

ABOUT A BOY

Chris and Paul Weitz (*American Pie*) directed this adaptation of a novel by Nick Hornby (*High Fidelity*) about a spoiled man (Hugh Grant) who tries to pick up chicks by posing as a single dad. Sounds like an episode of *Three's Company*, but things get serious when he meets a troubled kid (Nicholas Hoult) who turns his life around.

—Jim Radosta

THE BUSINESS OF FANCYDANCING

Seymour Polatkin is a young, respected gay writer in Seattle who has to travel back to the Spokane Indian reservation from where he hails for a friend's funeral. A clash of cultures and classes should make this a very interesting film, but the brilliant poet Sherman Alexie, who adapted the script from his book of the same name, is no director.

—Lisa Bradshaw

CHANGING LANES

Samuel L. Jackson, who seems unable to say no to any project he's offered, finally redeems himself as a frustrated father who seeks revenge after getting side-swiped by a selfish lawyer (Ben Affleck). However, the head-scratcher dialogue would've been more appropriate for a small, art-house production than this slick, big-budget thriller.

—JR

INSOMNIA

Director Christopher Nolan follows up *Memento* with a less original but equally absorbing tale about how the mind can play tricks on you. Al Pacino is outstanding as a far-from-perfect cop who cuts a deal with a killer (Robin Williams) to cover his unethical behind. Hilary Swank (*Boys Don't Cry*) is miscast once again as his wide-eyed sidekick.

—JR

SPIDER-MAN

After he's bitten by a mutated spider, Peter Parker (Tobey Maguire) develops superpowers. He learns the hard way that with great power comes great responsibility, and he uses his abilities to save lives and battle the evil Green Goblin. Well acted, spectacular special effects, a fun plot that stays true to its comic book roots—what more could movie audiences want in a summer film?

—Andy Mangels

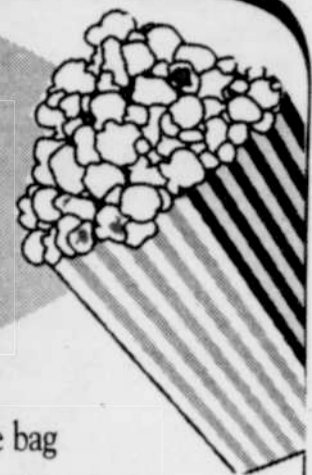
STAR WARS: EPISODE II—ATTACK OF THE CLONES

Although its title might sound like San Francisco circa 1980, the latest George Lucas film is anything but gay. Alternating between dark and depressing scenes and endless chases, you can almost count off the video game opportunities. Thankfully, the dark scenes work, and a brooding Hayden Christensen plays the man who will be Darth Vader with barely subdued anger. Plus, less Jar-Jar Binks, and Yoda kicks ass with his light saber!

—AM

What's Poppin'?

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



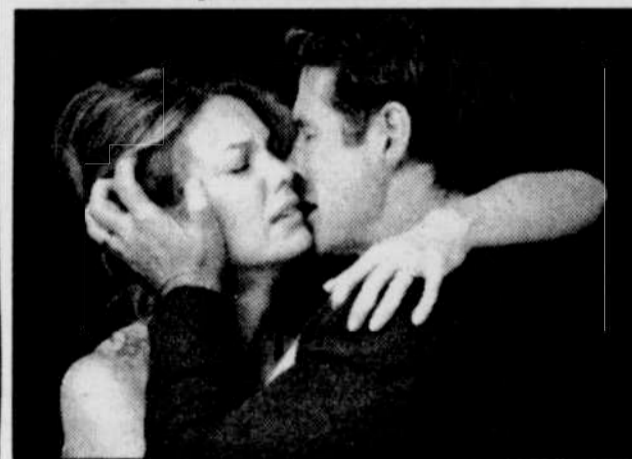
THE SUM OF ALL FEARS

What would happen if disaster struck a major U.S. city and the world was brought to the brink of calamity as a result? If you want the answer to that question, watch the national news; if you want to be underwhelmed by an overstuffed plot, go see this dud.

—JR

UNFAITHFUL

Adrian Lyne (*Fatal Attraction*, *Indecent Proposal*) has made a career out of exploiting tormented het relationships. Here, he remakes a French film



Diane Lane gets it coming and going in *Unfaithful*.

dud, bottom of the bag

only if you're really hungry

good effort, pass the salt

mmmm, tasty!

get the big tub o' corn

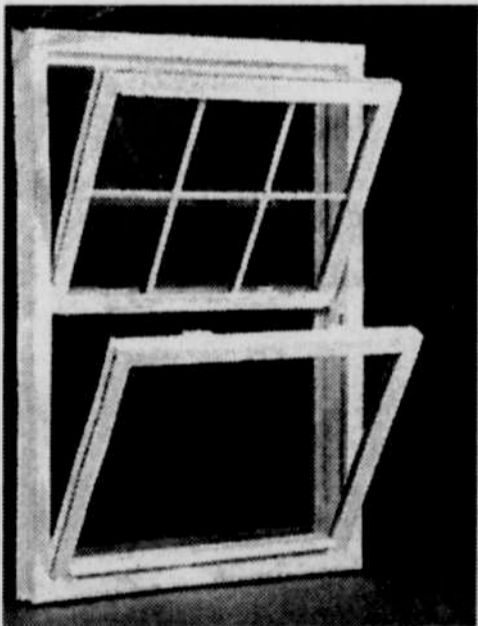
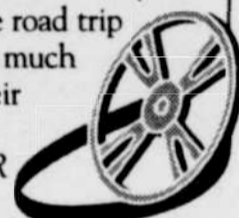
about a cheating wife (Diane Lane) whose affair turns tragic after her husband (Richard Gere) learns about it. I hope the academy remembers Lane's sexy, vulnerable performance come Oscar time.

—JR

Y TU MAMA TAMBIEN

Using storytelling quirks similar to those in *Amélie*, director/co-writer Alfonso Cuarón somehow achieves the impossible: A teen sex comedy that actually shows sex. A buddy movie in which one friendship's limits truly are put to the test. A coming-of-age road trip where the characters arrive in a much different place by the end of their journey. Don't miss it.

—JR



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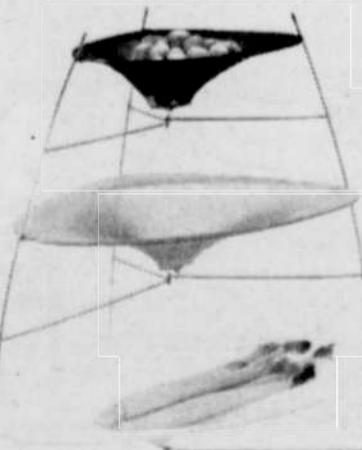
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