



BOAT TRIP

Imagine the pitch: "OK, so we've got these two straight guys, picture Cuba Gooding Jr. and chubby *Saturday Night Live*-er Horatio Sanz, both horny as hell, and they mistakenly get booked on a gay cruise ship crawling with homosexuals! Can you picture it? Cuba's after one of the few females, a hot dance instructor, but she likes gay guys, so he acts like a homo to get her in bed! Then—this'll kill ya—the fat dude gets drunk and thinks he slept with one of the gay guys! Hysterical! Then we throw in Roger Moore as an old poof, some giant penis ice sculptures, Cuba's butt exposed all over the place, a Spanish drag queen who explains how nice homos can be once you get to know them, and some near-misses with the boys *this* close to getting blown or butt-fucked—watch that ass! Didja ever hear such an idea? Straight guys trapped on a queer cruise ship—think about it! The audience will die!"

—Gary Morris

BRINGING DOWN THE HOUSE

What a shame Queen Latifah follows her Oscar-nominated turn in *Chicago* by portraying a convict who loosens up a white lawyer (Steve Martin) while he tries to clear her record. Meanwhile, she has to deal with his filthy colleague (Eugene Levy), racist neighbor (Betty White) and conservative client (Joan Plowright, who gets stoned in one of the film's few amusing moments).

—Jim Radosta

DEAD OR ALIVE: FINAL

The idea of an evil old queen running the world is certainly attractive, but the one in this languid takeoff on *Blade Runner* is just too evil—outlawing heterosexuals, stealing their babies and, in his leisure time, humping a statuesque, naked, mute teen-age boy who plays the saxophone. Director Takeshi Miike is known for his insanely weird imagination, but this film, shot on digital video and blown up to 35 millimeter, mostly meanders through a future (the 24th century) that's more tedious than terrifying.

—GM

DOWN AND OUT WITH THE DOLLS

Down and out is right. With the slight exception of the fun of pegging Portland neighborhoods and hot spots (Fellini, Discourage, skate park), this latest film by Kurt Voss (*Sugar Town*) about a



Tommy Lee Jones, Benicio Del Toro and Portland, Oregon, star in *The Hunted*

bunch of rather unlikable young women starting a band is a waste of time. Dull, unexplored characters; terrible acting; uninspiring music. There's some lesbian action, though, with cute girls, and Motörhead's Lemmy Kilmister plays a hilarious minor character. In fact, if you're a Kilmister fan, it's worth seeing the movie.

—Lisa Bradshaw

THE HUNTED

This solid actioner from suspense master William Friedkin (*The French Connection*) features an unhinged supersoldier (Benicio Del Toro) on a killing spree, pursued by his aging ex-mentor (Tommy Lee Jones). Known as the movie that

broke Benicio's wrist—no word on whether it became permanently limp as a result—*The Hunted's* best performance is by Portland, which provides gorgeous backdrops from Mount Hood to various other hoods to downtown for a dynamite chase sequence. Can a city win an Oscar?

—GM

RUSSIAN ARK

Director Alexander Sokurov takes us on a dreamy journey through Russian history, art and the spirit of a long-buried empire's tragic, resilient

What's Poppin'?

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- ☹️ dud, bottom of the bag
- ☹️☹️ only if you're really hungry
- ☹️☹️☹️ good effort, pass the salt
- ☹️☹️☹️☹️ mmmm, tasty!
- ☹️☹️☹️☹️☹️ get the big tub o' corn

people. Moving fluidly through time and space to an elegiac conclusion, *Russian Ark* was, with its huge cast and constantly mobile camera, shot in one single, amazing 90-minute take.

—Christopher McQuinn

THE SAFETY OF OBJECTS

Queer viewers will be tempted to read the latest from dyke director Rose Troche (*Go Fish, Bedrooms and Hallways*) as a cautionary tale about the horrors of heterosexuality. Such a parade of bitter suburban families and their godawful lives you've never seen. Still, the film's episodic style, mostly solid acting and some edgy touches—a boy in love with a doll and a disturbing quasi-molester angle—keep it consistently watchable, even when it's sliding into bathos.

—GM



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