

**AUSTIN POWERS
IN GOLDMEMBER**

Mike Myers creates another series of hilarious bits strung together with an incomprehensible plot, wasted talent and half-baked ideas. Beyoncé Knowles, doing a weak Pam Grier impression as Foxy Cleopatra, should stick to her day job with *Destiny's Child*. The villainous title character is a strange fruit who roller-skates, nibbles on his sunburned flesh and admires men who are "toit like a toiger."

—Jim Radosta

FULL FRONTAL

Steven Soderbergh (*Out of Sight*, *Erin Brockovich*, *Traffic*), the most consistently reliable director working today, finally fails with this pointless exercise in ego, giving a strong ensemble cast nothing to do but babble aimlessly. Nicky Katt provides some laughs as a cocky actor butchering a Hitler role, but the joke wears thin fast.

—JR

**THE GOOD
GIRL**

Friends star Jennifer Aniston rescues her career from the brink of syndication in this challenging dramedy from the guys behind *Chuck & Buck*. She plays a depressed wife whose misery loves the company of a sullen

co-worker (Jake Gyllenhaal). When he turns out to be more than she bargained for, she finds herself at a difficult crossroads.

—JR

LOVELY & AMAZING

Nicole Holofcener's nicely understated writing/directing sophomore effort explores the personal and career challenges of three modern women—two sisters (Catherine Keener and Emily Mortimer) and their mother (Brenda Blethyn). The hilariously acerbic Keener has some great romantic (!)

POSSESSION

Writer/director Neil LaBute (*In the Company of Men*, *Nurse Betty*) ventures into classier territory with this romance about researchers (Gwyneth Paltrow and Aaron Eckhart) obsessed with investigating a married Victorian poet (Jeremy Northam) and his bisexual lover (Jennifer Ehle). The attractive cast compensates for the corny dialogue.

—JR

READ MY LIPS

A partially deaf wallflower (Emmanuelle Devos) takes a walk on the wild side when she hires a greasy ex-con (Vincent Cassel) as her secretarial assistant. Soon enough she's getting a rush out of helping craft a plot to steal cash from a no-good mobster. Intense, well acted and unexpectedly sexy.

—JR

SIGNS

M. Night Shyamalan (*The Sixth Sense*) adds another unsettling blockbuster to his credit with this study of what it would really be like if hostile aliens invaded planet Earth. Sans fiery explosions and overt patriotism, it's more about a former

—Christopher McQuain

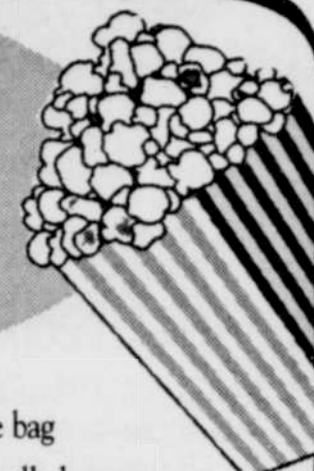


A great director and strong cast do not save the aimless *Full Frontal*

scenes with the adorable, much younger Jake Gyllenhaal (*Donnie Darko*), while child actor Raven Goodwin astounds as Blethyn's strong-willed adopted daughter. Issues of race, gender and sex are deftly, humorously handled; it's a quiet but strong achievement.

What's Poppin'?

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



dud, bottom of the bag

only if you're really hungry

good effort, pass the salt

mmmm, tasty!

get the big tub o' corn

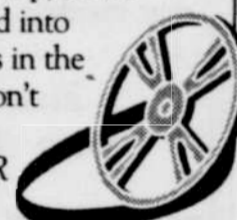
priest (Mel Gibson) struggling with his faith in the face of unending tragedy than an interplanetary war. Unfortunately, Shyamalan feels the need to be sappy, and his usual ultra-twist ending has turned into complete predictability.

—Lisa Bradshaw

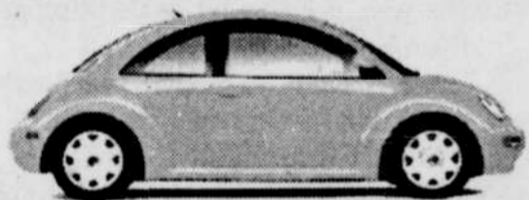
TADPOLE

Spouting off French philosophy while inexplicably drooling over his stepmother (Sigourney Weaver), Oscar Grubman (Aaron Stanford) is one of cinema's most contradictory, detestable characters ever. The ugly cinematography, poor acting and shallow writing don't help, either. Critics somehow have been fooled into thinking this piece of shit belongs in the same category as *The Graduate*; don't believe the hype.

—JR



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