



Wild Tigers I Have Known intimately explores the turmoil of queer adolescence and feelings of being "different."

Premonition

Sandra Bullock plays a wife and mother who wakes to a horrible day when her husband dies in a car crash. But she's soon caught in a time loop, where every morning is either a day in the past or the future. Can she prevent her husband's death? *Premonition* wants to be a "chick flick *Memento*," but its time travel logic is flawed from the start, and there are many long moments of gloomy boredom. The cast is good enough to carry attention, but with every new focus on Bullock waking up, I felt more and more like taking a nap. **C+**

—AM

Pride

This inspirational film is based on the true story of a former swimmer (Terrence Howard) working as a janitor who rebuilds a pool in a Philadelphia recreation center and starts an all-black team. Although the underdog sports drama is a predictable cliché, this story, encouraging minority teens to overcome odds and become winners, is still timeless. **B-**

—YPB

The Taste of Tea

Further proof that the Japanese can hold their own with America's best and brightest indie auteurs in style, hipness and out-there humor. Unfortunately, *The Taste of Tea* is about 45 minutes too long and the forlorn love story at its core buried beneath so many layers of surreality, non sequiturs, poop and poetry you might not be able to find it. "It might be hard for you to understand, because it's my world," a mother muses to her daughter halfway through the film. "Even I don't get it." Opens April 6 at Hollywood Theatre. **B-**

—TL

Wild Tigers I Have Known

Writer/director Cam Archer's debut feature, executive produced by Portland's own homegrown queer cinéaste, Gus Van Sant, is admirable (not to mention beautiful) in its aesthetic quest for a tender sort of simplicity. Rarely is the turmoil of queer adolescence explored with so much intimacy and so little archness.

The film somewhat episodically depicts the events and accompanying emotions in the junior-high-bound life of barely pubescent Logan (the

wonderfully vulnerable Malcolm Stumpf), the foremost of which is an all-consuming crush on a slightly older boy, Rodeo (Patrick White). Logan lives with his loving but harried mother (Fairuza Balk) in what appears to be a minor tourist town on the California coast. (The film was shot in Santa Cruz.) The empty rides and boardwalks make for a lovely and apt background for Logan's feelings of being "different"—not part of the usual (heterosexual) teenage rituals—and Archer (along with cinematographer Aaron Platt) creates wonderful visual compositions that tell whole stories in themselves.

In fact, most of the information we get about Logan comes from simply observing his routine, which, true to many a teen experience, consists mostly of masturbating and watching TV, along with his wanderings, either alone or with Rodeo, on the beach and through the woods. All this is interspersed with Logan's stream-of-consciousness thoughts, often addressed to himself and spoken in voice-over. The only suspense here arises from Logan's bold, devious and doomed scheme to seduce Rodeo, which comes to a naturalistic, unresolved end eschewing the false finality of most dramatic resolutions in the movies.

The film's primary flaw lies in its lack of decisiveness about what it wants to be. Much of it has the feel and pace of an "experimental," non-narrative film to be responded to on a purely visual, emotional level. But other scenes seem randomly to go for much more straightforward dramatic storytelling. It's a mixture that sometimes works and sometimes doesn't, and when it doesn't, it can feel like the narrative/dramatic version of the film vying with the non-narrative/poetic one, each interfering with and watering down the other.

Wild Tigers is, therefore, not a perfect film. But, like Miranda July's *You and Me and Everyone We Know*, it's so delicate and aspires to something so rarely personal that most viewers will be responsive to and protective of it (and its characters) regardless. Both as a first feature by a promising director and as a seemingly guileless attempt to genuinely acknowledge the awkward, horny outsider many of us same-sexers were as we came of age, it's an important and rewarding effort.

Screens 7 p.m. April 19 and 4:30 p.m. April 22 at Northwest Film Center. **B+**

—Christopher McQuain 10

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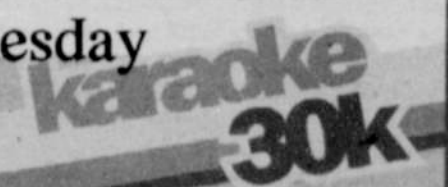
gay service industry nite with
dj synthetic spinning electroclash

tuesday



portlands biggest tuesday nite
hosted by cory with the
GO GOBOYS of Boxes & fso dj

wednesday



karaoke with your hosts
anthony and josh...
over 30,000 songs to choose

thursday

ONE

the original thursday nite
watering hole with dj dougalicious

friday

latino night

with dj sam &
the **GO GOBOYS** of Boxes
+ **THE FLOW** at
the hottest hip hop nite
hosted by cory

saturday

the a list

portland's best dj line up w/ fso,
dougalicious, levente, seth hutton,
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crew. come party with 600 of your
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sunday

BIG TIME

BINGO

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