

HANCOCK

D: Peter Berg; with Will Smith, Charlize Theron, Jason Bateman. (PG-13, 92 min.)

Not reviewed at press time. Smith is Hancock, a superhero whose rescue activities cause havoc in present-day Los Angeles until he meets up with Bateman's PR whiz. But Bateman's wife (Theron) faces a major obstacle upon admitting Hancock into her home. (*Opens Tuesday.*) — *Marjorie Baumgarten*
Alamo Drafthouse South, Alamo Drafthouse Village, Barton Creek Square, CM Cedar Park, Hill Country Galleria, CM Round Rock, Southpark Meadows, Highland, Gateway, Lakeline, Tinseltown North, Tinseltown South, Westgate

KIT KITTREDGE: AN AMERICAN GIRL

D: Patricia Rozema; with Abigail Breslin, Julia Ormond, Chris O'Donnell, Wallace Shawn, Joan Cusack. (G, 100 min.)

Not reviewed at press time. Neither a Barbie nor a Bratz, this doll-to-film character draws from the American Girl brand of dolls. Kit is a young girl growing up during the Depression, who solves a local mystery. The film is co-executive-produced by Julia Roberts. (*Opens Wednesday.*) — *Marjorie Baumgarten*
Arbor, Westgate

REPRISE

D: Joachim Trier; with Anders Danielsen Lie, Espen Klouman-Høiner, Viktoria Winge, Henrik Elvestad, Christian Rubeck, Odd Magnus Williamson, Rebekka Karijord. (R, 105 min., subtitled)

We open on two young men — Phillip (Lie) and Erik (Klouman-Høiner), best friends and struggling writers — as they deposit in tandem their fresh manuscripts into a mailbox. Cut to their imagined trajectories — publication, travels, torments. They are young and brash, seductively so. In their wildest fantasies, they aren't bestsellers — they're cult heroes; they don't find love with a nice girl and settle down — they fall for the damaged, desperate one who throws herself from a rooftop in a foreign capital. (The better to mine material from, right?) Then reality steps in and deals them both a blow: Erik's novel is rejected, while Phillip's is published to great acclaim — only for a psychotic break to undo him at the height of his success. This stylish, often-frenetic first feature from Norwegian filmmaker Trier (distant cousin to that Danish master of discomfort Lars von Trier) is as auspicious — and breathless — a debut as *Reservoir Dogs* was for Tarantino; and just as with our American motormouth savant, one senses that Trier has always been the coolest kid in the room ... at least in any room that counts. This creates a faint whiff of hipper-than-thou that hangs around the edges of *Reprise*, which somewhat dampens its emotional effect — but it's a thrilling thing nonetheless. Trier hasn't quite worked all the kinks out yet, but he gets by on sheer bravado, and his co-leads — Klouman-Høiner's seemingly nice guy, with his teasing glimmers of toady cowardice, and hollowed-out Lie, who's cornered damaged and desperate all on his own — are compulsively watchable. *Reprise* is many things at once: portraits in miniature of mental illness, obsessive love, the uneasy transition from punk rock youth to "upstanding" adulthood, and fraternal competitiveness. The last is the most interesting. In its coda, the film reprises its own initial "what if?" tangent, and it's instructive that what one man, in his wildest

Openings

The Children of Huang Shi (R)

Flight of the Red Balloon (NR)

Hancock (PG-13)

Kit Kittredge: An American Girl (G)

Reprise (R)

The Singing Revolution (NR)

Thoda Pyaar Thoda Magic (NR)

WALL-E (G)

Wanted (R)

Ratings

★★★★★ As perfect as a movie can be

★★★★ Slightly flawed, but excellent nonetheless

★★★ Has its good points, and its bad points

★★ Mediocre, but with one or two bright spots

★ Poor, without any saving graces

La bomba

fantasies, imagines for his best friend is a nice girl to settle down with ... and writer's block. Post-viewing, I was still coasting on the giddy high of kinetic cinema, only to have the astonishing callousness of its conclusion slowly settle in. It's a better film for it — one only wishes that *Reprise* on a whole had been of the same mind: a little less cool, a little more cruel. That's where the really good stuff is. — *Kimberley Jones*
★★★★ Arbor

THE SINGING REVOLUTION

D: James Tusty, Maureen Castle Tusty. (NR, 94 min.)

Considering they've spent the better part of the last 1,000 years under foreign thumbs, you have to marvel at the Estonian people's ability to keep a song in their hearts, as Richard Rodgers might say. First the Germans, then the Danes, then the Swedes, then the Poles followed by Russian Czars, Soviet Communists, Nazis, and the Soviets again (just for good measure): They all had their way with this tiny country sandwiched between Russia and the Baltic Sea ... and still the Estonians kept singing their songs of freedom, confident one day independence would arrive. This is the story behind *The Singing Revolution*, the first film from the husband-and-wife team of Maureen and James Tusty, and it's a doozy, full of the kind of collective passion and struggle and yearning for freedom that makes viewers well up with pride at their shared humanity. Employing a combination of historical footage and modern-day scenes of the preparations for the country's Laulupidu festival, a concert that takes place every five years

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Sun. - Tue. 9:45 11:30 12:15 2:00 2:45 4:30 5:15 7:00 7:45 9:30 10:15
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WILL SMITH

HANCOCK

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