



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.

—Jim Radosta

GANGS OF NEW YORK

Martin Scorsese's highly anticipated epic about New York's Civil War-era underworld infighting and the anti-draft riots that tore the city apart is too uneven to be worth all the fuss but well worth seeing for its many spectacular moments. Leonardo DiCaprio and Cameron Diaz pass muster, Daniel Day-Lewis steals the show, and Scorsese's camera compellingly captures a seething tableau of the rebelling downtrodden as represented by liberated slaves, oppressed immigrants and transvestite prostitutes.

—Christopher McQuain

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

MAID IN MANHATTAN

Wayne Wang (*The Joy Luck Club*, *Smoke*) directed this cute Cinderella story about a hotel maid (Jennifer Lopez) who falls for a Republican U.S. Senate candidate (Ralph Fiennes) but hides her employment status from him. Will he discover her secret when the clock strikes midnight? (Hint: Does J-Lo love publicity?)

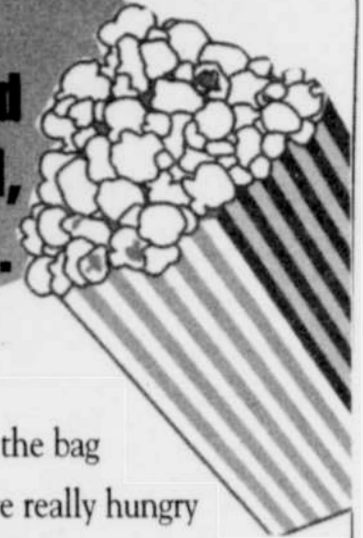
—JR



Just when you thought you knew all of history's systematic racial injustice, along comes *Rabbit-Proof Fence* to Cinema 21

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RABBIT-PROOF FENCE

Phillip Noyce directed this true story about three aboriginal girls who escape after being kidnapped by the Australian government as part of a horrific program to integrate "half-castes" into white society. Beautiful cinematography, an outstanding score by Peter Gabriel and impressive acting by first-timers Everlyn Sampi, Tianna Sansbury and Laura Monaghan make this a must-see.

—JR

STANDING IN THE SHADOWS OF MOTOWN

We all knew the great "Motown sound" depended less on the singers than on the unparalleled groove, but until now the creators of that groove were unknown. This very satisfying documentary reveals the men (they're all men) who

dud, bottom of the bag

only if you're really hungry

good effort, pass the salt

mmmm, tasty!

get the big tub o' corn

branded Motown on our brains and features superb performances from the hit factory by Ben Harper, Joan Osborne and plenty more.

—Gary Morris

TWO WEEKS NOTICE

Sandra Bullock plays a progressive lawyer who begrudgingly accepts a position working for a shallow businessman (Hugh Grant) in order to save a community center. This old-fashioned oil-and-water formula might have clicked if only Bullock's oil (clumsy pratfalls) and Grant's water (corny puns) weren't so tasteless.

—JR



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