



13 CONVERSATIONS ABOUT ONE THING

An ensemble cast—including John Turturro and Amy Irving as an unhappily married couple, Matthew McConaughey as a cocky attorney, Clea Duvall as an optimist who has her illusions shattered and Alan Arkin as a curmudgeonly workaholic—survive life crises and creeping futility in this wonderful new film. Writer/director Jill Sprecher (*Clockwatchers*) maintains perfect compassionate realism in both storytelling and visuals, making *13 Conversations* effortlessly moving and honestly life-affirming.

—Christopher McQuain

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.

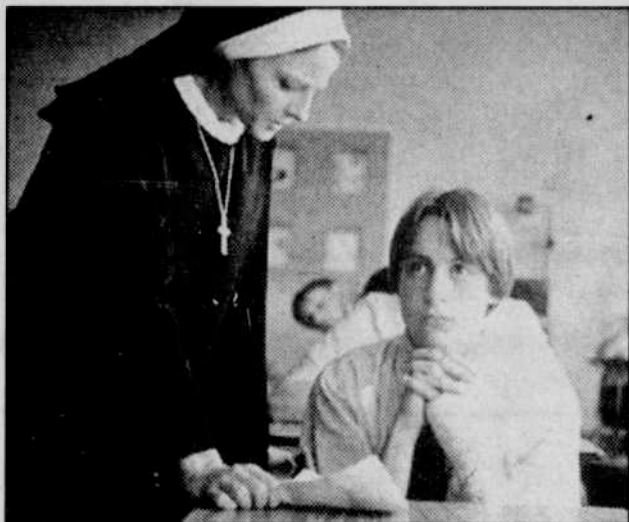
—Jim Radosta

CIRCUIT

This cautionary tale of life in the drugs 'n' sex fast lane of the queer party circuit has the glitzy, fake feel of porn and is about as compelling. When a hunky but naive gay ex-cop ditches the heartland for West Hollywood, the bumpkin-in-wonderland clichés hit

with numbing regularity. With its mindless melodramatics and endless parade of gyrating manflesh, *Circuit* wallows in the superficialities it pretends to critique. Circuit-party diehards might find something to love in this bargain-basement *Boogie Nights*; others are warned.

—Gary Morris



Cute prepubescents and Jodie Foster in *The Dangerous Lives of Altar Boys*

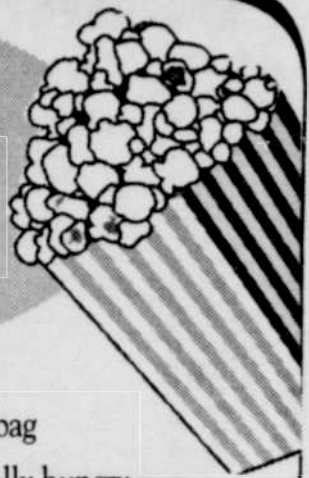
THE DANGEROUS LIVES OF ALTAR BOYS

This coming-of-age film about two teen-age boys struggling with oppressive Catholic school, troubled girlfriends and crappy parents is a better-than-average American film attempt to portray youth remotely accurately in all its conflicts. The boys' comic book drawings become interspersed film reality, adding a touch of originality and spunk. Although not specifically gay, Jodie Foster works it as a crotchety nun, and there's a priest.

—Lisa Bradshaw

What's Poppin'?

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



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 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

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

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

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

WENDIGO

Erik Per Sullivan of *Malcolm in the Middle* holds his own as Miles, a little kid whose family is supposed to be having a relaxing weekend in the countryside but instead suffers hostility and violence at the hands of one of the locals. To complicate matters, Miles learns the Native American legend of the area's mysterious and deadly Wendigo. The cinematography is beautifully creepy—sights and sounds combine to create a surreal collage of data for the senses.

—LB



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