

God-Des and She perform Aug. 4 and 5 at the E Room.

Biker poet **Samantha Barrow** reads from *Grit and Tender Membrane*, a compilation of tales from her first cross-country spoken word tour on her motorcycle, at In Other Words. (7 pm. 8 NE Killingsworth St.)

GO OUT The Egyptian Club presents **Taste**—a free non-smoking dance party featuring house, trance, electronica, underground and classic music spun by DJs Epitome, WildFire and Nada—every Thursday. (9 pm. 3701 SE Division St.)

FRI • AUG. 4

Batter up! The Lesbian Community Project hosts its 21st annual **Softball Tournament of Choice** through Aug. 6 at Prairie Fields in Brush Prairie, Wash. Raffle prizes, games, food, camping. Spectators welcome! (13599 NE Prairie Road. letsplaylcp@comcast.net.)

Myshkin's Ruby Warblers, Ashleigh Flynn and many others perform during the eighth annual **Pickathon** roots music festival through Aug. 5 at Pendarvis Farm on Mount Scott. (Noon-11 pm Friday, 9 am-11 pm Saturday, 16581 SE Hagen Road. \$85 from www.pickathon.com.)

GO OUT **Pink Martini** makes its only Portland appearances this summer through Aug. 5 at the Oregon Zoo. (7 pm. 4001 SW Canyon Road. \$22 from TicketsWest.)

Out Dancing's **beginning rumba** class starts tonight and continues every Friday in August at Ankeny Street Studio. **Intermediate waltz** class follows. (7-8 pm rumba [\$24 for month], 8-9 pm waltz [\$32 for month]. Southeast Ninth Avenue and Ankeny Street. 503-236-5129. www.outdancing.info.)

God-Des and She, a hip-hop duo featured on the season finale of *The L Word*, perform through Aug. 5 at the Egyptian Club. (8 pm. 3701 SE Division St. \$10.)

SAT • AUG. 5

Portland Frontrunners take a 2.7- to 6.5-mile run along the Willamette River, followed by brunch. Meet at the



Queers get down during Homo a Go Go 2004 in Olympia, Wash. The biennial festival kicks off Aug. 1.

intersection of Southeast Main Street and the Eastbank Esplanade. (9 am. www.portlandfrontrunners.org.)

Alley Productions and One Wicked Party present Portland's premier theme party, **Luuu Extravaganza**. Proceeds benefit Esther's Pantry. (9 pm. 2119 N Kerby Ave. \$35 at the door, \$30 in advance from www.onewickedparty.com.)

SUN • AUG. 6

Biker poet Samantha Barrow presents **Healing the Body Erotic**, an erotic writing workshop for survivors of sexual abuse. (1-4 pm. \$10-\$35 donation. RSVP to dutch_house@hotmail.com.)

Bring your bats to C.C. Slaughters, because the Sisters of Perpetual Indulgence are going to be pulling **bingo** balls to

help the Cubs, Bears and Grizzlies softball teams travel to out-of-state tournaments to represent Portland. (4 pm. 219 NW Davis St. \$15 first packet, \$25 for two.)

The Broadway Baritones perform during **What a Swell Party This Is**, an evening of Broadway jazz celebrating the 25th anniversary of the Mt. Hood Jazz Festival and the 10th anniversary of the American Classics Theatre Festival, followed by a wine and champagne reception at Mount Hood Community College Theater in Gresham. (7 pm. 26000 SE Stark St. \$25 from 503-665-7800.)

Doug Fir Lounge presents **Blowoff**, the infamous queer DJ/video/art/live performance night transplanted fresh from the 9:30 Club in Washington, D.C., featuring Bob Mould of Hüsker Dü and Sugar. (9 pm. 830 E Burnside St. \$10 from TicketsWest.)



Ang Lee (*Brokeback Mountain*) and John Waters (*Pink Flamingos*) are two of the directors interviewed in *Fabulous! The Story of Queer Cinema*.

We've Come a Long Way, Baby

If 1995's *The Celluloid Closet* showed, very entertainingly, how movies reflected the repression of queers in society, *Fabulous! The Story of Queer Cinema* demonstrates, if not always effectively, how far we've come by 2006.

Showing 9 p.m. and 1 a.m. July 24 on the Independent Film Channel, *Fabulous!* is a breezy, MTV-style mix of clips, mostly from the '80s and '90s, and talking heads. The heads comprise a veritable who's who of homo and homo-sympathetic culture. The inescapable John Waters waxes pithy ("Before Andy [Warhol], gay men were kind of boring"), activist Michelangelo Signorile finds an upside to the pandemic ("AIDS reinvigorated gays and lesbians to create better works"), and archivist Jenni Olson wittily assesses a trashy poster for the dykesploitation film *Daughters of Sappho* ("It's lesbian visibility...not exactly what we had in mind!")

The clips cover what the filmmakers view as the highlights of homo cinema, from early pioneering work like Warhol's infamous *Blow Job* and Kenneth Anger's experimental probings of macho icons to *The Rocky Horror Picture Show*, *Making Love*, *Bound* (which gets extensive coverage) and *Hedwig and the Angry Inch*. *Fabulous!* also dips into the National Endowment for the Arts scandals and

rightly hails *Will & Grace* as clear evidence of the sea change in homo portrayals that happened in the '90s.

Surprisingly, the movie skips over some of the indisputable landmarks of queer cinema like *The Boys in the Band* in favor of extended discussion of dreary works like *Desert Hearts*, reflecting filmmakers Lisa Ades and Lesli Klainberg's slant toward lesbian films. At least trans movies get the occasional nod here, with one commentator noting, "Transgender film is where gay film was 20 years ago."


Queer culture critic B. Ruby Rich lauds the New Queer Cinema of the 1990s—movies like *Swoon* and *Go Fish*—as revolutionary in more or less ignoring the closet in favor of unapologetic gay characterizations. But the clips show how badly some of these films, particularly Gregg Araki's amateurish *The Living End*, have aged. Maybe at this point it's good to recognize that while overstating the value of a work has merit in building community and identity, it's equally—perhaps more—important to start applying artistic standards, and demand that a film be more than simply queer. Waters puts the argument succinctly: "Just gay is not good enough."

—Gary Morris

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AND THE ANGRY INCH



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