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—review by Adam W.

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Icelandic film, *Jitters*, directed by Baldvin Zophoniasson

moved on. Not only has his ex quit smoking, he also has a smoking hot new boyfriend, Raul (Adrian Gonzalez). But that doesn't stop Troy from trying to seduce Jonathan. The two exes meet up to make out, and make excuses to spend time together. Raul, who is married to Jonathan's friend Nina (Hillary Banks) for immigration reasons, says he doesn't mind—but does he? And will this love triangle turn into a threesome?

Writer-director Eldar Rapaport deftly addresses issues of timing in relationships, telling this story from a prismatic approach, using overlapping time frames and different points of view. The effect is as magnetic as the characters. Bartlett is winning as Troy, and the adorable Dugan makes Jonathan a pliable co-conspirator with a palpable sense of guilt and desire. *August* eventually gets at the heart of sex with an ex—and how, even if it screams “bad idea,” there's still something alluring about it.

Directed by Eldar Rapaport, USA, 100 min., Thurs., Oct. 6, 9 p.m.

—GARY KRAMER

Going Down in La La Land

Light and sunny, sexy and slick before it gets to the dark, downward spiral, *Going Down in La La Land* is an enjoyable drama—based on (and significantly changed from) Andy Zeff's semi-autobiographical novel. Adam (Matthew Ludwinski) is a broke young actor who arrives in Hollywood. As he grapples with the realities of parking tickets, dead-end jobs and a lack of romance, Adam wonders—along with his vivacious BFF Candy (Allison Lane)—if they'll ever make it in the industry. All that changes when Adam gets a tip from Nick (screenwriter-director-actor Casper Andreas), a photographer who lands him a gig at Jet Set Men. Soon Adam's job working for an adult film company leads him to photo and film shoots and then escorting, where he meets John (Michael Medico), a closeted actor. Their relationship causes Adam more angst.

While the film's view of the porn industry is perhaps rose-colored, the realities of drug abuse are appropriately portrayed, if a little predictable. Ludwinski overemphasizes Adam's naïveté—hasn't he ever seen a film like this one?!—but Lane provides genial support, a dumb subplot about her hiring a slave

notwithstanding. Still, *La La Land* provides the right mix of message and mindlessness.

Directed by Casper Andreas, USA, 105 min., Mon., Oct. 3, 9 p.m.

—GARY KRAMER

Harvest

This lyrical coming-of-age and coming-out drama has a rare setting for a gay film: a farm 40 miles south of Berlin. Eleven apprentices—mostly young men—are learning to become farmers. While their days (and they work *every* day) are spent milking cows, cleaning up stalls, driving tractors and raising calves that are rejected by their mothers, their nights and idle moments are marked by the simple pleasures of camaraderie. At least most of them. The exception is Marko (Lukas Steltner), a cute but sullen, barely communicative guy derided by the group for eating organic food and refusing to drink beer. Marko's grim routine is disrupted by the arrival of Jakob (Kai Michael Muller), whose boredom with a banking job has led him to try the farm. The pair are a study in contrasts, Marko the obviously scarred product of a broken home and Jakob a well-adjusted, middle-class kid who smiles easily. One of the girls swoons over Marko, but he only has eyes—well, furtive glances—for Jakob. A spontaneous kiss in the barn both enthralls and unsettles Marko, showing him both the pain and possibilities that can come if he's willing to live authentically.

Writer-director Benjamin Cantu, who previously worked in documentaries and shorts, invokes the beauty of the rural German landscape. He also takes his sweet time delineating these appealing characters, to the point that some may feel the same kind of malaise that seems to afflict Marko. But Cantu's low-key approach ultimately pays rich emotional dividends for patient viewers.

Directed by Benjamin Cantu, Germany (subtitled), 88 min., Tues., Oct. 4, 9 p.m.

—GARY MORRIS

Jitters

Jitters, from Iceland, has enough characters, plots and subplots to fill a miniseries. The effect of condensing all this into 90 minutes gives it a somewhat rushed feeling, but the stories are sufficiently diverting, the