



AMERICAN ADOBO

Note to film adaptation companies: Make your subtitles yellow so we can see them. Missing half the dialogue isn't all that's annoying about this movie, which follows the lives of several Filipino American friends. Although *Adobo* is well acted and occasionally charming, most of the characters have startlingly bad judgment that becomes gnawingly irritating. Saving grace somewhat is an amusing scenario of a gay relationship in hiding and a nice turn-around of the normal AIDS storyline.

—Lisa Bradshaw

THE BOURNE IDENTITY

Director Doug Liman (*Swingers, Go*) continues his winning streak with this old-school spy thriller starring yummy Matt Damon as an amnesiac on the run from the CIA. He and Franka Potente (*Run Lola Run*) show strong chemistry, but Julia Stiles is wasted in a thankless supporting role.

—Jim Radosta

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

MINORITY REPORT

Steven Spielberg further explores his darker side in this innovative sci-fi thriller based on a



They just keep getting cuter: Franka Potente and Matt Damon in *The Bourne Identity*

short story by Philip K. Dick. Unfortunately, he can't help but insert several sequences that are either overly precious or downright silly. The Big Brother storyline has great potential that seems just beyond his grasp.

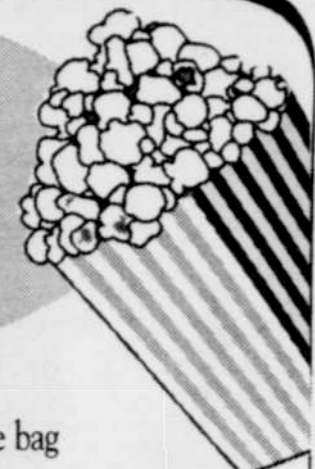
—JR

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,

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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

THE SUM OF ALL FEARS

What would happen if disaster struck a major U.S. city and the world was brought to the

dud, bottom of the bag

only if you're really hungry

good effort, pass the salt

mmmm, tasty!

get the big tub o' corn

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

WINDTALKERS

John Woo directed this awful war story about the Navajos who helped create a code that could not be broken. Unfortunately, it's told from the perspective of paleface Nicolas Cage, whose tormented overacting is totally incompatible with the wannabe-vintage style, the obvious dialogue and the shamelessly vague treatment given to this fascinating chapter of U.S. history. An early candidate for Worst Film of 2002.

—JR



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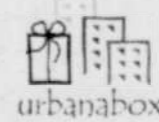
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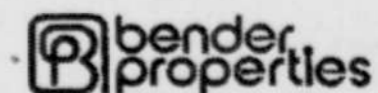
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