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PAUL MITCHELL

film

Bee Movie

This cartoon, starring and co-written by Jerry Seinfeld, tells the story of Barry B. Benson, a bumblebee who finds out that humans eat honey and sues them for damages. The stellar voice-over cast includes Sting (poking fun at himself), Matthew Broderick, John Goodman and Renée Zellweger. I don't think this is the greatest animation done by DreamWorks, but Seinfeld's considerable and loyal following (with additional marketing from McDonald's) will certainly make this a box office hit. **B**

—Yvonne P. Behrens

CineKink

Even vanilla can gain from a little spice—that's one of the messages of CineKink. This New York-based traveling film festival serves up sexual spice—everything from pup play and food lust to tranny "dads and boys" and edgeplay—through Nov. 3 at Clinton Street Theater. It's also one of the more inclusive fests, with plenty to divert queer eyes.

The Nov. 2 lineup includes *Power Plays*, a collection of eight shorts, five of which have gay content. "Dog Eat Dog" spotlights the puppy play scene. For the first time, the International Mr. Leather group opened its dungeons to this fetish. The opening music, The B-52's "Quiche Lorraine," sets the campy tone for what's to come. Various "dogs"—some sporting canine ears, tails, paws and other accouterments—run around on all fours, bark, whine, hump their masters' legs and generally compete for coveted alpha dog status. Director Charles Lum foolishly muddies up some of the action with multiple screens, but the film is effective in showing both the fetish and its lighter side.

"How Long Has It Been?" is a rather depressing, clinical view of a daddy/boy scene between two trans men. More effective is "Guy101," which uses a clever computer motif to tell a creepy cautionary tale about a guy who picks up a hitchhiker and gets more than he bargained for—or does he? "Hitchcocked" is an anonymous sex pickup story with a twist. Just as Alfred Hitchcock's *Psycho* supposedly made audiences terrified to take a shower, this little gem will have some queens checking their bathroom in hopes of finding the two hunks seen here.

The Nov. 2 program *Passion Plays* features several queer-friendly shorts. "Honey and Bunny," about two hot dykes in love and showing it, is a little too cuté for its own good. Better is T. Arthur Cottam's

"Filthy Food," an ode to licking and sucking everything from bananas to Hostess Sno-Cones. This is one you won't see on the Food Channel. "Headshot" is a steamy tribute to Andy Warhol's infamous "Blow Job." In both films, a handsome guy gets head off-screen; we basically only see his face as the tension melts away and he gets his longed-for "happy ending."

Banned in Australia, "Damon and Hunter: Doing It Together" is the longest "short" of the evening at 46 minutes. This is a rarity—a hardcore documentary about the sex lives of its two 20-something subjects. The film is a bit like listening to your friends talking about sex and then watching them do it. What it lacks in deep insight it gains in extended views of the boys' fetching flesh.

The Nov. 3 *Best of CineKink* program repeats some of the above films but adds the excellent "Want." This short explores one of the last cultural taboos: sex with the disabled. Self-described "queer crip" Loree Erickson, who stars and directs, unabashedly demands the same sexual considerations as everybody else, and it's bracing to see the results in this challenging work that truly represents the best of the fest.

For a complete schedule visit www.cinekink.com/pdx.

—Gary Morris

Election Day

As charming as a first kiss, this documentary's myriad array of perspectives presents a deep view of voting in the United States. As the camera follows a multitude of people in their upheavals and euphoria through a single day, which just happens to be Nov. 2, 2004, *Election Day* is Walt Whitman meets Virginia Woolf. Katy Chevigny's direction is an empathetic and harrowing prism through which the United States is seen clearly through the lens of race, class and socioeconomic status. Screens 7 p.m. Nov. 7 as part of the Northwest Film Center's *Global Concerns: Human Rights on Film* series. **B+**

—Wayne Bund

Fat Girls

People who were outcasts in high school sometimes spend the rest of their lives coming to terms with that traumatic experience. One way they deal, and help others deal, is to make movies that sugarcoat the tragedy of high school with a layer of pain-relieving comedy and awkward humor. *Fat Girls* is

a stellar example of such a film. It's part *Strangers with Candy* and part *Pretty in Pink* with a gay slant, a lower budget and a Podunk Texas town setting.

"You don't have to be fat to be a fat girl," says our chubby protagonist, Rodney Miller, at the start of the film. "You don't even really have to be a girl—it's a state of mind."

Rodney, played by Ash Christian, who also wrote and directed, isn't really in the closet except to his creepy Christian mother. She's sort of a dim-witted Tammy Faye Bakker caricature who only eats foods that have religious affiliations and who quotes menacing passages from Leviticus; like all of the bad guys in *Fat Girls*, she's too pathetic to take seriously.

Rodney's best friend at school is Sabrina (Ashley Fink), who is *totally* a fat girl, "and not just on the outside." She has some of the best scenes in the movie, using her sheer bulk to throw the attitude of the bitchy popular girls right back in their snooty faces. But a scene in which she accidentally wedges herself between her dorky boyfriend's lap and the dashboard of his truck, requiring a messy rescue from Rodney, is a good example of the movie's humor falling flat.

Rodney's other friends at school include a couple of "overachieving bisexual" boys who insist they're not gay even while soliciting hand- and blowjobs from him in janitor's closets. His favorite teacher moonlights as a drag performer in the town's one gay bar. (Mr. Cox is played by Jonathan Caouette, who made a big breakthrough several years ago with *Tarnation*.)

Naturally, the climax of the film is the graduation dance, where Rodney bucks the heterosexual paradigm by bringing a male date: Joey, a blond hottie from England who rises above outsider status through sheer leather-jacket-clad coolness. The scene in which Rodney finally musters up the courage to ask Joey to the dance, and greets his "yes" answer with an unselfconscious outburst—"holy crap, that is so cool"—is a good example of when the film gets it exactly right.

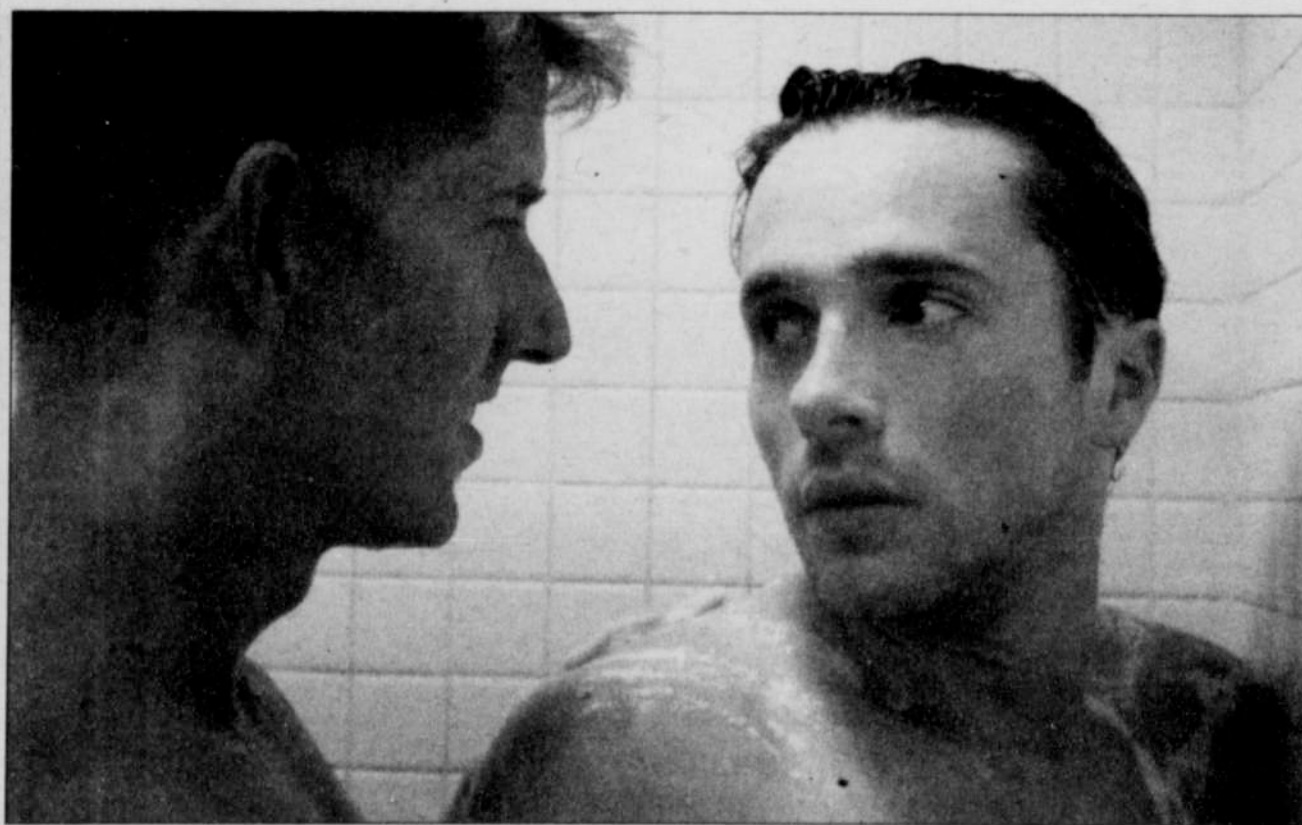
Fat Girls isn't a movie to critique too harshly. It's a movie to laugh with, to enjoy watching and to remind you how lucky you are that high school only happens once.

Opens Nov. 9 at Living Room Theaters. **B+**

—Tony LeTigre

Lars and the Real Girl

Director Craig Gillespie (Mr. Woodcock) takes on the formidable task of crafting a psychological-



CineKink includes the queer-themed shorts "Hitchcocked" (left) and "Honey and Bunny."

