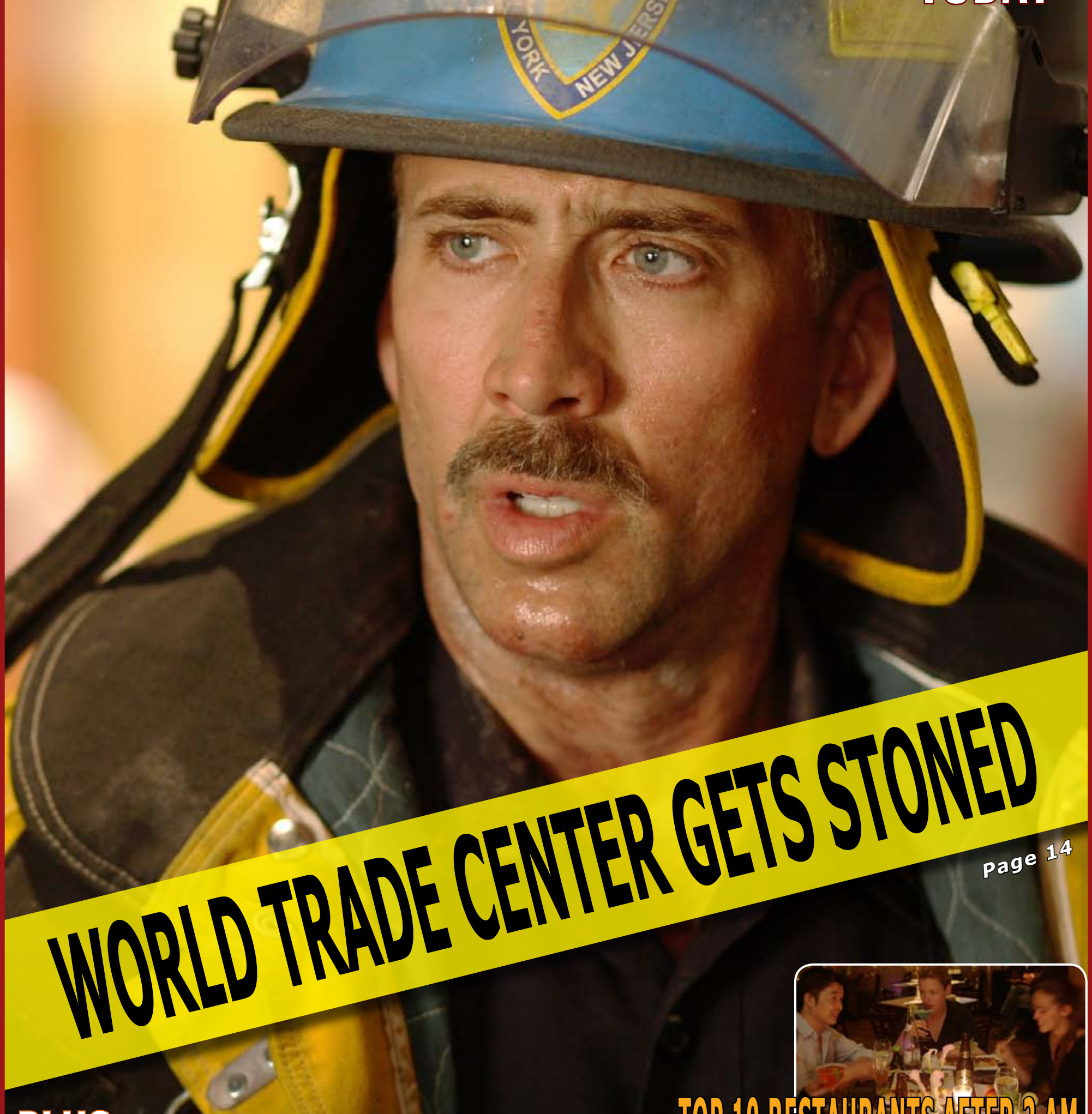


# ENTERTAINMENT

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TODAY



## WORLD TRADE CENTER GETS STONED

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## Theater Review

# Same mistakes, different millennium?

Shaw's biting satire *Caesar and Cleopatra*, opening tonight (Aug. 11) for a limited six-week run at the Lillian Theatre in Hollywood, whimsically and subtly addresses the ageless battle between civilization and barbarism, and reminds us that truly the world hasn't changed much in the last 2,058 years. The struggle for a better humanity is always a constant, particularly when only screwed-up and brazenly immoral people are in power to tell us all what to do and how to live. As ol' G.B.S. himself put it in *Caesar and Cleopatra*: "And so to the end of history, murder shall breed murder, always in the name of right, and justice, and peace, until the gods create a race of men that can understand."

In a true case of—some 2000 years later—history repeating itself, the story tells us that way back then, another reigning superpower of the world occupied a barbaric country. This power intended to reconstruct its government, and unashamedly strip it of any resources. After a spectacularly successful first assault, however, ol' Julius and his Roman forces found they had much to learn about the Egyptians and their ways. And as in another recent but less blatantly brazen regime where a ruler was done in by a conniving teen with a stained blue dress, the sexual relationship that developed between the aged Roman emperor and teenaged Egyptian queen complicated matters considerably. As *Cleopatra* grew into her power under Caesar's tutelage, both parties realized love doesn't always conquer all, and that with great power comes tremendous personal sacrifice.

*Caesar and Cleopatra's* veteran and über-talented director Carol Ries agrees wholeheartedly with the play's century-old view of politics and the greedy struggle for power: "Shaw has cleverly woven his philosophy of war and its inevitable outcome into a fabric of humor, passion, and political intrigue that is both provocative and engaging. His mastery of English prose woven into the same fabric gives you a play that is entertaining, relevant, and one that has withstood the test of time."

Okay, so don't ever say I'm not as willing to challenge myself as fiercely as the people I review on a regular basis. After about 30 seconds of consideration, I agreed to don some ancient Egyptian drag and play Ftatateeta, "she-devil" chief nurse to the Queen herself and a woman with the "strength of 10 men," in this visually spectacular mounting of *Caesar and Cleopatra*. So what was I thinking? Maybe how good it is to be cast as something other than retarded adults or aging-gay-men-with-long-sad-monologue roles—or maybe how much fun it would be to work with Susan Priver

TicketHolders with  
Travis Michael Holder

Photo by Diane Levine



ET Theater Critic TM Holder as "she-devil" Ftatateeta.

unfortunately doesn't hold up as yet finished material.

It's been demonstrated over and over again on-stage and in film how difficult it is to direct yourself. In the leading role of philandering businessman Tom, Stehlin is doubly jinxed: first by a badly written character, and secondly by not having an objective directorial eye other than his own to guide him through the script's land mines. His performance weaves precariously from casually comedic to brutally dramatic, a feat that with better or more honed material would have only showed how truly remarkably the man can act.

Neil Vipond, Cindy Marinangel, and Nicolas Read are all lost in their underwritten roles, but what ultimately makes *Complexity* worth the price of admission are the dual exemplary performances by Jennifer de Castroverde—a knockout as the cold-blooded, conniving secretary determined at any cost to destroy Tom's marriage and get her boss all to herself—and Shannon Holt who, as Tom's long-suffering wife, gives the performance of the year thus far in L.A. theatre. Holt's unflinching, courageous capacity to construct this indelibly real character despite the play's flaws and predictability simply makes her that much more astounding to watch.

As far as Circus Theatricals, Stehlin, and Bunzel are concerned, however, I'm anxious to see what these unquestionably gifted artists create on their next time out. ☞

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## Theater Review

# Little Women hits the bigtime

by Mia Perry

The national Broadway tour of *Little Women* opened last Wednesday night at the Pantages Theater in Hollywood. Apart from some apparent opening night jitters and set problems, the show went well. The touring cast includes Maureen McGovern who originated the role of Marmee on Broadway and received a Drama Desk Nomination for her performance. The only other nomination the original show received was for best actress in a musical, given to Sutton Foster for her role as Jo March.

Her energy was vibrant and lively from her first moments on stage until her last, as she set the pace for the entire production. This electric pace was definitely necessary to keep the show moving, but often times the audience felt like the show was struggling to keep up with the actors. The best moments of the presentation came when that energy was steadied a bit and the audience members were given pass to relax with the actors on stage.

The first of such instances came with Maureen McGovern's first solo, "Here Alone," at the end of the first scene. McGovern's reputation exceeds her; she's had a beautiful 35-year career on Broadway. Her stage presence and poise were a perfect juxtaposition to the rest of the high energy on stage. It was her calming nature and clear confidence on stage that perfectly translated to her matriarchal role of Marmee.

Kate Fisher—who has taken over the role of Jo March for the latest touring company—was also able to exude that kind of stage presence...when she slowed down enough. This was especially clear in her solo, "Astonishing," at the end of the first act. Here we see the brave Jo March proclaim, "Here I go!" as she makes her

final decision to leave out into the world and become a writer. This final number—more than any of the other songs—allowed us to see the real Jo March: her independence, strong will, and confidence.

There is so much of the story of *Little Women* to fit into a two act show. The fast pace made it difficult for the organic development of the characters. An even-keeled leveling of the pace might have similarly aided the—at times—far too rapid pace of development of the characters' relationship to one another. It seemed as though the crucial aspect of character came second to the plot points that kept the show moving.

This was especially clear in the dynamic between Jo and her sister Beth (Autumn Hurlburt).

The news of Beth being deathly ill would have hit much harder if we had gotten to know her more, and better understood her relationship with

Jo. Our first glimpse of the true impact of Beth's illness comes in the beautifully moving scene between the two sisters while on holiday in Cape Cod. This scene was thankfully powerful enough to show the audience just how much the two sisters had meant to each other. And when Beth admits that she accepts her fate and asks Jo to do the same, there were few dry eyes in the house.

This moment was, unfortunately, completely shattered by a massive set mishap—part of the backdrop got caught on a piece of furniture and refused to be raised any higher. Nothing takes an audience more out of a moment than seeing the frantic arms of the backstage crew trying to fix the set. The audience was luckily on their side, and when Aunt March (Neva Rae Powers) said, "Well, when we left, the place was in shambles...and it's still in shambles," the audience roared with laughter.

The overall comedy of the show was one of its saving graces. From start to finish, the show was truly very funny. The audience laughed out loud on many occasions, lightened the mood of what could have been a very heavy piece of the theater.

The humor that stood out the most sprung from Kate Fisher and Stephan Patterson, who played the boy next door. Both actors had awesome comic timing and frequently left the audience in a state of giggles. Patterson's portrayal of Laurie was nothing short of completely heart warming. His quirky sense of humor and bumbling love of Jo (and eventually Amy) completely had us on his side for the entirety of the show.

Overall, it was an enjoyable night of theater. The show did have its faults, but its tender moments and humor balanced out the scale. ☞



Kate Fisher and Andrew Veral standout on stage.

## Theater Review

# A fun romp with Neil Simon

by Amy Bowker

Humor and mayhem swell a room at the Beverly Hills Hotel where a succession of vacationing couples find anything but rest in Neil Simon's California Suite, now being performed at the Raven Playhouse.

The first of four "playlets" finds Hannah (Dale Waddington Horowitz) tussling with ex-husband William (Barry Shay) over custody of their teenage daughter. Simon's acerbic banter gives too light of a touch

here, and skims over the subtle nuances necessary to see her pain and his guilt.

Switching gears for the next scenario, Steve Sabo delivers a fantastic slapstick performance as the cheating husband who tries to conceal a passed-out prostitute from his recently arrived wife.

The strongest performances of the evening came in Act II. Michelle Mania is wonderful as Diana, an anxious Oscar nominee who obsesses over

see *CALIFORNIA SUITE* on p.20

# Water & Power has steam

by Joseph Feinstein

The world premiere of Richard Montoya's *Water and Power* opened August 6<sup>th</sup> at the Mark Taper Forum for a six-week run prior to its departure for New York. As with its predecessor, *Chavez Ravine*—that ran at the Taper in 2003 and told of the displaced, impoverished Mexican community that made way for Dodger Stadium in the 1950's—Mr. Montoya again attempts to tell the story of the members of the next generation who achieved success and political power in Los Angeles.

With sundry techniques at his disposal, the most prevalent of which is an array of wisecracks and sarcasm about Los Angeles City government (especially "insider" comments about such people as Antonio Villaraigosa, Gloria Molina and Edward Roybal), the play covers a wide cross-section of Los Angeles history. The question here is: will the audience be astute enough to assess

the canny humor of these subtle but incendiary remarks?

We meet a variety of very interesting characters. Water—touchingly played by Richard Montoya—is complemented by his brother, Power, in a wonderful performance by Herbert Siguenza. They occupy a large portion of the first half of the show and, unfortunately for this reviewer, play to the audience at stage left while those of us in stage right were unable to hear much of the dialogue. The immense laughter that emanated from the appreciative audience could have been sliced with a knife directly down the middle of the theater, with those on the right laughing loudly and those in the left almost silent. Acoustics need some definite fine tuning.

However, no one missed the venerable Dakin Matthews as the Fixer. His center-stage performance registered beautifully for all to hear.

see *WATER & POWER* on p.20

# Laughter salutes the past

by Mary Mallory

A loving valentine to the golden age of television in the 1950's, *Laughter on the 23rd Floor* features bittersweet humor and notable barbs at politicians as it dissects the fear and paranoia that stemmed from the Red Scare.

Filled with laughs and poignant moments, Luccan Productions' presentation of Neil Simon's *Laughter on the 23rd Floor* successfully captures the period and its more rigid social attitudes.

Dramatizing Simon's tenure as a writer on Sid Caesar's *Your Show or Shows* during the mid 1950's, the

production focuses on the comedy writers for the hugely successful *Max Prince Show*. Working with a paranoid and depressed boss, they diligently work to humorously create shows week after week while dealing with network politics, the government blacklist, and a mushrooming national anxiety.

Director Brian Harris draws fine performances from the cast. Jeremy Radin brings a boyish innocence to Simon stand-in Lucas Brickman. Jack Mahollan's Val Skolsky radiates an uptight, agitated attitude along with his ramrod posture. Steve Alpert makes Milt Fields an engaging

see *LAUGHTER* on p.20



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Column

## La estralla nació



*Hollywood Beat with*  
**Marci Weiner**

A star is born in the fantastic form of **Ana Lucia Dominguez** who plays the lead in *Gringo Wedding*. Already well known in Latin America (she starred in the very popular Mexican telenovela *Amores Cruzados*), Ms. Dominguez portrays a Colombian beauty who looks for Mr. Right via dating agency, “Agencia Del Amor.” The problem is she does find him...in the formidable form of **Justin Kane**, but they don’t speak the same language. Not to worry, folks: **Sebastian Boscan**, as their flamboyant translator, tries to bridge their differences in religion, culture, and language...and the result is hilarious and touching.

**Tas Salini**, who functions as writer, producer, and director of *Gringo Wedding*, managed to bring in the film for less than \$5 million dollars, and created a romantic comedy that spans all nationalities. Sixty percent of the dialogue in the film is in Spanish, while the other forty percent is English (don’t worry, there are subtitles), and the result is Spanglish (a language everyone can understand). After all, love is certainly the universal language for us all.

We attended the premiere with super-agent and manager **Mark Levin** who has represented numerous glamorous actresses such as **Gena Rowlands**, **Sally Field**, and **Stefanie Powers**, as well as the greatest beauty of them all: **Hedy Lamarr**. Mark is currently developing a film project based on her extraordinary life. After seeing Ana as the bride in *Gringo Wedding*, he

signed her to an exclusive management contract and said, “She has the beauty, talent, and charisma that make a star.” And we agree!

Speaking of star power, **Johnny Mathis** will be presented with the Ella Award by the Society of Singers on September 12<sup>th</sup> at the Beverly Hilton Hotel. Mathis celebrates his 50<sup>th</sup> anniversary as a recording artist, and still looks like a teenager! **Burt Bacharach**, **Patti Austin**, **Dionne Warwick**, and **Frank Sinatra Jr.** are among the stars who will perform at the black tie event. Mathis joins such former honorees as **Elton John**, **Tony Martin**, **Peggy Lee**, and **Julie Andrews** in receiving this honor for significant musical accomplishment.

We have attended the Society of Singers Awards since its very first recipient **Ella Fitzgerald** received hers in 1991. This is one event you

won’t want to miss.

Save Sept 15, 16, and 17<sup>th</sup> for the Merchant of Tennis/Monty Hall Diabetes Tennis Tournament to Benefit Cedars Sinai Medical Center. Included is a gala cocktail reception and movie screening at the ArcLight Cinema, as well as a casual gourmet luncheon at the Playboy Mansion. All this and tennis, too! Mixed and Men’s doubles tennis will be held at Mountaingate Country Club with lunch furnished by Jerry’s Famous Deli. You may purchase tickets to all these events, or select those of interest to you. For further info, please call (310) 659.5517, or visit their website at [www.tennistournament.com](http://www.tennistournament.com).



Ana Lucia Dominguez stars in *Gringo Wedding*

### DVD Review

## Phat Girlz gets tasty

*Phat Girlz*, Nique’s newest picture, is about a P.H.A.T. lady who tries to juggle her fluctuating body image with the amorous intentions of a young doctor while she and the girlz vacation at a Palm Springs country club.

This writer isn’t prone to hyperbole, but it’s plain to see: Mo’Nique is to comedy what Isaac Newton was to physics. *Sheer genius, playa* (Mo’Nique ends 75% of her phrases with ‘playa,’ so I’m going to do the same, *playa*).

Even so, *Phat Girlz* gets serious in its second half...and a dour melodrama doesn’t play to Mo’Nique’s strengths. The emotional breakdown that occurs when she comes to

the tough realization that she’ll never be a size three is punchy and earnestly powerful, but it’s anomalous in the scope of the rest of the film: The truth of the matter is that *Phat Girlz* loses its base during its soul-searching segments. Okay, *playa*?

*Phat Girlz*’s audio commentary is far greater than the film it documents. In it, Mo and her cast members powwow with the film’s director, discuss how the movie came about, and what it feels like to look on it as a finished product now (their perceptions are actually really flippin’ funny). The few featurettes that are included are nominal, but again: they involve Mo’Nique, so how can you resist, *playa*?

by Mike Restaino

## Prison Break: Season One, a real steal

...in which sweaty respectable wrestling-themed entertainment, there are folks you like, fellas you

from their valuable games of “Drop the Soap” in order to stage a class-A jailbreak only to discover that napalming the barn doors of bitch prison is a Hell of a lot harder than it should be.

Don’t let Prison Break’s nominal narrative nomenclature trick you into thinking that it’s anything more than Oz without the f-words and anal sex—at the end of the day, it’s a show about pretty, chiseled boys who work up a black sweat and wrestle over who’s going to hump whose “lady friend” after the bust-out. And like any



hate, and—in Prison Break’s case—guards you’d like to set on fire. Call it WWF with more metal bars and fewer bright-orange tights.

The Prison Break DVD looks and sounds just fine, but the handful of selected audio commentaries and surface-level featurettes are neither well-designed nor all that informative. You’ll sit through one or two of them and never come back. Worth a rental, but not a purchase.

San Francisco filmmaker Mike Restaino is the head writer of DVDFile. [www.dvdfile.com](http://www.dvdfile.com)



Television

# Burnett laughs, Wayans rants



Courtesy of NBC

by Frank Barron

No, she doesn't have a television script in her hands right now, but Carol Burnett let it be known that she loves the hysterical dry humor of NBC's *The Office*, and a future gig is hers for the asking. When Burnett was recently honored with the "Career Achievement" award from the Television Critics Association, the comedy legend said coyly, "So, if you have anything for me at *The Office*..." On hand to receive the "Individual Achievement in Comedy" award was Steve Carell along with his co-stars, plus an elated executive producer Greg Daniels (who picked up the "Outstanding Comedy Show" trophy) who rushed over to Burnett after the awards show to officially make an offer she couldn't refuse.

So while the folks from *The Office* put their heads together to write a special episode for her, Burnett will happily hit the road this Fall. When I sat with her at the awards, she told me about touring the country with her one-woman show, described it as "not a performance, but a simple Q & A with the audience. I walk out on stage, people ask me questions, and I answer them. Then, before you know it, we've spent a wonderful evening together." Only a legend like Carol could make such a simple encounter so entertaining.

Also getting a great gig is former Notre Dame all-American Jerome Bettis who was affectionately known as pro football's "The Bus." He revealed that, thanks to Jay Leno, he's now a football analyst at NBC, part of NBC's NFL broadcasting

team this fall. Bettis was on the Super Bowl championship team, and he retired when the season ended. He appeared afterwards on *The Tonight Show* and told Jay Leno he was out of a job. Dick Ebersol, an executive producer at NBC, saw that episode and hired the ex-gridiron star. "So I have to thank Jay for getting me the job," Bettis says.

British actress Helen Mirren announced she will return in her Emmy-winning role of Scotland Yard's Jane Tennison in *Masterpiece Theatre's: Prime Suspect 7* this fall. Mirren loves to chat with the American press, but admits that "we don't really have press conferences in England, and when we do, the journalists there tend to be more personal, more tabloid-ish." Oh, those Brits do get away with asking blunt personal questions in order to create sensational headlines. Mirren, meanwhile, received rave reviews for her performance opposite Cuba Gooding, Jr. in the art house thriller *Shadowboxer*, a hit at the Philadelphia and Toronto Film Festivals.

Funnyman Damon Wayans, who made his first big comical splash on TV with *In Living Color*, is not laughing. And—in the widening wake of his own *My Wife and Kids* having been yanked last year, he's a bit ticked-off about the current state of network sitcoms. He asserts that every problem "starts on the top, and the corporate agenda is not a creative one. The last thing they think about is putting on something that's fresh and different, but what they really want is something that worked before.



Photo by Jill Greenberg, Courtesy of NBC

Cast of *The Office* awaits a potential new employee (above), Damon Wayans can hardly contain himself.

That's all they know and what they've had—the kind of success they had. There is really no guy that makes a decision except the guy at the top, and everybody else is like that: little minions that pretend they have the voice, but they don't. They don't have the power. They don't have anything." Regarding the diminishment of the number of black shows on the air (with the demise of UPN), Wayans rants, "It's a corporate agenda. It's not a black thing. It's a green thing (money), which is that these reality shows are so easy to do, and so inexpensive to do. Unfortunately, the black shows go first."

With that diatribe behind him, Wayans has turned to the premium cable network Showtime to present his new half-hour comedy series called *The Underground* that premieres this Fall (Sept. 14). It will feature recurring sketch characters, parodies of pop culture, and a new generation of incipient performers. Working alongside Damon will be Mikey Day from *Nick Cannon's Wild 'N Out* and Aries Spears from *Mad TV*, plus his son Damon Wayans, Jr. "Be prepared to laugh out loud and be offended, sometimes be provoked, sometimes spit out your drink," the senior Wayans warns. ☞



Comedienne Carol Burnett.

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## Restaurant Review

# A rooftop experience



Dining with  
**Shirley Firestone**

I had an unparalleled rooftop experience at The Peninsula Beverly Hills Hotel as I dined on marvelous tasting spa cuisine during our recent unbearable heat wave. It was too warm of an evening for the bistro's unique weekend barbeque or cocktails at the fire pit. But, we did experience "Jazz under the Stars" (featured every Tuesday, Wednesday, and Thursday). The musicians are alumni from the Henry Mancini Institute, an organization that mentors the professional advancement of instrumentalists and composers on the UCLA campus.

Everyone knows about the Belvedere Restaurant on the main floor of the Peninsula hotel—exquisitely sophisticated, like walking onto an elegant movie set of the rich and famous. In fact, up until recently, there were only two restaurants in our city that had earned a five-star rating, and—with Executive Chef Sean Hardy at the helm—the Roof Garden is one of them.

If you take the elevator to the recently remodeled Roof Garden—covered with lush plants and designed like a tropical paradise (the best kept secret in Beverly Hills)—freedom and abandonment will overtake you; and, with the right person, it could be quite romantic. Especially if you wish to dine in one of the charming cabanas around the pool, or under one of the large gorgeous umbrellas (each one fashioned with its own tiny light). Think of it as an oasis waiting to be discovered. In particular, there's a cozy, snug niche that I would like to reserve for my next visit. Everything has been well accounted for in the renovation of this special garden; even the rich teal furniture is a complement to the periwinkle blue and toasty beige fabric St. John's designer uniforms worn by the friendly staff.

As a bit of trivia, you might like to know that our *American Idol*, Taylor Hicks, signed his contract with Ford Motors at the Roof Garden. Indeed, this is a great

place for power-lunching and closing big deals while relaxing with a signature Roof Garden Mai Tai or a "Millionaire Margarita."

Our chef for the evening was Ryan Gromfin, and after the first course of spa cuisine, I was hooked. I didn't think it was possible to get exciting new tastes by simply blending California's ingredients with the flavors of Baja.

For starters, we had chilled watermelon, cherry tomato, and jicama soup served in a cup. This might not sound like much in print, but—"Holy cannoli!"—don't miss it. We followed with Peninsula's Chili, made with ground Angus beef, red kidney beans, and cheddar; another super surprise. We shared an entrée Cobb salad that turned out to be the best one I've ever had. Made with roasted chicken, tomatoes, avocado, bacon, Blue cheese, and eggs, the magnificent creamy dressing brought everything together in a delicious collusion of flavorful tastes.

The portions were generous and filling. We checked out a couple of main selections, started with a platter of four fish tacos—prepared with snapper, then embellished with a mango cilantro salsa. We followed with their Tamarine BBQ chicken sandwich made with grilled onions, avocado aioli, and Swiss cheese. A nice side order of shoestring sweet potatoes sealed the deal.

Other items of interest include marinated New York steak with red quinoa (grain of ancient Incas), charred chayote squash, and sweet corn vinaigrette. Joining the festivities was also an order of grilled wild New Zealand salmon with green and white asparagus, *a la* roasted Poblano salsa.

On cool evenings, the warmth of a crackling fire with one of the Roof Garden's signature drinks will take you to the moon. Open from 7:00am to 9:00pm daily. Call (310) 975-2848 for breakfast or lunch reservations. Appetizers, \$9-\$15; Entrée salads, \$21-\$25, including Pistachio crusted Ahi Tuna; Main selections, \$15, topping off at \$26 for steak. ♪

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## Book Review

# The beauty of bravery and dignity



Development Hell with  
**Brad Schreiber**

When Jackson Hunsicker learned she had cancer—the scourge that we have, somehow, come to accept as a part of our natural landscape, she fought. She fought her own fears, and she fought the incursion of breast cancer with chemotherapy. Like many stricken women, she temporarily lost her hair in the process.

Unlike anyone else, however, Hunsicker decided to put together a beautifully packaged photography book that reveals an inner and outer beauty of women whose hair fell out during chemo—all pose without wigs. TV and film writer Hunsicker interposes her own bald photo into the collection that runs from the contemplative to the whimsical, from blue-collar women to Melissa Etheridge (who rocks out wigless and proud at the 2005 Grammy Awards).

*Turning Heads* is equally rocking. Hunsicker found 59 photographers who donated their services, and this ennobling, moving collection of images and commentary has already garnered Hunsicker acclaim from *Publishers Weekly* and *People*. She also recently appeared on *Good Morning America*.

Her infectious laugh and indomitable spirit belie the trauma that Hunsicker has gone through. At her recent West Coast book launch at Book Soup in West Hollywood, she welcomed her many guests with effervescent ebullience. This writer had a memorable discussion with an oncologist from Cedars Sinai Hospital who successfully treated one of Hunsicker's models.

He matter-of-factly rekindled my ardent belief that health issues related to the environment and nutrition are far more deserving of our attention than the other hot button topics that crowd the news. He confirmed that the bombardment of chemicals in our food, our living quarters, and workplaces indeed contribute to our carcinogenic demise.

"What do you think the number two cause of lung cancer is?" he asked.

"I know smoking is number one."

"Radon," he replied. "No one tests their homes for the emission of radon, and yet it is the second leading cause of lung cancer in America."

Meeting some of the women featured in *Turning Heads* at Book Soup reminds me of those I have lost to cancer, those who survive it, and how this terrible infirmity is so very omnipresent in today's society. Would we accept terrorism or child molestation with such equanimity, with such resignation? Does breast cancer survivability—versus lung or other forms—mean that we should be complacent about health standards in this country, in this world?

One of my oldest friends, Brian, went through bladder cancer and has utterly changed his habits on eating and exercise. I remember calling him after his operation in the San Francisco Bay Area and his telling me how



Photographs from book *Turning Heads* present a new perspective.

so many people showed up in his life, provided him with support—more than he ever thought possible.

What strikes me about the proliferation of cancer is how oft it's now mentioned. We trade stories on treatments, on the suffering of those who have joined—to my mind—the unacceptably blossoming litany of those who have become so afflicted. We seem to think it is here to stay in our modern world where thousands of new chemicals are brought onto the market every year, where the Bush administration consistently undercuts legislation regarding environmental and industrial controls.

It's when groups of people pull together to support ill individuals that this writer becomes profoundly moved. And how can one not swell with emotion about Jackson Hunsicker who, when turned down by established publishers, created her own press: Press On Regardless. She donates a portion of monies to cancer research. And she has put together a revolutionary book, one that reconfigures our notion of physical beauty. [www.turningheadsthebook.com](http://www.turningheadsthebook.com) ♪

You can explore the words and pictures that permeate this writer's brain via the Brad Schreiber Homepage at [www.brashcyber.com](http://www.brashcyber.com) Storytech Literary Consulting at [www.thewritersjourney.com](http://www.thewritersjourney.com)

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## Opinion

# WARMLY, ORMLY

with Ormly Gumfudgin

In a recent discussion among friends, we got into the subject of movies being made about highly successful TV series like *The Beverly Hillbillies*, *Miami Vice*, etc. Could *MASH* be next?

We felt that the people behind these movie ideas may have missed the point. You see, in the days of the series' success, the audiences were different. In those early days, we had a nucleus audience with ages ranging from 60 to 70, people who enjoyed the *Hillbillies* who struck oil and moved to Beverly Hills (like a lot of us would loved to have done)! We understood and loved the resultant humor.

*Miami Vice*. Maybe this could have been a different age nucleus, like 40 to 60, and a group looking for a wilder type of entertainment. These days, creators of whatever's being made seem to be looking for a younger targeted age group: the 20 to 30 set.

I guess what I'm saying is: the people trying to recreate movies



based on past TV super shows do not realize who their potential audience is today as compared to what it was some thirty years ago! Thereby lies the clue.

It all brings to mind my great idea for the next *Tarzan* movie. A similar situation. *Tarzan* movies have always been successful, so why not do another one?

Jack Warner once said, "If you can describe your movie in one sentence, you've got a winner!" I can describe mine in the four words of the title! *Tarzan, The Golden Years!* How's that grab ya?

*"The world is a puzzle with a peace missing!"* ☞

Ormly Gumfudgin, along with car mogul Carroll Shelby, founded the International Chili Society that is responsible for chili cook-offs all over the world. The World's Only Living Bazooka Player, Ormly is a conceptual performance artist who often plays his bazooka with various barbershop quartets around the country. Check out more of his small but insignificant universe at [www.gumfudgin.com](http://www.gumfudgin.com).

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## CD Review

# The long rays of Silversun

by Sean Reynolds

There's a new band in L.A. Rising out of the chaos, immersing from the abyss, leaping onto the music landscape out of thin air...well, not exactly. For years, the Silversun Pickups—L.A. club regulars—have steadily carved out their unique sound. They have at last released their first full-length CD on Dangerbird Records—*Carnavas* is a hard-edged, jagged rock adventure propelled by guitarist-singer Brian Aubert, bass player Nikki Monninger, drummer Christopher Guanlao, and former Pine Marten keyboardist Joe Lester. They have managed to seize the moment and transcribe it to digital history. Aubert's high-end vocals mesh incredibly well against the robust bassline of Monninger's stay-out-of-my-way beat. The mesmerizing rhythm progressions often bleed into wandering guitar fuzz suggestive of Buckethead or Hendrix, and the band's performances have created a fan base that jettisons the group toward stardom at light speed, but...is that what they want?

They had a large group of friends that included members of Earlimart and Pine Marten who banged around Silver Lake as they played at local clubs like the Echo and Spaceland. Silversun had fun, gained momentum. Last year, they released an EP called *Pikul*, and in the Spring they traveled around the West Coast with bands like Elephant and Voxtrot. But, their

collective capability for stoking the fire of fan base frenzy has caught up with them. Front man Aubert has been quoted as saying, "In the beginning, we were just trying to figure out what we wanted to do." On "Well Thought Out Twinkles," a glittering shard of hard rock glass on the variegated tableau of *Carnavas*, he begs the question, "what have you done/it's too early for everyone?"

It's not too early for the Silversun Pickups to share their melodic web of keyboards and basslines with the mainstream. The rock consumer cries out for the versatility of a band like Silversun.

Often compared to the Smashing Pumpkins, the Silversun are far more than a copy-centric, "just-like," garage party machine. They are more akin to the shoegazer style of My Bloody Valentine: white noise and hidden melodies aside guitars gone wild. But don't try to fit them into the past dreams of punk and indie.

"Three Seed" is a haunting ballad that surreptitiously

attaches itself to the psyche with phantom imagery and won't let go.

*Cool like the ocean  
Burned like a summer home  
Fooled by the notion  
That the sums don't add up at all*

"Little Lover's so Polite" is an espiegle, vibrating walk-through of a tune that combines Monninger's soothing vocals with Aubert's part in a way that would work at a confidential whisper or fanatical scream.

Silversun has recently embarked on a cross-country tour; three or four weeks of clubs across the US include shows in New York, Boston, Cincinnati, and San Francisco before they return to L.A. to play the Troubadour on August 17<sup>th</sup>. They've polished their craft with live performances for years, and now they have arrived at a platform with *Carnavas* that will hopefully give them the clarion recognition they deserve. Dangerbird, an indie label comprised of Peter Walker and La Rocca, needs to keep a coveted eye upon the talented group. If it is indeed star-status they seek, it is within the long rays of the Silversun. ☞



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8.18 **The Ghost Next Door, Avatar & DJ Obi, 2nd Class Citizens**

## Concert Review

### Society at the Casbah

by Matt Ellman

Newly formed Society paraded into the Casbah located in downtown San Diego.

Sponsored by local radio station 91X, the show drew an unusually large crowd. Each band member wore a different raiment that incorporated tribal war paint and bandanas to mask their faces. Drummer Joshua Wheeler pounded out a steady beat for about a minute. The crowd parted, as a group of kids flowed toward the stage. They banged on assorted drums that created a sound familiar to beach bonfire drum circles.

The Casbah, located a few blocks from the San Diego Airport, sports two main rooms and a jutting porch shaded by an open wooden overhang. Outside, it is hard not to notice the commercial planes that swoop low overhead and glide onto the runway. Though the Casbah is a well-known San Diego venue, it is nevertheless charmingly intimate. The main room consists of a dance floor in front of the stage, and a bar behind the sound booth. Unfortunately, the boxy shape of the club has an adverse effect on the acoustics—the frequencies seem to reflect off the walls, thus the sound seems “trapped.” The other room at the Casbah was occupied by a D.J. who spun popular scene favorites of the Clash and David Bowie nature.

The nymphet singers who opened for Society were backed by a horn section as well as guitar, bass, and drums. The music was reminiscent of classic Motown, Wilson Pickett, and James Brown. The girls' licentious appearance belied their truly soulful voices. The music was passable, but a little tiresome after a laborious hour of steadfast listening.

The size of the stage seemed to shrink drastically as the members of Society took their places. Between equipment instruments and band members, there was little room to spare.

Society is comprised of guitars, bass, keyboards, several percussionists, a horn section, and a Zebra-headed vixen who gyrated to the music like a cheerleader who led the audience in this party-like atmosphere. Watching Society reminds one of Parliament Funkadelic or perhaps Earth, Wind, and Fire. Punk/funk/jazz fusion is the formula. Combining music theory with energy and brilliant musicianship, each player is a true professional. The crowd was as excited as the band. It may have been the warm summer night or just the therapy that comes with a good show. The whole of the San Diego “scene-trash” danced the night away, clapped and cheered throughout each song.

Taking cues from bands like the Flaming Lips and Radiohead, Society also incorporates a fantastic imagery and light show to complement its music.

The sound and music played by Society was complex and interesting. I did find the music a bit repetitive, however—the songs were not easily distinguishable from each other. With more time devoted, the song writing issue will be resolved, as the talent is undoubtedly there. ♪

Matt Ellman is a singer/songwriter out of San Diego.

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## Concert Review

# Teddybears at Safari Sam's

by Jonathan Zeitlin



In advance of their new record *Soft Machine*, the Teddybears from Stockholm have come to bring their brand of dance hall pop music to the U.S. Their record is a buffet-style treat of garage beats and electronica loops, cut 'n' paste guitars, and catchy vocal contributions. Their show at Safari Sam's in Hollywood was intended to be a heavy dance party with the band delivering their music from two turntables and a mixer.

Safari Sam's, in a shopping center on Sunset Blvd. and Western, rapidly grows in popularity, and would love to become one of the city's premiere venues. Tuesday night was something-for-everyone fun. Rock 'n Roll. Dance music. Fine dining. Packed smoking patio. Safari Sam's spare stage and lighting setup (aside from projection screen backdrop) could make those of us more comfy in a stripped-down rock club feel right at home. Their two full bars, velvet drapes, and hip restaurant "Machete" was aimed to please a Hollywood crowd as likely to stand outside in the florescent glow of a 99 Cent Store as inside the venue.

Teddybears took the stage, bobbed around the turntables, and occasionally flashed strobe lights at the audience and, more often than not, at their own faces. A large bear head with snarling sharp teeth was worn, at various times, by various members of the Teddybear team. They exhibited—on the projection screen backdrop—clips from famous movies with the bear head pasted on top of main characters (Nigel from *Spinal Tap*, that ominous penultimate sequence in *The Shining*, et al), and generally made quite an electronic circus show out of a fine evening of solid rock.

With all lights pointed up to the stage, the dance floor was dark and took awhile to get going with as many people watching Teddybears pump

their water-bottle-clenching fists into the air as there were people dancing. The beats and melodic samples gave the room plenty of energy, but the all-out party the band was trying to create had a hard time taking hold. The party seemed to be outside. On the fenced-in strip of the sidewalk and parking lot, the crowd smoked and chatted, largely oblivious to the goings-on inside.

When *Soft Machine* is released on September 12<sup>th</sup>, it will most likely fare much better. This is the U.S. debut for Teddybears, and their music is radio-ready, club-ready, and primed to be licensed (their featured track "Cobra Style" already helps sell Tab Cola). It's music that could easily become as ubiquitous as Fatboy Slim's "Rockafeller Skank" or every song off Moby's *Play*. Only, these songs are more stylistically varied with vocal contributions from artists like Iggy Pop, Neneh Cherry, and Ebbot Lundberg of Soundtrack of Our Lives.

Teddybears call their album a "mash-up of styles," and the record successfully touches practically every genre from dub to indie rock. They manage to do this without ever pushing the listener or overextending themselves. But it's good, energetic, and always fun. It only takes about 45 seconds to lodge the chorus hook of "Yours To Keep" in your head for the rest of the day. Teddybears keep their tracks well within rock music's standard three or four minutes, and never give the beats priority over a good 80's synth-pop hook. ♪



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## Column

# Under the stars



Words n Music with  
**Kat Kramer**

Well folks, I had great fun at "Cinema Al Fresco" at the La Brea Tarpits. I chatted with Joe Montegna, Adam Carolla, Jo Champa, and Uncle Frank from The Jimmy Kimmel Show. Presented by The San Gennaro Foundation, "Cinema Al Fresco" celebrate a summer of Italian movies under the stars all summer long. So bring a blanket, or plan a picnic dinner, at 6 PM. You can "music and mingle" then watch classics at sundown. Upcoming films include Il Postino, Pinocchio, and The Italian Job. The opening movie was Cinema Paradiso. Doug De Luca, co-founder of The San Gennaro Foundation said, "Cinema Al Fresco" is a great

addition to the foundation's efforts to create family friendly community events promoting culture, art and philanthropy. Italians have such an amazing way of communicating — they love life and share that love with the world. This (Cinema Al Fresco) brings that joy and splendor to Los Angeles under a starlit sky."

Kat Talk

The 7th Annual Sunset Strip/Times Square Billboard Awards hosted by comedienne Sherri Shepard was a party scene at The House of Blues. There was a lively cocktail reception with great live music from Blues Band Route 66, heavy hors d'oeuvres and an open bar. It was presented and created by The West Hollywood Chamber of Commerce to "honor creative excellence and

artistic achievement in outdoor advertising." Some of the top winners were Showtime/The Red Group, Roca Wear, Sony Pictures, and Disney.

Kat's Calendar — A Look Ahead...

August 26 — Entertainment Weekly's 4th Annual pre-Emmy Party at Republic!

September 2 — Down Home Blues Festival featuring Solomon Burke, Bobby "Blue" Bland, and Clarence Carter at Gibson Universal Amphitheatre! Don't miss it!

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### Feature

## Top 10 restaurants to eat after 2am...

by Jesse Alba

Hunger at a late hour in our nefariously diurnal town can be a struggle for an after-hours novice. No matter the motivation behind that nocturnal craving, here's a short list to accommodate an importunate need for munchies, study breaks, or substance for those growling bellies full of wine but little else.

### Wokcano

8408 W. 3rd St., Los Angeles, CA 90048 ~ 323.951-1122 ~ 11am-2am (Sun-Wed) ~ 11am-4am (Thu-Sat)

They bill themselves as a "professional delivery company" (don't ask) but nonetheless provide solid sushi at hours that raw fish shouldn't normally tingle one's palate. Alongside the Japanese cuisine, they also offer a wide variety of Chinese spread. Eating here enraptures one in a comfortably timeless realm of halcyon whimsy—the way casino eateries allow one to dreamily forget the time of night. The servers are competent and curiously attentive.

### Il Tramezzino

454 N. Canon Dr., Beverly Hills, CA 90210 ~ 310.273-0501 ~ 7am-9pm (Sun-Thur) ~ 7am-4am (Friday-Saturday)

There's one sandwich no one tires of: the chicken special or—in deference to the menu—"grilled breast of chicken." Formerly a lunch-only haunt, the owners recognized the after-hours potential of their biggest seller, and now stays open almost late enough to hear the rooster crow. The patio teems with besotted underage clubbers who patiently await their quick and convenient pick-up. And the staff's friendly, too. Not in the mood for a sandwich? Dive into a croissant replete with Nutella inner-lining. Served plain or with banana and strawberry filling, it's a perfect dessert that pardons one from licking her fingers.

### Twain's Restaurant

12905 Ventura Blvd., Studio City, CA 91604 ~ 818.760-9577 ~ Open 24hrs.

The gold standard of all-night diners. They never close—ever—and, as a fortuitous consequence, will never have the opportunity to replace their nostalgic shiny brown upholstery that blankets the entire restaurant. Waitresses who haven't taken a vacation since the summer of '73 unwittingly shamble about the stained white floor, and the archaic "Help Wanted" sign guarantees that—day in and day out—the same short-order cook churns out fantastically innumerable dishes of breakfast specialties. Don't bother opening the menu; simply flip it over to the breakfast section, and order a classic that never exceeds \$7. They take cash only, but have finally installed an ATM machine inside (and one that works now! kudos!). Enjoy the warm night air by sucking down your ashplants with smooth pleasure at a table on Twain's medium-sized patio area. Twain's is the perfect any-hour coffee stop—ideal for finishing your manifesto, or for arousing your spirits after a few too many late-night conversations with Jack Daniels.

### Jerry's Famous Deli

8701 Beverly Dr., Los Angeles, CA 90048 ~ 310.289-1811 ~ 7am-3am (Sun-Thu) ~ Open 24hrs. (Fri-Sat)

If you've yet to end up at this prominent reliquary, then you just moved here. Don't worry, though: you'll end up there in due time. There are other locations—in Westwood and the Valley—but, this particular location seems to most often succor silly comrades after a debauched night of nonsense L.A. night life. The menu is a bible—with every conceivable Americana food choice. The soups are standard fare (especially the matzo ball), and the fries are large enough to share (PS: large both in portion and individual fry dimensions). Don't expect to wrap your mouth around the sandwiches or your mind around the bill. The booths are deep and comfortable (the staff will ask you to leave if you fall asleep more than twice), and the atmosphere large and inviting.



### Berri's Pizza Café

8412 3rd St., Los Angeles, CA 90048 ~ 323.852.0642 ~ 11am-4am

The pizza is what you order—built from a variety of ingredients intended to highlight flavors of the Mediterranean. Steer clear from the salads that are yawningly plain, and don't be confounded by the odd spelling—it's named after the founder. With ample outdoor seating and extra-generous pizza slices served by a young attractive staff, Berri's is better than Tombstone and open later than Domino's.

### Swingers

8020 Beverly Blvd. ~ 323.653.5858 ~ 6:30am-4am

A short distance from Wokcano, you'll discover a cutesy retro diner. Forced scenester attitude (borrring) doesn't diminish the jukebox hits or solid food of this post-modern local malt shop. The milkshakes are perfect, the bill is bearable, and the menu is wholly eatable. With the warmth of a 50's roadside motif mixed with pop-art graphics and hippie sensibilities, Swingers is the creation of LA club owners, and is built to serve all varieties of L.A. eccentrics.





### Pink Dot Delivery

323.656.6060 (West Hollywood) ~ 323.469.9188 (Hollywood), 818.988.8488 (Van Nuys), (818)843.8455 (Burbank), 310.470.1669 (Century City), 310.574.PINK (Venice) ~ 9am-3am

Some nights, it's best just to stay home and have someone else navigate those dangerous LA night streets...especially when your empty refrigerator wants Milano cookies, sandwiches, and beer. So, relax, sink farther back into your comfy couch, make the phone call, turn up that late-night Keanu Reeves/Kiefer Sutherland movie, and let the food come to you.

### The Standard Hotel

8300 Sunset Blvd., Hollywood, CA 90069 ~ 323.650.9090 ~ Open 24hrs.

Pull your car up to the valet and expect to pay more than the cost of your entrée. Park across the street or stumble inside from a local bar/hotel, and make your way into the attached diner that serves delicious food in an environment that feels like you've yet to call it a night. A spectacular, illuminated view of Sunset complements the unexpected Diaspora of customers.

### Toi

7505 1/2 Sunset Blvd., Hollywood, CA 90046 ~ 323.874-8062 ~ 11am-4am

Around most of the city, Thai food seems to be prepared and eaten exclusively after two. Somehow, pineapple fried rice simply takes better at that time. At Toi, the portions are gigantic, made well, and imbued with an authentic taste. The environment is a mix of rock 'n' roll, cult film fanaticism, and a mindless menagerie of tables topped by creative pop-art collages under glass. At Toi, you can hide out or just get off the Boulevard for an hour; you can bet on leaving full and happy.

### Astro Burger

7475 Santa Monica Blvd. West Hollywood, CA 90046 ~ 323.874.8041 ~ 7am-3am (Sun-Thu), 7am-4am (Fri, Sat)

You know what they serve, and they're open after In-N-Out closes. Besides, their burgers are bigger and tastier, anyway (in that Fatburger, good ol' American greasy sorta way). Perfect onion rings, a lively atmosphere, and quick service make it the go-to after-hours for those willing to get out of their cars for fast-food.

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# Oliver Stone loves America!

## WORLD TRADE CENTER

★★★☆☆  
(3 out of 4 stars)

DIRECTED BY OLIVER STONE  
STARRING: NICOLAS CAGE,  
MICHAEL PENA, MAGGIE GYLLENHAAL,  
MARIA BELLO, GARY STRETCH  
125 MINUTES, RATED PG-13



Director Oliver Stone on set of *World Trade Center* (left), Nicolas Cage (middle), and Michael Pena (right)

by Jonathan W. Hickman

Call it dramatic license: adapting true stories to the big screen must be one of the most difficult of tasks. And blurring the line colorfully between fact and fiction is Oliver Stone's trademark. It's easy to confuse his docudrama films for the real thing.

That is why, when it was announced that Stone was making a film about the 911 tragedy, I had mixed feelings. I'm a fan of his films—not for the truth in them, but for their style and entertainment value. Stone's *Nixon* made me feel something for our disgraced former President that I did not think possible: an odd combination of admiration and pity. *World Trade Center*, by contrast, is an un-Stone-like straight telling that left me a little emotionally hollow, but nonetheless entertained. Entertained, yes, by a dramatic telling of one of our nation's most tragic days in history. Hollow because—unlike other films by the director—this film is thoroughly uplifting, made as a triumphant paean of the survivors as opposed to a maudlin eulogy of the victims.

You probably know where you were when you heard about or saw the television coverage of the events of September 11, 2001. Although the the images that were broadcast were profoundly impacting for us all, the stories of those caught at Ground Zero are the most personal. And *World Trade Center* tells the very intimate story of two brave police officers who were unfortunate enough to become buried in the rubble of the fallen buildings. Fortunately, officers John McLoughlin and William J.

Jimeno survived to tell the world about their experience. Oliver Stone romantically relates that story.

Stone's take on the 911 tragedy is both a big and a small tale. The bigness is the historical backdrop and the need to skillfully recreate the look of the fallen tower site and the chaotic city. Instead of focusing on the larger events, the film smartly confines itself to the two men trapped in the rubble and the anguish experienced by their families. The film begins just prior to the planes that struck the towers, and the hours thereafter. We are introduced to young officer Jimeno (Michael Pena) and McLoughlin (Nicolas Cage) as they begin their normal work day. This day will not be like any other anyone has ever experienced.



Maggie Gyllenhaal as Allison Jimeno

Stone deftly illustrates the planes in shadow and the faces (often in extreme close-up) as the people attempt to understand what has transpired before them. After the first plane does its preliminary damage, Jimeno and McLoughlin—together with a small team of officers—slip into one of the buildings at the WTC and methodically prepare to help in the evacuation. The older, more experienced McLoughlin is in charge, and the younger officers fall in line behind him. Crucial time is spent by McLoughlin finding appropriate

gear for his men. The whole time, the building above them creaks, and the noises are most distressing.

The fact that we all know what's about to happen does not diminish the effectiveness of the scene in which the collapse physically transpires. While the special effects are excellent, Stone once again pushes in tightly to examine the space that only those who were actually there would have experienced. Much of the time, we are only permitted to see what the characters themselves would've seen—darkness, broken pieces of a building with steel, concrete, and other materials. Water trickles from a broken pipe. Stone convincingly captures the very cramped—even claustrophobic—environment. This technique is, after some time, a little frustrating. I wanted to see more of the surroundings, more than just faces, but wider angles that truly would allow one to appreciate what has taken place.

Stone's commitment to intimate filmmaking is fortunately not limited to shots within the rubble where the two heroes are trapped. He extends this very personal approach to the families of Jimeno and McLoughlin, as well. Actress Maria Bello plays McLoughlin's wife Donna. Bello is shot much of the time in extreme close-up—a face that reveals beauti-

ful crystal blue eyes. And, to Bello's credit, she holds up marvelously under the macro lens that manages such a sincere acknowledgement of her character's sense of uncertainty in the hours following the attack. Maggie Gyllenhaal, who plays Jimeno's wife, is required to play in a gravid state—and I noticed that the shots of her did not seem to be as tight. Gyllenhaal is a mighty talented actress willing to go an extra mile for a role (she is fantastic in a tiny, yet rarely seen, film called *Sherrybaby*). Both actresses handle their parts that keep pace with the ham-fisted nature of the film—straight ahead and direct.

Another character is that of former Marine Dave Karnes (played by Michael Shannon with a lower lip poked out as though it's filled with chewing tobacco). At first, this character bothered me because he's played by Shannon with a kind of twisted zeal; you see it in his eyes, and that is down-right scary. Karnes is depicted as seeing the events on television and going through some kind of religious transformation. He immediately suits up in his old Marine gear to trek off toward the Trade Center location. Once there, he acts as though he's still in the Corps and attempts to help. This character, no matter how factual, is bound to evoke mixed reactions. But the truth of it is that every American

wanted to do exactly what Karnes sets out to accomplish. During the closing credits, we learn that indeed Karnes existed and that he reenlisted in the military, having since done two tours in Iraq.

*World Trade Center* is, ostensibly, bound to draw a further modicum of similar criticism. First, an image of Jesus is used as Jimeno fades in and out of consciousness. The odd thing is that this blurry image of Christ holds out a plastic water bottle to Jimeno. Some audience members will probably find this disrespectful, but my thought was that given Jimeno's situation, such an image is possibly exactly what he saw. The man was buried in the weighty rubble of an enormous building, and he was, as he admits, very thirsty. There's something awfully human about an image of Christ extending his hand that grips a basic plastic bottle of life-giving water. It was a sincere vision.



Maria Bello as Donna McLoughlin

The second area of criticism has to do with the news reports that Stone recycles from the 911 events themselves. After the screening, I heard folks say that they believed Stone chose some of the wildest reports to play as ambient sound in the background. If that's true, I don't think that the intent was to cheapen

see *WORLD TRADE* on p.20



Film Review

# Step Up has two left feet

## STEP UP

★★☆☆  
(2 out of 4 stars)

DIRECTED BY ANNE FLETCHER

STARRING: CHANNING TATUM,  
JENNA DEWAN, MARIO, DREW SIDORA,  
HEAVY D, RACHEL GRIFFITHS

98 MINUTES, RATED PG-13

by Jonathan W. Hickman



Channing Tatum and Jenna Dewan in Step Up

Tyler's a tough kid. He's raised by foster parents in a depressing part of Baltimore. School isn't very important to him. Dancing, basketball, and girls fill his mind. And when he's forced to do community service at a school of fine arts, Tyler has a chance to channel his desire into something productive.

*Step Up* is an attempt to make a PG-13 *Fame* cross-pollinated with *8 Mile*. But unlike the gritty realism of *8 Mile* or the musical beauty of *Fame*, *Step Up* is an emotionless and formulaic tale. The dancing is fun and the characters are whimsical enough to capture and hold the attention of the teen crowd—too bad the story lacks pathos. One critic leaned over to me and said in jest, “Where’s Irene Cara when we need her?”

Here’s the break-down of the pedantic storyline: One night, Tyler Gage (Channing Tatum) and his friends break into an arts school and decide to wreck the place. In this poorly paced scene, a security guard catches Tyler and brings him before a Judge who orders Tyler to perform a laborious tenure of community service at the very school he vandalized. This kind of thing only happens in the movies. The school is a special inner city academy



R&B performer Mario as Miles

where students are permitted to explore their artistic talents. The film concentrates mainly on dance, but we also get a dose of hip-hop music at the hands of R&B singer turned actor Mario who plays DJ hopeful Miles. The most interesting of the characters, Miles is a new kind of musician who uses his Macintosh laptop to mix together tunes that fuel the dance sequences. My thought was that the film could have benefited from telling us more about his DJ craft, because the constant dance rehearsals between the two attractive stars do get old quickly.

Well, as easily predicted, Tyler has a hidden talent for dance. Of course, he’s not a Mikhail Baryshnikov

wannabe; rather, he’s some ersatz Vanilla Ice with 21<sup>st</sup> Century ghetto street cred. After doing some of his community service, he dances in the parking lot outside the school, and is noticed by dancing student Nora (Jenna Dewan). As luck would have it, she’s looking for a new dance partner after her old one went down with an injury. A completely flat sequence involves Nora as she auditions new partners, all of whom can’t seem to perform even the simple act of lifting her up in a critical dance move. No Jenny Craig jokes here, please—Jenna has a slim and trim athletic build. This is why I found such a sequence to be insulting to the dance world, especially given the fact that the school in the film was supposed to be so prestigious.

Anyway, the school’s headmaster (played by Rachel Griffiths) permits Nora to take on the muscular Tyler as a partner. And Tyler gets the job even though he isn’t a student and previously vandalized the premises. So, from here Tyler and Nora practice (it seems like all the time) for a major dance project. Like a lot of the dance in the film, the camera poorly captures this sequence. It’s a shame because first-time director Anne Fletcher has a very impressive resume for choreography. And if the film is supposed to be about dance, shouldn’t we see as much of it as possible? I neither came away with even a little understanding of this illustrious art form, nor did I gain any real insight into how a number is physically constructed.

The script is rife with unintentional laughs. For example, Miles tells Tyler that Nora is old school. Miles

goes on to say, “Not Sugar Hill Gang old school, but Vivaldi old school!” Man, I chuckled at that one.

In another sequence, Nora’s mother sits down with her daughter and explains that if Nora doesn’t get a job with a dance company right out of high school, she’ll have to go to an Ivy League college. Oh, now that sounds like a death sentence to me! Later, Nora bemoans the fact that her life will be *over* if she doesn’t get a job with a dance company. While this might accurately reflect the priorities of teens today, I wonder if the film sends the wrong message. Going to college is a good thing, right? And can’t one study dance at an Ivy league institution? And, heck, Tyler lives in a foster home—the best I can tell, he doesn’t attend high school. If the intention was to compare a kid from one side of the tracks with one from the other, *Step Up* fails to properly punctuate this conflict and/or make any real attempt to resolve it in a meaningful way.

But, no matter. *Step Up* isn’t concerned with teaching its audience anything in particular. This is clearly the case with a subplot that involves Tyler and his chums who make extra money as car thieves. And they’re so good at it that the film makes the vocation appear attractive. Tyler and his best friend are smart criminals, the type that gets away with it. When the film tries to pull them down to earth, the sequence feels hackneyed and forced, the lack of development takes away from the central dance theme. And any realistic tension is watered down to meet a PG-13 (even PG) rating. My thought: “If you can’t do this kind of thing justice, why have the car thief subplot at all?”

Unfortunately, the dance scenes are as unentertaining as the weakly constructed story around them. Teen audiences deserve better. ☹

Film Feature

## Conversations about *Other Women*

by Julian Camillieri

There’s a tacit reason Hans Conosa’s *Conversations with Other Women* is a sweeping exercise in anti-Hollywood ethos. Sure there are little things. A comedy/drama/romance that stars Helena Bonham Carter and Aaron Eckhart, *Conversations* is practically a play: it takes place in only one building, has only two principle characters who star in each scene, the characters are all loquacious, erudite sophisticates over 35, and the effectively lubricious dialogue takes center stage. All this in an industry that continues to bank on “glance-not-gaze” action and plasticized computer manipulations. The most blaring example, though, that *Conversations with Other Women* works against the grain is its split-screen organic narrative—every shot features two angles of the characters in intimate colloquy.

“It actually opened us up and allowed us to be freer as actors,” said Eckhart who was able to sit down and discuss the making of this film at the Meridian Hotel in Beverly Hills. “By virtue of the fact that we are on-camera at all times, we were at our *bests* at all times. That was good for us because we were more creative. The moments that we kept in the film were those when we knew we were on-camera, so we knew that they would play. We didn’t have to turn the camera around and recreate a moment, because it was there already. It actually made us better.”

Penned by Gabrielle Zevin, *Conversations with Other Women* follows two slightly-past-their-prime guests at a wedding in London. The main characters, whose names we never learn and are simply billed as “Man” and “Woman,” start up an innocent flirtatious conversation. The man is the bride’s brother, the woman is her former friend, and the actual relationship between the two main characters remains unclear.

As the movie unfolds and the banter between the two principle characters intensifies, there develops a possible history between the unlikely couple that was not before anticipated.



Aaron Eckhart & Helen Bonham Carter

“It was a great script, but I didn’t want to do the movie. I was just sandwiched between movies, and I didn’t want to work at the time,” Eckhart said. “But, you read a script like that, and [as an actor] you can’t

say no to something like that even if you want to. The words are so good, and Helena is so good, and Hans has got such a great concept for the movie.”

In terms of a narrative, one particularly intriguing function of the split-screen is Conosa’s choice to sometimes show scenes of the man and the woman’s younger selves in their long-finished, early 20’s relationship. As Eckhart and Carter talk about the first time they met, the flashback simultaneously plays in juxtaposition to several other aptly placed comparisons between the two former paramours at different times in their lives.

“It’s kind of weird seeing your younger self. I think ‘my younger self’ did a very good job being sensitive to ‘Helena’s younger self.’ I appreciate that because it makes me look good, it makes the character look good,” Eckhart noted.

Coming right off of the popular and incendiary satire *Thank You For Smoking*, Eckhart is now an actor whose well-earned reputation demands a leading man’s stature. Playing Sgt. Lee Blanchard in Brian De Palma’s recently wrapped *The Black Dahlia*, Eckhart spoke about his tendency to play confident characters who rely on their words to get what they want. “I like words, but I don’t know that I could convince you of anything, and I wouldn’t want to. I think that is an aspect of myself that would differ from the character I played in *Thank You for Smoking*. I don’t want to be a salesperson.”

Despite Eckhart’s ability to oscillate between indies and mainstream movies, the actor contends that he maintains the same approach to each project without consideration of its alleged “indie/mainstream” label.

“There is really no difference. You still require the same discipline, have to act the same, prepare the same. There is still serious money in indie films—whether it is six million or ten million. And this film’s budget was far less than that. You still take a risk with someone’s money,” Eckhart said. “As an actor, you always want

to make money for the people you are working for so that they can go on and make more movies, and you can go on and make more movies. I feel a personal responsibility to do my best for myself and for them.” ☹



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## Film Interview

# Marshalling *The Descent*

An interview with *The Descent* director Neil Marshall

by Michael Guillén

I first saw Neil Marshall's *The Descent* when it screened at the 49th San Francisco International Film Festival earlier this year. Graham Leggat's endorsement that the movie had made him pee his pants at Sundance was enough for me to risk soiling my own drawers. All throughout that memorable screening, I had to keep apologizing for screaming like a little girl to the young woman beside me; I was genuinely terrified.

When I saw it again last week at a press screening, I thought for sure—knowing the story and where the scares occur—that I would be adequately prepared. Not so. I screamed just as loud, just as often. Every now and then, the horror genre is knocked up a notch—*Psycho*, *Alien*, and now Neil Marshall's *The Descent*. Neil took time from his first visit to San Diego's Comicon to answer some of my questions by phone.

**Michael Guillén:** I have to start at the beginning, Neil, and flat out ask you from where did this story develop?

**Neil Marshall:** Looking back at *Dog Soldiers*, I thought it wasn't particularly scary. It came out as a black comedy more than anything else. I still had this fundamental need in me to make a horror film that genuinely terrified people in the same way that I was genuinely terrified by the likes of *Deliverance* or *Alien* or *The Shining*, all those films from the '70s that I grew up with and have haunted me ever since. There was also a need to make a horror film that took itself seriously, that played it straight. So the story emerged from that desire.

**MG:** It was interesting that you played with the multiple meanings of "descent"—not only the physical descent into the cave, but also the spiraling psychological descent into madness of one of the main characters Sarah (Shauna Macdonald). Were you also playing with the idea of lineage? I got the sense that these crawlers were our horrific ancestors. Is that what you intended them to be?

**NM:** Absolutely. That's totally what they're supposed to be. They're the ancestors of the human race, an offshoot or splinter group of the human race. When we were all cave men, we left the cave and evolved, and they stayed in the cave and went the other way.

**MG:** It's my understanding that you spent over two years working on the script with producer Christian Colson, and went through 10-15 drafts until you felt ready to film.

**NM:** It wasn't so many as 15; it was about eight, but we did take the time



Photo by Alex Bailey  
Neil Marshall (right) incorporated 70's horror film images such as the infamous "Carrie shot" (above).



**MG:** I grew up being scared by Britain's Hammer Studio Films. There appears now to be a resurgence of the British film industry, horror in particular. What's your sense of that?

**NM:** Personally, at the moment, I want to take a break from horror for a little while. I feel like I've kind of left myself nowhere to go at the moment. I've achieved two things that I wanted to achieve with the horror film. I made a black comedy horror movie which is kind of like some films I really loved when I was growing up: the *Evil Dead* films and the Peter Jackson movies. And then I've gone and done this straight horror movie which again is an homage to the other films I love as horror movies: *The Shining*, *Alien*, *The Thing*, and *Deliverance*. Now I want to tell some different genre stories, I want to explore some new territory, and then come back to horror with a vengeance next year or the year after. I have too many stories to tell and they're not all horror. But, I love the genre so much that I'm not going to desert it.

over it because we were determined to get it right. One of the things that happened quite early on—I think it was in the first or second draft—was that we had the physical journey of the film sorted out and the cave description. It was from that basis that we then proceeded to develop the characters, to make the characters as real, as genuine, and as three-dimensional as possible.

**MG:** What process did you go through to the find the actresses?

**NM:** I'd seen Nora Jane Noone, who plays Holly, in her work for *Magdalene Sisters*, and I just thought she was a really strong, amazing actress. Once I met her, I just cast her immediately; we didn't bother reading anyone else for that role. Whereas, some of the other characters—like Juno (Natalie Mendoza) and Sarah—were the last to get cast because we met so many people, and it was really important to get the absolutely right actress for that part.

**MG:** Do you link your horror film to the recent trend of "survival horror" or "torture horror"—*Saw*, *Hostel*, *Wolf Creek*, etc—movies that have been mercilessly foisted upon the unwitting public as of late?

**NM:** Not deliberately, no. If you want to categorize it, *The Descent* would be a "survival horror" film, I suppose. This "torture horror" thing is a recent development. When the film was made and released in the UK, I'd never even heard the term "torture horror."

**MG:** *The Descent* has been released theatrically with two different endings; the American release being slightly shorter than the British. What necessitated the alternative ending? Is it much different from the original?

**NM:** It is shorter, and it is very different. It puts a whole new light on the film in a way. It has a real big impact on the end of the film. So it's worth tracking down just to



see what you think. But you have to see it in context, you have to watch the whole film to understand it. The reason for the change came because I toyed with the alternative ending in the UK in the edit, but we decided to go with the longer version: the descriptive version and our original vision. I'm glad that I did that. It was fantastic. It's an ending that I really love. But when it was released, it split audiences down the middle. Some people loved it, some people hated it. Given almost a second chance, with its release in the US, I thought, "Well, let's just try the other ending." We had nothing to lose in a way because the original ending already exists and is already out there. So, we just thought, "Let's try this," and Lionsgate was keen to go with it.

**MG:** That's a rare opportunity to have both endings out there like that.

**NM:** It is. At the end of the day, it's the DVD age, and I'm sure the original ending will turn up on the DVD. It's not like no one's going to get to see it if they want it.

**MG:** How were the "crawlers" designed? Were they an image that you had in your mind, or did that come up through Paul Hyett doing the prosthetics for you?

**NM:** The actual construction of them and, I suppose, the physical design of them had a lot to do with Paul Hyett and his sculptors that he used. I basically took them through the science behind the creatures. I said, "They're humans, but they've evolved underground. They live in the pitch black, so they're blind. They use their hearing to hunt. They use this kind of sonar like bats. They're going to be pretty rough and ready, but they're also going to be pallid, the pigmentation of their skin's going to be gone because they never see sunlight." I put all this stuff to Paul, and I also said, "I have these guys [Craig Conway and Les Simpson] I want to use as the crawlers who are really physical, theatrical actors." And he applied all his thinking to that, and came up with the designs that we have. We had a whole row of heads—what I call head designs. I just went along and said, "We'll have that one, that

one, that one, and that one." It was great from then on. That was it.

**MG:** They're terrifying. Towards the final scenes, Sarah is drenched in blood, and she reminded me of *Carrie*. Was that intentional? Or do blonde-haired women always look like that when they're drenched in blood?

**NM:** I think blonde-haired women are bound to look like Carrie when they're drenched in blood. I was well aware of the obvious comparison, but it was like, "What am I going to do about it?" I'm not going to deny that it's there; it's just there. I love *Carrie*. I think it's another one of the great horror films. This film is loaded—much like *Dog Soldiers* is loaded—with visual references to other films that people will either get or they won't. A whole new generation of kids who are going to see this film will never have seen *Carrie*. It doesn't matter a drop to them. They're just going to take it at face value. Which is fine. But there're people like me out there who are movie geeks, and we like to see that kind of stuff. ☞

## Film Feature

# A women's horror film

by Michael Guillén

Hailing from the Netherlands, an excited Saskia Mulder enjoys her first visit to Los Angeles for her promotion of Neil Marshall's *The Descent*. Saskia, who garnered the role of Rebecca in the film, found working with the rest of her viviparous cast a "fantastic" experience. A tough and physically grueling shoot, it was a welcomed pleasure to find a group of great friends awaiting her every day on set—even for those pesky 5:00am start-times.

All six women trained rigorously for their well-earned parts. "Basically, we really had a boot camp," revealed Saskia about her mercurial regiment. "I've never had so many bruises and walked around with that much muscle ache in my life. The training was really tough, but it was good preparation for the parts—not only physically, but mentally as well. We went caving. I had to learn to off-road drive. We did sailing. We climbed a lot. It was just really good fun to learn." Though Saskia loved spellunking and considers the experience one of the best times of her life, watching the film curdled her enthusiasm. She wouldn't dare explore caves now that she has a firm visual of all the possible things that could go wrong.

Director Neil Marshall kept the "crawlers" hidden from each of the actresses until the moment of actual interaction. Saskia acknowledges the canniness of that strategy. "We were really excited the day we were going to see them because obviously we knew from

the script that that was going to be the day. Neil sat us down and said, 'Listen, girls: you're going to see a crawler. Now what I want you to do is just react as you would, but stay within those parameters.' And we all said, 'Yeah, yeah, okay, sure,' and the moment we saw one, we were all at the other end of the studio within seconds because it was just sooooo scary!"

The creatures, Saskia continued, were physical theater actors—real people—and the first two days between scenes, they would come up to have a chat. Saskia confesses she *couldn't* talk to them; they were just "so scary."



Saskia Mulder as Rebecca in *The Descent*

"Honestly, the first two to three days on set, I could not look at them. But, then after a while you look at them, and these poor guys are as freezing as we are, only they're not wearing many clothes and they can't get a blanket or something because of the make-up. I kept feeling very maternal towards them: 'Are you all right? Do you want a cup of tea?'"

Saskia, who has traveled with the film halfway around Europe and has seen it many times, still enjoys watching the reaction of audiences. "At horror films, there are such direct responses that people have...if it's a good one. I know when they're going to jump, and I know when they're going to be scared. When the cave collapses, you can see the audience members squirming around in their seats. It's almost as though they're in the cave themselves. When there's a lot of dust, people in the theater start coughing a lot because the film just gets under your skin. People just get into the film, and I love watching them." ☞

# TINA KIM

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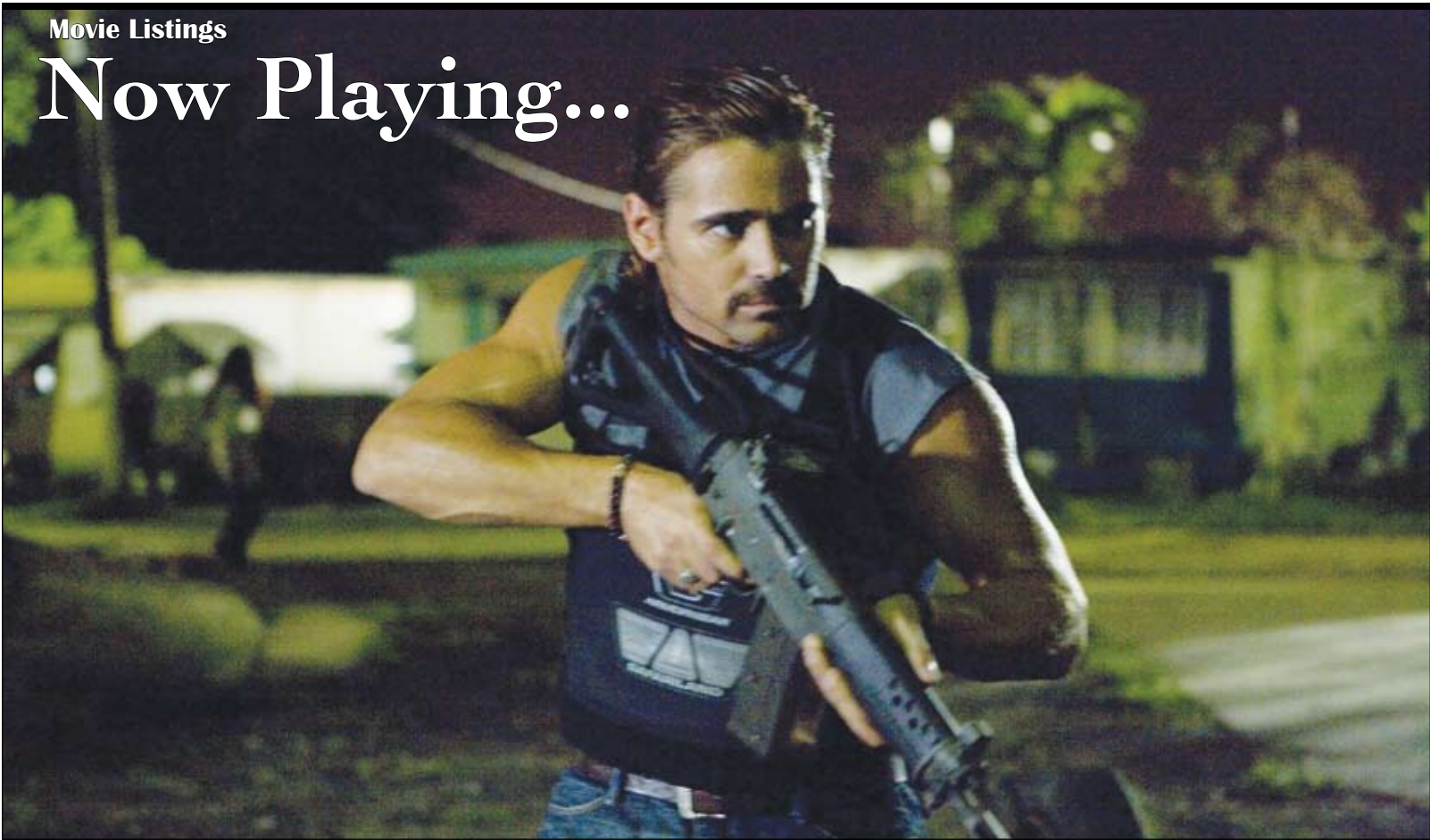
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# Now Playing...



Colin Farrell as Sonny Crockett in Michael Mann's feature length version of 80's TV show Miami Vice

## The Ant Bully

★★★ (PG)

Based on the kids' book by John Nickle, the film begins with young Lucas (Zach Tyler) being picked on by a fearsome local bully. Upset and humiliated, Lucas takes out his frustrations on the anthill in his yard by repeatedly stomping on it and flooding it with a water hose. To settle the score, scientist ant Zoc (Nicolas Cage) devises a way to shrink Lucas down to the size of an ant so that he can be taken to their world and brought to justice. I must admit that when I walked into the screening room to see the new animated film *The Ant Bully*, it was not with the greatest enthusiasm. I can only hope that audiences won't have the same impression, because the film is much better than it seems at first glance. *The Ant Bully* is a smart, funny, and charming family film that has something to say to younger and older viewers alike. (PS) AMC Magic Johnson Theatre, AMC Loews Universal Studios and IMAX Theatre, AMC Theatres Burbank Town Center 8

## Barnyard

★★ (PG)

Having grown up on a farm, I can testify that cows are the ones with udders and bulls don't really have them. Perhaps for this reason, I was uncomfortable from the outset watching *Barnyard: The Original Party Animals* with my two-and-a-half-year-old. While the film held her attention more than *Cars*, the adult portion of the audience was not so thrilled. In addition to the odd presence of an udder on the boy cows, there is a scene in which the younger bulls go joy-riding in a stolen car while drinking milk in a manner that would suggest inebriation. Drinking and driving in a kids' movie? The story of *Barnyard* has potential. The farm animals party together all night long, and concealing their human characteristics from the humans during the day. When the coast is clear, the barn is converted in almost Transformer fashion to a roadhouse saloon with a stage, a bar, a mechanical human bucking bronco, and lots of drinking, gambling, and carousing. (JH) Akarakan Theatres Highland 3 Theatres, ArcLight Cinemas Hollywood, AMC Theatres Magic Johnson Theatre, The Grove, AMC Loews Universal Studios and IMAX Theater, Pacific's Paseo 14

## Cars

★★★ 1/2 (G)

Pixar is unique in the history of movies. It's the only studio not to have ever produced a flop. Even Walt Disney himself during his heyday would produce the occasional financial disaster. But not Pixar. The only bad movie they ever produced was a short called *Boundin'*, and that doesn't really count, which leaves expectations so high as to cause breathing trouble to see them up close. (EL) AMC Theatres Burbank Town Center 8

## Clerks II

★★★ 1/2 (PG-13)

This film probably won't bring new fans into the Kevin Smith camp, but it contains a number of big laughs. You may recognize yourself or your friends in the characters on screen and you may even find yourself examining your own life choices afterwards. And, I can almost guarantee that you will think twice before getting into an argument with anyone working behind the counter of a fast-food joint before receiving your meal. (PS) University Village 3, AMC Theatres Burbank Town Center 8, Pacific's Sherman Oaks 5

## Click

★★ (PG-13)

Since a magical remote control turns out to be the cause of Adam Sandler's problems in his latest comedy, I couldn't help but hope that a real fast-forward button would appear out of nowhere and bail me out of the last 40 minutes. That's because, despite an amusing set-up that aims higher than you'd expect from a Sandler comedy, *Click* tunes out with an ending that's sappy, redundant, and not nearly as funny as the hour or so that preceded it. (SM) Edwards Renaissance Stadium 14

## Conversations with Other Women

★★ 1/2 (PG-13)

Please see our feature with star Aaron Eckhart on page 15. Landmark Westside Pavilion Cinemas

## The Descent

★★★ 1/2 (R)

Six thrill-seeking women convene in the Appalachian Mountains to explore a cave. Juno (Natalie Mendoza) is the group's leader, determined to protect

the fragile emotional state of Sarah (Shauna Macdonald) who lost her husband and daughter in a grizzly car accident a year earlier. In good spirits, the women set off on their excursion, and descend into the cave with little problem. But when the tunnel collapses behind them, Juno reveals she brought the group to a different cave than they had discussed. This cave has not been mapped or documented at all, and it's not entirely clear—perhaps even doubtful—that anyone who has ventured into it has survived to tell the tale. When their understandable anger subsides, the group soldiers on to navigate the treacherous cave and find a way out. If the situation didn't look bleak enough, it turns out that the cave they've chosen is inhabited by a mutant, subhuman species with a taste for human blood. *The Descent* is a relentlessly paced movie that could very possibly leave you bruised from all the squirming you're sure to do, and one of the most intense viewing experiences I've ever endured. (WC) Flagship's University Village 3, AMC Theatres Magic Johnson Theatre, The Grove, AMC Loews Universal Studios and IMAX Theater, Pacific's Paseo 14, Pacific's Culver Stadium 12, AMC Theatres Burbank

## Devil Wears Prada

★★★ (PG-13)

The concept of fashion as art is a theme given a proper send-up in *The Devil Wears Prada*. And when that art is worn by the likes of Meryl Streep, you can forgive the softness of the film. *Prada* deals with adult issues, but handles adult situations from a distance to make it appropriate viewing for a large audience spectrum. And while this may help at the box office, it waters down the effectiveness of the story. Streep carries the film. (JH) ArcLight Hollywood, Pacific's The Grove 14, Pacific's Paseo 14, Pacific's Culver Stadium 12, AMC Theatres Burbank, AMC Theatres Century City 15, AMC Theatres Avco Cinema, Pacific's Sherman Oaks 5

## An Inconvenient Truth

★★★★ (PG)

Is Al Gore doing a Chicken Little act in *An Inconvenient Truth*? I wish he were. This stunning documentary about global warming is a well-reasoned, clearly-proven, intelligent, cogent, irresistible torrent of scientific data in a curiously fun, engaging, often funny presentation. What an entertaining horror movie this is! (JG) Pacific's Culver Stadium 12, Pacific's Sherman Oaks 5

## The L.A. Riots Spectacular

★★★ (PG-13)

On the other end of the spectrum from this weekend's widely released megabudgeted *World Trade Center* is a little film called *The LA Riot Spectacular*. It is a fictionalized gonzo retelling of another dark day in our nation's recent history: the 1992 Los Angeles riots that followed the "not guilty" verdicts in the Rodney King police beating case. While not for all tastes, *Riot* is a zesty mix of irreverent satire and slap-stick humor. (JH) Laemmle Sunset 5

## John Tucker Must Die

★ (PG-13)

Ashanti, Sophia Bush, and Brittany Snow find out that they are all dating the same guy: John Tucker, played by Jesse Metcalfe. The three scorned lovers devise a plot of revenge for their former beau, and attempt to turn the tables in game of heartbreak. (JC) AMC Theatres Magic Johnson Theatre, The Grove, AMC Loews Universal Studios and IMAX Theater, Pacific's Paseo 14, AMC Theatres Burbank, The Bridge: cinema de lux

## Lady in the Water

★ (PG-13)

How could the writer/director who gave us such crisply paced, serious-minded, and intriguing works as *The Sixth Sense*, *Unbreakable*, and *Signs* (up until its dreadful final reel) also be responsible for one of the most convoluted and incompetent films to come around in a long time? Hell, even *The Village*, which was generally derided, contained a basic storyline one could follow. Watching M. Night Shyamalan's *Lady in the Water* is like listening to someone trying to tell a long and elaborate joke, forgetting to include important information and endlessly doubling back. (PS) AMC Theatres Magic Johnson Theatre, AMC Loews Universal Studios and IMAX Theater, AMC Theatres Burbank Town Center 8

## Little Man

1/2 star (R)

Calvin (Marlon Wayans) is a midget criminal who, along with idiot colleague Percy (Tracy Morgan), is forced to ditch a stolen diamond inside the purse of rising Chicago businesswoman Vanessa (Kerry Washington). After following Vanessa and her husband home, Percy and Calvin hit upon the perfect idea: they will dress Calvin up as a baby and leave him on the doorstep in a basket, and when he's take in, Calvin can grab the diamond and sneak out. You might enjoy this film if you don't require actual humor in your comedies, or if you simply want to peep inside the freak show to see if it really is as bad as it looks.



Actor-Comedian Kevin James voices Otis the Cow in Barnyard.





## JOHNNY WEISSMULLER, JR.

Died July 27, 2006

By Rusty White

Actor Johnny Weissmuller, Jr. died of cancer at age 65. He was the son of *Tarzan* star Johnny Weissmuller. Mr. Weissmuller had an uncanny resemblance to his father. I first remember seeing him in George Lucas' *American Grafitti*. Mr. Weissmuller played the man who stole Charlie Martin Smith's car. While Weissmuller beats up Smith's character (Toad), Paul LeMat's character (John Milner) comes to the rescue and wallops Tarzan, Jr. Mr. Weissmuller did not have any lines, but is immediately recognizable. He also worked with George Lucas on *THX1138* and *Ewoks: The Battle For Endor*. Mr. Weissmuller did voice work in the animated French sex comedy *Tarzan: Shame of the Jungle*. Other credits include *Andy Hardy Come Home*, *The Streets of San Francisco*, *Alcatraz: The Whole Shocking Story*, and *Six Against the Rock*. Mr. Weissmuller also did regional theater. For over a decade in San Francisco, he played Chief in *One Flew Over the Cuckoo's Nest*.



**Hi there! If you discover a mistake that needs to be corrected or have a tip for a film industry obituary that I have overlooked please feel free to contact me. I would appreciate it if you would send links to news articles confirming any tips. Also, with all of the computer viruses out there, please do not send e-mails with attachments. I automatically delete those. You can contact me at [Rusty@einsiders.com](mailto:Rusty@einsiders.com). Thanks!**

Answer: it is. (PS) AMC Theatres Magic Johnson Theatre, AMC Loews Universal Studios and IMAX Theater, The Bridge: cinema de lux

**Little Miss Sunshine**  
★★★ 1/2 (R)

When *Little Miss Sunshine* debuted at Sundance earlier this year, it was one of the most buzzed-about films at the fest, partly because Steve Carrell—fresh off the success of *The 40-Year-Old Virgin*—was in the film, and partly because, well, it's just a funny movie. *Little Miss Sunshine* tells the story of the Hoovers, a middle-class family from Albuquerque headed by desperate motivational speaker Richard (Greg Kinear) and homemaker Sheryll (Toni Collette), who also has to look after her gay, suicidal, Proust-Scholar brother Frank (Steve Carell). Further tensions arise from a heroin addicted grandpa and mute-by-choice son. Despite economic troubles, the family decides to travel to Redondo Beach so that daughter Olive (Abigail Breslin) can compete in a beauty pageant. (KV) ArcLight Cinemas Hollywood, The Grove, AMC Theatres Burbank, The Bridge: cinema de lux, AMC Theatres Century City 15

**Miami Vice**  
★★★★ (R)

After a major undercover sting operation targeting a group of drug-dealing white supremacists goes violently wrong, Miami-Dade cops Sonny Crockett (Colin Farrell) and Ricardo Tubbs (Jamie Foxx) are recruited by an FBI agent (Ciaran Hinds) to go undercover to find out who is supplying the supremacists with drugs and information. In bringing *Miami Vice* to the big screen, Michael Mann (who served as an executive producer on the TV show) has wisely chosen to focus on the no-nonsense aspects, and the result is easily the best adult-oriented entertainment to hit the multiplexes this summer. (PS) Pacific's Culver Stadium 12, Pacific's Sherman Oaks 5

**Monster House**  
★★★★ (PG)

Motion-capture animation created a successful stir with *The Polar Express*, graduated to the creation of Gollum

and Kong in the Peter Jackson franchises, and has now been lifted a notch higher in Gil Kenan's *Monster House*. Here, unlike *The Polar Express*, the characters are more expressive, not less, as animation frees them from the limits of natural motion. I won't say the movie is an instant classic, but I will say the technical wizardry is fun and appealing. (MG) AMC Theatres Magic Johnson Theatre, Pacific's Culver Stadium 12, AMC Theatres Burbank

**The Night Listener**  
★★★★ (R)

How much do we really know about the people we allow into our lives? How much do we manipulate our view of our relationships with others, to meet our own needs? And how much truth is in the stories we tell each other...and ourselves? *The Night Listener*, adapted by Armistead Maupin, Terry Anderson, and director Patrick Stettner from Maupin's novel of the same name, tackles those questions through the tale of radio storyteller Gabriel Noone (Robin Williams), who develops a relationship over the phone with the 14-year-old author of a memoir chronicling a horrific childhood. (KV) Five Star Theatres Los Feliz 3, ArcLight Cinemas Hollywood, AMC Theatres Magic Johnson Theatre, AMC Theatres Burbank, The Bridge: cinema de lux, AMC Theatres Century City 15, AMC Theatres Avco Cinema

**Pirates of the Carribean: Dead Man's Chest**  
★★★★ (PG-13)

A relatively entertaining film often hobbled by a rambling screenplay and a running time about thirty minutes longer than necessary. The real selling point is the magnificently fruity Johnny Depp as Captain Jack Sparrow. He has here taken the role far beyond mere impression into the kind of demented realm that only the most supremely confident of performers ever dare to enter. In a film that comes close to proving that there really can be too much of a good thing, Depp somehow manages to leave audiences hungry for more. (PS) Five Star Theatres Los Feliz 3, AMC Theatres Magic Johnson Theatre, The Grove, El Capitan, AMC Loews Universal Studios and IMAX Theater,

Pacific's Paseo 14, Pacific's Culver Stadium 12, AMC Theatres Burbank Town Center 6

**Quinceanera**  
★★★★ (R)

Helmets Richard Glatzer and Wash Westmoreland offer a slice of life in their Echo Park neighborhood in this fictional tale of 14-year-old Magdelana, daughter of a conservative preacher, who finds herself mysteriously pregnant shortly before her Quinceanera (15th birthday celebration). She takes refuge with her loving grand-uncle, and her troubled, gay cousin. This lovely and poignant film won both the Jury and Audience Awards at Sundance this year. (KV) ArcLight Cinemas Hollywood

**Scoop**  
★ 1/2 (PG-13)

When Woody Allen's *Match Point* came out last winter, it was hailed by critics and audiences as a thrilling resurgence for a once-brilliant filmmaker whose output over the last ten years had veered from mildly amusing retreads like *Small Time Crooks* to embarrassing misfires like *Anything Else*. Unfortunately, in what may go down as the shortest comeback since Burt Reynolds squandered his *Boogie Nights* career boost, Allen's latest film, *Scoop*, is a dreary, dated, and depressing comedy that is an unfortunate return to his recent form. Deceased Joe Strombel (Ian McShane), formerly an ace investigative reporter for a top London newspaper, chats up a fellow spirit who claims that she was poisoned by her boss, the wealthy and politically connected playboy Peter Lyman (Hugh Jackman), because she suspected that he might be a fiend currently stalking British prostitutes. Eventually, his spirit makes contact with Sondra Pransky (Scarlett Johansson), an American journalism student spending the summer with friends in London, and he implores her to follow up on the lead. (PS) Five Star Theatres Los Feliz 3, ArcLight Cinemas Hollywood, The Grove, Landmark Rialto Theatre, Pacific's Paseo 14, Pacific's Culver Stadium 12, AMC Theatres Burbank Town Center 6, Landmark Westside Pavilion Cinemas, AMC Loews Broadway Cinemas

**Step Up**  
★★ (PG-13)

Please see our review on page 15. (JH) Flagship's University Village 3, Akarakian Theatres Highland 3 Theatres, ArcLight Cinemas Hollywood, AMC Theatres Magic Johnson Theatre, The Grove, AMC Loews Universal Studios and IMAX Theater, Pacific's Paseo 14, Pacific's Culver Stadium 12, AMC Theatres Burbank, AMC Theatres Burbank Town Center 8

**Superman Returns**  
★★★★ (PG-13)

Does the big screen still need a Superman? The answer is a resounding yes. It may take itself a little too seriously, and the love story tends to overwhelm the gee-whiz fun of it all, but *Superman Returns* is a very good movie—it's not quite super, but it's definitely good. Director Bryan Singer's clever device to link to previous Superman films by incorporating John Williams' theme music, familiar dialogue, and unused footage of Marlon Brando will surely give longtime fans the chills. (SM) AMC Theatres Magic Johnson Theatre, Mann Beverly Center Cinema, Mann Culver Plaza, AMC Theatres Burbank Town Center 6, AMC Theatres Century City 15, Sherman Oaks 5

**Talladega Nights**  
★★ 1/2 (PG-13)

Ferrell once again plays a self-absorbed dope, Ricky Bobby, a man who, as a child, took the lone bit of advice imparted on him by his wayward father (Gary Cole) — "If you aren't first, you're last" — and ridden it to glory as the top driver on the NASCAR circuit. The latest comedy from Will Ferrell, *Talladega Nights* is essentially Anchorman with its doofus hero seated behind the wheel of a racecar instead of a news desk. Everything else is pretty much the same — the premise, the approach, and even some of the jokes — except that the giddy ingenuity of that earlier film has been replaced for with a lot of expensively produced scenes that are never quite as funny as the creators seem to think they are. This results in some genuinely hilarious moments surrounded by a lot of aimless noodling, and a film that, on the grand scale of Classic Comedy, falls somewhere between *Bewitched* and *Days of Thunder*. (PS) Flagship's University Village,

ArcLight Cinemas Hollywood, AMC Theatres Magic Johnson Theatre, The Grove, Mann Glendale Marketplace 4, AMC Loews Universal Studios and IMAX Theater, Pacific's Paseo 14, AMC Theatres Burbank Town Center 6, AMC Theatres Burbank, AMC Theatres Brubank Town Center 8

**Who Killed the Electric Car?**

★★★★ 1/2 (PG)

The killers of the electric car were so good—so efficient—most of us forgot it existed. But in Chris Paine's documentary, we focus our attention, not on the problem, but on the solution. If you were depressed by *Inconvenient Truth*, you'll be horrified by *Electric Car*. (SS) Landmark Nu-Wilshire

**World Trade Center**

★★★★ (PG-13)

Please see our review on page 14. (JH) The Five Star Theatres Vista Theatre, ArcLight Cinemas Hollywood, AMC Theatres Magic Johnson Theatre, The Grove, Mann Glendale Marketplace 4, AMC Loews Universal Studios and IMAX Theater, Pacific's Paseo 14, Pacific's Culver Stadium 12, AMC Theatres Burbank, AMC Theatres Burbank Town Center 6

**X-Men: The Last Stand**

★★ 1/2 (PG)

The third, and supposedly final installment, hints at *X4*. It's entertaining enough, and it's certainly far superior to some of the other recent superhero flicks to come flying off the Marvel Comics conveyor belt (especially 2004's *The Punisher* and 2005's *Elektra*). But the film lacks focus, the dialogue is weak, and there are far too many underdeveloped characters, resulting in a franchise that ends on a relative whimper rather than the X-cellent bang that it deserved. (SM) Vine Theater

**You, Me and Dupree**

★ 1/2 (PG-13)

*You, Me, and Dupree* is a mediocre film that squanders the talent of its stars. The off-kilter humor that earned Joe and Anthony Russo Emmy Awards for *Arrested Development* is missing from *Dupree*, a formulaic romantic comedy highlighted by too few chuckle-inducing moments. Soon after their wedding, Carl (Matt Dillon) and Molly (Kate Hudson) take in Dupree (Owen Wilson) who has fallen on hard times. The first morning, the newlyweds find Dupree sleeping nude on their plush leather couch. As Dupree's stay at the Peterson residence becomes longer and longer, efforts are doubled then redoubled to get him out. Wilson has special on-screen radiance that can earn him instant trust (see *The Life Aquatic* and *Bottle Rocket*). But without the constant gabbing of Vince Vaughn, Wilson's eclectic magnetism isn't enough to carry the show. (JH) AMC Loews Universal Studios and IMAX Theater, AMC Theatres Burbank, AMC Theatres Century City 15

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WC – Warren Curry

JG – Janos Gereben

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EL – Eric Lurio

SM – Scott Mantz

TM – Tony Medley

SS – Steven Snyder

PS – Peter Sobczynski

KV – Kim Voynar



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## WORLD TRADE CENTER from p.14-15



Stone directs Cage on set of *World Trade Center*

the 911 events or somehow suggest conspiracy (a word often synonymous with Stone's pedigree of filmmaking). No, Stone simply used these real broadcasts to accurately convey the confusion and frustration of the time. His constant use of

this kind of background context was a masterful stroke because it makes the viewer relive the day vividly—both visually and audibly.

Personally, I was troubled by the tone of the film. Throughout, the

script uses humor to brighten the mood. On 911, few were laughing. Of course, I have no way of relating to those who were there and trapped in the rubble. Perhaps humor was a way of dealing with the horrible situation. Still, the dramatic effect of the film is dampened by cutesy banter. What could have been extremely moving proves to be less so because when things get heavy, a joke is cracked.

*World Trade Center* is a film mainly for United States' citizens. Given its pacing and fairly patriotic premise, it will not have the same indelible impression on foreign audiences. Regardless of what people might think of him, Oliver Stone clearly demonstrates that he loves his country and celebrates the spirit of its people. Oliver Stone loves America! But when *World Trade Center* opens domestically, will America return the love?

Jonathan W. Hickman serves as Editor-in-Chief, columnist, film critic, and deep philosopher at Entertainment Insiders. For more writing by Jonathan W. Hickman, go to: [www.ELInsiders.com](http://www.ELInsiders.com)

## WATER & POWER from p.5

His nuances and the strength he brought to his venal character was a triumph. I can hear his name being called at the next Tony Awards banquet. Mr. Matthews was ably joined by Moises Arias as the Deer Dancer (of Mayan legend), and the young brothers Gibby and Gabby. Arias—though only ten years old—kept out attention riveted in his forceful and convincing Taper stage debut.

I credit Lisa Peterson with skillful direction. There are fourteen scenes during the uninterrupted 110 minutes of the play, and she made the most of them; she kept the action flowing swimmingly. Combining dance, blackouts, and Ric Salinas in a wheelchair as our guide, the play reached a potent climax. A fine epilogue wonderfully tied together all the loose ends.

You will bristle at some of the dialogue that takes to task Armenians and Jews for some of their respective practices. And The Fixer's cynical

attitude about Hispanics will rile many in the audience. As Michael Ritchie says so poignantly in his *Note From the Artistic Director*:

"Safe is a call I can appreciate in baseball but seldom in life and *never in theatre*."

You may not understand all the allusions and references to the Los Angeles political scene; you may not agree with all the assumptions; like me, you may miss some of the arcane dialogue.

However, do stay—do listen—do enjoy the special effects, the sensational performances, the rhythm, and the underlying beat of a people who today come into their own simply because they should; it's inevitable, and it's American!

**Water & Power**  
The Mark Taper Forum  
135 N. Grand Avenue  
Los Angeles, 9001  
213-628-2772

## CALIFORNIA SUITE from p.5

the imaginary fabric "hump" in herred carpet dress. Steven Pesolais perfectasthesteadfasthusbandwho refuses to take all the hoopla too seriously. Told in two segments—before and after the ceremony—a drunken Diana returns without the statuette. Her ego shattered, she further feels like an "also ran" to a husband who prefers dalliances with men. This poignant scene captures a loving couple at impossible odds as they struggle to find common ground.

The final segment—when two vacationing couples detonate with the stress of too much togetherness—proves to be a fun romp.

**California Suite**  
plays Sun. @ 7p.m. through Sep. 3 @  
theRaven Playhouse  
5233 Lankershim Boulevard,  
North Hollywood. Tickets  
are \$20. For reservations call  
310-477-9072.

## LAUGHTER ON THE 23RD FLOOR from p.5

though sarcastic worrier.

Timing is uneven—it ranges from top-notch comedy beats to drawn-out situations. Energy levels fluctuate from emotionally dramatic situations to more static levels. The adult language in the production also seems out of place for its time period.

Scott Benton's fine set and sound design colluded beautifully with Denise Benton's perfect costumes.

A humorous look at a young writer's growth and maturation during a stressful time, *Laughter on the 23rd Floor* offers an entertaining, poignant glimpse at the early days of television.

Production work is first rate.

**Laughter on the 23rd Floor**  
Fri. - Sat. @ 8PM & Sun. @ 7PM through Aug. 20  
Secret Rose Theater, 11246 Magnolia Blvd., North Hollywood  
Call 1/866-811-4111 for reservations.

## CEASAR & CLEOPATRA from p.5

and Henry Olek, a couple I've dubbed in print on these very pages as "LA's Lunt and Fontaine for the New Millennium," folks whose work opposite one another over the past few years has made hits of *Idiot's Delight* and *The Great Sebastians*.

Aside from Henry and Susan in the title roles—and me as that classic ball-breaker Ftatateeta, offering viewers an image that will surely turn more men away from heterosexuality than Kate Smith when she first filled

early TV screens singing "God Bless America"—*Caesar and Cleopatra* also features Ovation Award winner Tom Beyer, Shelly Kurtz, Ben Jurand, Max Williams, Ariel Funk, David Fruechting, Gregory Franklin, and Emmanuel Todorov—incredible teammates all. The amazing Joel Daavid contributes spectacular set, lighting, and visual projections, and Shon LeBlanc (primo theatrical costumer of Los Angeles) designs the meticulously researched period costuming. If, by tonight, rather

than transform Kathy Nijimy for her starring role in an all-white rendition of *The Aretha Franklin Story*, Shon can make me look like an Egyptian woman circa 48 B.C., I'll be most grateful.

Travis Michael Holder has been writing for ET since 1990. Also an award-winning actor, he has authored five plays produced in LA, including *Surprise Surprise*, soon to be a feature film.



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We are looking for someone with a strong work ethic, a great attitude, and the ability to set the bar, not simply meet it. We will train. Duties: General office administration; event coordinating, including booking speakers and panelists; database entry and management; clientele support, relations, and development; research; attending industry events; and interviewing entertainment industry heavyweights/players; possible travel. Qualifications: Ability to prioritize and multi-task is ESSENTIAL. The ideal candidate must have impeccable front office presentation, be organized, detail-oriented, computer literate (proficient in Word, Excel, Outlook, Adobe Acrobat -- any graphics program a plus), eager to learn, knowledgeable and passionate about the entertainment industry, confident and comfortable dealing with the offices of top players in the entertainment industry, possess excellent phone, people and networking skills. Salary will commensurate with experience. Send your cover letter, resume and list of references to Sandra Lord, Attn: Coordinating Assistant, P.O. Box 2668, Hollywood, CA 90078 by August 11, 2006.

### EDITOR NEEDED ASAP FOR FEATURE DOCUMENTARY

I need a Final Cut Pro editor for a feature length documentary, about the lives of the transgender women living in Los Angeles. We need someone who wants an editorial credit and experience. Pay is \$1000 for about 2 weeks work. The direction I am giving to my film is more cinematographique than documentary, fast pace interesting, good music. I have a script, but the editor would have to work with me as well and have a flexible schedule. (I work full time, so evenings and week ends are best). Anyone interested should email their resume and contact info, including phone number, with EDITOR SUBMISSION in the subject line, to Cleo Valente at: [thetothstove@yahoo.com](mailto:thetothstove@yahoo.com)

### CASTING ASSOCIATES NEEDED FOR NETWORK SHOW

New exciting show for a major network is looking for strong experienced casting associates. Must have recruiting and interviewing experience. Reality experience preferred. Salary commensurate with experience. Please email your resume to [Castingjobs3@aol.com](mailto:Castingjobs3@aol.com)

### PROFESSIONAL SCRIPT GROUP HAS OPENINGS FOR 2 WRITERS

ScriptWrights, a professional script development group, has only 2 openings left during its rare roster call. Founded in March 2004, the group--limited strictly to 15 writers--meets every Monday night at 7:00pm in Studio City. Four writers each night have portions of their in-progress scripts cold read by actors with film and television credits. A critique from the fellow writers follows. Every month there is a full reading of an entire script. To qualify, writers must have competed and registered three scripts. TO APPLY FOR MEMBERSHIP: Email one script to the approval committee along with a writing resume to [scriptwrights@sbcglobal.net](mailto:scriptwrights@sbcglobal.net). For more information: visit [www.scriptwrights.com](http://www.scriptwrights.com)

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Part time assistant (20 hours per week) needed for entertainment attorney - anything from running errands to attending meetings with the attorney. General administrative and administration duties required. Looking for someone who is flexible, driven, quick learner, independent, loyal and committed. Need someone who can complete a project with little guidance and is efficient with products delivered. Must be knowledgeable in business and administrative work. Experience in Excel, Word and PowerPoint a must! The Beverly Hills office is friendly and casual, but busy. The successful candidate must own a laptop computer, cell phone as well have own transportation. College students and grad/law students welcome to apply as well. Pay is \$10 per hour. To apply please email resume and availability to: [Tifanie@Musicplustv.com](mailto:Tifanie@Musicplustv.com) or [TifanieMusicplustv.com](mailto:TifanieMusicplustv.com)

### Post Production/Trailer Co needs a Great RECEPTIONIST!

Full-time, semi-permanent, friendly receptionist wanted for Entertainment Marketing & Post-Production Company in Beverly Hills area. Ordering Supplies, handling mail & fed-ex, accepting and coordinating deliveries, printing labels, supervising messenger & handling 12 line phone system. Casual and fun office environment with a staff of about 20. 9a-6p, Need at least 3 mo. commitment, but can become permanent staff after the trial period. Send resume as word or PDF attachment and a little about yourself in the body of the email. \$450 per week, no benefits unless hired on permanently. Reply to: [trailerco\\_openings@yahoo.com](mailto:trailerco_openings@yahoo.com)

### Paid Intern/Producers' Assistant

We are a small, hip post production company offering a paid internship at \$10 per hour. You will learn everything you need to know about writing and producing from the ground up. FT or PT position is available with free lunch included! Ideal candidate is punctual, Mac-savvy, a dog lover, punctual and has a positive disposition and a wicked sense of humor. Duties are...well, pretty much whatever is asked of you. Please send your resume to [kacie@hiero.net](mailto:kacie@hiero.net) to be considered for the position.

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### KNOW A GUY WHO NEEDS A MAKEOVER???

Is there a man in your life that needs a major makeover? Is your boyfriend/brother/husband a real cutie, but needs to lose one/several of the following: mullet, gold jewelry, flip-flop, tight jeans, super metro clothes, 80's rock and roll band hair any other bad trend/style we left out. Want to update his look? OR Does he have HORRENDOUS manners? Does he burp, pass gas in public, or chew with his mouth full? OR Does his bedroom look like a dorm room? Does he still have pictures of hot girls, sports memorabilia or other collectibles all over the walls? Want him to lose the Coors Light neon sign? Tell us your story and we can help!!! New daytime TV talk/variety show looking for fun, animated guests for taping on TUESDAY AUGUST 15th. Please contact [tnicotera@sonypicturestv.com](mailto:tnicotera@sonypicturestv.com) with name, phone number, snapshot photo, age, and a brief summary of your story.

### PHYSICIAN WANTED TO HOST PRIME-TIME NETWORK SHOW

Producers are seeking a well-credentialed physician to host a prime-time show for a major network. This doctor must have a complete knowledge of internal medicine on a wide range of illnesses and a bedside manner that all of America will LOVE. A working knowledge of the most advanced and modern diagnostic techniques is a must. This show will focus on the importance of early detection, risk assessment and prevention of disease. Past TV experience not necessary. Please submit picture, curriculum vitae and tape if available to: [bryans@glassmanmedia.com](mailto:bryans@glassmanmedia.com)

OR via REGULAR MAIL to:  
Bryan Stinson  
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Physicians ONLY can contact Bryan at (323) 845-3011

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A new HGTV series is currently seeking young, energetic couples and families who have bitten off more than they could chew with a do-it-yourself project! We're here to rescue you from the project you started, but just couldn't finish! Your unfinished do-it-yourself project can range from landscaping, patios, ponds, fountains, and gazebos to doors, windows, stairs, floors, crown molding, and built-ins or any other unique project we can help you tackle and finish in 3 days. If you, or someone you know, owns a home in the greater Los Angeles area and started working on a project but got stuck, we want to hear from you! Please visit our website at [www.veryourhead.tv](http://www.veryourhead.tv) for more details and to apply online. Or Email a brief description of your home renovation dilemma to [Annette@lmnotv.com](mailto:Annette@lmnotv.com)

### MODELS NEEDED FOR STUDIO AND LOCATION PHOTO SHOTS

I'm a digital photographer and I'm looking for my next model. My studio is at my million dollar home near Beverly Hills. Location shots are at the beach in Malibu. You can be a stunning beauty or you can be the girl next door. You can be new to modeling or you can be looking to build your portfolio. No experience is necessary. To be my next model, send me an email with a recent photo and a phone number to contact you. If you are selected, I'll call you so that we can get to know each other. The style of photography will be sexy, but non-nude. For your time and work, the pay begins at \$35 and goes up to \$100 per hour, depending on the type of work that we do together. When you call me, I can go into more details. This is a great way to start your modeling career, gain experience, and make money for your cell phone bill or for something new and sexy to wear. Looking forward to meeting you, [kylerdraven310.425.2994](mailto:kylerdraven310.425.2994)

### CASTING FOR NATIONALLY SYNDICATED GAME SHOW HOST

New nationally syndicated fun & high-energy pop-culture game show is casting for a HOST. We are looking for a male/female in the age range of 20's-40's. If picked up, over 100 nationally syndicated episodes will be produced. Non-union project. Must be based in Southern California. For detail submission info please go to [www.infolist.com](http://www.infolist.com) (It's free to register)

### CASTING TO WORK THIS WEEK & WEEKEND - FEATURE FILM

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# Astrological forecasts

by Lady Katsura and Suki Yaki

## WARNING:

This section is unlike any other horoscope you'll read in that it's totally false and has been written at the last minute by a drug-addled mutant giraffe from Ohio. It would frankly be nutty if anything herewith prophesized should actually occur.



### Capricorn (December 22 – January 20)

Your weekly aphorism has been “A fool and his money are soon parted.” Unfortunately, this adage shall continue to be true until next Thursday when you decide that it's time to hang up your spurs and your latest hobby *du Jour*. Yup, time to get a job.

### Aquarius (January 21 – February 18)

Yes, she's coming back! She's had her fun, has run amuck for a few weeks, and decided that you're the one she dreams about during those lonely late nights. You've won, and you'll always be a winner from now on. Congrats!

### Pisces (February 19 – March 19)

It's always good to try new things, but this week you should steer clear of anything even remotely vegan. The good lord put us on this earth to eat flesh, and your incisors and specialized digestive tract know it. So keep wolfing down those burgers and fries, because if you so much as go *near* one of those weird tofu shakes, you'll keel over; your epitaph will read: “He ate tofu, even though we told him not to.”

### Aries (March 20 – April 19)

Finish that book you're reading...you'll find that the ending is strangely portentous. It's weird, but seriously: you'll begin to notice odd similarities between your life and the book's ending. If you don't, you're doing something incorrect; make the change now before it's too late.

### Taurus (April 20 – May 20)

All the movies and music that you'll try to enjoy this week will suck. Stick to outdoor activities. Get back into nature, find yourself anew. Allow this fantastic schism between your real self and your media-infused self to widen until something better comes on TV.

### Gemini (May 21 – June 20)

Choose vanilla. Chocolate and strawberry simply won't cut the bill this week. Should you decide to indeed stick to vanilla, you'll find every fiber of your existence raised to a new level of ecstasy. Should you filch on the deal and go back to the brown or pink stuff, well...just give it a go, and you'll see what happens, won't you?

### Cancer (June 21 – July 20)

Stay away from Geminis this week. They'll try to convince you that everything tastes better when it's vanilla. Don't listen to them, because we all know that the best way to do anything is by mixing the strawberry with chocolate. Be keen about your insight, and make sure to remain crafty with this knowledge. They'll wonder what you're up to, but tell them to go back “over there” for a moment when you order your meal. Leave them at the restaurant if need be.

### Leo (July 21 – August 20)

Everything keeps breaking this week. But don't worry: you'll be fine in a few days. In fact, since your luck's coming back at full steam, now would be the perfect time to buy that absolutely fabulous glass fish-monkey statuette that you've been hankering for ever since having first seen it in the store.

### Virgo (August 21 – September 20)

Stay away from other Virgos this week; you're all a bunch of scrounging, exploitive, and manipulative narcissists who should stop eating so much Italian food and give up on all your hopes and dreams. Your only salvation lies in becoming extremely baleful and malicious to one another in order to protect your sanity and DVD collection.

### Libra (September 21 – October 22)

The computer is *not* going to crash on you this week. Nonetheless, stay sprite and alert while typing up that apocryphal press kit for your boss: the jittery lunatic whose cubicle bumps up next to yours is apt to spill his coffee on your keyboard. Be wary of anyone in the office with tremulous hands, and keep yourself to yourself. Imbue that press kit with style, *not* coffee stains.

### Scorpio (October 23 – November 21)

This week, you can do no wrong. Should you find yourself in any manner of trouble whatsoever, tell the officer to blame it on the stars for misguiding you much like they misguided many a sailor back in the elegiac days of pirates, mermaids, and beautiful bibelots that freely flowed off spectacular clipper ships festooned with all manner of delights extricated from the plangent sea.

### Sagittarius (November 22 – December 21)

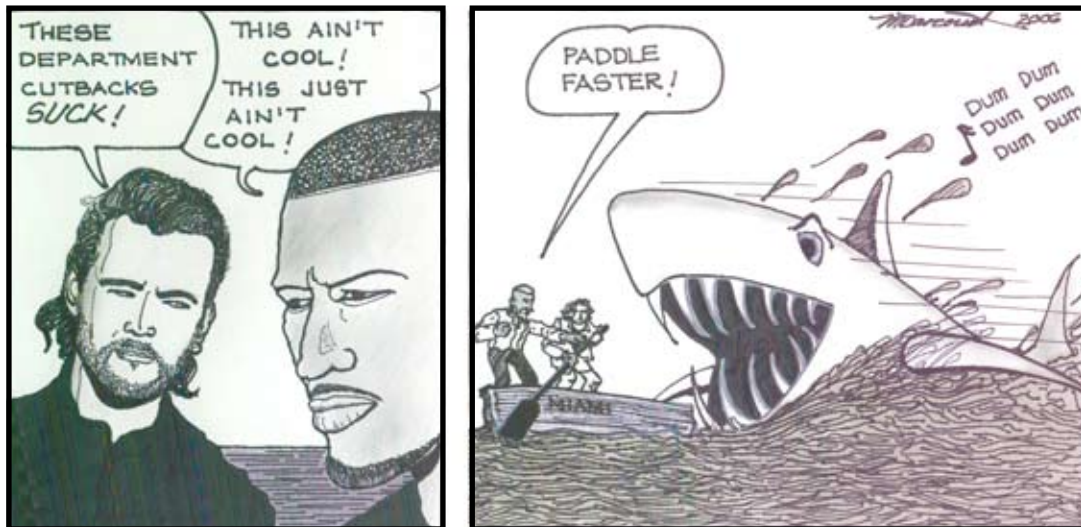
Be careful in the car. Something wicked is afoot on the streets tonight. You might want to stay home. And you also might want to stave off the urge to go downstairs. Upstairs seems to be a safe place for you right now. Under your covers. Alone. ♪

## Comics

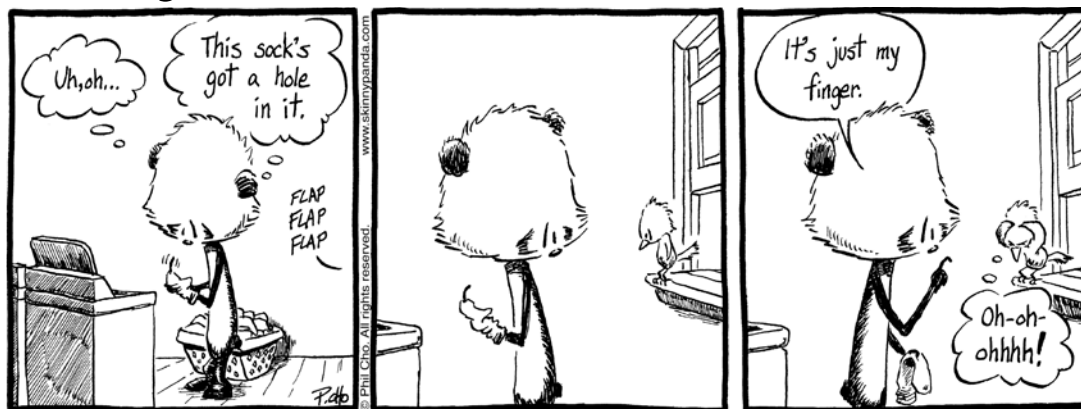
### Walker and Prescott.com by Drew-Michael



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# SUDOKU

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The object of the game is to fill in the blank cells with the numbers 1 to 9 such that:

- 1) Every row should have the numbers 1 - 9 (in any order).
- 2) Every column should have the numbers 1 - 9 (in any order).
- 3) Every 3x3 bolded square should have 1 - 9 (in any order).

4		6			3			
9	2	5	7				8	3
3								
5	3	2				7		
8		9		5		3		1
7		1	6			5		
						6		4
			3			8		7
		7						

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## SUDOKU CONTEST!

First 10 with correct answers will win Summer Soul Jam concert tickets. See p.13 for more info.

Send correct answers to:

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*Answers to last week's puzzle:*

2	9	4	8	5	1	3	6	7
6	5	8	3	4	7	1	9	2
7	1	3	9	6	2	8	5	4
5	4	6	1	2	9	7	8	3
1	8	2	5	7	3	9	4	6
9	3	7	4	8	6	2	1	5
3	2	5	6	9	8	4	7	1
8	6	1	7	3	4	5	2	9
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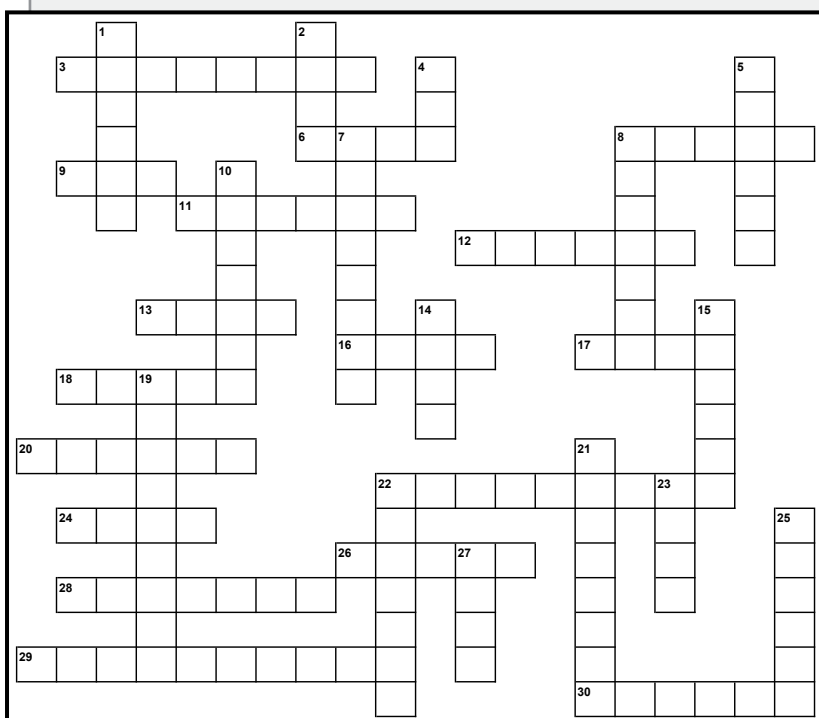
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## PROFESSOR KLICKBERG'S INSUPERABLE CROSSWORD PUZZLE



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### Across

3. Lead singer of Sonic Youth
6. Alcoholic chanteuse of the Velvet Underground's first album
8. Acerbic novelist Hubert Selby, Jr.'s intimate sobriquet
9. Her existential ballad "Is That All There Is?" was covered by PJ Harvey
11. The Kids of \_\_\_\_\_ High
12. Drugstore \_\_\_\_\_
13. "Where's the \_\_\_\_\_?"
16. In 2000, Harmony Korine took a brief respite from filmmaking to create noise-art album \_\_\_\_\_ Songs
17. Kiss Kiss Bang \_\_\_\_\_
18. Rabbi prophet who died badly at the age of 33
20. A talkative person
22. Started off as half-alien "Evie" on television show Out of this World only to show her stuff in Teenage Bonnie and Klepto Clyde
24. A fetid rectal emission
26. Terry Zwigoff's second documentary was about this American artist
28. Catherine Breillat's 2001 feature that chronicles the connection between two dissimilar sisters
29. The name given in early French times to a person (especially a man) who's a little too interested in contemporary fashion trends
30. Bret \_\_\_\_\_ Ellis

### Down

1. Hong Kong \_\_\_\_\_
2. Soleil \_\_\_\_\_ Frye
4. Filmmaker and artist whose marriage to John Lennon was the controversy of the late 60's pop music scene
5. Sandra Bernhard is a \_\_\_\_\_
7. 80's band who performs song "Great Southern Land"
8. A regular on Bob Hope's radio show, this "professor" is known for his rather prodigious mustache
10. Author of the book Roman Polanski adapted to the silver screen in 2005
14. The "W" in DW Griffith
15. This Cairo-born Canadian director released his first feature film at the age of 24
19. Todd Haynes' film that was banned forever by Richard Carpenter
21. Grand Jury Prize winner of the 2001 Cannes Film Festival
22. Wu-Tang's album of 1999
23. Amos & \_\_\_\_\_
25. Pugilistic director of 3 Women
27. "Get your ass to \_\_\_\_\_."





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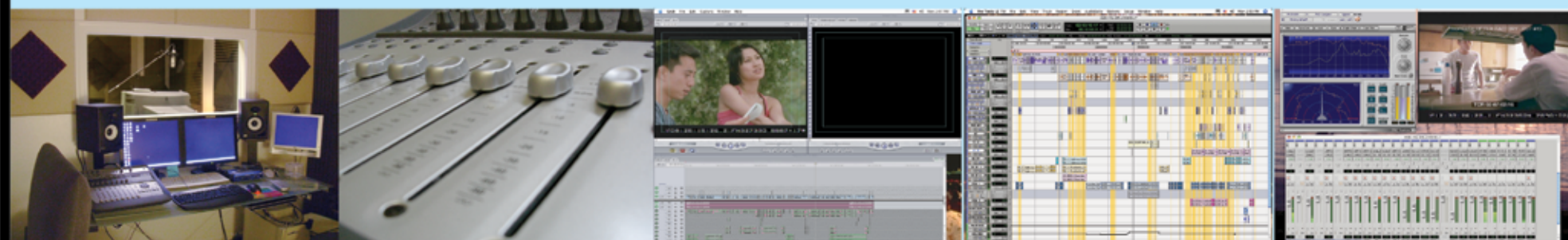
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- Foley (\$75/hr~)
- ADR Studio (\$150/hr~)
- Sound Mixing (\$50/hr~)



### FACILITIES/EQUIPMENT

#### CAMERA

- Panasonic DVX-100a
- Tripod
- 2 XL Batteries

#### LIGHTS

- 1000w Lights
- 650w Lights
- 300w Lights

#### LOCATION SOUND

- (2) Shotgun mics
- FOSTEX Memory Recorder
- TASCAM Portable DAT Recorder
- (4) Wireless Lav Mic Kit
- 8ch Mixer
- 300 ft. XLR Cables
- Portable Sound Cart

#### POST PRODUCTION

- Apple Final Cut Studio
- Apple DVD Studio Pro
- Adobe Premiere Pro
- Adobe AfterEffects
- Eyeon Digital Fusion
- Photoshop/Illustrator
- DV, DVCAM, Digibeta

#### POST SOUND

- ProTools
- ADR Studio
- Waves Gold Bundle

### OUR LATEST PROJECT



### ASIAN STORIES (BOOK 3)

Asian Stories (Book 3) is Flix Factory's first feature film, shot on super 16mm film. We started from pre-production, production and completed post-production in our in-house facility.

www.AsianStoriesMovie.com

#### FLIX FACTORY

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