

MOVIE TIMES | INTERVIEWS | REVIEWS | CROSSWORD & GAMES

ENTERTAINMENT TODAY

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SINCE 1967

A look back at the winners, losers, players, and bawlers who made this year's **Emmy Awards** memorable

André 3000 and Big Boi

of **OutKast** go back to their roots in the musical/period piece/gangster film extravaganza

Idlewild

by Janos Gereben

Find out what's wrong with writer-director **Nora Ephron's** neck, as we look deep inside her new autobiographical book

Gossip, gossip, gossip!

Tom Cruise goes crazy, **Kate** goes with **Owen**, and **Elton John** goes hip-hop



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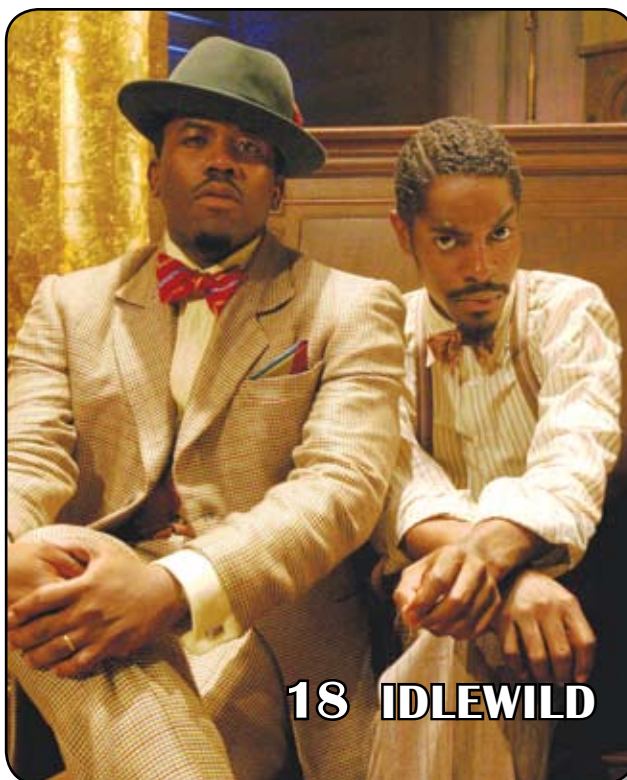
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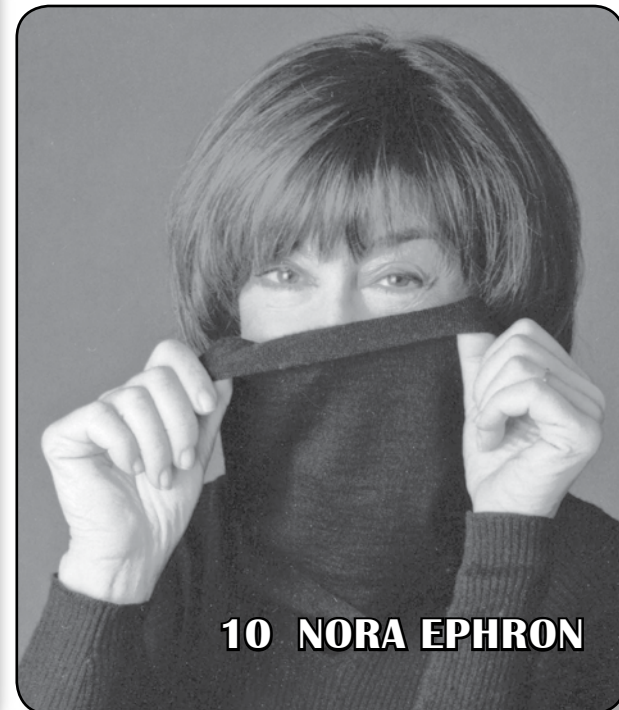
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You might be a *Redneck*...



The multi-talented cast of *7 Redneck Cheerleaders* present an interesting take on theater.

by **Travis Michael Holder**

7 Redneck Cheerleaders, an uproarious new play that chronicles a group of actors in a small Los Angeles theatre company who rehearse for an original work written and directed by one of their colleagues, was created in a parallel universe by Elephant Stageworks' member Louis Jacobs.

The in-jokes are so rife that they have almost the potential of going directly over the heads of audience members, unless said members have ever acted in a play under AEA's 99-seat Plan or attended an acting workshop at a small black box theatre somewhere in a low-rent district squashed between prop storage facilities and post-production houses. And let's face it: who in Los Angeles hasn't?

The tiny Asylum stage is complete with actors in the background who mumble a vocal drill about "red leather, yellow leather," as the prerequisite god-awful discarded 60's couch held together with duct

tape is displayed front-and-center. A sign-in sheet and the Equity rules sheet are posted on the black-painted back wall. Here, seven Hollywood wannabes rehearse gamely for *7 Redneck Cheerleaders* as Ben (a spot-on Tony Foster the night I attended), the play's writer-director, addresses the audience and confides in us his fears, lusts, and frustrations with the process of seeing his efforts debut.

The double-cast ensemble is uniformly flawless, and *7 Redneck Cheerleaders* is probably the funniest, most original piece of theatre born and bred in LA in the last several years. I especially loved the topical additions plucked right out of the current news stories, particularly the distraught Ben who contemplates suicide by "putting a yarmulke on my head and throwing myself in front of Mel Gibson." No JonBenet humor here, but I suspect it's just a matter of time. *✎*

The Elephant Asylum Theatre is located at 6322 Santa Monica Blvd., Hollywood; for tickets, call (323) 960-4410.

Travis' Critic's Picks:

Curtains ~ Ahmanson Theatre

7 Redneck Cheerleaders ~ Elephant Stageworks

The Reunion ~ Howard Fine Theatre

Unfinished American Highwayscape #9 & 32

Theatre @ Boston Court

Water & Power ~ Mark Taper Forum

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Open up the *Curtains*



The play that was shelved after its lyricist passed away in 2004 is back with additions made by the likes of writer Rupert Holmes.

by **Travis Michael Holder**

Curtains was shelved when lyricist Fred Ebb passed away in 2004. Happily, the play was brought back to life when Rupert Holmes came on board to fashion a new book and collaborate with John Kander on the additional libretto. Add in high-profile New York director Scott Ellis, inspired tongue-in-cheek (and intentionally bad) choreography by Rob Ashford, colorful costumes by William Ivey Long, and elaborate sets by Anna Louizos, and you have a production team with more Tony Awards piled up than the storeroom at the American Theatre Wing.

From an era that wafts craftily through the melody line, a cleverly bright overture features barely recognizable strains from other musicals. This is how *Curtains* begins—with an elaborate production number from the 1959 Boston tryout of a dreadful, new, and typically sappy American fictional musical comedy called *Robbin' Hood*. Featuring a performance in the leading role by an obvious monster diva named Jessica Cranshaw (a side-splitting Patty Goble)—a star so off-pitch, she could make Mrs. Miller sound like Beverly Sills, *Robbin'* is a critical disaster that leads the producers and composers to lament the state of theatre critics through the hilarious ballad, "What Kind of Man Would Take a Job Like That?"

Merman-clone Debra Monk leads the quartet that includes Michael

McCormick as the show's money-man, as well as Karen Ziemba and Jason Danieley as *Robbin's* formerly married composers. They all whine about what "swinish, scurvy scum" we poor reviewers must be—that is, of course, until they find one review that says the show is sure to be a huge hit. Instantly, the lyrics are altered to "What Kind of Genius..." But before they can pick up the pieces and head to New York, poor Ms. Cranshaw is murdered right on stage, and, considering that "there is more to life than...life," a reluctant Ziemba agrees to assume the role.

up to investigate the case and give his own critique of the production from his perspective as an amateur local community theater veteran.

In that pivotal role, David Hyde Pierce has the dry delivery of a nerdy Peter Falk and the comic timing of Jack Benny, making the best of some of the most outrageously groan-able puns since the Marx Brothers went to the circus. On top of that, the naturally anemic-looking guy—who perpetually looks like he's about to keel over any moment—is quite a dancer, and gives an all-over performance that could keep *Curtains'* curtain up for years.

Curtains is sure to be a record-breaking crowd pleaser when it arrives on the Great White Way, with guaranteed Tony nods next spring for Hyde Pierce, Monk, Ziemba, and Edward Hibbert as *Robbin's* effete and self-important director. Accolades shall be forthcoming, as well, for the infectious score, Ellis' real-life direction, and the deliciously awful choreography that Ashford so brilliantly and shamelessly conceived. See it now while you can, because

it'll be stuck in New York for years before we see it here again. *✎*

The Ahmanson Theatre is located at 135 N. Grand Av. in the LA Music Center; for tickets, call (213) 628-2772.

Award-winning writer and actor Travis Holder has been writing for ET since 1990.



David Hyde Pierce and Debra Monk (above), Pierce as the detective (right), and the cast.

Of course, she's dynamite.

Soon after the compulsory memorial service where everyone is asked to remember Cranshaw in their hearts and on their resumes (the accompanying song features the lyrics: "She was a bitch / She had no pitch / And now she's dead"), the company is quarantined inside the theatre as a showbiz-obsessed detective shows



Doobie Brothers is really something

by Joseph N. Feinstein

LA theater is cultivating a bundle of delightful new troupes throughout the city.

The Troubadour Theater Company—whose creation, *Much Adoobie Brothers About Nothing* now runs at the Miles Memorial Playhouse in Santa Monica until September 10th—is one such a group. And, they deserve your attention and support.

While you wait outside the theater, an energetic gang of thirteen begin the show. Dressed as Chaplinesque, old-time policemen and clowns, their antics will get you smiling if not laughing hysterically, as they also freely distribute hugs to willing audience participants.

Once inside this 1929 reliquary playhouse, the noise, tumult, gongs, trampoline jumping, somersaults, and one-liners come fast and furiously until you're reminded to "turn off cell phones, undo wrapped candy, and settle back, 'or else.'" The stage opens to a five-piece band, some bare-bones scenery at either end and the arrival of our heroes: Antonio (Guilford Adams), Benedic (Eric Anderson) and Claudio (Joseph Leo Bwarie)—get it? A, B and C. Let's not forget our "D": Don Pedro (Daren Herbert) who helps render the talented



Much Adoobie... is an apt composite of pop & high art.

vocals to so many of the songs.

Yes, my friends: get ready for all the most popular music of the famous Doobie Brothers sung, choreographed, and parodied throughout this two-hour mélange of Shakespeare's *Much Ado About Nothing*. No one can do "nothing" better than this group of *meshuginabs*.

Settle back and receive Shakespeare, the Doobie Brothers...and Jesus, Brittany Spears, Lindsay Lohan, Marilyn Monroe, the *Lion King*, Bea Arthur, and Leonardo DiCaprio to name a few. Check out the scene where Jesus is offered a joint, and willingly accepts. In one humorous sequence, it is announced that the prince has gone away to

Capistrano. Don Pedro retorts: "No one goes there anymore; not even the swallows!"

You will learn the song, "Grandma's Peppermint Candy" You will discover that someone could be so dumb as to think Condoleezza Rice is a side dish, or that someone else tried to alphabetize M & M's candy.

This is a rapid-fire, helter-skelter paced show with thirteen talented youngsters who give their all every moment they're on or off the stage. You will be the beneficiaries of five accomplished musicians who belt out the Doobie Brothers' music with panache.

Matt Walker conceived and directed the proceedings with great care and professional showmanship. You will experience the stellar lighting of Jeremy Pivnick, Nadine Ellis' supremely exciting choreography, the believable costumes of Sharon McGunigle, and Robert Ramirez's excellent sound design that makes all the words and music clear as a bell.

My only reservation, amidst all the praise, is this ancient hall on Lincoln Boulevard. The chairs are unyielding and uncomfortable, and the Spanish Colonial Revival style architecture is spare, hard-edged, and not user-friendly. This terrific play would have even more of an impact at a more suitable venue.

For now, simply whip out the \$25, and get your booties down to 1130 Lincoln Blvd. You'll be royally entertained.

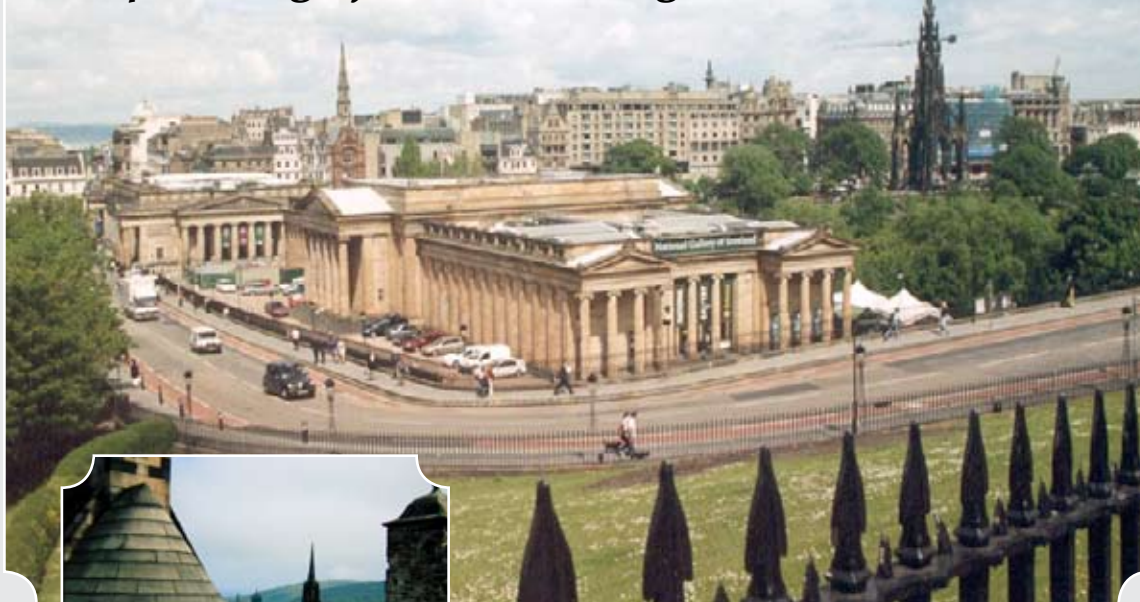
Much Adoobie Brothers About Nothing

Miles Memorial Playhouse 1130 Lincoln Blvd. Santa Monica Thursday through Saturday @ 8:00 p.m.; Sunday @ 4:00 p.m. Tickets \$25; through September 10. Tel. 310-979-7196 Note: They'll be at the La Mirada Playhouse on Sunday, October 1 @ 7:00 p.m. for a single performance Tel. 310-979-7196



Housing the world's arts

A trip to magnificent Edinburgh



The resplendent capital of Scotland hosts a bevy of arts festivals throughout August (top). The town's epic skyline (left) as seen through one of the country's many castles.

by Brad Schrieber

While there are lochs and glens aplenty to inspire the traveler whose heart may be in the highlands, there is an entirely different kind of awe inspired by Scotland's ancient capital. The month of August combines nine festivals that together collude to create the largest arts festival in the world. All this in beautiful Edinburgh.

Among the festivals are the Edinburgh International Festival, Book Festival (the largest of its kind in Europe with 600 events), Edinburgh Film Festival, and the remarkable Edinburgh Festival Fringe. This year—the Fringe's 60th anniversary—1867 events take place in comedy, theatre, dance, and music in 260 venues (some that are decidedly unconventional).

Considering this organizational challenge, one is strongly advised to rely upon the resources of Scotland's official tourist board, VisitScotland.com. Not only will the Festival of Festivals come into clearer focus, the adventurer will begin to grasp what trips can be taken within the radius of Edinburgh.

Certainly, the "bonnie, bonnie banks" of Loch Lomond and the hilly woods of the Trossachs are not far off. If hunting for Nessie is your whimsical passion, Loch Ness and the mountains that reflect off the shimmering waters

of Glencoe may be your best bet for splendor.

August is, of course, high season in the capital, and it is mandatory to book a hotel room well in advance to establish a home base for one's peripatetic artistic perambulations.

On that subject, though many buses serve Edinburgh, it is a terrific walking city, and the majority of the Festival venues can be reached by a stroll of no more than twenty minutes.

The newly refurbished George Hotel is centrally situated, and visitors who get acquainted with George Street will find New Town ideal for high-fashion shopping.

The 12 million pounds that went into the renovation of the George have not eliminated its Greek columns in the lobby or its other historic touches. Dating back to 1780, the building that now houses the Caledonian Insurance Company has 195 rooms abetted by a banquet room that was a former financial trading floor. In a room off the lobby, a beautiful domed glass ceiling overlooks those who enjoy a hearty Scottish buffet breakfast each morning.

One of the major venues for the Festivals, the Assembly Rooms complex, is just a block away. The Charlotte Gardens, where the Book Festival is held, is just a few blocks west.

This year, 177 shows were free of

charge at the venues. And for those who want to eliminate the guesswork, there is Fringe Sunday on the Meadows. The rambling, one-mile expanse of greenery sports—one day a year—has 200 top Fringe acts in tents, where perform comedians, bands, and children's shows. It's all free, so the 100,000 or more visitors can enjoy the gala.

The capital has a healthy share of museums, as well. A personal favorite is the Dean Gallery, across the road from the Scottish National Gallery of Art. Opened as an art center in 1999, the Dean is built out of a magnificent house with spacious grounds. Though it's well worth an admission fee, the permanent collection—with its share of modern artists like Picasso, Ernst, and Tanguy—is free of charge. Thirty works of Van Gogh are presented, along with letters and other artifacts related to the Dutch artist.

But, Edinburgh has its own history. You'll find it in the locations named after "Deacon" Brodie, the demented inspiration for Stevenson's *The Strange Case of Dr. Jekyll and Mr. Hyde*. One can see Edinburgh's history in the astonishing stone butte called Arthur's Seat (as in *King Arthur*). The 500-year-old Royal College of Surgeons has a museum tribute to its former student, another Arthur: Conan Doyle. It doesn't take Sherlock Holmes so many travellers come to Edinburgh. ☞

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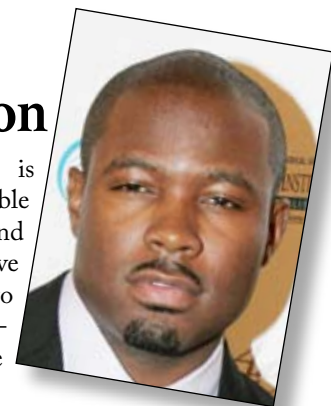
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Hollywood Insider

Q & A with Adell Henderson

by Dawn Miller



Adell Henderson is the West Coast Editor of urban lifestyle magazines *King* and *Rides*. His job entails doing whatever his team needs outside of New York. He writes, edits, books talent, oversees photo shoots, and plans events. Adell is also a freelance television producer.

zine industry is going to be able to keep up and stay competitive is for them to make the necessary creative adjustments which will likely take them out of their comfort zone.

What is your take on the magazine industry's shift toward more of an Internet presence?

Not only is it necessary, but I think it's great... if it's done the right way. The thing about delivering magazine content on the Internet is you have to be very careful how the content is formatted and delivered. Take a magazine like *Hip-Hop Times* www.hiphoptimes.net, which is currently only available online. That magazine is attractive because it looks good, it's formatted like a magazine which is familiar to the reader, and the content is brief yet powerful. In print, you can afford to cook up and deliver the whole steak, but online you have to know how and where to trim off the fat. Those are some of the elements that most magazines are missing, which is why many of them don't attract a lot of traffic.

In aid of keeping the magazines viable, what kind of innovative business measures are you implementing at both *King* and *Rides*?

The most important thing for *King* and *Rides* is to stay true to what we do. Over the last five years, we have grown older and wiser, and it isn't about innovation for us—it's about staying true to our lifestyle, and everything else will follow.

How have you seen urban media change over the years?

Urban media has grown quite a bit, making huge strides from both a quality and quantity aspect. But, the level of respect and appreciation is still very low. With the urban influence dominating media across the board and being at an all-time high, one would think that the power of urban media would grow right along with its popularity. But, for whatever reason, it hasn't really happened.

With competition for the younger generation's entertainment attention (*MySpace*, *video games*, *Internet*, etc.) continuing to grow, what are you doing to fight for this demographic?

I'm going to continue to sell whatever the consumer is buying. Time brings change, and change comes with time in the real world. So, the same rules must apply in the business world.

BET Nightly News is still the only newscast on television that covers news from an Afro-American perspective. Do you think that mass media will change its coverage and provide more of an urban perspective anytime soon?

Simple: it's going to take a while. There will be a time when people have to pay attention. Hip-hop and urban culture is everywhere now, and people are taking notice to this once undergoing community. Mass media will have to build up its urban coverage, not necessarily because they want to, but because they will need to—people will be demanding it.


Recent data has shown that newsstands have sold fewer magazines in the first half of 2006 than in previous years. What can the publishing industry do to counter this trend?

Our magazine has actually flourished over the years because we offer a magazine the people want, and they are able to tear out the picture and put them on their walls (women and cars never hurt). Lifestyle magazines hit a nerve with people; they want the physical product. For magazines that offer only information, they will have to make their magazines more visual and appealing. Information-style magazines now have a lot more competition, so they will have to make more of a statement; I don't mean dumb them down, but they will now have to grab you, at least visually.



Urban media has always branded itself as sort of anti-corporation, yet has been increasingly embraced by the corporate machine. Ultimately, what effect will it have on its credibility?

Urban media has come a long way in a short amount of time; it's no longer in a little

box. You will always have the urban media outlets that are giving off the underground street vibe—"anti-corporation," if you like. However, urban culture is now popular culture. It will have little effect on its credibility, because people will be demanding it. Yes, there will be that segment that has its ears to the street and will be put off by this, but the majority will accept it because that's what they're looking for—just look at how BET has changed over the last 25 years. 

Do you agree that the magazine industry is in bad shape?

The magazine industry is without question in bad shape because it takes a while for long lead information to get published. With the Internet being available, everyone wants everything right now. The only way the maga-



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“Emmy memories”



Joel Surnow (left) co-creator of *24* poses with Howard Gordon executive producer for *24* (middle) and Jon Cesar (right) winner for outstanding director for a drama series for *24*.

by Kat Kramer

Well folks, I went to the Emmy's at the Shrine and made my round of after-parties! Whew! Before that, I was also in Emmy mode, attending the “Sublime Primetime” panel discussion with Emmy-nominated writers. The panel took place at the Writers Guild Theatre, and was sponsored by the *Hollywood Reporter* and the Writers Guild Foundation along with the Academy of Television Arts and Sciences. It was hosted by **Dennis Miller** and featured top nominated writers from *Entourage*, *Grey's Anatomy*, and *Lost*. One of the highlights of the Emmy's itself was the salute to the late **Aaron Spelling** the original *Charlie's Angels*—**Kate Jackson**, **Farrah Fawcett**, and **Jaclyn Smith**. That got me thinking about other show business greats we lost recently.

One of them was my personal friend, the great **Red Buttons** who passed away just a few weeks ago. I realize that there have been other tributes to Red over the past couple of weeks, but I, too, attended the “Celebration of Life and Laughter,” Red Buttons' Memorial at the Century Club. One of the co-sponsors had also been Red's publicist—the great **Ed Lozzi** who was also the media coordinator of the star-studded event, joined by **Arthur Kassel**, **Mark Fleischman**, and the emcee: **Chuck Ashman**. Lozzi was the one who pulled the event together, and was responsible for all the photographers

and celebs. Red, you will be forever in our hearts...

Kat Talk (Jars of Clay)

I was lucky to hang out for hours on the set of **Jars of Clay's** new video shoot at Raleigh Studios. On September 5, they release their new album called *Good Monsters*, and they decided to shoot the video underwater *a la* Harry Houdini. The Grammy Award-winning pop/rock/folk band consists of band members **Dan Haseltine** (lead vocals), **Stephen Mason** (guitar/vocals), **Matt Omark** (guitar), and **Charlie Lowell** (keyboards). The new album will be their seventh studio project, and is completely self-produced by the band. The first single, “Work,” already plays on radio stations, and the band plans to have an extensive tour in the Fall!

I asked lead vocalist Dan Haseltine about the video's “water” theme. “I think our careers are somewhat loosely based on ‘water,’” Dan told me. “We've not made videos in a long time, but we love the way the visual image connects with the music on this one. ‘Water’ has been a common metaphor in our writing.” For more info on Jars of Clay, check out their official website: www.jarsofclay.com.

Music News (“Last Man Standing”)

On September 26, mythic rock 'n' roll pioneer **Jerry Lee Lewis** will release his highly anticipated album

that features duets with **Mick Jagger**, **Willie Nelson**, **Neil Young**, **Eric Clapton**, and **Rod Stewart**. *Last Man Standing* was produced by **Jimmy Rip** and **Steve Bing** for Shangri-La Entertainment, and is being released on **Jeff Ayeroff's** Artists First music label. Check my column for more on this...

Another music veteran, **Solomon Burke**, will also release a new duet-heavy CD called *Nashville* on September 26, his first all-country album for Shout! Factory. Participating on the record are singing partners **Dolly Parton**, **Emmylou Harris**, and **Patty Loveless**. 'Tis the season for duet-themed albums!

Kat's Calendar – A Look Ahead...

September 22 – *Al Franken: God Spoke* – directed by **Nick Doob** and **Chris Hegedus**, executive produced by **DA Pennebaker**, opens at the Laemmle Sunset 5. Not to be missed!

November 7 – **Carrie Fisher's** *Wish-full Drinking* opens at the Geffen Playhouse – directed by **Joshua Ravetch**. It runs through December 26. For tickets, please visit Geffen-playhouse.com. Don't miss it!

Live Your Dreams...

Kat ☺

Kat Kramer is an actress, singer, and producer. Check her out at www.KatharineKramer.com.

Paramount goes on Cruise control

by Erik Davis

After spending a relatively happy 14 years together, Paramount has decided to end its relationship with **Tom Cruise** and **Paula Wagner's** production company amid concerns over Cruise's “abnormal” off-screen behavior. While some feel part of the decision stems from the disappointing box office numbers generated by *Mission: Impossible III*, others (including Viacom chairman **Sumner Redstone**) went the personal route, calling Cruise “outrageous and disrespectful.” With the war of words heating up between the two parties, Cruise and Wagner—now looking to launch their own indie venture, tapping into the supposed \$100 million provided to them by two unnamed hedge funds.

And the Teen's Choice is ... Not K-Fed!

Despite a ton of criticism from the hip-hop community, K-Fed (aka **Kevin Federline**) is defending his performance at this year's Teen Choice Awards, saying “I'm happy. I think I pulled it off pretty well.” However, some industry folks feel K-Fed is dancing dangerously close to Vanilla Ice status. Says *XXL Magazine* Editor-in-Chief **Elliot Wilson**, “I think we ignore him. He's a joke, basically. I just don't think he gets it.” Hey, as long as wife **Britney Spears** keeps showing up to promote him, the public will not only get it—they'll pay for it, too.

You, Me And No Kate Hudson!

With rumors swirling around **Kate Hudson** and her “alleged” affair with **Owen Wilson**, the actress pulled out of the London premiere of *You, Me and Dupree* for unknown reasons...though, some sources feel it has something to do with the Wilson thing and her recent separation from rocker husband **Chris Robinson**.

While Hudson and Wilson have been spotted together, I expect there to be no official confirmation of a romance for a long, long time. Thus, the hunt is on for a steamy photo. If these two are smart, they'll lock themselves in a pitch-black closet before locking lips. Oh, but that's no fun—give us a smooch, guys!



Many speculate that Cruise has lost touch.

That Thing Called Love

Here's what's going on in the world of Hollywood romance:

Superman Returns star **Brandon Routh** has decided to get engaged to long-time girlfriend **Courtney Ford**. The two fell for one another while lensing a short film in 2004. They plan to marry next Fall.

After breaking off his 18-month relationship with **Mandy Moore**, is **Zach Braff** now shacking up with **Jessica Simpson**? According to the *Scrubs* actor, there's absolutely nothing going on. Hmm...others beg to differ.

Brittany Murphy has ended her relationship with fiancé **Joe Macaluso**. The two met in 2004 while working on the film *Little Black Book*. Murphy starred, and Macaluso served as the pic's best boy. Unfortunately for Macaluso, turns out he's not the best boyfriend.

Man, I don't know what it is about Hollywood, but the folks sure do fall in love fast. After dating for only three months, **Eddie Murphy** plans to propose to **Melanie Brown** (aka **Scary Spice**). Murphy recently divorced his ex-wife Nicole back in April.



Kate Hudson, Owen Wilson.

Quote of the Week: **Jenae Alt** on her sexy fling with then-married **Dave Navarro**, “Would I have slept with him if he wasn't married? Yes. But, the only reason I stopped myself from sleeping with him was


I didn't want to be the woman who slept with Carmen's husband.”


See ya next week! ☺


Feel free to tell Erik how much you absolutely adore him by sending an email to Erik.Davis@gmail.com.


by Michael Levine


 *The Sopranos'* **James Gandolfini** has been given a three-year development contract with HBO that will keep him working with the pay cable company after he retires his famous role next spring. The agreement allows Gandolfini to create and produce original film projects for HBO and Picturehouse.


 **Sean "P. Diddy" Combs** is expecting his second child with girlfriend **Kim Porter**. This will make him a father of three; he has another son—12 years old—from a prior relationship.


 MTV and Nickelodeon are expanding their portfolios to become full-fledged film production companies.


 **Bruce Springsteen** and wife **Patti Scialfa** might join the list of stars whose marriages end in divorce. The couple, married for 15 years, have separated. Springsteen has been seeing a widow of 9/11 he met at the *America: A Tribute to Heroes* telethon.


 With her *Back to Basics* selling 342,000 copies in its first week, **Christina Aguilera** has become the first female artist this year to have the week's #1-selling album.


 The reality show *Survivor* is putting a twist on this coming season that will consist of racially segregated teams competing against one another. As the season progresses and people get kicked off, the teams will reorganize themselves.



 Due to the new TV Academy rules that changed the nomination process, this year's Emmy's Awards did not receive the interest it once had garnered. The revised method involves panelists screening episodes that were submitted by potential nominees themselves, thus hinting at a certain sense of nepotism.

 **Nicole Richie** will star in her first music video. Her father, **Lionel Richie**, is debuting his first single, "I Call it Love," from his new album *Coming Home*. The video stars Nicole and *CSI* actor **Adam Rodriguez**. The song will be released by Island Records on September 12th.

 At **Scott Caan's** birthday party, **Angelina Jolie** refused to enter the actor's house until her estranged father, **Jon Voight**, had left.

 **Elton John** has decided that, after 40 years of rock, pop music, and movie soundtracks, he will cross over to hip-hop. He hopes to perform with **Pharell, Dr. Dre, Timbaland, Snoop Dogg, Eminem, and Kanye West**.

 One of the three *National Lampoon Magazine* co-founders, **Robert K. Hoffman**, has died from a battle with leukemia at the age of 59.

 As **Roger Ebert** recovers from cancer surgery, five guest hosts will take his place until his return. Ebert's substitutes—**Fred Willard, John Ridley, Aisha Tyler, Toni Senecal, and Michael Phillips**—will act as **Richard Roeper's** temporary co-hosts. Ebert hopes to return after his rehabilitation is complete. 

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Wolfgang Puck makes the Cut



Wolfgang Puck's latest creation is Cut, a new steak house located inside the Beverly Wilshire Four Seasons.

by Joseph Feinstein

The venerable culinary icon Wolfgang Puck has done it again.

With the opening of Cut located within the Beverly Wilshire Four Seasons Hotel a short two months ago, Mr. Puck may just have created *thee* steak house!

It's a beautiful place: beige wood, a few black, white, and gray paintings, and the niftiest black office chairs on rollers with swivel-ability. The lighting—as well as the vast window exposure to Wilshire Boulevard—keeps the sun's rays moving about the restaurant in ever-changing, lovely patterns. If only the music could be turned down considerably, for it unfavorably adds to the noisy background din, especially as the crowds continue to arrive throughout the evening.

And, believe me, this place is a huge success—we arrived at 6:15 with half the restaurant occupied...by 7:30, there was not a table available. And this was a Tuesday night.

Crowds and music notwithstanding, you will be so happy you chose this place to dine. The menu is a single, not-so-simple array of twelve salads and starters, steaks, pork, lamb, short ribs, lobster, and tuna.

If your mouth isn't watering as you peruse this menu, it never will. After you're seated, they bring out your amuse-bouche—cheese puffs, knishes, or miniature Kobe hamburgers. And then comes the bread basket filled with five different creations from the Puck arsenal along with as two different bread sticks, all smeared with a distinctive salted butter. Beware of strangers who bring these gifts, for there are many dishes that you will want to sample from the

menu...and you could fill up easily on the complementary carbs alone.

A gentleman dressed in a tux will meander to your table to show you the various steaks you've just read about in their true, uncooked stage. And, if that doesn't get the juices flowing big time, check your heart.

My wife selected the butter lettuce salad with avocado and blue cheese, drizzled by a champagne-herb vinaigrette dressing. Mr. Puck loves everything piled high, and the mound of lettuce was a visual and flavorful treat. The same holds true of my lobster and Crab Louis cocktail—a blend of the shellfish in his spicy tomato-horse-radish dressing.



Menu includes salads, steaks, fish, and more...

"Delicious" is not strong enough to define this fantastic concoction. The firm-crusted pumpnickel served with the cocktail was a welcomed addition to our overall enjoyment.

For our entrees, Fran selected the Kobe beef short ribs with Indian spices cooked in the ovens for eight hours. It's a rather large portion with added chutney and raisins that

together formed the widest smile on my beautiful wife's face. She held two thumbs up, and said if she had two more ribs, her thumbs would be raised even higher. My American Wagyu Kobe-style New York Sirloin may have been the finest eight-ounce steak I have ever eaten. It's juicy, very flavorful and crisp on the outside, most tender inside. The house-made steak sauce in which I dipped my meat was very good.

We ordered a variety of sides: sautéed spinach with garlic (excellent), French fries with herbs (very, very good), Tempura onion rings (the greatest, ever), and roasted fingerling potatoes Lyonnaise (do order—you won't forget them).

And then came dessert. Mr. Puck hired Darren McGraw—no relation to Dr. Phil—to create his cherry, mulberry, strawberry, chocolate, and pistachio gelatos. And you must try the chocolate soufflé with its milk-chocolate hazelnut glaze, for it may just be the closest thing to heaven-on-a-plate. I'd suggest ordering either the soufflé or the black forest chocolate pudding cake with Bing cherries. Truly, you can't go wrong either way.

To say that we had a good time would be the understatement of the year. To say that we found the food excellent, the service marvelous, the ambiance plus-perfect would not give this place its due.

Now it's only a matter of lowering the music volume! 🍷

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A classic Italian kitchen



Your eyes will become as stimulated as your taste buds in Maria's Italian interior.

by Shirley Firestone

Maria's Italian Kitchen is a crowd-pleasing, friendly neighborhood restaurant that attracts single diners, couples, and families to a fantastic Italian menu. Appetizing aromas from an open kitchen and cooked-to-order foods make the Italian gods smile...and Maria's catering department is exceptional.

The food is classical, authentic, old-time Italian, and everything is fresh: from the cheese that's grated each day, to the homemade Italian sausages and meatballs that can be added to any dish for a small extra charge.

Their breads, pizza dough, and pastries are baked daily, and if you're on a restricted diet, you can order from the "Take a Walk...on the Lighter Side" menu with low carb items that include no-guilt pasta.

Moreover, when you see turkey on the menu, note that the meat's not processed—always the real thing. Although the meat lasagna is popular, Maria's vegetarian lasagna is made marvelously with layers of fresh spinach pasta, Béchamel sauce, smoked mozzarella, grilled zucchini, and sautéed portabella mushrooms topped with Marinara. In addition, their original sauces are fantastic—obviously guarded family recipes. Each restaurant location is a direct descendant of the Alfano family's take-out kitchen that Maria Alfano opened in 1975. Growing up in Hoboken, New Jersey, Alfano learned about all the delicious nuances of Napolitano recipes for soups, dressings, pasta dishes, and other regional Italian foods from her mother, Luisa, who was born in Naples, Italy.

Decor includes a real wood-burning pizza oven behind the attractive counter where one can dine, have a cappuccino, or watch one of the chefs twirl dough. It's an exceptional-looking trattoria, with spiffy display cases of beautiful appetizing foods.

There are two dining areas: a wall of glass separates the indoor dining room from a covered patio lit festively and enclosed in brick and greenery. Perfect for parties and events, chandeliers and candles are used throughout the restaurant along with black-and-white checkered linens. Nestled in a cozy section of the restaurant is a pleasant bar with extra booth-seating.

There's a lot going on here, such as the popular "Muffaletta Party Ring" that feeds 20. Originating in New Orleans (1906), this robust sandwich made with Italian cold-cuts is served on an 18-inch sesame ring of Italian bread. Thursdays bring "Wine & Dine Nights" with no corkage charge. When you want to picnic, Maria's will furnish all that you'll need in a special box for \$15.99. Each entrée comes with a side salad and dessert of your choosing. "Monday Night is Family Night" at Maria's—this special, limited-time promotion will feed six people and save them \$35. There are plenty of other delicious deals at Maria's that await a hungry family, couple, or individual diner.

However, I was there to have a simple dinner, and I felt completely comfortable flying solo while scanning the menu and enjoying a glass of Coppola's Diamond Merlot.

I started with a Minestrone soup and a chopped Italian salad. There were about a dozen various chicken dishes and several risottos, but I chose Shrimp Fra Diavolo (shrimp simmered in a spicy Marinara sauce) followed by an Italian seafood stew. There are a dozen pastas, and you get to choose your favorite pasta and sauce combination. I enjoyed the Linguine.

Any of their desserts will please you, and of course there's Tiramisu. Aim for a different one each time, because Italy's pastries are seductive.

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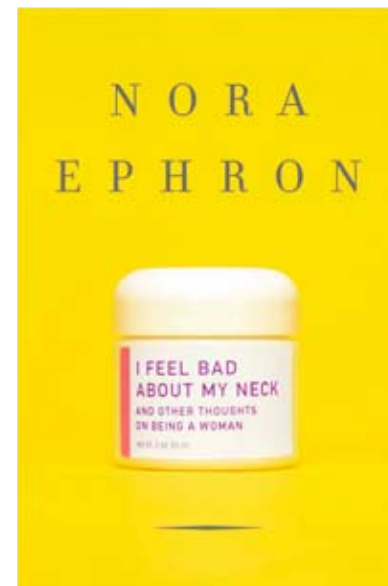


Book Review

The truth about Nora Ephron's Neck

by Rica Romero

This is certainly not the first time we have been disarmed the irreverent yet utterly honest divulgence of the most intimate thoughts and encounters of writer-director Nora Ephron. Albeit the author's earlier works are not exactly labeled autobiographical, her latest endeavor, *I Feel Bad About My Neck: And Other Thoughts on Being a Woman* certainly illuminates the notion that most of her works—if not all, from *When Harry Met Sally* to *Heartburn*—are indeed inspired by events that have transpired in her own colorful, though at times melancholic, life. This underlying openness is simply a brilliant tool—seemingly unbeknownst to the author—that engages the reader (especially the female audience) and makes us want to know more about the author.



relationships, to the hardships of parenting and her eventual realization of aging's harsh realities.

Despite all the success and sage wisdom she has acquired with age, she feels—at this point in her life—bad about her neck, and she now tries as much as possible to avert her eyes whenever she passes a mirror, lest she sees the condition of her body part that she had in the past “taken completely for granted.”

Delving into subjects as seemingly pedantic as “feminine upkeep” and her purse, what Ephron actually presents the reader with is an essential checklist every woman compiles for daily survival. We're talking makeup, gum, and “half a bottle of water, along with several snacks you saved from an airplane trip just in case you ever found yourself starving.”

Yet, the book is not so much about vanity as it is ultimately about what makes a woman feel complete, comfortable, and the elements of self-preservation. Ephron tackles the poignant moments of her life with humor and vulnerability. Similar to her earlier works, readers will inevitably gravitate toward the humanity of the protagonist—who, in this instance, is the author herself. Ephron's candid narration allows women to laugh at themselves as they regard the notion of a fellow female getting worked up over facets of life that later might seem so trivial. Women will see how ridiculous we are when we let our hormones and emotions take over for our brains.

We soon discover that the purse—as with the other images in the book—serve as metaphors for her life and the life of other women. In Ephron's words: “your purse is, in some absolutely horrible way, you.” As the purse inevitably falls into a state of decrepitude and daily year-in-year-out wear-and-tear, so too does the fresh-faced and vivacious woman see herself fading and, yes, indeed aging.



Filmmaker and novelist Nora Ephron.

The text does not necessarily unravel as a series of lamentations about the plight of women at a certain age. Rather, any woman of any generation will be able to relate to the author's thoughtfully honest recount of her life. We travel with her from Nora's early days as a young New York journalist fascinated with sophisticated cuisine, to her less-than-perfect dalliance with failed

The final chapter of the book takes on a rather morbid tone, though it still employs the same humor used throughout the text. The menacing thought of death is tempered by the author's own ruminations over ideas for her funeral arrangement. The book wonderfully concludes with a lighter tone, as Ephron uses these thoughts of mortality as a means to propel herself to indulge in life's sweetness—whether it be bath oils, food, or a vast litany of life's other little luxuries. Hence, according to Ms. Ephron, being in denial about aging is actually a brilliant way to thrive. So, there! ☺



Book Review

Never mind the bollocks...

by Sean Reynolds

David Nolan's *I Swear I Was There: The Gig That Changed the World* has been re-released by the British publishing firm Independent Music Press. Told by audience members, the book is an eye-witness account of one of the first appearances of the Sex Pistols. As an off-hand, statement-to-statement commentary, the book gives the reader a fascinating keyhole glance of Punk at ground zero.

Thirty years ago, on the Fourth of June, the Pistols ambled up to the stage at the Lesser Free Trade Hall in Manchester—an undersized PTA/Boy Scout-style auditorium—and advanced their agenda of decimating modern pop culture. Nolan constructs the observations and remarks of the crowd with a panoramic blueprint of description that reveals the event in an almost 3D image. His opinion, shared by many in the music industry, is that the performance

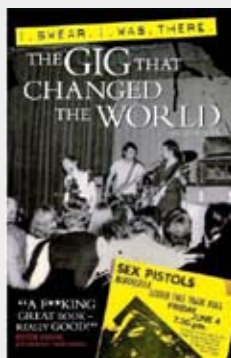
was as monumental as Woodstock in shaping the future of rock music. The small, impressionable crowd in attendance was comprised of future icons such as Morrissey from the Smiths, Steve Diggle and Howard Devoto from the Buzzcocks, Mark E. Smith from the Fall, and Peter Hook of Joy Division and New Order. Rather than doting upon the emerging punk scene of the time, *I Swear I Was There...* is more about the audience who wandered out of the room stimulated and encouraged to participate in the evolution of a new, innovative style.

This is where the book lives: in the re-telling of the emotion that enveloped the pre-punk era. Howard Devoto recounts, “Within weeks, well, certainly by the time the Buzzcocks played...I got a sticky inkling that my life had changed.” The thesis of the book is that instead of listening to music, the Pistols made it possible

(for the fans) to engage in *making* music. Nolan does a good job of conveying that sensation.

Originally having released his book in 2001 as *Sex Pistols and the Shape of Rock*, the book's award-winning writer also moonlights as a lecturer, journalist, and television producer.

I Swear I Was There... is not a page-turner or a cliff-hanger, but it's definitely interesting and certainly worth picking up, if you're a music fan. The Sex Pistols screamed their way to recognition, broke ground, and carved a groove for the onslaught of indie bands to follow. With his tome of commentaries on the band's first performance, Nolan places the reader in the crowd to contemplate his or her own possibilities about the future... ☺





Nice shootin', Tex



Celebs had fun playing charity Texas Hold-em for the Caucus Foundation, an organization that assists student filmmakers complete their projects.

at another charitable invitational poker tournament.

Also betting heavily on blackjack (perhaps to take her mind off of her Emmy nomination as Best Supporting Actress) was **Jean Smart** who was with actor hubby **Richard Gilliland**. Did you know that he appeared with her in several episodes of the hit series *24*? But his smartest move, he admits, was marrying Jean.

Madeline Gussman, mother of five and grandmom to a gaggle of great kids, was given a surprise birthday bash at Spago by her dear friends, celebrity interior designer **Bernardo Puccio**, and that location's manager, **Orin Kennedy**. There was no doubt which table on the sunlight patio was decorated by Bernardo, as he even brought along his own pink organdy tablecloths! Madeline and **Marvin Gussman** are long time Westside residents who have supported numerous charities such as Save a Heart, the Thaliens, and Sheba Hospital in Israel.

Keep Sept 21 open for Operation Smile's 5th Annual Gala at the Regent Beverly Wilshire. Honorary Co-Chairs include **Senator John McCain**, **Roma Downey** and **Mark Burnett**, the King of the Reality Show circuit. For more info, visit www.OperationSmile.org.

Another upcoming event of interest is the American Friends of Hebrew University's Scopus Award Gala. Owners of the LA Dodgers, **Jamie** and **Frank McCourt**, and the Honorable **Al Gore** will be honored at this black tie event at the Beverly Hilton. For ticket info, please call 310-843-3100. A most worthwhile event on the Hollywood Beat. ♪

by Marci Weiner

We were invited to attend a Texas Hold-Em/Casino Night Fundraiser to benefit the Caucus Foundation. This organization provides financial grants that aid student filmmakers in the completion of their work. The Caucus Foundation is chaired by **Chuck** and **Ava Fries**. Considered the "Godfather" of the TV movie, among Chuck's hits are *Small Sacrifices* starring **Farrah Fawcett** and **Ryan O'Neal**, and *Leona Helmsley: The Queen of Mean*.

Chuck and Ava were with their Westside friends, **Denise Taylor Avchen** and her attorney hubby **Terry** who was featured on *America's Best Lawyers*. The lovely Denise is very active in many charitable causes that include Westside Children's Services and the Beverly Hills Education Foundation, of which she is a board member.

Meanwhile, back at the poker tables, I spotted **Kato Kalin** and his beautiful date, actress **Angel Tompkins**. Kato was recently on the cover of *Top Pair Magazine*. Sorry folks, this wasn't a game of strip poker, as was noted in that publication. And the winner was—as usual—**Jennifer Tilly** (*Bride of Chucky*) who won the Ladies Only No Limit Texas Hold-Em event at the World Series of Poker, and beat out 600 other women to take the championship. Maybe that's because Tilly's steady date is professional poker player **Phil Laak** (aka "the Unabomber") who she met

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Warmly...
Ornly...
with
Ornly Gumfudgin



Since I now enjoy a wider voice, I'd like to share some "Joannie" stories. These have to do with Joanne Dru, who is probably more famous for her involvement with crossword puzzles these days than with her acting career. As I've said before, she was a great gal, and I miss her.

At one time, she was married to—amongst other crooners—the popular singer Dick Haymes. Her last husband was CV Wood Jr who—along with automotive giant Carroll Shelby—was one of the leaders of our chili society. As a result, I got to know Joannie quite well. We enjoyed each other. In addition to my own experiences with the star of so many "golden oldie" television shows and films, I remember a few whoppers told to me by her husband Woody.

She was a truly beautiful lady and, as a result, her makeup kit was a very important part of her daily existence. One afternoon, I picked her up at her residence in Beverly Hills, to take her to the airport.

Joannie and I had come down the hill and were ready to turn onto Sunset Blvd., when Joannie said, "Oh shoot! We have to go back to the house! I forgot my makeup kit!" No matter what, we had to go all the way back up to the house at 1455 Carla Ridge. So, we did. That was the Golden Rule. Joanne Dru had to have her makeup kit! That's why she always looked so doggone good. I'm here to tell you, she always looked great—with or without.

She would never go any place without it! Especially to Terlingua, Texas, for heaven's sake!

Here's another "Joannie" story.

Several years ago, when she lived at her house in Beverly Hills, Joannie was about to drive her young granddaughter to catch a plane; so, they loaded up the luggage and took off. Joannie was always trying to teach her young lady about the pitfalls of life (those faced by attractive young ladies, especially). This drive was no exception! As they drove down the hill, this guy in the car behind them kept tooting his horn at her. Joanne explained to her young charge: "Here's a good example. He's trying to get our attention! Just ignore him." As they drove on, he kept tooting his horn, incessantly.

Finally, he drove up beside them when they were stopped at an intersection. He hollered at Joannie, "I've been trying to stop you! You've got a suitcase sitting on the roof of your car!"

A then close-mouthed Joannie humbly took care of it. ♪

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Ruben MacBlue
Publisher/Editor
Rock City News



Concert Review

The Family Values Tour

by Revn Kevin of Rock City News

This is turning out to be the year of summer tours. This week, it was the Family Values Tour out at the Hyundai Pavilion.

With one of the hottest albums of the summer (the platinum-selling *See You on the Other Side*), Korn has embarked on what is shaping up to be one of the hottest tours in the US. Some of metal's most powerful acts jumped on board for this ride: the Deftones, Stone Sour, Bury Your Dead, 10 Years, and a half-dozen more.

After having attended Ozzfest, I found the Family Values mood to be much more enjoyable. Plus, the talent onstage caused me to take notice of a number of bands of whom I had never before heard. Bury Your Dead—who are touring in support of their latest release, *Beauty and the Breakdown*—put on a tremendous high-energy set. The band Flyleaf—with its diminutive cute lead singer—put on a fun set. Corey Taylor and his new band Stone Sour have a great new album out called *Come What (Ever) May*,

with the monster hit “Looking Through the Glass.” They put on a supercharged set. This is quite a change in style for Corey who splits time between Stone Sour and his other band, Slipknot.

The Deftones and Korn put on smoking sets of vitriolic metal that showed why they are a couple of the hottest acts around. Korn, in particular, showed no signs of slowing down after the departure of guitarist Head. Munky was more than up to the task of covering the guitar sounds, and the band sounded wholly complete.



Flyleaf put on an impressive show.

Korn's stage show was also quite extravagant with double drummers, and animal creatures (out of *Alice in Wonderland*?) helping out. Definitely one of the better shows of the year, come visit my website at www.revnkevin.com to see these and a whole slew of other photos in big, bold color. ☞

If you have some deep, dark secret you want to tell me, then drop a line to info@revnkevin.com.

Heavenly Trip to Hell

by Russ Rodriguez of Rock City News

For this addition of the Mosh Mix, I went to see the monster underground metal band, Heavenly Trip To Hell.

I cruised down Venice Blvd. looking for this show with my bro's, when all of a sudden immersed a huge First Aid red-and-white cross emblazoned to the front of a black building. A huge crowd of rockers hanging out front appeared out of nowhere. Touchdown: the Eagle has landed; we found it. Entering the venue, I noticed right away that the club had a good vibe. There was a big crowd, the bartenders were dressed as licentious nurses, and everyone was getting ripped.

While waiting for HTTH, I put a few down (as I tend to do), and watched a Motley Crue cover band called True 2 Crue. They were amazing. After they tore down their gear, HTTH started to set up. They had banners on both sides of the stage replete with band logos. The “fire illusion” lamps underneath the stage gave the show a proper demonic feel.

Right before the group started their live assault, the entire crowd made their way to the front of the stage. The band killed right

away, as they launched into their first song packed with energy and brutality. One of their techs started throwing large amounts of glow sticks into the audience from the stage, and—sure enough—up rose the pit. The frenzy brought security to the area. They attempted to stop our fellow moshers, and to tame the audience: people were picking up the glow sticks and throwing them everywhere.

Throughout the set, front man Gerardo Christ kept the audience pumped in between songs. The tunes had a great metal/rock feel and groove delivered by drummer JD, guitarist Scott C, bassist Sergio Natas, and keyboard/synthesizer Vicky Vicious. It was great to see a band not lose the attention of anyone in the building; HTTH was here to celebrate their full length album entitled, *Who Is The Enemy*, available in stores now.

I highly recommend this band to anyone who hasn't checked them out yet. Their next show will be Sept. 13th at the Vault. ☞



Heavenly Trip To Hell plays a rockin' set.

For more info on HTTH go to heavenlytriptohell.net and/or myspace.com/heavenlytriptohell562.

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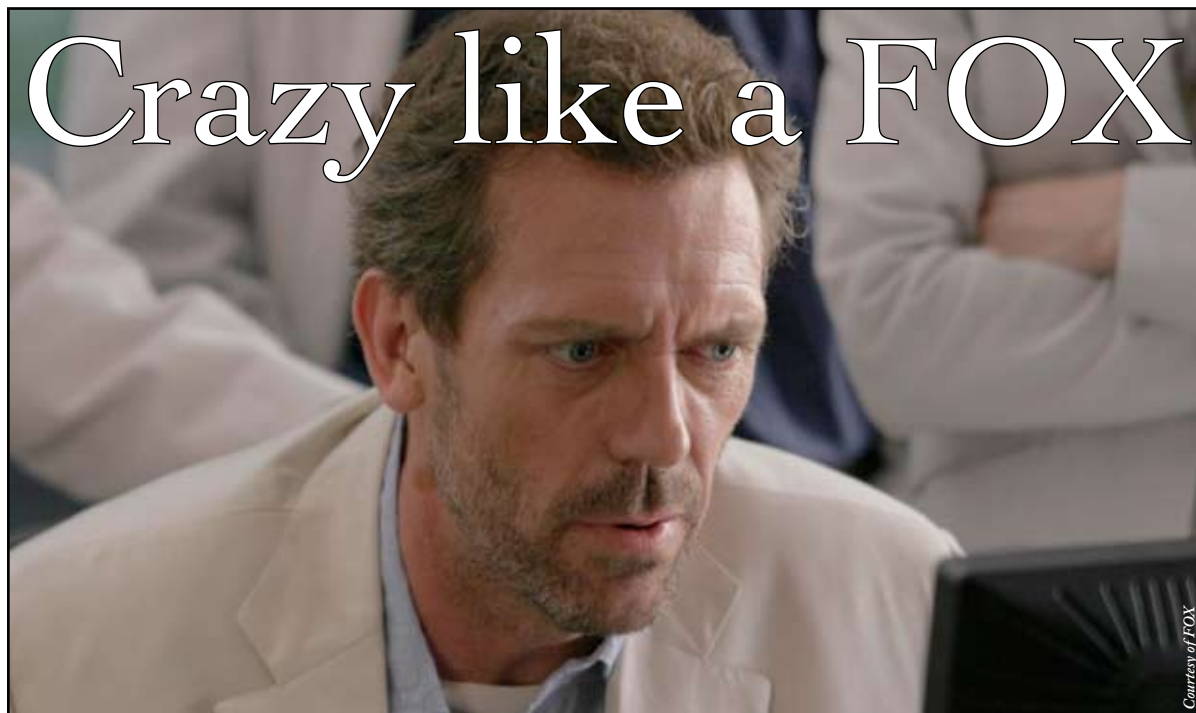
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Hugh Laurie of hit show *House* feels the American press have treated him royally. Their British counterpart, however, he calls "vicious sociopaths."

by Frank Barron

Ah, the FOX network threw a great party during the recent TV press tour. On the sprawling back lawn of the luxurious Ritz-Carlton Hotel in Pasadena, the FOX TV folks set up white tent cabanas where television writers from across the US and Canada could cozy up to the actors and producers, and find out about the lineup of shows for the Fall season. Strolling around were the stars from such hit FOX shows as *House*, *Prison Break*, *Bones* and *The O.C.*, as well as the hot new series *Vanished*, *Standoff*, *Happy Hour*, and *Justice*.

It was funny to interview *House* star Hugh Laurie and hear his native British accent rather than the sounds of the acerbic American doctor he plays on the acclaimed medical drama. Most fans of the show are not aware that, early in his career, he was a top comedian in England with the hit BBC show *A Bit of Fry & Laurie* (now out on DVD). Laurie says the American press have always treated him royally, unlike their British counterparts who he describes with a wink as "vicious sociopaths who shatter dreams for pleasure." The new season of *House* starts Sept. 5.

Get ready for more comedy from Brad Garrett (*Everybody Loves Raymond*) when *'Til Death* hits the airwaves Sept. 7. It's a sitcom about married life from the point of view of optimistic newlyweds and an older, more cynical couple. The latter has Joely Fisher displaying her comedy chops as Garrett's weary wife. And Garrett's performance, as Eddie, is reminiscent of Jackie Gleason in *The Honeymooners*, a comparison he welcomes. "Well, I'm a large, bombastic type of windbag, myself," admits Garrett. "That's what I love about it. He's a flawed guy who loves his wife and doesn't really know how to show it.

He's really a big kid who won't grow up." Garrett continued, "All the little schemes and ideas, at the end of the day, are really just for her. With the couple next door and the camaraderie, I think there are similarities to *The Honeymooners*. What I like about how Joely is playing [the wife], she stands up to him. There's a lot of Alice there. Eddie thinks he wears the pants, but, at the end of the day, he knows he really doesn't. We're not reinventing the wheel here, but hopefully we're putting our spin on it."

Joely Fisher was happy to announce that her mother, 1960's singing and swinging gal Connie Stevens, will be on the FOX show *The Wedding Album*, coming up mid-season.

FOX cable channel FX has *Nip/Tuck* kicking off its fourth season Sept. 5 at 10 p.m., starring Dylan Walsh, Julian McMahon, and Joely Richardson. The riveting show about the drama that fills the lives of two South Beach plastic surgeons will have an unbelievable lineup of guest stars trotting in and out of their clinic this year: Kathleen Turner, Richard Chamberlain, Jacqueline Bisset, Melissa Gilbert, Brooke Shields, Rosie O'Donnell, Peter Dinklage, and Mario Lopez.

At the FOX party, wearing his trademark *Dallas* cowboy hat, actor Larry Hagman says that—as long as he can play "a very romantic character"—he will agree to join the show for a number of episodes. Producer Ryan Murphy said Hagman had never seen the show when they asked him to guest

star, "so we sent him the boxed DVD set, which he loved. We cemented the deal when we told him his role was funny and very sexy." When he's not shooting on the set, Hagman hangs out with the cast and crew, and is always agreeable to pose for pictures flashing his big J.R. smile.

Also attending the party was beautiful Ms. Courteney Cox, along with her husband David Arquette. Both have been busy shooting the new FX series *Dirt* that Arquette produces. Cox plays the Editor of a tabloid magazine in the drama that has some elements of comedy. And the irony of the role is not lost on the happy couple who say they've had more than their share of tabloid stories written about them, not to mention some scary encounters with the paparazzi.

In other news, Roger Ailes, chairman of FOX News, had some interesting things to say about the age demographics that influence television. Ailes notes, "I think what's interesting is young people are not turning to news, newspapers, television, and what-have-you. Younger people are less interested in news, although they seem to be watching by going on the websites and so on. Nobody knows quite what they're picking up, but that's going to be the big question for the next couple of years for all of us [in the news business]." As for



Larry Hagman flashes the J.R. smile.

the current Mid-East conflicts, the veteran newsman called the scenario a completely desperate situation that could end up in World War III. Let's hope for better days. ☞



John Sloan heads up a cast of fresh faces in the new FOX sitcom *Happy Hour*.

by Paul Colman

What do you do after you have up and moved all the way to a new city just to be closer to the (supposed) love of your life, only to be dumped on your ass, and kicked to the curb once you get there? Well, if you're Henry (John Sloan), you take up drinking dirty martinis at four o'clock in the afternoon, you accidentally flash your future boss your balls during a job interview, and you decide that the life in Chicago that you have ahead of you could end up being even better than the one that originally brought you there in the first place.

First of all, there's Henry's fiancée, Heather (Brooke D'Orsay). Pretty and sweet, this one-dimensional blonde breaks up with Henry, kicks him out of the apartment that they shared, and gets her erstwhile lover fired from the job he once had: working with her family at John Deere.

Luckily for Henry, when the going gets tough...the tough get...drunk. Along with Larry (Lex Medlin), Henry moves into a new apartment...that happens to be only a few floors above Heather. Larry's a martini-shaking, Sinatra-playing, hater of "girlfriends." He's a bachelor who has the voice of Brad Garrett and the "side-kick cynic" charm of Vince Vaughn.

After having taken care of the apartment situation, Henry now needs a job. Enter Amanda (played by Beth Lacke who is by

far the best reason to watch the show)—a guy's girl who likes sex, loves drinking, and delivers the line "I can see your balls" with the grace of Audrey Hepburn. Lacke is given some of the funniest dialogue, and is pretty much the only actor on the show whose character comes off as credible.

This brings us to the *other* characters on the show who are...less believable.

Brad (Nat Faxon) is Larry's ex-roommate. Forced to move out only a few days earlier in order to get serious with his unbearable-to-watch, not-even-sort-of-likeable, impossibly annoying fiancée Tina (Jamie Denbo), Brad seems—along with Tina—to fester around the universe of the show for "comic relief." Effortlessly, they seem to instead ruin every single scene of which they are a part. The duo pull you out of Henry's world and plunk



Show's cast drink, eat, strike out.

you right back into your own living room just long enough to roll your eyes at FOX for having put such an unforgivably crappy show on the air.

I really believe that the original script was most likely well-written. Then it was produced, shot, and edited down to a half-hour show that FOX plans on putting up against ABC's Thursday night lineup (which happens to include hit show *Grey's Anatomy* and the much publicized *Ugly Betty*).

Happy Hour's script began with good dialogue, some funny one-liners, a solid storyline, an excellent premise, and then...there was what I sat down to watch. ☞

ENTERTAINMENT TODAY GOES TO THE EMMYS

Greg Garcia



courtesy of Entertainment Weekly

In an unexpected acceptance speech that characterized the nature of his hit show, *My Name is Earl* creator Greg Garcia fired off a list of people he would like not to thank. Garcia took the award for Best Comedy Writing.

Kiefer Sutherland



photo by Alberto Rodriguez

While at FOX's after-party, Kiefer Sutherland had a lot to smile about when he took home a double-dose of Awards. He won the award for Outstanding Actor in a Drama Series. His role as Jack Bauer on *24* also earned the show the prestigious Outstanding Drama Series laud. Sutherland is now a co-executive producer on the show.

Jeremy Piven



courtesy of InStyle Magazine

The top agent he portrays on HBO's *Entourage* might be a shark, but actor Jeremy Piven all but broke down in tears when he won the award for Best Supporting Actor in a Comedy Series. He thanked his acting-coach mother, who was also his date. "I'm the only straight man in Hollywood to bring his mother to award ceremonies four times in a row," admitted funnyman Piven.

**Conan with Bob Newhart
in a glass chamber**



courtesy of Entertainment Weekly

Host Conan O'Brien explained that, in order to rectify time concerns, comedian Bob Newhart would be encaged in a clear glass tube with enough air for only three hours, the allotted time for the ceremony. The show in fact ended three minutes early.

**Wentworth Miller &
Mariana Klaverno**



courtesy of Peter Wintersteller

Prison Break's Wentworth Miller with actress Mariana Klaverno. Both enjoyed the night at FOX's after-party.

**Brian Grazer &
Ms. Dana Walden**



courtesy of Peter Wintersteller

Brian Grazer's hair stood especially high on end with excitement during Awards Night, as his 24-of which he is executive producer—earned multiple accolades throughout the evening. With him is 20th Century Fox Television President Ms. Dana Walden. They partied the night away at Spago in Beverly Hills during their network's star-studded after-party.

Tyra Banks



courtesy of InStyle Magazine

The lovely Ms. Tyra Banks arrived on the scene dressed to the nines. Don't look too close now—you may go blind...

**Ryan Seacrest
& Simon Cowell**



courtesy of InStyle Magazine

The host and judge. Ryan Seacrest and Simon Cowell kept a critical eye on the TV Guide after-party. The boys' American Idol is the highest-rating primetime television show now two years in a row. Nevertheless, no awards were won by the Star Search-esque show this time round.

**James Gandolfini
with Paris Hilton**



courtesy of InStyle Magazine

The famed mob boss of HBO's *The Sopranos*, James Gandolfini, made sure to keep the svelte Paris Hilton protected while at the cable network's exclusive after-party.



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Pickpocket



The kleptomaniac broods over a wasted, inconsequential life lost in an abyss of discontent.

by Aaron Sheley

In Robert Bresson's mastery, the director conducts a film that transcends his others—meaning another cinematic masterpiece from among the finest of filmmakers.

The quintessential moments of the film are when the main character amorally picks pockets. Later, in silence he lies in jail and suffers for his transgressions that have become addictive; he's turned into a kleptomaniac. Bresson's key auteur style is in place with austere settings



Bresson has profoundly influenced cinema.

and sparse details. We linger in the phantasmagoric imagery of life on the city streets: people robbing and being robbed. The pickpocket's descent into his own existential nightmare brings forth the discussion of transcendence through inequity that results in imprisonment. Bresson's sound design of off-screen space creates an even more nuanced dichotomy between ascetic sounds and pictures. Utilizing the motif of actual

Catholic iconology and ethos, the ambiguity of the decisions made by the pickpocket create eternal imprints on his mind and habits. Compared to Kierkegaard or Sartre, Bresson's own version of high modern despair, isolation, loss, and death comes to life on the screen. The meticulous enactments of stealing are like a guidebook for the novice thief. Implicit is also the discovery of lack of meaning in a cosmically indifferent universe. Non-professional actors carry out Bresson's details and convert his urban jungle

into a complete dystopia. Like *Diary of a Country Priest* and *Au Hasard Balthazar*, *Pickpocket* utilizes quietness and stillness, focuses on small details. At times, the camera only views the movement of the character's hands. Without a doubt, there are few foreign films comparable to this picture's magnificence and splendor, though it must be noted that sadness, apathy, and heartache might be side effects of the viewing. ☞



Idlewild raps up the 1930's



OutKast performance artists Andre 3000 and Big Boi act, dance, and deliver the goods in this delicious festival of nonsense that may be a little too sweet for most audience members. Bridging genres like the musical, gangster film, and period film, *Idlewild's* first-time feature film director Bryan Barber may have cooked up something too hot to handle.

IDLEWILD

★★☆☆
(2 out of 4 stars)

DIRECTED BY BRYAN BARBER

STARRING: ANDRÉ BENJAMIN, ANTWAN "BIG BOI" PATTON, PAULA PATTON, TERRANCE HOWARD

90 MINUTES, RATED R

by Janos Gereben

A strange miasma of styles, stories, and genres, *Idlewild* has much to offer. Perhaps too much: a buddy picture, a variation on *The Cotton Club*, a spectacularly choreographed musical, a gangster thriller, etc. This much (and more) results in less, as the film tries to span a wide range of Hollywood archetypes.

And yet, even lacking cohesion, the movie's many parts are each enjoyable. The basic story is about two boys who grow up together in the turn-of-the-century South. As adults, they end up in a Prohibition-era speakeasy. Big Boi (aka Antwan Andre Patton) is singer and club manager Rooster. André

Benjamin—who, along with his co-star Big Boi, makes up the hip-hop hit-makers OutKast—plays Rooster's lifelong friend, Percival, a mortuary owner and pianist (not necessarily in that order).

The plot is complex and involved, probably too much for a musical—the genre at the heart of *Idlewild*, and its best element.

Written and directed by Bryan Barber (a music-video director in his early 30's whose work includes videos for OutKast), *Idlewild* rocks...which is a bit strange, being that the film's set in the 1930's. Nevertheless, "rocking" is the only way to describe the big musical numbers that throb throughout *Idlewild's* "Church" club.

Styled on pop/rock/hip-hop by Benjamin, Big Boi, and composer John Debney, Hinton Battle's pulsating 1980's Broadway-style choreography rubs up against Big's smooth flows—it's all obviously anachronistic and a mishmash, but you can't help but swing to those hot numbers.

There are some strange visuals coming and going: musical notes written on paper become little animated stick figures, there is some poor editing, and capricious color changes (which may or may not be intentional), but the real flaw of the movie is its inconsistency in the individually outstanding cast.

It's almost as though they belonged in different movies: Benjamin's shy and sophisticated Percival, Big Boi's much-too-OutKastish Rooster, Terrence Howard's scarily intense gangster killer, Ben Vereen's strict and cold father, Paula Patton's willowy singer, Patti LaBelle's garish Angel Davenport, Cicely Tyson's stern Mother Hopkins, and the rest of the large cast—they make casual, not entirely believable contact with each other, and speak in different tones to the audience.

Clearly, a director's transition from music videos to feature film requires a little more time...and maybe a little less "love below." ☞

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It's hard to keep *Quiet*



Elisha Cuthbert and Camilla Belle star in the suspenseful thriller, *The Quiet*.

THE QUIET

★★★☆☆

(2 1/2 out of 4 stars)

DIRECTED BY JAMIE BABBIT

STARRING: CAMILLA BELLE, ELISHA CUTHBERT, MARTIN DONOVAN, EDIE FALCO, KATY MIXON

91 MINUTES, RATED R

by Janos Gereben

The Quiet will create a lot of noise. It's a gripping, nasty little thriller, a tragicomedy or—in the current Hollywood parlance—a “sexual dramedy.”

Populated with incestuous and tranquilizer-addicted parents, unspeakably vicious (albeit *Playboy* Bunny class) teenagers, and a catatonic deaf-mute who communicates by playing Beethoven on the piano, *The Quiet* may or may not hold you, may or may not make you titter and gasp, but it will definitely introduce you to some outstanding young talent, beginning with the director.

Jamie Babbit, with lots of TV episodes and the 1999's *But I'm a Cheerleader* under her belt, has come up with an intriguing, bold, well-made film, lacking only in a post-viewing glow. The young director's even-younger actresses are nothing short of spectacular. In the center: Camilla Belle as Dot the deaf-mute orphan who ends up in a mighty peculiar household, turned on its ears regularly by its resident and reigning teen, the cute-and-deadly Nina (Elisha Cuthbert).



Camilla Belle as deaf-mute Dot.

Belle, a twenty-something veteran of twenty-something years' acting (having made her first commercial at the tender age of nine months), has an impossible task: she has to hold center stage—in constant close-ups—looking blank, bland, and shut off from the world. There is no emotion more difficult to convey than the complete lack of (visible) emotions, and Belle makes a splendid run at it.

Cuthbert's task is daunting, too: her role is that of both victim and perpetrator, a character both sympathetic and repulsive. In the lead of a large and fine cast—including Edie Falco, Katy Mixon, Martin Donovan, and Shawn Ashmore—Cuthbert and Belle make *The Quiet* work.

So, what was meant before about a lack of that cozy glow characterizing the exit from a “good movie”? *The Quiet*, however much it may hold you through most of the story, will leave you at the end stunned by the realization: you have just wasted 96 precious minutes of your presumably not unlimited lifespan. Seldom have I seen such a collective expression of “what the hell?” plastered to the faces of a screening's audience members as when the credits started rolling for this one.

Still, if the “end result” is not of great importance to you, *The Quiet* may just be the ticket for a lonely Saturday night (although definitely not as a date movie). For men, it's a major turnoff *vis-a-vis* young women; for women, it may cause lasting incertitude about men, old (especially) and young. ☞



Take the ride of a lifetime

RIDING ALONE FOR THOUSANDS OF MILES

★★★★★

(4 out of 4 stars)

DIRECTED BY ZHANG YIMOU

STARRING: KEN TAKAKURA, SHINOBU TERAJIMA, KIICHI NAKAI, JIANG WEN

108 MINUTES, RATED PG

by Janos Gereben

Good films depict feelings truthfully; with great works of art, you experience emotions deep within yourself. Zhang Yimou's *Riding Alone for Thousands of Miles* is not only a three-hankie movie, it may leave you with a sense of being changed, of being connected to others in new ways. It is that powerful, that important of a work.

Takata, the central character, is an elderly Japanese man—seemingly unconnected to anyone, a man with a frozen face and heart—long estranged from his only son who has now fallen gravely ill. Ken Takakura, one of the most majestic actors alive (an ideal—perhaps the only—King Lear around), plays Takata. His uncommunicative, stony presence demands attention and generates a mix of apprehension and pity.

Takata's journey to China's Yun-

nan province to complete his son's filming of the legendary song, “Qian li zou dan qi,” that gave the film its title, is full of twists and turns. Zhang tells the story with honesty, integrity, and Parsifal's “wisdom through compassion.”

In a brilliant stroke, Zhang opens and closes the film with the same scene: a motionless Takata gazes over the confluence of gray sea and sky... but he, along with the audience, is in a completely different place—the unchanged exterior masks a person richly transformed by daring, risk-taking humanity.

Zhang, a master of producing a variety of genres and styles, put everything into this work (except the wushu grandeur of *Hero* and the upcoming *Curse of the Golden Flower*): the broad sweep of *Raise the Red Lantern*, the chamber music of *The Road Home*, the joyful melodrama of *Happy Times*, and fantastic pieces appropriated from a dozen other works.



Ken Takakura as the taciturn Takata, a reserved and quiet man.

Riding Alone is an adventurous

psychological drama, a “quest film,” that unveils spectacular vistas and the deep divisions/connections between individuals and civilizations. And yet, through all this, *Riding Alone* is all of one piece, a grand novel in tightly connected (but ever-surprising) chapters, a 19th century literary saga in a 21st century setting.

If the film were presented in a series of silent close-ups of Takakura, it would be glorious enough, but the bonus is an army of non-professional actors: in addition to the magnificent Shinobu Terajima as Takata's daughter-in-law, there's Qiu Lin as Lingo the would-be interpreter, Jiang Wen as Jasmine the accomplished translator, the amazing child star Yang Zhenbo as Yang Yang, and Chinese-opera star Li Jiamin as himself.

If you're looking for a detailed story line, you will not find it in this review. Why would you deny yourself the pleasure of being taken along on a superb, heartwarming ride? ☞



Lassie comes home (again)

LASSIE

★★★★★

(3 1/2 out of 4 stars)

DIRECTED BY CHARLES STURRIDGE

STARRING: ROBERT CARR, PETER DINKLAGE, KEN DRURY, GREGORY FISHER, EDWARD FOX, LASSIE

100 MINUTES, RATED PG

by Eric Lurio

Yes. This is indeed pure, unadulterated schmaltz. It's supposed to be. After all, Eric Knight's original 1938 children's novel was schmaltzy, the first movie version (that introduced Elizabeth Taylor to the world) was equally so, and the 756,342 remakes, re-dos, TV shows, and gawd-knows-what-else, are...well, *schmaltzy*. It's the nature of the beast, after all.

What matters here is, “Was the film made well?” The answer is,

yes. The plot follows that of the original book. We're in Yorkshire, England where little Joe Carraclough (Jonathan Mason) lives with his working-class parents (Samantha Morton and John Lynch) and does not do very well at school. Things are nevertheless happy...until Dad is laid-off at the mine, and they family's forced to sell their eponymous collie to the crotchety-yet-lovable Duke of Rudling (Peter O'Toole) who wants the dog for his cute-yet-formidable granddaughter Cilla (Hester Odgers).

Lassie, that Einstein of canines, doesn't like the situation very much, especially since the Duke has given Lassie's care over to the evil Eddie Hynes (Steve Pemberton) who runs the kennels. But, Eddie's no match for Lassie who can dig tunnels and leap tall buildings in a single bound.

After she's escaped several times

to return to the Carraclough's tiny apartment, the Duke and Cilla take the bitch five hundred miles north, up to Scotland. Lassie escapes yet again, and thus begins the epic journey in which she testifies in court, outwits Glasgow dog catchers, and helps an itinerant dwarf (Peter Dinklage) with his puppet theater and his fending off of ignorant muggers.

Lassie can do anything, except maybe fly a plane. Then again, we knew that from the beginning—those of us, at least, who are old enough to remember the various TV shows or were forced to read the book in grade school.

With the exception of a brief appearance by a CGI Loch Ness monster, this is moviemaking of the old school, and is worth taking the little ones to watch before they get too cynical. ☞



Dick gets hard on Ratings Board

THIS FILM IS NOT YET RATED

★★☆☆
(2 out of 4 stars)

DIRECTED BY KIRBY DICK

STARRING: MARIA BELLO, ATOM EGOYAN, KIRBY DICK, KIMBERLY PEIRCE, MATT STONE, JOHN WATERS
95 MINUTES, RATED NC-17

by Tony Medley



Kirby Dick (middle) with mother/daughter PI team Lindsey (left) and Becky (right) Altringer.

In 1934, the Breen Office started enforcing a code that all members of the Motion Picture Association of America (MPAA) had to follow. If a film didn't receive a seal of approval, it couldn't be shown in the United States. This continued for thirty years, until Warner Bros wanted to release *Who's Afraid of Virginia Woolf?* in 1966. Language was negotiated that allowed "hump the hostess" to be included, along with other previously prohibited language. Later that year, MGM wanted to release *Blowup*, which contained nudity and was denied approval. MGM released it anyway, and the Code was dead.

In 1968, MPAA President Jack Valenti initiated the MPAA Film Rating System that replaced the Code. Director Kirby Dick doesn't like the system, and that's what this film is about. Apparently, Dick and producer Eddie Schmidt want filmmakers to be able to project anything they would like onto screens across America.

Dick has some good points to make, one of which is that the Ratings System is controlled by the major studios at the expense of independent filmmakers. What a major wants to put in a film doesn't face near the same number of impediments placed in the road of an indie. But, the good points Dick and his producer attempt to make lose their effectiveness because of the lack of even-handedness of this film.

There is no fair exposition of the MPAA's position in this film. When Valenti is shown, it is always in a way that makes him risible. When an MPAA attorney is shown, he is depicted as a cartoon character with what sounds like a computer-generated voice. There is not one person who gives a reasonable statement of the MPAA's response. It is this tendentious approach that dooms the film.

The filmmakers hired a mother-daughter team of private investigators to try to learn and reveal the identities of the people who determine the ratings, all of whom are apparently anonymous. A substantial portion of

the film—far too much—shows these PI's as they stake out the MPAA office in the San Fernando Valley, take license plate numbers and photographs in an attempt to solve the case.

Cinematically, this is hardly Sam Spade trying to solve the case of the Maltese Falcon. But, it does add enough minutes to the film to qualify it as feature-length.

According to Dick, he had a hard time getting filmmakers to appear on-camera to criticize the Ratings System. Of course, there is always the possibility that Dick didn't want anyone to pragmatically explain the MPAA's position, and didn't even try to find someone who could give it an convincing defense.

This leads to the film's basic weakness; those whom Dick chose to interview and who agreed to be filmed are, mostly, people who want to make sexually explicit films. We hear Atom Egoyan who made *Where the Truth Lies*, a film with a fairly explicit bisexual orgy scene that originally earned the erotic thriller an NC-17 rating. Egoyan is joined by John Waters—an eccentric filmmaker who once made a movie with a scene that shows a dog defecating followed by an actor eating the feces—and Jamie Babbit who made *But I'm a Cheerleader* about homosexual teenaged boys and girls. Well, you get the point. These people want sexually explicit films, so they don't like a ratings board that will give their films an NC-17 rating that will preclude them from getting effective distribution in America.

Kimberly Peirce, writer-director of the lesbian-themed *Boys Don't Cry*, complains that the board didn't like a scene in which an actress had sexual fluid on her face after giving oral sex. The expurgated scene is shown

in Dick's documentary, and it is not something you'd want to watch while eating dinner.

The sad part of the film is that, had it been less partisan, it could have made a much more valid point than lobbying for more sexually explicit scenes. The MPAA ratings board has always been far more concerned with sexuality than violence. About the only person who makes that point in this film is actress Maria Bello (*The Cooler, A History of Violence, World Trade Center*) who comments, accurately, that the Board comes down hard on scenes that show tender sexuality, but virtually ignores brutal violence. Right on!

I wish the film had concentrated on that hypocritical duplicity more than its campaigning for the right to show graphic sex. There's a difference between graphic sex and "tender sexuality." This film doesn't seem to understand that distinction, nor does it recognize the appropriate work that the Board does in rating films that many people can find offensive.

The PI's finally do claim to have found out the names of the members of the Board. The names are then listed.

About the only thing I learned from this film was that Bruce Corwin, Chairman and CEO of Metropolitan Theaters (a guy I've known since college days), is allegedly on the Board. From the members listed, the claim that the MPAA are "moms and pops" is pretty effectively disproved...that is, if the list is accurate. Most of the people shown are major players in the industry.

I was looking forward to this film, but found it a boring, biased, uninformative, disappointing, lost opportunity.



Crossover drops the ball



Philip Champion, Anthony Mackie, and Little JJ play for an underground bball team.

CROSSOVER

★★☆☆
(2 out of 4 stars)

DIRECTED BY PRESTON A. WHITMORE

STARRING: TAMER WERFALI, GAVIN J. BEHRMAN, MICHAEL LAMONE BIVINS, SHELLI BOONE, WAYNE BRADY

95 MINUTES, RATED PG-13

by Eric Lurio

The title is a double entendre. "Crossover" is a basketball term that means a kind of move in which the offensive player uses his right hand to dribble upcourt, then—when faced by a defender—switches quickly to his left. The word also means "going from one group to another," and both definitions are germane to this neo-minstrel show melodrama.

The place: Detroit, Michigan. More accurately, the 'hood where



Anthony Mackie as street hood Tech.

Tech (Anthony Mackie) and his little friend Up (James "Lil JJ" Lewis)—a couple of kids with no real futures—spend their free time playing street basketball. They're members of the "Enemy of the State" team in the underground "streetball league" run by the slightly evil Mr. Vaughn (Wayne Brady). Possibly a person short, our hero calls in his best bud Noah Cruise (Wesley Jonathan) as filler.

The problem is that Noah has a basketball scholarship to UCLA, and if anybody found out about his roguish night life with the team, he'd lose said scholarship and thus would lose out on whatever chance he has to be a doctor. Guess what happens?

This film is basically a paradigm of contemporary stereotyping. Vaughn—who represents the rich—is evil, pure and simple. Noah's new girlfriend Eboni (Alecia Fears) is a bitch and a ho, and her best buddy Vanessa (Eva Pigford), who goes with Tech, isn't much better.

Tech and Up are a couple of care-free thugs—the former has been to jail, and the latter is probably going to attend the stripey hole in the near future. The only characters anywhere near likable in the entire film are Noah and his grandmother; the rest are either slimy or gratuitously mean.

The film does have its redeeming qualities, though. The basketball choreography is actually very good; you may like watching the action...if you're a fan. This film is definitely targeted to a specific demographic, and if you're not a part of that statistic, then don't bother showing up to the game.

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Every month, Michael Baisden will be giving away two Ford Fusion 'Grown and Sexy' Experience Party round-trip tickets for two individuals to travel to any *Michael Baisden Live 2006* tour stop in the country. The trip includes a special VIP meet-and-greet with Baisden, first-class accommodations, entry to the 'Grown and Sexy' party and all weekend tour events plus \$200 in spending money.

"I couldn't be more excited to be associated with the new 2006 Fusion," said Baisden. "This relationship demonstrates Ford's commitment to reaching the African American community."

The parties draw on the themes established from Ford's 'Grown and Sexy' urban Web site and marketing campaign for the new Fusion mid-size sedan. The Fusion is a sedan targeted toward young, established professionals who feel grown and sexy and have a strong desire to express their personality and achievements.

The *Michael Baisden Show* is a daily, four-hour radio program combining music, interactive conversation and inspiration, with a heavy dose of self-help and empowerment. Heard in over 40 radio markets around the country, including eight of the top 10 markets, the *Michael Baisden Show* is the number one urban radio program among adults ages 25-54 in Philadelphia, Washington, D.C. and Detroit. Additionally, the

program is one of the highest-rated afternoon drive programs in New York City.

"Ford already has a strong relationship with *The Michael Baisden Show* through existing radio and online marketing campaigns," said Dan Geist, Fusion Marketing Manager. "Partnering with Michael Baisden to turn up the excitement on the Ford Fusion 'Grown and Sexy' Experience Party made perfect sense."

For details on obtaining tickets for the Ford Fusion 'Grown and Sexy' Experience Party, Fusion 'Grown and Sexy' Party Sweepstakes or the *Michael Baisden Live 2006* tour visit www.michaelbaisden.com, www.grownandsexy.com or visit your local ABC Radio Networks affiliate Web site.

About Michael Baisden

Prior to launching his radio career, Baisden was a best-selling author whose self-published first book, *Never Satisfied: How and Why Men Cheat*, sold more than 300,000 copies. A subsequent publication, *Men Cry in the Dark*, is one of the most popular books ever among African American men and the stage adaptation featured notable actors such as Richard Roundtree (*Shaft*), Allen Payne (*New Jack City*), and Rhona Bennett (*The Jamie Foxx Show*). Baisden's third book, *The Maintenance Man*, was adapted into a stage play starring Billy Dee Williams. His latest novel, *God's Gift to Women*, was also a best-seller.

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Take a journey to understand *Eve*

Rebecca Lowman (left) is nurtured by Cassie (Bellamy Young). Shot on mini-DV for around \$20,000, the feature film is hot on the festival circuit.

EVE OF UNDERSTANDING

★★★★☆
(3 out of 4 stars)

DIRECTED BY ALYSON YESTER SHELTON
STARRING: REBECCA LOWMAN,
SUSAN ROBERTS, JENNIFER HARLOW,
MARK REEB, TIM WROBEL, HENRY KANA,
TOM PROCIDA, KIT GWIN,
SCOTT FLORENCE, DANIEL MAGILL, CYN-
THIA BROWN, JENNA CRAIG
90 MINUTES, RATED R

by Jonathan W. Hickman

Eve is dead when the film starts. She's taken a great amount of pills to end her life. But, Eve's not gone...at least not yet.

Eve of Understanding isn't a supernatural thriller in which the title character comes back from the dead to exact her revenge. No, *Eve* approaches its dramatic subject within the confines of the world we inhabit, and scores subtly by making us care about Eve and her daughter Donna.

Eve had cancer, and in the throes of it, decided to commit suicide. Her body was cremated and put into a coffee can. She left the bulk of her worldly possessions to Lisa (Jennifer Harlow). To her other daughter, Donna (Rebecca Lowman), she's left a journey. The map for Donna's trip is a series of deliveries she must make to family members and acquaintances. The items to be delivered are notes, photographs, and keepsakes from Eve's life. Even though a keepsake might be something as positive as a stuffed animal, there seems to be some sad mystery waiting to be unraveled.

Donna is played by Rebecca Lowman who delivers a consistently

believable performance, even when those around her are uneven. In one scene, Donna visits her present abusive boyfriend. When she is choked by the man, Lowman looks scared, but the actor who plays the boyfriend (Mark Reeb) isn't given the chance to be menacing enough. This is tricky because, often, domestic violence is as mentally abusive as it is physical. To Lowman's credit, she stays in character and sells the moment.

Even though there are many puzzling scenes in *Eve of Understanding* that take the viewer out of the film, there are many elements that surprised me. Patient viewing of this film is encouraged, especially given the opening sequence that promises perfectly timed dialogue matched by downright profound reaction shots. This is a movie about many things, including loss of one's parents and discovering oneself after wandering lost for so long.

Eve is shot in mini-DV format, but looks good throughout. Framing is inventive, and outdoor scenes—especially those in beautiful Sedona, Arizona—are captured majestically. Director of Photography Elizabeth Santoro manages to keep the image fairly consistent with both interior and exterior shots. Anyone who has worked with mini-DV knows how flexible of a format it can be (especially in low light conditions), but achieving a look that at least approximates film can be difficult. I'm a big believer in the format for independent filmmakers, and *Eve* is another good example of how it can pay off. This film was made for something like \$20,000—a feat that certainly could not have been accomplished had film been used.

Writer-director Alyson Yester Shelton worked closely with her

producing team to craft a story that would work within budget. The entire cast had to be devoted wholly to the project for reasons not purely financial, and it shows. Performances are sensitive and attentive to the story elements. Of course, many independent films get an additional bounce from the propinquity the cast has to the material. But, sometimes this can be a negative, because parts of the film that don't work aren't properly omitted. Although I didn't buy the domestic violence scene, the only reason that portion has any credibility is because Lowman is so very committed to character. Fear is an emotion that few actors convey well. In addition to looking frightened, Lowman also looks so very lost—a key requirement for playing Donna.

There are a few possibly unintended gifts present in *Eve*. Without giving them all away, one was the concept of the late mother having written her last words longhand.

These days, email and electronic media have swallowed up so much of our written correspondence that little actual penmanship is left behind! Little scribbling notes on Post-Its might be all that one could find if I were to pass away today. Everything else is engraved in cold, hard, black-and-white computer-created text.

At times, the camera focuses carefully on Eve's written notes and particularly her list for Donna. Even though Eve's body has been reduced to ashes and travels with her daughter in a basic coffee can, the handwritten messages, the words, and each meticulously written letter remains to be read and appreciated. I've thought deeply about that after watching *Eve of Understanding*. What part of yourself will you leave behind to be discovered? ☞



DVD Review

Salo (Criterion Edition)

by Mike Restaino

There are rumors abounding that Criterion is prepping a double-disc reissue of Pier Paolo Pasolini's inimitable *Salo* in the next year, so there may no longer be any particular reason to shell out the \$450 for an out-of-print copy of the film (and, yeah, a real copy is that expensive). But, as far as implicit filmic quality goes, you'll definitely get a bang for your buck with this one.

You've either seen *Salo* and have been forever altered by it, or you haven't. Sure, Oliver Stone's *Natural Born Killers* may be the push-pull litmus test of the Nirvana generation, but before Mickey and Mallory shot your mom and humped on top of her dead body, Pasolini's 1975 masterwork caused almost as much controversy; quite a feat for a "think piece" film.

Set in a creepily-fictionalized Mussolini fascist state, this loose interpretation of de Sade's *100 Days of Sodom* is by all means one of the toughest movies in the non-snuff world to get through (if you can get through the shit-eating scene without turning your head,

you're a greater person than I). But, its singular symbolic aims and underappreciated ambition gives it that rare sheen of a one-of-a-kind movie experience.

The DVD itself doesn't have any bonuses to speak of—there are some color bars and a ho-hum booklet essay included—but, this just makes the gory brilliance of the film stand out that much more impressively. Sources in Rome have announced that deleted sequences from an original cut of the film have been found (the mind reels), and while Criterion is mum on specifics, it's looking like a new edition should be on shelves before 2007 comes to a close.

If you don't feel like shelling out the hundreds of dollars for an official release (it is, without a doubt, the most valuable DVD in America right now), Facets Media has a readily-available bootleg version of the film available for purchase. Either way, this picture has the very real possibility of rewiring your brain and forcing your girlfriend to throw-up in record time.

You won't be sorry.



Amarcord (Criterion Edition)

The cult of Fellini definitely has its obvious foci (let's call *La Dolce Vita* the sun, and *8 1/2* Jupiter), but ignoring the quiet, introspective beauty of *Amarcord* is a terrible, terrible interplanetary idea.

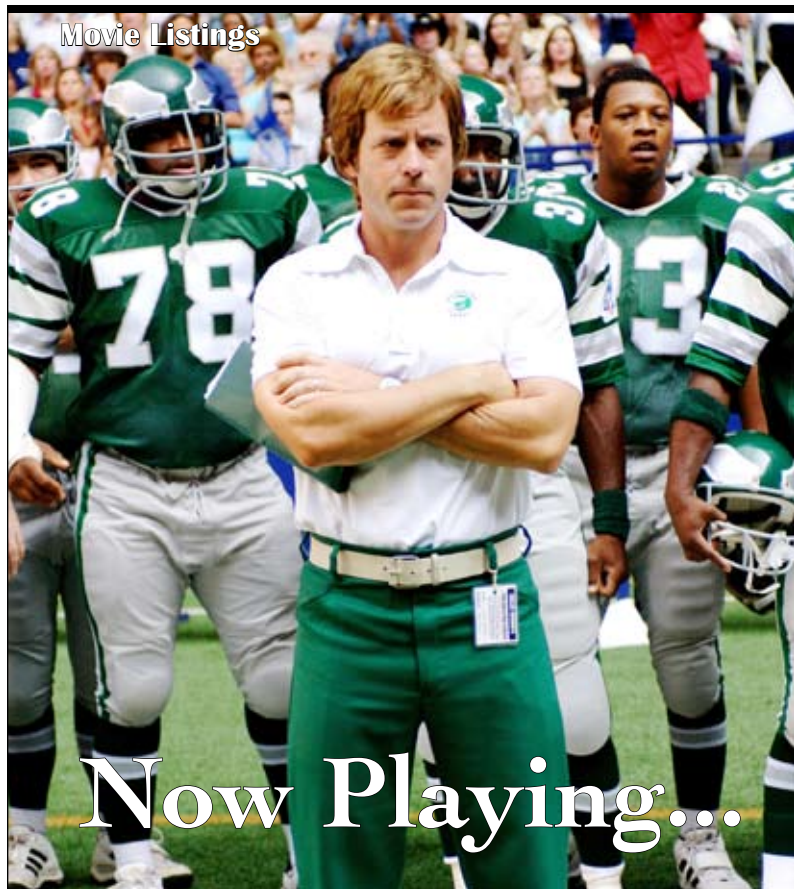
Fellini's elliptical ode to his hometown of Rimini and all the busty women and nostalgic goings-on that occupied that particular time and place isn't exactly an easy movie to warm up to; it shouldn't be a neophyte's introduction to "Il Maestro," for sure. For those versed in the syntax of Fellini's effortlessly engaging cinema-universes, however, *Amarcord* is a pitch-perfect assessment of the beauties, boners, and inherent regrets that come with a journey through one's past.

And Criterion is re-releasing the film with the special edition treatment it deserves: *throw that old disc you own out the window!*

In addition to a sparkling new transfer and a somewhat droll but still informative commentary track from film scholars Peter Brunette and Frank Burke, we get a ton of goodies, most notably a 45-minute documentary (*Fellini's Homecoming*) on the director's fact-be-damned interrelation with his roots, a collection of the director's drawings from the film's preproduction, and the jewel in the crown: the full text of *My Rimini*, a heretofore hard-to-find Fellini writing on the town of his youth (it's included as a bound book in this special edition).

There are still a sinfully large number of Fellini films that haven't received Special Edition treatment (from Criterion or elsewhere), so the Fellini mythos isn't completely ready for investigation from the comfort of your own home. Nevertheless, this new *Amarcord* is certainly a step in the right direction. ☞





Now Playing...

Greg Kinear plays real life ex-NFL football coach Dick Vermeil in Walt Disney's *Invincible*.

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)

I personally find the Broken Lizard team to be among the most consistently hilarious people working in American film comedy today. Their latest pic, *Beerfest*, is another hit on their chart of greats. It's true, it might not have the manic inspiration of *Super Troopers* or the cleverness of the unjustly maligned *Club Dread*, but the film still stands on its own as a very witty and smart “dumb” comedy. Don't let the title fool you—an obtuse “frat guy” film, this movie is not. (PS)

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' *Timecode* or Andy Warhol's *Chelsea Girls*, the narrative contin-

ues—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)

Crank
Not yet reviewed. (R)

Starring Jason Statham (*Snatch*), Amy Smart (*Varsity Blues*), and Dwight Yoakam, Crank looks to be Speed with a twist: this time, the speeding vehicle that cannot stop its frenzied velocity for fear of certain death is a pugilistic (yet ever so beguiling) Brit. Statham's character, Chev Chelios, is injected with some kind of serum that has the affect of killing him should his adrenaline stop pumping. Now, he must exact revenge on those who have “done him wrong” before he rests for the last time. (MK)

Crossover
★★ (PG-13)
See our review on page 21.

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.

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)

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 so rarely see these days. *The Notebook*'s Ryan Gosling plays a junior high school history teacher who uses unconventional and progressive methods to creatively reach his students in a new way. The young Shareeka Epps plays one of Gosling's students who, after a basketball game, catches her “unconventional” teacher smoking crack. Rather than ripping the two apart, the incident in fact bonds the two unlikely friends who find what each is missing in the other. (WC)

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
★★ (R)

See our review on page 18.

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
★★★ (PG)

The newspaper headlines read: “Fan turns overnight player.” In 1976, UCLA football coach Dick Vermeil took over the struggling NFL franchise, the Philadelphia Eagles. Possibly as a publicity stunt, Vermeil called for an open tryout. Enter bartending factotum Vince Papale (Mark Wahlberg). He's 30, he's just lost his wife over money problems, and he barely ekes by on an income that comes mostly from mixing drinks. At the behest of his bar buddies, Papale tries out for the Eagles to find that he has a most unique talent for the game. Coach Vermeil (Greg Kinnear) concurs, and the rest is sports history. (JH)

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 Metcalf. The three scorned lovers devise a plot of revenge for their former beau, and attempt to turn the tables in game of heartbreak. (JC)

Lassie
★★★ 1/2 (PG)

See our review on page 20.

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 homemaker Sheryll (Toni Collette), who also has to look after her gay, suicidal, Proust-Scholar brother Frank (Steve Carell). Further tensions arise from a heroin addicted grandpa and mute-by-choice son. Despite economic troubles, the family decides to travel to Redondo Beach so that daughter Olive (Abigail Breslin) can compete in a beauty pageant. (KV)

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) 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



JON DOUGH

Died Aug. 27, 2006

By Rusty White



Adult film superstar Jon Dough committed suicide at age 43. His birth name was Chet Anuszek. Jon Dough came into the adult film industry during the early 1980s. He appeared in over 1000 adult films. Jon Dough was the first male performer to sign an exclusive performance contract with a production company. This was a big deal, considering many women were signed to such contracts. In part, Dough was granted such a contract because of his appeal to women viewers. The home video revolution opened up porn to female viewers.

With the ability for women to rent movies they could watch at home, gone was the stigma of sitting in a theater with the raincoat crowd. Dough's deal with Vivid Video paved the way for other male performers to sign under similar contracts. His first wife was adult actress Deidre Holland. The couple divorced in 1994. At that time of his death, Mr. Dough was married to adult actress Monique Demoan. Jon Dough won several Adult Video News Awards during his career. He was also a prolific director with over 50 films to his credit. His most famous film as a performer was *The Luckiest Guy in the World*. In the film, he has sex with 101 women over a three-day period. The film's title takes on a sad irony, considering his final days. According to Dan Miller's article in the *Adult Video News*, Mr. Dough had been battling a severe substance abuse problem. It is a shame that he could not win this battle. Mr. Dough was respected, and well-liked in the industry. Prayers of comfort for his family and friends, especially his young daughter.

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 Caribbean: 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)

Helmers 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
★★ 1/2 (R)

See our review on page 20.

Riding Alone for Thousands of Miles
★★★★ (R)

See our review on page 20.

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)

Samuel L. Jackson plays FBI agent Neville Flynn, a man whose mission it is to protect a young hot-rodder who witnessed a brutal murder at the hands of a seedy kingpin. The problem? Neville decides to skip the rigmarole of flying on a secure jet, and instead takes his witness on a commercial airliner...that just so happens to have amongst its passenger list the kingpin himself...who has also decided to bring a box of pernicious snakes along with. Well, as you can imagine, enter the series of events that leads to the prototypical goings-ons in a film that would like to claim itself as "B" and "campy," but is really just crap with a snazzy name. (PS)

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 drek 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 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)

This Film is Not Rated
★★ (NC-17)

See our review on page 21.

Wicker Man
Not yet reviewed. (PG)

Director Neil LaBute (*In the Company of Men*, *Your Friends & Neighbors*, *Nurse Betty*) is back with what is surprisingly being billed as a horror/mystery. LaBute traditionally sticks to the realm of the real and here-and-now, and yet here he is, coming to theaters with something that might be completely different. The cast bulges with a star-studded coterie: Nicolas Cage, Ellen Burstyn, Molly Parker, and Leelee Sobieski. This remake of the 1973 film that starred Christopher Lee could either be deftly clever...or kindling for the fire. (MK)

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

Mon., 12:40, 3 p.m.; Tues.-Thurs., 12:30, 2:50 p.m.
Idlewild Fri.-Sun., 10:25 a.m., 1:25, 4:25, 7:30, 10:40 p.m.; Mon., 10:25 a.m., 1:25, 4:25, 7:30, 10:25 p.m.; Tues.-Thurs., 1:35, 4:35, 7:35, 10:25 p.m.
Invincible Fri.-Sun., 11:25 a.m., 2:05, 5:05, 8:10, 10:55 p.m.; Mon., 11:25 a.m., 2:05, 5:05, 8:10, 10:40 p.m.; Tues.-Thurs., 2:35, 5:15, 8, 10:30 p.m.
Accepted Fri.-Mon., 10 a.m., 12:20, 2:50, 5:20, 7:50, 10:20 p.m.; Tues.-Thurs., 2:20, 5:05, 7:35, 10 p.m.
The Illusionist Fri.-Mon., 10:20 a.m., 1:05, 4:05, 7, 9:55 p.m.; Tues.-Thurs., 1:30, 4:20, 7:05, 9:55 p.m.
Snakes on a Plane Fri.-Sun., 10:10 a.m., 5:20, 8, 10:45 p.m.; Mon., 10:10 a.m., 5:20, 8, 10:30 p.m.; Tues.-Thurs., 5:10, 7:50, 10:20 p.m.
Step Up Fri.-Mon., 11 a.m., 1:40, 4:20, 7:10, 9:50 p.m.; Tues.-Thurs., 2:15, 4:55, 7:45, 10:15 p.m.
World Trade Center Fri.-Sun., 10 a.m., 1, 4:10, 7:20, 10:35 p.m.; Mon., 10 a.m., 1, 4:10, 7:20, 10:20 p.m.; Tues., 12:50, 7:15 p.m.; Wed.-Thurs., 12:50, 4, 7:15, 10:10 p.m.
Talladega Nights: The Ballad of Ricky Bobby Fri.-Mon., 10:40 a.m., 1:30, 4:30, 7:25, 10:15 p.m.; Tues.-Thurs., 1:40, 4:25, 7:20, 10:05 p.m.
Little Miss Sunshine Fri.-Mon., 10:35 a.m., 1:15, 4:15, 7:05, 10 p.m.; Tues.-Thurs., 1:50, 4:30, 7:10, 9:50 p.m.
Pirates of the Caribbean: Dead Man's Chest Fri.-Sun., 12 noon, 3:40, 7:15, 10:45 p.m.; Mon., 12 noon, 3:40, 7:15, 10:35 p.m.; Tues., 3:40, 10:30 p.m.; Wed., 12:25, 3:40, 7, 10:35 p.m.; Thurs., 12:25, 3:40, 10:30 p.m.

AMC MAGIC JOHNSON CRENSHAW 15 4020
 Marilton Ave. (323)290-5900 703
Crank Fri.-Sun., 11:05 a.m., 1:05, 3:35, 5:55, 8:15, 10:30 p.m.; Mon., 11:05 a.m., 1:05, 3:35, 5:55, 8:15, 10:20 p.m.; Tues.-Thurs., 1:05, 3:35, 5:55, 8:15, 10:20 p.m.
Crossover Fri.-Sun., 10:45, 11:30 a.m., 12:15, 1:15, 2, 2:45, 3:45, 4:30, 5:15, 6:25, 7, 7:45, 9, 9:30, 10:15 p.m.; Mon., 10:45, 11:30 a.m., 12:15, 1:15, 2, 2:45, 3:45, 4:30, 5:15, 6:25, 7, 7:45, 9, 9:30 p.m.; Tues.-Thurs., 12:15, 1:15, 2, 2:45, 3:45, 4:30, 5:15, 6:25, 7, 7:45, 9, 9:30 p.m.
The Wicker Man Fri.-Sun., 10:25 a.m., 12:45, 3:05, 5:40, 8:10, 10:40 p.m.; Mon., 10:25 a.m., 12:45, 3:05, 5:40, 8:05, 10:25 p.m.; Tues.-Thurs., 12:45, 3:05, 5:40, 8:05, 10:25 p.m.
Beerfest Fri.-Sun., 12:20, 5:10, 10:20 p.m.; Mon.-Thurs., 12:20, 5:10, 9:45 p.m.

How to Eat Fried Worms Fri.-Mon., 10:40 a.m., 12:50, 3:50, 5:50, 7:50 p.m.; Tues.-Thurs., 12:50, 3:50, 5:50, 7:50 p.m.
Idlewild Fri.-Sun., 10:30, 11:15 a.m., 1:25, 2:10, 4:15, 4:55, 7:25, 8:05, 10:10, 10:45 p.m.; Mon., 10:30, 11:15 a.m., 1:25, 2:10, 4:15, 4:55, 7:25, 8:05, 10:10 p.m.; Tues.-Thurs., 1:25, 2:10, 4:15, 4:55, 7:25, 8:05, 10:10 p.m.
Invincible Fri.-Sun., 10:35 a.m., 12:55, 3:20, 5:45, 8:20, 10:45 p.m.; Mon., 10:35 a.m., 12:55, 3:20, 5:45, 8:10, 10:30 p.m.; Tues.-Thurs., 12:05, 2:35, 5, 7:20, 10:30 p.m.
Accepted 12:10, 2:40, 5:05, 7:30, 9:40 p.m.
Snakes on a Plane Fri.-Sun., 10:50 a.m., 1:50, 4:40, 7:35, 10:25 p.m.; Mon., 10:50 a.m., 1:50, 4:40, 7:35, 10:15 p.m.; Tues.-Thurs., 1:50, 4:40, 7:35, 10:15 p.m.
Pulse Fri.-Sun., 10:15 a.m., 2:55, 8:10 p.m.; Mon., 10:15 a.m., 2:55, 7:40 p.m.; Tues.-Thurs., 2:55, 7:40 p.m.
Step Up Fri.-Mon., 10:20 a.m., 2:50, 5:25, 8, 10:35 p.m.; Tues.-Thurs., 2:50, 5:25, 7:55, 10:20 p.m.
World Trade Center Fri.-Mon., 10:20 a.m., 1, 4:05, 7:05, 9:55 p.m.; Tues.-Thurs., 1, 4:05, 7:05, 9:55 p.m.
Barnyard: The Original Party Animals Fri.-Mon., 11 a.m., 1:10, 3:25, 5:35, 7:55, 10 p.m.; Tues.-Thurs., 1:10, 3:25, 5:35, 7:55, 10 p.m.
Pirates of the Caribbean: Dead Man's Chest 12:40, 9:50 p.m.

IMAX - CALIFORNIA SCIENCE CENTER 700 State Drive (213)744-7400
Deep Sea 3D 10:30 a.m., 12:30, 2:30, 4:30 p.m.
Fighter Pilot: Operation Red Flag Fri., 11:30 a.m., 1:30, 3:30 p.m.; Sat.-Sun., 11:30 a.m., 1:30, 3:30, 5:30 p.m.

LAEMMLE'S FAIRFAX 7907
 Beverly Boulevard (323)655-4010
Another Gay Movie 2:45, 5:15, 7:40, 10 p.m.
A Scanner Darkly 4:50, 9:40 p.m.
Who Killed the Electric Car? 2:30, 7:20 p.m.
An Inconvenient Truth 2:35, 5, 7:30, 9:55 p.m.

LAEMMLE'S GRANDE 4- PLEX 345 South Figueroa Street (213)617-0268
Beerfest Fri., 4:15, 7, 9:40 p.m.; Sat.-Mon., 1:30, 4:15, 7, 9:40 p.m.; Tues.-Wed., 5:30, 8:10 p.m.; Thurs., 5:30 p.m.
Quinceanera Fri., 5:20, 7:40, 9:55 p.m.; Sat.-Mon., 12:40, 3, 5:20, 7:40, 9:55 p.m.; Tues.-Thurs., 5:50, 8:20 p.m.
Little Miss Sunshine Fri., 5, 7:25, 9:50 p.m.; Sat.-Mon., 12:15, 2:35, 5, 7:25, 9:50 p.m.; Tues.-Thurs., 5:40, 8 p.m.
Four Eyed Monsters Thurs., 8:30 p.m.

LAEMMLE'S SUNSET 5 8000
 Sunset Blvd. (323)848-3500
Princesas 1:30, 4:15, 7, 9:45 p.m.
Factotum 12 noon, 2:25, 4:50, 7:15, 9:40 p.m.
Half Nelson 11:30 a.m., 2:10, 4:50, 7:30, 10:10 p.m.
Surf School 12:45, 3:05, 5:25, 7:45, 10 p.m.
All About My Mother (Todo sobre mi madre) Fri., 2, 4:35, 7:15, 9:50, 11:30 p.m.; Sat.-Thurs., 11:30 a.m., 2, 4:35, 7:15, 9:50 p.m.

LANDMARK REGENT 1045
 Broxton Avenue, between Weyburn & Kinross in Westwood (310)281-8223
Invincible 12 noon, 2:30, 5, 7:30, 10 p.m.

LOS ANGELES COUNTY MUSEUM OF ART - BING THEATER 5905 Wilshire Boulevard (323)857-6010
 Call theater for schedule.

LOS FELIZ 3 1822 Vermont Avenue (323)664-2169
Quinceanera 2, 4:30, 7, 9:30 p.m.
Little Miss Sunshine 2, 4:30, 7, 9:30 p.m.
Who Killed the Electric Car? 2, 4:30, 7, 9:30 p.m.

MAJESTIC CREST Westwood & Wilshire Boulevards (310)474-7866
Little Miss Sunshine 1, 3, 5:15, 7:30, 9:45 p.m.

MANN BEVERLY CENTER 13
 8522 Beverly Boulevard, Suite 835 (310)652-7760 -
Idiocracy 1:50, 3:50, 5:50, 7:50, 10 p.m.
How to Eat Fried Worms 12:30, 2:30, 4:40, 6:50, 9 p.m.
Material Girls 12:20, 2:40, 5 p.m.
Pulse 7:20, 9:30 p.m.
Zoom 1, 3:10, 5:20, 7:30, 9:30 p.m.
Barnyard: The Original Party Animals 12:40, 2:30, 4:50, 7, 9 p.m.
The Descent 1:40, 4:10, 6:50, 9:10 p.m.
The Ant Bully 12:40, 2:50, 5:10, 7:10, 9:20 p.m.
John Tucker Must Die 1, 3, 5:20, 7:30, 9:40 p.m.
Miami Vice 12:30, 3:20, 6:30, 9:20 p.m.
Scoop 1:10, 3:20, 5:30, 7:40, 9:50 p.m.
Pirates of the Caribbean: Dead Man's Chest 12:50, 1:40, 4, 5, 7:20, 8:10 p.m.
Cars 12:50, 3:30, 6:30, 9:10 p.m.

MANN BRUIN 948 Broxton Avenue (310)208-8998
The Wicker Man Fri.-Sat., 11:30 a.m., 2, 4:40, 7:10, 9:40 p.m., 12:10 a.m.; Sun.-Thurs., 11:30 a.m., 2, 4:40, 7:10, 9:40 p.m.

MANN FESTIVAL 1 10887
 Lindbrook Avenue (310)248-6266
Snakes on a Plane 11:50 a.m., 2:20, 5, 7:30, 10 p.m.

MANN NATIONAL 10925
 Lindbrook Drive (310)208-4366
Crank Fri.-Sat., 12:20, 2:30, 4:50, 7:20, 9:30, 11:45 p.m.; Sun.-Thurs., 12:20, 2:30, 4:50, 7:20, 9:30 p.m.

MANN VILLAGE 961 Broxton Avenue (310)208-5576
Beerfest 1, 4, 7, 9:50 p.m.

NEW BEVERLY CINEMA
 7165 Beverly Boulevard (323)938-4038
Singin' in the Rain (1952) Fri., 7:30 p.m.; Sat., 3:15, 7:30 p.m.

NUART THEATRE 11272
 Santa Monica Blvd. (310)281-8223
This Film Is Not Yet Rated Fri., 5, 7:30, 10 p.m.; Sat.-Mon., 12 noon, 2:30, 5, 7:30, 10 p.m.; Tues.-Thurs., 5, 7:30, 10 p.m.
The Rocky Horror Picture Show Sat., 11:55 p.m.
Plan 9 From Outer Space Fri., 11:55 p.m.

PACIFIC'S THE GROVE STADIUM 14 189 The Grove Drive, 3rd & Fairfax (323)692-0829
Crank Fri.-Sun., 11:50 a.m., 2:30, 5, 7:25, 9:45 p.m., 12:05 a.m.; Mon.-Thurs., 11:50 a.m., 2:30, 5, 7:25, 9:45 p.m.
Crossover Fri.-Sun., 11:30 a.m., 2, 4:40, 7:20, 9:50 p.m., 12:15 a.m.; Mon.-Thurs., 11:30 a.m., 2, 4:40, 7:20, 9:50 p.m.
The Wicker Man Fri.-Sun., 11:55 a.m., 2:50, 5:35, 8:20, 11:10 p.m.; Mon.-Thurs., 11:55 a.m., 2:50, 5:35, 8:20, 10:50 p.m.
Beerfest Fri.-Sun., 11:35 a.m., 2:30, 5:30, 8:20, 11:15 p.m.; Mon.-Thurs., 11:35 a.m., 2:30, 5:30, 8:15, 11 p.m.
Idlewild 10:30 a.m., 1:25, 4:30, 7:30, 10:35 p.m.
Invincible 11:15 a.m., 2:05, 4:50, 7:40, 10:25 p.m.
Accepted Fri.-Sun., 11:10 a.m., 1:45, 4:25, 7:05, 9:30 p.m., 12 mid.; Mon.-Tues., 11:10 a.m., 1:45, 4:25, 7:05, 9:30 p.m.; Wed., 11:10 a.m., 1:45, 4:25, 10:30 p.m.; Thurs., 11:10 a.m., 1:45, 4:25, 7:05, 9:30 p.m.
The Illusionist Fri.-Sun., 11:30 a.m., 2:25, 5:05, 7:55, 11 p.m.; Mon.-Thurs., 11:30 a.m., 2:25, 5:05, 7:55, 10:40 p.m.
Snakes on a Plane Fri.-Sun., 11:45 a.m., 2:40, 5:40, 8:30, 11:20 p.m.; Mon.-Thurs., 11:45 a.m., 2:40, 5:40, 8:25, 11 p.m.
Step Up 11:05 a.m., 1:45, 4:35, 7:35, 10:20 p.m.
World Trade Center Fri.-Sun., 10:35 a.m., 1:35, 4:40, 7:55, 11:05 p.m.; Mon.-Thurs., 10:35 a.m., 1:35, 4:40, 7:55, 10:55 p.m.
Talladega Nights: The Ballad of Ricky Bobby 11:05 a.m., 1:50, 4:55, 7:45, 10:30 p.m.
Little Miss Sunshine 11:25 a.m., 2:20, 5:20, 8:10, 10:55 p.m.
The Devil Wears Prada 11:25 a.m., 2:10, 5:10, 8, 10:45 p.m.

REGENT SHOWCASE 614
 North LaBrea and Melrose (323)934-2944
Queens (Reinas) Fri., 5, 7:30, 10 p.m.; Sat.-Mon., 2:30, 5, 7:30, 10 p.m.; Tues.-Thurs., 5, 7:30, 10 p.m.

SILENT MOVIE THEATRE
 611 North Fairfax Avenue (323)655-2520
 Has been playing films Mondays only.

THE BRIDGE: CINEMA DE LUX 6081 Center Drive (310)568-3375
Crank Fri.-Sat., 1, 3:15, 5:30, 7:45, 10 p.m., 12:15 a.m.; Sun.-Thurs., 1, 3:15, 5:30, 7:45, 10 p.m.
Crossover Fri.-Sat., 12:25, 2:45, 5:05, 7:25, 9:15, 9:45, 11:30 p.m., 12:15 a.m.; Sun.-Thurs., 12:25, 2:45, 5:05, 7:25, 9:15, 9:45 p.m.
Idiocracy Fri.-Sat., 12:45, 3, 5:15, 7:30, 9:45 p.m., 12 mid.; Sun.-Thurs., 12:45, 3, 5:15, 7:30, 9:45 p.m.
The Wicker Man Fri.-Sat., 12 noon, 2:25, 4:50, 7:15, 9:40 p.m., 12:15 a.m.; Sun.-Thurs., 12 noon, 2:25, 4:50, 7:15, 9:40 p.m.
Beerfest Fri.-Sat., 12 noon, 2:35, 5:10, 7:45, 10:20 p.m., 12:35 a.m.; Sun.-Thurs., 12 noon, 2:35, 5:10, 7:45, 10:20 p.m.
How to Eat Fried Worms 12 noon, 6:15 p.m.
Idlewild 9:50 p.m.; Fri.-Sat., 1:20, 4:10, 7 p.m., 12:25 a.m. Director's Hall; Reserved Seating; Fri.-Sun., 11 a.m., 1:50, 4:40, 7:30, 10:20 p.m.; Sun.-Thurs., 1:20, 4:10, 7 p.m. Director's Hall; Reserved Seating; Mon.-Thurs., 1:50, 4:40, 7:30, 10:20 p.m.
Invincible Fri.-Sat., 12:05, 2:35, 5:05, 7:35, 10:05 p.m., 12:30 a.m.; Sun.-Thurs., 12:05, 2:35, 5:05, 7:35, 10:05 p.m.
Accepted Fri.-Sat., 12:15, 2:35, 4:55, 7:15, 9:45 p.m., 12 mid.; Sun.-Thurs., 12:15, 2:35, 4:55, 7:15, 9:45 p.m.
The Illusionist Fri.-Sat., 11:45 a.m., 2:15, 4:45, 7:15, 9:45 p.m., 12:15 a.m.; Sun.-Thurs., 11:45 a.m., 2:15, 4:45, 7:15, 9:45 p.m.
Snakes on a Plane 1:40, 4:40, 7:40, 10:20 p.m.
Step Up Fri.-Sat., 11 a.m., 1:40, 4:20, 7:10, 9:45 p.m., 12:10 a.m.; Sun., 11 a.m., 1:40, 4:20, 7:10, 9:45 p.m.; Mon.-Thurs., 1:40, 4:20, 7:10, 9:45 p.m.
World Trade Center 1:30, 4:30, 7:30, 10:20 p.m.
Barnyard: The Original Party Animals 12 noon, 2:20, 4:40, 7 p.m.
Talladega Nights: The Ballad of Ricky Bobby 12 noon, 2:35, 5:10, 7:45, 10:20 p.m.
The Ant Bully: An IMAX 3D Experience Fri.-Sun., 10:45 a.m., 12:45, 2:45 p.m.; Mon.-Thurs., 12:45, 2:45 p.m.

Little Miss Sunshine Fri.-Sat., 11:15 a.m., 1:45, 4:15, 6:45, 9, 11:30 p.m.; Sun., 11:15 a.m., 1:45, 4:15, 6:45, 9 p.m.; Mon.-Thurs., 1:45, 4:15, 6:45, 9 p.m.
Pirates of the Caribbean: Dead Man's Chest Fri.-Sat., 2:15, 8:30, 11:45 p.m.; Sun.-Thurs., 2:15, 8:30 p.m.
Superman Returns: An IMAX 3D Experience Fri.-Sat., 5, 8, 11 p.m.; Sun.-Thurs., 5, 8 p.m.

UNIVERSITY VILLAGE

3 3323 South Hoover
 (213)748-6321
Crank Fri.-Sat., 12:15, 2:15, 4:15, 6:15, 8:15, 10:15 p.m., 12:15 a.m.; Sun.-Thurs., 12:15, 2:15, 4:15, 6:15, 8:15, 10:15 p.m.
The Wicker Man Fri.-Sat., 12 noon, 2:30, 5, 7:30, 10 p.m., 12:15 a.m.; Sun.-Thurs., 12 noon, 2:30, 5, 7:30, 10 p.m.
Invincible 11:30 a.m., 2, 4:30, 7, 9:30 p.m.
Shallow Grave Fri.-Sat., 12 mid.
VINE 6321 Hollywood Blvd.
 (323)463-6819
The Devil Wears Prada 2:45, 7:25 p.m.
The Da Vinci Code 4:45, 9:25 p.m.

VISTA 4473 Sunset
 Boulevard at Hollywood
 (323)660-6639
The Illusionist Fri., 4:30, 7, 9:30 p.m.; Sat.-Mon., 2, 4:30, 7, 9:30 p.m.; Tues.-Thurs., 4:30, 7, 9:30 p.m.

WESTSIDE PAVILION CINEMAS 10800 Pico Blvd. at Overland Ave (310)281-8223

Lassie 11:15 a.m., 1:45, 4, 6:30, 9 p.m.
Trust the Man 11:30 a.m., 2, 4:30, 7, 9:30 p.m.
The Boynton Beach Club 11 a.m., 1:30, 4:15, 6:45, 9:15 p.m.
Scoop 11:45 a.m., 2:15, 4:45, 7:15, 9:45 p.m.

PASADENA

LAEMMLE'S PLAYHOUSE 7 673 East Colorado
 Boulevard (626)844-6500
Trust the Man 11:30 a.m., 2, 4:40, 7:20, 9:55 p.m.
The Quiet 12 noon, 2:30, 4:50, 7:30, 10 p.m.
Factotum 12:10, 2:40, 5:10, 7:50, 10:10 p.m.
The Illusionist 11:15 a.m., 1:50, 4:30, 7:10, 9:50 p.m.
Half Nelson 11:15 a.m., 1:45, 4:20, 7, 9:40 p.m.
Quinceanera 12:20, 2:50, 5:20, 8, 10:15 p.m.
Little Miss Sunshine 11:45 a.m., 2:20, 5, 7:40, 10:15 p.m.

PACIFIC HASTINGS 8 355 North Rosemead Blvd
 (626)568-8888
Crank Fri.-Sun., 1:05, 3:15, 5:45,

8:30, 10:50 p.m.; Mon.-Thurs., 1:05, 3:15, 5:45, 8:30 p.m.
The Wicker Man Fri.-Sun., 12:10, 2:30, 5:15, 8, 10:40 p.m.; Mon., 12:10, 2:30, 5:15, 8 p.m.; Tues.-Thurs., 2:30, 5:15, 8 p.m.
Beerfest Fri.-Sun., 1:15, 4:20, 7:20, 10:05 p.m.; Mon.-Thurs., 1:15, 4:20, 7:20 p.m.
Invincible Fri.-Sun., 12 noon, 2:45, 5:30, 8:15, 10:45 p.m.; Mon., 12 noon, 2:45, 5:30, 8:15 p.m.; Tues.-Thurs., 2:45, 5:30, 8:15 p.m.
World Trade Center Fri.-Sun., 1, 4:15, 7:15, 10:10 p.m.; Mon.-Thurs., 1, 4:15, 7:15 p.m.

Barnyard: The Original Party Animals Fri.-Sun., 12:05, 2:15, 4:30, 7, 9:30 p.m.; Mon., 12:05, 2:15, 4:30, 7 p.m.; Tues.-Thurs., 2:15, 4:30, 7 p.m.
Talladega Nights: The Ballad of Ricky Bobby Fri.-Sun., 11:30 a.m., 2, 4:45, 7:30, 10:15 p.m.; Mon., 11:30 a.m., 2, 4:45, 7:30 p.m.; Tues.-Thurs., 2, 4:45, 7:30 p.m.
Little Miss Sunshine Fri.-Sun., 11:40 a.m., 2:20, 5, 7:45, 10:20 p.m.; Mon., 11:40 a.m., 2:20, 5, 7:45 p.m.; Tues.-Thurs., 2:20, 5, 7:45 p.m.

PACIFIC PASEO STADIUM 14 336 East Colorado

Boulevard (626)568-8888
Crank Fri.-Sun., 1, 3:30, 5:55, 8:20, 10:45 p.m.; Mon.-Thurs., 1, 3:30, 5:55, 8:15, 10:35 p.m.
Crossover Fri.-Sun., 12:35, 3, 5:30, 8, 10:30 p.m.; Mon.-Thurs., 12:35, 3, 5:30, 8, 10:20 p.m.
Idiocracy Fri.-Sun., 12:50, 3:15, 5:35, 7:50, 10:20 p.m.; Mon.-Thurs., 12:50, 3:15, 5:35, 7:50, 10:05 p.m.
The Wicker Man Fri.-Sun., 11:30 a.m., 2:10, 5, 7:30, 10:10 p.m.; Mon., 11:30 a.m., 2:10, 5, 7:30, 10:05 p.m.; Tues.-Thurs., 2:10, 5, 7:30, 10:05 p.m.
Beerfest Fri.-Sun., 11:40 a.m., 2:20, 5, 7:40, 10:40 p.m.; Mon., 11:40 a.m., 2:20, 5, 7:40, 10:25 p.m.; Tues.-Thurs., 2:20, 5, 7:40, 10:25 p.m.

How to Eat Fried Worms Fri.-Sun., 12:15, 2:30, 4:40, 7:05, 9:30 p.m.; Mon., 12:15, 2:30, 4:40, 7:05, 9:20 p.m.; Tues.-Thurs., 2:30, 4:40, 7:05, 9:20 p.m.
Idlewild Fri.-Sun., 1:25, 4:20, 7:20, 10:15 p.m.; Mon.-Thurs., 1:25, 4:20, 7:20, 10:10 p.m.
Invincible Fri.-Sun., 1:40, 4:30, 7:20, 10:05 p.m.; Mon.-Thurs., 1:40, 4:30, 7:20, 9:45 p.m.
Accepted Fri.-Sun., 12:05, 2:35, 4:55, 7:25, 9:55 p.m.; Mon., 12:05, 2:35, 4:55, 7:25, 9:45 p.m.; Tues.-Thurs., 2:35, 4:55, 7:25, 9:45 p.m.
Snakes on a Plane Fri.-Sun., 12 noon, 2:45, 5:25, 8:10, 10:55 p.m.; Mon., 12 noon, 2:40, 5:25, 8:05, 10:35 p.m.; Tues.-Thurs., 2:40, 5:25, 8:05, 10:35 p.m.
Step Up Fri.-Sun., 1:45, 4:15, 7, 9:45 p.m.; Mon.-Thurs., 1:45, 4:15, 7, 9:35 p.m.
World Trade Center Fri.-Sun., 1:10, 4:20, 7:15, 10:20 p.m.;

Mon.-Thurs., 1:10, 4:20, 7:15, 10:15 p.m.
Talladega Nights: The Ballad of Ricky Bobby Fri.-Sun., 11:35 a.m., 2:25, 5:05, 7:45, 10:35 p.m.; Mon., 11:35 a.m., 2:25, 5:05, 7:45, 10:15 p.m.; Tues.-Thurs., 2:25, 5:05, 7:45, 10:15 p.m.
Pirates of the Caribbean: Dead Man's Chest Fri.-Sun., 3:40, 7:10, 10:40 p.m.; Mon.-Thurs., 12:30, 3:40, 7:10, 10:30 p.m.

REGENCY ACADEMY CINEMAS 1003 East Colorado Boulevard (626)229-9400

The Boynton Beach Club Fri., 3 p.m.; Sat.-Sun., 12:30, 3 p.m.; Mon.-Thurs., 3 p.m.
The Night Listener 7:20, 9:55 p.m.
Scoop Fri., 2:45, 5, 7:15, 9:30 p.m.; Sat.-Sun., 12:30, 2:45, 5, 7:15, 9:30 p.m.; Mon.-Thurs., 2:45, 5, 7:15, 9:30 p.m.
A Scanner Darkly 5:15, 7:30, 9:50 p.m.
The Devil Wears Prada Fri., 2:30, 4:45, 7, 9:15 p.m.; Sat.-Sun., 12:15, 2:30, 4:45, 7, 9:15 p.m.; Mon.-Thurs., 2:30, 4:45, 7, 9:15 p.m.
Who Killed the Electric Car? Fri., 3:15, 5:30, 7:45, 10 p.m.; Sat.-Sun., 1:15, 3:15, 5:30, 7:45, 10 p.m.; Mon.-Thurs., 3:15, 5:30, 7:45, 10 p.m.
A Prairie Home Companion Fri., 2:20, 4:55 p.m.; Sat.-Sun., 12 noon, 2:20, 4:55 p.m.; Mon.-Thurs., 2:20, 4:55 p.m.
The Celestine Prophecy Fri., 3:05, 5:20, 7:40, 9:55 p.m.; Sat.-Sun., 12:45, 3:05, 5:20, 7:40, 9:55 p.m.; Mon.-Thurs., 3:05, 5:20, 7:40, 9:55 p.m.

SANTA MONICA

AMC LOEWS BROADWAY 4 1441 3rd St. Promenade
 (310)458-1506 706
Beerfest Fri.-Sun., 11:30 a.m., 2, 4:30, 7:15, 10 p.m.; Mon.-Thurs., 1:15, 4, 7:20, 9:50 p.m.
Idlewild Fri.-Sun., 11:20 a.m., 2:10, 4:50, 7:30, 10:15 p.m.; Mon.-Thurs., 1, 3:45, 7, 9:45 p.m.
Scoop Fri.-Sun., 11:40 a.m., 2:30, 4:45, 7, 9:45 p.m.; Mon.-Thurs., 1:40, 4:15, 7:15, 9:30 p.m.
The Devil Wears Prada Fri.-Sun., 11:50 a.m., 3, 5:30, 8, 10:30 p.m.; Mon.-Thurs., 1:30, 4:20, 7:30, 10 p.m.; Tues., 11 a.m.

AMC SANTA MONICA 7 3rd St. at Arizona (310)289-4AMC
Crossover Fri.-Sat., 11:40 a.m., 2, 4:30, 7, 9:20, 11:30 p.m.; Sun.-Mon., 11:40 a.m., 2, 4:30, 7, 9:20 p.m.; Tues.-Thurs., 2:40, 5:20, 7:50, 10:15 p.m.
Invincible Fri.-Mon., 11:50 a.m., 2:50, 5:30, 8, 10:40 p.m.; Tues.-Thurs., 1:50, 4:20, 7:10, 10 p.m.
Accepted Fri.-Mon., 11:30 a.m., 1:50, 4:20, 7:10, 9:30 p.m.; Tues.-

Thurs., 2:10, 4:30, 7, 9:40 p.m.
Snakes on a Plane Fri.-Mon., 11:35 a.m., 2:20, 5:10, 7:30, 10:10 p.m.; Tues.-Thurs., 2:15, 4:55, 7:15, 9:50 p.m.
Step Up Fri.-Mon., 11:45 a.m., 2:30, 5, 7:50, 10:20 p.m.; Tues.-Thurs., 2:20, 5, 7:40, 10:10 p.m.
Barnyard: The Original Party Animals Fri.-Mon., 11:55 a.m., 2:40, 5:20, 7:40, 9:50 p.m.; Tues.-Thurs., 2:30, 4:50, 7:20, 9:35 p.m.
Talladega Nights: The Ballad of Ricky Bobby Fri.-Mon., 11:20 a.m., 2:10, 4:45, 7:25, 10 p.m.; Tues.-Thurs., 2, 4:40, 7:30, 10:05 p.m.

AERO THEATRE 1328 Montana Avenue (323)466-FILM

The Bad and the Beautiful Sat., 7:30 p.m.
An American in Paris (1951) Fri., 7:30 p.m.
Meet Me in St. Louis (1944) Sun., 7:30 p.m.
Bring Me the Head of Alfredo Garcia Thurs., 7:30 p.m.
Madame Bovary Wed., 7:30 p.m.
LAEMMLE'S MONICA FOURPLEX 1332 2nd Street
 (310)394-9741
Trust the Man 1:45, 7 p.m.
The Quiet 4:20, 9:35 p.m.
Half Nelson 11:30 a.m., 2:05, 4:40, 7:20, 9:55 p.m.
Quinceanera 1, 3:15, 5:30, 7:50, 10:10 p.m.
Little Miss Sunshine 12 noon, 2:30, 5:05, 7:40, 10:10 p.m.
An Inconvenient Truth Sat.-Mon., 11 a.m.
The Celestine Prophecy Sat.-Mon., 11 a.m.

MANN CRITERION 1313 Third Street Promenade
 (310)395-1599
Crank 12:40, 3, 5:10, 7:20, 9:50 p.m.
Idiocracy 12:10, 2:20, 4:40, 7:10, 9:20 p.m.
The Wicker Man 12 noon, 2:30, 5, 7:30, 10:10 p.m.
How to Eat Fried Worms 12:20, 2:40, 4:50, 7 p.m.
World Trade Center 12:30, 3:30, 6:30, 9:30 p.m.
The Descent 9:30 p.m.
Pirates of the Caribbean: Dead Man's Chest 11:50 a.m., 3:20, 6:40, 10 p.m.

NUWILSHIRE 1314 Wilshire Blvd. (310)281-8223
Factotum Fri.-Mon., 11:15 a.m., 2, 4:45, 7:30, 10 p.m.; Tues.-Wed., 2, 4:45, 7:30, 10 p.m.; Thurs., 2, 4:45, 10 p.m.
The Illusionist Fri.-Mon., 11 a.m., 1:40, 4:30, 7:15, 9:50 p.m.; Tues.-Thurs., 1:40, 4:30, 7:15, 9:50 p.m.

VENTURA

CENTURY DOWNTOWN 10 555 East Main Street
 (805)641-6500
The Wicker Man 12 noon, 2:25,

4:50, 7:15, 9:40 p.m.
Beerfest 11:55 a.m., 2:30, 5, 7:45, 10:15 p.m.
Invincible 11:30 a.m., 2, 4:30, 7:05, 9:30 p.m.
The Quiet 12:45, 2:55, 5:05, 7:10, 9:25 p.m.
Accepted 11:50 a.m., 2:15, 4:45, 6:55, 9:15 p.m.
The Illusionist 11:20 a.m., 1:50, 4:25, 7, 9:35 p.m.
World Trade Center 1:25, 4:20, 7:15, 10:05 p.m.
Talladega Nights: The Ballad of Ricky Bobby 11:25 a.m., 1:55, 4:40, 7:20, 9:45 p.m.
Quinceanera 1:10, 3:20, 5:30, 7:40, 9:50 p.m.
Little Miss Sunshine 12:05, 2:35, 4:55, 7:25, 10 p.m.

CENTURY STADIUM 16 2875 Elba Street (805)644-5666

Crank 11:35 a.m., 1:40, 3:45, 5:50, 7:55, 10 p.m.
Crossover 11:55 a.m., 2:20, 4:35, 7, 9:20 p.m.
The Wicker Man 12:45, 3:10, 5:35, 8, 10:25 p.m.
Beerfest 11:40 a.m., 2:15, 4:40, 7:30, 10:30 p.m.
How to Eat Fried Worms Fri., 11:40 a.m., 2:15, 4:40, 7:30, 10:30 p.m.; Sat.-Thurs., 11:25 a.m., 1:30, 3:35, 5:40, 7:50, 10:05 p.m.
Idlewild 1:20, 4:25, 7:15, 10 p.m.
Invincible 12:15, 2:45, 4:15, 5:15, 6:45, 7:45, 9:15, 10:15 p.m.
Accepted 12:20, 2:40, 5:05, 7:35, 9:55 p.m.
The Illusionist 11:45 a.m., 2:15, 4:45, 7:20, 9:50 p.m.
Snakes on a Plane 12:30, 2:50, 5:20, 7:40, 10:10 p.m.
Step Up 11:20 a.m., 1:45 p.m.
World Trade Center 1:10, 4:05, 6:55, 9:45 p.m.
Barnyard: The Original Party Animals 11:30 a.m., 1:40, 3:50, 6, 8:10, 10:15 p.m.
Talladega Nights: The Ballad of Ricky Bobby 12 noon, 2:35, 5:10, 7:45, 10:30 p.m.
Little Miss Sunshine 11:25 a.m., 1:50, 4:30, 7:05, 9:40 p.m.
Pirates of the Caribbean: Dead Man's Chest 12:25, 3:40, 7:10, 10:20 p.m.

REGENCY BUENAVENTURA 1440 Eastman Avenue (805)658-6544

Monster House 11:30 a.m., 1:45, 4, 6:45, 9 p.m.
My Super Ex-Girlfriend Fri.-Wed., 5:15, 7:35, 9:50 p.m.; Thurs., 5:15, 9:50 p.m.
Little Man 12 noon, 2:15, 4:30, 7:15, 9:30 p.m.
The Devil Wears Prada 12:15, 2:30, 5, 7:45, 10 p.m.
Click 11:45 a.m., 4:45, 9:55 p.m.
The Lake House 2, 7:30 p.m.
Nacho Libre 12:30, 2:45 p.m.
Cars 1, 3:45, 7, 9:40 p.m.
Rocky Thurs., 7:30 p.m.



INDUSTRY JOBS and TRAINING

SOUND EDITOR WANTED FOR SHORT

We are looking for a sound editor to help us finish our 12 min. psychological horror short. It is imperative that the film be done by the first week of September. Our sound editor had to drop out because of scheduling conflicts, but will be around to consult if necessary. Status: We have picture lock, ADR is recorded, score is finished. Need: A sound editor to insert ADR, clean up sound, add necessary sounds, score, etc. Once everything is mixed, we will take it to a audio post facility for the final mixdown. We are looking for an affordable but professional sound editor with narrative experience who can give us big budget quality. The film was shot by professional actors and crew with an award-winning director, and has a good chance at major festivals. This is the type of film where the music and sound is everything...(must be CREEPY). We've got a great score and just need an amazing sound editor to take us over the top! This will be a great showcase for you and your work, with a chance to open many doors to bigger projects. Candidate needs to be available to start this week.
TO SUBMIT: Email resumes, credits and references to: juliashih@gmail.com. Please put "Sound Editor Position

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 LA. 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

SCRIPT SUPERVISOR WANTED

Where: Los Angeles
This is a UNION show (no exceptions!)
Show: "Campus Ladies" on Oxygen Network
When: They start shooting NEXT WEEK. One episode a week (4-5 day shoots). It goes through the end of October with the possibility of extending with additional episodes through the end of November. It's a single camera style improv show, shot similar to what you would see on "Curb Your Enthusiasm".
TO APPLY: Contact Brian Hall ASAP at 310-231-0300.

BEGINNING SQUARE DANCE LESSONS

Sunday evenings, 7-9 PM. Annunciation Church Hall, 1307 E. Longden, Arcadia
Singles, Couples, all are welcome
Frank Lescrinier, instructor
Open enrollment Sept 10, 17 & 24th
\$5 donation but first class is FREE
For more info: Judy, (323) 283-6346 or email SGVBnB@hotmail.com

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 LA. 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 LA. 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

JUNIOR WEB DEVELOPER WANTED

You will be working on a team developing and maintaining websites. Required Skills for the position: HTML, CSS, javascript
Additional skills that are preferred but not required. If you are a great designer too (big plus) PHP, ASP, AJAX, SQL, Flash 8 - Action Script. Required Personal Attributes: Self-motivated, meticulous attention to detail, positive attitude, strong communication skills, Comprehensive problem-solving, Team-player, Ability to meet deadlines under pressure
TO APPLY: Be sure to mention you heard about this from Jeff Gund at INFOLIST.com, and please email resume along with links to samples of websites you have worked on to: info@ie-formula.com

THE SCRIPTWRITERS NETWORK

With special guest speaker SIMON KINBERG. We're honored to have one of the hottest screenwriters in Hollywood as our guest speaker - SIMON KINBERG. Simon has written two of the biggest-grossing movies of the past two years, MR. & MRS. SMITH and X-MEN: THE LAST STAND.
Saturday, September 9, 2006 at Universal Studios Bldg. 3269, Rehearsal Hall B Universal City. Doors open at 12 noon, with the speaker to begin at 1:00 pm.
TO ATTEND: To get your discount, just mention INFOLIST.com when RSVPing (by Sept 7th) by either calling the hotline at (323) 848-9477, or send an email to: info@scriptwritersnetwork.org

DIGITAL ARTIST NEEDED

Digital Artist needed (Photoshop, or whatever software necessary) that can take a photo of someone with black hair, and change the hair color to something else - from blonde, to brown, or red. The final photo must look completely natural, and not retouched.
TO SUBMIT: Be sure to say you were referred by Jeff Gund at INFOLIST.com, and email your contact info, experience, and rates to ravenfaith@yahoo.com Ideally, if you have an example pic(s) of a previous "before and after" digital hair color change, please submit those as well.

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! 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
TO APPLY: Be sure to mention you heard about this from Jeff Gund at INFOLIST.com, and email your resume and cover letter to: tanya.d@mac.com OR fax to (310) 388-5935

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CASTING

CASTING ALL TYPES FOR FEATURE FILM - HOUSE ON RED HILL ROAD

Casting Director: Greg Osborne & Eliezer Gregorio/ Clearwater Entertainment.
NON-UNION: Professional pay, copy, credit, and meals. Shoot Starts 11/1/2006 in Los Angeles. ROLES: ERIC, male, Caucasian, 25-30, 6'0", dark brown or black hair, dark brown eyes, confident, serious, successful business man. MEGAN, female, 25-30, Caucasian, blonde hair, blue or green eyes, vibrant, bubbly, easy going, casual attitude, '60s style housewife. AMANDA, female, Caucasian, 18-20 to play 15-17, smaller frame, petite, blonde, innocent, dies and comes back as a ghost. DIANNA, female, slender, nice body, dark brown/black hair, brown eyes, smart, sassy, ex dancer. MARSHALL, male, African-American, 40-50, 5,10"-6'0", medium build, grey to white hair, serious, detective, actor must be able to play younger and older. RAY, male, Caucasian, 25-30, blonde, blue eyes, paranoid recluse, actor must be able to progress from clean/younger to grungy/older, character type. FRANK, male, Caucasian, 25-30, 5'10"-6'0", brunette, brown or hazel eyes, rock solid body, chiseled face, confident, detective. MORO, male, Caucasian, 51-60, 5'8"-5'10", heavy or stocky build, grey/white hair, green, blue, or grey eyes, unhealthy, police chief on a mission. SALLY, female, Caucasian, 41-50, blonde to light brown hair, short, stocky build, bubbly, vibrant, full of life, real estate agent. PHOTOGRAPHER, male/female, Latino, 18-24, 5'10", trim, slim, full of life, robust.
TO SUBMIT: Email your headshot and resume to: CSLFilms@yahoo.com. Be sure to indicate the role you are submitting for in the subject line.

CASTING ADVENTURE REALITY SHOW FOR NETWORK TELEVISION

A Major Television Network is now casting a new primetime reality show currently called "The Island Project." We are on a nationwide search for dynamic men and women to star in this new adventure series. We are looking for individuals who are smart, charismatic, and have strong personalities. We want go-getters who love a challenge, are good organizers, can take charge and have deep confidence in themselves to get the job done. Applicant should be between 21-35 age, no children, American citizen or resident and single
TO SUBMIT: Email Scott at: scottmc@rocketsciencelabs.com with your best contact information, Attach a recent photo or two, tell us a few lines about your adventures, goals and convictions.

CASTING MALES AND FEMALES 18-29 FOR COMMERCIAL

Casting Director: Jamax Productions LLC/ Katie Lee. NON-UNION. Some Pay - TBD. Audition Starts: TBD. Deadline: ASAP. Shoot Starts 9/16 in Los Angeles FEMALE, 18-29, Asian/Caucasian/Hispanic. Petite, pretty, girl-next-door, rarely dates but takes a chance. MALE, 18-29, Asian/Caucasian/Hispanic, Average-looking, college student who falls in love on his first date.
TO SUBMIT: Be sure to mention you heard about this from INFOLIST.com and ASCEND CASTING, and email your headshot and resume to Katie Lee at schwany23@verizon.net

CASTING FOR MAKEOVER SHOW ON THE STYLE NETWORK

A DAY A DATE-Commercial
The Style Network is looking for young women between the ages of 25-32 for a new celebrity inspired makeover show. The candidates must have a great story and a reason why a makeover would improve their lives drastically. If chosen, their makeover will be based on one of their style icons (a celebrity's style they love). The makeover will include hair, makeup and wardrobe. You must be willing to put yourself in the hands of our expert stylist for the best makeover possible. The makeover will take three days and you will walk away with a fantastic goodie bag filled with clothes, products and a very special gift! All ethnicities are encouraged to apply!
TO SUBMIT: Email your picture and why you think you deserve this makeover to: mb2casting@yahoo.com
Please include all of your contact information, phone numbers, name and age.

CASTING FOR MTV'S THE REAL WORLD, SEASON 19

Male and Females/18-24, any ethnicity, all types, must be willing to share your life with millions of viewers on the next season of one of MTV's most popular shows.
TO SUBMIT: Send a 5 to 10-minute videotape to: Real World Casting c/o Bunim-Murray Productions, 6007 Sepulveda Blvd., Van Nuys, CA 91411. Tapes will not be returned. Producer prefers VHS but will accept mini-DV and VHS-C. NO CD-Roms or DVDs. Your tape must be post marked by Sept 8th, 2006.

It's easy to place a classified ad in

ENTERTAINMENT TODAY

just email your request to Classifieds@EntertainmentTodayOnline.com

Astrological forecasts

by Lady Katsura and Suki Yaki



WARNING: This is a humor piece. Unlike most other astrology columns, this column has no scientific basis, and is not intended as a guide to life decisions.

Capricorn (December 22 – January 20)

You've been looking for your favorite belt for two weeks now. And, to be honest, we know where it is. But we have decided it should remain hidden from you until after your big date this weekend. Our psychic sensors tell us that if you find it, you'll wear it, and we don't want your outfit to call any more attention to your hips than necessary. It's for your own good.

Aquarius (January 21 – February 18)

Have you noticed how you always seem to know when food is ready to come out of the microwave? ...How you always seem to sense when the commercials are over during your favorite shows? And, how you often have an uncanny feeling your cell phone is going to ring, and then it DOES ring some time within the next half hour? Has it occurred to you that you could be clairvoyant? If you're interested in pursuing a career in psychic astrology, Lady Katsura and Suki Yaki are interviewing for a psychic intern. Duties would involve photocopying, making coffee, script coverage, and trips to the cleaners. There is no pay, but you can get college credit.

Pisces (February 19- March 19)

We may have made a slight miscalculation. Your girlfriend's moody phase hasn't ended quite yet. If the coffee cup she will soon throw at you hits you in the Adam's apple (as we fear it might), DO NOT gasp for air and crawl around the back yard like that other time. She hates it when men cry, and the sight of you weeping in the fetal position again will probably push her over the edge.

Aries (March 20 – April 19)

There is no shame in loving yourself. Take yourself out to dinner again tonight but choose a fancy restaurant this time. Never mind if people stare at you. Just keep talking to your imaginary friend, and keep filling her wine glass. When the waiter asks if you want a third bottle, laugh heartily and say, "I think we've both had enough for tonight!"

Taurus (April 20- May 20)

Every once in a while, there comes a time when you must take off the kid gloves and kick some ass. The next time someone cuts in line at the bank, grab one of those pens on those little chains and... well, maybe on second thought, just sigh really loudly and mutter something under your breath.

Gemini (May 21 – June 20)

It's a scientific fact: people are more likely to offer you sex when you're unavailable. If you can manage it, convince someone better looking than you to pose as your significant other when you go clubbing this weekend. You'll not only get laid, you'll get a free breakfast the next morning.

Cancer (June 21 – July 20)

You're especially compatible with Sagittarius and Taurus this week. If any other people try to talk to you, just ignore them. You don't have time to waste.

Leo (July 21 – August 20)

Our psychic sensors tell us your next relationship will be lasting and rewarding, but ONLY if you make it through the first week. If marriage is your aim, please do not commit any of your usual early courtship errors. Do not complain you don't spend enough time together on your second date. Do not call your mother and push the phone at him after an introduction like "I think this is the one." And whatever you do, DO NOT bring your stuffed animals anywhere near his apartment until you've got a ring on your finger and you've been taken house shopping at least twice.

Virgo (August 21 – September 20)

Your couch doesn't match your lamp shades and your curtains do not match your carpet. We weren't going to say anything, but we just can't bear it any longer. Have some mercy on those of us who aren't color blind and hire a decorator and a new hair stylist, please.

Libra (September 21 – October 22)

You've always done your best work in front of an audience. So, when you get in the elevator after work on Monday, belt out "I Guess That's Why They Call It The Blues" by Elton John and don't stop until you've seen every floor of the high-rise at least six times. If you do this once a day for the next two months, you'll get that recording contract you've always wanted. But don't sing the same song every day. On Fridays, change things up and sing "Another One Bites the Dust."

Scorpio (October 23 – November 21)

It's good that you've decided to try a new brand of gum. Yes, it's minty-fresh and it yes it's conveniently packaged, but no it's not a substitute for brushing your teeth. In fact, we just got off the phone with your dentist and she said all that extra sugar makes it even more imperative that you brush three times a day.

Sagittarius (November 22 – December 21)

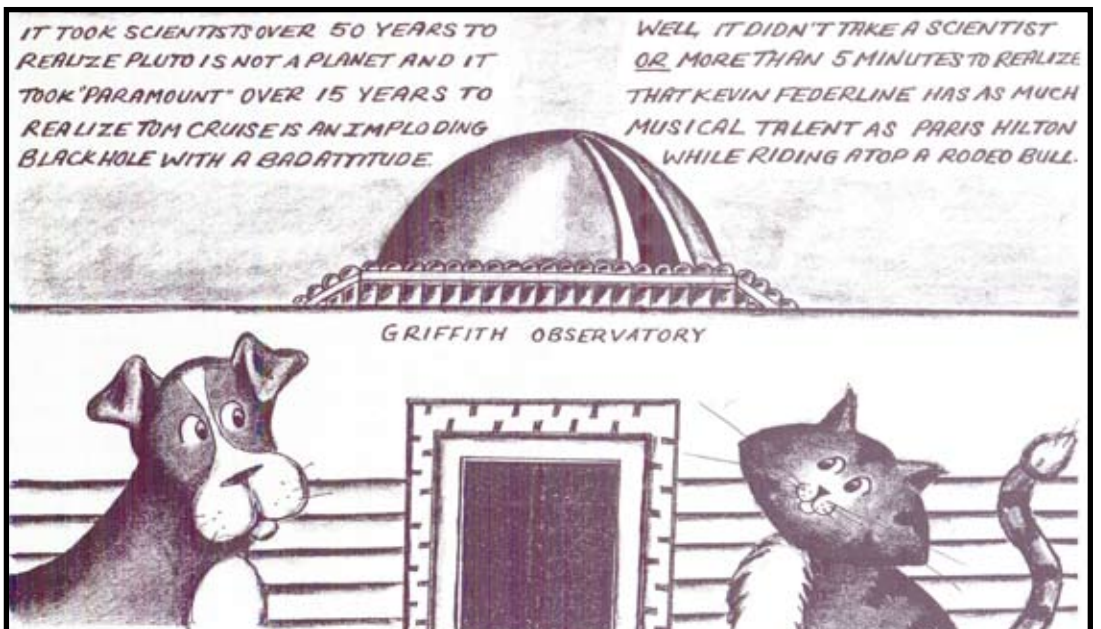
We don't mind that you sometimes pee in the shower at home, but please, stop doing it at the gym. Our psychic sensors tell us that you will soon be reported to management and have your membership card taken away for a month. Wouldn't that be embarrassing? And with your recent eating habits, we can hardly afford a month without Belly Dancing Aerobics class, can we? ☹

Progressive TALK AM 1150 HOLLYWOOD

Psychic Horoscopes by Lady Katsura and Suki Yaki can now be heard on the radio! Tune in to "Harrison on the Edge" on KTLK AM 1150 on Mondays at midnight for the new Psychic Astrology talk segment with host Cary Harrison. "Harrison on the Edge" airs weekdays 10 PM to 1 AM & Saturdays 2 PM to 5 PM • www.goHarrison.com

Comics

Walker and Prescott.com by Drew-Michael



Skinny Panda by Phil Cho



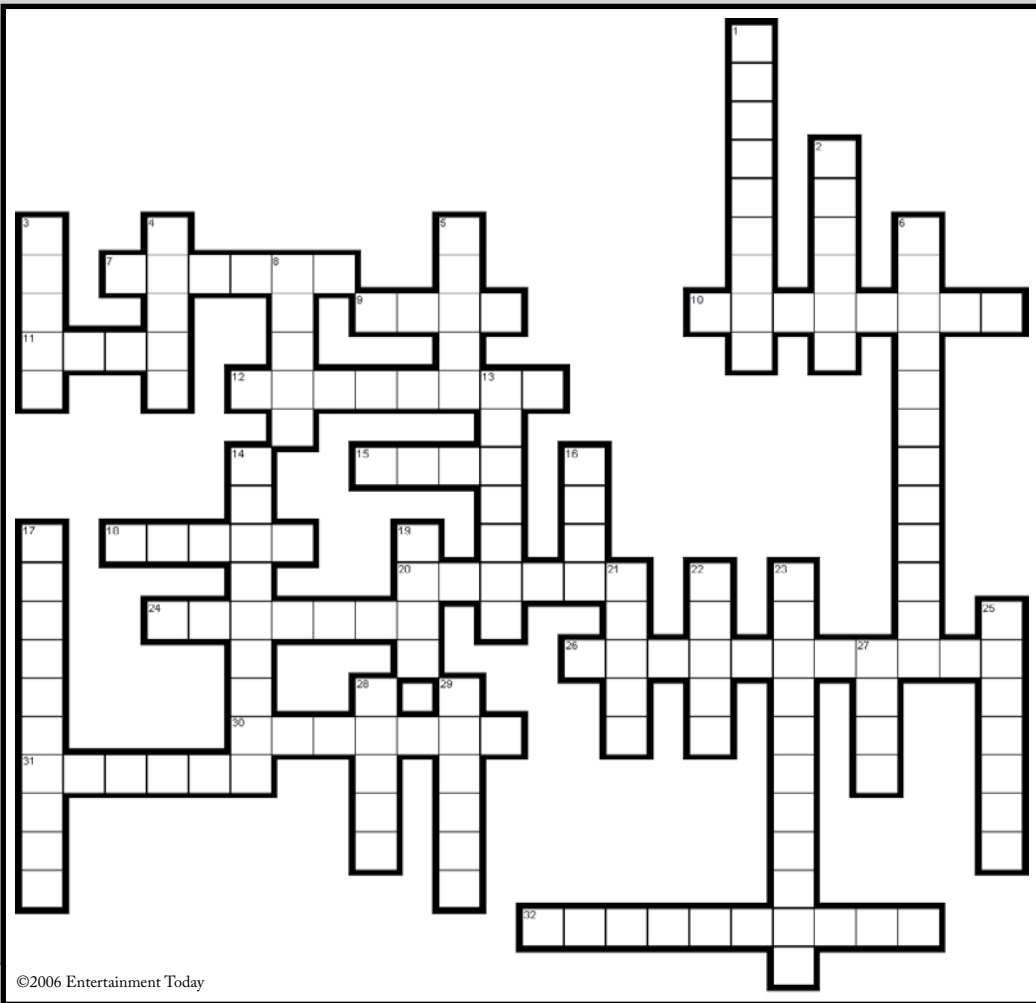
The Hot Zone by Mark Darcourt



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).

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

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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,
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Answers to last weeks puzzle:

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

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Across

7. This obstreperous actor was said to have been tamed only by director Werner Herzog
9. His comic strip, "Little Orphan Annie," became the source of numerous incarnations in radio, cinema, and musical theater
10. Carrie Fisher's singing mother
11. His play, "Hurlyburly," was turned into a feature film starring Sean Penn, Kevin Spacey, and Anna Paquin
12. Leonard Cohen's "So Long, _____"
15. "Wake, Rattle, & _____"
18. Daughter of actor Vic Morrow and writer/actress Barbara Turner
20. Author of "The Revolt of the Cockroach People"
24. Performs the song, "Hurdy Gurdy Man"
26. His book, "House of Leaves," is considered a cult classic
30. This surrealist artist created "The Little Prince"
31. His humorously macabre characters became fodder for a 1964 television show, a 1991 feature film, and a 1993 sequel
32. "You Can't Do That on _____"

Down

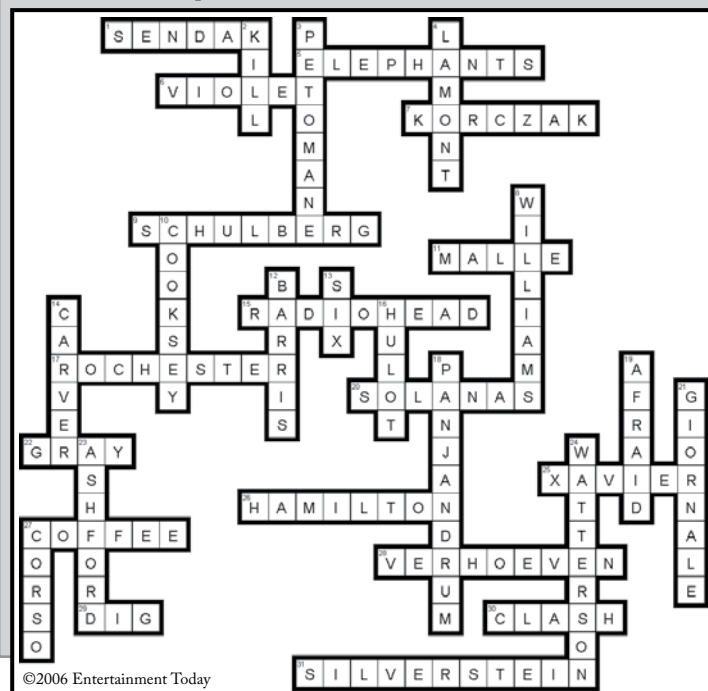
1. Starring Fred Willard as the bartender, this 80's TV show utilized Sid & Marty Krofft puppets
2. "This film was more _____ than church!"
3. Early 80's video game being of the adventures of its eponymous title character
4. Geeshie _____
5. Played the title character of Adrian Lyne's "Lolita"
6. This endomorphic actor/comedian from North Carolina is one of the "Comedians of Comedy"
8. She's shot over thirty movies, including: "I Shot Andy Warhol," "Bamboozled," and "Personal Velocity"
13. His music became the fulcrum of Fred Wolf's "The Point"
14. Pulitzer Prize-winning author of "Middlesex"
16. Star of Gus Van Sant's "Last Days"
17. Czech director who consistently works with stop-animation
19. HORSE the _____
21. His first film was "Three Bewildered People in the Night"
22. "I can't believe I ate the whole _____."
23. A timid, spineless person
25. Played Mrs. Roper on TV's "Three's Company"
27. New York artist whose work consists of deconstructed stenciled words, florid wallpaper, and swirls of graffiti
28. Beat Happening's album, "Music to climb the _____ tree by"
29. Starred in Michael Haneke films "Benny's Video" and "Funny Games"

CROSSWORD CONTEST!

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