



DAWN OF THE DEAD

Who expected a zombie movie to be one of 2004's most entertaining films so far? Ditch *The Passion of the Christ* and race to the theater to see LOTS of dead people come back to life. Sarah Polley and Ving Rhames lead a fun cast of survivors holed up in the mall to keep safe from flesh-eaters. A sly sense of humor, strong action and even a bit of cultural commentary will make you want to greet the *Dawn*.

—Andy Mangels

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.

—Kobe Kemple

HELLBOY

A secret agency protects mankind from the monsters among us. It's not the Men in



Remake of zombie-killers-at-the-mall movie is even better than the first

Black, but the Bureau for Paranormal Research and Defense. Their chief agent is Hellboy, a giant, red-skinned demon raised by humans, who helps fight dark forces when not pining over a femme firestarter or feeding his cats. Based on a comic book, *Hellboy* mostly succeeds due to awesome makeup, good effects,

—AM

a humorous script and Ron Perlman in the title role.

THE LADYKILLERS

In the latest comedy from the Coen brothers (*Fargo*), an eccentric band of thieves led by an anachronistic Southern dandy (Tom Hanks) cons an elderly woman. *Ladykillers* has only sporadic traces of the deadpan cleverness and intriguing visuals associated with the mis-

chievous writer-director team; otherwise, it's uninspired and pandering. For Coen completists only.

—Christopher McQuain

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 gracefully 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.

—CM

TAKING LIVES

Taking Plots is more like it. Mix *The Silence of the Lambs* with *The Talented Mr. Ripley* and instruct Angelina Jolie to rip off Ashley Judd's moribund thriller career playing an FBI agent who's tracking a serial killer. In addition to the contrived ending, you can prepare for two boos (scars) and two boobs (Jolie's). In the end, you'll want to take the lives of the makers of this derivative drivel.

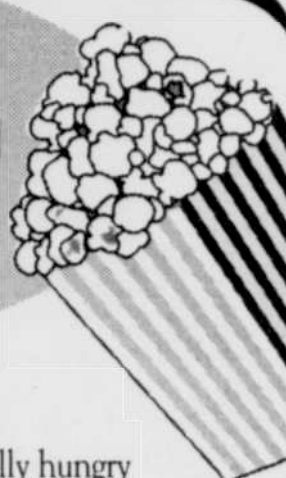
—AM

THE UNITED STATES OF LELAND

Ryan Gosling helms the cast of a film that will blow your mind about an enigmatic young

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

man who murders a little kid, seemingly for no reason. The story by first-time writer/director Matthew Ryan Hoge is at times heavy-handed but manages to give a riveting peek into the mind and motivation of a very likable killer.

—JB Rabin

WHAT THE #\$?! DO WE KNOW?

Because it was filmed in Portland, locals are crowding McMenemy's Bagdad and Mission theaters to see this documentary about the theories of quantum physics as applied to human emotional and physical actions and responses. It's all very heady and fascinating stuff, but the parallel "fictional" narrative starring Marlee Matlin as a woman suffering the pain of marital separation becomes tedious, if not downright silly.

—Lisa Bradshaw



PICK A PACK OF PINTS IN PORTLAND.

