

**El Calentito****Poster Boy****Here I Am: Coming Out in a Jewish School**

played Kyle, a gay boy who convinces his straight roommate to pretend to be gay to attract his girlfriend. Kyle reappears in the sequel trying to figure out whether the new guy in town, knockout farm boy Troy (Marco Dapper), is gay or straight and, of course, how to get him in bed.

As in the earlier film, the characters go to any lengths to have their sexy fun: This time, thanks to a scheme hatched by consummate fag hag Gwen (Emily Brooke Hands), Kyle pretends to be the boyfriend of slutty Tiffani (Rebekah Kochan). The trio engineer another test of Troy's orientation when Kyle pretends to be an "ex-gay," with the two attending meetings of "Coming In" run by an obvious closet case who drools over every description of the members' attempts at hetero sex.

Directed by Phillip J. Bartell (who will be in attendance), *Eating Out 2* packs a surprising punch as the plot to uncover Troy's sexuality spins out of control. The eye candy here is tasty indeed, with porn-pretty Troy and indecently handsome Marc (Brett Chukerman), Kyle's ex, being especially alluring in jockstraps and towels. (For penis-spotters, Troy bares all.) There's a serious message in here about honesty and acceptance, but it doesn't get in the way of the fun. The film's satire of the ex-gay movement is dead-on, and indie goddess Mink Stole registers nicely as Kyle's sympathetic mom.

But the real attraction in this satisfying campfest are the amusingly lowbrow sexuality and the irresistibly dishy dialogue. The fag

hags have many of the best lines, which come at warp speed. Gwen: "What is it with straight guys and their aversion to sucking dick?" Rebekah: "I just want to hear 'I love you' instead of 'Take it, you tight little snatch!'" To Marc's pompous "I don't treat people like pieces of meat," Tiffani replies with a smile: "Well, you should. It's fun!" **A**

—Gary Morris

FOLLOW MY VOICE: WITH THE MUSIC OF HEDWIG

10 p.m. Oct. 7

Hedwig and the Angry Inch, the cult musical about a sexually ambiguous East German punk singer, is a gift that keeps on giving.

The ingenious collaboration between composer Stephen Trask and actor John Cameron Mitchell premiered off-Broadway in 1998 and went on to become a successful indie film in 2001.

To the delight of "Hedheads," the pet name for *Hedwig* fans, Portlander Chris Slusarenko devised yet another format for the musical. Slusarenko, who owns Clinton Street Video, is a record producer and occasional bassist for the band Guided by Voices.

Katherine Linton's excellent new documentary *Follow My Voice* captures Slusarenko's efforts to produce *Wig in a Box*, a 2003 *Hedwig* tribute album that benefits the Harvey Milk School at the Hetrick-Martin Institute for queer youth in New York City. The CD, which features cover songs by everyone from Jonathan Richman to Sleater-

Kinney, has raised more than \$25,000 for the school.

On one level this is a film about music, and a damned good one at that. Linton's camera leads us into intimate studios where Rufus Wainwright smokes as he sings, and Kim and Kelley Deal of The Breeders banter between takes of "Wicked Little Town." In one of the most amusing sequences, a playful Yoko Ono tells Mitchell to nudge her when it's time for her to belt out the vocals for the electrifying song "Exquisite Corpse."

But for sheer drama, the celebrities take a back seat to the four Harvey Milk students profiled for the film. Tenaja Jordan is a strong-minded black lesbian who must fend for herself when her Jehovah's Witness family exiles her from home. Raphael "Ralphie" Ramos is a spirited Latino who attends Harvey Milk because he regularly faced abuse at his former school.

Angel Santiago is a troubled transgender teen driven to self-destructive behavior because her parents force her to dress like a boy. Her sad tale plays in stark contrast to Mey Bun, a lesbian who overcomes many of her insecurities to become an international fashion model.

The only consistently frustrating thing about *Follow My Voice* is that Linton fails to provide sufficient information about the background and daily operations of the Hetrick-Martin Institute and the Harvey Milk

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