



AMERICAN WEDDING

The third in the *American Pie* series is the gayest yet. As the wedding of Jim and Michelle (Jason Biggs and Alyson Hannigan) looms, the others seek the aid of dancing queen Bear (an excellent Eric Allen Kramer) and his sidekicks to make the event memorable. Borrowing from *Flashdance* and *Pink Flamingos* alike, *American Wedding* is uneven, but queer audiences with a taste for gross-out humor should have a good time.

—Andy Mangels

BUFFALO SOLDIERS

Miramax shelved this wickedly cynical film after 9/11 because it feared accusations of poor timing. Actually, the suits should've been more concerned about poor reviews. Joaquin Phoenix plays a U.S. soldier who makes drugs and sells Mop & Glo on the black market, and Ed Harris adds poignancy as his loser commanding officer, but director Gregor Jordan runs out of ideas around the halfway point. Too much black, not enough comedy.

—Jim Radosta

CAPTURING THE FRIEDMANS

Truth is stranger than fiction in one of the most fascinating documentaries you'll ever see. New York filmmaker Andrew Jarecki mixes his own footage with old home movies of the Long Island Friedman family,

whose father and youngest son were arrested in 1987 for child sexual abuse. At the heart of this rather moving film is the question of truth vs. memory, and each family member's perception of both.

—Lisa Bradshaw

DEMON OF THE DERBY

This documentary by Sharon Marie Rutter is alternately uproarious and sad. Her subject is Ann Calvello, the Bay Area's "meanest mama on skates," who cleaned up in roller derby during the 1950s and '60s—sporting wild hair dye, far-out fashion and violently underhanded tricks way before Dennis Rodman was even born. Now "Banana Nose Calvello" is turning 70, bagging groceries at Safeway and still skating (looking remarkably like a drag queen) in any team that will have her.

—LB

GIGLI

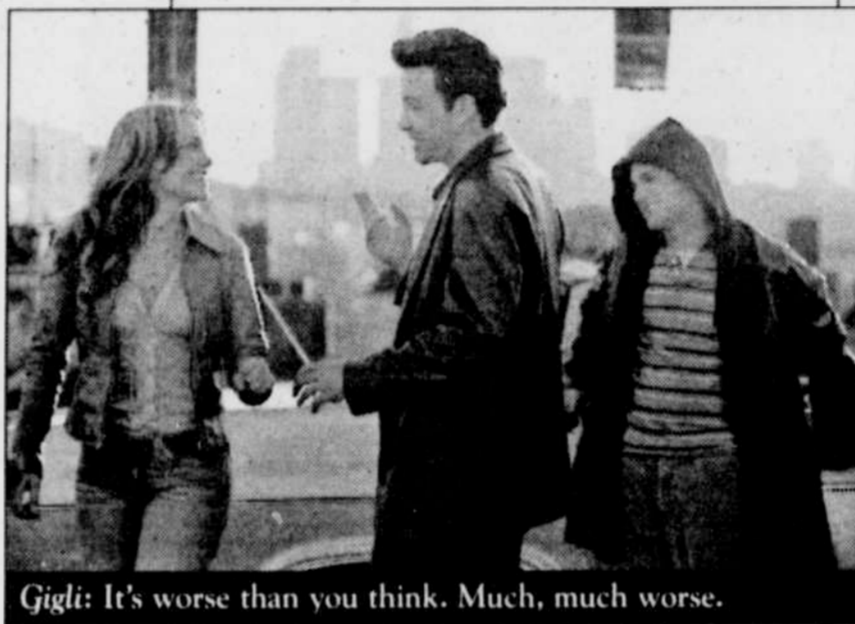
Gigli ("rhymes with really," as we're constantly told) is extra-godawful. Ben Affleck works his sleepy, "come suck me" eyes to near-catatonia while romancing contract criminal/dyke Jennifer Lopez in this brainless flick. Problem is, J-Lo keeps forgetting she's supposed to be a lesbian. She cruises Ben from the get-go, mooning over him while monologuing about "my pussy" and how women are better at eating it, before, of course, fucking the

bejesus out of him. Lotsa tongue swapping and teary-eyed glances between America's First Couple. But please—What lesbian? Where lesbian? The other alleged dyke is a psychopathic stalker who tears into J-Lo and Ben's apartment and slashes her wrists a minute or two later. Oh, and don't miss the lovable retard (Ben and J-Lo's kidnapping victim and pal) who dreams of "going to *Baywatch*" while a heavenly chorus screams its approval in the background. Like you could.

—Gary Morris

SEABISCUIT

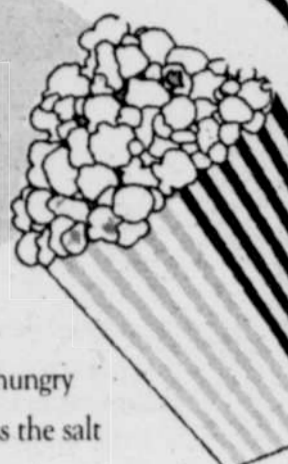
Director Gary Ross (*Pleasantville*) slaps too many layers of sap over Laura Hillenbrand's best-selling book, which won America's heart with its uplifting Depression-era story of one very special



Gigli: It's worse than you think. Much, much worse.

What's Poppin'?

What's popped and what's flopped, in a theater near you.



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

racehorse and the lives he touched. However, the blah sentimentality can't bury the resilient talents of Tobey Maguire, William H. Macy and Chris Cooper. Worth an air-conditioned peek for the performances only.

—Christopher McQuain

TO KILL A MOCKINGBIRD

If you've only seen this perfect film on your 19-inch set, run to Hollywood Theatre by Aug. 7. Gregory Peck won the Oscar in 1963 for his brilliantly understated portrayal of lawyer Atticus Finch from Harper Lee's Pulitzer-winning (yet one and only) novel about race relations in the Depression-era South. Varying bits of social commentary mix with a traditional homefront, and the problems of tomboy Scout will have you nodding in understanding sympathy.

—LB

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