



ANALYZE THAT

Robert De Niro and Billy Crystal reprise their roles as mobster and psychiatrist from 1999's hilarious *Analyze This*, with weak results. Clumsy transitions, a ludicrous finale (CHiPs has staged better action sequences) and downright bad acting (stick to hosting the Oscars, Billy) make this shrink session a memory I'd rather suppress.

—Jim Radosta

ANTWONE FISHER

Denzel Washington's directorial debut, a moving biopic about a Navy seaman who overcomes anger management problems, initially threatens to become a lame *Good Will Hunting* clone but is rescued by Derek Luke's strong performance as the title character. The happy ending is enhanced when the closing credits roll and the audience learns that Fisher himself wrote the screenplay.

—JR

DIE ANOTHER DAY

James Bond, 40 years older and hornier, shows no signs of losing his stamina in this 20th installment of the spy series. Halle Berry's lack of charisma as generic Bond babe Jinx is more than redeemed by snarling villain Gustav Graves (played by Toby Stephens,



Weaker the second time around: Robert De Niro and Billy Crystal *Analyze That*

Maggie Smith's son) and Madonna's cameo as a fencing instructor.

—JR

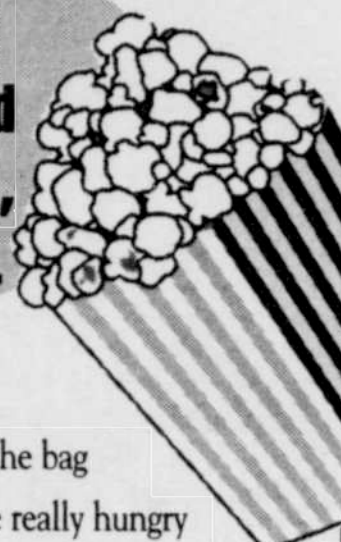
FAR FROM HEAVEN

Julianne Moore gives yet another brilliant performance, this time as a well-off 1950s housewife dealing with her husband's homosexuality and her community's homophobia and racism in queer Portland filmmaker Todd Haynes' virtually flawless homage to the "women's pictures" of the period. Each cinematic detail—the music, the framing, the dialogue, the lighting—is a precise replica, allowing the film to be appreciated both for its own considerable merits and as an intellectually astute exploration of genre and narrative.

—Christopher McQuain

What's Poppin'?

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



HARRY POTTER AND THE CHAMBER OF SECRETS

I grew tired of this lame series within the first hour of last year's *Sorcerer's Stone*. The sequel finds our young wizard accused of attempted murder, chased by gigantic spiders and haunted by a ghostly diary—yet bland actor Daniel Radcliffe never once manages to convey any sense of peril or joy. Hokum pocus.

—JR

ROGER DODGER

Remember Campbell Scott from the 1991 Julia Roberts tearjerker *Dying Young*? That title nearly could've served as his career epitaph; fortunately, the *Singles* star has made a welcome comeback as a wannabe ladies man who tries to teach his teen nephew (Jesse Eisenberg) the ropes. Writer/director Dylan Kidd also deserves major credit for the witty banter, unexpected twists and brilliant casting of legendary screen vixens Jennifer Beals (*Flashdance*) and Elizabeth Berkley (*Showgirls*).

—JR

dud, bottom of the bag

only if you're really hungry

good effort, pass the salt

mmmm, tasty!

get the big tub o' corn

SOLARIS

You gotta love Steven Soderbergh's moxie. The renegade director follows up the experimental dud *Full Frontal* with, of all things, a remake of a 1972 Russian film about a widower (George Clooney) who runs into his wife's ghost (Natascha McElhone) in outer space. Hypnotic ruminations on existence ensue. Although Soderbergh's all-killer, no-filler editing style might keep mainstream audiences from squirming in their seats, it ultimately simplifies an otherwise complex quandary.

—JR



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