

FILM

REVIEWS

Broken Flowers

Bill Murray looks more like a corpse than ever in this Cannes Film Festival prize winner about a depressed businessman who revisits old girlfriends, hoping to meet a long-lost son who may or may not exist. Writer/director Jim Jarmusch advances the plot at a glacial pace, but the sad and funny second half captures just how futile it is to tinker with the past. The supporting casts packs oodles of female firepower, with spot-on performances from Frances Conroy, Jessica Lange, Tilda Swinton and Sharon Stone. **B+**

—Stephen Blair

Charlie and the Chocolate Factory

As sweet as can be, Tim Burton's remake of the 1971 classic *Willy Wonka* deftly adapts the children's book, showcasing both gorgeous visuals and a stellar cast. And while Johnny Depp is uncomfortably Michael Jackson-like creepy at times, more often he's endearing and tart. A delicious movie experience! **A**

—Andy Mangels

The Chumscrubber

Jamie Bell (*Billy Elliot*) plays a depressed teen-ager in this suburban indie that strikes an uncomfortable balance between quirky and heavy subject matter. Add to that a desperate sci-fi twist toward the end, and this *Donnie Darko* wannabe starts to seem more like *Donnie Liteo*. **C+**

—Jim Radosta



Ex-Wonder Woman Lynda Carter, 54, comes to the rescue in *The Dukes of Hazzard* (left) and *Sky High*.

The Dukes of Hazzard

Take away the car chases and you'd have about 25 minutes of film in this surprisingly boring TV-to-film remake that had patrons walking out of a free screening. Why cast two hunks in the lead and never show any gratuitous male skin like Jessica Simpson does? Willie Nelson and Lynda Carter make the most of minor roles, while a few race-related jokes, a gay reference stolen from *Serial Mom* and the end-credit bloopers are about the only other things worth staying awake for. **D+**

—AM

Murderball

This triumphant documentary tells us everything we wanted to know about the wheelchair-smashing sport known as quad

rugby—and more. The most compelling figure is hothead coach Joe Soares, who joins Team Canada after getting kicked off the U.S. team, suffers a heart attack and reluctantly comes to accept his 12-year-old son's preference for violins over violence. **A**

—JR

Must Like Dogs

Directed and produced by three-time Emmy Award winner Gary David Goldberg (*Family Ties*, *Spin City*), this clean-cut romantic comedy tells the story of a divorced preschool teacher (Diane Lane) who finds herself back in the dating game. With her family getting involved in finding the best potential suitor, Sarah braves mismatches and first dates on her way to find the perfect man. Every part is superbly cast (Stockard Channing, John Cusack, Elizabeth Perkins, Christopher Plummer and Dermot Mulroney), and it is a pleasure to see these great actors making the audience laugh—and some of the singles cry, because real life isn't just like in the movies. **B**

—Yvonne P. Behrens

Saraband

Legendary director Ingmar Bergman returns from semiretirement to revisit the long-

divorced couple (Liv Ullmann and Erland Josephson) from his 1974 film *Scenes from a Marriage*, using their bittersweet reunion to frame the story of a young cellist's (Julia Dufvenius) struggle to escape her smothering, possessive father (Borje Ahlstedt). Bergman's exacting formality and tormented intimacy are completely intact; *Saraband* is nearly perfect. **A**

—Christopher McQuain

Sky High

The story of the powerless son of two superheroes going to a super-school, *Sky High* is a teen movie, a high school flick and a superhero film rolled into one, with the familiar elements of each cleverly tweaked. Though the special effects are dodgy, the cast is fun, and there's both preteen humor and humor aimed at nostalgic adults. Lynda Carter, in particular, steals her scenes. Expect fun and lightness, and leave pretensions of humorless heroes at the door. **B**

—AM

Undead

This Australian zombie movie has lots of action and cheap special effects, a flood of gore, bad acting and a plot that even Einstein couldn't figure out. It's really two movies—a zombie flick with ordinary folk inexplicably turning into flesh-gnawing freaks, and a sci-fi opus about an alien attack on said folks. *Undead* might have been helped by some extended scenes of anal probing in the alien spaceship, but no such luck. At least bear-watchers will enjoy the hunky lead, who shows his big butt in one scene. **C+**

—Gary Morris

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