



🍿🍿🍿🍿 **AILEEN: THE LIFE AND DEATH OF A SERIAL KILLER**

Documentarian Nick Broomfield's follow-up to 1992's *Aileen Wuornos: The Selling of a Serial Killer* focuses on the final days of the lesbian prostitute depicted in *Monster*. This gripping film, which opens April 16 at Hollywood Theatre, is rich in detail (she gave up a baby boy for adoption in 1971 and was briefly married to a septuagenarian), but the most fascinating insights come from the subject herself: Desperate to die and on the brink of insanity,



Nick Broomfield's second documentary on Aileen Wuornos follows the lesbian prostitute to her death

she suddenly claims to have killed seven johns in cold blood, not self-defense. It's a sad final chapter to a life plagued by violence and injustice.

—Jim Radosta

🍿🍿 **CONNIE AND CARLA**

Nia Vardalos (*My Big Fat Greek Wedding*) and Toni Collette (*Muriel's Wedding*) are dinner theater singers hiding out from gangsters by disguising themselves as drag queens. Screenwriter Vardalos was born to do TV comedy scripts, but 90 minutes of bland sitcom execution grate, as do the weightless Important Messages. Unless you don't already know that gays and drag queens are human beings deserving of respect, you can miss this one.

—Christopher McQuain

🍿🍿🍿 **DOGVILLE**

Danish director Lars von Trier's follow-up to *Dancer in the Dark* is also a contemplation of the horrors experienced by a woman (Nicole Kidman) at the hands of moralistic, hypocritical residents of a small American town. This time, however, he's lowered the depressive-martyrdom factor and upped the ambiguity by leading everything to an unexpected, disturbingly gratifying conclusion. Opens April 23 at Cinema 21.

—CM

🍿🍿🍿 **ELLA ENCHANTED**

Take 10 parts *Shrek*, fold in five parts *Cinderella* and *Clueless*. Mix well, then separate animation, leaving live action and CGI special effects. Sprinkle in supporting roles from vets of *Monty*

Python (Eric Idle) and *Absolutely Fabulous* (Joanna Lumley). Serve with zero advertising. Why Miramax buried this lighthearted and often funny film is a mystery, but those fond of fairy tales will want to give *Ella* a proper viewing.

—Andy Mangels

🍿🍿🍿 **KILL BILL: VOLUME 2**

Fans of the first installment may be disappointed at the sequel's less ambitious fight scenes, but KB2 has its own, different virtues. Characters are a bit more fleshed out (Michael Madsen's brilliant psycho hick is a high point), and the wacky speeches by evildoers as they torture their victims are longer. Ignore the maudlin touches and the misogyny and enjoy Quentin Tarantino's gleeful cinemagic—and his too-obvious foot fetish.

—Gary Morris

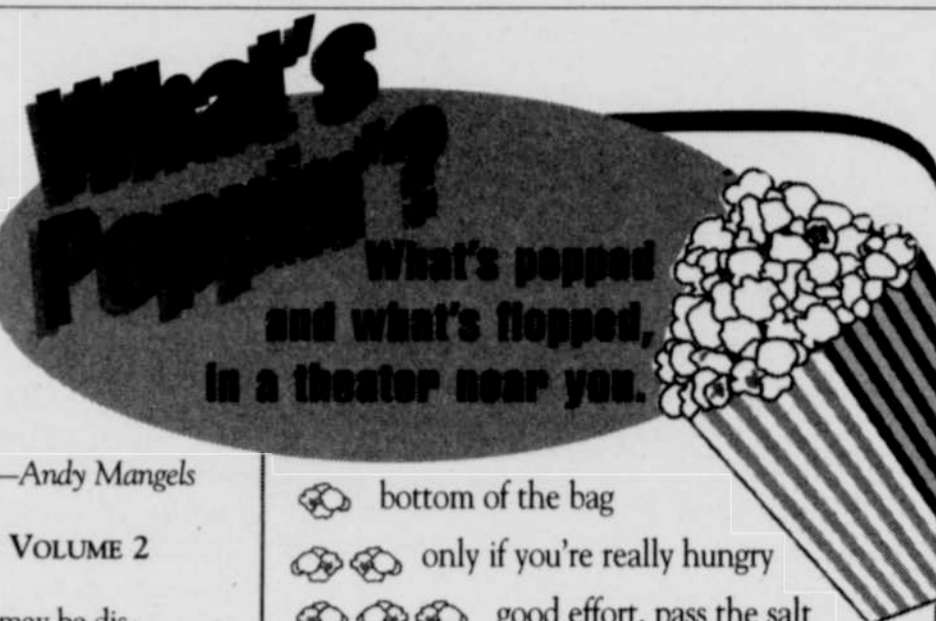
🍿🍿🍿 **THE PUNISHER**

Those who felt the *Batman* films were too subtle in their homoeroticism will welcome *The Punisher*. Marvel Comics' gun-toting antihero is played by Tom Jane and his abs, which get enough close-ups to warrant their own screen credit. The slim plot also features torture and fights that look like they were choreographed by Colt Studios.

—AM

🍿🍿 **13 GOING ON 30**

This female version of *Big* transforms an awkward girl growing up in 1987 suburbia into a



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

powerful magazine editor (Jennifer Garner of TV's *Alias*) living in modern-day Manhattan. Although it has adorable moments and a nostalgic soundtrack, the film fails to milk the formula for all it's worth. And it's a shame to see indie hottie Mark Ruffalo (*You Can Count on Me*) squirm his way through a boyfriend role that's far beneath him.

—JR

🍿🍿🍿 **THE UNITED STATES OF LELAND**

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



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