



ETERNAL SUNSHINE OF THE SPOTLESS MIND

Jim Carrey and Kate Winslet enter Philip K. Dick-style mindfuck territory in this ambitious if overlong movie from French director Michel Gondry. Carrey, who looks unnervingly like Gus Van Sant throughout, is mercifully restrained, and Winslet's a good match as the femme fatale who toys with him. The byzantine plot twists and "what's reality?" shifts can be confusing, but the film is ultimately affecting. Prepare for long conversations afterward about what it all means.

—Gary Morris

GOOD BYE, LENIN!

Alex, a 20-something rebelling against the German Democratic Republic of the late '80s, is an overcompensating neurotic. His extreme devotion is not so much to his mother but to their shared dysfunctional constructs of helplessness and political disillusionment "behind the Wall." Award-winning filmmaker Wolfgang Becker offers a strained portrayal of the difficulties of trusting emerging realities in a world of compounded illusions. Opens March 19 at Cinema 21.

—Kobe Kemple

JERSEY GIRL

It doesn't get any worse than 2003 Bennifer bomb *Gigli*, right? Think again. Writer/director Kevin Smith (*Chasing Amy*) replaces comic relief (his Jay and Silent

Bob characters have been retired) with obvious, nauseating schmaltz in this lame story of a father (Ben Affleck) forced to forego his fast-paced PR career after his wife (Jennifer Lopez) dies in childbirth.

—Jim Radosta

MY ARCHITECT

In this Oscar-nominated documentary, Nathaniel Kahn profiles his late father, Louis, who designed some of the 20th century's most admired buildings but whose personal life, if you'll pardon the metaphor, lacked structure (mistresses, illegitimate children, bankruptcy). Through interviews with his half-sisters and legendary architects like Frank Gehry and I.M. Pei, the director strengthens his bond with an enigma who has been dead for 30 years.

—JR

OSAMA

The first feature to come out of post-Taliban Afghanistan, writer/director Siddiq Barmak's film introduces us to a 12-year-old girl (Marina Golbahari) who must disguise herself as a boy to earn money for her starving family. At a time when President Bush is cramming fundamentalism down our throats, this is a harrowing illustration of what happens when religious fanatics take over a country.

—JR

THE PASSION OF THE CHRIST

Try this little experiment if you can't keep yourself from going to see homophobic Mel Gibson's propagandistic epic: Pretend you don't know anything about this story or about world religion or about Mel Gibson. If you do this, it's kinda interesting to witness leadership, persecution and torture in a certain time and place through shadowy, brooding imagery with some fairly decent acting.

—Lisa Bradshaw

THE RECKONING

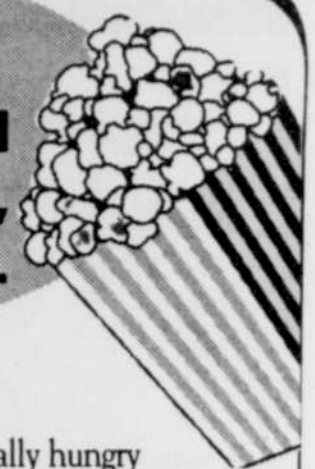
In medieval England, Willem Dafoe heads a roving troupe of actors; Paul Bettany is a priest with a dark secret who joins them. Together, they solve a sordid crime. *The Reckoning* is initially a slick potboiler mystery, but it gracelessly



A 12-year-old Afghan girl disguises herself as a boy to earn money for her family in *Osama*

What's Poppin'?

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



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

succumbs to blunt, pretentious philosophizing. The film should've been overripe and juicy, *Law & Order: SVU* meets *The Name of the Rose*. Instead, it's mostly tedious.

—Christopher McQuain

STARSKY & HUTCH

Everything '70s can be found in this movie version of the late cop TV show but, fortunately, director Todd Phillips (*Old School*) has enough sense not to make it simply a period parade. Ben Stiller and Owen Wilson are, respectively, the overzealously square Starsky and the slacker dude Hutch, trying to nail a drug dealer (Vince Vaughn). This film belongs to the too-good chemistry between Stiller and Wilson in their sixth film together.

—GM



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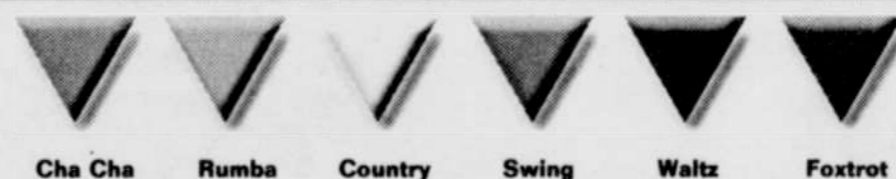
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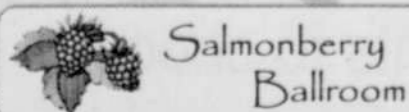
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