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# ENTERTAINMENT TODAY

VOL. 38 | NO. 46 | FRIDAY, AUGUST 25, 2006

SINCE 1967

## HALF NELSON

Ryan Gosling

stars in the  
little film that could...  
put you in a headlock

by Warren Curry

*Shhhh!*

Elisha Cuthbert

can't keep *Quiet*  
about her new movie

*Exclusive!*

ET's interview with director

Werner Herzog,

cinema's last  
foot soldier

*¡dios mios!*

The triumphant return  
of former dios (malos)  
member *Qevin Morales*



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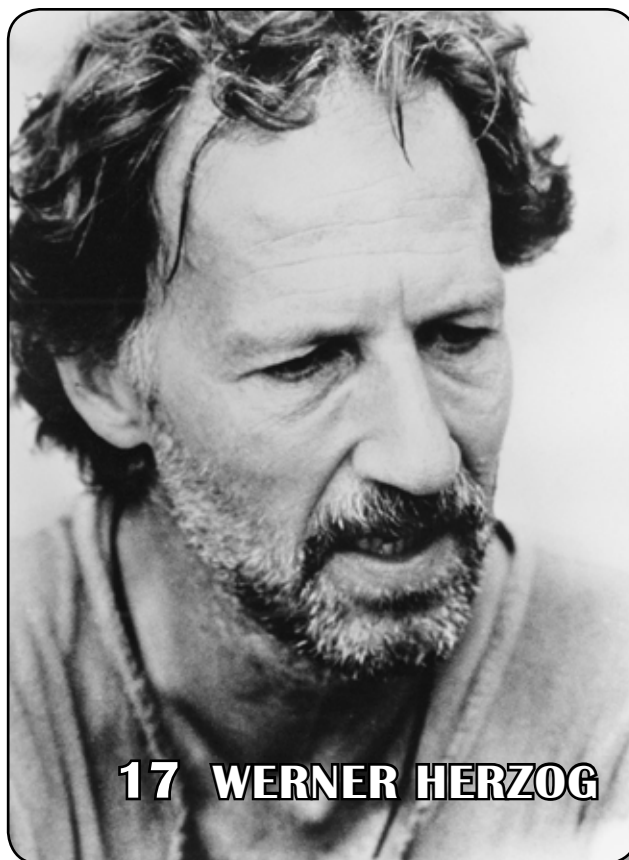
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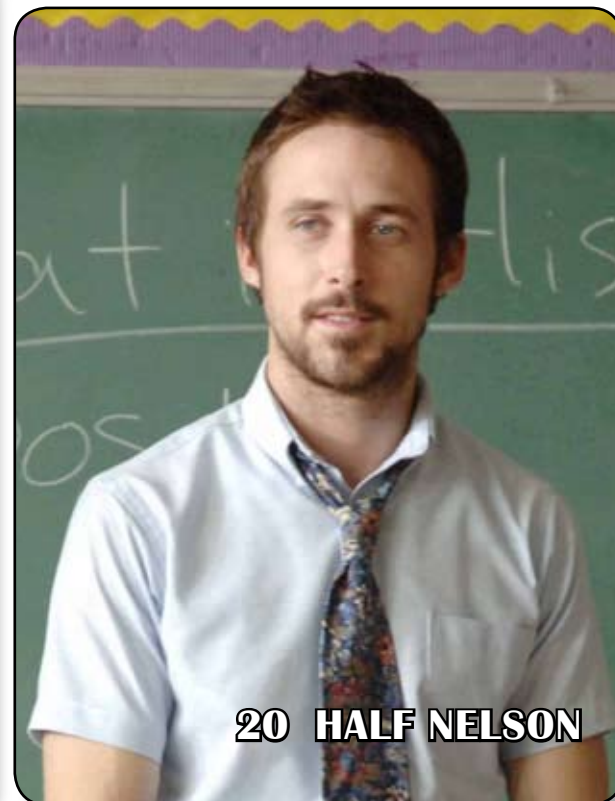
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# ENTERTAINMENT TODAY

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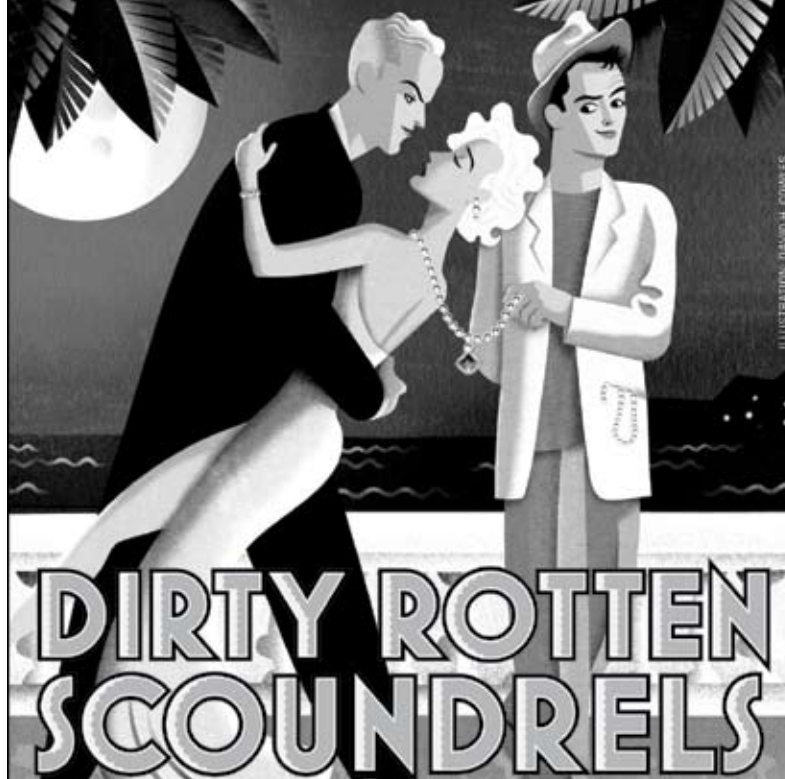
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## TicketHolders

# The filthy comedy of *Dirty Rotten Scoundrels*

by Travis Michael Holder

Most touring productions of Broadway musicals suffer from the transfer and offer a kind of scaled-down *Reader's Digest* version of the original. This is decidedly not the case with the current resident of the Pantages, a truly knockout mounting of Jeffrey Lane and composer David Yazbek's multiple Tony-nominated *Dirty Rotten Scoundrels*. Based on Frank Oz's 1988 film that starred Michael Caine and Steve Martin—itself a remake of the 1964 comedy *Bedtime Story* that featured the unlikely pairing of David Niven and Marlon Brando—*Dirty Rotten Scoundrels* tells the tale of two competitive conmen who live on the French Riviera and vie for the position of the only guy “allowed” to bilk rich women visiting the casinos in Beaumont sur Mer.

The roles of the supersuave Lawrence Jamison and the supercrass Freddy Benson were originally created at the Old Globe in San Diego and subsequently on Broadway by *Third Rock-er* John Lithgow and Norbert Leo Butz (the less famous of the two actors best known to LA audiences for his dynamic turn as the Emcee in the last tour of *Cabaret* opposite future *Desperate Housewife* Teri Hatcher). For their work in *Scoundrels*, both Lithgow and Butz were nominated for Tonys in 2005. Surprisingly, it was the lesser-known Butz who won. His performance became the most awarded in the history of New York theatre, also honored last season with the Drama Desk Award, Outer Critics Circle Award, Astaire Award for Best Dancer (!) on Broadway, and the Drama League Award for Performance of the Year.

Gratefully, here Butz recreates his work in *Scoundrels* during this limited run at the Pantages. It's instantly clear why the guy was the

talk of Broadway last year. Difficult it is to imagine anyone overshadowing the glorious Mr. Lithgow, but once you've seen Butz in action in this presentation, it all becomes quite clear. As the “deliciously low, so horribly dirty” Freddy, he pulls no punches, is able to make work the wonderfully humorous asides about the running of the show itself to the audience that included such gems as “Oh my God, the whole thing turns” when David Rockwell's pastel Easter-colored version of *The Cabinet of Dr. Caligari* cleverly mutates from one setting to another. Just barely squeaking by David Hyde Pierce in *Curtains*, Butz offers LA's musical

must have had in the part—and the fun Butz must have had bouncing off his easy comedic skills.

Laura Marie Duncan is a great asset here as Christine Colgate, the gee-wizz American “soap queen” who Lawrence and Freddy agree to con. The boys put up a bet to see who can first fleece her of \$50,000 (loser to leave town) then bed her when their motives get murky due to unexpected developments like falling in love and having—perish the thought!—a lapse into morality.

Complementing Lane's witty and delightfully off-color adaptation of

the film, Jack O'Brien's direction and his frequent collaborator Jerry Mitchell's choreography are both golden throughout this exceptionally crisp and polished touring production. Added to this is a delightfully infectious score by Yazbek—perhaps the only guy in history to ever successfully rhyme the words “castle” and “asshole.” Rockwell's continuously revolving set is exquisitely minimal and craftily ideal for touring purposes.

Don't be surprised if the whole thing arrives as a permanent fixture in Las Vegas, where the simplicity of the set and the silliness of the script could rival *Mamma Mia!* in pleasing audiences that carry foot-tall margaritas. Perhaps, like the now shuttered *We Will Rock You* at Paris, *Dirty Rotten Scoundrels* could be updated once again



Norbert Leo Butz (left) and Tom Hewitt (right) recreate Freddy and Lawrence.

theatre performance of the year.

In the Lithgow role, Tom Hewitt is in fine fettle—a perfect choice to continue the tradition begun by the debonair, sophisticated David Niven. Though Hewitt may be well-cast as the martini and caviar crook, it's hard not to lament the absence of Lithgow who so hilariously plays stuffy characters that believe themselves to be flawless Casanovas. Hewitt is definitely handsome and impressive looking in a tux, but that very physicality robs him of the fun Lithgow

for the Strip—dump the European setting and let it instead take place right there at the tables of Mandalay Bay or the cocktail lounges of the Bellagio. Let's just hope Mistery Butz and Lithgow head there, too. It'd be a real shame if they were to cast Wayne Newton and Clint Holmes in their stead. Until then, don't miss your chance to see these *Dirty Rotten Scoundrels* right here in the heart of Hollywood with at least one of the still refreshing original castmembers who makes it all work so seamlessly. *✎*





# Ends justify the means

## *Machiavelli: The Terror*



Christopher Marshall and Jeff Takacs (top), Takacs and Cynthia Beckertt (left), Richard Brestoff (right) as *Il Dottore*.

by Travis Michael Holder

Only one man went down in history as a noted essayist, dramatist, historian, poet...and published architect of terrorism. Niccolo Machiavelli's 1521 textbook *The Art of War*, on achieving power through ruthless scheming, fear, and torture, was lauded through the subsequent centuries by such upstanding citizens as Adolph Hitler and Benito Mussolini. What it did for the horror that is now only referred to as "9/11" depends entirely on whom one believes to be the true architects of that world situation-altering act of terror.

UCIrvine Field Station Theatre's transferred production of Robert Cohen's *Machiavelli*, now playing at the Hayworth, searches the duplicity of Machiavelli's bizarrely diametrical accomplishments, doing so with unmistakable intelligence and an extra dollop of both the poetry and vulgarity of the era. This

is a fascinating new play, literate to a fault, subtly damning of our current political miasma, and worthy of a future presented in larger and more affluent spaces.

It comes to LA following a run at UCI, where Cohen is a Claire Trevor Professor of Drama—and here may be where the only problem lies. Although most of the performances are exceptional and would herald a future for each actor if there were a god of theatre watching over the arts, there is an unmistakable collegiate cloud that envelopes and overpowers the production, including rather lackluster design elements (with the exception of Michael Hooker's vibrant sound) and a somewhat stogy, surprisingly static and by-the-book directorial style by Cohen that makes the rich and profane language of his play seem incongruous. *✍*

Award-winning writer and actor  
Travis Michael Holder has been with  
ET since 1990.

## Travis' Critic's Picks:

The Reunion ~ Howard Fine Theatre

tick...tick...**BOOM!** ~ Coronet

Unfinished American Highwayscape #9 & #32  
Theatre at Boston Court



# Artistic abundance in August:

## *A report from the Edinburgh Festivals*

by Brad Schrieber

Of the nine combined festivals, there are 1867 different performances in theatre, music, dance, and comedy this month in venues all over this charming capital city. I'm sorry, but my body would only allow me to attend approximately 30. The 60th anniversary of the Fringe Festival yielded some tremendous work from two and three-person theatre companies. The collective known as People Can Run collaborated with writer Rob Evans on *Fish Story*, a remarkably vital and inventive piece in which actors Sophie Fletcher, Ben Lewis, and Kieran Fay portrayed three hungry wanderers in the English woods who have withdrawn from society for so long that they have forgotten certain words. (A car is called a "choke beast.") Memories of their previous lives bleed into their consciousness, as when the utterly enchanting Fletcher suddenly recalls, "I like soy lattes!" *Fish Story* is testimony to the potential of a nearly bare stage and great theatrical minds.

The Inis Theatre Company of Dublin was founded by the exceptionally talented women Iseult Golden and Caryl Stephens who, alone with director David Horan, wrote the dazzling *Tick My Box!* Set in the world of speed dating, the play requires of characters—Irish, English, Scottish, American, and even one Spanish woman who shrieks incoherently and amusingly at intervals because of a drink that was poured on her by accident. The

acting is superb, especially considering its technical demands, and Horan directs this challenging, funny, and inevitably melancholic work with expertise.

America is ably represented at the Fringe with the off-Broadway company Spankin Yanks whose play *Mickey Mouse is Dead* arrives direct from 59E59 Theater in New York. Set in 1952, when anti-Communist paranoia is ramping up, three employees at Walt Disney's studio deal with issues of unionizing, Jewish identity, alcoholism, Red-baiting, and more, as they try to outmaneuver Disney himself and preserve their jobs. The impeccable performances and Gordon Carver's finely crafted direction of Justin Sherin's tense, eloquent writing made this work—staged in an intimate, portable building—utterly unforgettable.

Another stunning theatrical performance at the Fringe was provided by GinHammond, who received the Helen Hayes Award last year for Pam Gien's Obie-award winning *The Syringa Tree*. Hammond plays 24 characters—black, white, child, and adult—as she magically transforms herself in the telling of this South African tale of two families joined and painfully separated

by early 60's apartheid. Hammond moves like a dancer, has an angelic singing voice, and is directed with great sensitivity by Paul Bourne, Artistic Director of England's Menagerie Theatre Company.

On the subject of South Africa, one of the most joyous and emotionally moving musical performances attended was that of the Soweto Gospel Choir whose unflagging energy, powerful voices, and captivating dancing lifted up the audience. In the realm of jazz and world music, Italian acoustic guitar virtuoso Antonio Forcione and his quartet created a most amazing palette of musical colors.

His sense of humor was on display, as well. During one duet with his Brazilian percussionist, each tapped on the other's instrument while playing his own.

Easily one of the most unique musical groups this writer has ever seen, the Spaghetti Western Orchestra nearly defies description. In addition to their own traditional instruments, this Australian group utilizes tape loops, toys, and odd objects for percussive effect, while they chant lines of dialogue and play the work of Italian Western film composers like Ennio Morricone.

This daffy, eclectic ensemble used a greater variety of instruments than would seem humanly possible: ukulele, Theremin tube, an amplified string attached to a can, a box of corn flakes, and a roll of packing tape. When the drummer stood on his seat and whirled a noisemaker over his head at one point, it flew out of his hands, hit the overhead chandelier, and bounced off the kettle drum with perfect-sounding timing. The nice thing about rewriting artistic rules is that no one can be sure when you make a mistake. *✍*



Beautiful and quaint Edinburgh hosts 1867 performances of theater, music, dance, and art.



Grace (Mayne Young) says goodbye to Finch (James Lloyd Reynolds) in *Mickey Mouse is Dead*.



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**Hollywood Insider**

## Q & A with Philippa Burgess

by Dawn Miller



Philippa Burgess is an entertainment professional and a consultant with the literary management company Creative Convergence that specializes in creative and business development for literary properties and entertainment brands.

landscape. The recent explosion of "access" for emerging writers via the Internet, competitions, conferences, and the consolidation and changes within the studios and agencies has only increased their value.

**What are the most important aspects when it comes to developing a client's "brand"?**

When we take on a client, more often than not, they are already being their "brand" through their life work or craft—it just hasn't been fully realized yet. We clarify their creative and professional aim. Then we develop their materials, create a strategy, and bring it through the proper channels in order to successfully engage their audience and create "top of mind" awareness in their category.

**This summer, we've seen a number of successful books made into movies—The Da Vinci Code, The Devil Wears Prada. What do you think are the critical components a producer has to consider when deciding a book's movie potential?**

Obviously, certain ideas lend themselves to the screen better than others, but for both producers and agents/co-agents, mutual trust and confidence is the most important consideration.

**Philippa, can you please describe the process of script/book development when translating content to TV?**

The production process starts by finding properties such as books, scripts, life rights, or ideas tied to an expert that we feel could be the basis for a television series or movie. We then secure the rights and create a plan to put it all together.

**Now more than ever, content is king when it comes to movies and TV. As a consultant, how do you choose the right content to pitch to network/studios?**

We consider the projects that come to us from book agents, clients, and industry relationships. We would like to think that we have a good sense about identifying material with potential. Where our experience really comes in is finding an angle and then getting the materials to the people that we think could bring the most to it.

**The entertainment industry is undergoing many changes. What is your business doing to stay on top of them?**

Our consulting allows us the ability to tailor our services to other businesses and professionals who can benefit from our knowledge and experience as entertainment professionals working in literary management and production. At the same time, it also gives us access and insight to other arenas that can be of benefit to our projects, clients, and industry counterparts.

**Can you explain the difference between a literary manager and an agent?**

Not to oversimplify it, but an agent is primarily focused on the immediate sale of the material, while the literary manager works with the client more closely to achieve their long-term career goals. The literary manager really only became a standard in the industry over the last decade. Yes and, historically, its beginnings can be traced back to the 1988 Writer's Strike which led to the beginning of the "spec script" market. Literary managers emerged to vet, develop, and facilitate writers in this changed

**Following on from that, what are some of the pitfalls the producer has to consider?**

This is a business involving people, ideas, money, and time, and the challenge therein is getting them all to align to a common end. A producer has to consider their ability to close a deal that will be acceptable to all parties and deliver on the terms. They need to be able to stay on task and effectively manage expectations to get the project made with the least amount of drama.

**Historically, publishers have almost never bothered with the film rights to the books they put on the market. How do you feel about them now launching ventures to get more involved in the Hollywood action?**

Publishers are definitely considering if they want to retain a greater stake in the film and television rights without being directly involved. For those that are launching co-ventures, I think they are on the right track, although I remain a skeptic as to whether its potential will be fully mined if they keep it all in house. ☞

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# Pity the fool who drinks coffee

by Clayson DeBurger

Driving past a Starbucks or Coffee Bean, one knows they've an enticing aroma. One can imagine the warm, cozy feeling of sipping a caramel macchiato while dipping into a maple scone. But, one can also imagine the 1000-plus calories that—along with a giant caffeine and sugar rush—these “cozy” breakfasts can generate.

Dr. Tea grants to Angelenos an alternative approach to the day's start: a pot of tea (preferably from his oasis of tea and Chinese herbs, the Tea Garden & Herbal Emporium). Situated on Beverly Blvd. just east of Doheny, this temple of serenity welcomes its patrons with a sense of tranquil bliss, and often Dr. Tea himself is right in the front of the store to welcome his tea-lovers.

At first, Dr. Tea can be a bit intimidating; this is a guy whose fervent passion for his tea is unparalleled, plain and simple. Though to most Americans tea runs a shameful second to coffee (and soda, and juice, for that matter), Dr. Tea is happy to sit next to you at his shop and extrapolate upon the sundry benefits of his warm little elixirs.

Yes, tea does have caffeine, but it also has L-Theanine, an amino acid that interacts with alpha brainwaves to create a calm-yet-focused sensation. The effect of the L-Theanine with caffeine creates a more alert way to jumpstart one's day. Tea's also full of anti-oxidants, can lower cholesterol, aids digestion, lowers blood sugar, firms the skin, lowers risks of cancer, and helps aid in weight loss. These are not the benefits of some elusive “magical” teas. These are the benefits of your typical green, black, oolong, and white teas.

Luckily, Dr. Tea not only knows a thing or two about the benefits of tea, but he has also created some of the tastiest tea drinks—all of which are salubrious, dairy-free, and delicious! This summer, the shop started to sell FrostTEAS, a sort of tea frappacino-like drink. For the reticent tea drinker, I would suggest the Matcha BuTEA, a delightful blend of Matcha green tea, pineapple, coconut, and



*Dr. Tea is a master of the hot drink that has been around for centuries.*

vanilla stevia (nature's own Splenda) that is blended with ice to create a frothy drink that could convert any ice-blended lover to tea.

Dr. Tea also specializes in creating his own blends of teas in such wonderful flavors as ginger bread, coffee (he roasts oolong tea in a coffee roaster to capture its flavor), chocolate, and vanilla, just to name a few. They also specialize in importing the best tea

made from aged Oolong tea. Only costs you \$50 a cup.

The Tea Garden & Herbal Emporium also specializes in Chinese herbs, and has a huge range of tonics and pills to help with any ailment that has been dreamt up since psychiatrists took control of the pharmaceutical world (or, vice-versa).

Macrobiotic lunches from M Café de Chaya are also served

at the Garden. I would recommend the Tuna Tataki salad that is a satiating plate full of organic greens and veggies topped with thinly sliced tuna and a tasty ponzu dressing. Other lunch items served include a madras tempeh wrap and a macrobiotic muffaletta filled with seitan, roasted red peppers, and tofu cheese.

Once you have had your fill of tea, Chinese herbs, and fake meat products, the Tea Garden & Herbal Emporium has a few other treats up its sleeve that steams away for you. Feel free to browse its library, get your tea leaves read, buy some candles that smell of tea, or treat yourself to an acupuncture session.

So, next time, skip the long fast-food line at Starbucks and rest in the gentle reprieve of the Tea & Herbal Emporium. ☺



*The Tea Garden & Herbal Emporium.*

from around the world. How would you like to brew a pot of tea worth \$300? Well, if you want to impress your friends, why

not brew them a pot of 1952 Guang Yun Gong Bin Pu-Erh tea. This tea, produced in the Yunnan province of China, comes in giant cakes and is



## A mountain palace

*Yamashiro's Immaculate recreation of an ancient Kyoto palace.*

*Dining with*  
**Shirley Firestone**

For a total experience, try Yamashiro. Minutes away, but worlds apart, this “Mountain Palace” sits atop a hill 300 feet above Los Angeles, and overlooks a view of Hollywood and beyond to the Pacific Ocean. Hundreds of craftsmen were imported from the Orient for the purpose of carving out this beautiful replica of a Kyoto palace in perfect detail. And if you want to “romance the stone,” you can do so at Yamashiro's 600-year-old Pagoda that peers out over eight acres of sculptured gardens.

The palace has many terraces along with a sophisticated leather couch cocktail area. You'll also discover a booth-only room, and a koi pond in the gorgeous courtyard where many events (especially weddings) take place. As a bit of trivia, each one of these famous fish has an individual name—and why not: they cost over \$1000 a piece.

Guests have enjoyed Yamashiro's gracious Japanese ambiance with its traditional menu for over three decades. Executive Chef Jason Parks' infusion of classic Asian dishes with New World flavors adds further excitement to the resplendent scene.

Our dinner began with a glass of Merlot and a spectacular seven-piece sushi selection. Following this was our rock lobster with shiitake mushrooms and asparagus in a citrus mayonnaise. We then shared the famous Yamashiro crab cakes and curry coconut shrimp together with pineapple, mango, and lemongrass salsa.

For our entrees, we were served Miso Salmon with roasted asparagus, preserved lemon-mashed potatoes, salmon roe, and fried capers. The second entrée was

the Yamashiro Grilled Seafood: lobster, mahi-mahi, calamari steak, shrimp, and scallops. The food was magnificent!

Steak lovers will relish Yamashiro's Kobe New York strips or Filet Mignons, and they might also enjoy the palace's variety of other succulent meats: Kurobuta pork chops, lamb chops, Asian BBQ, baby back ribs, and chicken. Their delectable featured fish include sea bass, glazed black cod, and sesame crusted Ahi Tuna. Wonderful sides embellish the dishes and complement your main entrée's flavors.

Our dessert was a collection of marvelous, gooey chocolate concoctions: glazed pistachio and plum profiteroles (similar to small éclairs) stuffed with ice cream, poached plums, and pistachio nuts.

Though tourists the world over have come to place the restaurant on their lists of definite stops while in LA, many Angelenos are oblivious to the fantastic history connected with Yamashiro's rare magnificence. This legendary castle started out as a private home in 1913, then became a hangout for the rich and famous during the Hollywood's Golden Age. Yamashiro remained open through the Great Depression, and anyone willing to pay a quarter could tour their Japanese gardens.

Popular guests with whom you might find yourself bumping elbows: Dolly Parton, Mel Gibson, Ben Affleck, Gwyneth Paltrow, Penny Marshall, Danny Glover, Brad Pitt, Joe Pesci, Johnny Depp, Fay Dunaway, Anjelica Houston, and...I guess you get the picture. So, go for it! ☺

**Yamashiro**

1999 N. Sycamore Ave., Hollywood; (323)466-5125. Valet parking, major credit cards accepted. Terrific appetizers, \$6.00-\$19; Entrees \$24-\$39; Desserts, 10:00.



# EMMY BALLOT 2006



## Television



### LEAD ACTOR

#### COMEDY SERIES

Steve Carrell, *The Office*  
Larry David, *Curb Your Enthusiasm*  
Kevin James, *The King of Queens*  
Tony Shalhoub, *Monk*  
Charlie Sheen, *Two and a Half Men*

### LEAD ACTRESS

#### Comedy Series

Stockard Channing, *Out of Practice*  
Jane Kaczmarek, *Malcolm in the Middle*  
Lisa Kudrow, *The Comeback*  
Julia Louis-Dreyfus, *The New Adventures ...*  
Debra Messing, *Will & Grace*



### SUPPORTING ACTOR

#### Comedy Series

Will Arnett, *Arrested Development*  
Bryan Cranston, *Malcolm in the Middle*  
Jon Cryer, *Two and a Half Men*  
Sean Hayes, *Will & Grace*  
Jeremy Piven, *Entourage*

### SUPPORTING ACTRESS

#### Comedy Series

Cheryl Hines, *Curb Your Enthusiasm*  
Megan Mullally, *Will & Grace*  
Elizabeth Perkins, *Weeds*  
Jaime Pressly, *My Name is Earl*  
Alfe Woodard, *Desperate Housewives*



### SERIES

#### Comedy

*Arrested Development*  
*Curb Your Enthusiasm*  
*The Office*  
*Scrubs*  
*Two and a Half Men*

### LEAD ACTOR

#### Drama Series

Peter Krause, *Six Feet Under*  
Denis Leary, *Rescue Me*  
Christopher Meloni, *Law & Order: SVU*  
Martin Sheen, *The West Wing*  
Kiefer Sutherland, *24*



### LEAD ACTRESS

#### Drama Series

Frances Conroy, *Six Feet Under*  
Geena Davis, *Commander in Chief*  
Mariska Hargitay, *Law & Order: SVU*  
Allison Janney, *The West Wing*  
Kyra Sedgwick, *The Closer*



NBC's new dramedy *Studio 60 on the Sunset Strip* blurs reality and television.

by Kate E. Brooks

Just one tiny, little summer hiatus ago, the names Aaron Sorkin, Bradley Whitford, and Tommy Schlamme comprised NBC's historically-revered (and Emmy-awarded) dream team behind the seven-year hit series *The West Wing*. But Sorkin's NBC legacy will soon be rewritten when, this Fall, NBC airs its new show *Studio 60 on the Sunset Strip*.

*Studio 60 on the Sunset Strip* is a look behind the scenes of *Studio 60*, a fictional live sketch-comedy show of the likes of *Saturday Night Live*. What you end up with is a one-hour dramedy sure-to-be-a-network-hit that would ultimately be what would end up on the air if Aaron Sorkin was the head writer for *Entourage*. We are given the same "behind the scenes" insider-esque subplots but delivered through far more well-developed characters who are capable of delivering the quick-fire dialogue and the "didn't have to go away and think about it" comebacks that someone in real life could only produce if Aaron Sorkin himself was leaning in to his ear.

The opening scene involves Judd Hirsch (as the Lorne Michaels-type

ring-leader of the sketch comedy show) having an on-air meltdown regarding a sketch that has been prematurely pulled. Due to its religious content, the allegedly invidious scene was pulled by the National Broadcast System right before shooting. As the show is pulled, the staff and crew are left in utter pandemonium. This leaves the new (chomping at the bit) network execs Jordan McDeere (Amanda Peet) and Jack Rudolph (Steven Weber) to scramble for a new leader who can come in and give the remaining cast and crew a sense of "Yes, you just lost the creator and genius behind your show, and sure the ratings have been sagging lately, but everything is going to be alright. Because this is NBC, damn it."

Enter Matthew Albie (NBC's own "Must See TV" poster child, Matthew Perry) and Danny Tripp (Bradley Whitford), best friends and creative partners (loosely based on the real life relationship between Sorkin and production partner Thomas Schlamme). Matthew is the well established writer of the duo who abuses painkillers and is introduced to us as he tips backwards out of his chair during an awards ceremony. Meanwhile, Danny is his brilliant director/partner who has recently

fallen off the cocaine wagon and failed his drug test. Both are thus begrudgingly forced to return to the show that they had walked away from a few years earlier. Neither had ever planned on returning. Sorkin, who here holds a mirror up to notorious pill-popper Matthew Perry's real-life problems, seems willing to grab the mirror and hold it up to his own mistakes, as well.

Sara Paulson plays one of the featured cast members on the show (on the "show within the show," I mean) as well as Matthew Albie's ex-girlfriend who was based on Sorkin's real-life ex-girlfriend Christen Chenoweth (who also acted on Sorkin's former show, the *West Wing*). Timothy Busfield plays the control room director, while DL Hughley and a few other supporting players round out the "fake" *Studio 60* cast. And just as he was able to do it with politics, Sorkin's capable of making a subject matter like "network ratings" interesting by delivering his dialogue through frenetic camera set-ups, cool sets, and the right formula of characters. ☞

*Studio 60 on the Sunset Strip* airs Mondays on NBC at 9PM.

### SUPPORTING ACTOR

#### Drama Series

Alan Alda, *The West Wing*  
Michael Imperioli, *The Sopranos*  
Gregory Itzin, *24*  
Oliver Platt, *Huff*  
William Shatner, *Boston Legal*



### SERIES

#### Drama

*Grey's Anatomy*  
*House*  
*The Sopranos*  
*24*  
*The West Wing*



### SUPPORTING ACTRESS

#### Drama Series

Candice Bergen, *Boston Legal*  
Blythe Danner, *Huff*  
Sandra Oh, *Grey's Anatomy*  
Jean Smart, *24*  
Chandra Wilson, *Grey's Anatomy*



### SERIES

#### Reality-Competition

*The Amazing Race*  
*American Idol*  
*Dancing With the Stars*  
*Project Runway*  
*Survivor*





# And *Justice* for all



The cast of FOX's new legal drama (left to right): Kerr Smith, Rebecca Mader, Victor Garber, Eamonn Walker. The show airs August 30th.

by M.Y. Lee

*Justice*, FOX's new legal drama about how high-profile criminal cases are tried in the media, has the makings of a hit—not just because it has stylized shots, a great twist on an already successful formula, and the backing of juggernaut Jerry Bruckheimer's, but because, point blank, it's just good television.

When big-time realtor Kevin O'Neill is accused of brutally killing his adulterous wife, he hires the law firm Trott, Nicholson, Tuller & Graves (TNT & G) to defend him. Led by camera-loving egocentric Ron Trott (Victor Garber, *Alias*), the team of lawyers—golden boy Tom Nicholson (Kerr Smith, *Final Destination*), conscientious Luther Graves (Eamonn Walker, *Oz*), and analytical Alden Tuller (Rebecca Mader, *The Devil Wears Prada*)—uses jury consultants, mock juries, forensic interpretation, expert witnesses, and, of course, the media to clear their client's name.

Besides focusing on the media's view of high-profile cases, what makes *Justice* unique is its brilliant final twist. It guides you through an entire case—arguments, witnesses, and verdicts—then, at the very end, you get to see what really happened. It does what ABC's *In Justice* tried to do: first show you what the jury thinks occurred, then as the show unravels, you see what really happened. But,

*Justice* does it a lot better. Of course, if you TiVo the show, you'll be tempted to fast-forward to the end to find out if the person did indeed do what he's accused of, but if the show can keep up the high-paced drama it had in the pilot, you'll be unable to peel your eyes away from the television long enough to grab that remote.

With good suspense and fancy film work, *Justice* keeps up a rapid pace. Stylized shots jump from one to the next in an attempt at fitting in as much exposition in as little time as possible. The director, David McNally (*Kangaroo Jack*, *Coyote Ugly*), uses a montage to illustrate the background of a juror in about three seconds.



Victor Garber (left) as Ron Trott, and Rebecca Mader (right) as Alden Tuller.

Sometimes, this can all get a little confusing, but smart TV audiences should be able to follow. A warning: this is not relaxing, mindless TV, and you can't just jump into the show midway through.

The writing is superb, though occasionally it becomes difficult to appreciate the spectacular visuals, as

you're so wrapped up in their enveloping consistency. The acting is fine, though there isn't much character development outside of the court. *Justice* starts out a lot like *CSI: Crime Scene Investigation* did in its first season: more about the crimes/cases than the characters. I'm sure that as the show develops, we'll get a better sense of these compelling lawyers.

Kerr Smith is especially likeable; an important facet, as he's the show's only young heartthrob. Victor Garber sometimes feels a bit cheesy and overly smug. Perhaps it's just that we're so used to seeing him as Jack on *Alias* that this change in character is difficult to swallow. We don't have much of a taste yet for Eamonn Walker or Rebecca Mader, but so far so good.

*Justice* is an exciting ride in itself, but the satisfying ending makes it that much better. If you enjoy procedural dramas, then this is one to watch. With an early August 30th premiere and *Bones* lead in, the pilot is bound to bring in a solid audience. The challenge will be main-

taining this audience once ABC's *Lost* premieres in early October. We can only hope that the writers will continue to produce the show's compelling, complicated stories, and that the series will progress with its flashy, stylized feel; considering this, there might just be enough viewers to go around. *✍*



# A golden day for cowboy boots



The Deadwood Gang (left to right): William Sanderson, Walter Hill, and Powers Boothe.

by Frank Barron

Back in the saddle! The durable trail-blazing stars of Hollywood Westerns were honored at the Motion Picture & Television Fund's 24th Annual Golden Boot Awards. It was a gala ceremony at the Beverly Hilton Hotel. Clint Eastwood received the Founder's Award for playing rough-and-tough cowhand Rowdy Yates in the 1959 *Rawhide* series (just released on DVD). "Those were good days," he told the crowd of cowboys. "I'm really proud to have been part of the Western community because it's where I started, and it's what got me on the road in my profession." Eastwood continued, "Even though I went off to do Westerns on the plains of Spain with Italian directors and crews, in my heart I knew it was still a genre that was Americana." He noted that a past Founder's Award had been given to the king of Western directors, John Ford, who Eastwood reveres, "so that's good company." Morgan Freeman made the presentation to his *Unforgiven* co-star and director.

Ann-Margret was another honoree for her work in Wild West productions, a remake of *Stagecoach* among them. Burt Reynolds handed her the trophy as he reminded everyone, with a wink and a smile, of how difficult it is for former "sex-kittens" like Ann-Margret and himself to be taken seriously. Joan Leslie was also honored for playing spunky frontier women. "Unlike other films, women got to show courage and leadership in Westerns," Leslie observed.

"Oh no, I'm outnumbered by cowboys," proclaimed Oklahoma-born Wes Studi, a full-blooded member of the Cherokee Nation,

when he picked up his Golden Boot Award. Studi has given Native Americans someone to cheer for in his many movies (*Dances with Wolves*, *Last of the Mohicans*, and *Miracle at Sage Creek*) and television productions (*Streets of Laredo* and *Coyote Waits*). Also honored was Powers Boothe who currently plays Cy Tolliver on HBO's *Deadwood*. Leading the cheers for Boothe were *Deadwood*'s Emmy-winning director Walter Hill and co-star William Sanderson. The critically-lauded drama will end its run after this season. Sanderson lamented, "Playing Farnum, the mayor of Deadwood, was the best character I've ever played, thanks to the genius of David Milch who created him. I'm really going to miss Farnum. Even though he was a groveling toad, he was a real survivor, and that was an important skill in the Old West."

The star-studded audience that consisted of folks who made an impact in frontier films and television projects, included Charles Durning, Mike Connors, Peter Graves, Dale Robertson, Martin Kove, Jane Withers, Andrew Prine, Bruce Boxleitner, Robert Easton, Anne Jeffries, Henry Silva, Ann Rutherford, Stella Stevens, Cheech Marin, and master stuntman Buddy Van Horn, among many others.

"We're keeping alive Western history by this event," said producer Andrew J. Fenady, a past recipient of the Golden Boot and a Western Writers Award. "Thanks to Clint and the rest of the folks in this room, there will always be Westerns. The genre has not disappeared, it's very much alive. Cable's AMC just got big ratings with Walter Hill's *Broken Trail*, and even Steven Spielberg produced the *Into The West* miniseries last year." *✍*





# “Summer Splash”...

by Kat Kramer

Well folks, I went to the gorgeous estate of **Alfred Mann** on Mulholland for the Fulfillment Fund's Annual Summer Splash event. Academy-Award-Winning actor **Cuba Gooding Jr.** was the honorary chair, and it was a fun-filled day with a great silent auction that featured a unique guitar signed by **the Rolling Stones**, luxury items, vacation packages, and scrumptious food served and donated from our top restaurants. There were also fortune tellers, masseurs, beautiful waterfalls, and lots of folks swimming in the giant-sized pools. Summer Splash is produced by the Fulfillment Fund's Bright Future committee. For info: [www.fulfillment.org](http://www.fulfillment.org).

On October 16, the Fulfillment Fund will honor Chairman/CEO of Fox Filmed Entertainment **Tom Rothman** at “Stars 2006” Gala. Check it out!

Kat Talk (Sunset Blvd)

One of the highlights of the summer for me so far was the dramatic staged reading of **Billy Wilder's** script of the 1950 film-noir classic *Sunset Blvd* at the Hollywood Bowl. The reading starred **Betty Buckley** as Norma Desmond, **Len Cariou** as Max Von Mayerling, and **Douglas Sills** as Joe Gillis. It was an all-star cast that included: **James Cromwell, Charles Durning, Bruce Davison, Jean Louisa Kelly, Hal Sparks, Holland Taylor, Daisy Egan, Fred Forrest, Ken Howard,** and **Conrad John Schneider**. It was directed by Tony Award-winner **Peter Hunt**, and the screenplay was adapted by **David Rambo**. It was a first because **John Mauceri** and the Hollywood Bowl orchestra performed **Franz Waxman's** film score during the one-night-only performance.

I was also lucky enough to see performed at the Bowl the stage-musical version of *The Sound Of Music* that starred **Melissa Ericco** and **John Snyder** as Capt.

Von Trapp. Young **Andrea Bowen** (*Desperate Housewives*) made her Hollywood Bowl debut as Leisl, the sixteen-year-old ingénue who sings “16 Going On 17.” *Desperate Housewives* co-star **Teri Hatcher** came to root Bowen on. It was a marvelous musical presentation of a true classic, and at the curtain call, the audience clapped and cheered. “The Hills Are Alive...With The Sound Of Music...”

Music News (Tony Bennett Duets)

On September 26, legendary singer **Tony Bennett** will release a much-anticipated new album called *Duets—An American Classic for Columbia Records*. In celebration of his 80th birthday, Bennett performs 18 of his hits and favorite numbers with famous duet partners—**Sting, Bono, Paul McCartney, Barbra Streisand,** and **Elton John**, to name a few. All recordings are “live” in the studio with the maestro. On November 9, Tony will celebrate his birthday at an all-star fundraiser at the Kodak Theatre. Check here for more details to come...

Kat's Calendar – A Look Ahead...

August 25 & 26 – **Steve Kirwan** sings **Harold Arlen** at the Gardenia in Hollywood. Don't miss the return engagement of *Steppin' Round The Yellow Brick Road* directed by **David Galligan**.

September 3 – AFT's Greatest movie musicals at the Hollywood Bowl featuresz John Mauceri and the Hollywood Bowl orchestra.

November 1 – **Marianne Faithfull** in concert at the House of Blues in Anaheim. Don't miss the classic rock chanteuse. [www.bob.com](http://www.bob.com)

Live Your Dreams...

Kat ☞

*Kat Kramer is an actress, singer, and producer. Check her out at [www.KatharineKramer.com](http://www.KatharineKramer.com)*



# Enough to worry about without snakes!

by Marcie Weiner

*Snakes on a Plane!* As though we didn't have enough fear of flying. We are fans of action-horror type features, but it is difficult to categorize this film that may provide some comic relief from the real terror with which we live daily. There certainly was a lot of mixed audience reactions the other night at a screening for Australians in Film at the Harmony Gold Theatre in West Hollywood.

This organization was formed out of the overwhelming interest in Hollywood regarding Australian talent and new Australian films, and they provide a forum for the industry to come together to celebrate their collective work. Handsome Australian actor **Nathan Phillips**, who portrays Sean Jones in the flick, was there for Q & A with the packed audience of Aussies. Phillips has much experience in this genre, and is best known for his role in the chiller *Wolf Creek*. He said the experience of working with 450 live snakes was the thrill of a lifetime. Not to worry, folks: no real snakes were killed during this

production. See it if you dare!

We have never attended a “Walk of Fame” Dedication in Hollywood, but when we were invited to attend the Star posthumously granted to **Stella Adler**, it was an offer we couldn't refuse. Her name is synonymous with the profession of acting, and the Stella Adler Theater Studio developed talents such as **Marlon Brando, Robert DeNiro** and our friend **John Saxon** who has starred in 80 films. Saxon has quite a background in the horror genre. *Nightmare on Elm Street* and *My Mom's a Werewolf* are among his films, and his latest flick, *Trapped Ashes*, will premiere at the Toronto Film Festival Sept 12<sup>th</sup> & 14<sup>th</sup>. Seems scary movies are always in vogue.

Missing from the event was **Melanie Griffith** who was a student of Stella's. Griffith was busy celebrating her mother's 75<sup>th</sup> Birthday. **Tippi Hedren**, Griffith's mother, was the star of the classic thriller *The Birds*, so she certainly knows what it's like to work with predatory animals. Personally, I'd take *Birds* over *Snakes* any day—wouldn't you?

Speaking of stars of the past who still go strong today, rock-and-roll veteran **Johnny Rivers** has been a consistent contributor and influence in rock music since the early 1960's. He has 17 gold records and two Grammy Awards, and this singer/songwriter/producer has sold more than 30 million records. In September, he will release *Secret Agent Man: The Ultimate Johnny Rivers Anthology (1964-2006)*. The collection should attract old and new fans from the past five decades.

We learned about Johnny's new project from **Robyn Knapton Ridgley**, former Director of Special projects for **Norman Lear**, who just moved back to the Westside after many years on Capital Hill in Washington DC. Robyn was Communications Director for one of the House leaders. The past Emmy-nominated producer now resides in Santa Monica with her husband Brad who is finishing the prototype for a technology that could revolutionize computers. Welcome back to the Hollywood Beat, Ridgley's! ☞



**WARMLY,  
ORMLY**  
with  
Ormly Gumfudgin

We must have had a small tremor recently because I noticed one of my favorite photos was a bit askew; so I straightened it up. It's a color shot of me and Ernie Borgnine sitting together with big grins on our faces. I think he out-grinned me because his teeth show—mine don't.

This all happened at one of our World's Championship Chili Cookoffs a few years ago when we held the events out at the Tropico Gold Mine (just west of Rosamond, CA). We all stayed at the hotel in Lancaster. My old buddy, actress Joanne Dru, used to get a lot of the celebrities to attend. Her brother—actor of film and television best known for his being the host of *Hollywood Squares*—Peter Marshall, Rory Calhoun, and a few other movie cowboys of note were in attendance. Great gal, Joanne. We all miss her!

Anyway, out at the cookoff,

I remember I went by our main stage and noticed Ernie sitting nearby—all by himself. A true rarity! He has usually a throng of people that hovers around him. Immediately, I walked over and said, “Hey, Ernie: do you realize you've never had your picture taken with Ormly Gumfudgin?!” He jumped up and said, “You know, you're right, Orm. Let's get us a photographer!” We got hold of Norma Ferranti, our official chili photographer, and she took our picture. A year later, the picture showed up in *Westways Magazine*!

But that's typical of Ernie. He's such a great guy. If you were to sit down and talk to him, he'd ask all about your life. Where you work, where you live; he wants to know all about you! It's a blast and a half! You end up lovin' the guy!

It was at the hotel in Lancaster that night that we all arranged a

“get-acquainted-with-each-other” party. I arranged another memorable shot with me, Bob Mitchum, and his son Chris.

Everything tends to remind me of something else in my interesting life. Especially stuff tied in with the chili world, due to Carroll Shelby's inviting me to be one of the founders of chili cookoffs when we did the First Annual World's Championship Chili Cookoff down in Terlingua, TX back in 1967! This must be why a couple of young filmmakers have been making a documentary on my life! Now I say, “I've always wanted to be in a movie, and now I am one!” I retitled the film *Ormly Gumfudgin—A Living Obituary!* Isn't that an oxymoron?

At a party one day at Joanne Dru's home in Beverly Hills, I was just saying goodbye to Joannie when she turned to Zsa Zsa Gabor and in reference to yours truly said, “Wouldn't John Ford have loved this man?” Made my day! Come to think of it, made my year! I don't even remember what Zsa Zsa said. Probably, “Yes, dolling.”

Warmly, Ormly ☞

*Ormly Gumfudgin is the World's Only Living Bazooka Player, a writer, and conceptual artist.*

**THANK YOU FOR READING  
ENTERTAINMENT TODAY**





# Up to the challenge

An interview with concert pianist Ingrid Fliter

*"I never complained that I had to practice," says Fliter. "You have to practice to obtain some real results."*

by Gary Hollander

Over the past year, numerous enthusiastic reviews have appeared about 33-year-old Argentinean pianist Ingrid Fliter. Lucky Angelenos have the chance to experience Fliter's pianism for themselves on August 31<sup>st</sup> when she plays Beethoven's Piano Concerto No.1 conducted by associate conductor Alexander Mielke at the Hollywood Bowl with the Los Angeles Philharmonic.

Prior to 2006, Fliter was little known among classical music aficionados. This all changed last January when she received the prestigious Gilmore Artist Award that recognizes "extraordinary artistry" and searches out an artist who possesses "both charisma and breadth of musicianship."

Two months later, Fliter played the aforementioned Beethoven Concerto No. 1 with the Los Angeles Philharmonic, Charles Dutoit conducting. With less than two days' notice, she replaced fellow solo pianist and fellow Argentinean Martha Argerich who, though a fantastic talent in her own right, was unforeseeably indisposed for this particular performance. Fliter's clarity in tone and flexibility of her expression were reminiscent of the playing of Argerich—no mean feat. "This wonderful concerto under this wonderful conductor...was a big challenge and big stress for me," Fliter admitted, "but I tried to face it in a most optimistic and most professional way. It was very special for me."

Immediately after beginning the phone interview with Fliter, she discussed Martha Argerich's influence on her career. "Well, I grew up with her image and the idea of her playing. She inspired me a lot from the very beginning. I listened to many of her recordings, and she's a wonderful example of freedom, of imagination in music. I think this can inspire all kinds of musicians all the time, so I can say that I learned from her a lot, and I'm glad that she supported my decision to go to Europe [for continued piano study]. That's the reason why I could do it: because she gave me her help, and that was really a very fortunate and very important moment in my life."

Fliter played her first recitals by the age of 11. When asked what led her to study piano, she answered, "My father used to play the piano, a little by ear, and my mother used to sing—not a professional singer, of course, but with a beautiful voice. With the piano at home, my mother asked me if I wanted to study the piano, and I said 'why not?' It was very attractive for me, the idea of this instrument from which this sound came out. The process was very natural."

From the beginning, then, Ingrid Fliter and the piano have had an ongoing love affair. "I never complained that I had to practice, because you know that you *have* to practice to obtain some results in this activity." With this in mind, her repertoire continues to grow. "I enjoy chamber music very much and would like to have more opportunity to play it. I enjoy incredibly playing with the orchestra. It's like a 'larger chamber music making.' I like that—to share the emotions and the energy with other people—thinking and feeling and doing the same thing at the same moment. It's very magical."

Fliter also loves to play before an audience and derives inspiration from the process. "The repertoire for piano solo is so wonderful with the enjoyment of discovering new pieces. The big challenge is the challenge to deal with your own self in front of the public, and to be the only one that is giving—with all your strength—this message to thousands of people." It is obvious from her performance of Beethoven and Chopin at the Concertgebouw in Amsterdam—recorded and recently released through VAI Audio—that she is fully up to the challenge.

It will be interesting and revealing to see how Fliter's repertoire and interpretations evolve as her career progresses. She is a born pianist, and her performances reveal this along with her profound love of music. Ingrid Fliter has arrived! ♪

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## Music Interview

# Time to come back out

## Interview with former dios (malos) member Qevin Morales

by Charlie Beck

Sonodora. Over the last several days, I discussed life, liberty, and the pursuit of standing alone in the shadows of greatness with Qevin Morales of newly-formed Sonodora. I hate to say that they are the next big thing, but they are the next big thing. So goes the old joke: why did the "scene-trash" go to see Sonodora? So they could say they saw them first. Formerly of the mega indie group dios (malos), Qevin rapped with me about issues that he and the rest of the music world face today.

**Charlie Beck:** Tell me about your latest project, Sonodora.

**Qevin Morales:** I met Gabriel Garnica four years ago through my brother Joel (front man of dios). We instantly became friends. We actually first jammed while I was still in dios. I had decided that, instead of playing drums for dios, I wanted to sing and play guitar alongside my brother. So, we needed a drummer to replace me. Gabriel spent six months as the

band's drummer, which in hindsight was probably my favorite time with dios. After I left the band, Gabriel asked me to start a project with him. I wasn't ready. After a two-year hiatus, I completed a solo demo. I knew I was ready now, so I decided to give playing with Gabriel a shot. Around the same time, Gabriel introduced me to Mike Zaks. Mike had been a fan of mine while I was in dios. We hit it off immediately. So we decided to jam. It wasn't instant magic, but I could see the potential.

**CB:** So what happened with dios (malos)?

**QM:** It was actually in the making for three years: according to dios, I was erased like a bad word on a teacher's chalkboard. Nothing was ever said, but it was no secret I wasn't happy. I tried to make the best of it. I showed up for practice and shows, but my heart was somewhere else. It just wasn't working. Every time I would show the band my songs, they would want to change them to fit more with the dios sound. I wanted to be more rough and raw like the Pixies and the Stooges.

Then, one day Joel called me and asked me to come to the practice space. When I arrived, the band confronted me intervention-style. They saw something was wrong. I gave it one more try. I didn't want to give up on what I had been working on for so long. But, it ended up not working out.

**CB:** Your first show with Sonodora is billed with your former band dios. How did that come about?

**QM:** The joint show was actually planned three months before Sonodora was formed. Gabriel is also a member of the Rolling Blackouts. Dios and the Blackouts had an idea to do a residency at Alex's Bar in Long Beach every Sunday. Gabriel asked me if I wanted to play on the last Sunday. I accepted, not knowing it would be with dios.

**CB:** Have you talked to Joel about the show?

**QM:** Only enough to know that we are both excited to play it. Despite our past differences, over the last year I feel it has been resolved. We both love performing and seeing



Newly-formed Sonodora (left to right): Mike Zaks, Gabriel Garnica, and Qevin Morales.

each other do well. Though we don't discuss details about our music.

**CB:** Has your writing style changed at all over the last three years?

**QM:** When I was younger, I would pour my heart out in every song. When I listen to my older material, it seems too obvious. There is no room for people to interpret the music in their own way. These days, I have been interweaving nonsense poetry with subtle political viewpoints. I like to have most of my lyrics be about nothing. Though I do put my feelings in...here and there.

**CB:** How do you view the music world right now?

**QM:** I feel there is an absence in leadership. The domino effect caused by revolutionary acts keeps music vital. We need bands like the Beatles and the Beach Boys to influence bands like Nirvana and the Ramones. ☞

*Sonodora will be performing with dios (malos) and the Rolling Blackouts on August 27th at Alex's Bar in Long Beach: 2913 E. Anaheim Street.*





# Sister Sledge get “jerked”

by Joseph Trinh

Music is a form of communication for the human soul, where selected beats and rhythms take on the emotional and psychological realities within our humanity for all to experience. Can a single remix of a song that was released decades ago to worldwide audiences who connected with its personal and communal significance now be repackaged as another track on iPod party mixes? Can that same remix help heal a nation divided?

Around this time last year, the southeast portion of the United States was hit by Hurricane Katrina, with the results being one of the greatest natural disasters in US history. Hundreds of people lost their lives, while thousands more lost their homes and were forced to seek refuge in gyms and stadiums in strange cities. A few months later, the Points of Light Foundation contacted record producer extraordinaire Rodney Jerkins with the intent of producing a song that would indeed directly help those affected by Hurricane Katrina. This mandate led to the CD/DVD launch party, “We Are Family” at the Century Club on August 14<sup>th</sup>, 2006.

Robert Goodwin, President and CEO of the Points of Light Foundation, said that he approached Jerkins to produce this record in the hopes that his standing in the music community would bring together artists who would bring much-needed attention to the desperate need for aid in the Katrina Relief efforts. Jerkins responded enthusiastically, and stated that he “was waiting for a project like this.”

Jerkins, who has produced records for such artists as Destiny’s Child,

Britney Spears, and Brian McKnight, wanted to come out with something that would, as advised, catch people’s attention. In situations like this, many people refer to Quincy Jones’ iconic “We Are the World.” Rodney Jerkins chose to go in a different direction.

In response to such disasters as Katrina, many musicians would think of a slow ballad, would possibly incorporate a choir of some sort—Rodney Jerkins believes that “it’s so expected.” He felt that songs like that, regardless of their quality, can become emotionally taxing and sometimes enervating. On this song, he felt that he needed to step “out of the box.” This decision precipitated his choosing Sister Sledge’s “We Are Family.” Jerkins felt that the message of family and close ties in the well-known 1970’s party song would be fitting for the situation. He needed to say to the world, especially those who have been hit hardest by the devastation, that we are *all* “family,” and that what a family does is stick together during hard times. Jerkins believed also that the energetic vibe of the song would perfectly establish the effect he wanted to make on audiences.

The night started off like many industry parties, with a red carpet arrival of the guests out front, with the press hounding them for pictures and a few words about what their involvement or thoughts of the event itself. Such stars included Rodney with his wife, singer Joy Enriquez, actors Gary Sturgis (*Port Charles*) and Kelvin Brown (*Everybody Hates Chris*), among others. Inside, Robert Goodwin and Rodney Jerkins gave speeches that detailed the process of the CD. A snippet of the DVD documentary of the Katrina disaster and interviews of stars that included

Patti LaBelle was shown. The news clips of New Orleans during and after the hurricane kept the crowd silenced, allowed them to reflect on the tragedy that, though it occurred a year ago, still resonates today. Then the party started.

Sister Sledge hit the stage to perform their mega-hit, “We Are Family.” Though the group has changed its lineup since recording the single, the energy and vibe was still intact, with many of the guests getting up from their seats to sing and dance along with the group. The night ended with the presentation of Rodney Jerkins’ recording of the remix played for the crowd. His version, which features Patti LaBelle, George Clinton, Ciara, and Chris Brown, to name a few, kept the audience in high spirits. The event was a joyful occasion, many people mingled with drinks and *hors d’oeuvres*.

But after it’s all said and done, can this record “heal the world,” the wounds of the Hurricane? In a word, no. The physical damage done to the region—most notably to New Orleans—is too great for a CD such as this to raise enough money to make much headway. The psychological and emotional damage suffered by those who in this tragedy have lost their homes, their friends and family, and their sense of security found in their own government is too great for a song, regardless of its magnitude, to truly help them forget. This isn’t the cure. The thing is: there is nothing by itself that can do rectify the situation. “We Are Family 2006,” however, is just one element that Rodney Jerkins has added to the massive effort that is required for real relief to transpire.

Thank you, Rodney Jerkins. ♪



Sister Sledge with mega-producer Rodney “Dark Child” Jerkins at “We Are Family” fund-raiser.



# The Kids of Widney High

by Jesse Alba

Wednesday, August 15, 2006. The Kids of Widney High stopped by the Sunset Blvd.’s Key Club to play a short set at the renowned venue. Die hard fans mixed with newcomers and a punk sect. Although the set was brief, they didn’t fail to remind the audience why they remain the pre-eminent underground act of the West Coast, a title they have arguably held for the last ten years. If you’ve never heard of the Kids of Widney High, you’ve been missing out on a pop culture phenomenon that has seized the hearts and ears of music lovers for over a decade throughout their multiple incarnations of members and a virtual “untouchable” status by the labels, major or “otherwise.”

The set featured some of their bigger hits, including “E-L-V-I-S,” “Insects,” and “Life Without the Cow.” The cut-throat enthusiasm that rips through their songs belies a strong message beneath the lyrics—a shying away from the whining and cynicism that defines so much of the music landscape today. The usual banter between singers Luis “Pee Wee” Fernandez and Elisa De La Torre was on full

display as Pee Wee continually accosted the crowd, and exclaimed that “life without the cow is hard, but life without a zigzag is worse!” The crowd cheered rowdily each time he spoke. As the de facto “foot soldier” of the group, he usually elicits strong reactions from fans. Singer Shelly Goodhope came off the stage at one point to dance wildly with the fans that raised the volume in the medium-sized club to deafening levels.

Shouts and heavy applause followed every song, and a standing ovation finished the show. Not all of the members were present, as transportation issues (or simply locating some of the seven featured singers—all of whom cannot drive, most of whom have no access to the Internet or cell phones) become more difficult with each passing year. If you’ve never experienced the Kids, you should do some research and discover what so many of us have been enjoying for years.

The Kids are a true group of originals amidst the copy-cats, boring cry babies, and rock wannabees. ♪

# Junkies and Thieves

by Al the Limo Man of Rock City News

Solid. Powerful. Tight.

some killing of their own.....on stage that is.

All of these words describe one of the best opening slot performances ever seen at a Metal Skool show. With absolute authority, Junkies and Thieves permanently established themselves amongst the most elite Hollywood bands of the past 30 years. Proving that hard work and rehearsals pay off, this band verified why they have become one of the most sought-after independent rock bands in LA.

Their draw was enough to fill the entire venue, a significant feat when one considers the gig took place on a Monday night. Metal Skool is one of the biggest shows on the planet, and have been for some time, especially in the realm of heavy metal/hardcore. Any band would kill for a slot on their show. Junkies and Thieves did

Opening with a fast and furious rock composition, the vocalist took control from the start. With guitar master Chris Eaton leading the musicians in perfect time, this show rocked hard, and right from the outset.

Everyone in the audience was astounded at how great the band sounded. I have seen them several times now, but this was by far their best show yet. All of their songs are well written masterpieces with so much authenticity to their sound.

These guys will make big money for any struggling major label for one basic reason: their sound caters to rock music aficionados like me who buy music instead of stealing it from the Internet. ♪





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## Rock City News

### GODSMACK AND ROB ZOMBIE JOIN FORCES ON FALL TOUR

This Fall, Rob Zombie will embark on a US tour with rock band Godsmack. The North American tour is set to open August 25<sup>th</sup> in Dallas, TX at the Smirnoff Music Center. As a showman of colossal proportion, Rob Zombie fans should expect a visual and aural circus of the unexpected on this tour. There are some select dates for Rob Zombie's headlining solo.

For more information, go to [www.robzombie.com](http://www.robzombie.com) or [www.myspace.com/robzombie](http://www.myspace.com/robzombie).

### EDGAR WINTER

Rock icon Edgar Winter is having a busy summer! Along with producer/songwriter David Foster, he's been tapped to be a judge on *Star Tomorrow*, NBC's new interactive music competition that will allow viewers to choose the first Internet superstar band. Winter is also on tour this summer as a member of Ringo Starr's All Starr Band with whom he's received some rave reviews. According to an FMOB review: "And perhaps the surprise of the entire evening was Edgar Winter. Looking like the Dorian Gray of rock, Winter acted as a man possessed, whether tearing off an acrobatic keyboard lick, delivering a virtuoso vocal performance, or blasting out some funky sax. His outstanding solo performance of his early 70's solo track, the gospel-tinged 'Dying To Live' qualified as a real goose bump/'you had to be there' moment."

### GODHEAD: THE SHADOW LINE

*The Shadow Line* will now drop August 29th. This new album is *amazing*, and though it stays within the framework that their loyal fans love, it also stretches them as artists and gives listeners a powerful new sound.

### AS RAPTURE COMES...

"One of the most influential of all Sweden's death metal bands," according to *Kerrang!*, Grave returns with 2006's vicious sonic assault, *As Rapture Comes*. Continuing a tradition of genre-defining brilliance, their seventh full-length release delivers mountain-leveling hooks and devastating low-frequency blows. Alongside Entombed, Dismember, and Unleashed, Grave is considered a pioneering force of the distinguished Swedish death metal scene, and the members have remained true to their musical roots and legacy throughout the years. Grave has upcoming North American dates with Dismember, Vital Remains, Demiricious, and Withered. They are on Century Media Records.

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AUGUST 27, 2006

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## Special Event

# The Antelope Valley Fair

by Kevin of Rock City News

It's that time of year again: Fair Time. The Antelope Valley Fair begins its run from Friday, Aug. 25<sup>th</sup> through Sept 4<sup>th</sup>. Located in Lancaster, one hour north of LA, the Fair offers something for everybody: carnival rides, games, displays, exhibitions, art, and food. Three stages present a cornucopia of local bands, tribute bands, comedians, dance troupes, hypnotists, and spectacular entertainers. In addition, there is also an arena/grandstand area for the performances of national acts. Most of these shows are free with price of admission. You can sit up in the grandstands and check out bands like Train and Lynyrd Skynyrd, or if you want to dish out a little cash, you can get up close and personal with an infield seat.



The following events are free with paid admission:

Train - Aug. 25<sup>th</sup>  
Ashlee Simpson - Aug. 26<sup>th</sup>  
Willie Nelson - Aug. 28<sup>th</sup>  
Lynyrd Skynyrd - Aug. 29<sup>th</sup>



These events require ancillary tickets:

Figure 8 Race - Sept. 1<sup>st</sup>  
Rural Olympics - Sept. 2<sup>nd</sup>  
Pro Bull Riders Rodeo - Sept. 3<sup>rd</sup>  
Demolition Derby - Sept. 4<sup>th</sup>

Looking for something to do? Grab everybody, and head to the Fair for a guaranteed good time. If you happen to be there on Saturday Aug 26<sup>th</sup> then drop by the Hi-Desert Broadcasting Stage and heckle me and my band Metalshop. For all the information you need like directions, times, etc. then visit [www.avfair.com](http://www.avfair.com). See you there!



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THURSDAY AUGUST 24 - 7PM - CHINKY EYED 5TH ANNIVERSARY...  
**A-Team (Acevalone + Abstract Rude) / 2Mex / Mr. Hyde / 5th Element / The Leadership Crew / Ivan Ives w/ DJ Troma**

FRIDAY AUGUST 25 - 8PM - SEAN HEALY PRESENTS...  
**Pony Boy Curtis / High School Logic / The Electroclash / Moss Rock / Harry Whittington / Maozeh / Boy Run**

EVERY SUNDAY NIGHT - 10PM - 18+ - EVIL CLUB EMPIRE PRESENTS...  
**Blacklist**

MONDAY AUGUST 28 - 730PM - TIN PANDA PRESENTS...  
**Fitter / Juan The Mannequin / Tremellow / Mon Frere / The Front**

MONDAY AUGUST 28 - 730PM - KFLA & CHURCH OF THE 8TH DAY PRESENT...  
**Dusk / XUL / Dead in Sin / Arctic Winds**

WEDNESDAY AUGUST 29 - 7PM - A SPECIAL EARLY SHOW...  
**Limbeck (acoustic) / Narwhal**

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## Art Film of the Week

### Battleship Potemkin



A most gruesome image of chaos in *Battleship Potemkin*.

with Aaron Sheley

One of the ten best films of all time, this film is an experience unmarred by the passing waters of film history. Filmmaker Sergei Eisenstein established a language of film through montage by cultivating a meticulous technique practiced by the likes of Dziga Vertov (*The Man with a Movie Camera*), Vsevolod Pudovkin (*Mother*), and Lev Kuleshov (*The Extraordinary Adventures of Mr. West in the Land of the Bolsheviks*). By so doing, by creating such a cinematic dialect, Eisenstein thereby solidified the

Russian Formalist School—the 1915 school of literary theory and analysis that devoted itself to studies in the subject of making a distinction between literary language and common language; by using scientific principles in the study of poetry and literature, they deliberately disregarded the contents of the works they investigated (in other words: they invested all their study time into form rather than content).

*Potemkin* is an example of pure cinema, stripped of its unnecessary components. No wonder the Russian Formalists studied the work of Griffith, especially *Intolerance*: the montage is lyrical, juxtaposes a compare-and-contrast synthesis of image, message, and counter-argument.



Father of the montage, Sergei Eisenstein.

The story of the film is quite simple. Meat goes bad on a ship; this is later the cause of a frantic mutiny aboard the naval vessel (the *Potemkin*), and when the ship tries to get word to civilians of its happenings, fascists gun down the unarmed peasants on a stairwell near the docks. The bloodshed at the steps—during one of the most punctiliously constructed collision montages—never leaves the mind of the viewer. The imagery sinks in with hard cuts on dying cripples, trampled children, and fallen victims of the flagrant bullet spray unleashed upon the masses. (You

have undoubtedly seen a parody of some sort in various cartoons, TV shows, or movies—especially that image of the baby carriage wildly rolling down the long flight of concrete stairs.)

Eisenstein recreated an event that never actually happened in history for his agitative propagandistic message. The effect is without flaw. The docudrama has a formal technique unsurpassed by contemporary cinema's feeble excuse for the montage (quick-cutting music videos, commercials, etc.).

*Battleship Potemkin* opened the floodgates for all directors who dared weather the tempestuous storm of a frenetic montage.



# The vision of Werner Herzog



Director Werner Herzog receives the Filmmakers Alliance prestigious Vision Award for his profound passion in cinema.

by Joseph Trinh

The Directors Guild of America Theater Complex played host to VisionFest 2006, the annual party thrown by the Filmmakers Alliance. An event created to celebrate independent films, VisionFest honors those who venture out to make films from a personal point of view. The man of the night, Werner Herzog—maker of such profound and provocative films as *Grizzly Man*, *Even Dwarves Started Small*, *Aguirre: The Wrath of God*, *Stroszek*, *Fitzcarraldo*, and *Heart of Glass*—was to receive the Filmmakers Alliance's highest tribute—the Vision Award—given to an established filmmaker who embodies the passion for the possibilities of cinema and independent film. Despite the broken air conditioner that caused everyone to sweat in his or her evening gown and suit, the night promised to be a fun one.

Photographers lined up at their reserved spots behind the velvet rope to snap pictures of anyone and everyone they recognized...and probably a few they recognized not. The Filmmakers Alliance's logo was emblazoned on the back wall by a spotlight, a fitting thematic choice over a typical banner. Two director's chairs were positioned in front of an intricate setup of cameras and lights where interviews of special guests and filmmakers were held.

The ceremonies started with Director of the Filmmakers Alliance Jacques Thelemaque who gave a speech that explained the existence

of his artistic film community, and the influence that the night's honoree, Mr. Werner Herzog, has had on all of those who aspire to create art through cinema. Mr. Herzog was late, due to being what airport security called an "alien with extraordinary ability" (Thelemaque noted that the label "filmmaker" didn't seem to compute for our homeland security), but was able to watch on as his friend and fellow filmmaker Zak Penn (*Incident at Loch Ness*) took the podium. During his presentation of the Vision Award to Mr. Herzog, Penn fired a few shots at porcine filmmaker Brett Ratner, though there didn't seem to be too much earnest malice in his barbs.

A few interesting incidences during the ceremony: the night's honoree of the Alex Kirkwood Memorial Spirit of FA Award happened to also be on staff; her responsibility laid in taking care of guests in the overflow room. The hundreds in attendance watched on patiently as she ran in from the other room into the main theater to accept her award, then ran back to her post like a pretty little trooper. In addition, a mix-up with the tech people allowed the montage that honored Werner Herzog to play *after* he went up on stage and received his award. These blips on the schedule seemed to embody the spirit of independent filmmaking just as much as anything else seen during the night. Hooray.

After the presentations and speeches, those who chose to stay were treated to seven short films, all made through the Filmmakers Alli-

ance. The program was an eclectic group of shorts that ranged from romantic comedy to music videos to a stock-footage biopic of George W. Bush. And it all started with: "Dirty Mary" directed by Stuart Rogers, starring Daniele Feraro who also wrote the script. This romantic comedy examines a woman's plans of how to keep from sleeping with her date on their first night out. Funny, though a bit clunky at times, it was genuine in its handling of the subject

1) *Shut Me Up*—A music video of the group Mindless Self Indulgence. Directed by Jhonen Vasquez, the video shows a cashier in a futuristic supermarket who goes berserk and runs amok. Cleanly edited and very kinetic, it pleased the crowd.

2) *The Interview*—A disheveled old man is interviewed by a surveyor in his room. Directed by Lisa Moncure, its interesting beginning built up to a punch line that involved a stuffed cat.

3) *The Guitar Player's Girlfriend*—Directed by Janet Harvey. A bartender, April, meets the title character whose boyfriend performs at April's bar. An "I need to reassess my life because I saw myself in a younger version of me who's throwing her life away" type story that delivers on its premise.

4) *American Infant*—Directed and narrated by Eric Jon Kurland. Using only random, public domain stock footage, *A.I.* chronicles the life of our current president from birth to present. In the style of 1950's educational films, this biopic has a heavy stench of satire to it. Another crowd pleaser.

5) *Each Finger Has An Attitude*—An Electronic music video directed by Lisa Crook. An alien girl shrinks and takes in everything that is colorful about an urban city. Somewhat reminiscent of the videos for Daft Punk, Aphex Twins, and Fatboy Slim.

6) *Son Up*—Written and directed by Andrew Shearer, this piece is a character study of a ghetto youth who, upon his release from juvenile hall, must decide what to do with his life.

After the screening, the night's Gala officially began in the lobby with another program of video shorts that started a few minutes later. Naturally, everyone ran to hit the open bar. Long live the spirit of independent films.





## Film Interview

# Winners never shiver

## An Exclusive interview with Werner Herzog

by Jesse Alba

On a recent Wednesday afternoon at the DGA, the Filmmakers Alliance held Visionfest 2006, an annual screening of Alliance member shorts along with the presentation of the Vision Award. The recipient of this year's Vision Award is Werner Herzog, the cinematic genius whose films possess a rare combination of intense complexity and staggering beauty. Despite arriving in the United States only an hour before the presentation of the award, I was granted a brief exclusive interview with one of the last truly great heroes of cinema.

**Jesse Alba:** On the set of a film, do you consider yourself the coach or the quarterback?

**Werner Herzog:** No, I don't see myself like that. That would be too hard...I would rather describe my role as trying to be a good soldier of cinema. Stuck in the trenches.

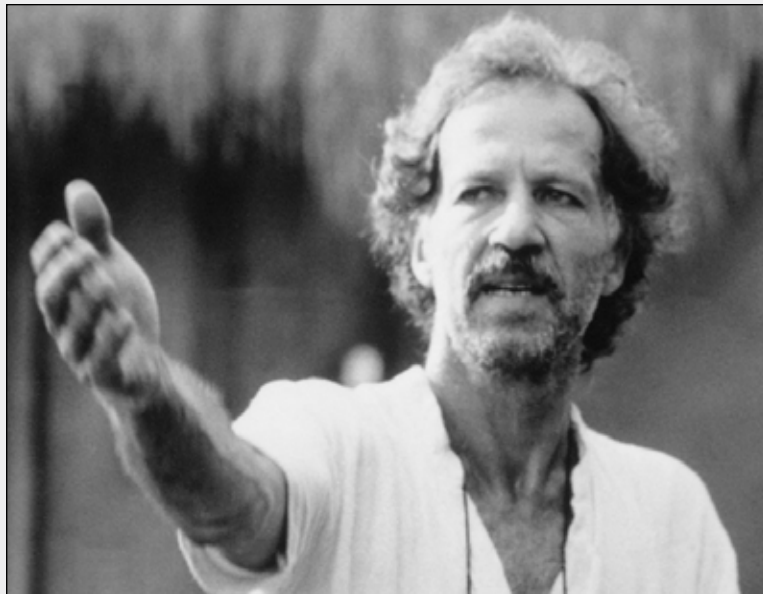
**JA:** There is a pervading sense of naturalism through your films. Is there a point at which your preparation stops and you allow other elements to take over?

**WH:** Sure, yes. I think if you don't allow the windows to be opened and the doors to be opened when you are shooting, you probably will miss some very intensive life that is happening around characters, that shows up, that you haven't expected, and you just incorporate things that happen, that you would never have dreamt of. So in order to allow real life into a film, *pula vida*—as the Mexicans would say, I would always keep my doors open.

**JA:** There's the notion of a digital revolution-taking place—

**WH:** Yes.

**JA:** It's seduced much of the industry, especially the younger generation in many schools where they are primarily being taught how to use digital cameras. Do you see the movement away from



*"I've always been after something elusive, and that is some form of truth."*

celluloid as a dangerous trend?

**WH:** No, it doesn't really matter how you record your images. So far, I am a man of celluloid because celluloid is still much better. For digital effects, it's a different question. But, it has given us tools of enormous beauty where we can create dinosaurs that have been extinct since sixty million years! *(laughs)* So I'm not against all these developments. And nowadays, it is possible to make a feature film, a one-and-a-half hour feature film for, let's say, ten thousand dollars. The beautiful thing about it is for filmmakers who normally complain, "Oh, we can't find the finances, the production companies are so stupid, and the studios are so stupid," now there is no more excuse. You just roll up your sleeves and make your film.

**JA:** In your documentaries, you approach your subjects in a unique way. How do you achieve a certain level of intimacy, and do you ask them in a specific way to retell their stories?

**WH:** In some of my films, yes. Like *Little Dieter Needs to Fly* or *Wings of Hope*: both examples when people went through ordeals of unspeakable proportions. In such a case, yes, you have to go back and guide them back into the incidents that formed their lives. Otherwise, I am always looking much deeper than, let's say, into sheer superficial events or facts. I've always been after something elusive, and that is

some form of truth. I'm trying to dig into what I call an ecstasy of truth, an "ecstatic truth." Let's not waste time to get into details, but of course beyond a story—or beyond events—there should be, in a movie, something much deeper: something that illuminates us as an audience. So that's what I've always been after. **JA:** That relates to my next question. Do you feel that facts often get in the way of truth?

**WH:** Normally they don't, but they are always inferior to truth.

**JA:** You've worked on multiple projects with Harmony Korine—

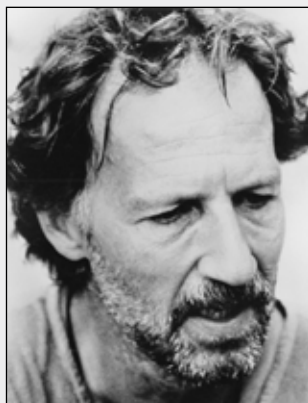
**WH:** Not multiple; only two now, and only as an actor. I was in *Julien Donkey-Boy* and now in his new film, which isn't finished yet, I think, which is called *Mr. Lonely*. With Zak Penn now also I have worked.

**JA:** I'm curious what it is about Korine's approach to filmmaking with which you connect.

**WH:** Oh, he's a very talented young man, and I like his approach, and he has always known that I would be of support to him, if I can. Even though our styles and our subjects are so different, it doesn't matter. When there's a real talent, you can tell right away.

**JA:** Will you continue to make films as long as your mind and body allow it, or is retirement a word in your vocabulary?

**WH:** I don't know what retirement would mean. ☞



Werner Herzog, master filmmaker.

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# Quiet down with Elisha Cuthbert

by Michael Guillén

Elisha Cuthbert's room at San Francisco's Ritz Carlton had a western exposure, so we sat down in the late afternoon warmth to have a chat. Her beauty was unnerving, all the more so for being so natural. I couldn't stop thinking about how Elisha has the dubious honor of teaching Paris Hilton how to drink whiskey.

**Michael Guillén:** Elisha, every Sunday night, I used to sit down and watch my favorite TV show, *24*, and I would just yell . . .

**Elisha Cuthbert:** At me?

**MG:** . . . at your character Kim Bauer for making such horrible decisions.

**Elisha:** [Smiling.] Right.

**MG:** So, I'm happy that in real life you've been making great decisions with your career, the movies that you've been choosing—*The Girl Next Door*, the remake of *The House of Wax*, and now Jamie Babbit's *The Quiet*. Could you describe your character Nina Deer in *The Quiet*?

**EC:** Where to begin? Well, she's 17, and Nina is going through not only adolescence during this film, but also some really difficult times in her life, dealing with her father and him sexually abusing her. It's a very deep and intricate role that requires her to be one way with her friends and one way at home, and to find a balance between them. She's dealing with some rough things in her life. Not just adolescence. Adolescence is rough, and this is tenfold. So that alone is quite a lot. But, then at the end, Nina sort of discovers herself, luckily, through the character of Dot [Camilla Belle] who comes to live with her. Nina thinks that she can talk to Dot, and I don't think Nina would ever have that opportunity with anyone else. So, Dot helps facilitate the transformation and change in my character, which is so great.

**MG:** I know you don't like to play roles where you're a victim. Do you consider your character in *The Quiet* to be a victim?

**EC:** Yeah, I do. I went for it, but at the same time, there were moments on the set—one moment in particular, when I was filming with Martin Donovan, and we were shooting some of the bedroom scene stuff—I just had to take off and go into the set bathroom to cry and bawl, because I wanted to punch him. I wanted to be sick, ill really, because that's so not me, and—of course I'm playing

a character—you can't help but get emotionally involved sometimes.

**MG:** You're not only an actor in the film, but you're an associate producer; how did you become involved?

**EC:** I had gotten the script through my agents very early on in the process. They said, "They don't have any financing for this film, but we read it, and we think you might respond to it." Originally, they thought of me for Dot. I got the script, and I thought, "Wow! What a great movie! What a great story! It's so dark and so different from everything I've done, except there's a triumph at the end, which makes it all worth it to me." I went in, and I met with Jamie, and I said, "Dot's great, and she's dark, and I can cut my hair, and do it dark, and get that

with the University of Texas. They had a lot of money to spend, and they decided to spend it on making a series of nine different independent films that would help facilitate internships for their film program.

**MG:** You were working with the students directly? How was that for you?

**EC:** They were amazing, and blew me away actually. They were just as excited to be on a movie set as we were. Because this was a real movie. This wasn't mock-up or pretend or imagine; we're in this situation. This was the real deal. If we mess up, we mess up, and we lose money. They were amazing, and so consistent, and ready to put in the hours. We shot this in four weeks, and we didn't have a lot of time or a lot of money. But, they made it happen, which is great.

**MG:** One of director Jamie Babbit's ever-present themes is her use of popularity as a mask or defense mechanism. You originally didn't want to play the cheerleader, but as the popular cheerleader, it was a moving role because it was conflicted and confining.

**EC:** Exactly.

**MG:** . . . and you knew all this other stuff was going on underneath.

**EC:** I think she dealt with that in her first film, too, where there's a cheerleader, but she's dealing with a lot of stuff that maybe people don't

see on the surface. Most people in the world have one way they want to be perceived, and then also are dealing with things in their own life. Nina is a really big example of that. And I think Jamie is fascinated by that. Jamie is very interested in topics that have to do with being uncomfortable but *shouldn't* be uncomfortable, and putting those out there on the table. It's easier to watch these sorts of topics in a film and see it resolve than to maybe deal with it in real life.

**MG:** Do you have anything you'd like to say about your cast? About Edie Falco...?

**EC:** She was very quiet making the movie. In the movie she's spacey, and sometimes I thought, "Wow, that's an interesting choice" or "Ooooooh, that's interesting," but the way it came across on screen just blew me away. Things I never even noticed because I was doing Nina. I was into Nina, and all of a sudden, I'm watching it on the screen, and I cut to Edie, and her eyes are rolling in the back of her head. I never saw that when we were filming. Those subtleties are so poignant in the film. I was just blown away by her. I thought she was great. Martin and I didn't do a lot of talking because, obviously, it was a little bit awkward. Camilla and Katy Nixon who plays Michelle....

**MG:** Very funny.

**EC:** Blast! And it was her first film, so I was walking her through a lot of it. I said, "Don't be worried about it. Don't get nervous. Don't freak out. Go in there, and just do what you imagined and what *you* read the first time you opened the script, and just go for it." She'd go, "Yeah, yeah, okay, okay, I got it, I got it." And then she'd go out and nail it. ♪



Camilla Belle (left) as Dot, the strange girl without a voice who is taken by Nina, played by Elisha Cuthbert (right).



Cuthbert with co-star Kate Nixon.



Cuthbert and onscreen dad Martin Donovan.

**MG:** It was Burnt Orange who produced it?

**EC:** Burnt Orange Productions, which was an Austin-based company that was affiliated



# Snakes on a Plane crashes



## SNAKES ON A PLANE

★☆☆☆  
(1 out of 4 stars)

DIRECTED BY DAVID R. ELLIS  
STARRING: SAMUEL L. JACKSON,  
JULIANNA MARGULIES,  
KENAN THOMPSON, BOBBY CANNAVALE  
101 MINUTES, RATED R

Rachel Blanchard in *Snakes on a Plane* or, as its alternative title suggests, *SoaP*. Embracing a “B-movie status,” the film purposely calls attention to its shortcomings.

by Peter Sobczynski

In countless interviews promoting *Snakes on a Plane*—interviews conducted by people who, thanks to New Line’s refusal to screen it in advance for anyone, were never actually allowed to see it—Samuel L. Jackson suggested that the film is the spiritual heir apparent to those hilariously cheesy B-level camp-fests that used to play at the bottom of grindhouse triple-bills in the 1970’s. What Jackson doesn’t seem to realize—or perhaps, as the smart man that he is, he does recognize it and just doesn’t want to admit it—is that there is a crucial difference between those films and *Snakes on a Plane*. This difference is the central reason why those older works are still fun to look at, while Jackson’s latest is one of the most excruciatingly tedious things I’ve seen in a long time. The old films may have been dumb, but they were at least earnest about trying to give the audience a good time with whatever assets they could pony up on a scant budget—generally little more than a snappy title, plenty of sex, violence, Freak Power humor, and a motley yet vivacious cast and crew who tried their best to entertain. *Snakes on a Plane*, on the other hand, has little going for it, less the snappy title and decent budget. The flick throws together an idiotic screenplay, crappy special effects, and lazy performances, then smugly tries to convince us that since it knows as well as we do how lame it is, we should somehow find it in our hearts to give it a pass “for being camp” instead of deriding it as perhaps the first air-disaster film in screen history to pale in comparison to the relatively dignified likes of *The Concorde: Airport ‘79*.

As anyone who has turned on a computer in the last 18 months undoubtedly by now knows, *Snakes on a Plane* is a film that shows us what might happen if a plane were suddenly

inundated with hundreds of poisonous snakes... and if only Samuel L. Jackson could possibly save the day. There is more to the plot, though not much more. The film opens in Hawaii, as an obtuse hot-rodder (Nathan Phillips) witnesses a crime kingpin beat the prosecuting attorney set to take him to court to death. Although the witness keeps quiet, the kingpin sends men to rub him out, and he is rescued at the last second by FBI agent Neville Flynn (Jackson). After convincing him to testify against the kingpin in Los Angeles, Flynn skips the private plane chartered for them and instead chooses to take the guy on a commercial flight to California. Unfortunately, the kingpin figures out the flight and manages to slip crates filled with poisonous snakes onto the same flight—his wildly ornate and needlessly complicated plan involves setting the snakes free with a time-release lock; they will bring down the plane and kill the witness, along with everyone else. (You’ll have to ask why he goes to such elaborate lengths instead of just sticking a bomb on board—perhaps he had a surplus of rare and poisonous snakes lying around the house and needed to do something with them.) Needless to say, the snakes get loose, the day players get killed in gruesome ways, and Flynn—along with a plucky stewardess played by Julianna Margulies—has to figure out both how to fend off the snakes and how to safely land the plane.

As goofy premises go, this isn’t necessarily the worst idea in the world. I can see how it might have actually worked in the hands of people with a flair for taking outrageous concepts and running with them—imagine such a plot conceit written by Larry Cohen (whose efforts, such as *It’s Alive*, *Q*, and *Phone Booth*, have always displayed a crackpot ingenuity) and directed by Ronny Yu, the Hong Kong director who made the likes of *Seed of Chucky* and *Freddy vs. Jason* into films far more

entertaining than they had any right to be. (In fact, Yu was the original director signed on until he left the project due to “creative differences.”) Alas, *Snakes on a Plane* was written by John Heffernan and Sebastian Gutierrez, respectively a web site designer and the author of *Gothika*. *Snakes* was directed by David R. Ellis, a former stunt coordinator who went on to helm the redoubtable likes of *Final Destination 2* and *Cellular* (ironically, based on a screenplay written by Larry Cohen). The combined inspiration of screenwriters and director seemed to begin and end with the title.

The film gives us a horny couple who meet an ugly end after slipping into the bathroom to join the mile-high club. We get another guy who goes into the other bathroom and gets a nasty surprise while relieving himself. A yapping dog eventually winds up in one snake’s digestive system. We get a guy who is so rude and obnoxious (and anti-American, to boot) that he seems to exist *only* to wind up in the digestive system of the biggest snake on board.

And, yes, we even get the bit about the guy who gets bit in the rear and doesn’t want anyone to suck the poison out until he reconsiders after he sees a sexy babe get down on all fours.

I don’t object to the inclusion of such things—in a film entitled *Snakes on a Plane*, it would probably seem weird if they weren’t present. What I object to is the film’s utter unwillingness to put any sort of creative spin on the material to give it some life. Instead, the movie expends its energy on tossing in one-liners to let us know that it thinks that the material is as stupid as those in the audience with their wits about them. However, pointing out that something is stupid does not automatically make one smarter and hipper—instead, it smacks of a cavalier condescension towards its audience that borders on outright contempt. If they spent half the time and energy coming up with something smart and intriguing instead of constantly winking at the audience about how dumb and predictable it actually is, this film might have had a shot at working as a legitimate film instead of failing as a painfully self-aware crap-fest.

And yet, while *Snakes on a Plane* may fail on every possible artistic level, it will no doubt go down as a triumph of contemporary movie marketing. Clearly, New Line set out to make a serious thriller and were no doubt horrified when they saw the early rushes that showed the film to be anything but. Instead of scrapping the whole thing or simply dumping it, they cleverly chose to embrace the Internet cult interest that developed around its brilliant title (including adding moments to the film inspired by fan suggestions). They deftly created a buzz that managed to position it as a movie that knows it is stupid instead of just another stupid movie. Those paltry Internet geeks have decided to buy into the hype and show up to the film fully primed to cackle every time Samuel L. Jackson says “fuck.”

It goes to show you how much things have changed over the years. Back in my day, if a studio wanted skills to

push a dog, the skills were paid—nowadays, the studios have instead figured out a way to convince the skills to pay *them* for the privilege. ☞



Samuel L. Jackson is about to scream at some snakes.





## Film Review

# What's all the *Buzz* about?

### BUZZ

★★★☆☆  
(3 out of 4 stars)

DIRECTED BY SPIRO TARAVIROS  
STARRING: AL BEZZERIDES,  
CLORIS LEACHMAN, GLORIA STUART,  
JULES DASSIN  
120 MINUTES, RATED PG-13

by Tony Medley

Never heard of Buzz? You're not alone. Have you heard of noir? We thought so. Albert Isaac "Buzz" Bezzerides is generally credited with having written the story that some claim to be the first American noir, *They Ride By Night*, adapted from his novel *Long Haul*. And that story is joined by another: Buzz wrote the novel (at the urging of his wife, Yvonne), and made around \$500 on it. An agent came to him and said he could get him more money from Warner Bros. who wanted to make a movie out of the manuscript. The agent got him \$1,500, and Warner Bros. signed him to a contract. On his first day at the studio, Buzz was in the office of producer Mark Hellinger when he saw Hellinger stick a script in the drawer. Buzz asked to see it, and what he discovered was a complete script already based on the book—yup, that's right: Warners had been working on the script before they got the rights to the book.

Buzz said that, had he known, he could have gotten much more for the story because he had the studio over the barrel. They had

already started on the movie before acquiring the rights. He said he was sold down the river by the agent who—in order to better his own relations with the studio—suckered Buzz. Buzz then claims "someone" found a letter in a file that said Warner Bros. should have paid him \$20,000. Nonetheless, Buzz said it didn't bother him too much because that "would have spoiled me. I wasn't writing for money; I was writing to write." This anecdote was the first of many in Buzz's career in which he felt he was consistently "swindled."

Known by few, less the true cineastes, Buzz's career brimmed with droves of actors who came to him to polish their dialogue. Humphrey Bogart was the first; he asked for some help on *They Drive by Night* (the script was credited to Jerry Wald and Richard Macaulay). Bogart liked what Buzz did, and continued to ask the writer to do un-credited work throughout his career. Bogey later recommended Buzz to others who did the followed suit. Eventually, people like Edward G. Robinson and George Raft paid him as much as \$5,000 to refine their dialogue.

For a man given a lot (or, better put, *none*) of the credit for creating noir in the United States, Buzz's life imitates his art. To hear him tell it, his career was a torrential series of one swindle after another. Nobody ever treated him fairly, and he remembers and articulates each story with immaculate detail. ☞



Notorious writer Albert Isaac "Buzz" Bezzerides may very well have created the very first American noir story.

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## Film Review

# In the ring with *Half Nelson*



Ryan Gosling plays progressive teacher Dan Dunne who works at a Brooklyn public junior high school where he teaches life lessons along with history.

### HALF NELSON

★★★★★  
(4 out of 4 stars)

DIRECTED BY RYAN FLECK  
STARRING: RYAN GOSLING,  
SHAREEKA EPPS, ANTHONY MACKLE,  
TINA HOLMES  
104 MINUTES, RATED R

by Warren Curry

Who would've guessed that one of the year's best films would take its title from a wrestling maneuver? *Half Nelson* is the kind of deeply moving, yet predominantly unsentimental, movie that we see too rarely these days. Director Ryan Fleck and his co-screenwriter (and partner) Anna Boden have managed to make a deeply emotional film while sidestepping the cinematic shortcuts usually exploited to evoke such a reaction. Featuring three equally superb performances, *Half Nelson* gradually builds in power and, more importantly, sticks with you long after it ends. It's a stunning achievement made even more remarkable by the fact that it's Fleck and Boden's feature debut.

Ryan Gosling once again proves that he is perhaps the finest young actor working today, as he delivers an intense, wholly focused performance in the lead role. The chemistry he shares with teenage newcomer Shareeka Epps could single-handedly carry the film if not for its many other strong components. Gosling plays Dan Dunne, a progressive history teacher who works in a Brooklyn public junior high school and eschews traditional textbooks. He uses dialectics—a theory relating to the causes

and nature of change—as the basis for the lessons he teaches. Dan is a confident, passionate educator who relates to his students on a very down-to-earth level.

One of these students is Drey (Epps), a 14-year-old who plays on the school's girls' basketball team that Dan coaches. One night after a game, Drey runs afoul of Dan as he smokes crack in the locker room. This shared awkward moment creates a bond between teacher and student, and it's one they both need. With Drey's constantly working mother, her absentee father, and an older brother in jail, the girl seeks some form of stable companionship and guidance. Ironically, Dan requires the very same things.

While Dan finds comfort in drug use, Drey spends more time with a drug dealer named Frank (Anthony Mackie) who claims to be a family friend. Unable to recognize his own hypocrisy, Dan, having grown protective of Drey, attempts to discourage Frank from playing any role in the girl's life.

Any discussion of this film should not progress far without noting Anthony Mackie's stellar work as Frank. A difficult role that could

easily be overplayed, Mackie is able to keep the character free of archetypal drug dealer clichés. In a pivotal scene where Dan unexpectedly arrives at Frank's house to confront him about his relationship with Drey, the man's reaction to the intrusion is quite the opposite of the explosion one anticipates. Mackie brings dignity and intelligence to this acutely written character, and turns Frank into a figure who could not be comfortably described as an antagonist. In this film's gray world, good and bad struggle uncomfortably within each character.

The broad strokes of the story sound like an Afterschool Special, but Fleck and Boden refuse to take the easy way out with Dan. He continually succumbs to his addiction, though there are several moments when we believe he'll claw his way out of the abyss.

Throughout the bleakness, *Half Nelson* offers moments of genuine hope, and the drama found in this tenuous balance gives the film its staying power. Like many first-time feature filmmakers, Fleck and Boden are full of ambition, but what's fabulously uncommon about their film is that *Half Nelson* has the execution to match. ☞



Shareeka Epps as Dunne's student Drey.





# Chug a brewsky with *Beerfest*

## BEERFEST



(3 1/2 out of 4 stars)

DIRECTED BY JAY CHANDRASEKHAR

STARRING: ERIK STOLHANSKE,  
PAUL SOTER, JAY CHANDRASEKHAR,  
KEVIN HEFFERNAN

110 MINUTES, RATED R

by Peter Sobczynski

Over the course of their first four films—the little-seen *Puddle Cruiser*, the cult hit *Super Troopers*, the underrated *Club Dread*, and the better-than-it-had-any-right-to-be *The Dukes of Hazzard* (directed by their own Jay Chandrasekhar)—the Broken Lizard comedy team has effectively divided critics and audiences evenly between those who have warmed up to their brand of smart dumb comedy and those who have dismissed them as third-rate Monty Python wannabes.

Personally, I find them to be among the most consistently hilarious people working in American film comedy today—I have laughed so hard at moments in their earlier films that I have almost had to leave the screening room in order to calm down—and I would cheerfully take their blend of blissfully stupid gags (the syrup chugging of *Super Troopers*), surprisingly clever wordplay (such as the description in *Club Dread* of a youthful indiscretion between a man and a goat as “just being a couple of crazy kids,” and the occasional bursts of pure surreal silliness (an audiobook version of Al Unser Jr’s autobiography as read by Laurence Fishburne) over most of the recent output of Will Ferrell and Ben Stiller combined.

Lizard’s latest film, *Beerfest*, is unlikely to win many new converts to their tribe, but those who are already on their peculiar wavelength are likely to find it to be a side-splitting romp that is as smooth and refreshing as a cold glass of the beverage that is the focus of virtually every scene.

The absurdity starts as brothers Jan and Todd Wolfhouse (Paul Soter and Erik Stolhanske), the proprietors of a simple Wisconsin tavern, travel to Germany to spread the ashes of their recently deceased father (I won’t spoil the identity of the actor making that cameo appearance, except to say

that he is a familiar face from several generations of anarchist comedy) at Oktoberfest. After causing an immediate ruckus (that includes plenty of not-at-all-gratuitous nudity) at the festival, the boys are whisked away by a mysterious stranger to witness a top-secret international beer-drinking competition in which teams from all over the world compete at Olympic-sized versions of the very same games that many a student became an expert of in college. Jan and Todd learn that the reigning champions are the German team led by the fearsome Baron Wolfgang von Wolfhausen (Jurgen Prochnow), a distant relative who accuses their beloved Gam Gam (Cloris Leachman) of, among other things, having absconded with the family’s secret beer recipe before fleeing to America decades earlier. Jan and Todd challenge the Baron’s team to a contest in order to preserve their honor, and are subsequently defeated in the most humiliating manner possible.

After returning to America, the brothers decide to form their own group and represent America in next year’s contest. To have even a slight hope, they need to go out and recruit a dream team of imbibers. First up is Landfill (Kevin Heffernan), a man whose nickname hardly begins to do justice to his gargantuan appetites. Next, they come across Fink (Steve Lemme), a scientist who decides to take a break from his job (which seems to only involve performing a certain unspeakable act on frogs for no particular scientific purpose) in order to help them maximize their guzzling potential. Of course, skill is also a part of the program, and so they seek out Barry (Jay Chandrasekhar, who also directs), a once-legendary beer gamer whose tattered existence now finds him standing on the curb and offering to consume entirely

Beer Pong effectively.) Now united, the five begin their extensive training—much of it done while crashing high-school parties. After much effort, a few crises of confidence, and, okay, one death, they return to Germany to fight for their honor...one enormous stein at a time.

Having shared the screen with any number of co-stars in *Club Dread* and only appearing in separate scenes during their brief appearances in *The Dukes of Hazzard* (a film which is to Broken Lizard as *Room Service* was to the Marx Brothers), *Beerfest* seems to have been designed to get the five group members to play off of each other in as many scenes as possible. When they catch fire, they bounce jokes and comedic ideas off of each other with such quickness and grace that you can see the spark in their eyes as they get into it. More importantly, they correctly realize that instead of playing to the rafters to get laughs with weird voices and over-the-top behavior, it is much funnier to play the material relatively straight; let the jokes emerge on their own. Of them, the standout is Heffernan who unapologetically plays a gross and repulsive character—imagine Bluto Blutarsky without the grace or dignity—and still manages to make him strangely likable. Of the non-group members, Leachman gets some big laughs doing a blatant reprise of Frau Blucher, and Prochnow is amusing as well as the chief villain (and yes, there is a cheeky *Das Boot* reference to be had.)

Of the films in the Broken Lizard canon, “Beerfest” is admittedly their least substantial effort since their *Puddle Cruiser* debut. It lacks the manic inspiration of *Super Troopers* or the cleverness of the unjustly maligned *Club Dread*. Some of you out there may be put off by the very notion of plunking down a ten-spot for something called *Beerfest*, but I assure you that it is a million times removed from the frat-house stupidity that the title suggests. Besides, I like the idea of a film that features so many drinking games that the only way one could base a drinking game on it (at least one that

wouldn’t kill most participants) would be to devise one in which players took a drink only during the scenes in which the characters *aren’t* drinking anything. ☞



The Broken Lizard team takes us to Germany for the Olympics of drinking games.



# The strength of *Invincible*

## INVINCIBLE



(3 out of 4 stars)

DIRECTED BY ERICSON CORE

STARRING: MARK WAHLBERG,  
GREG KINNEAR, ELIZABETH BANKS,  
MICHEL RISPOLI

104 MINUTES, RATED PG



Mark Wahlberg as football phenom Vince Papale.

by Jonathan W. Hickman

The newspaper headlines read: “Fan turns overnight player.”

When, in 1976, UCLA football coach Dick Vermeil took over the struggling NFL franchise Philadelphia Eagles and called for an open tryout, folks called it a publicity stunt. But among the motley crew that showed up was one Vince Papale, a 30-year-old teacher who had never really played organized ball. After running a 4.5 forty-yard dash, the coach had Papale catch a few balls. The rest is history. People would have never believed it...if it weren’t true.

*Invincible* is a great sports movie. It tells a credible *Rocky*-like story that ratchets up its entertainment value with realistic and exciting football sequences. This tale follows Papale (Mark Wahlberg) as he goes from playing ball with his drinking buddies to playing in the big leagues. 1976: We’re introduced to Papale as he struggles to find work teaching high school in Philadelphia, has recently lost his wife over money problems, and barely makes ends meet by mixing drinks at a local tavern. Not even his beloved Eagles can deliver him much solace—they’ve only won something like four games and are turning in another losing season. But, the old coach is about to be replaced by young college up-and-comer, Dick Vermeil. And he’s got some new ideas, like the open tryout.

A great amount of fun is had with the tryout. Freaks from all over Philadelphia show up, and the event is somewhat of a side-show to be covered by the local media. Papale is pushed into giving it the ol’ college try by his bar buds...and, surprisingly, he makes a good first

impression. Of course, the entire activity is meant to create buzz and to reenergize fans, but Papale shows coach Vermeil that he’s really got talent. A great scene that already has been spoiled in the trailers shows Vermeil following Papale to the parking lot and asking him where he played college ball. Papale shocks him by saying he never played in college. Actually, we learn that he only played one year of high school football. Needless to say, at 30, Papale was a late bloomer.

But getting picked out of a publicity stunt open tryout is one thing, making the team is another. Papale is depicted as humble even to the point of being facile. Wahlberg plays him with a certain amount of quiet reserve—you’re not really sure whether he knows a secret about his inner strength or whether he just lacks confidence. At football camp, the other players do not welcome Papale warmly; this is in stark contrast to the fans who can’t seem to get enough of the nascent underdog. But fan approbation doesn’t pay the bills, and if he doesn’t make the team, Papale will end up back tending bar and playing ball with his fellow drunks. Papale’s story has a real blue-collar everyman quality to it that is, for the most part, both charming and genuinely moving. Again, if it weren’t true, you’d think it was make-believe.

And the captivating football scenes serve to remind us how thrilling this game really is, why football may have already replaced baseball as America’s pastime.

What makes *Invincible* work as a movie, though, is the true story upon which it is based. While there is no doubt that dramatic license was taken and certain events were conflated to tell the story within an appropriate running time, *Invincible* ends with old footage that shows the real Papale in action. And as the credits roll with the old footage and photos, you shake your head in disbelief. Yes, it really happened: the Fan turned into an overnight Player. ☞





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# The soul of imagination

Keeping score with composer John Debney



Composer John Debney has scored over 100 films and television shows since the early 1980's.

by Sean Reynolds

Award-winning conductor and musician, John Debney has composed the score for the new musical *Idlewild*, to be released today. The film stars the R&B duo OutKast and is set in the Prohibition era of the thirties. Debney has used his near magical spirit of music to create a stirring emotional portrait for dozens of pictures over the past two decades, and Hollywood relies heavily on his vigor and imagination.

Nominated for an Oscar for the score to *The Passion of the Christ*, he is recognized as a perfectionist in an industry that will accept little else. His diverse credits include: *The Scorpion King*, *Liar Liar*, *Chicken Little*, *Sin City*, *I Know What You Did Last Summer*, *Elf*, *Spy Kids*, *Bruce Almighty*, *Dreamer*, *The Ant Bully*, *Barnyard*, and Christopher Reeves' final project, the upcoming *Everyone's Hero*. He has garnered three Emmys, and this year became the youngest composer ever to receive ASCAP's prestigious Henry Mancini Lifetime Achievement Award. Remarkably, I caught up with John and pried him away from his busy schedule long enough to chat. He is a kind and gracious man, willing to discuss his work and life with an old classmate.

***Idlewild* is coming out this week. What are some of the other films you've worked on this year?**

I've just done three in a row; all animated, which is pretty interesting. I did a film called *Ant Bully* for Warner Brothers. Right after that one, I did *Barnyard*. People seem to like it very much. It's a really fun movie.

**You recorded it at the Skywalker Ranch?**

I did. We went up to Skywalker, and had a great time. After that was another animated movie called

*Everyone's Hero*, which is really wonderful and interesting in that it was Christopher Reeves' last film. He was working on it before he unfortunately passed away. It's a family-oriented movie about baseball. It will come out in the Fall.

**When projects are presented to you, what are your techniques or processes used in evaluating the work?**

Well, first of all, I like to be emotionally affected. That's important to me because I've done a lot of films, and now I'm looking for stories that are closer to my heart. I absolutely look for something that appeals to me emotionally. When I find a project, I watch the film several times, and then I noodle around on the piano and try to come up with some thematic material that I can, shortly thereafter, play for the director. That's sort of my process quickly in a nutshell.

**You've worked with many studios, including 20<sup>th</sup> Century Fox, Universal, Paramount, Warner Brothers, Dreamworks, Columbia, and Disney. Can't you keep a job?**

Ha! Well, I've been lucky, you know. It's fun to bounce around like that, really. Every studio has its own sort of dynamic. I've done a lot of things for Disney, of course, but it's just really fun to wear a few different hats: do something for Fox and do something for Dreamworks, so it makes it interesting for me doing a comedy and then to turn around and do something more adventurous or serious.

**Do you work with the same musicians, or do you build an orchestra for each project?**

I've been doing this long enough in LA that I have a group of musicians that I use for all the films, and they're truly some of the finest in the world. So I pretty much have a set group, not that I can get them

every time. But, luckily, LA is filled with some of the finest musicians in the world.

**You bring in guest artists like Arturo Sandoval and Joshua Bell. How does that happen?**

Well, when I bring in someone like Arturo on *Idlewild* or Joshua Bell on *Dreamer*, it usually starts with a conversation with the director in terms of who can we entice to come and play. In the case of *Idlewild*, we wanted to get a hot trumpet player and, to me, Arturo Sandoval is just a legend. We were lucky his schedule moved around a bit and that he came to LA.

**Is *Idlewild* a departure for you?**

You know what? It's a wonderfully eclectic blend. I wouldn't call the music "period" at all. The music has a period influence, and yet, most of OutKast's songs are completely contemporary, and the cool thing is that I was able to arrange a number of the songs with putting strings and horns to their music as well as writing for the score. So, in that sense, it was a departure for me. It's a unique film. It's truly a musical. I credit the director, Brian Barber, for having the courage and direction to try it, and it worked out well.

**As audience members, we are affected by the music. It goes right to the soul of a film. Do you feel powerful?**

I am absolutely humbled by the opportunity I have to create music and art in this wonderful medium called film, and it's not lost on me that the music can have a definite power. I'll never forget watching *The Passion* with an audience for the first time, and I was amazed at how important the music was. It was an epiphany for me. I realized the responsibility I have to write the best music I can for any given film, to give the audience something to hold on to. ♪



## The Simpsons: The Complete Eighth Season

by Mike Restiano

Yeah, it's a little silly to pay fifty bucks for a box set of TV shows you could watch in syndication for free (last time I checked, *The Simpsons* still broadcasts fourteen times a day), but come on—you already have the first few boxes, and you ain't stopping now...

...especially at this phase of the show. There's no doubt that around the eighth season of *The Simpsons*, the series officially and irrefutably hit its stride. "The Itchy & Scratchy & Poochie Show" is irresistible—even better than "Itchy & Scratchy and Marge" when Marge threw a tissy-fit about violence on TV and convinced Krusty's TV cronies to turn the show into a love-fest ("Lem-on-ade?" "Sure! You're my *best friend*"). There are at least five other slam-dunks on this box set that stupefy the viewer. They



make you laugh until you think you're going to pee (even though, *Jesus*, it's the *twentieth time* you've seen it!)

And no TV-on-DVD titles go further than *The Simpsons* as far as bringing supplemental material to the table. There are simply *too many* commentaries here: one on every episode (and there's no way mere mortals will be able to get through all of them), there are animatics, and there are deleted scenes, plus all sorts of stuff through which to wade.

So, borrow your buddy's copy (everybody has at least one friend who went out and bought the thing the day it came out), slip into your inebriation of choice, and bliss out in front of ten or twenty *Simpsons* episodes.

Don't deny it: that sounds *really good* right now, no?

## Brazil: The Ultimate Three-Disc Special Edition

While the big boys of corporate home entertainment high rollers play big-dollar slap-and-tickle with each other over this whole high-definition thing (doesn't matter whether you like HD-DVD or Blu-ray: if you want a system good enough to truly utilize the format, you'll have to shell out at least \$2,500), you'll find a great way to remind yourself that our little buddy the DVD still has legs when you decide to upgrade your copy of *Brazil* to this newly-finessed Criterion Collection release.

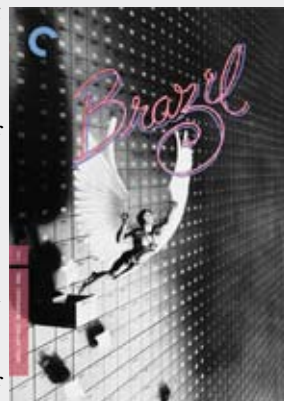
Criterion's initial release of *Brazil* on LaserDisc was the best Laser box set of all time, and with a handful of exceptions, its DVD triptych was just as good: not only did it contain the full and definitive version of Terry Gilliam's mind-melting, schadenfreude-heavy fever dream, but it had one of the greatest commentary tracks in the game (Gilliam's own), as well as an illuminating video history (*The Battle of Brazil*), and (weirdest of all) the "love conquers all" 94-minute cut of the movie that showcases just what a piece of shit

*Brazil* would have been if Gilliam had taken his studio's "creative criticism" on what to cut.

This upgraded box set keeps all the extras the previous box contained, but it houses an absolutely glorious Anamorphic transfer of the film (the only thorn in the previous DVD release's side was that the transfer wasn't Anamorphic). So if you're still watching DVDs on the 6"x6" monitor you stole from your mom's office, this re-release won't be of much interest to you. But, if you know anybody with a big fancy TV, or if you have one yourself, what better way to test drive the technology than to pop *Brazil* on in there?

You know Terry Gilliam would do it.

(And don't think Criterion's trying to fleece you—if you just want the new transfer, in addition to the newly-boxed set, there's a single-disc edition of *Brazil* available.) ♪







# Now Playing...

Jason Long creates his own slacker collegiate experience in *Accepted*.

## Accepted ★★★ 1/2 (PG-13)

On the surface, *Accepted* appears to be another stupid “frat-guy” comedy. Nonetheless, it turns out some sincere laughs, contains a lot of energy and vivacity, and is (at bottom) better than those other comedies on the scene these days (eg, *Talladega Nights*, et al). After failing to be accepted into college, Bartleby (Justin Long) decides to cook up a fake university that he can tell his parents about so they don't freak about his lack of any real academic future. Everything seems fine until his parents decide to swing by the school. Bartleby, after enlisting in the help of his dim-witted cronies, accomplishes the impossible by creating a life-like webpage that convinces his parents. The trouble is that the webpage is a little too realistic, and now every “un-accepted” kid in America is vying for enrollment. (PS)

## 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.

## 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)

## Beerfest ★★★ 1/2 (R)

See our review on page 21.

## Buzz ★★★ 1/2 (PG-13)

See our review on page 20.

## 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)

## 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.

## Conversations with Other Women ★★★ (PG-13)

Being hailed as the cure for the end-of-the-summer-blockbusters blues, *Conversations with Other Women* is really more of a quick-witted and sprite play than a film, less the fact that unlike anything that could be performed live on stage, this movie is presented in a split-screen for the entire duration. Similar in style to Mike Figgis' *Timcode*, the narrative continues—Aaron Eckhart plays “Man” who meets up with Helena Bonham-Carter (“Woman”) at a wedding, and the two begin to talk and possibly flirt until they reveal to the audience that there's a lot more history there than we initially thought—whilst all along in organic split-screen so that each moment is exhibited from two different angles at the same time. Though it could,

much like *Timecode*, be easily decried as a straight “gimmick film,” *Conversations* wins out over castigation through its inherently smart script and its spectacular performances by two actors who are, and have been so many times in the past, equally smart about the roles they choose. (JC)

## 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, sub-human 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)

## 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.

## Edmond ★ (R)

Director Stuart Gordon says, “We are all racists. I am continually shocked and amazed at the words that fly out of my own mouth when someone cuts me off in traffic. We try to hide our racism from each other and from ourselves. But we secretly know it's alive and well within us.” *Edmond* is a film in which everyone involved seems smitten with sending a political message about what they feel is

wide spread white racism. Maybe all the people involved with this movie are racist; I have no way of knowing. Edmond (Macy) leaves his wife for no reason other than that he doesn't love her and feels he is in the “wrong place” in his life. Edmond is around 46-years-old, but never has there been a more naïve man wandering around the streets of Los Angeles. His meetings and conversations with hookers, strippers, pimps, and other people are ludicrous. Nobody who has lived in a city as long as Edmond has, is that untouched by the realities of life. Though I'm a fan of some of David Mamet's (who penned both the screenplay and the play) work, *Edmond* epitomizes his great weakness: dialogue that is not credible. People in real life just don't talk like Mamet has them talk, at least in this film. What the film really needed was a new script with credible dialogue to tell what could have been an interesting story about a man descending into madness. (TM)

## Factotum ★★ 1/2 (R)

Henry works in order to drink, and drinks when he's not working (most of the time). A “factotum” is literally the name given to a man who bounces from job to job, and that's exactly what Henry Chianski (Matt Dillon) does with his bleery, besotted life—job to job, woman to woman, bar to bar. Based on the autobiographical stories of Charles Bukowski, *Factotum* is a harrowing portrait of the inner-workings of the world of the dipsomaniac, a man who's so lost in a fog of alcohol, loose women, and late-night taverns that he can barely stand straight. And yet, as a writer, the main character is able to articulate and express that very sense of confusion, loss, and fear that many of us feel on a day-to-day basis. (JH)

## Half Nelson ★★★★ (R)

See our review on page 20.

## How to Eat Fried Worms Not Yet Reviewed (PG)

I remember when my good friend Joe Nussbaum, the director of mega-hit short film “George Lucas in Love” and a guy who probably has no recollection of who I am, was set to helm John August's script for *How to Eat Fried Worms*. I think Joe was something like the second or third to tackle the best-selling children's book that captured the hearts of so many of us as young lads and ladies. Apparently, Joe was not the last to try to make something cinematic out of the novel. Here we are, about three or four years later, and now Bob Dolman, writer/director of *The Banger Sisters* with Susan Sarandon and Goldie Hawn, has the gravitas to do the unthinkable, to accomplish that which so many before him could not have done. And with that adorable little alien-eyed Pepsi girl, Hallie Kate Eisenberg, no less! Huzzah for the shopkeep. (MK)

## Idlewild Not Yet Reviewed, Rated R

See our interview on page 23.

## 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)

## Invincible ★★★ 1/2 (PG)

See our review on page 21.

## 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)

## 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)

## 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. Answer: it is. (PS)

## 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 home-maker 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)

## Material Girls Not yet reviewed, (PG)

Real-life sisters Haylie and Hilary Duff play Hilton-esque Tanzie and Ava Marchetta, on-screen siblings who are richer than god... until they lose everything that they thought they deserved from their parents' prodigious wealth. It's some kind of ensuing scandal of sorts that casts them out “from the penthouse to the poor house,” and now the girls—like Paris and Nicole (the other Nicole)—have to figure out how to live the “simple life” without breaking a nail. It's easy to say that this movie will be a simple-minded popcorn flick for simple-minded audiences, but there's the saving grace of its being directed by Martha Coolidge. Coolidge, as you'll remember, also directed seemingly silly fare like *Valley Girl* and *Real Genius*, and she actually did a hell of a job with each—she ably gave us not only popcorn, but caviar to boot. Yes, she's since made *Angie*, *Three Wishes*, *Out to Sea*, and a litany of other mistakes as of late, but you never know. Not to sound like a “material girl,” but anything with Lizzie McGuire...er, Hilary Duff in the starring role is usually worth the price of admission. (MK)

## 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)



# BRUNO KIRBY

Died Aug. 14, 2006

By Rusty White

Actor Bruno Kirby died of Leukemia at the age of 57. Like many others, I believed this to be a false rumor. Unfortunately, it is not. Bruno Kirby's screen persona was of the kind of guy you'd love to hang out with and shoot the breeze. Sure, he could play jerks as well as good guys, but even when he was a "scrounger," Bruno Kirby came across as a guy with a big heart. This aspect of his less-than-altruistic characters was not a display of bad acting—it was just some inner quality he had that would always shine through.



Though I had seen Mr. Kirby in such films as *Superdad* and *Cinderella Liberty* when they first came out, I first noticed him as the young Clemenza in the greatest American film ever made, *The Godfather: Part II*. Mr. Kirby brought both humor and menace to the role. He also appeared in one of the film's best composed shots. As Mr. Kirby and Robert DeNiro steal a rug, they are interrupted by a policeman who knocks on the door of the residence. Mr. Kirby stands just inside the door, gun drawn,

and waits to kill the policeman if he enters the house. It is a beautiful shot.

My second favorite Bruno Kirby film is the hilarious and very warm-hearted *Godfather* tribute *The Freshman*. Mr. Kirby held his own against the legendary actor Marlon Brando and the very talented Mathew Broderick. Bruno Kirby appeared in nearly 70 films and TV shows during his career. Among his more memorable films are *When Harry Met Sally*, *City Slickers*, *Birdy*, *Good Morning, Vietnam*, *Donnie Brasco*, *The Basketball Diaries*, *This Is Spinal Tap*, *Tin Men*, and *Hoffa*.

Mr. Kirby also worked on stage and TV. He appeared in the pilot episode of the series *M\*A\*S\*H*. Mr. Kirby played Los Angeles district attorney Vincent Bugliosi in the remake of *Helter Skelter*. Other TV credits include appearances on HBO's *Entourage*, *Frasier*, *It's Garry Shandling's Show*, *Kojak*, and *Emergency*. Mr. Kirby appeared on Broadway in the early 90's in Neil Simon's *Lost in Yonkers*. He also acted in numerous regional theaters across the country.

Bruno Kirby was the son of character actor Bruce Kirby who recently played Matt Dillon's ill father in the Oscar winner *Crash*. Bruno Kirby was married to actress Lynn Sellers.

Thanks for the joy and passion you brought to each of you films. Prayers of comfort for his family and friends.

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)

## 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)

## 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)

## 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)

## Pulse

1/2 star (R)  
*Pulse* has confirmed a suspicion. When a publicist declines to have a press screening for a film before its opening weekend release, you can be sure he's more afraid of the press than the press is going to be of the movie. Jim Sonzero's remake of Kiyoshi Kurosawa's *Kairo* arrives at the theaters DOA: that is, without a pulse. It cannot be resuscitated, no matter how many startle edits, loud screechy noises, and cute collegiate bodies are jammed into this Wes Craven/Ray Wright knockoff of a script. As fond as I am of genre auteur Kiyoshi Kurosawa, I have to admit that *Kairo* didn't do much for me either. Its edginess was compromised by a belated Stateside release, and its reliance on the topicality of the Internet just couldn't hold up over time. It's a hazardous enough proposition to laminate old fears onto new technologies, let alone keeping up with those technologies. I hoped that Sonzero's remake would do for *Kairo* what *The Grudge* did for *Ju-On*—Americanize it in some serviceably entertaining way. Though there are one or two things introduced in the remake that caught my eye—"actress" Kristen Bell entangled in a nightscape of limbs, and a fly melting into its own shadow—my hopes crashed along with the rest of the system...and never really rebooted. (MG)

## 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)

## The Quiet

Not Yet Reviewed (R)

See our interview on page 18.

## 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)

## Snakes on a Plane

★ (R)

See our review on page 19.

## Step Up

★★ (PG-13)  
Channing Tatum plays Tyler, a tough kid who's caught in a Free Willy-esque escapade in which he and some of his "rough 'n' tough" street kid friends vandalize an art school for the sheer hell of it and because, frankly, they're "bad" kids...presumably. But, when Tyler is sentenced to community service at the very art school he and his friends trashed, he finds out that maybe he's not as bad of a

kid as he always thought or had been told. Jenna Dewan plays the lovely and agile dance student Nora who ends up aiding Tyler on his maudlin and hackneyed journey of self-discovery. Nora's trouble is that—even at one of the most "prestigious" art/dance schools in the country—she can't seem to find someone limber enough to even hold her up in a pedantic dance move that, in reality, anyone who could lift a box full of terrible DVD's could accomplish. Following the path of absolutely least resistance, the story flows to the obvious conclusion of Nora finding Tyler to be the perfect dance partner...and he can even lift her svelte frame over his head! The movie, if possible, goes farther downhill from there as every possible cliché is achieved in a stunning example of the kind of teeny-bopper dance movie that has been littering the theaters as of late. One would think that after *The Simpsons* so deftly lampooned such dreck in an especially scathing recent episode, the studios would take a hint...but, apparently few are willing to yet "step up" to the challenge. (JH)

## 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)

## 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 race car 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)

## 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)

## World Trade Center

★★★ (PG-13)  
It may be an incredibly difficult task, but director Oliver Stone has yet again successfully blurred reality with his own distinctive docudrama style. I was slightly reticent about seeing *World Trade Center*, as—though I'm a fan of his past work—I've always enjoyed them for their entertainment purposes over their veracity. Before seeing the movie, I wasn't sure if I would be ready to sit down and actually enjoy and be entertained by a film that I knew would be gut-wrenchingly truthful about one of our nation's most traumatic events. My fears were allayed when I went to the theater, sat, and found that indeed I was able to enjoy the movie experience for many reasons, but namely because the film is not the dolorous epitaph I thought it would be; no, instead of being a sorrowful memorial to the victims of 9/11, Oliver Stone was crafty enough to create something we all could enjoy: a brilliant celebration of the survivors. (JH)

## 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) ↗

## CAPSULE AUTHORS:

- AB - Adam Barnick
- JC - Julian Camillieri
- WC - Warren Curry
- JG - Janos Gereben
- MG - Michael Guillén
- JH - Jonathan W. Hickman
- MK - Mathew Klickstein
- EL - Eric Lurio
- SM - Scott Mantz
- TM - Tony Medley
- SS - Steven Snyder
- PS - Peter Sobczynski
- KV - Kim Voynar



## Beverly Hills

### Clarity Theater

100 N. Crescent Drive, (323)978-0033

Usually doesn't play movies.

### Fine Arts Theatre

8556 Wilshire Boulevard, (310)659-3875

Call theater for schedule.

### Laemmle's Music Hall 3

9036 Wilshire Blvd., (310)274-6869

#### Billy Strayhorn: Lush Life

Fri: 3; Sat-Sun: (10 AM); Mon-Thu: 3

#### Cease Fire: Belfast/Sarajevo

Fri: (5), 7:30, 10; Sat-Sun: (12), 2:30, 5, 7:30, 10; Mon-Thu: (5), 7:30, 10

#### Dogwalker

Fri: (5), 7:20, 9:50; Sat-Sun: (12:20), 2:40, 5, 7:20, 9:50; Mon-Thu: (5), 7:20, 9:50

#### Freedom's Fury

Fri: (3:10); Sat-Sun: (10:10 AM); Mon-Thu: (3:10)

#### Marriage, Iranian Style

Fri: (5), 7:30, 10; Sat-Sun: (12), 2:30, 5, 7:30, 10; Mon-Thu: (5), 7:30, 10

#### Short Film

Fri: (3:45); Sat-Sun: 10:45 AM; Mon-Thu: (3:45)

### Samuel Goldwyn Theatre

Academy of Motion Picture Arts and Sciences, (310)247-3000

Members only.

## Burbank

### AMC Burbank 16

125 E. Palm Ave., Downtown Burbank, First & Palm, one block north of Olive, (310)289-4AMC

#### Accepted

Fri-Sat: (11:50 AM), 2:15, 4:35, 7:05, 9:30, 11:45; Sun: (11:50 AM), 2:15, 4:35, 7:05, 9:30; Mon-Thu: 2:15, 4:35, 7:05, 9:30

#### Barnyard: The Original Party Animals

Fri-Thu: 12:30, 3, 5:35, 8

#### Beerfest

Fri-Sun: (11:05 AM), 1:55, 4:45, 7:35, 10:25; Mon-Thu: 1:55, 4:45, 7:35, 10:25

#### The Descent

Fri-Sun: (11:55 AM), 2:35, 5:15, 7:55, 10:35; Mon-Thu: 2:35, 5:15, 7:55, 10:35

#### How to Eat Fried Worms

Fri-Sun: (11:30 AM), 2, 4:25, 6:50, 9:15; Mon-Thu: 2, 4:25, 6:50, 9:15

#### Idlewild

Fri-Sat: (11:25 AM), 2:30, 5:30, 8:30, 11:30; Sun: (11:25 AM), 2:30, 5:30, 8:30; Mon-Thu: 2:30, 5:30, 8:30

#### Invincible

Fri-Sat: (11:15 AM), 12, 2:10, 2:45, 4:55, 5:25, 7:30, 8:10, 10:15, 11, 11:50; Sun: (11:15 AM), 12, 2:10, 2:45, 4:55, 5:25, 7:30, 8:10, 10:15, 11; Mon-Thu: 12, 2:10, 2:45, 4:55, 5:25, 7:30, 8:10, 10:15

#### Little Miss Sunshine

Fri-Sun: (11:45 AM), 2:20, 5:05, 7:45, 10:25; Mon-Thu: 2:20, 5:05, 7:45, 10:25

#### Miami Vice

Fri-Sat: (11:10 AM), 2:15, 5:20, 8:30, 11:35; Sun: (11:10 AM), 2:15, 5:20, 8:30; Mon-Thu: 2:15, 5:20, 8:30

#### Pirates of the Caribbean: Dead Man's Chest

Fri-Sun: (11:50 AM), 3:15, 7, 10:30; Mon-Thu: 12, 3:15, 7, 10:30

#### Pulse

Fri-Thu: 10:30

#### Snakes on a Plane

Fri-Sat: (11:20 AM), 1, 2, 3:40, 4:40, 6:20, 7:20, 9, 10, 11:40; Sun: 1, 2, 3:40, 4:40, 6:20, 7:20, 9, 10; Mon: 1, 2, 3:40, 4:40, 6:20, 7:20, 9, 10; Tue: 1, 3:40, 6:20, 9;

Wed-Thu: 1, 2, 3:40, 4:40, 6:20, 7:20, 9, 10

#### Step Up

Fri-Sun: (11:40 AM), 2:25, 5, 7:40, 10:20;

Mon-Thu: 2:25, 5, 7:40

#### Talladega Nights: The Ballad of Ricky Bobby

Fri-Sun: (11:30 AM), 2:20, 5:05, 7:50, 10:40; Fri-Sun: (11:30 AM), 2:20, 5:05, 7:50, 10:40; Mon-Thu: 2:20, 5:05, 7:50; Mon-Thu: 2:20, 5:05, 7:50

#### World Trade Center

Fri-Sat: (11 AM), 2:05, 5:10, 8:15, 11:20; Sun: (11 AM), 2:05, 5:10, 8:15; Mon-Thu: 2:05, 5:10, 8:15

### AMC Burbank Town Center 6

Outside the Mall on N. First St., (310)289-4262

#### Barnyard: The Original Party Animals

Fri-Sun: (11:45 AM), 2:10; Mon-Thu: 2:10

#### Idlewild

Fri-Thu: 1, 4, 7, 10

#### Invincible

Fri-Thu: 1:15, 4:10, 6:45, 9:25

#### Snakes on a Plane

Fri-Sat: 12:10, 2:50, 5:35, 8:15, 10:55; Sun: 12:10, 2:50, 5:35, 8:15; Mon-Thu: 12:10, 2:50, 5:35, 8:15

#### Talladega Nights: The Ballad of Ricky Bobby

Fri-Thu: 1:20, 4:05, 6:50, 9:40

#### World Trade Center

Fri-Thu: 12:15, 3:20, 6:25, 9:30

#### You, Me and Dupree

Fri-Thu: 4:45, 7:30, 10:20

### AMC Burbank Town Center 8

3rd and Magnolia, Inside the Mall, (310)289-4262

#### Accepted

Fri-Sun: 1:05, 3:30, 6:05, 8:30, 10:55; Mon-Thu: 1:05, 3:30, 6:05, 8:30

#### Beerfest

Fri-Thu: 12:50, 3:40, 6:30, 9:20

#### Border War

Thu: 1, 3:25, 5:50, 8:15, 10:40

#### The Illusionist

Fri-Sun: (11 AM), 1:50, 4:40, 7:30, 10:20; Mon-Thu: 1:50, 4:40, 7:30, 10:20

#### Material Girls

Fri-Sun: (11:20 AM), 2, 4:45, 7:20, 10; Mon-Thu: 2, 4:45, 7:20, 10

#### Monster House

Fri-Sun: (11:45 AM), 2:15, 4:30, 7, 9:30; Mon-Wed: 2:15, 4:30, 7, 9:30

#### Step Up

Fri-Thu: 1:10, 3:50, 6:40, 9:25

#### Trust the Man

Fri-Sun: (11:30 AM), 2:10, 5, 7:45, 10:30; Mon-Thu: 2:10, 5, 7:45, 10:30

#### Zoom

Fri-Sun: (11:15 AM), 1:30, 4, 6:45, 9:15; Mon-Thu: 1:30, 4, 6:45, 9:15

## Culver City

### Mann Culver Plaza

Washington Blvd at Hughes, (310)841-2993

#### Accepted

Fri-Thu: (12:20, 2:40), 5:10, 7:40, 10:10

Barnyard: The Original Party Animals

Fri-Thu: (11:30 AM, 1:50), 4:20, 6:50, 9:20

#### How to Eat Fried Worms

Fri-Thu: (11:40 AM, 2), 4:30, 7, 9:30

#### Invincible

Fri-Thu: (12, 2:30), 5, 7:30, 10

#### Material Girls

Fri-Thu: (11:50 AM, 2:10), 4:40, 7:10, 9:40

#### Monster House

Fri-Thu: (12:10, 2:20), 4:50

#### Pulse

Fri-Thu: 7:20, 9:50

### Pacific Culver Stadium 12

9500 Culver Boulevard, Culver and Washington, (310)360-9565

#### Beerfest

Fri-Thu: (1:30, 1:45, 4:15, 4:45), 7, 7:25, 9:45, 10:15

#### The Descent

Fri-Thu: (2:30), 7:30

#### Idlewild

Fri-Thu: (1:10, 2, 4, 4:50), 7:05, 7:40, 9:55, 10:35

#### Little Miss Sunshine

Fri-Thu: (2:05, 3, 4:30, 5:25), 7, 7:55, 9:35, 10:30

#### Pirates of the Caribbean: Dead Man's Chest

Fri-Thu: (3:50), 7:10, 10:25

#### Snakes on a Plane

Fri-Thu: (2:40, 4:55, 5:15), 7:45, 9:50, 10:20

#### Step Up

Fri-Thu: (2:10, 4:35), 7:15, 9:40

#### Talladega Nights: The Ballad of Ricky Bobby

Fri-Thu: (2:15, 4:40), 7:35, 10

#### World Trade Center

Fri-Thu: (1:35, 4:25), 7:20, 10:10

## Glendale

### Alex Theatre

216 North Brand Boulevard, (818)243-ALEX

Mostly Events:

### Mann Exchange 10

128 North Maryland Avenue, (818)549-0045

#### Barnyard: The Original Party Animals

Fri-Thu: (11:40 AM, 1:50), 4:10, 6:30, 9

#### Beerfest

Fri-Thu: (11:30 AM, 2:10), 5, 7:40, 10:20

#### How to Eat Fried Worms

Fri-Thu: (12, 2:30), 4:40, 7, 9:20

#### Idlewild

Fri-Thu: (1:10), 4:05, 7:10, 10:10

#### Little Miss Sunshine

Fri-Thu: (11:50 AM, 2:20), 4:50, 7:20, 9:50

#### Material Girls

Fri-Thu: (11:20 AM, 1:40), 4:20, 6:50, 9:30

#### Snakes on a Plane

Fri-Thu: (12:20, 2:50), 5:20, 7:50, 10:30

#### Step Up

Fri-Thu: (11:30 AM, 2), 4:30, 7:30, 10

#### Talladega Nights: The Ballad of Ricky Bobby

Fri-Thu: (12:30, 3), 5:30, 8, 10:40

#### World Trade Center

Fri-Thu: (12:40, 3:40), 6:40, 9:40

### Mann Marketplace 4

144 South Brand Blvd, Suite P, (818)547-3352

#### Accepted

Fri-Thu: (12:40, 3), 5:20, 7:40, 10

#### Invincible

Fri-Thu: (11:30 AM, 2), 4:30, 7, 9:30

#### Snakes on a Plane

Fri-Thu: (11:40 AM, 2:10), 4:40, 7:10, 9:40

#### World Trade Center

Fri-Thu: (1:20), 4:20, 7:20, 10:20

## Hollywood

### ArcLight Cinerama Dome

W Sunset Blvd. between Vine and Ivar, DeLongpre to the south, (323)464-4226

#### Idlewild

Fri-Thu: 12, 2:40, 5:30, 8, 11:10

### ArcLight Hollywood

W Sunset Blvd. at Vine, (323)464-4226

#### Beerfest

Fri-Sun: 7:35, 10:05; Fri-Sun: 11:40 AM, 1:15, 2:10, 4:05, 5, 8, 10:30; Mon: 11:40 AM, 1:15,

2:10, 4:05, 5, 7:35, 8, 10:05, 10:30; Tue: 11:40 AM, 1:15, 2:10, 4:05, 5, 8, 10:30; Wed: 11:40 AM, 1:15, 2:10, 4:05, 5, 7:35, 8, 10:05, 10:30; Thu: 7:35, 10:05; Thu: 11:40 AM, 1:15, 2:10, 4:05, 5, 8, 10:30

#### Idlewild

Fri-Thu: 12, 2:40, 5:30, 8:30, 11:10

#### The Illusionist

Fri-Thu: 12:05, 2:35, 5:05, 8:05, 10:35

#### Invincible

Fri-Tue: 12:20, 1:35, 2:30, 4:25, 5:20, 7:25, 8:20, 9:45, 10:40; Wed: 12:20, 1:35, 2:30, 4:25, 5:20, 8:20, 10:40; Thu: 12:20, 1:35, 2:30, 4:25, 5:20, 7:25, 8:20, 9:45, 10:40

#### Little Miss Sunshine

Fri-Wed: 12:15, 1:30, 2:25, 4:30, 5:25, 7:30, 8:25, 9:50, 10:45; Thu: 12:15, 2:25, 5:25, 8:25, 10:45

#### Miami Vice

Fri-Wed: 1, 4, 7, 10; Thu: 1, 4

#### The Quiet

Fri-Thu: 1:05, 3:05, 5:15, 8:15, 10:25

#### Quinceanera

Fri-Sun: 1:45, 4:45, 7:45, 9:55; Mon: 1:45, 4:45; Tue-Thu: 1:45, 4:45, 7:45, 9:55

#### Step Up

Fri-Tue: 1:50, 4:40, 7:40, 10:10; Wed: 1:50, 4:40; Thu: 1:50, 4:40, 7:40, 10:10

#### Talladega Nights: The Ballad of Ricky Bobby

Fri-Thu: 11:50 AM, 2:20, 5:10, 8:10, 10:50







(1:15, 4:45), 7:30  
**World Trade Center**  
Fri-Sat: (1), 4:15, 7:15, 10:10; Sun: (1), 4:15, 7:15; Mon-Thu: (1, 4:15), 8:10

**Pacific Paseo Stadium 14**  
*336 East Colorado Boulevard, (626)568-8888*  
**Accepted**  
Fri-Sun: (12:10, 2:30), 5, 7:25, 9:55; Mon-Thu: (12:10, 2:30, 5), 7:25, 9:55  
**Barnyard: The Original Party Animals**  
Fri-Sun: (11:50 AM, 2:10), 4:40, 7:20, 9:50; Mon-Thu: (11:50 AM, 2:10, 4:40), 7:20, 9:50  
**Beerfest**  
Fri-Sun: (11:45 AM, 2:15), 4:55, 7:40, 10:25; Mon-Thu: (11:45 AM, 2:15, 4:55), 7:40, 10:25

**The Descent**  
Fri-Sat: (12:15), 5:30, 10:50; Sun: (12:15), 5:30, 10:35; Mon-Thu: (12:15, 5:30), 10:35  
**The Devil Wears Prada**  
Fri-Sat: (2:50), 8:10; Sun-Thu: (2:50), 8  
**How to Eat Fried Worms**  
Fri-Sun: (12:20, 2:40), 5:10, 7:35, 9:50; Mon-Thu: (12:20, 2:40, 5:10), 7:35, 9:50  
**Idlewild**  
Fri-Sun: (1:20), 4:25, 7:30, 10:30; Mon-Thu: (1:20, 4:25), 7:30, 10:30

**Invincible**  
Fri-Sat: (12: 1:30, 2:35), 4:15, 5:15, 7, 8, 9:45, 10:45; Sun: (12, 1:30, 2:35), 4:15, 5:15, 7, 8, 9:45, 10:35; Mon: (11 AM, 12, 1:40, 2:35, 4:15, 5:15), 7, 8, 9:45, 10:35; Tue-Thu: (12, 1:40, 2:35, 4:15, 5:15), 7, 8, 9:45, 10:35

**Material Girls**  
Fri-Sun: (1:55), 4:30, 7:05, 9:40; Mon-Thu: (1:55, 4:30), 7:05, 9:40

**Snakes on a Plane**  
Fri-Sat: (12:05, 1:45, 2:45), 4:35, 5:30, 7:15, 8:15, 9:55, 10:55; Sun: (12:05, 1:45, 2:45), 4:35, 5:30, 7:15, 8:15, 9:55; Mon-Wed: (12:05, 1:45, 2:45, 4:35, 5:30), 7:15, 8:15, 9:55; Thu: (1:45, 4:35), 7:15, 9:55

**Step Up**  
Fri-Sat: (11:55 AM, 2:25), 5:05, 7:50, 10:35; Sun: (11:55 AM, 2:25), 5:05, 7:50, 10:25; Mon-Thu: (11:55 AM, 2:25, 5:05), 7:50, 10:25

**Talladega Nights: The Ballad of Ricky Bobby**  
Fri-Sat: (11:45 AM, 2:20), 5, 7:45, 10:35; Sun: (11:45 AM, 2:20), 5, 7:45, 10:30; Mon-Thu: (11:45 AM, 2:20, 5), 7:45, 10:30

**World Trade Center**  
Fri-Thu: (12:40, 3:45), 7:10, 10:15

**Regency Academy Cinemas**  
*1003 East Colorado Boulevard, (626)229-9400*

**Azumi**  
Fri-Thu: 9:30  
**The Celestine Prophecy**  
Fri: (3:05, 5:20), 7:40, 9:55; Sat-Sun: (12:45, 3:05, 5:20), 7:40, 9:55; Mon-Thu: (3:05, 5:20), 7:40, 9:55  
**Clerks II**  
Fri: (2:30, 4:45), 7:15; Sat-Sun: (12:15,

2:30, 4:45), 7:15; Mon-Thu: (2:30, 4:45), 7:15  
**The Night Listener**  
Fri: (3:30, 5:45), 8, 10; Sat-Sun: (1, 3:30, 5:45), 8, 10; Mon-Thu: (3:30, 5:45), 8, 10  
**A Prairie Home Companion**  
Fri: (2:20, 5), 7:20, 9:45; Sat-Sun: (12, 2:20, 5), 7:20, 9:45; Mon-Thu: (2:20, 5), 7:20, 9:45  
**A Scanner Darkly**  
Fri: (3, 5:15), 7:30, 9:50; Sat-Sun: (12:30, 3, 5:15), 7:30, 9:50; Mon-Thu: (3, 5:15), 7:30, 9:50  
**Who Killed the Electric Car?**  
Fri: (3:15, 5:30), 7:45, 10; Sat-Sun: (1:15, 3:15, 5:30), 7:45, 10; Mon-Thu: (3:15, 5:30), 7:45, 10

Santa Monica

**AMC Loews Broadway 4**  
*1441 3rd St. Promenade, (310)458-1506 706*  
**Beerfest**  
Fri-Sun: (11:30 AM), 2, 4:30, 7:15, 10; Mon-Thu: 12:30, 3:15, 6:45, 9:45  
**The Devil Wears Prada**  
Fri-Sun: (11:50 AM), 3, 5:30, 8, 10:30; Mon-Thu: 1, 3:30, 7, 10:30  
**Idlewild**  
Fri-Sun: (11:20 AM), 2:10, 4:50, 7:30, 10:15; Mon-Thu: 1:45, 4:30, 7:30, 10:15; Tue: 11 AM  
**Scoop**  
Fri-Sun: (11:40 AM), 2:30, 4:45, 7, 9:45; Mon-Thu: 12:45, 3, 5:20, 7:45, 10

**AMC Santa Monica 7**  
*3rd St. at Arizona, (310)289-4AMC*  
**Accepted**  
Fri-Sun: (11:50 AM), 2:20, 4:50, 7:20, 9:50; Mon-Thu: 12:05, 2:20, 4:40, 7:20, 9:50  
**Barnyard: The Original Party Animals**  
Fri-Sun: (11:55 AM), 2:30, 5:20, 7:40, 9:55; Mon-Thu: 12:40, 2:50, 5:25, 7:40, 9:55  
**Invincible**  
Fri-Sat: (11:30 AM), 2, 4:30, 7, 9:30, 11:50; Sun: (11:30 AM), 2, 4:30, 7, 9:30; Mon-Thu: 12, 2:30, 5, 7:30, 10:15  
**Snakes on a Plane**  
Fri-Sat: (11:20 AM), 12:30, 1:50, 3, 4:40, 5:30, 7:10, 8, 9:35, 10:40, 11:50; Sun: (11:20 AM), 12:30, 1:50, 3, 4:40, 5:30, 7:10, 8, 9:35, 10:40; Mon-Thu: 12:35, 2, 3, 4:30, 5:30, 7:10, 8, 9:40, 10:30  
**Step Up**  
Fri-Sun: (11:45 AM), 2:10, 5:10, 7:50, 10:20; Mon-Thu: 12:15, 2:40, 5:20, 7:50, 10:20  
**Talladega Nights: The Ballad of Ricky Bobby**  
Fri-Sun: (11:40 AM), 2:40, 5, 7:30, 10; Mon-Thu: 12:10, 2:45, 5:15, 7:45, 10:25

**Aero Theatre**  
*1328 Montana Avenue, (323)466-FILM*  
**Frank Zappa: Baby Snakes**  
Thu: 7:30  
**Monterey Pop (1968)**  
Fri: 7:30  
**No Direction Home: Bob Dylan**

Sun: 7:30  
**Woodstock**  
Sat: 7:30  
  
**Laemmle's Monica Fourplex**  
*1332 2nd Street, (310)394-9741*  
**The Celestine Prophecy**  
Sat-Sun: (11 AM)  
**Crossing the Bridge: The Sound of Istanbul**  
Sat-Sun: 11 AM  
**An Inconvenient Truth**  
Sat-Sun: (11 AM)  
**Little Miss Sunshine**  
Fri: (12, 2:30, 5:05), 7:40, 10:10; Sat-Sun: (12), 2:30, 5:05, 7:40, 10:10; Mon-Thu: (12, 2:30, 5:05), 7:40, 10:10

**The Quiet**  
Fri: (1, 3:20, 5:40), 8, 10:15; Sat-Sun: (1), 3:20, 5:40, 8, 10:15; Mon-Thu: (1, 3:20, 5:40), 8, 10:15  
**Quinceanera**  
Fri: (1, 3:15, 5:30), 7:50, 10:10; Sat-Sun: (1), 3:15, 5:30, 7:50, 10:10; Mon-Thu: (1, 3:15, 5:30), 7:50, 10:10  
**Trust the Man**  
Fri: (1:30, 4:10), 7:10, 9:45; Sat-Sun: (1:30), 4:10, 7:10, 9:45; Mon-Thu: (1:30, 4:10), 7:10, 9:45  
**Wrestling With Angels: Playwright Tony Kushner**  
Fri-Sun: (11:30 AM); Sat-Sun: (10 AM); Mon-Thu: (11:30 AM)

**Mann Criterion**  
*1313 Third Street Promenade, (310)395-1599*  
**The Descent**  
Fri-Thu: 12:10, 2:30, 5, 7:20, 9:50  
**How to Eat Fried Worms**  
Fri-Thu: 11:30 AM, 2:10, 4:40, 7, 9:10  
**Material Girls**  
Fri-Thu: 11:50 AM, 2:20, 4:50, 7:10, 9:40  
**Monster House**  
Fri-Thu: 6:50, 9:20  
**Pirates of the Caribbean: Dead Man's Chest**  
Fri-Thu: 12, 3:20, 6:40, 10  
**World Trade Center**  
Fri-Thu: 12:30, 3:30, 6:30, 9:30  
**Zoom**  
Fri-Thu: 11:40 AM, 2, 4:30

**Nuwilshire**  
*1314 Wilshire Blvd., (310)281-8223*  
**Factotum**  
Fri-Sun: 11:15 AM, 2, 4:45, 7:30, 10; Mon-Thu: 2, 4:45, 7:30, 10  
**The Illusionist**  
Fri-Sun: 11 AM, 1:40, 4:30, 7:15, 9:50; Mon-Thu: 1:40, 4:30, 7:15, 9:50

Ventura

**Century Downtown 10**  
*555 East Main Street, (805)641-6500*

**Accepted**  
Fri: (11:55 AM, 2:25, 4:45), 7, 9:15; Sat-Sun: (11:55 AM), 2:25, 4:45, 7, 9:15; Mon-Thu: (11:55 AM, 2:25, 4:45), 7, 9:15  
**Beerfest**  
Fri: (11:35 AM, 2:15, 5), 7:45, 10:15; Sat-Sun: (11:35 AM), 2:15, 5, 7:45, 10:15; Mon-Thu: (11:35 AM, 2:15, 5), 7:45, 10:15  
**Invincible**  
Fri: (11:30 AM, 2, 4:30), 7, 9:30; Sat-Sun: (11:30 AM, 2), 4:30, 7, 9:30; Mon-Thu: (11:30 AM, 2, 4:30), 7, 9:30  
**Little Miss Sunshine**  
Fri: (12:05, 2:30, 4:55), 7:25, 10; Sat-Sun: (12:05), 2:30, 4:55, 7:25, 10; Mon-Thu: (12:05, 2:30, 4:55), 7:25, 10  
**Quinceanera**  
Fri: (1:10, 3:20, 5:30), 7:40, 9:50; Sat-Sun: (1:10), 3:20, 5:30, 7:40, 9:50; Mon-Thu: (1:10, 3:20, 5:30), 7:40, 9:50  
**Snakes on a Plane**  
Fri: (12:30, 2:55, 5:15), 7:30, 9:55; Sat-Sun: (12:30), 2:55, 5:15, 7:30, 9:55; Mon-Thu: (12:30, 2:55, 5:15), 7:30, 9:55  
**Step Up**  
Fri: (12, 2:35, 5:05), 7:35, 10:10; Sat-Sun: (12), 2:35, 5:05, 7:35, 10:10; Mon-Thu: (12, 2:35, 5:05), 7:35, 10:10  
**Talladega Nights: The Ballad of Ricky Bobby**  
Fri: (11:25 AM, 1:55, 4:40), 7:20, 9:45; Sat-Sun: (11:25 AM, 1:55), 4:40, 7:20, 9:45; Mon-Thu: (11:25 AM, 1:55, 4:40), 7:20, 9:45  
**Trust the Man**  
Fri: (12:20, 2:40, 4:50), 7:10, 9:40; Sat-Sun: (12:20), 2:40, 4:50, 7:10, 9:40; Mon-Thu: (12:20, 2:40, 4:50), 7:10, 9:40

**World Trade Center**  
Fri: (1:25, 4:25), 7:25, 10:15; Sat-Sun: (1:25), 4:25, 7:25, 10:15; Mon-Thu: (1:25, 4:25), 7:25, 10:15  
**Century Stadium 16**  
*2875 Elba Street, (805)644-5666*  
**Accepted**  
Fri: (12:20, 2:40, 5:05), 7:35, 9:55; Sat-Sun: (12:20), 2:40, 5:05, 7:35, 9:55; Mon-Thu: (12:20, 2:40, 5:05), 7:35, 9:55  
**Barnyard: The Original Party Animals**  
Fri: (11:30 AM, 1:40, 3:50, 6), 8:10, 10:10; Sat-Sun: (11:30 AM, 1:40), 3:50, 6, 8:10, 10:10; Mon-Thu: (11:30 AM, 1:40, 3:50, 6), 8:10, 10:10  
**Beerfest**  
Fri: (11:40 AM, 2:15, 4:40), 7:30, 10:20; Sat-Sun: (11:40 AM), 2:15, 4:40, 7:30, 10:20; Mon-Thu: (11:40 AM, 2:15, 4:40), 7:30, 10:20  
**The Descent**  
Fri: (5:20), 10:05; Sat-Sun: 5:20, 10:05; Mon-Thu: (5:20), 10:05  
**How to Eat Fried Worms**  
Fri: (11:25 AM, 1:30, 3:35, 5:40), 7:50, 10; Sat-Sun: (11:25 AM, 1:30), 3:35, 5:40, 7:50, 10; Mon-Thu: (11:25 AM, 1:30, 3:35, 5:40), 7:50, 10  
**Idlewild**  
Fri: (1:20, 4:25), 7:15, 10; Sat-Sun: (1:20), 4:25, 7:15, 10; Mon-Thu: (1:20, 4:25), 7:15, 10  
**Invincible**  
Fri: (11:20 AM, 12:15, 1:45, 2:45, 4:15, 5:15), 6:45, 7:45, 9:15, 10:15; Sat-Sun: (11:20 AM, 12:15, 1:45), 2:45, 4:15, 5:15, 6:45, 7:45, 9:15, 10:15; Mon-Thu: (11:20 AM, 12:15, 1:45,

2:45, 4:15, 5:15), 6:45, 7:45, 9:15, 10:15  
**Little Miss Sunshine**  
Fri: (11:25 AM, 1:50, 4:30), 7:05, 9:40; Sat-Sun: (11:25 AM, 1:50), 4:30, 7:05, 9:40; Mon-Thu: (11:25 AM, 1:50, 4:30), 7:05, 9:40  
**Material Girls**  
Fri: (11:55 AM, 2:20, 4:35), 7, 9:20; Sat-Sun: (11:55 AM), 2:20, 4:35, 7, 9:20; Mon-Thu: (11:55 AM, 2:20, 4:35), 7, 9:20  
**Pirates of the Caribbean: Dead Man's Chest**  
Fri: (12:25, 3:40), 7:05, 10:20; Sat-Sun: (12:25), 3:40, 7:05, 10:20; Mon-Thu: (12:25, 3:40), 7:05, 10:20  
**Pulse**  
Fri: (12:35, 3), 7:55; Sat-Sun: (12:35), 3, 7:55; Mon-Thu: (12:35, 3), 7:55  
**Snakes on a Plane**  
Fri: (11:35 AM, 12:45, 1:55, 3:10, 4:20, 5:35), 6:40, 8, 9:10, 10:30; Sat-Sun: (11:35 AM, 12:45, 1:55), 3:10, 4:20, 5:35, 6:40, 8, 9:10, 10:30; Mon-Thu: (11:35 AM, 12:45, 1:55, 3:10, 4:20, 5:35), 6:40, 8, 9:10, 10:30  
**Step Up**  
Fri: (11:45 AM, 2:15, 4:40), 7:10, 9:50; Sat-Sun: (11:45 AM), 2:15, 4:40, 7:10, 9:50; Mon-Thu: (11:45 AM, 2:15, 4:40), 7:10, 9:50  
**Talladega Nights: The Ballad of Ricky Bobby**  
Fri: (12, 2:35, 5:10), 7:45, 10:25; Sat-Sun: (12), 2:35, 5:10, 7:45, 10:25; Mon-Thu: (12, 2:35, 5:10), 7:45, 10:25  
**World Trade Center**  
Fri: (1:10, 4:05), 6:55, 9:45; Sat-Sun: (1:10), 4:05, 6:55, 9:45; Mon-Thu: (1:10, 4:05), 6:55, 9:45

**Regency BuenaVentura**  
*1440 Eastman Avenue, (805)658-6544*  
**Cars**  
Fri-Thu: (1, 3:45), 7, 9:40  
**Click**  
Fri-Thu: (12, 2:15, 4:30), 7:15, 9:30  
**The Devil Wears Prada**  
Fri-Thu: (12:15, 2:30, 5), 7:45, 10  
**Full Metal Jacket**  
Thu: 7:30  
**An Inconvenient Truth**  
Fri-Thu: (12:30, 3)  
**The Lake House**  
Fri-Thu: (2), 7:30  
**My Super Ex-Girlfriend**  
Fri-Wed: (5:15), 7:35, 9:50; Thu: (5:15), 9:50  
**Nacho Libre**  
Fri-Thu: (1:45), 8, 10:05  
**Over the Hedge**  
Fri-Thu: (11:45 AM, 4), 6  
**The Rocky Horror Picture Show**  
Fri: 11:59  
**You, Me and Dupree**  
Fri-Thu: (11:30 AM, 4:45), 9:55

TELL THEM YOU SAW IT IN  
 ENTERTAINMENT TODAY



# ENTERTAINMENT TODAY Classifieds



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## INDUSTRY JOBS and TRAINING

### ASSISTANT TO ACTOR/WRITER/DIRECTOR

Actor/Writer/Director seeks long-term, full-time personal assistant. Will work based out of his home Mon-Friday from 9am-6pm. Pay is commensurate with experience. Must LOVE dogs! Must Have a car and a computer. Actors/musicians, etc. need not apply. He is looking for someone for the long term who wants to be a personal assistant only! Must have references There will be a background check. Looking for a trustworthy, private, honest individual. Self-starter, multi-tasker with a great attitude. Responsibilities include managing household and personal needs including hiring/supervising staff and independent contractors, home and auto maintenance, personal shopping and caring for dogs Work directly with business accountant overseeing bill payments and implementing service provider agreements. Please tell us a little about yourself...why you want this type of job, what are your career goals, etc. Looking for someone to start near the end of September. TO APPLY: Register at [www.infolist.com](http://www.infolist.com) for free to get more submission info.

### WEB DESIGNER/PROGRAMMER NEEDED FOR FILM/DVD PRODUCTION COMPANY

Our production company is in need of the following: A web/logo designer for our production company who will be responsible for helping to create the look of the site and the company logo as well as maintaining the site. We envision both to be simple, elegant and utilitarian. We are expanding to include feature film production but are currently one of the top DVD producers in town and to name only a few examples of the multi disc Special/Collector's Edition DVD's we've produced are Lemony Snicket's: A Series of Unfortunate Events, The Fly 20th Anniversary Special Edition, Fight Club, Panic Room, Master & Commander, Planet of the Apes and Big Trouble in Little China. More information regarding website content requirements and desires will be available to prospective candidates once we contact you. Of course, the designer will be duly compensated. Email your resume and links to websites/designs/samples of your work to Christa as soon as possible at: [CHamilton19@aol.com](mailto:CHamilton19@aol.com)

### SALES MANAGER

We are seeking self-starting, motivated, competitive Sales Professionals to join our retail Advertising Sales Department as Account Executives at the fastest growing Entertainment Weekly in L.A. Candidate will be responsible for overseeing Account Representatives (Inside/Outside) as well as reaching target sales goals. Must be able to create executable sales plans. Experience/contacts in Newspaper Advertising a plus. Will work closely with production and report directly to the Publisher. Salary + Commission DOE. TO APPLY: If you enjoy a fast-paced non-corporate environment and thrive on relationship building and management, then please email your resume to [Editorial@EntertainmentTodayOnline.com](mailto:Editorial@EntertainmentTodayOnline.com)

### BODY PARTS MODELS STYLIST NEEDED FOR PHOTO SHOOTS

You should have dependable transportation, be familiar with buying resources for high fashion, know how to style models for high fashion, good credit cards, and have a great work ethic. Stylist will need to attend meetings with agency president to become familiar with protocols and the creative approach. Pay will start at \$200 per shoot You will receive a photo CD of all work for your private use at no charge. TO APPLY: Email your resume or links to samples of your work to Photographer Michael Bezjian at: [mjb@earthlink.net](mailto:mjb@earthlink.net) or call for an appointment at (310) 476-1780.

### EDITOR NEEDED FOR FEATURE DOCUMENTARY

Looking for Final Cut Pro editor for a feature length documentary about the residents of a FEMA trailer park in Florida and the long-term recovery process after a natural disaster. Need someone experienced who wants to be part of a great independent project. Pay is \$1000, won't have to work every day, have own set-up if possible, and experience cutting docs. Need rough cut one-month from now. TO APPLY: Register at [www.infolist.com](http://www.infolist.com) for free to get more submission info.

### GRAPHIC DESIGNER WANTED AT CREATIVE HANDBOOK

The Creative Handbook has an opening for an entry level Graphic Designer. This is a temporary position that can lead to full time, with an initial pay rate of \$10 per hour. This is an entry level position, and a great opportunity for a starter with no prior experience necessary. Position starts ASAP. You need to know Photoshop and Illustrator. We are looking for a person who would help and be part of a fun marketing and advertising company for the entertainment industry. TO APPLY: Email your resume and/or links to samples of your work to Cindy at: [cindy@creativehandbook.com](mailto:cindy@creativehandbook.com)

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### ADVERTISING ACCOUNT EXECUTIVES (Territory)

We are seeking self-starting, motivated, competitive Sales Professionals to join our retail Advertising Sales Department as Account Executives at the fastest growing Entertainment Weekly in L.A. You will be responsible for developing leads, making calls and going on appointments to bring in new business. Account Executives are also involved in the development of client's advertising sales campaigns and work with our internal production department to develop the ads. A car is required and you should preferably live in and be familiar with L.A. Successful candidates should have at least one year of sales experience, be a self-starter, competitive, outgoing and personable. Successful Account Executives understand that you get what you put into this job. If you are looking for a career in sales, advertising, print media and publishing - this is the position for you! Weekly Draw + Commission DOE. TO APPLY: If you enjoy a fast-paced non-corporate environment and thrive on relationship building, then email your resume to [Editorial@EntertainmentTodayOnline.com](mailto:Editorial@EntertainmentTodayOnline.com)

### SEEKING DIRECTOR OF DEVELOPMENT

This position is a wonderful opportunity to align yourself with an up and coming arts organization that is helping to redefine the very fabric of the arts through intensive collaboration, inclusion of technology and a commitment to telling meaningful stories. Duties are: Reports to Managing Director, work with a volunteer team of grant writers from the Rogue Staff and Ensemble, coordinating all their efforts to meet deadlines for funding, experience in research of funding opportunities and interested in thinking outside the box to create exciting new funding initiatives, acquires outside hard goods and/or services for projects, handles all tax issues as it pertains to donations of hard goods or services, coordinates grants and grant writing process, proactive about seeking grants to apply for and expanding donor list, generate development budget with assistance from the Finance Director. Pay:\$100.00 per project to begin. To Submit: Send your resume and brief introduction to: Managing Director Megan Owings, [mowings@rogueartists.org](mailto:mowings@rogueartists.org), 1-213-596-9468

## CASTING

### CASTING CALL - MODELS AND ACTORS - WEST HOLYWOOD

I'm a fashion photographer based in Manhattan Beach that has a small budget (usually every two weeks or so) for a photo shoot this Sunday, the 27th. As I change up the concepts for my shoots, this week I'm looking for an edgy male that's tall with a slender build. One or two day scruf is cool, 18, 25, and photos will be shot in black/white. The shoot is more of an Abercrombie/Armani/J Crew style. I'm also looking for a female (OC TV show style) - Tall, slender, 18-25, porcelain like skin, with amazing eyes. Eastern European roots a plus, or any commercial print background models are key. Shoot will include both models/actors together - similar to a Guess, or Calin Klien feel. SHOOT WILL LAST 3 HOURS AND PAY IS \$100 PER MODEL. SORRY MY BUDGET IS SO LOW. Note: This shoot will BOOK fast and I'll be happy to keep your photos on file for my next casting. If you're in need of new, compelling shots, my standard rates are \$200.00 for head shots, (very cost effective compared to others) and \$250.00 for fashion. Specify as to which type of photography that you're interested in You can see my work at [www.elijahstar.com](http://www.elijahstar.com) If you're interested, please e-mail me AND SUBMIT PHOTOS TO [PHOTOS@ELIJAHSTAR.COM](mailto:PHOTOS@ELIJAHSTAR.COM) Thanks again for submitting, Elijah Star You can reply to me at [elijah@elijahstar.com](mailto:elijah@elijahstar.com) 310.462.4112

### EXPERTS AND WORLDLY WISE PEOPLE WANTED FOR "THE GREG BEHRENDT SHOW" ON THE WB

Looking to book all kinds of on-camera experts for the new daily talk/relationship show, THE GREG BEHRENDT SHOW (premiering Sept 12, nationally syndicated and in L.A., it'll be on the WB). I am also especially looking for people who are not "relationship experts" per se, but who have an interesting or eccentric take on life - people who have that "left-field", down-to-earth wisdom -- like your handyman or laundry-woman, or hairstylist, or that farmer at your farmer's market who delivers down-to-earth one-liners that make you think. I'm looking for that charming senior couple who has been happily married for 50 years. TO SUBMIT: Email me your phone number with a brief description at: [dahlia.greer@gmail.com](mailto:dahlia.greer@gmail.com)

### HOST WANTED FOR NEW SHOW ON DIY NETWORK - STUD FINDER: A SEARCH FOR A HOST WITH ALL THE RIGHT TOOLS

Cable Network Hunts For Home Improvement Talent to Host New Series in 2007 DIY Network, the television source for do-it-yourself enthusiasts, is searching nationwide for the next home improvement expert! The winner of DIY's Stud Finder Search will be chosen "live" on a national morning show in October 2006, and will land a starring role as host of a DIY home improvement series in early 2007. The Stud Finder Champion will also be profiled in a one-hour special in early 2007. Hosted by DIY host Amy Matthews, the program will feature other top finalists, and a few of DIY's resident experts. TO SUBMIT: Check out [www.DIYnetwork.com](http://www.DIYnetwork.com) (click on Stud Finder), and submit an application and video explaining why they should be DIY's next host. Deadline is Saturday, Sept. 30

### CASTING FAMILY FOR IONIC PRO INFOMERCIAL

We are casting a family to help us out with the an infomercial for the IONIC PRO Home Air Purifier. You've probably heard of it, it's a great product and has been around for awhile! We are looking for a fun family to be a part of our next infomercial. The selected family will receive an IONIC PRO unit (valued at \$200) to keep, \$150 reimbursement fee for their time, and a \$1000 location fee to use their home for the one-day shoot. SEEKING: We are seeking an outgoing family with 2.5 kids, dogs and/or cats and a home! Perhaps someone in the family has allergies or asthma. Maybe someone's even allergic to one of the beloved family pets. You know, a family dealing with the typical joys of LA -- bad air, smog, headaches, dust in the air that comes in the house, allergies, sinuses, etc. The family needs to be available to shoot on Monday, September 18th if selected. The ideal home has a city view (ideally a view of the city and all the smog!) and maybe even a yard. We need a home just large enough that we can shoot in, a few carpeted rooms, and perhaps living in busy section of town with lots of traffic. We are seeking real people (who can be actors) who are a real family in this real situation. TO APPLY: Register at [www.infolist.com](http://www.infolist.com) for free to get more submission info.

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# Astrological forecasts

by Lady Katsura and Suki Yaki



**WARNING:** This is a humor piece, and, unlike other horoscope columns, has no scientific basis, and is not intended to guide life decisions.

## Capricorn (December 22 – January 20)

Since you can be such a whiner when it comes to minor injuries, we thought we'd use our psychic powers to help you avoid a few during the upcoming week. When next you trim your toenails, be sure to keep your left eye tightly shut. And, when you see that crisp one dollar bill flutter by on the pavement, don't dive! Two measured strides and a bend at the knees will have the money in your pocket before the old lady even realizes she dropped it.

## Aquarius (January 21 – February 18)

We know reading the *Wall Street Journal* online is fun, but do you *have* to check the price of your Halliburton stock every goshdarn minute! Suffice to say that as long as the death tolls continue to rise, so will your stock. So give it a rest, please. If this creates a time void for you, perhaps you could apply for a job bludgeoning puppies to death as an economical cure for rabies.

## Pisces (February 19- March 19)

The worst is over. Your girlfriend's eight-month bout of PMS will come to an end later this week. You can expedite the process by massaging her feet, washing the dishes, and promising not to watch any football this season. Try to understand that she's under a lot of pressure lately planning your wedding (we know you haven't popped the question yet, but Elsa told her you were ring shopping).

## Aries (March 20 – April 19)

Since your professional and romantic lives are both riding on next weekend's romantic getaway with your boss, we thought it would be only fair to tell you that Suki and Lady Katsura cannot agree on your future! Suki thinks you should confront her about the secret office pool she made about your prowess in bed. But, Lady K. says you should play dumb until she apologizes. Either way, if you respond with forgiveness instead of outrage, you'll not only get laid, you'll get a promotion.

## Taurus (April 20- May 20)

You probably don't need psychic astrologers to tell you this, but that grey hair you pulled out of your head the other night will not be the last. So why save it? If you really need proof that you're getting older, try staying up all night or doing some sit-ups.

## Gemini (May 21 – June 20)

Steamed vegetables and tofu for dinner again? Boring! You are what you eat, honey, and who wants to have a relationship with a tree? We recommend you give the world's dwindling plant population a respite, and eat mounds of refined sugar instead. When you meet that special someone, your sweet babe-aliciousness will keep you up all night...in more ways than one.

## Cancer (June 21 – July 20)

The next Daddy-long-leg spider you see will be a reincarnation of Lady Katsura's great, great uncle's third mistress' mother — a woman he loved very dearly. Can you do the old guy a favor and not only refrain from squashing her, but also say hello? Her nickname was Sunflower.

## Leo (July 21 – August 20)

Vote for Arnold! Look, we all know that the governor needs to be somebody strong, charismatic, and well-spoken. A look at Arnie's oeuvre will help you to see that he possesses all these qualities and more. After all, why go with some "girlie man" when you can vote for a guy who can punch his fist through somebody's chest without blinking? And he's a pretty good actor, too—a most important asset for *any* government official.

## Virgo (August 21 – September 20)

It's time you stopped collecting things that are actually garbage. Honestly, how many twisty ties can you use in one lifetime? And those Zip Lock Bags you've been saving... they're supposed to be disposable! Same with yogurt containers, swizzle sticks, dental floss, toothpicks, and diapers.

## Libra (September 21 – October 22)

We still haven't tracked down an address for that soul mate of yours, but we *are* trying. In the meantime, you might as well stay with that well-meaning frat boy you've been hopelessly leading on. You've got nothing better to do, and it beats going celibate.

## Scorpio (October 23 – November 21)

We don't mean to alarm you, but soon it will be time to shake up your autoerotic routine. Three months from now, you'll realize the same old pulleys and lumberjack paraphernalia just don't do the trick anymore. But, if you go cold turkey, you just might find that sex is more enjoyable if you've managed to keep your hands out of your crotch for 12 hours prior.

## Sagittarius (November 22 – December 21)

Upon further psychic review, we were wrong when we said certain celebrities see out of the TV screen and know what you look like naked. The truth is, the majority of them do. The cast of *The Gilmore Girls* has taken to calling you "Frosty," but we don't know why. ☺

# Comics

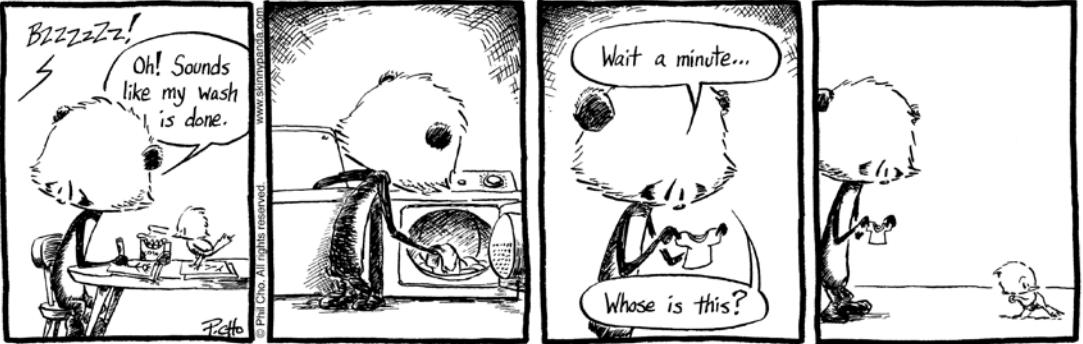
## Walker and Prescott.com

by Drew-Michael



## Skinny Panda

by Phil Cho



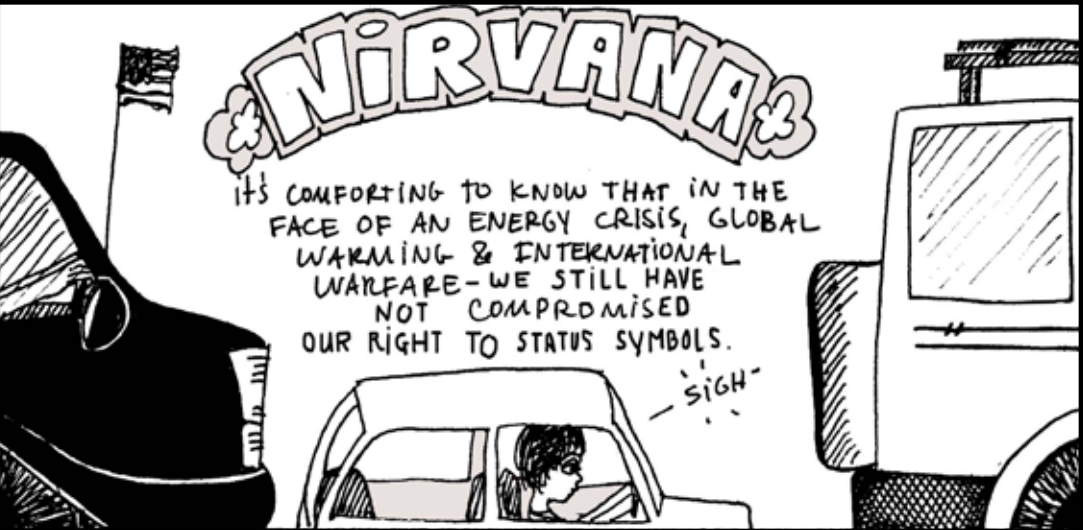
## The Hot Zone

by Mark Darcourt



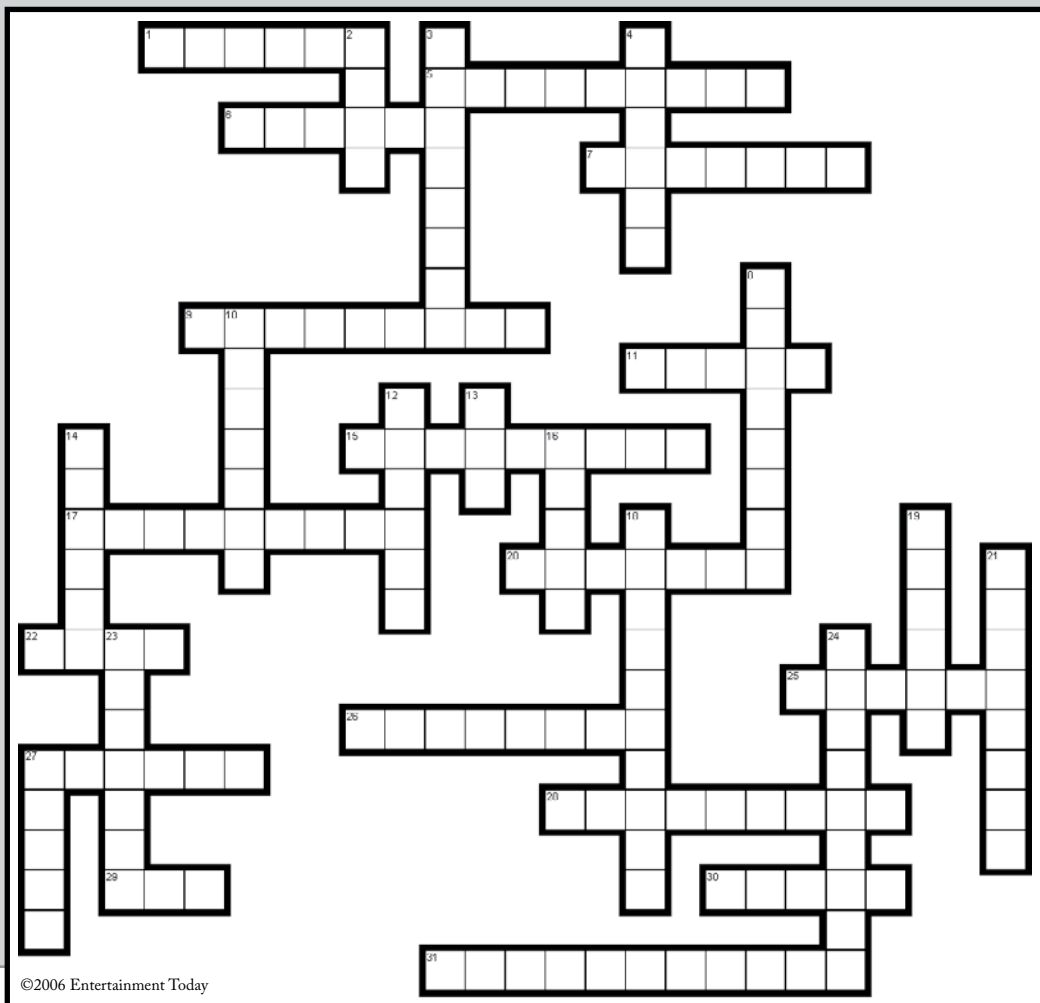
## NIRVANA

by Annie Rollins





# PROFESSOR KLICKBERG'S INSUPERABLE CROSSWORD PUZZLE



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# SUDOKU

*The ultimate logic puzzle*

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).

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

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## SUDOKU CONTEST!

First 10 with correct answers will win Knitting Factory tickets and gift certificates.

Send correct answers to:  
**Entertainment Today**  
2325 W. Victory Blvd, Suite 5,  
Burbank, CA 91506-1226

*Answers to last weeks puzzle:*

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

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## ACROSS

1. Imaginative creator of "Where the Wild Things Are"
5. "Hills Like White \_\_\_\_\_"
6. \_\_\_\_\_ Beauregarde
7. This "King of Children" was an author who remained with his band of moppets even after they were sent off to a concentration camp during World War II
9. Author of "What Makes Sammy Run?"
11. Director of "My Dinner with Andre"
15. Oxford band originally named On a Friday
17. Jack Benny's faithful valet
20. She shot Andy Warhol
22. Vincent Gallo and Jean-Michel Basquiat performed together in this band
25. Professor X
26. British photographer whose pictures of young girls in nude have long been at the forefront of the "is it art or is it pornography?" debate
27. "The only thing I like integrated is my \_\_\_\_\_."
28. Before making a name for himself in Hollywood, this Dutch filmmaker made "Turkish Delight," "Katie Tippel," and "The 4th Man"
29. Ondi Timoner's 2004 documentary that chronicles the rise of rival bands Dandy Warhols and Brian Jonestown Massacre
30. 1980's "Rude Boy" stars and surrounds the concerts of this ground-breaking punk rock band
31. His "Different Dances" was a departure for many

## DOWN

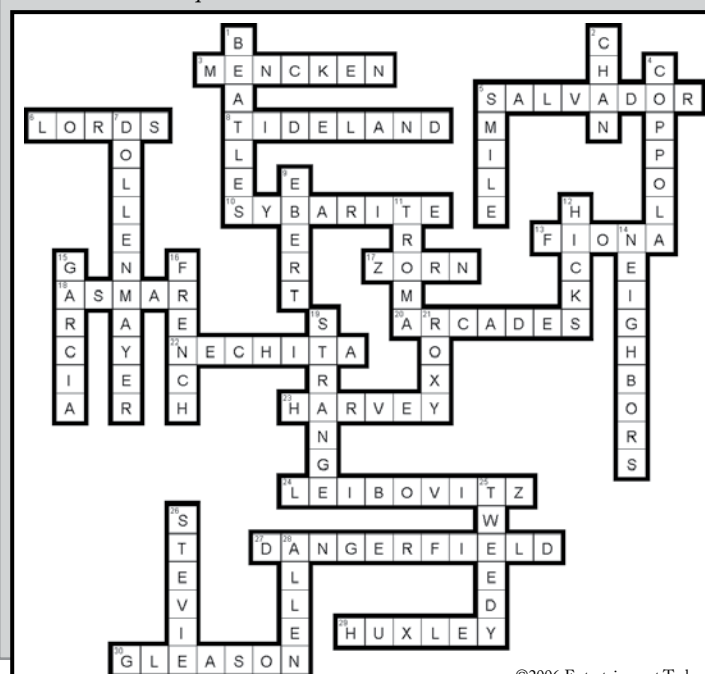
2. boy\_\_\_\_boy
3. Roughly translated as "the Fartiste," Joseph Pujol took on this name while performing his unique stage act at the end of the 19th century
4. True identity of the Shadow
8. He was "so lonesome" that he "could cry."
10. This red head's oeuvre includes roles in "Diff'rent Strokes," "Salute Your Shorts," and "Terminator 2"
12. His gameshows "The Gong Show," "The Newlywed Game," and "The Dating Game" were said to have brought American television to a new low
13. Number that comes after five
14. Wrote the collection of short stories Robert Altman used for his "Short Cuts"
16. Jacques Tati's version of Chaplin's "Tramp"
18. An important or self-important person; a bureaucrat
19. "Be \_\_\_\_\_. Be very \_\_\_\_\_."
21. Howard Schultz started this coffee company, then changed its name to Starbucks two years later
23. Child prodigy of the Victorian Period who wrote her masterpiece, "The Young Visitors," at the age of nine.
24. The man behind "Calvin & Hobbes"
27. Beat poet whose collection of poetry, "Gasoline," ignited the world of literature in the early 1960's

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*Answers to last weeks puzzle:*



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**THANK YOU FOR READING**  
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