



her personal perspective as a queer individual. Richey insists the film is not about a guy in the queer community. Regardless, and with respect to that pseudo-sibling rivalry, the film has provided both its subject and director the chance to educate people curious about both the deaf and trans worlds—and that, after all, is what really matters.

"I would hope that people realize that there's a lot of diversity within our community," said Richey.

"My hope is that everyone who watches the film realizes that Austin is just a regular American guy, and that they feel like they've had the opportunity to become friends with him," said Greenwood.

Austin Unbound premieres at the Hollywood Theatre (4122 NE Sandy Blvd.) Sat., Nov. 12 at 7 p.m. and again Sun., Nov. 13 at 3 p.m. Tickets are \$5 in advance via hollywoodtheatre.org, \$7 at the door. The film also screens at 8:45 p.m. Tues., Nov. 15 at the Portland Art Museum's Northwest Film Center (1219 SW Park). Tickets for the Northwest Filmmakers' Festival run \$6-\$9. For more information, visit austinunbound.org.

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Heeeey Shorty

The long and short of the First Annual Shorty Shorts Queer Short Film Festival

There are short shorts—the bottom butt-cheek-baring Daisy Duke variety, the colorful, perhaps bedazzled kind on display throughout Pride season pomp and circumstance—and then there are shorty shorts, an envelope-pushing idea so inspired it oughta be in pictures.

Brief—yes, short—pictures.

Enter the first annual Shorty Shorts Queer Short Film Festival, a showcase as

didn't understand it. Then when I moved to Portland, I met some trans people. Meeting Austin, I was like, 'Oh, yeah. You're a guy.'

"When she asked me if I would let her make a movie

about me, at first I wasn't quite sure about her boundaries," said Richey, 38, through Greenwood's ASL interpretation. "I didn't really know what she had in mind. I wanted to be cautious."

The challenge over the years between Richey and Greenwood was conceptual, as well as financial. But to a degree, it was also due to Greenwood's inexperience. The soundtrack alone—which encompasses nearly the entirety of the subtitled film and features amazing contributions from The Decemberists' Chris Funk, and songwriter Ashleigh Flynn—took two years to cultivate.

"She didn't give up," said Richey of the process. "She just kept going and trying to network, trying to find how to make it happen."

Austin Unbound is most notably not a sensationalist, sorry or sad tale of a genderqueer subject coming to terms with their identity. Nor is it a film about a deaf person's struggle to acclimate to a noisy world. As Greenwood put it, succinctly and accurately, it's a "happy trans film," and that happiness sets *Austin Unbound* apart from contemporary docs.

Greenwood and Richey do have opposing viewpoints on the "queerness" of the film. Greenwood contends that she shot it from

"I would hope that people realize that there's a lot of diversity within our community."

-AUSTIN RICHEY

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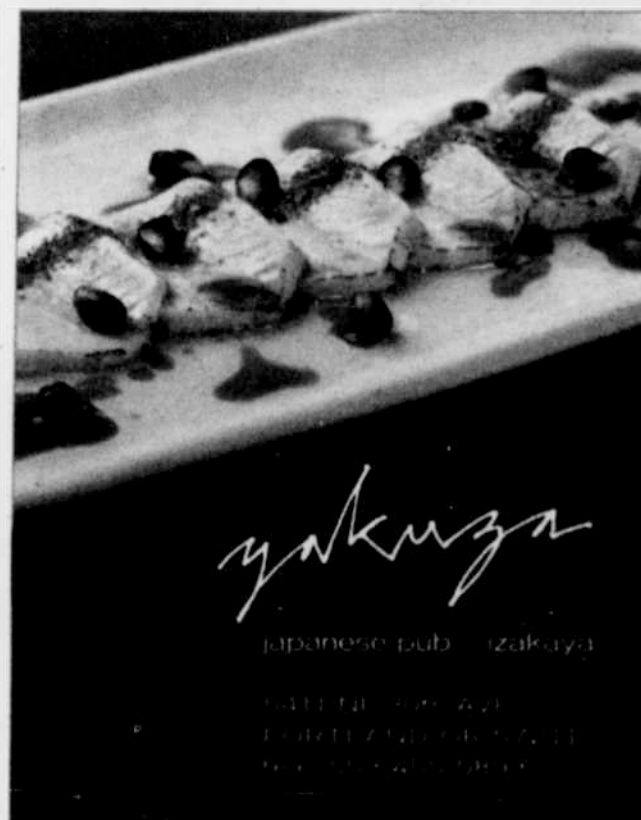
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