

in the Improbable Death department, but since the finished product involves nail guns, subway trains, fireworks, and tanning beds, you can rest assured these are two writers who likely had no trouble getting out of bed in the morning. Nice work, if you can get it, but then the same could be said for Death. All this prompts the nagging question: Is it wrong to enjoy something that appears to serve no other purpose than to enumerate the myriad types of trauma that can be inflicted on the human form? To judge from our current Mideast imbroglio and the generally high splatter quotient outside the gates of the dream factory, the answer is apparently "no." Just don't show the real deal on television. And for god's sake, pay your taxes.

— Marc Savlov

★★★ Alamo Drafthouse Lake Creek, Alamo Drafthouse South, CM Barton Creek, Highland, Gateway, Metropolitan, Round Rock, Tinseltown North, Westgate

FIREWALL

D: Richard Loncraine; with Harrison Ford, Virginia Madsen, Paul Bettany, Alan Arkin, Robert Patrick, Robert Forster, Mary Rajskub. (PG-13, 105 min.)

Not reviewed at press time. Harrison Ford plays computer security specialist Jack Stanfield, whose family is held siege by a high-stakes Internet thief who seems to have beaten him at his own security game. Cyber-heist plot aside, there will no doubt be plenty of the *mano a mano* action we've come to expect from Ford and his ilk. — Cindy Widner
Alamo Drafthouse Village, CM Barton Creek, Highland, Gateway, Lakeline, Metropolitan, Round Rock, Tinseltown North, Westgate

IMAGINE ME & YOU

D: Ol Parker; with Piper Perabo, Matthew Goode, Lena Headey, Anthony Head, Celia Imrie, Sue Johnston, Darren Boyd. (R, 94 min.)

British Ensemble Romantic-Comedy Scenario No. 3: Broody bride sees attractive stranger at the wedding, questions the possibility of Love at First Sight. The wrinkle here is that the attractive stranger is Luce (Headey), the soft-butth florist. The bride is Rachel (Perabo, strangely credible as a Londoner after *Coyote Ugly*), and the husband is Heck (Goode), a sort of banker type who's growing uncomfortable with office-tower machismo. There's a cute little kid, a mopey single woman, a rakehell best friend who'll never settle down, and some crusty old character actors (Imrie and *Buffy's* Head, who's delightful). The lesbian twist is the movie's only really remarkable feature, although the actors are fine, and Goode makes a favorable impression as a likable guy trying to figure things out and make his marriage work. I'm hesitant to commend the filmmakers for making a real bisexual date movie, although that is an achievement, and the movie gives Luce and Rachel's relationship plenty of romantic-comedy juice (they get a meet cute, a date montage, and a tense third-act miscommunication, just like the breeders do). It is refreshing enough that these people just fall in love instead of writhing in tortured coming-out agony: The problem is not that Luce is a woman but that Rachel is married. But the script is from Richard Curtis' slush pile, and multiplex cliché is perhaps a dubious honor for the Love That Dares Not Speak Its Name. The obligatory precocious schoolkid (Johnston) should be digitally eliminated and a moratorium on mop-topped urchin sidekicks declared (think: *Love Actually* and

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