

You CAN see
YOU in the mirror again!

LIPOATROPHY (SUNKEN CHEEKS)?



SCULPTRA injections can help you look as young and healthy as you feel. **DR. MARLA ROSS**, a board certified dermatologist, is your local sculptra expert.

For consultation and treatment, call her at

503-245-2415

HSS
NORTHWEST

**HAIR
SURGERY
SPECIALISTS
NORTHWEST**

10215 SW Hall Blvd • Portland

503.244.5368

Let Robert
transform
your
mortgage
woes.

VA
Equity Loans
100% Financing
Reverse Mortgage
Commercial Loans
Investment Properties

ROBERT HOGG, CPA

Mortgage Defender



503-781-4181

FINANCIAL SERVICES INC.



www.HoggLoans.com

Proud Supporter of the Gay Film Fest!

film

Black White + Gray:
A Portrait of Sam Wagstaff and
Robert Mapplethorpe
A Walk into the Sea: Danny
Williams and the Warhol Factory

Sam Wagstaff and Danny Williams are not exactly household names, but students of cutting-edge postwar art probably know Wagstaff and might recall (perhaps dimly) Williams as one of the mysterious satellites orbiting Andy Warhol. Two new documentaries attempt to fix these elusive characters on film. Both are well worth watching.

Wagstaff is the subject of *Black White + Gray*, which also profiles his friend, protégé and lover Robert Mapplethorpe. Director James Crump tracks the handsome, rich Wagstaff from "debutantes' dream" to pioneering curator of modern art to erotic experimenter secretly indulging in some of the sleaziest activities in New York's version of the sexual revolution.

Featuring in-depth interviews with the third member of the Wagstaff-Mapplethorpe trio, punk goddess Patti Smith, *Black White + Gray* offers a fine balance in its biography, reminding us of Wagstaff's importance in introducing important art movements like minimalism and happenings to the culture while also showing us a vulnerable human being. The brilliant Mapplethorpe emerges as both a cunning manipulator of his mentor and a guide for Wagstaff's liberation. Both died of AIDS, Wagstaff in 1987 and Mapplethorpe in 1989, but the film wisely dwells on their lives, not their deaths.

Equally intriguing is *A Walk into the Sea*. This film came about because Williams' niece Esther Robinson was always curious about what happened to "Uncle Danny," who in 1966 drove to Cape Ann, Mass., parked his car on a cliff and was never seen again. Williams was a gifted Harvard grad who hooked up with Warhol, operated the famous light shows that made the Velvet Underground a cause célèbre and became Warhol's lover. Unlike most of the damaged denizens (Edie Sedgwick) and cynical

players (Paul Morrissey) who surrounded Warhol, Williams was known as a kind, open-hearted, non-neurotic, genuinely talented man. Of course, these traits were taken as a challenge and perhaps an affront by Warhol's core Factory folk, and in the brutal Darwinism of that small world, Williams became increasingly marginalized, eventually hooked on meth and expelled by his now indifferent lover.

A Walk into the Sea is much more than a portrait of Williams, who left no diary, letters, suicide note or even 11th-hour conversations to help us figure out why he killed himself, if indeed he did. It's also a fascinating look at the cruelty and cultishness of the Warhol world, with then-and-now commentators such as Morrissey, Billy Name, Chuck Wein, Brigid Berlin and others showing what made that scene both special and sad. Included are substantial excerpts from Williams' own, previously unknown experimental films, which hint at a potentially major talent whose light went out too soon.

Runs through Oct. 21 at Whitsell Auditorium; for showtimes visit www.nwfilm.org. **A**

—Gary Morris

Blade Runner

Where to begin? Ridley Scott's 1982 film starts with an impeccable provenance: a great Philip K. Dick novel that delves deeply into what it means to be human. It's also a love story and a dizzying film noir complete with femme fatales, a hard-boiled anti-hero and complex "replicant" villains who in some ways have the moral edge over their "good" human counterparts. Even during the slow parts—and the pacing can be a bit glacial—there's endless, extraordinary eye candy provided by unforgettable images of a future Los Angeles marked by perpetual rain and darkness and teeming hordes of humanity. This meticulously restored, refurbished "final cut" clarifies some things and confuses others but generally shimmers onscreen. See it on the big screen for maximum effect. (It's in limited release, so don't miss the chance.) Opens Oct. 26 at Cinema 21. **A**

—GM

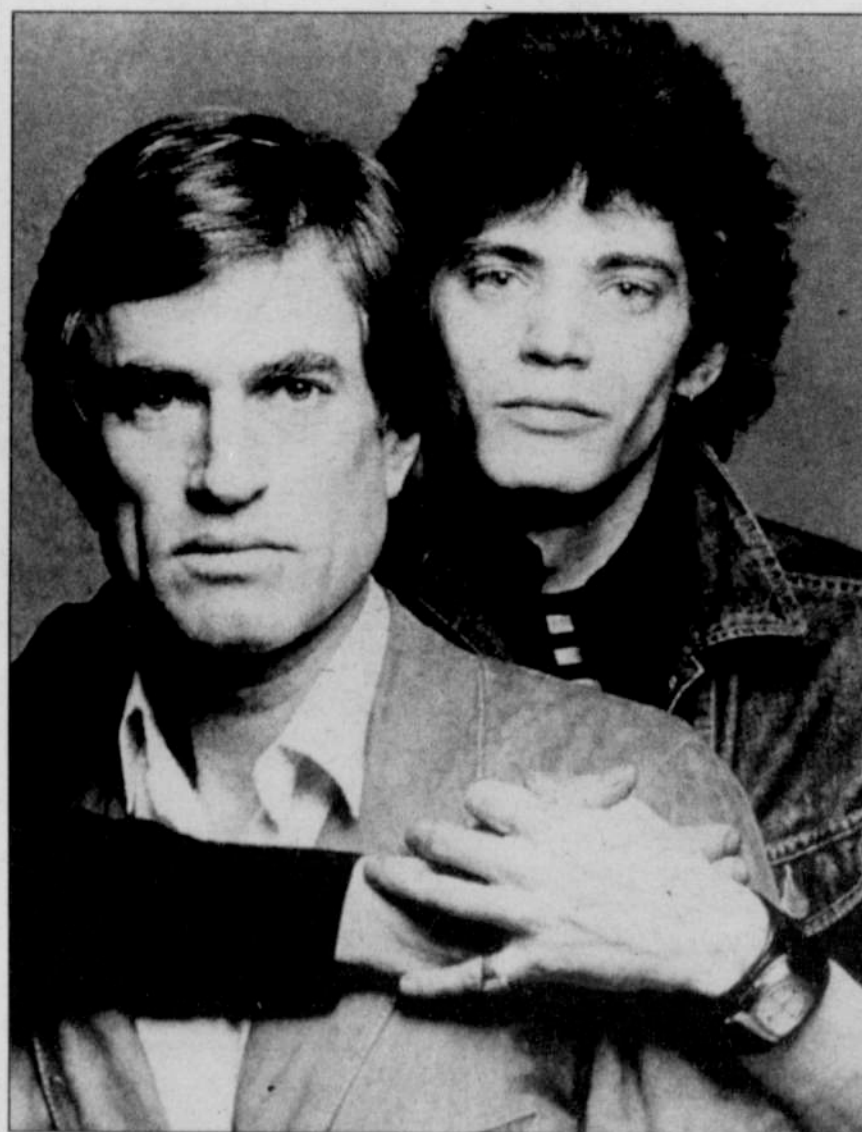
The Darjeeling Limited

With all due respect to the disarming whimsy of *The Royal Tenenbaums* and *The Life Aquatic with Steve Zissou*, this railroad romp is Wes Anderson's most rewarding and heartfelt effort since *Rushmore*. The pacing is pokey at times, and some of the eccentricity feels forced. But Adrien Brody, Owen Wilson and Jason Schwartzman have terrific chemistry as a bedraggled trio of brothers who rehash their dysfunctional family history while traveling across India by train. The set designs are charming, and Anderson veterans Bill Murray and Anjelica Huston have amusing cameos. **B+**

—Stephen Blair

Elizabeth: The Golden Age

Historical dramas can be tricky, but the massively entertaining *Elizabeth: The Golden*



Black White + Gray explores the relationship between legendary curator Sam Wagstaff (left) and famed photographer Robert Mapplethorpe.