

A Decade of Daring

Portland film festival celebrates
10 years of queer cinema

The Portland Lesbian & Gay Film Festival turns 10 this year with a diverse lineup that includes a documentary about Filipino trannies in Israel, two movies exploring body image issues and—déjà vu alert—another biopic about Truman Capote.

The hard-working festival organizers are also throwing a gala party 9 p.m. Oct. 14 at Jupiter Hotel, 800 E. Burnside St., featuring free food and beer, \$2 cocktails and a performance by genderqueer band 3asic.

Here's a chronological guide to help steer you toward the best of the fest.

INFAMOUS

7:30 p.m. Oct. 6

When critic Andrew Sarris wrote about what happens in films being less important than how it happens, he could have been talking about the two films on Truman Capote released in the past year. The acclaimed *Capote*, starring Philip Seymour Hoffman, and the current *Infamous*, written and directed by Douglas McGrath and starring the relatively unknown English actor Toby Jones, have almost identical stories: Both comprise the inspired conception and grueling creation of Capote's culminating work, *In Cold Blood*. But the tone and details of *Infamous* differ so markedly from those of *Capote*, the inevitable comparisons seem unfair.

The root of the difference is in the sources. *Capote* is based on a studious, conventional Capote biography, *Infamous* on late gadabout George Plimpton's 1995 interview-based "oral biography." Accordingly, *Infamous* has a loose, juicy, multiple-perspective structure. Supporting characters address the camera for "interview" segments, and Capote's contradictory attributes (he's alternately avuncular, bitchy, wounded and parasitic) all get their share of screen time.

This, then, is a more multidimensional—and decidedly queerer—Capote than *Capote*. McGrath depicts the relationship between Capote and murderer Perry Smith (played here by Daniel Craig, the future James Bond) as unmistakably romantic, and he has more of a feel for the effeminate Capote's struggle to be taken seriously, especially by the staid Midwesterners he's confronted with while researching *In Cold Blood*. And whereas Hoffman seemed to be channeling, becoming a perfect symbol of Capote-ness, Jones embodies Capote, somehow physically becoming this ambitious, sometimes manipulative artist with a frivolous exterior, a sad but determined core and a bit of a Napoleon complex. (Sandra Bullock, surprisingly enough, holds her own as Capote pal Harper Lee.)

McGrath doesn't have as sure a hand with dramatic scenes as *Capote* director Bennett Miller, and *Infamous* is not as perfectly even as *Capote*. It does, however, offer more vividness, humor and dread. (The murder, imprisonment and execution

themes are all handled more viscerally than in *Capote*.) *Infamous* has a humanizing relish to it—it's not afraid to get its hands dirty, making it an apt complement for its more reverential predecessor. Any fear of repetition is unfounded; just because you've already seen *Capote*, there's no need to miss out on *Infamous*.

The screening will feature opening remarks by Portland Mayor Tom Potter! **B+**
—Christopher McQuain

PAPER DOLLS

4 p.m. Oct. 7

This moving documentary focuses on Filipinos in various stages of gender transition who work in Israel. By day they serve as caregivers for elderly Orthodox Jewish men; at night they perform as a drag queen ensemble.

PUCCINI FOR BEGINNERS

6 p.m. Oct. 7

Maria Maggenti (*The Incredibly True Adventures of Two Girls in Love*) wrote and directed this screwball comedy starring Elizabeth Reaser (*The Family Stone*) as an opera aficionada torn between two lovers played by Justin Kirk (*Angels in America*) and Gretchen Mol (*The Notorious Bettie Page*).

EATING OUT 2: SLOPPY SECONDS

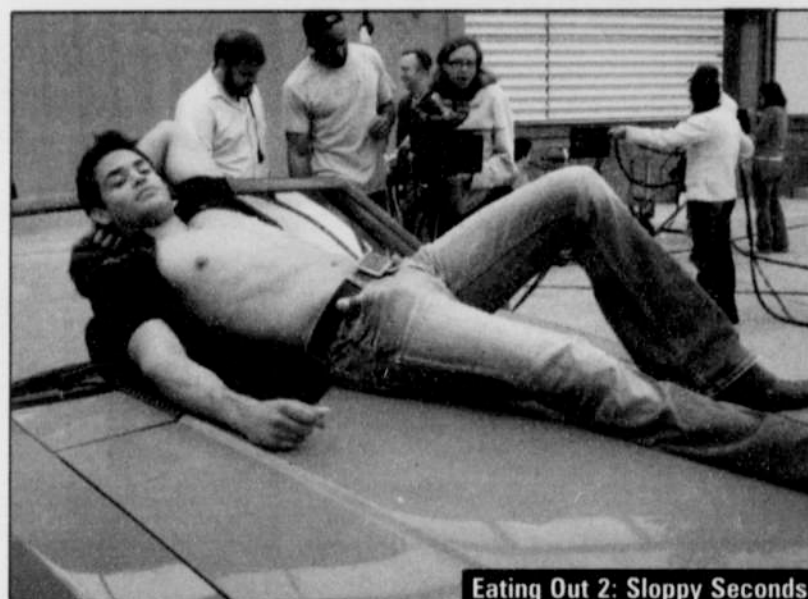
8 p.m. Oct. 7

2004's *Eating Out* was cheered and reviled in about equal measure. Some complained it was poorly written and acted, filled with stereotypes and ultimately just another empty-headed gay indie. Others appreciated the film's sharp one-liners, gorgeous boyz and sexy, upbeat approach to the homo love wars. The sequel is exponentially better, a hilariously rude comedy that should satisfy both the critics and fans of the earlier film.

In the first film, Jim Verraros of *American Idol* (the show's famous first casualty)



Puccini for Beginners



Eating Out 2: Sloppy Seconds



Infamous