



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



American Wedding is the gayest *American Pie* flick yet

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

DRUGSTORE COWBOY

Thank you to Laurelhurst Theater for running '80s classics every week. A chance to see Gus Van Sant's second feature film on the big screen Aug. 22 to 28 is a good thing. Matt Dillon and Kelly Lynch are sublime as Bob and Dianne, thieving Portland drug addicts who lead their admiring posse through a string of

drugstore robberies and road trips until Bob just can't take it anymore. William S. Burroughs is incredibly affecting playing an old junkie Bob is terrified of becoming.

—LB

LEGALLY BLONDE 2: RED, WHITE & BLONDE

Reese Witherspoon returns as Elle Woods, the perky lawyer who has as much common sense as fashion sense. This time around she's in Washington, D.C., crusading for animal rights on behalf of her gay dog, Bruiser. It might seem like fluff, but the smart script actually contains timely messages about ineffective politicians, queer tolerance and girl power.

—JR

RAGING BULL

One of the best films of the 1980s and the pinnacle of the Martin Scorsese/Robert De Niro partnership, *Raging Bull* is the taught, gritty biographical story of 1940s boxer Jake LaMotta, who only wants to be middleweight champion but finds politics and personality have as much to do with that as talent. Laurelhurst Theatre shows this gem, as much a testament to the art of cinema as a commentary on the effects of systemic violence, through Aug. 21.

—LB

SEABISCUIT

Director Gary Ross (*Pleasantville*) slaps too many layers of sap over Laura Hillenbrand's best-

What's Poppin'?

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

selling book, which won America's heart with its uplifting Depression-era story of one very special 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

THE TRIP

Director Miles Swain's story of two unlikely lovers (Larry Sullivan and Steve Braun) is foregrounded against the gay rights movement of the '70s and '80s, a scenario rife with possibilities. After a decent start, however, the two are put through far too many ill-advised twists and turns, and the film degenerates into a road picture so unconvincingly contrived as to be bizarre. For queer-cinema completists only.

—CM



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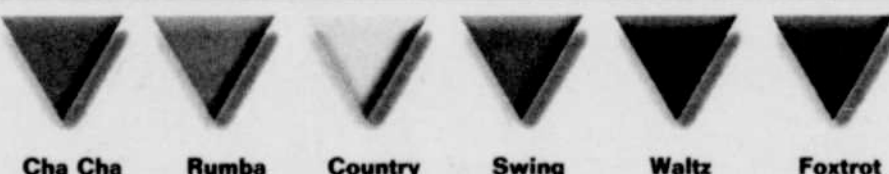
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