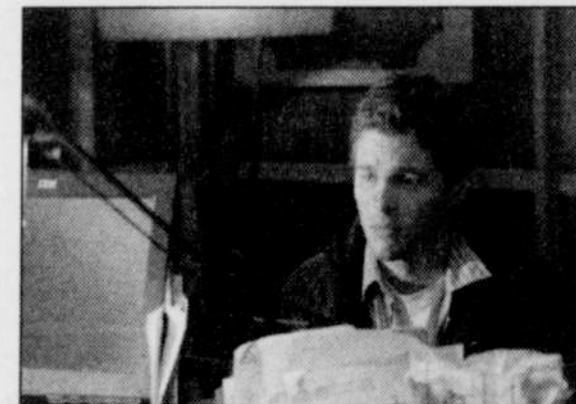
Casting directors, take note: Several straight actors have been turning in consistently queerific performances. Philip Seymour Hoffman, who saved the otherwise dreadful *Flawless* as an aging drag queen, gave the performance of a lifetime as manipulative, self-absorbed author *Capote*. Kip Pardue, so cute as a closet queen in *But I'm a Cheerleader*, proved he can handle heavy drama in *Loggerheads*,



**Jim's Closet**

BY JIM RADOSTA

playing an HIV-positive drifter estranged from his preacher papa. Peter Sarsgaard, fresh off his pivotal supporting role in *Kinsey*, did it again with *The Dying Gaul*, a Hollywood melodrama about a struggling screenwriter who screws around with a married producer while engaging in cyberchats with a person claiming to be the spirit of his deceased partner. When he snaps upon learning the user's true identity, it's one of the juiciest meltdowns since the Wicked Witch of the West.



James Marsden (top) and Jesse Bradford kept their affair secret in *Heights*.

**THE MIDAS TOUCH**

2005 was a great year for Portland gay filmmaker Gus Van Sant—or rather anyone who worked with him in the past. Matt Dillon (*Drugstore Cowboy*) earned the first Oscar nod of his 25-year film career with a brave turn as a racist cop in *Crash*. Keanu Reeves (*My Own Private Idaho*) returned from Neo-land as a goofy New Age orthodontist in the locally filmed *Thumbsucker*. Joaquin Phoenix (*To Die For*) transformed himself physically and vocally into Johnny Cash for the biopic *Walk the Line*. Even Vince Vaughn (*Psycho*) was on

top, scoring the year's biggest comedy, *Wedding Crashers*—not to mention scoring with freshly divorced Jennifer Aniston.

**LAST PLACE**

Too bad Van Sant's luck didn't rub off on himself. The tedious *Last Days* offered little insight into Kurt Cobain's suicide—although I did leave the theater feeling very, very depressed.

**TITLES WITH GREATEST GAY PORN POTENTIAL (BESIDES BAREBACK MOUNTAIN)**

*Fun with Dick*; *King Schlong*; *The Cumscrubber*; *The Chronicles of Barneys: The Lyin' Bitch and the Wardrobe*; *Good Night*, and *Good Fuck*.

**TITLES THAT ALREADY SOUND KINKY**

*Down to the Bone*; *Must Love Dogs*; *Steamboy*; *Grizzly Man*; *Cinderella Man*; *Ladies in Lavender*; *The Sisterhood of the Traveling Pants*; *Melinda and Melinda*.

Arts and Culture Editor JIM RADOSTA needs your feedback. Write to jim@justout.com.