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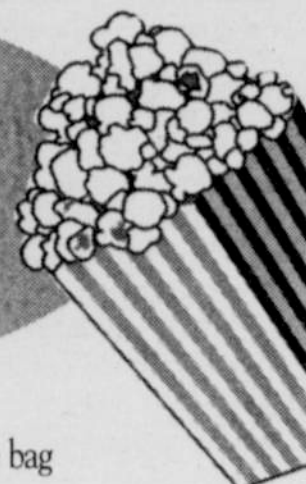
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K193 katu

What's
Poppin'?

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



COLLATERAL

Tom Cruise continues to flex his acting muscles in this smart, character-driven thriller from director Michael Mann (*Heat*, *The Insider*). He plays Vince, a ruthless hit man who enlists a distressed cabbie (Jamie Foxx) to drive him around Los Angeles on a one-night killing spree. Beautifully shot but somewhat lazily edited, this is still a sure-fire cure for the summertime blockbuster blues.

—Jim Radosta

FESTIVAL
EXPRESS

With documentary filmmaking what it is today, it is too much to expect that a poorly constructed film about a train full of musicians you probably don't care about, getting drunk and high while traveling through Canada, will be enough to fill theater seats. Sure, Janis Joplin and Jerry Garcia are in it, but even their presence isn't enough to make up for the lack of cultural context or commentary presented in this film.

—J.B. Rabin

GARDEN STATE

Despite the occasionally self-conscious dialogue and the Hollywood ending, Zach Braff (*Scrubs*, *The Broken Hearts Club*) makes an impressive debut as a writer/director/actor in this moving story of an emotionally anesthetized man who comes home to New Jersey for his mother's funeral and has his life turned upside down by a quirky epileptic (Natalie Portman, finally living up to her potential after sleepwalking through the *Star Wars* prequels).

—JR

THE FIVE OBSTRUCTIONS

A documentary in which legendary Danish filmmaker Lars von Trier (*Dancer in the Dark*, *Dogville*) challenges his mentor Jorgen Leth to remake Leth's 37-year-old short film *The Perfect Human*. The catch? Leth has to remake it five separate times with five different sets of obstructions designed by von Trier to make the task nearly impossible. If you are remotely interested in movies or filmmaking, get thee to Cinema 21 between Aug. 27 and Sept. 2.

—JBR

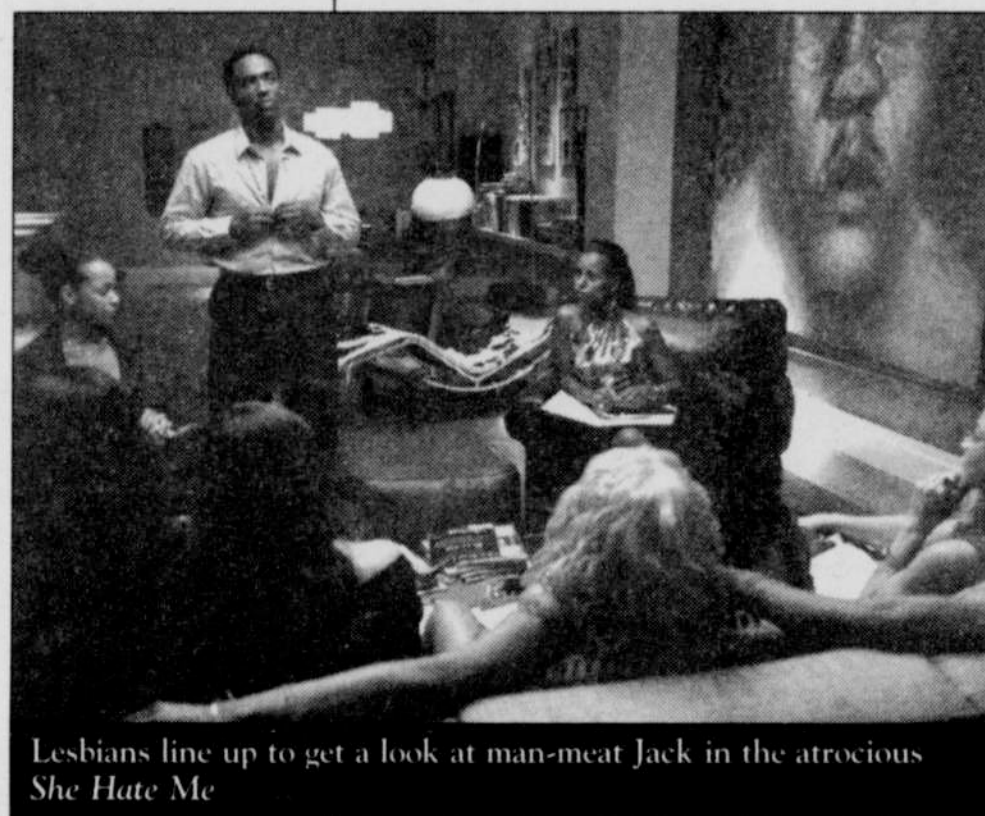
dud, bottom of the bag

only if you're really hungry

good effort, pass the salt

mmmm, tasty!

get the big tub o' corn



Lesbians line up to get a look at man-meat Jack in the atrocious *She Hate Me*

SHE HATE ME

Jack (Anthony Mackie) is a vice president at a pharmaceutical company that's running crooked stock deals in the wake of the federal government's rejection of its new AIDS drug. When whistle-blowing gets him fired, he accepts the business proposal of his ex-girlfriend Fatima (Kerry Washington) involving large sums of under-the-table cash for his personal impregnation of her and her female partner.

Their personal transaction becomes an enterprise when Fatima offers Jack's services to the rest of New York's lesbian community. The actual humanity and sexuality of Lee's dykes seem too foreign to him, but he eventually paints a progressive, respectful and inclusive picture of the various forms romantic relationships and families can take.

The film's failure isn't ideological; in fact, Michael Moore himself would approve of the film's sociopolitical positions on issues ranging from Enron-style corporate greed to racism to workplace sexual politics. Rather, *She Hate Me* dies of half-baked ideas, embarrassingly glib dialogue and scenarios that play out in increasingly implausible ways. There is none of the vicious satirical verve Lee displayed in *Bamboozled*. This one is just *Girl 6, Part II*, and its amateurishness renders it undeserving of any attention it might attract for its hot-button content.

—Christopher McQuinn

