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ENTERTAINMENT TODAY

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by Jessie Alba

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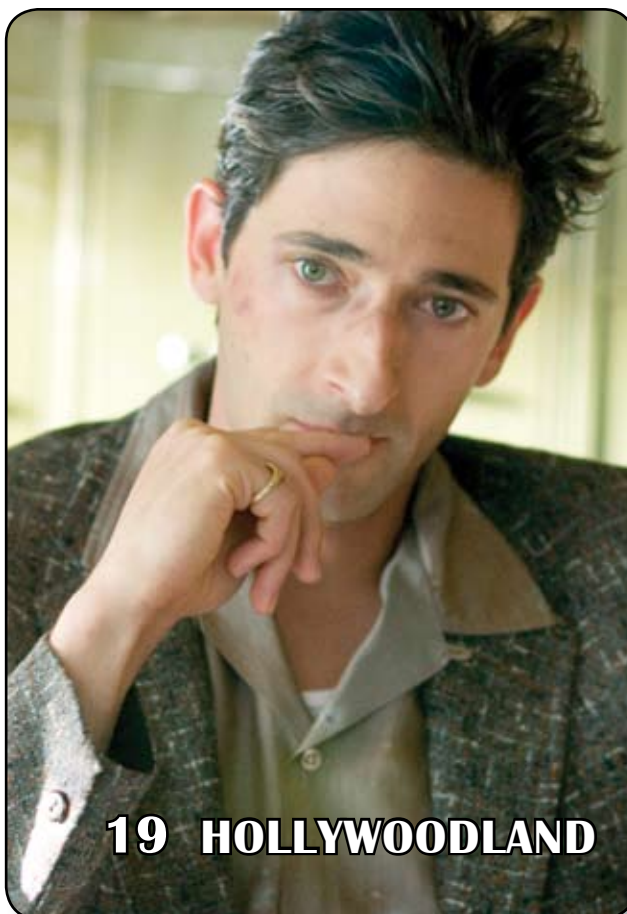
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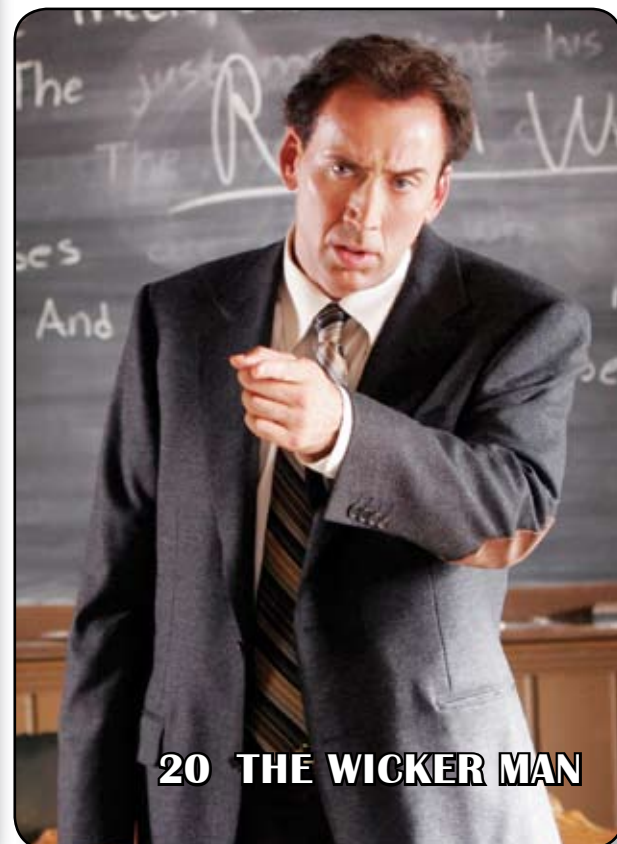
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No longer just in his dreams...

by Travis Michael Holder

I've often said in print that Cirque du Soleil has reinvented the Las Vegas Strip. But, considering that statement as simply a given, perhaps the chief architect of this monumental change from processed cheese spread to imported brie is Franco Dragone: for many years, a major creative force behind the Cirque's astounding rise to international success. Credited with "founding the artistic soul of the company" when he was recruited by the fledgling Montreal-based troupe in 1985, Dragone began his long tenure with the aptly named *Le Cirque Reinvente* and, over the next 15 years, he was almost singlehandedly responsible for creating the amazingly successful Cirque du Soleil touring shows *Nouvelle Experience*, *Saltimbanco*, *Alegria*, *Quidam*, and *La Nouba*.

Over the ensuing years, an estimated 40 million patrons worldwide have entered the brilliant mind of Dragone as brought to life in those unearthly touring shows created for the Cirque. Surely nothing will secure him a place in the history of the performing arts more than his work in Vegas, first as the genius behind *Mystere* (the company's first permanent attraction at Treasure Island, which opened in 1993), and then with the mesmeric "O" at the Bellagio, which opened the groundbreaking erstwhile Steve Wynn hotel in 1998. Both productions, of course, continue to sell out way in advance to this day.

Still, Dragone longed to create without any limitations, and so, in 2000, he did the unthinkable: he left Cirque du Soleil to strike out on his own. Six years later, the guy is an even more important figure in the artistic evolution of Sin City, having created two of the grandest presentations to date that energize the Strip: Celine Dion's *A New Day* at Caesar's Palace—a show so spectacular, it makes its star look even more like a Pomona housewife than ever before—and the most incredible production of any he's invented to this day: his

haunting "small collection of imperfect dreams" called *Le Reve*.

It wasn't long after Dragone split from the Cirque that unstoppably prolific hotelier Steve Wynn approached the artist to create a show that would become the flagship for his new phenomenal resort, the Wynn Las Vegas. Housed in an auditorium-sized theatre built entirely for the show—the only in-the-round theatre in Vegas—the otherworldly *Le Reve* (French for "The Dream") revolves around a huge 68½-foot pool of water where audience members join the consciousness of a somnambulant everyman character who defies the bounds of conventional reality for a breakneck 90 minutes of aerial and aquatic splendor never before seen on any stage. Esther Williams is about the only aquatic wonder not in attendance.

The cost of building *Le Reve*'s own 2,087-seat theatre (with no one farther than 42 feet from the playing space) has not been disclosed, but comparable shows housed permanently on the Strip average around \$30 to \$40 million. Since this is theatre-in-the-round and no wing or storage space is available offstage to hold elaborate movable set pieces, designer Claude Santerre's incredible mammoth pieces either rise from the water or are flown in from above, as are many of the performers themselves. As live white birds flutter above our heads, the score by longtime Dragone collaborator Benoit Jutras (*Mystere*, "O," *Quidam*) contributes a mixture of a live band and vocals with eerie recorded folk music from Serbia, a series of lifts emerge from below to create a stage—that rises and dips, breaks apart, and, for the show's extraordinary final tableaux, turns into a fountain to rival Bethesda. Koert Vermeulen's almost hallucinatory lighting effects shimmer off the water's surface as the jaw-dropping special effects simulate rain, snow, and fire.

One of the most memorable scenes happens in a raging blizzard, as our suitably amazed sleepwalking protagonist—who appears to be

looking for something or someone familiar to make the journey more grounded—is met instead with ominous devils and scary kiddie figures right out of a Tim Burton movie. In defense of the more horrific and even nightmarish aspects of his visualized dream of "compromised purity," Dragone has been quoted as saying the definitive theme of *Le Reve* is "how men can be great and little, can do beautiful, great things like walk on the moon, and at the same time do bad, ugly things like war."

There's an obvious, almost palpable reverence and respect for water in the work of *Le Reve*'s unique assemblage of gratefully scantily clad performers, a collective appreciation amongst the cast for its power and a celebration of its inherent beauty. Designed by Claude Renard, the brilliantly colorful and gorgeously sensual costuming able to withstand both acrobatic stretching and immersion into water (but still demands replacement every two weeks) clothes the 75 onstage athletes, gymnasts, Olympic champions, and world-class swimmers who are, of course, the heart of *Le Reve*—an ensemble hand-picked from some of the most amazing artists who perform the world over. Backstage and behind the scenes, 175 additional technicians and staff members make this a presentation of truly Wynn-sized

proportions—dwarfed only by ol' Steverino's most spectacular resort hotel.

And may I say something about the gorgeous Wynn Las Vegas? I've been coming to Vegas on press assignments several times a year for as long as I remember, and no hotel could rival our suite with a floor-to-ceiling wall of windows that overlook one of the most spectacular views I've ever enjoyed. With its Warhol-adorned walls, a cascading marble tub, and swirly art deco touches everywhere you look, the Wynn is instantly reminiscent—from the elevator banks to the ice machine nook—of one of those creamy old sets from a 1930 Fred and Ginger movie. I almost expected Edward Everett Horton to greet us whenever we opened the door of our elegant temporary home on the 24th floor. The Wynn not only has an entire atrium in its lobby, its own golf course, its own lake, some of the most prestigious restaurants and shops anywhere in the world, but it also boasts the busiest Ferrari dealership in the Western Hemisphere. You do the math. But whatever the expense, a stay at the Wynn is worth every cushy moment. ☞

Tickets for *Le Reve* are available at the Wynn Las Vegas box office, online at www.wynnlasvegas.com, or by phone at (702) 770-WYNN.

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



Former Cirque Du Soleil visionary Franco Dragone breaks out as solo artistic director with his latest production, *La Reve*, at Steve Wynn's newest resort and casino, the flagship hotel Wynn. *La Reve* utilizes theatre in the round for the first time in Las Vegas in a story following the surrealist journey of a sleep-walking everyman. Like Cirque Du Soleil shows of the past, Dragone manipulates water, light, and aerobics in a breathtaking spectacle.

Travis' Critic's Picks:

Curtains,
Ahmanson Theatre

7 Redneck Cheerleaders,
Elephant Stageworks

The Reunion,
Howard Fine Theatre

Water & Power,
Mark Taper Forum



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Ornly
with
Ornly Gumpfdrin



I was down in the basement looking through my book collection, searching for my little black book that contains my fabulous record collection to see if I had Jo Stafford's recording of "You Belong to Me." My granddaughter is considering doing her own CD, and even though she's only 21, she prefers the "old" ballads from my day. I wanted to help her, you can be sure! Especially because she could have been a "stand-in" for the beautiful Alicia Keyes—but, she got married instead!

No kidding! My granddaughter, Stacie Locke, was a great "look-a-like"! She bought some clothes and a hat that were similar to those worn by Alicia. Stacie would dress up as Alicia Keyes and take her two sisters—Christie and Bobbie Jan—to the local mall where they would just walk around and watch people who would stop, look, and whisper amongst themselves, point to her and (supposedly) say "Isn't that Alicia Keyes?" The kids got the biggest bang out of it! Particularly Stacie.

I believe she was once approached for an autograph that she granted, graciously. I don't know which name she used...so don't ask me.

But I digress. Remember: I was going through these boxes in the basement, and I came across this piddly little stick with a paper flag slightly torn off. It has a large "P" that is colored red, white, and blue. It states "Petrox Presents *King Kong*." Petrox was the gas and oil firm who sponsored the capture of King Kong in said movie. I got

my flag right off the set! Yeah: I was an extra in the movie!

This was not our more recent King Kong with all the "fantastic" special effects. It was the one before that. My friend, Max Miller (who was at that time tied-in with the Golden Globe Awards), was contacted by the producer. They needed a thousand people on camera to be there when King Kong came through those 50-foot tall gates! The director got all of us on a big field and told us, "Now when you're running, your natural feeling is to laugh, giggle, snicker. *Please don't!*"

This scene was shot without Kong, I might add. The director continued: "If King Kong steps on you, you're dead! So show some fear, dread, etc., in your face and eyes. You could be killed. Right here and now! So, do it right!" We did it. Anyway, *I* did it. I was "terrified"!

Later, I saw the movie, and in my great scene with King Kong blasting his way through those gates, you could see the terrified paparazzi running for their lives! But, alas, there were no close-ups!

You know, the director had to tell us just like he did, because you never know when some camera will catch you in a close-up...and you hadn't better be laughing your head off when you're running from King Kong! It does not compute!

Another great experience! ☞



Hollywood Insider

Q & A with Paul Carafotes

by Dawn Miller

Paul Carafotes is an established actor who appears in such feature films as *Fight Club* and *All the Right Moves*, as well as a variety of TV shows such as: *NYPD Blue*, *CSI*, and *Brotherhood*. Paul has also made his directorial debut with short film "Club Soda." Starring James Gandolfini, the film was also written and produced by Carafotes.

Film festivals seem to be growing in popularity and number. How important can a film festival be for the release of movie?

I think it's the best place to display any talents you have as a filmmaker.

How important is it for a film's commercial success that you have an A-list actor involved in the picture?

Hollywood is star-driven. We all want to see them—never mind work with them, so it only goes to help you and your project to have any big name you can get your grubby little hands on. I have been blessed with really grubby hands on this project: James Gandolfini, Mantegna, Gossett Jr., McQueen, Rispoli. As you can see, I will be washing my hands for weeks!

What are some of the difficulties producers/directors face when getting a film made?

Number one: getting a good, tight script that people are interested in as well as getting the right people in the right parts. That's the key. Oh, and—of course—the money. Cash is king, unless you are fortunate and lucky enough as I've been to be blessed with a well-known, extremely talented cast.

What challenges did you face in getting "Club Soda" made?

There were definitely many challenges. The first being to write a very good script, because the people I had in mind to play certain roles were not going to do it just because they liked me—they realize that the material is capital. Then I had to raise the money, and this is always difficult, tricky, and humbling. Although, I did have a clear vision of what I wanted to do, and I think that helped me. But, I did it, and I was pleasantly surprised that people were willing to help. I also took direction from people I trusted, and followed my instincts. Then there was the challenge of getting this team of esteemed actors all in the same place for the four to five day shoot. Fortunately, everything fell into place. Some days, I even had to pinch myself. The actors were so supportive of me and the project. They listened and did everything I asked beautifully. It was the most awesome experience of my career thus far—totally exhilarating. I get chills when I think about some of the acting that those guys did on that set, and we got it on film—we captured it. I'm still blown away that I was a part of it.

You have been an actor, and now you're looking at more writing and directing work. Where does your passion now lie?

Filmmaking!!!! Writing and directing are completely different animals than acting, but

they are connected because you can't do one thing without the other. However, I have always been a ham, so my first love is acting and performing—I will always want to do it.

Do the skills you learn as an actor properly prepare you for the responsibilities and functions of a director?

Being an actor has helped me immensely as a director. There are certain sensibilities that actors have that go unnoticed. Most people have no idea what it takes to essay and prepare for a role in order to "look" and be as "natural" as you can be up on film. That takes hundreds of hours of work. I know all those little nuances that go into it, so I know the problems they can have. There's a language you develop over time, and I get that. It comes down to one thing, and one thing only: communication.

How is theatrical acting different from acting in film and television?

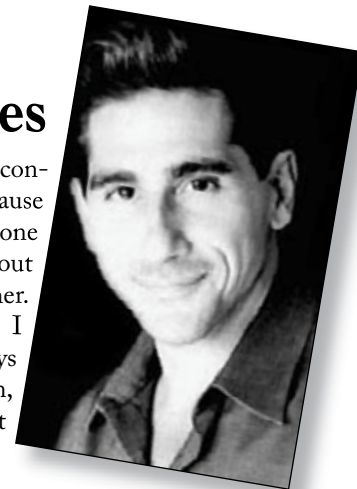
Of course there are the obvious differences—such as live versus taped, one take versus multiple takes—but I can honestly say that I thoroughly enjoy them both. I know you've heard it all before, that nothing beats a live audience, which is completely true. I do feel that way when I am on stage, but I also feel that way when I'm in front of a camera.

The line between professional and amateur filmmaking has begun to close as technology continues to increase the options for distribution (MySpace, YouTube, iFilm). What impact will this transition have on future Hollywood filmmaking?

Money will always be what separates the amateur from the professional. However, those tools you mentioned are a tremendous aid to indie films, as well as mainstream films now. But, the lines have been crossed—it's open season.

In your opinion, do you think the off-screen actions of Hollywood actors (Tom Cruise, Mel Gibson, etc.) should affect their professional careers?

In my opinion, no. I worked with Tom on *All the Right Moves*, and he is a hard-working S.O.B. What he does on Oprah...well, it's just fodder for the masses, isn't it? That's what people want to see: someone going crazy, seemingly having a meltdown, and spinning it. Mel, he's talented; did you see him in *Hamlet*?! I sat through it twice in a row. He also is a great director and one guy that I would love to work for. I think we need that dude. Everybody has gotten drunk and out-of-control at some point in their life, and said stupid, nasty things. We should look inside ourselves first, and then use a little modicum of compassion. We're all human beings, mate. Forgiveness is humility. ☞



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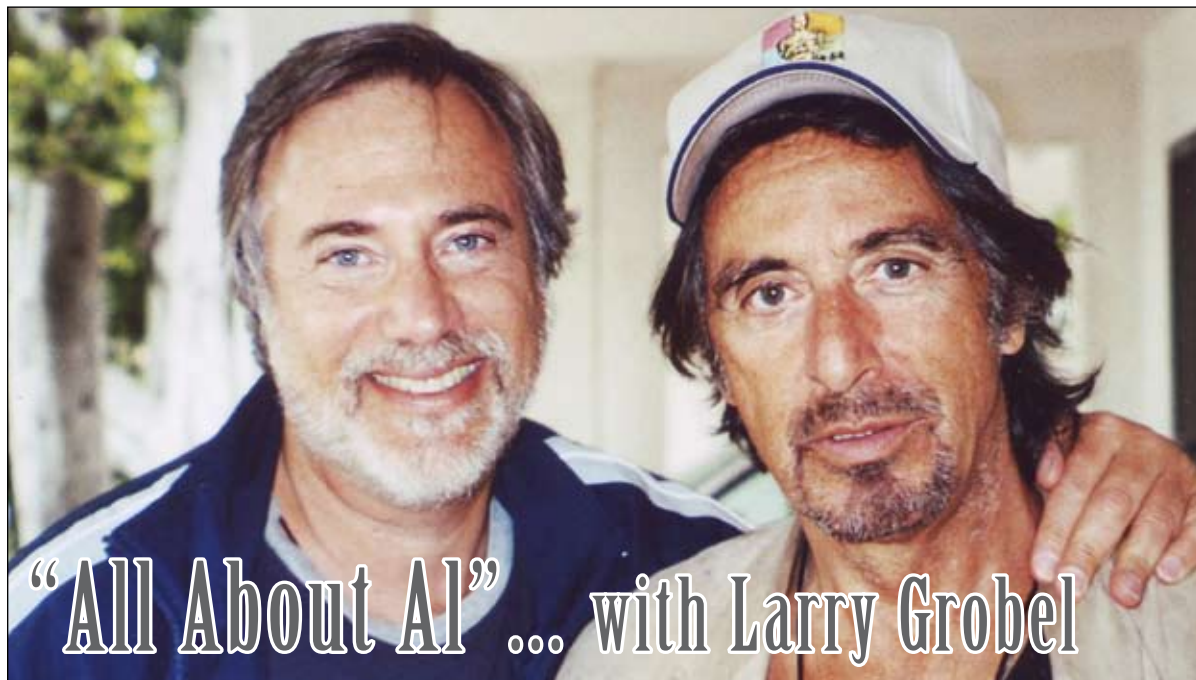
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THANK YOU FOR READING ENTERTAINMENT TODAY



Journalist Lawrence Grobel writes about the life and work of good friend and iconic film actor Al Pacino in his latest book, aptly titled *Al Pacino*.

by Kat Kramer

Well folks, you should all check out the new hardcover book that just came out September 3rd, *Al Pacino* (Simon & Schuster, Inc.). This in-depth and unique transcription of a series of conversations with writer **Lawrence Grobel** is a must-have for Pacino fans—or for any fan of the cinema and theatre. Grobel himself is fascinating. He is one of the top celebrity journalists in the world, and has a special bond with Pacino whom he met in 1979. Larry, as he is known to friends, is the only journalist Pacino truly trusts and finds himself capable of opening up in conversation about his life and career. This book is intense and personal; you get a real sense of Pacino, the artist. Grobel has written numerous other books including *The Art of the Interview: Lessons from a Master of the Craft*, the best book around for young people interested in the craft of celebrity journalism. The “master” was hailed by **Joyce Carol Oates** as “the Mozart of interviewers.” With the new Pacino book, Grobel is certainly at the top of his game.

Kat Talk (“All About Larry”)

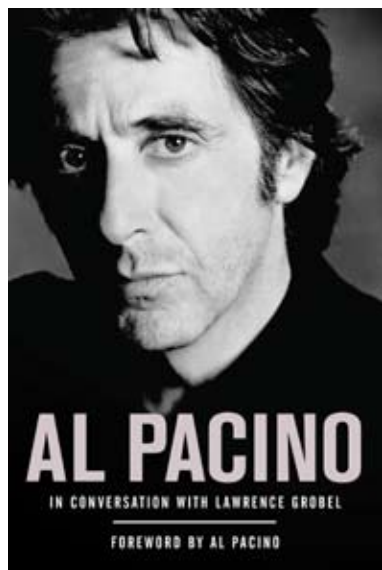
I was thrilled to be able to chat with Larry Grobel about his new book. It’s not every day that an interviewer gets to interview another “interviewer.” The following is just a portion of our dialogue.

Kramer: How did you come up with the idea for the book, and how did it evolve?

Grobel: It evolved because my daughter said to me, “Dad, you keep waiting to write Al’s bio—it’s never going to happen. Why don’t you just put together a book of all the things you’ve done with him?” And I said, “You might be right.” I talked to Al (who also wrote the forward) about

it, because I’ve written so much about him. That’s how it started. I’ve become so close to him over the years; it’s kind of embarrassing to say a movie star is your best friend, but he really is in a way. Once that happens, there’s a dilemma you have as a writer, because you can’t really write about all the personal things you know about somebody. He is very intimate to talk to me—because he trusts that I’m not going to run out and publish it. I bought into that, because a friend doesn’t do that. On the other hand, I’m always asked to write about Al, so it becomes a double-edged sword.

Kramer: How would you describe this book?



Grobel: What you see in this book is a man who gets to reflect on his roles over the years. You also see a journalist and a movie star as friends; it doesn’t happen very often. For example, when I first met him in 1979, we talked about *The Godfather*, and he reflects on it one way. Five years later, we bring it up again, and he thinks about it much differently. It’s a man’s maturation.

Indeed. If you’d like to meet Larry Grobel, he will sign his new

book *Al Pacino* on September 30th at Dutton’s Brentwood Books (3pm). It will be a happening book party. Call (310) 476-6263. Don’t miss this rare opportunity.

Film News (L.A. Shorts Fest)

Try to go check out the 10th Annual Los Angeles International Short Film Festival at Arclight, Hollywood. Opening night included a Tribute to **Paul Haggis** who was honored with the “Maverick Film Achievement Award.” The festival runs through September 14th. Go to www.lashortsfest.com for more info.

Kat’s Calendar - A Look Ahead...

September 21 - “Prima Notte” gala kicks off three days of music, food, wine, culture, and family fun at the 5th Annual Cheese Italian Feast of San Gennaro (through September 24)

October 23 - The Hollywood Film Festival will honor **Oliver Stone** as the Hollywood Director of the Year at The Beverly Hilton Hotel. HollywoodFestival.com

October 29 - “Down Home Blues Festival” headlines **Solomon Burke** at Gibson Universal Amphitheatre (postponed from September 2)

November 1-8 - American Film Market (AFM) takes place in Santa Monica

November 1-12 - American Film Institute (AFI) Film Festival 2006! Not to be missed!

Live Your Dreams...

Kat ✂

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



Amber’s alert: the Ten Tenors are red-hot!

by Marci Weiner

A parent’s worst nightmare is a child abduction. Quick response is vital. The Amber Alert Plan, named for nine-year-old **Amber Hagerman**, is a voluntary partnership between law enforcement agencies, broadcasters, and transportation agencies who work together to activate an urgent bulletin. Amber’s story is brought to the screen by Nasser Entertainment, and we were privileged to attend the world premiere at 20th Century Fox Studios in West Los Angeles.



Elisabeth Rohm stars in *Amber’s Story*.

Attractive actress **Elisabeth Rohm** (*Law & Order*) portrays Amber’s Mom, whose personal tragedy is turned into a personal victory in her daughter’s name. Appropriately, the premiere was a benefit for the Sheriff’s Youth Foundation. Their objective is to increase community safety by fostering self-esteem, and to assist youth in finding value in themselves.

Producer **Joseph Nasser**, whose credits include *FBI: Negotiator* and *The Suspect*, was on hand along with our buddy, **Roger Dauer**, who is a member of the Sheriff’s Advisory Council. The evening was hosted by that “Incredible Hulk,” **Lou Ferrigno**, who is a Reserve Deputy. Seems that **Sheriff Baca’s** boys are becoming more handsome every day.

The late **Leonard H. Goldenson**, founder of ABC, received a star on the Hollywood Walk of Fame. His attractive daughters, **Loreen Arbus** and **Maxine Goldenson**, were there with Honorary Mayor of Hollywood, **Johnny Grant**. Some of the classic series which were developed by Goldenson include: *The Mod Squad*, *Mork & Mindy*, and *The Mickey Mouse Club*. You can learn



Susan Sullivan puts in her time for a good cause.

more about this fascinating fellow by visiting the Museum of Television and Radio in Beverly Hills. The Museum will exhibit a retrospective of the man’s life until October 22nd.

Another event you won’t want

to miss is the Reprise Broadway’s Best production of *My One and Only*, the Gershwin Musical, at UCLA’s Freud Playhouse. This limited engagement opens Sept. 6th and will continue through Sept. 17th. **Rachel York**, best known for her Broadway performances in *City of Angels* and *Victor/Victoria*, co-stars with **Michael Gruber** (*Chorus Line*) and the invincible **Betty Garrett** who was part of the Golden Era of MGM Musicals. For ticket info, please call 310-825-2101.

Another show-stopper is the group **The Ten Tenors** who will appear at the Pantages Theatre from Oct. 24th-Nov. 5th. These Australian artists present a show that ranges from high-tone opera to modern and classic pop...with a stylized flair that leaves audiences breathless. Tickets range from \$25-\$85 and can be obtained by going online at www.BroadwayLa.org or by calling 213-365-3500. The 77 million people on four continents who have seen them perform agree they are a lot sexier than **The Three Tenors**—so what have you got to lose?

Emmy nominated-actress **Susan Sullivan** (best known for her starring role in the TV series *Falcon Crest*) will be host at the John Wayne Cancer Institute Auxiliary Luncheon on September 19th at the Beverly Hills Hotel. **Sister Maureen Craig**, who is an award-winning poet and Chaplain to the Foundation, will be lauded for her many years of support. For ticket info, please call 323-904-4400. Hope to see you there on the Hollywood Beat. ✂

Hollywood

SCORE CARD

by Michael Levine



DONALD TRUMP has said his infamous words, “you’re fired,” to his own right-hand woman. The *Apprentice* judge, **CAROLYN KEPCHER**, was fired by Trump who mentioned Kepcher was letting the fame interfere with her business savvy.



General Motors is no longer sponsoring the reality show *Survivor*. Although many suspect this is because of this season’s controversial “racially-segregated competition,” GM is really leaving the show to adjust to their current marketing strategy. GM’s new focus will be on product placement and big-ticket live events.



Psycho screenwriter and creator of TV series *Outer Limits*, **JOSEPH STEFANO**, died on August 25th of a heart attack. He was 84 years old.



MR. BRITNEY SPEARS is getting another big break because of his wife. **KEVIN FEDERLINE** will release his upcoming album, *Playing with Fire*, with the help of his wife’s record company, Jive Records.



BARRY MANILOW, who has been recuperating from hip surgery, is expected to be walking in a few days.



Pirates of the Caribbean: Dead Man’s Chest has taken first place for this season’s box office hits. It has also become the sixth movie on the list of the most money-making films of all time. With still a week to go, *Dead Man’s Chest* has made a profit of \$407.5 million.



AOL has announced that it will be hosting downloadable movies from Universal Pictures, Warner Bros. Home Entertainment Group, Sony Pictures Entertainment, and 20th Century Fox on its video website section. The Internet giant has also joined forces with Fox to offer certain episodes online, such as *24*.



An all-time low for artists occurs the day when someone begins to make bronze sculptures of celebrity stool and calls it “art.” **TOM CRUISE** and **KATIE HOLMES’** baby, Suri, has a monument built in honor of her poop by Daniel Edwards. Edwards has created his own take on baby Suri’s feces, and has displayed the “artwork” at the Capla Kesting Fine Art Gallery in New York. After the exhibition ends in late September, the piece will be auctioned off on eBay.



The once stolen paintings, *The Scream* and *Madonna*, have been recovered. The priceless **EDVARD MUNCH** masterpieces were stolen from the Oslo Museum in August, 2004 when three thieves in black masks went into the museum, threatened an employee, and took the paintings. A suspect from a different (bank) robbery had information about the larceny. To make a deal with authorities for leaner jail time, the suspect divulged the whereabouts of the paintings to authorities.



BARBRA STREISAND concert tickets were purchased using stolen credit card numbers. The tickets were then sold over the Internet to unsuspecting fans.



MARIAH CAREY has a wealthy fan in Prince Azim, the son of the Sultan of Brunei. At her sold-out Madison Square Garden concert, Prince Azim sent her an eight-carat diamond, a platinum necklace, and a ring right before she appeared on stage.



The relationship between **ANGELINA JOLIE** and her father **JON VOIGHT** hit another strain when the clueless grandfather told a reporter at the Fourth Annual BAFTA Tea Party that he sends his love to his granddaughter, Shakira. Angelina’s daughter’s name is Zahara.



KEVIN FEDERLINE will pursue his “acting career” by guest-starring in another television show: HBO’s *Entourage*. Federline will play himself on the show.



A hot spot for celebrity sightings has become the cosmetic dental office of **DR. LAURENCE RIFKIN** in Beverly Hills.



KIRSTIE ALLEY, the Jenny Craig spokesperson and former *Cheers* and *Veronica’s Closet* star, will appear—wearing a bikini—on *The Oprah Winfrey Show* in November. Kirstie has lost 75 pounds within the past two years using Jenny Craig and a strict workout program.



Music by renowned composer **JOHANN SEBASTIAN BACH** was found in a crate in a German library that also carried 18th century birthday cards. This is the first new music of Bach’s to show up within the last 30 years. The hand-written, two-page score was dated October, 1713. ☞



Gossip Guy



“I think what an actor has to realize, when you show up an hour late, 150 people have been scrambling to cover for you, and there is not an apology big enough in the world to have to make 150 people scramble.”
William H. Macy

The devil in Ms. Lohan

After being scolded for her work ethic on the set of *Georgia Rule*, actress Lindsay Lohan continues to be chastised by fellow actor William H. Macy.

by Erik Davis

Tom Cruise to the Church of Scientology: Be My Sugar Daddy!

After ending their 15-year business relationship with Paramount, **Tom Cruise** and his producing partner **Paula Wagner** were bailed-out this week when a group of investors (led by Washington Redskins owner **Daniel M. Snyder**) decided to back Cruise/Wagner with a two-year financing deal. However, if said deal had failed to commence, some folks are saying Cruise would have asked for help from the Church of Scientology. Says one source, “They’ve got deep pockets. Tom has been good to the Church, and they want to be there for him. But, ultimately, this would have been a business deal.” Hmm, if that’s the case, I wonder if their first film together would’ve been a sequel to *Risky Business*?

Jessica Simpson Ordered to Shut Up!

Man, talk about bad timing: Just as buzz picks up regarding **Jessica Simpson’s** brand new album, the singer/actress was ordered to rest her voice due to a case of laryngitis. Having already cancelled her appearance on CBS’ *Late Show with David Letterman*, Simpson’s people pray that she’s healthy enough to visit with **Jay Leno** on *The Tonight Show*.

William H. Macy Blasts Lindsay Lohan!

Lindsay Lohan isn’t exactly the most popular person to have around a movie set right now, particularly after coming under recent fire for showing up late to work on her new film, *Georgia Rule*. Case in point: **William H. Macy** and wife **Felicity Huffman** have become the latest Hollywood folk to call out Lohan

for her erratic behavior. Says Macy, “I think what an actor has to realize, when you show up an hour late, 150 people have been scrambling to cover for you, and there is not an apology big enough in the world to have to make 150 people scramble.” Well, you could run out and pick up 150 Hallmark cards. That’s one way to make up for it, right?

And This Week’s Golden Donkey Goes To ...

... NBC. I would love to know who at this network thought it was a splendid idea to open up this year’s Emmy Awards telecast spoofing a plane crash. Regardless of the bizarre coincidence it shared with the real-life plane crash that took place earlier in the day, I can’t imagine that the public is ready to smile when it comes to horrific airplane accidents, what with 9/11 and the recent terrorist threats. Okay, so NBC executives publicly apologized for their moronic decision, but c’mon—show a little more class next time. Congrats, NBC: you’re this week’s biggest ass.

That Thing Called Love

Love, sex, divorce—there’s nothing better than a fabulous Hollywood romance. Here’s what’s swirling around the rumor mill this week:

The number “four” seems to be quite appealing to **Tom Arnold**, as he has just separated from his third wife after four years of marriage. Those of you who are currently members of the Tom Arnold Fan Club should remember that the *True Lies* actor also divorced his previous two wives (**Roseanne Barr** and **Julie Champnella**) after only four years of matrimony.

After splitting from hubby **Chad Lowe** last year, **Hilary Swank**

may have finally found an adequate replacement. According to reports, the Oscar-winning actress is currently being romanced by top Hollywood agent **John Campisi** while vacationing in Italy. Despite photos that show the two kissing and hugging, Campisi’s lawyers insist that the two are just friends. Or is that “Friends with Benefits”?

Even though Jessica Simpson has been put on vocal rest, that’s not going to stop other people from using their voices to spread rumors about the pop star. Hell-bent on placing her with a different man each week, the latest reports have her shacking up with singer/songwriter **John Mayer**. Hmm, did someone say “way out of his league”? I’m sure in time we’ll all know whether he thinks Jessica’s body is a Wonderland or, well, a Fantasyland.

Ladies, prepare yourself: **George Clooney** digs older women. According to an “inside source,” Clooney (45) and his *Ocean’s Thirteen* co-star **Ellen Barkin** (52) are so close on set, “you can cut the sexual chemistry with a knife.” After recently divorcing hubby **Ron Perelman** in February, it looks like Barkin is rolling the dice on one helluva stud. Will it pay off?

Quote of the Week: Zach Braff on reading his name in the tabloids: “I read online about all the places I’ve been out partying and all the women I’ve been out partying with. I’m like, ‘Wow, I should probably go to that place. It sounds like fun. It sounds like I had a good time there.’ I’m kind of jealous of the life I’m supposedly leading.”

See ya next week! ☞

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



A book that's fit for a movie

by Frank Barron

Andrew J. Fenady is a winner of the Edgar Allan Poe Mystery Writers of America Award for his early novel (and film) *The Man with Bogart's Face*. Fenady's now back with another hard-boiled ex-private eye: writer Alex Night in *A. Night in Hollywood Forever: A Novel*. Laced with humor, this no-nonsense police-mystery thriller already has writer Fenady with an eye on turning this one into a movie, as well.

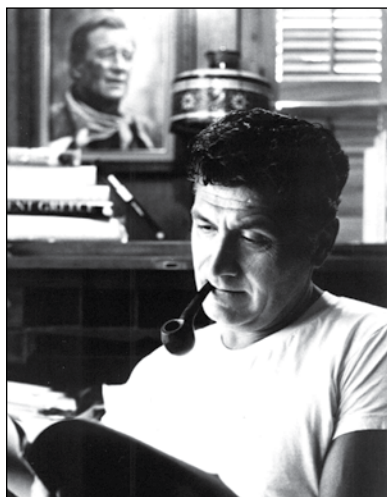
The novel follows on the heels of Fenady's *A. Night in Beverly Hills*, although this new setting is a combination of Hollywood and Beverly Hills.

Fenady is one of Hollywood's more prolific writers-producers, having written and produced more than 150 TV episodes of various genres, winning three Emmys along the way. He wrote and produced the acclaimed *Stakeout on Dope Street* as his first feature. Fenady then turned to television, and knocked out such programs as *The Rebel*, *Branded*, and *Hondo*, plus the western feature *Chisum* that stars John Wayne.

In his writings, Fenady combines the names of real Hollywood celebrities along with characters he has created, and they mix and mingle well. His *A. Night in Beverly Hills* has readers feeling as though they are really sight-seeing on Rodeo Drive.

Further intermingling fiction with fact, Fenady—in between the suspenseful plot intrigues—introduces his readers to some of the famous, old-time locations and settings of star-studded areas in order to create a fascinating thriller loosely based in reality.

In this latest installment of his adventures, Night gives up his hard-boiled Mickey Spillane/Mike Ham-




mer persona in the hopes of becoming a mystery writer. He will, of course, base his stories on his own harrowing experiences. Should he find literary

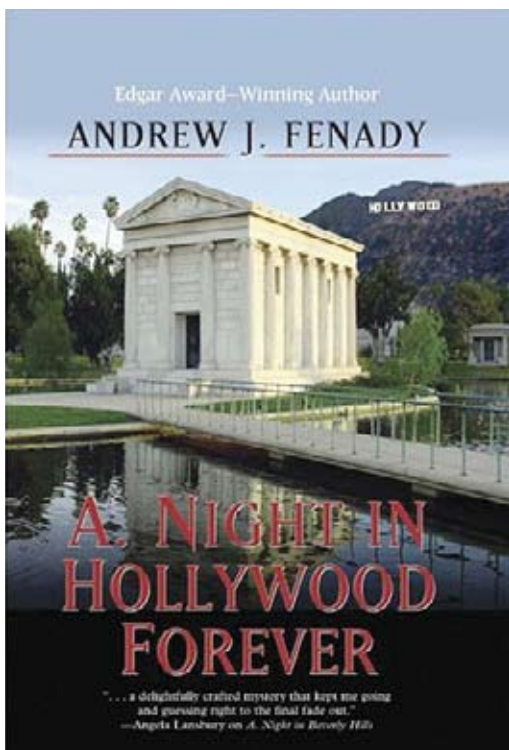
success, he'll leave the private investigator game for good. Good luck, Mr. Night.

Instead of writing his masterpiece, Night unwillingly and inadvertently becomes involved with the usual procession of beautiful girls (are there any other kind in Hollywood?), movie moguls, former Russian spies, and other types who all seek a fortune—one way or the other.

While he helps the money-greedy mogul (is there any other kind in Hollywood...or anywhere else, for that matter?) put together a potentially Oscar-winning motion picture, Night finds himself entangled with a score of various Hollywood characters...plus ex-KGB agents and the like who all chase after the famed imperial Faberge egg known as the Tear of Russia.

Bodies fall, shots ring out, gorgeous damsels invade Night's domain. The action never stops, and readers (such as this reviewer) will find it difficult, if not impossible, to put the book down before finishing its gripping narrative.

With his illustrious film background, Fenady has written a novel easily transferable to screenplay: appropriate cuts, fades, dissolves, etc. It's easy to see that this novel has "movie" written all over it...and not only in the world of its characters. 



LA has major presence at Edinburgh Festival

Part three in ET's Edinburgh Festival series

by Brad Schreiber

It is easy for a small theatre company to get lost among the 1300 plus shows at the Edinburgh Fringe Festival, the largest arts festival in the world. Nevertheless, theatre artists and companies from Southern California made a considerable impact on the 2006 Fringe.

First, the Fountain Theatre's hit production of *What I Heard About Iraq*, adapted and directed by Simon Levy, was co-produced with New York and London partners, and garnered a much-coveted Fringe First award. Adapted from Eliot Weinberger's article in the *London Review of Books* on the reasons given for the Iraq War and the startling truth of what has really gone on, *Iraq* uses a multiethnic cast of five actors who transform themselves into politicians, military, and civilians. *What I Heard About Iraq* sold out its run after the Fringe First—given this year to only 15 productions—and is being pitched for a UK tour. The BBC has committed to producing a radio play version in the Spring.

Europe embraces political theatre, and the Open Fist Theatre Company brought to the fest their powerful, absurdist tragicomedy *How to Explain the History of Communism to Mental Patients* by Matei Visniec. Directed—with startlingly vivid imagination—by fellow Romanian Florinel Fatulescu, the play takes us into a mental hospital in 1953 Moscow where a scholar is forced to lovingly explain to these mad denizens the greatness of Communism, despite its crushing social controls and the millions of dead in its wake.

On a lighter note, the high-spirited inventiveness of LA troupe Burglars of Hamm was on display in Edinburgh with their oft-pro-




Cast of the Fountain Theatre's *What I Heard About Iraq* directed by Hannah Eidinow.

duced *Easy Targets*. A series of eight purposely bad one-person shows done in rep, *Easy Targets* encourages the audience to throw rolled-up gym socks at the performers when the text or performance gets cloying, manipulative, clichéd, vulgar, or tediously self-involved. Thankfully, this happens quite often. Angelenos should be on the lookout for a remounting of the show that I hope will include one not performed on the night in question: *I Was Molested and Now I Have Diabetes*.

Los Angeles playwright Donald Freed was represented at the Fringe with his powerful *Devil's Advocate*. In a particularly muscular, gut-wrenching production by England's Mercury Theatre Company, we see Panamanian strongman Manuel Noriega taking refuge with an archbishop, secretly pressured to bring the dictator to the US forces that just invaded his country.

An entertainment attorney as well as producer, Mike Blaha was responsible for two shows at the Fringe in the heavily-attended comedy section of the Festival. Blaha's presentations included *The Simpsons*/KCRW staple Harry Shearer and a darkly comedic one-man show, *The Heretic*, that took on sacred cows like, well: God, Christianity, and that ultra-annoying Mother Teresa.

Among the many other shows from around the world, Chas Early played a loveable, utterly convincing Keith Moon of the Who in *Moon the Loon*. Playwright-actor Brian Dykstra made the execrable vitriol of corporate polluters look and sound deliriously amusing in the Off-Broadway hit *Clean Alternatives*. Mike Maran did a terrific tribute to a groundbreaking Scottish psychiatrist in *Did You Used to be R. D. Laing?* Britain's Stamping Ground Theatre melded Freudian fantasy, dance, sociology, and the world's worst first dinner date with profound resonance in their *Hysteria*.

One of the most dazzling shows was *Wheeler's Luck*, by remarkable New Zealand duo Toby Leach and Nigel Collins. With the expert direction of Damon Andrews, they create a story with 55 characters, set in a Kiwi beach town that is about to be uprooted by a greedy land developer. With the complexity and character quirks of a novel, the work is even more remarkable for the team's energy...and complete lack of costuming and props. 

It's an online festival at the Brad Schreiber Homepage at www.brashcyber.com and Storytech Literary Consulting at www.thewritersjourney.com.

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Restaurant Review

A dinner with the family

by Kate E. Brooks

A couple of nights ago, I was debating with a friend about whether or not the “always-booked” Dan Tanas serves good food. Actually, my vote had been cast for Dan Tanas’ food being “barely edible.” (Hint: just because something is loaded with garlic or basil does not make it Italian.) It’s overpriced, uncomfortably crowded, and the sauces are a consistent let-down.

Nevertheless, Dan Tanas is and always has been one of my *favorite* restaurants at which to eat in the city. Particularly when I have visitors in town. The celebrity-filled booths and indescribable electric energy that flows throughout the restaurant is above and beyond any other Los Angeles eatery...even if the veal Parmesan does arrive lukewarm and someone else at the table does get his forgotten dinner salad only moments before dessert arrives.

Seeing that I have only recently moved from Hollywood to Beverly Hills, I am still finding out which places in my neighborhood are suitable for my discerning palate and which are best left avoided. I have my parents in town this week from Chicago. They were understandably exhausted from plane flight and the time change, so I figured that I would take them somewhere close to home where we could just walk in and be calmed by a “parent friendly” environment (read: no loud music). This would also give them a chance to check out my new neighborhood.

We wandered into Trilusa Ristorante on Brighton. They have fresh flowers on top of white tablecloths, candles, and an extensive menu. Plus, hey—it was less than a block from the street parking we had fortuitously scored.

The fam took the last remaining table outside and were greeted by a very amenable waiter with an *authentic* Italian accent—something you will not find at Dan Tanas...until they decide to bring in that one staff member who has been secretly tutored by Meryl Streep’s dialect coach: “Your food, it will be out any minute,” he tells you with the same sonorous cant of an Amalfi Coast grape-picker.

Within moments, the waiter rejoined our table to deliver a basket of fresh bread, as well as crispy home-made breadsticks, and—for dipping—a plate of olive oil. A few brief moments after ordering our wine, came the

standard Santa Margarita Pinot Grigio—for what it was: perfect.

The prices on the menu are comparable to Dan Tanas. You’ll find many of the same items on their menu, as well. I ordered a chicken dish that rested on a complimenting lemon/garlic oil bed. Pounded thin enough to not risk being too dry, the meat absorbed all of the seasoning and juices. It also came with excellent Tuscan potatoes and a few forgettable pieces of broccoli.

My dad ordered angel hair pasta with shrimp and scallops buttressed by steamed clams and mussels in a hot, deep red marinara sauce. Though he mentioned he liked the grub, my dad left most of the angel hair pasta behind after having finished off the seafood portion. Then again, I defy *anyone* to eat an entire portion of the pasta served in a bottomless bowl too filled for one sitting.

My mom made the mistake of ordering the spaghetti Bolognese that she said was too heavy and not what she had originally thought she’d ordered. It must be said that my mom says the same thing every time we eat out at a restaurant that doesn’t mention the word “hamburger” in its name. I’m therefore not sure that she is the best judge of Italian food, especially when it comes off a menu whose words are 75% Italian.

I really cannot complain about the food, the prices, or the service. But, there was still something missing. Most of the tables stayed empty throughout our two-hour meal (save for a few over-dressed, chain-smoking Eurotrash diners scattered throughout the sidewalk tables). And there was no “Craig” (the famed Hollywood-dining maitre d at Dan Tanas) to make you feel that your being there is something really special—even if they do keep you waiting up to an hour-and-a-half (*after* your original reservation time) for a table.

If you seek a no-hassle, run-of-the mill, Tuesday night dinner close to home, Trilusa Ristorante will ably satisfy.

But, if you are looking for any sort of memorable LA dining experience, go somewhere else. Even if they do give you a table in the back corner next to Harry Streep. ☞

Trilusa Ristorante
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by Frank Barron

It will be a memorable night when the WB Network officially signs off the air next weekend on Sunday, September 17. To commemorate the event, the WB will laud the series that put the network on the map—the pilot episodes of pop culture sensations *Dawson's Creek*, *Felicity*, *Buffy the Vampire Slayer*, and *Angel* will emerge from the vault for one last airing on the WB. Afterwards, the pioneering network will then become known as CW and will broadcast a lineup of the merging WB and UPN shows.

“When people look back on the WB, they will do so through the prism of the ground-breaking series that the network presented,” said Garth Ancier, Chairman of the network. “Bringing back four of our most memorable series is a great, nostalgic way to celebrate the collective achievements of everyone who contributed mightily to the WB’s television legacy.”

Several popular WB series—7th *Heaven*, *Gilmore Girls*, *One Tree Hill* and *Reba*—will not be part of the sign-off, because they will continue to broadcast and are set to join the CW lineup this Fall.

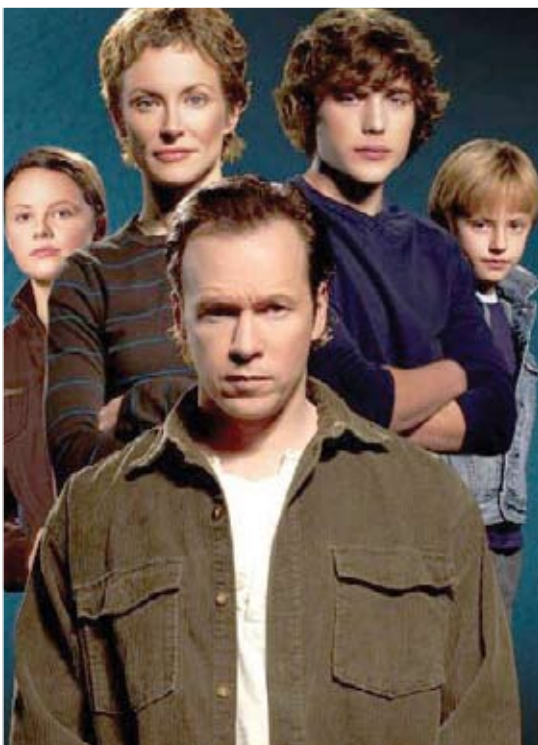
Having debuted in 1995, the WB also introduced hot young performers to the world—Katie Holmes, Michelle Williams, Joshua Jackson, and James Van Der Beek from *Dawson's Creek*, Sarah Michele Gellar and Allison Hannigan from *Buffy the Vampire Slayer*, Keri Russell, Jennifer Garner, and Scott Foley from *Felicity*, as well as David Boreanaz from *Angel*.

Those shows that generated incredible momentum for the young network also fostered stars behind the camera. JJ Abrams, who created *Felicity*, is one of the hottest producers and directors in town with the series *Lost* and film *Mission Impossible: III* to his credit. He’s now set for the next installment of the *Star Trek* feature film franchise. Kevin Williamson, creator and producer of *Dawson's Creek*, and Joss Whedon who cre-

ated *Buffy* and *Angel*, also became powerhouse names in the industry after the profound success of their respective shows.

Now a whole new network will be launched based on the strength of the established shows from the WB—*Supernatural*, *Smallville*, etc.—and UPN: *America's Next Top Model*, *Everybody Hates Chris*, *Veronica Mars*, and *Friday Night Smack Down*. Plus, there are a couple of new series to which viewers can look forward: *The Game* and *Runaway*.

The Game (debuting Oct. 1st) is about “a group of girls and their relationship with professional football players. It’s not as glamorous and stress-free as it sounds, but there is

Donny Wahlberg heads up the cast of new show *Runaway*.

a lot of humor involved in dealing with egos and groupies,” says Tia Mowry who stars in the spin-off of *Girlfriends*, also part of the CW lineup.

Runaway (debuting Sept. 25th) is a riveting drama about a man (Donny Wahlberg) who is, after being falsely convicted of murder, forced along with his family to change identities and go on the run until he can prove his innocence. Wahlberg says he can identify with his character because he feels “very world-weary.

I have lived more lifetimes than I could ever have dreamed of so far. But what I’m really able to bring to the character is the fact that I’m a parent.” Wahlberg went on, “I can imagine every time you look in your child’s eyes, what you feel when you put them in circumstances like this. Every day I make choices that affect my children in real life. That adds an emotional base to my role, and I think, ‘What would he do to escape every day?’”

So what do the stars of the old shows have to say about becoming part of the CW? When Kristen Bell heard that the CW’s entertainment president was Dawn Ostroff, she knew that *Veronica Mars* would be back for a third season. “Don’t tell this to the other kids, but we’re her favorite,” Bell tattles. *The Gilmore Girls’* Lauren Graham says, “I’m really excited to see where the show can go,” but she also notes that their “legal contracts are up” after this season. Chris Rock, creator-producer-writer of *Everybody Hates Chris*, jokes that he thought “I might have to drive a cab,” when he got the news about the demise of UPN.

Rock says that he’ll take much of what he learned during the first season of his show to the CW. “I’ve done TV shows before, but it was a little more work than I thought. I know the UPN people were shocked to see me around so much. They ask ‘what are you doing here?’ I’m writing, really.”

It’s out with the old (including the WB frog logo), and in with the new CW network slogan “Free to be ...” Hence those lime green-colored signs you’ve seen posted on buses, buildings, and billboards all over the town. *Everybody Hates Chris* is “Free to be Funny.” *Veronica Mars* is “Free to be Fearless.” *Supernatural* is “Free to be Scary.” At the CW launch party, the press received t-shirts that read, “Free to be Cynical.” To each, his own. ☞



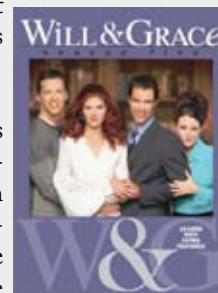
Will & Grace: The Complete Fifth Season

by Mike Restaino

Ha ha ha—that hot Jew and the prissy gay guy crack my ass up!

Within bohemian aesthete circles, it’s odiously un-hip and culturally *verboten* to say anything non-derogatory about the now-defunct sitcom about a trendy, well-dressed Manhattanite couple and the gay-friendly (and Judaic-tinged) trouble they get themselves into, but this writer can’t deny it: *Will & Grace* is a hoot.

Yeah, yeah: this four-disc DVD collection of the show’s fifth (and possibly best) season contains little in the way of bonuses (with the exception of a gag reel and a handful of “best-of” scene compilations, there ain’t nothing to speak of), but to sit through a few hours of *W&G* allows a chance for TV aficionados to figure out just how many cylinders the show’s writers were working on when the series chugged along at its most impressive.



A colleague of mine detests *Will & Grace* because of its topicality. Let’s put it this way: There’s more than one Lara Flynn Boyle joke here that won’t age well. But, as a product of its time, I’d argue that *W&G* embodies the very best a half-hour, laugh-tracked, banter-filled sitcom can offer.

Sure, it’s the same shtick every episode, and when it doesn’t work, it’s positively stillborn, but when

Will & Grace gets on a roll—as it does multiple times in this box set—I’d bet that even the most die-hard, Harmony Korine-loving snobs of metropolitan America wouldn’t be able to resist a laugh or two.

Because, seriously: If watching a svelte Jewish lady scream Yiddish ripostes to gay jokes, and Elton John-heavy pop culture references are wrong, this *Will & Grace* lover never wants to be right.

Mazel Tov! ☞

David Lynch’s Dumbland

This series of Flash-animated shorts of which David Lynch conceived, drew, voiced, and edited is just about the most unbelievably surreal and side-ache funny forty minutes those of us with pitch-black senses of humor could ever dream of stumbling upon.

Not a lot of story here, of course: *Dumbland* progresses, with differing levels of aplomb and zaniness, through the exploits of a dumb-ass family man and his relations with his wife, kid, mother-in-law, brother-in-law, and pervert neighbor (among others). But building a temporal thoroughfare is not what Davey has in mind with this head-trip of an animated collection—more than in even his most oblique works (I suppose his short films are the most atypically-structured entries in his pantheon), *Dumbland* eliminates the distance between artist conception and execution, and—by doing so—allows us lucky cineastes an opportunity to peek inside the mind of Dr. Lynch, D.D.S.



This DVD doesn’t come with any extra features—Lynch is supposedly very anti-supplement when it comes to his films in a home entertainment forum. (In fact, in a few of his DVD’s, you’ll find a hand-written letter facsimile that explains the maestro’s philosophy on even including DVD “chapters”: *Movies are not books, but rather a continuum that shouldn’t be broken up as such.*) Whether you buy the big-boxed disc from www.davidlynch.com or order the standard single-disc versions from your local retailer, this treasure demands to be a heavy-rotation addition to your collection.

Prepare to add a series of deliciously salacious and ribald euphemisms to your lexicon. Also, approach the last of these eight episodes with great trepidation: The unbelievably demented insect show tune that closes it might very well trigger a serious and heady acid flashback... ☞

Mike Restaino is a head writer at DVDFile.com.



Your hair wants cutting

Two Loons for Tea at the Hotel Café



Sarah Scott and Jonathan Kochmer make up the moody duo of Two Loons for Tea that performed at the Hotel Café.

by Joseph Trinh

Images of the Mad Hatter and the March Hare will dance in the drunken minds of patrons of this out-of-the-way lounge (Hotel Café) if they have never heard of or seen the band previously. But, after witnessing the band's set, this bibulous and ignorant-of-the-Loons patron has grown a new appreciation for female-fronted melancholy-pop bands (a description that does, indeed, aptly encapsulate Two Loons). Very merry unbirthday to me.

The Hotel Café, where the Two Loons came for tea on this night, is a place your swinging friends warned you about. Not only does the front entrance resemble a hole in the wall, but said wall happens to be on the *back* of the building...in the alley. Not the best way to impress on a first date. But, once inside, one's aching paramour can warm up to the moody atmosphere of the dark restaurant/bar. Rosewood paneling walls and an abundance of candles help set the mood and stage for our Two Loons.

The waitress-patron ratio seemed good on this night, but there was also easy access to the bar in the back if one wanted to skip the middleman when sampling some of the hair o' the dog, eh. One feature that caught my eye was the double exit doors right next to the tiny stage. This possibly existed for past bands that needed to make an early escape.

As I walked around the Hotel Café, Two Loons for Tea started playing with no introduction or announcement. As it so happens, this was one of five performances for Two Loons for Tea that night. It turns out that the Two Loons are the singer, Sarah Scott, and Jonathan Kochmer. They have a kind of Moldy Peaches thing going on, and also invite musicians to perform with them on live sets and some recordings. They hail from Seattle, thus the very morose, moody, "methadrone" atmosphere their music engenders (seriously, has Seattle produced anything remotely happy over the past two decades?)

After Sarah noted that it was her birthday, the band entered into "Sunset Room," a ballad anent the search for something that is not really known, but is nevertheless an imperative exigency. The musical accompaniment of the band created an ethereal ride through the whole set. Sarah's vocals shifted back and forth from insecure vulnerability to intense

yearning and sometimes anger of a woman who has experienced much in life, some of which she probably wishes never happened. She accomplished this sound with seemingly little effort in a seamless and organic flow.

Jonathan, an evolutionary biologist from Harvard, composes much of the music, whereas Sarah

writes most of the lyrics. This bond between these musicians (that has lasted roughly sixteen years and three CD's) seems very fluid. Her lyrics and voice match perfectly with his slow blend of melodies and rhythms. If one feels compelled to sign them to a label, he could say that Loons have a Portishead sound with less of the electronic elements. Or Sheryl Crowe with a bit more soul. Theirs seemed like the perfect type of music to listen to in the dark with a Grand Marnier on the rocks, or driving on I-15 back from Vegas at 3:15am after losing your last two pay checks. It's perfect music to listen to after getting dumped by your girlfriend, or having a stripper chew you out for not having enough money after she gave you a subpar lap dance. Yes, their music seems to reflect the lonely hearts and cluttered minds of many of the mere mortals who inhabit Los Angeles.

Another song from their set, "Toxic Shellfish in the Sun," is a spillage of emotions from a bad breakup that lingers on for too long. So long, in fact, that it began to stink like the title suggests. "*This will be the last time I'm leaving/I'm so tired of grieving...for something I never had*" are words that reflect much of today's melodrama and entertainment that we find in our sappy television shows and films, but in this embodiment of sound and words, it cuts slightly deeper.

The band has been prodding along on a West Coast tour, and plans to venture out East, all the way until they land in Europe. Interestingly enough, the band mentioned that they have been getting more interest from those in the UK than in America.

Maybe they need to follow the lead of many other bands by developing a bigger following in Merry Ol' England before their export back to the US. Or, as with the bar at the Hotel Café, we could cut out the middleman and give them the attention they deserve while they're already here. ☺

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SEPTEMBER

Al Franken: God Spoke (13th)

The truth is that documentary filmmaker Chris Hegedus is back from *The War Room* and *Startup.com* to bring us Al Franken at his most sibilantly snide and supercilious.

Aurora Borealis (15th)

Stars Joshua Jackson, Donald Sutherland, and Juliette Lewis in a touching drama about a young man who deals with the loss of his father.

The Black Dahlia (15th)

Brian De Palma's long-awaited adaptation of the James Ellroy novel that depicts two cops in 1940's Los Angeles who hunt down the murderer of actress Elizabeth Short. Stars Josh Hartnett, Scarlett Johansson, Aaron Eckhart, Hilary Swank, and Mia Kirshner.

Everyone's Hero (15th)

This inspiring animated tale about a young boy who travels all over the country with Babe Ruth and the New York Yankees was the final project of Christopher Reeve who was also the film's original director and executive producer.

The Last Kiss (15th)

Zach Braff stars in the American version of Gabriele Muccino's 2001 bittersweet dramedy.

Gridiron Gang (15th)

1993's made-for-TV film is turned into yet another *Remember the Titans*-esque tale of athletic perserverence against all odds. Stars the Rock and Xzibit.

Haven (15th)

After a disaster screening at the Toronto Film Festival two years ago, first-time feature filmmaker Frank E. Flowers comes back with the Cayman Islands-set heist film that he hopes will bode better this edit around. Star-studded cast includes: Bill Paxton, Orlando Bloom (who also produces), Anthony Mackie, Sarah Carter, and Rachel Miner.

The US vs. John Lennon (15th)

Documentary that chronicles the time period in the former Beatle's life that surrounded his transformation from musician to staunch antiwar activist.

The Ground Truth: After the Killing Ends (15th)

Documentary that stunned audiences at Sundance with its raw accounts of patriotic American soldiers who return home from Iraq to reacclimatize themselves back to their "normal" lives.

Beer League (15th)

Starring and written by funnyman Artie Lange (and, yes: he's back, Ralph "Karate Kid" Macchio), this movie takes

a caustic look at the world of softball and the drunken layabouts who make the game great.

Old Joy (20th)

Musician Will Oldham stars in this drama about two friends who reunite for a camping trip through Oregon's Cascade Mountains.

Sólo con tu pareja (20th)

It might have been made in 1991, but prolific director Alfonso Cuaron is the de facto "it boy" of the film world right now. After 2001's *Y tu mamá también* and his *Harry Potter* installment, he could probably release his b&w student films and no one would bat an eye. We almost forgot: Cuaron also helmed that fantastic *Great Expectations* adaptation in 1998 with Ethan Hawke. The one movie in which Gwyneth Paltrow actually looks as good as we're made to believe. Thanks, Al!

Confetti (22nd)

A mockumentary about finding the World's Most Original Wedding.

The Science of Sleep (22nd)

Michel Gondry makes such revolutionary, important, and spectacular music videos. Plus, he's actually a really nice guy. Smart and inventive, too. So, why can't he make a good feature film? Well, maybe this Gael Garcia Bernal starrer will reveal Gondry to be more than just Jack White and Bjork's sprite tinkerer.

Jackass: Number Two (22nd)

Johnny Knoxville pretty much promised he was finished with his pedomorphic *Jackass* shenanigans (and television in general, if I remember correctly). But, then again, Kevin Smith said he'd not do another Jay & Silent Bob movie, and Ashton Kutcher did make that feeble attempt to move away from *Punk'd* before having to make an ignominious return to what he does "best." Hey, these days: why challenge yourself?

All the King's Men (22nd)

OSCAR ALERT, OSCAR ALERT. This remake of the classic 1949 film is so filled to the brim with award-winning talent—Sean Penn, Jude Law, Kate Winslet, Patricia Clarkson, James Gandolfini, Mark Ruffalo (*jesus!*), Anthony Hopkins, and writer/director Steven Zaillian—that even if the film stinks, it'll still win some Academy Awards.

Jet Li's Fearless (22nd)

It may be *Jet Li's Fearless* (perhaps to differentiate between that nutty Jeff Bridges movie from the early 90's?) but this film is in fact directed by everyone's favorite Hollywood Chop Sockey director Ronny Yu whose *Freddy vs. Jason* and *Bride of Chucky* may not have stunned audiences, but at least gave frat guys something to watch when they were too drunk for the high intelligence quotient of MTV's programming. Film's getting some big lauds as a brilliant celebration of Martial Arts.

Feast (22nd)

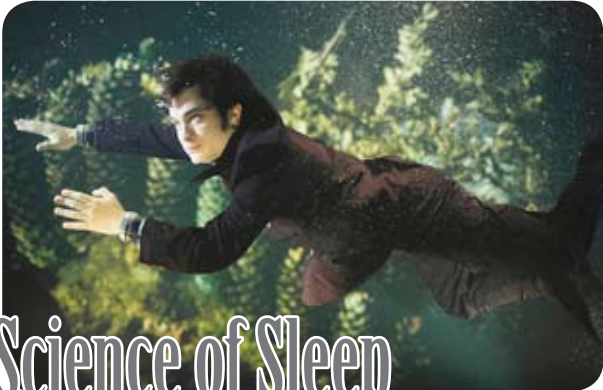
Developed as a Project Greenlight film, pic is set to be another in the line of these low-budg horror films that attempts to "go back to basics" (ie, unashamedly derivative of those made in the 1970's). This *From Dusk Till Dawn* twin takes us into a night at a bar where a group of imbibers are stranded and must fend off evil monsters.

Fakers (22nd)

Crime/comedy that takes an acerbic look at the upper echelons of the international arts society of present day London and 1911 Italy. Yeah, we're confused, too. Might have to just see this one to check out what it's all about.

Renaissance (22nd)

Wowzers: definite contender for that silly Academy Award for Best Animated Feature. From the trailer alone, this movie already looks to be what *Sin City* tried to do: create a completely alternative universe inside a fantastical comic book with wildly noirish elements and *Matrix*-esque camera movements. Story takes us to futuristic Paris in a kind of Philip K. Dick mystery/thriller of sorts. This looks to be one of those flicks that will be, if nothing else, a complete visual treat...even if the story ends up being lame.



Science of Sleep

X-Files' Gillian Anderson.

The Guardian (29th)

Why not? From the director of *The Fugitive* and *Holes* comes this action-packed drama that stars Ashton Kutcher and Kevin Costner. Fans of *Punk'd* and *Open Range* should be ecstatic.

Broken Sky (29th)

This mostly silent Mexican film indulges in a bit of the ol' in-out/in-out and not much else. Certainly some beautiful cinematography and settings.

Facing the Giants (29th)

Tackling the football movie from the same angle (again), this flick gives us a losing coach with an underdog team who somehow is given an opportunity to face a team they would never normally play...with "surprising results"!! You'll just have to watch it to find out what happens...

Jesus Camp (29th)

Playing the doc film festival circuit, this one gives us a look at evangelicals...through the eyes of children...who hope to be the next Billy Graham. Kids go to camp to learn how to fleece the innocent public from their hard-earned money so they can feel some modicum of "being saved." Should be fascinating and absolutely frightening.

Flyboys (29th)

WWI story of the Lafayette Escadrille, France's first fighter pilots. Stars James Franco.

Children of Men (29th)

One of two movies Alfonso Cuaron has out in theaters in September. Clive Owen, Julianne Moore, and Michael Caine star in the Venice Film Festival fave (nominee of the coveted Golden Lion) about a sci-fi reality in which human beings no longer procreate, and thus there are no children left on Earth. A pregnant woman is the only hope for mankind...but she must be taken away with furtive celerity to a oceanic sanctuary before she's captured, or else all is lost...

School for Scoundrels (29th)

Now, is Todd Phillips' latest comedy a rip-off of *Dirty Rotten Scoundrels* (yes, itself a remake of 1964's *Bedtime Story*) or 1960's *School for Scoundrels* or *How to Win Without Actually Cheating!* (based on the Stephen Potter books and play)? Check out this Jon Heder/Billy Bob Thornton flick, that co-stars Michael Clarke Duncan, Luis Guzman, and (of course) Sarah Silverman and Ben Stiller to find out...

Open Season (29th)

Prototypical CGI children's film that includes the sundry voice talents of: Martin Lawrence, Ashton Kutcher, Debra Messing, Billy Connolly, Jon Favreau, Gary Senise, and...wait, *Paul Wsterberg*?! Whaa? Maybe this one's not so prototypical after all...even though the title, poster, and concept (a craven grizzly bear must rally "the troops" of similarly frightened animals against the evil hunters) would have one think it run 'o the mill. Might warrant a looksy, after all...

Keeping Mum (29th)

Rowan "Mr. Bean" Atkinson stars alongside Kristin Scott Thomas, Maggie Smith, and Patrick Swayze in this comedy about a pastor (Bean/Atkinson) who is at the top of his game...even though his coquettish wife is having a torrid love affair and his children are spawns of Satan.

A Guide to Recognizing Your Saints (29th)

It might not be generating the most positive buzz, but the film (directed by first-timer Dito Montiel) was somehow able to capture the imagination of its incredibly austere and diverse cast—Robert Downey Jr., Rosario Dawson, Shia "Even Stevens" LaBeof, Chazz Palminteri, Dianne Wiest, and (hey, he's Julia's brother) Eric Roberts. Taking place in 1980's NY, story tells of a young man who finds that though all of his friends are dying from "living for the city," he's survived...and thus believes he's being saved by saints.

The Queen (30th)

Yes! Stephen Frears is back with this biopic about Queen Elizabeth II (Helen Mirren) and Prime Minister Tony Blair (Michael Sheen). Some are saying that Mirren (who has before played Queen Elizabeth I) might finally receive her much-deserved Academy Award. With Frears at the helm, and co-star James Cromwell (as Prince Phillip), you never know. You just never know...

The Texas Chainsaw Massacre: The Beginning (4th)

Can't they leave this *one* series alone? We all know that the original (god, I can't believe I have to use that qualifier now) *Texas Chainsaw Massacre* is perhaps one of the finest American horror films ever made, but must they continue to sully this title by making crappy sequel after crappy sequel? Those first few were kinda silly and fun (who *wouldn't* want to see Renee Zellweger and Matthew McConaughey negotiating the draconian demands our hero Leatherface?), but...*come on*.

OCTOBER

Wild Tigers I Have Known (4th)

Story of a young boy who comes to term with his homosexual yearnings for the “cool kid” at school. Fairuza Balk co-stars. Apparently, Lydia Lunch was originally in the film, too...but her scenes were unfortunately cut out.

Black Gold (6th)

First-time filmmakers Marc and Nick Francis direct this documentary about the international coffee trade, especially dealing with the starving Ethiopian farmers who laboriously pick beans for meager profit.

Employee of the Month (6th)

Sure to be playing off of a broken-down, beer-stained, large-screen TV at a frat house near you, the pic stars Jessica Simpson, Dane Cook, Efen “Pedro” Ramirez, and Dax Shepard in this “romantic” comedy about two Costco employees who chase after the same hottie at work.

Little Children (6th)

Todd Field’s follow-up to *In the Bedroom*. Starring Kate Winslet, Jennifer Connelly, Noah Emmerich, and a bevy of others, this adaptation of the Tom Perrotta (*Election*) novel interweaves a series of vignettes involving parents and their surprisingly byzantine lives filled with intrigue, deceit, and playgrounds.

49 Up (6th)

Dude, seriously...do you even know what this movie is all about? Filmmaker Michael Apter (who’s made so many movies, and has directed so many TV shows that you’ve *definitely* seen *something* of his) has made a number of documentaries about this group of young children...ever since they were seven years old. You can probably guess by the title of this one what I’m about to write next: yup...he’s made a new one every seven years after the first installment. What you have is a series of documentaries that chronicles the lives of a group of ordinary people for almost fifty years. *That’s* what this movie is all about.

The Departed (6th)

MARTIN SCORSESE’S NEW FILM. It’s his third film in a row to star Leo...oh, and did we mention it also has Jack Nicholson, Martin Sheen, and Mark Wahlberg? OK, yes, it also has Anthony Anderson, Alec Baldwin, and Matt Damon, but what *really* counts is that this is an English version of the hit Hong Kong flick *Infernal Affairs* written by the cat who penned the yet-to-be-filmed *Jurassic Park IV* and *Kingdom of Heaven*. So...er...who knows *what* will happen in this one. Might have to see it to believe it.

Shortbus (6th)

OK. This is John Cameron Mitchell’s movie for which we’ve all been long in wait. You’re either a huge fan of *Hedwig and the Angry Inch*, or you’ve yet to see the film. Gee, so why did it take so long for this guy to come back with a follow-up? Uh, maybe because he was doing his best to put together a film (financing, casting, et al) that involves *actual penetration*. And it’s neither a porno nor a “Skin-amax” late-night cable flick. If it’s anything like its predecessor or the stellar and beautiful trailer, we’re in for a treat. Then again, JC has also doubly copped-out as of late with those asinine VW ads on IFC and his executive producing that huge, stinky mess *Tarnation*. Some are saying *Shortbus* is amazing, others are saying that “pushing the envelope does not a talented filmmaker make.” Go check it our for yourself.

Stormbreaker (6th)

Ewan McGregor and Mickey Rourke star in this action-packed adventure movie based on the first of the best-selling Alex Rider novels.

Breaking and Entering (6th)

New one from Anthony Minghella. Stars (surprise)

Juliette Binoche. Being of the dealings of a young thief and a landscape architect. Yeah.

So Much So Fast (11th)

Steven Ascher and Jeanne Jordan direct this documentary about a man who suffers from Lou Gehrig’s disease, the woman who has fallen in love with him, and her brother who will not stop at finding a cure. It might sound boring and sappy, but it was nominated for the Grand Jury Prize at Sundance this year, so...well, take that to mean whatever you want.

Man of the Year (13th)

Barry Levinson directs a cache of stars—Robin Williams, Christopher Walken, Laura Linney, Lewis Black, and Jeff Goldblum—in this comedy about a late-night political talk show host who, for more of a joke than anything else, decides to campaign for president. The joke’s on him when he actually wins.

Driving Lessons (13th)

First-time director Jeremy Brock helms this one about a shy teenage boy who leaves the cloistered nest of his dictatorial mother in order to become the assistant to a retired actress. Laura Linney co-stars.

Nearing Grace (13th)

Rick Rosenthal’s adaptation of Scott Sommer’s novel, *Nearing Grace*, features a hip young cast lead by Gregory Smith. This is a coming of age drama set in the 70’s that deals with one’s first love and loss.

Tideland (13th)

Oh man, oh man, oh man. FINALLY. I can’t believe this movie is actually coming to theaters. Thank goodness Terry was able to pull it off. He’s been in the throes of trying to get this thing out for at least a few years now. Gilliam-philes have been

keeping close tabs on *Tideland* through his ever-changing and constantly updated website. Those of us who have been privy to the script know that it’s best to say nothing except, “FINALLY. I can’t believe this movie is actually coming to theaters.”

The Grudge 2 (13th)

Sequel that looks to be about the same as the first, less Sarah Michelle Gellar. Apparently, Sony gave this pic a green light a day after the first one was released. Hmm... The producers, etc. all stepped into a room together (true story) and basically spent seven or eight hours firing off ideas for the plot.

The Marine (13th)

A marine comes home from fighting in a war to find that his girlfriend has been kidnapped.

Infamous (13th)

Directed by Academy Award-nominated Douglas McGrath (co-writer of *Bullets Over Broadway*), this biopic of Truman Capote is based on the book by George Plimpton, and looks to be a little more “accurate” of a depiction of Truman than that “other” film. Heck, they actually found someone (Toby Jones) who looks like and even *talks* like the real person. Unfortunately, Sandra Bullock portrays Harper Lee in this one, but the rest of the cast doesn’t look too shabby: Peter Bogdanovich, Jeff Daniels, Hope Davis, Gwyneth Paltrow, Isabelle Rossellini, and Sigourney Weaver.

Sleeping Dogs Lie (20th)

Bob Goldthwait (yes, *that* Bob Goldthwait) directed this dramedy (yes, a *dramedy*) about how easily everything can fall apart when an affair is involved. Bobcat even wrote this film that was (take it for what it’s worth) nominated for a Grand Jury Prize at Sundance this year.

Flags of Our Fathers (20th)

Clint Eastwood directs the William Broyles Jr. (*Jarhead*, *The Polar Express*, *Unfaithful*, *Planet of the Apes*, *Cast Away*, *Apollo 13*) and Paul Haggis (*Casino Royale*, *The Last Kiss*, *Crash*, *Million Dollar Baby*) screenplay about the stories of the men who lifted the flag at the Battle of Iwo Jima.

Stars Jamie “Billy Elliot” Bell alongside Jesse Bradford and a slew of fresh, unfamiliar faces.

Starter for Ten (20th)

Romantic drama set in 1985 in which a working-class student spends a year at Bristol University.

The Prestige (20th)

Christopher Nolan’s latest flick stars Hugh Jackman, Christian Bale (obvy), Michael Caine (huh), Scarlett Johansson (nice), and David...BOWIE?! Whoa! Congratulations, Chris! You’ve really hit the big time. Two competing magicians show off their stuff...until one of them realizes the other may not be performing mere “tricks” at all...

Fast Food Nation (20th)

“The truth is hard to swallow” in this adaptation of the famed book by Eric Schlosser. How director Rick Linklater was able to make a coherent movie out of a non-fiction book that tells us all the bad, nasty stuff dumped into our pernicious fast food is beyond me. But, with a cast that boasts Patricia Arquette, Paul Dano, Luis Guzman, Ethan Hawke, Ashley Johnson, Greg Kinnear, Kris Kristofferson, Avril Lavigne (!), Bruce Willis, and a literal army of numerous others, it’s a feat that we would imagine will be at bottom *remotely* interesting, if not entirely fascinating and engaging.

Flicka (20th)

The beautiful and radiant Alison Lohman takes a break from her intense and sophisticated role in *Where the Truth Lies* to portray a young girl who wants to prove to her father (Tim McGraw) that she can take over the family ranch by taming a wild horse she finds one day. Maria Bello also stars.

Marie Antoinette (20th)

Sofia Coppola’s period piece about the young monarch prior to the whole “let them eat cake” fiasco. Truth be told, Sofia had wanted to make this movie *before* writing and shooting *Lost in Translation* (a side-track she took to keep from getting bored while researching and trying to put together *Antoinette*). Well, here she is, back with the pic that stars Kirsten Dunst in the title role. Sofia’s cousin Jason Schwartzman co-stars as Louis XVI alongside cast members Judy Davis, Rip Torn, Asia Argento, Molly Shannon, Steve Coogan, and Marianne Faithfull. Sofia admits that she didn’t want to even *learn* about too much of the 19-year-old queen’s life...outside of her running around, playing dress-up, and being an old time “rich kid,” more-or-less. So, we’ll have to see just what it’s all about, won’t we?

Requiem (20th)

German film about an epileptic girl who, after a nervous breakdown in her first year of college, seeks aid from a priest in dealing with her life as a child who grew up in too spartan of a household.

Captain Sabertooth (20th)

Norwegian animated film about a pirate who seeks treasure whilst on a dangerous sea journey.

Conversations with God (27th)

Don’t laugh, but the film tells of the (true) story of Neale Donald Walsch and his writing of an angry letter to God...To his surprise, God writes back! Wow. Walsch’s books have been around for a while and, not too surprisingly, have become bestsellers (there’s no PR like the Big Guy to sell books). Walsch has, along with his books, become a spiritual messenger. To *whom* is he a messenger? Have to watch the movie to find out!

Tim Burton’s The Nightmare Before Christmas in 3-D (27th)

You obviously know exactly what this one’s all about. What you may *not* know is that Tim Burton *did not* direct this film, nor did he write the screenplay.

The House of Adam (27th)

Being hailed as a “tongue-in-cheek dark drama” (just what the world needs: another *Snakes on a Plane*), this sordid story tells of a gay recluse in a small town who is murdered.

Saw III (27th)

Part III of the series. Buzzzzzzzzzzzzzzzzzzzz.

Running with Scissors (27th)

Ryan Murphy directs his script based on Augusten Burroughs’ telling memoir. The film stars Annette Bening, Gwyneth Paltrow, Brian Cox, Joseph Fiennes, Evan Rachel Wood, Alec Baldwin, and Colleen Camp in a story about Burroughs growing up in the custody of his mother’s wacky therapist (Dad’s a drunk, and Mom can’t handle him anymore).

Cruel World (27th)

Wow: little Eddie Furlong is back (sortof) in this film that co-stars Jaime Pressly and is about a deranged reality TV show contestant who holds a group of co-eds hostage after he’s kicked off the air. This comedy/horror/thriller (?) establishes the contestant as a young man who’s crazy enough to, yup: you guessed it, *create his own reality show* in which the competitors (his hostages) meet terrible fates should they lose.

Catch a Fire (27th)

Philip Noyce directs this drama about terrorism during South Africa’s Apartheid era. Tim Robbins stars.

Babel (27th)

From the filmmaker who brought you *21 Grams* and *Amores perros* comes this star-studded “towering achievement.” They’ve got actors Cate Blanchett, Brad Pitt, Gael Garcia Bernal, and a multi-racial brigade of hundreds in this film about what happens when language barriers collide with country borders in a foggy farrago of political gibberish whose cost is human life.

Absolute Wilson (3rd)

Documentary about artist Robert Wilson. Includes interviews with such luminaries as the late William S. Burroughs (archive footage), David Byrne, Philip Glass, and Tom Waits.

Flushed Away (3rd)

From the creators of *Shrek* and *Madagascar* comes DreamWorks’ latest animated feature. An uptown rat gets flushed down a toilet in his penthouse apartment and ends up in the sewers of London. Voice talents include: Kate Winslet, Hugh Jackman, Ian McKellen, and Jean Reno.

Shottas (3rd)

Raw tale of the lives of “shottas” (gangsters) on the streets of Jamaica from first-time director Cess Silvera. Stars Wyclef Jean.

Borat: Cultural Learnings of America for Make Benefit Glorious Nation of Kazakhstan (3rd)

Everyone’s favorite Kazakhstani travel show host comes to the big screen. Directed by Larry Charles (writer and director of such shows as *Entourage*, *Seinfeld*, *Mad About You*, and *Curb Your Enthusiasm*), Ali G’s Sacha Baron Cohen takes on his famed role in a comedy that lands Borat in America as he attempts to show what makes America so great...until he meets up with Pamela Anderson, and decides

to marry the supermodel/actress.

The Santa Clause 3: The Escape Clause (3rd)

“Accidental Santa” Tim Allen produces and stars in the third installment of this cherished series. He’s joined by an all-star cast: Martin Short, Ann-Margret, Alan Arkin, Kevin Pollak, and Judge Reinhold.

Wrestling with Angels: Playwright Tony Kushner (3rd)

Documentary about playwright Tony Kushner whose *Angels in America* (of which he also wrote the much-lauded mini-series for HBO) stunned audiences and critics alike. Along with the rest of his repertoire, he also wrote the screenplay for Stephen Spielberg’s *Munich*.

NOVEMBER

Volvér (3rd)

Latest sure-to-be-masterpiece from Pedro Almodóvar that has Penelope Cruz playing the daughter of a woman who, after dying, comes back to life as a ghost who takes



Story of the “real” Superman falls flat



Ben Affleck takes a legitimate acting turn in his portrayal of fallen actor George Reeves. The film, which is directed by Allen Coulter and written by Paul Bernbaum, also stars Adrien Brody, Diane Lane, and Bob Hoskins.

HOLLYWOODLAND

★★☆☆
(2 out of 4 stars)

DIRECTED BY ALLEN COULTER

STARRING: ADRIEN BRODY,
DIANE LANE, BEN AFFLECK,
BOB HOSKINS, ROBIN TUNNEY,
JOE SPANO

126 MINUTES, RATED R

by Jesse Alba

What comes of those who venture into the Promised Land? Hollywood—where wide-eyed dreamers seek fame and fortune, and collide with wayward travelers—is, and always has been, a place where the young old alike hunger to be a profound part of the American Zeitgeist. Hollywood’s a place where a pretty smile, sharp wit, and a knack for “playing the game” can propel the mundane above the monotony and rocket him into the pantheon of the gods: celebrityhood. This is a land where the rules cease to exist, and constant attention is heaped upon every action. Your life—whether true or fabricated—becomes admired, envied, and followed by a frenzied press and impressionable public. *Hollywoodland*, from first-time director Allen Coulter (nominated four times for a Directors Guild of America Award for *The Sopranos* and *Sex and the City*) and first-time scribe Paul Bernbaum, has been crafted as an intense character study that explores the paradox of living in a land, and working within an industry that promotes limitless possibilities.

“What happens when those dreams of super-stardom are realized?” is the central theme of George Reeves, the “Man of Steel” on TV’s *Adventures of Superman*. Admirably portrayed by Ben Affleck, the success Reeves had on-screen was tempered by a troubled personal life, tangled love affairs, alcoholism, and persistent feelings of inadequacy. On the night of June 16, 1959, this larger-than-life

persona disappeared forever—the result of a single gunshot wound to the head. A significant cultural phenomenon, Reeves’ show had reached millions of Americans each week and became embedded in the psyche of children throughout the country. At a time when the old studio system was falling away and television began taking off, the veil of America’s innocence similarly began to fade.

The film follows the story of Reeves’ death through the eyes of on-the-fringe private detective Louis Simo. Played by one of the most intense and accomplished actors on the screen today, Adrien Brody’s Simo is divorced and lives on the meager income generated from petty jobs for questionable clients. We’re introduced to Chester Sinclair, a tall and skinny old man with serious OCD. He suspects his wife is cheating, and is willing to pay the fifty-dollar-a-day charge to get answers. After the transaction is made—in the midst of which, Brody excuses his very young housemate who wears nothing but a man’s dress shirt—we get our first clue that the film might have holes: the scene begins with Mr. Sinclair compulsively dabbing his forehead with a handkerchief, even going so far as to clean a chair before sitting down. Yet, when he leaves the apartment, he grabs a dirty handrail and, in so doing, seemingly forgets his disorder. This small lapse in character should have been my first hint that something’s rotten in the state of California...

Louis Simo soon takes on the Reeves case partly for publicity, partly for the pay, and partly for the chance to prove his doubters wrong. Hastily deemed a suicide by the police, Simo soon uncovers evidence that suggests the very real possibility of homicide. A twisted web of romance that includes a long-standing affair between Reeves and Toni Mannex (expertly played by Diane Lane),

who is the wife of MGM head Edgar Mannex (an always flawless Bob Hoskins), complicates the star’s career as his Superman character becomes so popular, it prevents the public from accepting him in other roles.

The filmmakers of *Hollywoodland* utilize a dual narrative that follows Reeves in the years preceding his death, and the present in which Simo pursues the case. Simo eventually gets too close to the truth, and discovers how the press, the studios, and the police work together to maintain the reputations of its stars in the City of Illusions. The filmmakers wish for us to see how the Reeves story parallels Simo’s story and corresponds to the changes that took place in the country at the time, but the film ultimately aspires to greater heights than it ever achieves.

There is never any real doubt that Reeves killed himself, and the reasons for Simo’s failed marriage are only hinted (the clues are as ambiguous as those that surround Reeves’ death). The ending is anti-climactic: Simo decides to ditch his cool guy duds (an important aspect of the film that is emphasized more than once), and finally dons a suit to go pick up his son on a visitation day. As though they expected us to have the eyes of Lois Lane here, the filmmakers have us believe that with a new suit, Simo is a new man.

And the information that reveals how the studios and the police were working together the whole time was not uncovered by Simo himself, but instead is handed to him in predictable *deus ex machina* fashion by a detective who was apparently sympathetic to Simo’s efforts.

The film’s accurate depiction of the period is a pleasure to watch, and the actors are alive and exciting...if only the writer had given them something to say. 🐰



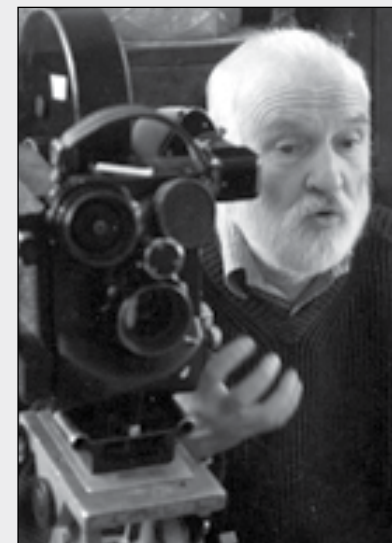
Alice

by Aaron Sheley

Jan Svankmajer’s surrealist vision of Lewis Carroll’s classic is first rate animation. His film is like a sculpture of the raw plastic elements of stop-motion—estranged from realism.

Before he made *Alice*, he conjured up *Jabberwocky* with a similar ironic use of toy-like puppets, a breakup of classical continuity, and disturbing visuals. His films show objects set in locales that are destructive to their existence.

In *Alice*, Svankmajer works Carroll out well, and features an abstraction of the storyline that provokes a catastrophe for Alice the Curious One. She narrates everything in the film like a novel, even distinguishes which character says what line. She faces her pre-adolescent fears in Wonderland. The dormouse makes a fire in her hair in the Pool of Tears. A room of wild, lanky socks comes to life, and one of the abnormal pieces of sock becomes the notorious Caterpillar. The Mad Tea-Party assures us that Svankmajer does Carroll justice. The “Mad-Hatter puppet” spills tea down his back, all the while demanding (repetitively, as though an incantation) that he wants a clean cup.



Jan Svankmajer animates the surreal Alice.

Svankmajer’s puppets are delirious in their dislocated space and time, all in the dark overtones that attempt to shift the viewer away from the comfort zone. Alice becomes a doll when she shrinks after eating found items throughout her venture. Instead of a rabbit-hole, she descends into a plain, ordinary writing desk (which is so strangely like a raven...or not). She continues to find strange passage through a series of similar desks, often uncomfortably hurting herself in the process.

The White Rabbit she pursues stops and eats his own stuffing in order to stay fluffy after constantly pulling his watch out of his ripped open chest. But with his sharp incisors, this creature is far from adorable. As Alice fights her way

from room to room, she is never able to find comfort in her dream-like existence. In fact, she is of a mind to turn on the puppets that repeatedly lead her to pain and keep her from desire.

Rather than Alice existing in a dreamland, she is in her own nightmare. She explores terrain that reveals decaying food, hatching eggs of skull creatures, and a clutter of industrial and medical miscellany around every turn. As she attempts to eat bread, it grows nails. The constant pace of the Rabbit’s ticking clock adds further paranoia to Alice’s bad trip.

The topsy-turvy representation of Wonderland is geared for the adult audience: cute and childish fun-filled adventure. Point of fact, the film begins with Alice informing the audience that this is “a film for children...perhaps.”

This film is Svankmajer’s first outing at making a feature, and all of his signature style from his short films remains in tact. He plays out the fantasy world of Carroll as a nauseating freefall into the abyss of symbolic nightmares. Alice maintains her conventional passivity (as does her obsequious literary counterpart in the original text) until she finally cracks under pressure

and confirms that what she in fact desires above all else is the demise of her stuffed taxidermy rabbit that spawned her initial hallucination. And in her pain and discomfort along the way, Svankmajer guides his version of the classic character through a metaphorical rite of passage.

The result is a trip through an ultimately dystopic view of Wonderland. Do be warned, though: the movie is beautiful, spectacular, and absolutely innovative...it just might give you a panic attack. This is no children’s fairy tale. As such, it might also very well be (to date) the most apt construct of Carroll’s original novel in cinema history. 🐰



Check out this sweet baby



Maggie Gyllenhaal and Danny Trejo star in director Laurie Collyer's story of addiction.

SHERRYBABY

★★★☆☆
(3 out of 4 stars)

DIRECTED BY LAURIE COLLYER
STARRING: MAGGIE GYLLENHAAL,
BRAD HENKE, BRIDGET BARKAN,
RYAN SIMPKINS, DANNY TREJO,
GIANCARLO ESPOSITO
95 MINUTES, RATED R

by Jonathan W. Hickman

Early in the film *Sherrybaby*, the titular character Sherry meets with her parole officer. Having just been released from prison, this is standard operating procedure. The officer's desk contains a cluttered combination of specimen cups and papers. When Sherry breaks out a cigarette, the officer even has an ash tray ready from within his desk. I spend my fair share of time in these places, and the look is exactly right.

Familiar territory is covered in *Sherrybaby*, the story of Sherry (an extremely good Maggie Gyllenhaal) whose release from prison lands her in another box. The story is refreshing because it so completely understands the struggle of those caught in the grip of addiction and the institutions built up around the so-called "disease." Specific little details make this film touching and depressingly real.

Sherry went away to prison for several years because she stole to support her drug habit. She's been clean during her brief tenure in prison. But now that she's out, the temptation to use presses down hard. Sherry's young daughter has been in the care of her brother and his wife who are naturally apprehensive about letting the little girl have time with her mother. This conflict isn't the typical cliché—rather, it's handled with calm understanding that leads you to believe the brother and his

wife are in earnest ambivalence. No one really knows how to deal with Sherry, and she doesn't know how to act around her family. It's a real problem that faces households throughout the country.

In order to stay out of jail, Sherry must obtain and maintain proper employment. While in prison, she took parenting classes and even received a certificate that might permit her to work in a daycare. Having only limited visitation with her own child is hard enough, and it has to be harder still to work on a daily basis with children who are not her own. And there's still that omnipresent temptation to use—drugs, alcohol, sex. These problems are compounded by her living arrangements that leave her as a kind of refugee.

The halfway house in which she resides, initially, is barely better than prison. It is itself a dangerous place filled with temptations. And her family won't take her in because, long ago, Sherry decimated said relationships. Maybe she can reconcile, but hurt feelings have deeply wounded hearts.

Gyllenhaal is here stripped bare as Sherry—her face and body reveal a crippled spirit. The character uses sex as an emotional commodity, floats in and out of the lives of men who get off on her body. But not all the men in her life mean her ill will. Dean (Danny Trejo) meets her at an AA meeting and remembers that, years ago, she danced at a strip club. Dean is older than Sherry, and has done his fair share of prison time. His face reveals years of hard living. Dean's days of using (drugs and people) are largely behind him. He can sorely afford to cause any more trouble, and you get the impression that he wants to help Sherry...if she

see **SHERRYBABY** on p.23



Wicker Man lights up the screen

THE WICKER MAN

★★★★☆
(3 out of 4 stars)

DIRECTED BY NEIL LABUTE
STARRING: NICOLAS CAGE,
ELLEN BURSTYN, LEELEE SOBIESKI,
MOLLY PARKER, KATE BEAHAN,
FRANCES CONROY
106 MINUTES, RATED PG-13

by Peter Sobczynski

Although the notion of someone doing an Americanized version of the much-admired 1970's British horror film *The Wicker Man* sounds as pointless and redundant as any of the other beads that make up cinema's recent string of genre remakes, I have to admit that I have been curious to see it ever since I heard that Neil LaBute was the man hired to write and direct the film.

Through such works as *In the Company of Strangers*, *Your Friends and Neighbors*, and *The Shape of Things*, LaBute has established himself as one of the most provocative and distinctive American filmmakers at work today, and not the kind of guy who would readily sign on to a project along these lines...unless he had found a new way of approaching the original's basic premise.

For the most part, he has done so, and while the final film may not be a total success—it doesn't transcend the original in the way that David Cronenberg and John Carpenter's remakes did when the directors took on their versions of, respectively, *The Fly* and *The Thing*—it doesn't commit a disservice to its ancestor, and at times actually manages to conjure up the same aura of weirdo dread that permeated the original version.

Although *The Wicker Man* is usually described as a straightforward horror film, it actually plays more like an oddball clash of the era's classic Hammer horror films (right down to the casting of such Hammer regulars as Christopher Lee and Ingrid Pitt) with the likes of *The Prisoner*, *The Avengers*, and other examples of weirdo British television series of the day. In the original, Edward Woodward starred as a repressed and devoutly Christian police sergeant charged with finding a young girl who has mysteriously disappeared. The trail eventually leads him to the remote island of Summersisle, a pagan community run by the cheerfully

depraved Lord Summersisle (Lee, in what he has described endlessly as the personal favorite of all his films). Woodward bounces around throughout the town in an attempt to figure out what is going on, as he gradually begins to discover that there is *more* going on than meets the eye. By then, however, he is in far too deep, and his dogged devotion to getting to the bottom of the case eventually leads him to a fate that is all the more horrifying because it had been so thoroughly prophesized. Instead of going for cheap shocks throughout, director Robin Hardy preferred a slow-burning approach (no joke intended) that gradually led to one of the great gut-punch finales in all of cinema.

For the most part, LaBute has stuck to the parameters of the original, though some key details have been changed. This time around, Nicolas Cage plays Edward Malus, a cop currently on leave from work (and possibly from his faculties) after a tragic traffic-stop accident.



Nicolas Cage searches for a lost girl in Neil LaBute's *The Wicker Man*.

While recovering, he receives a letter from long-lost former fiancée Willow (Kate Beahan) that informs him of her young daughter Rowan's (Erika-Shaye Gair) disappearance. He travels to the Washington island of Summersisle to search for the lost girl.

The biggest change this time around comes with the discovery that instead of a pagan community, the populace of Summersisle is a feminist matriarchy led by queen bee Sister Summersisle (Ellen Burstyn) where the few males milling around are silent workers—a set-up that mirrors the societal structure of the bees that are the basis for the commune's economic survival. (Not coincidentally, we soon

learn that Edward is fatally allergic to bee stings.)

Aside from those changes, the plot is more-or-less the same and, yes, it does end on more-or-less the same bleak and nihilistic note that the original went out on—the only problem is that, while it ends on a moment as powerful as the one in the original, it then goes on to include an epilogue that is so pointless and idiotic that it feels as though LaBute went out of his way (or was ordered to do so by a clueless studio weasel) to come up with a final scene that would utterly obliterate the impact of what should have been the final images.

Until that disastrous coda, LaBute actually does a fairly credible job of making a film that respects the original while allowing himself to explore new aspects of the story that dovetail with his own personal obsessions. For the most part, he effectively approximates the deliberate pacing of the

original film—as its director had with the earlier film, LaBute prefers building a sense of uneasiness rather than jolting viewers with quick shocks, so as not to dilute the impact of the final act. (Helping immeasurably in that regard are Paul Sarossy's cinematography and Angelo Badalamenti's score—both of which lend an interesting 70's feel to the proceedings.)

Although he displays a tendency to overdo Cage's haunted memories of a child that he wasn't able to save—no matter where he is, even on a boat, Edward still sees the young girl getting run over by an out-of-left-field truck—the possibly extraneous scenes do add an interesting layer to the proceedings. The increas-

ingly bizarre goings-on during his investigation might merely be the end result of a combination of the guilt over that incident, his rage over having been abandoned by his fiancée, and the ineffectiveness of the pills and self-help tapes he has been swallowing hand over fist in order to deal with these deleterious issues of his crumbled life.

And while some may look at the matriarchal society portrayed in the film as the ultimate example of female bashing (of which LaBute has been accused on indulging in over the course of his impressive, ever-growing repertoire), a case could be made that his incendiary motif is actually a sly

see **THE WICKER MAN** on p.23



Look at all those idiots!

Dax Shepard and Luke Wilson in Mike Judge's *Idiocracy*, a movie that Fox doesn't seem to want you to see. The movie is a incisive look at America.

IDIOCRACY



(3 1/2 out of 4 stars)

DIRECTED BY MIKE JUDGE

STARRING: LUKE WILSON,
MAYA RUDOLPH, DAX SHEPARD,
SARA RUE

84 MINUTES, RATED R

by Peter Sobczynski

Since the beginning of 2006, 20th Century Fox—the studio that has brought you such cinema classics as *Ten Gentlemen From West Point* (1942), *The Model and the Marriage Broker* (1951), and *Two of a Kind* (1983)—has, by my count, released 13 feature films: *Grandma's Boy*, *Tristan & Isolde*, *Big Momma's House 2*, *Date Movie*, *Ice Age 2*, *The Sentinel*, *Just My Luck*, *X-Men 3*, *The Omen*, *Garfield: A Tale of Two Kitties*, *The Devil Wears Prada*, *My Super Ex-Girlfriend*, and *John Tucker Must Die*. Some of these titles made money, some were flops, and, with the exception of *Prada*, critics and audiences considered them all to be disposable nonsense at best and outright crimes against the art of cinema at worst. However, even the shabbiest of these titles (let's say *Grandma's Boy* and *Date Movie*) were at least given half a chance to succeed in the marketplace by the studio: trailers ran before virtually every movie playing in the multiplex, commercials appeared on all your favorite TV shows, ads ran in all the papers, magazines, and websites, and they were booked into a couple of thousand theaters each. Whether the end result brought in enough money to justify the expenditure (as it did with *Date Movie*) or not (as with *Grandma's Boy*), at least those involved with the making of those films could say that Fox gave them a shot at connecting with the movie-going public...

Having done all of that, you would think that Fox would extend the same courtesy to writer-director Mike Judge and his latest effort, the futuristic comedy *Idiocracy*—after all, he has earned no small amount of money for

the studio over the years with the long-running TV show *King of the Hill* and 1998's *Office Space*, a film that flopped on its original release (thanks in part to an uninspired ad campaign that gave no real indication of what it was) but went on to become a cult favorite on cable and DVD.

And yet, you would be wrong—having kept the film on a shelf for nearly a year, Fox has decided to dump *Idiocracy* in only a few theaters in a few cities with no trailers, no commercials, and, as far as I can see, not even a poster or a newspaper ad to announce its arrival. In fact, while talking with a few local critics the day before its release, most of them had never even heard that it was opening. When I asked the local publicist about the film, she said that she knew absolutely nothing of *Idiocracy*.

This type of half-assed distribution plan—one seemingly designed specifically to result in theaters as empty as the one in which I saw the film—would be perplexing enough if the movie in question were an utter dog...but it is especially inexplicable in this case because *Idiocracy* is a hilarious delight from start to finish. It is a rambunctious skewering of contemporary culture that is just as smart, funny, and edgy as Judge's *Office Space*. It would no doubt become just as much of a cult favorite...if audiences were actually given an opportunity to see the damn thing.

Idiocracy takes its stepping-off point from one of the more popular of science-fiction conceits: an ordinary man from our time somehow wakes up hundreds of years in the future, and struggles to come to terms with how the world has evolved over time, how some things never seem to change at all.

Our hero is Joe Bowers (Luke Wilson), a soldier chosen—solely because of his being so profoundly average in every way—for an Army cryogenics experiment. The plan is to place him

into a state of hibernation for one year to test a program that, it is hoped, will freeze perfect soldiers so that they will be ready to fight any future wars. Unfortunately, before the year is up, the colonel in charge of the project is thrown in prison, the base is razed to make way for a Fuddruckers, and the cryogenic chamber that contains Joe is lost for the next 500 years.

The problem, as we learn in a hilarious routine, is that during the half-millennium, Evolution in America takes a turn for the worse—thanks to excessive breeding among the dumber members of society, the idiot population explodes to an unparalleled degree. As a result, when Joe is finally awoken, he has entered a world where toilet seats have found their way into the living room (so no one has to miss a minute of such TV shows as *Ow, My Balls!*), the most popular periodical is *Hot Naked Chicks & World Report*, the top authority figures all appear to be former wrestlers, and last year's Best Picture Oscar went to a film called, simply, *Ass*. (To be fair, it does appear to be an improvement on *Crash*.)

Joe tries to explain his predicament to those he encounters, but because he speaks in complete sentences that utilize proper English, the narrator explains, “He sounded pompous and faggy to them.” Joe is quickly imprisoned. After escaping from jail (in a manner that must be seen to be believed), Joe wanders across the burned-out landscape where nothing natural seems to grow.

Costco has literally grown to the size of a city, and Starbucks has diversified in a manner that will cause you to never see a latte in the same way again. All the while, Joe searches for a time machine that court-appointed lawyer Frito (Dax Shepard) earlier mentioned. Before long, Joe is apprehended again, and brought to see President Camacho (Terry Crews).

see *IDIOCRACY* on p.23

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Film Review

There's much to appreciate about Andrew Bujalski



Seung Min-Lee and Justin Rice as Alan & Sara in the b&w indie *Mutual Appreciation*.

MUTUAL APPRECIATION

★★★★☆

(3 1/2 out of 4 stars)

DIRECTED BY ANDREW BUJALSKI

STARRING: JUSTIN RICE,
RACHEL CLIFT, ANDREW BUJALSKI,
KATE DOLLENMAYER, SEUNG-MIN LEE,
PAMELA CORKEY, KEVIN MICKA,
RALPH TYLER

109 MINUTES, NOT RATED

by Warren Curry

There's nothing quite as attention-grabbing as beginning a review with a bold statement, so here goes: even though he's only made two movies, Andrew Bujalski is—as I write this—one of my favorite American filmmakers.

His latest work, *Mutual Appreciation*, is very much an extension of his debut, the fantastically charming *Funny Ha Ha*. While the characters are a few years older, and they deal with situations a touch more serious, the people who populate Bujalski's films work hard—in their own stuttering, kind, humorous, and casual way—to better understand themselves. As with *Funny Ha Ha*, by the time *Mutual Appreciation* concluded, I felt as though these characters became my friends; I was a bit sad when my time with them came to an end.

Shot in 16mm black-and-white, and looking just as unpolished as you'd imagine, Bujalski employs his documentary, fly-on-a-wall approach to allow the audience a glimpse at the life of 20-something Alan (Justin Rice), a musician who has recently moved to New York City where he tries to put together a new band. His two friends in the city are Ellie (Rachel Clift) and Lawrence (Andrew Bujalski), a happy young couple who do their best to make Alan feel at home—the type of gracious and supportive confidants we all wish we had in unlimited

supply.

Alan sparks an uneasy romance with Sara (Seung-Min Lee), a radio DJ whose brother Dennis (Kevin Micka) happens to be a drummer who provides Alan with an instant band mate. As Alan works hard to get his band off the ground, he and Ellie discover they share mutually affectionate feelings.

While I would hardly call this film's conclusion traditional, it certainly ends on a more familiar story beat than *Funny Ha Ha*. Although far from formulaic, Bujalski's characters have arcs, and you feel his characters will emerge as wiser, more self-assured people. The filmmaker is confident enough to allow his actors room to breathe—their characters evolve naturally, and Bujalski ably exploits the organic pauses and other imperfections in their speech. Even at their most confident, you get the sense that these people will always be searching; they're the ones who welcome the changes and new experiences that accompany each stage of life.

It takes a while before Alan fully gains your trust, but by the time his stripped-down, two-member band plays their first show, you are squarely in his corner. You feel the same level of comfort with Ellie and Lawrence (in their case, it's instantaneous) that eventually makes for a sticky situation when Ellie and Alan acknowledge their increasingly close bond.

The characters in Bujalski's films act quite similar, but this behavior is plausible because the focus never moves much beyond their small circle of friends. This familial scope is a primary reason why his movies feel so authentic and warm. The inviting community envelops the viewer, and as stated above, you can become so immersed in the atmosphere that

see *MUTUAL* on p.23



Film Review

Falling in love with Adolf Hitler

NEO NED

★★★☆☆

(3 out of 4 stars)

DIRECTED BY VAN FISCHER

STARRING: JEREMY RENNER,
GABRIELLE UNION, SALLY KIRKLAND

97 MINUTES, RATED R

by Jonathan W. Hickman

Ned is a neo-Nazi skinhead. Rachael is an Afro-American girl who thinks she's Hitler. Together, they make one odd couple.

Van Fischer's small film *Neo Ned* tells the story of Ned (Jeremy Renner) who's a little more than off-kilter. After a bit of flashback in which we learn that Ned's father was a career criminal, Ned is formally introduced to us as he attacks a cabinet in the kitchen of a mental health facility. He has quite an outburst that causes the facility's staff to take action. Things are complicated by the fact that a new patient has just checked in with rage problems of her own. The patient, Rachael (Gabrielle Union), has a paroxysm that rivals Ned's, and they meet one another—face down—on the cold, hard, linoleum floor (you know, the kind that comes in square foot sections laid in unimaginative patterns). Ned and Rachael exchange their first “howdy do's,” as hastily inserted hypo-dermic needles take away their consciousness.

The next day, Ned discovers that Rachael has been incarcerated in the mental health hospital partially because she believes herself to be Adolf Hitler. Understandably, Ned finds this intriguing both because she is black and because he is a member of the Aryan Brotherhood—a boot-wearing skinhead who was implicated in the murder of an Afro-American man.

In conjunction with his horrific hate crime, Ned wears his white supremacist identity like a badge of honor that he uses to lord over Rachael and intimidate the other patients. Still, Ned's racism doesn't seem to be harmful; there is a distinct disassociation in the way that he throws around slurs: kinda like he's just repeating things he's heard without his understanding the meaning

behind the words. Clearly, Ned's not really a member of the Brotherhood, and if he's technically considered one of them, he is either faking it, or is ignorant of the group's spurious mandates.

Rachael has checked herself into the facility and could, if she wanted, leave at any time. The doctors determine that Ned's violent behavior threatens the order of the program, and discharge him. He's subsequently sent back to live with his mother. It reads as a sad moment when Ned asks one of the doctors if he could go on a hospital field trip to the zoo with the other patients. The request is denied, and Ned is kicked out.

In time, the resourceful boy finds his way back to spring Rachael from the booby hatch. Initially, the two start their love affair on the lam. No one's looking for them, though: Ned is no longer required to be locked-down in the facility, and Rachael was always there voluntarily.

This is when Ned takes Rachael home to meet his mother, Shelly (Sally Kirkland). Shelly lives in a trailer park, and receives her son home with little questions and loving,

whether Ned's character was meant to be mentally deficient or a brilliant faker. Either could be true. And this fits nicely with Shelly, a mother who loves her son more out of love than obligation.

She understands her onus of responsibility for Ned's fractured life, she's come to grips with how she may or may not have contributed to his failings. Shelly admits something to the effect that she loves her son because a mother is *supposed* to love her son. The line has especial meaning, as it's Sally Kirkland saying those words through Shelly's mouth. Kirkland is always so great, and in *Neo Ned*, she's perfect.

Jeremy Renner does a marvelous job playing Ned. He delivers a quirky performance that's part mixed-up kid and part damaged adult. When his Ned realizes that he's in love with Rachael, Renner manages to look like he's never experienced the emotion before, as he looks at Rachael with a combination of childhood awe and confusion.

Renner takes this to another level in one critical scene in which Ned understands that he's lost Rachael because, perhaps, his relationship with her was never meant to be in the first place. And while Renner is permitted to be a little loopy, Gabrielle Union has to play Rachael straight with traditional emotions with which we can all sympathize. Rachael is required to see the transient nature of her relationship with Ned. Union is up to the challenge, and handles the difficult material with a credible performance.

Neo Ned managed to move me in its closing moments. Prior to the strong conclusion, this story of opposites attracting is uneven and strained. With special performances and an unusual story, this film is one odd-ball romance that's about more than just two dyspeptic souls who fall dangerously for one another.

Idealistically, *Neo Ned's* about loving your partner, your husband, your child because that's what you're *supposed* to do. ☞



Jeremy Renner and Gabrielle Union make an unlikely couple in Van Fischer's *Neo Ned*.

open arms. Shelly even welcomes Rachael. You see, Shelly is a frequent guest on daytime talk shows (think *Jerry Springer*) in which she tells stories about her family (son a neo-Nazi, husband in prison). She still writes her perpetually locked-up husband, and tells Rachael that he has started writing back less frequently. Like Ned, there is a vacant innocence to Shelly—an abysmal place that may shroud a mystery.

There were times throughout *Neo Ned* that I pegged Ned as an idiot savant or as an actor playing a role, which I suppose *would* make him a kind of “savant.” Even when the film concludes, I found myself debating

THE WICKER MAN from p.20

spoof of such criticisms, a hilariously straight-faced gaff on what feminism is presumably all about—right down to a classroom of little girls taught to disapprovingly chant “Phallic Symbol! Phallic Symbol!”—through the eyes of an alpha male who feels burned and powerless in a world where women are perfectly willing to embrace and exert the same power that men have possessed for centuries. (I can see the Paul Rudd character from *The Shape of Things* running home to pen just such a story after seeing Rachel Weisz’s art project.)

The Wicker Man is nonetheless uneven, and it doesn’t come close to matching the power of the original (though, to be honest, that is one of those titles that doesn’t quite live up to its reputation or

MUTUAL APPRECIATION from p.22

you’re left with no choice but to be disappointed when the end credits pop up. Such praise cannot be showered on many filmmakers today.

If there’s a criticism to be made about Bujalski’s films, it’s simply that they might too closely mark their territory. If you’re not middle-class and between the ages of, say, 20-40, his movies may say nothing to you. The director’s subtle storytelling and character development could be equally inaccessible to some viewers, and—in the event that the other elements fail to grab you—the bare-bones production values don’t offer much

SHERRYBABY from p.200

will only let him.

Filmmaker Laurie Collyer makes her narrative feature debut with *Sherrybaby*. In addition to directing, Collyer wrote the screenplay, and—by methodically following the tiny details that shape Sherry’s action—demonstrates a rich commitment to character development. There is one extremely touching scene that involves Sherry’s daughter in a parking lot that will stay with you. And little things *did* get to me, as when Sherry buys toys and clothes for her little girl. Sherry

IDIOCRACY from p.21

According to the IQ test he took in prison, Joe is by far the smartest man in America, and is duly charged with solving all of the country’s problems.

From his early days as the creator of *Beavis & Butthead*, Mike Judge has cast a caustic eye on the gradual dumbing-down of contemporary society by a populace that would prefer to zone-out on a diet of crappy junk food and crappier entertainment, a populace that harbors a profound fear and mistrust of anyone who aims a little higher with such highfalutin nonsense as reading a book or using correct diction.

Of course, many assumed that by depicting those attitudes, Judge was somehow commending such behavior instead of condemning it, and he was thusly excoriated by those who should have really known better. With *Idiocracy*, Judge shows us that not only have things not changed for the better in the decade-plus since *B&B*, things have actually gotten worse...and he is mad as hell about the bathetic situation.

Although a comedy through and through, there is a palpable sense of anger throughout *Idiocracy* at the idea of a once-proud country devolving into a giant mini-mall run and popu-

the memories of those who saw it long ago).

That said, its undo embarrassment of the dump release it has been given by Warners (a Labor Day weekend flush without any press screenings—an odd decision since LaBute has always been a critical favorite) shouldn’t too harshly affect its overall screwy charm and weirdness in the eyes of its audience. Besides, all of you out there who have long desired to see one of the Oscar-winning stars of *The Rock* running around in an Americanized remake of a British cult favorite while wearing a bear suit (and who missed seeing Sean Connery doing the same thing in *The Avengers*), well...here’s your second chance, courtesy of Mr. LaBute. ♪

eye-candy to keep one engaged.

Nevertheless, independent films aren’t often meant to appeal to a broad audience, and Bujalski is well aware of this fact. His movies exude the unique personality of an artist who clearly does it his own way, and the result is another beautifully personal and expressive film. Andrew Bujalski makes movies—almost completely under the radar—that perfectly capture the awkward voice of many members of his generation.

It’s time more people take notice. ♪

has little understanding of what is required of her to become a parent. She wants to learn, but no one trusts her enough to let her fail over the learning curve.

Ultimately, *Sherrybaby* is Gyllenhaal’s film. She occupies almost every frame, and retains a pinched emotional presence that makes us feel compassion for a self-destructive and damaged soul. And when Sherry has that ineluctable decisive moment of clarity, your heart breaks with her. ♪

lated by a group of people who not only couldn’t tell the difference twixt Shinola and that there other stuff, they are actually proud of the fact. (Pointedly, we never see or hear what is going on in the rest of the world, but it can be assumed from this omission that other countries have not been similarly afflicted.)

What is especially frightening is the fact that we are already closer to the future posited by the film than we might want to admit. Take the joke about the TV show *Ow, My Balls!*, a program that appears to consist entirely of a guy getting slammed repeatedly in the groin. Sound farfetched? Maybe, but just a couple of weeks ago, I happened to tune into one of those reality shows where average Americans demonstrate their “talents” before a hooting audience...and one episode basically consisted, as far as I could tell, of a guy getting hit in the groin with various objects.

And I suspect that it is that rage beneath the surface that soured Fox on the film and led them to essentially bury it from potential scrutiny (critical or positive). After all, there are plenty of people out there who love wrestling and eating fast food, and who probably think that a toilet in the living room isn’t a half-bad idea, after all. ♪

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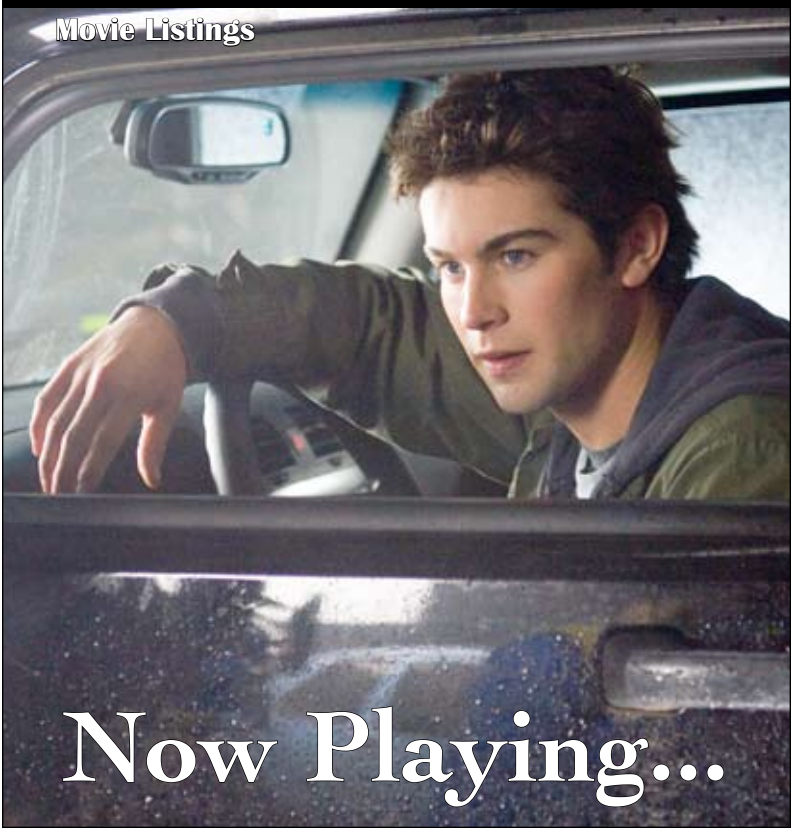
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Chace Crawford stars as Tyler in Reny Harlin’s The Covenant.

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 connies, 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: The Original Party Animals
★★ (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)

The Covenant
Not Yet Reviewed (PG-13)

Goodness, how does Renny Harlin do it? And I don’t mean that as a compliment. No, sir: who else can get away with making flop after flop after flop? Nothing need be said about Sly’s “return to the big screen” in Harlin’s *Driven*. All right, so the story gives us four young men who, in perfect *Buffy the Vampire Slayer* style, unite to blast away an evil force they accidentally unleashed on the world years earlier. Obviously, the whole “covenant” thing they have going on breaks down under strains of jealousy, paranoia, etc., amongst one another. The movie’s PG-13, so it probably is actually for those fat annoying girls who made TV’s *Buffy* such a hit. Yawwwwn. Man, I can’t stop yawning. Oh, Christ: Harlin directed *Deep Blue Sea*, too! (*That* one, PS, got pretty darn close to making its budget back in theaters.) Yikes! Could *Harlin* be the evil force our heroes unleashed on the world years earlier? (MK)

Crank
★★ (R)

Crank is a film about a hitman (Jason Statham) who has been injected with a synthesized blend of poison designed to shut his heart down, forcing him to constantly jack up his adrenaline levels in the most outrageous ways possible in a desperate struggle to stay alive

long enough to complete his mission before his inevitable demise. *Crank* tries so hard to appeal to the ADD-afflicted 14-year-old in us all with its over-the-top stew of sex, drugs, and violence that its sheer relentlessness quickly wears out its welcome to such a degree that even the most over-caFFEinated audience members are liable to grow weary long before it finishes. (PS)

Crossover
★★ (PG-13)

The place: Detroit, Michigan. More accurately, the ‘hood where Tech (Anthony Mackie) and his little friend Up (James “Lil JJ” Lewis) spend their free time playing street basketball. They also play ball for an underground team led by the dictatorial and possibly wicked Coach Vaughn (Wayne Brady). Being a team member short, they call in Noah Cruise (Wesley Jonathan) to fill the spot. The trouble is that Noah is the movie’s stereotypical “good” black kid, and thus he needs a scholarship to UCLA (surprise!) because apparently the only way he can get there is by playing (surprise!) basketball. If anyone was to find out that he was playing with this secret “outlaw” league, Noah would lose said scholarship and would therefore not be able to go to college, would not be able to become a doctor, etc. etc. etc. (EL)

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. If the situation didn’t look bleak enough, it turns out that the cave they’ve chosen is inhabited by a mutant, subhuman species with a taste for human blood. *The Descent* is a relentlessly paced movie that could very possibly leave you bruised from all the squirming you’re sure to do. (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)

Hollywoodland
★★ (R)

See review on page 19.

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)

Idiocracy
★★★ 1/2 (R)

See review on page 21.

Idlewild
★★ (R)

A strange miasma of styles, stories, and genres, *Idlewild* has much to offer...maybe too much. And yet, though they may lack cohesion as a whole, the individual parts of the movie are certainly enjoyable. The basic story is that of two young men (Andre Benjamin and Big Boi of OutKast) who grow up in the 1930’s South to become, respectively, a singer/club owner and a mortician/piano player. Both work, at least part-time, at the same gangster-infested speakeasy, and trouble brews after a shootout leaves Rooster (Big Boi) in need of a lot more than musical backing from his long-time friend and piano player Percival (Benjamin). (JG)

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

Lassie
★★★ 1/2 (PG)

Of course this film is schmaltzy...after all, so too were the novels, the prior movies, the TV shows, and the multitude of other incarnations of the story of America’s favorite Collie. Nonetheless, this movie is crafted quite well. The story takes us to the narrative of the original book. We’re in Yorkshire, England where little Joe Carracough (Jonathan Mason) lives with his working-class parents, played by Samantha Morton and John Lynch. When Dad gets laid-off at the mine, the family is forced to both move to smaller digs and, of course, give up their dog Lassie. Thus begins the harrowing tale of Lassie escaping from her new home, searching the countryside for her old family, testifying in court, receiving her PhD in criminal psychology, writing a fascinating account of her adventures for *The New Yorker*, and making us all smile. This dog can certainly do just about anything, less fly a plane. But, we hear she’s only about three hours out of receiving her license. The movie gives us all this and more. So take the kids to see the world’s most cuddly bitch. (EL)

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 (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 Sheryl (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,

GLENN FORD

Died Aug. 30, 2006

By Rusty White

My first memory of Glenn Ford was in the 1971 TV series **Cades County**. The short-lived series was a favorite of mine, in large part because of the screen presence of Ford himself. Glenn Ford was one of the last of the great movie stars from the Golden Age of the studio system.



Award-winning actor Glenn Ford died in bed at age 90 after having suffered a series of illnesses over the last few years. The Golden Globe-winning and BAFTA-nominated actor appeared in over 100 films and TV shows throughout his career. Though he was born in Canada, Glenn Ford became a US citizen in 1936. The following year, he made his screen debut. Mr. Ford interrupted his career to serve his country with the US Marines in WWII.

Glenn Ford's greatest screen success came after his wartime service. He co-starred with his longtime friend and one time love Rita Hayworth in

the Film Noir classic **Gilda**. His pre-war "good guy" image was shaken in the film, and though he was a rat in that picture, we still love him today. (And only a real star can pull off such a paradox!) In 1955, Glenn Ford starred in what is probably his best known film: it was in **The Blackboard Jungle** that he portrayed an inner-city high school teacher who fights to try and teach thugs. Vic Morrow and Sidney Poitier played two of the toughs Mr. Ford attempts to reach.

Superhero fans will fondly remember Glenn Ford as Pa Kent in Richard Donner's classic **Superman**. His death scene is abrupt and powerful. I must admit that my eyes misted over this summer when I saw Glenn Ford's picture on the mantle in the Kent home in the movie **Superman Returns**. It was a fitting homage to the actor and the character he played in the original film.

Western fans will argue about which Glenn Ford Western is the best. My money is on **3:10 to Yuma** in which he plays a good man with bad motives. Amongst the many other memorable credits in his repertoire, I'll always remember the original version of **Ransom!** Mel Gibson played Glenn Ford's part in the Ron Howard remake.

Glenn Ford had a colorful and tumultuous personal life. Like all of us, he had his good and bad days. May his passing bring him peace. Glenn Ford was once asked how he wanted to be remembered. He said that "I did my best, and I believe in God."

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. (MK)

Miami Vice

★★★★1/2 (R)

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

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)

Mutual Appreciation

★★★★1/2 (NR)

See review on page 22.

Neo Ned

★★★★ (R)

See review on page 22.

Pirates of the Carribean: Dead Man's Chest

★★★★ (PG-13)

A relatively entertaining film often hobbled by a rambling screenplay and a running time about thirty minutes longer than necessary. The real selling point is the magnificently

fruity Johnny Depp as Captain Jack Sparrow. He has here taken the role far beyond mere impression into the kind of demented realm that only the most supremely confident of performers ever dare to enter. In a film that comes close to proving that there really can be too much of a good thing, Depp somehow manages to leave audiences hungry for more. (PS)

Pulse

1/2 (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. 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)

Girl Next Door's Elisha Cuthbert plays slinky and sexy Nina, a cheerleader who may be a "little too close" with her father (Martin Donovan). Camilla Belle plays Dot, a deaf-mute who is left in the custody of Nina's parents and soon finds that they're far from the perfect all-American family. It takes little time for Nina to form a strange bond

with a girl who can neither hear nor talk, and soon she confides in Dot that she's planning on killing her sexually abusive father. Young director Jamie Babbit makes a capable effort, and her even-younger actresses perform wonderfully...but when I left the screening, there was definitely a look of "what the hell?" plastered on the faces of the audience that made me realize that though it might be a fun jaunt through a sexy, suspenseful thriller, *The Quiet* is one movie that might not be worth all the noise. (JG)

Riding Alone for Thousands of Miles

★★★★★ (R)

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 of art. The movie surrounds the story of Takata (Ken Takakura), an elderly Japanese man who has grown estranged from his only son, a son who is now gravely ill. The director put everything into this one: facets of an adventure story, a psychological drama, and a "quest film." It is truly a 19th century literary saga set in the 21st century. (JG)

Scoop

★1/2 (PG-13)

Woody 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)

Sherrybaby

★★★★ (R)

See review on page 20.

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. One would think that after *The Simpsons* so deftly lampooned such dreck in an especially scathing recent episode, the studios would take a hint...but, apparently few are willing to yet "step up" to the challenge. (JH)

Talladega Nights: The Ballad of Ricky Bobby

★★★1/2 (PG-13)

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

a film that, on the grand scale of Classic Comedy, falls somewhere between *Bewitched* and *Days of Thunder*. (PS)

This Film is Not Yet Rated

★★★ (NC-17)

Documentarian Kirby Dick does about as slipshod of a job on this one as he did on *Derrida* (about philosopher Jacques Derrida and his fathering of Deconstructionist rhetoric). Yeah, the subject matter is remotely interesting (though too much of the film is dedicated to Kirby's quest to find out exactly who the members of the weirdly clandestine MPAA Ratings Board are), but what we're left with is a series of repetitious interviews with directors who basically are upset that they can't foist as much nudity (namely gratuitous nudity involving homosexual intercourse) as they want up on the silver screen. You learn a lot about the Ratings Board and the MPAA that you never knew before, but you also learn that there are definitely a lot of horn dogs in Hollywood (oops, I mean: the "indie" world) these days! And how! Yeesh! (TM)

The Wicker Man

★★★★ (R)

See our review on page 20.

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. 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

Schedules are subject to change; please call ahead to confirm showtimes.

HOLLYWOOD & VICINITY

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

Crank 1, 3, 5:10, 7:50, 10 p.m.
Idiocracy Fri.-Tues., 1:15, 3:15, 5:15, 8:15, 10:15 p.m.; Wed., 1:15, 3:15, 5:15 p.m.; Thurs., 1:15, 3:15, 5:15, 8:15, 10:15 p.m.
Trust the Man 4:40, 10:40 p.m.
Idlewild Fri.-Tues., 1:50, 4:30, 7:40, 10:30 p.m.; Wed.-Thurs., 1:45, 4:35, 7:45, 10:25 p.m.
Invincible 11:35 a.m., 1:55, 4:45, 7:35, 9:55 p.m.
The Illusionist 12:05, 2:35, 5:05, 8:05, 10:35 p.m.
World Trade Center Fri.-Tues., 1:40, 4:20, 7, 9:40 p.m.; Wed., 1:40 p.m.; Thurs., 1:40, 4:20, 7, 9:40 p.m.
Talladega Nights: The Ballad of Ricky Bobby Fri.-Mon., 2:10, 4:50, 8:20, 10:50 p.m.; Tues., 1:10, 4 p.m.; Wed.-Thurs., 2:10, 4:50, 8:20, 10:50 p.m.
Quinceanera 1:05, 3:05, 5:25, 7:55, 10:05 p.m.
Little Miss Sunshine 12 noon, 2:20, 5, 8, 10:20 p.m.
Pirates of the Caribbean: Dead Man's Chest 1:30, 7:30 p.m.
LAEMMLE'S FAIRFAX 7907
 Beverly Boulevard (323)655-4010
An Inconvenient Truth 2:10, 7:10 p.m.
Neo Ned 2:30, 4:55, 7:20, 9:45 p.m.
Hanbando 2, 5:15, 8:30 p.m.
LOS FELIZ 3 1822 Vermont Avenue (323)664-2169
The Illusionist 2, 4:30, 7, 9:30 p.m.
Quinceanera 2, 4:30, 7, 9:30 p.m.
Little Miss Sunshine 2, 4:30, 7, 9:30 p.m.
MANN CHINESE 6 6801 Hollywood Blvd (323)464-8111
 Call theater for schedule.
MANN GRAUMAN'S CHINESE 6925 Hollywood Blvd (323)464-8111
 Call theater for schedule.
PACIFIC EL CAPITAN Hollywood Blvd, West of Highland (323)467-7674
 Call theater for schedule.
PACIFIC'S THE GROVE STADIUM 14 189 The Grove Drive, 3rd & Fairfax (323)692-0829
Crank 10:30 a.m., 12:45, 3:05, 5:30, 7:55, 10:20 p.m.
The Wicker Man 11:55 a.m., 2:45, 5:40, 8:15, 10:55 p.m.
Idlewild Fri.-Mon., 10:40 a.m., 1:25, 4:30, 7:30, 10:25 p.m.; Tues., 10:40 a.m., 1:25, 4:30, 10:55 p.m.; Wed.-Thurs., 10:40 a.m., 1:25, 4:30, 7:30, 10:25 p.m.
Invincible 11:10 a.m., 1:55, 4:50, 7:50, 10:40 p.m.
Accepted Fri.-Wed., 11:50 a.m., 2:20, 4:45, 7:15, 9:40 p.m.
The Illusionist Fri.-Sat., 11:40 a.m., 2:30, 5:25, 8:25, 11:15 p.m.; Sun.-Thurs., 11:40 a.m., 2:30, 5:15, 8:05, 11 p.m.
Step Up 11:15 a.m., 2:10, 5, 7:40, 10:25 p.m.
World Trade Center Fri.-Sat., 10:35 a.m., 1:35, 4:40, 7:55, 11:05 p.m.; Sun.-Thurs., 10:35 a.m., 1:35, 4:40, 7:50, 10:50 p.m.
Talladega Nights: The Ballad of Ricky Bobby 11 a.m., 1:45, 4:35, 7:20, 10:15 p.m.
Little Miss Sunshine 11:30 a.m., 2:25, 5:15, 8:15, 11 p.m.
The Devil Wears Prada Fri.-Sun., 11:20 a.m., 2:10, 5:05, 8, 10:45 p.m.; Mon., 11:20 a.m., 2:10, 5:10, 8, 10:45 p.m.; Tues.-Thurs., 11:20 a.m., 2:10, 5:05, 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., 2:30, 5, 7:30, 10 p.m.; Sun., 2:30, 5, 7:30 p.m.; Mon.-Thurs., 5, 7:30 p.m.

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

Hollywoodland Fri., 4:15, 7, 9:45 p.m.; Sat.-Sun., 1:30, 4:15, 7, 9:45 p.m.; Mon.-Thurs., 4:15, 7, 9:45 p.m.

DOWNTOWN, S. LOS ANGELES

AMC MAGIC JOHNSON CRENSHAW 15 4020 Marlon Ave. (323)290-5900 703

The Covenant Fri.-Sun., 11:50 a.m., 2:20, 5:25, 7:50, 10:15 p.m.; Mon.-Thurs., 2:20, 5:25, 7:50, 10 p.m.
The Protector Fri.-Sat., 11:05, 11:55 a.m., 1:10, 2:30, 3:25, 5:15, 5:55, 7:30, 8:10, 9:45, 10:30 p.m.; Sun., 11:05, 11:55 a.m., 1:10, 2:30, 3:25, 5:15, 5:55, 7:30, 8:10, 9:45 p.m.; Mon.-Thurs., 1:10, 2:30, 3:25, 5:15, 5:55, 7:30, 8:10, 9:45 p.m.
Crank Fri.-Sun., 11 a.m., 1:05, 3:15, 5:30, 7:40, 9:50 p.m.; Mon.-Thurs., 1:05, 3:15, 5:30, 7:40, 9:50 p.m.
Crossover Fri.-Sun., 11:30 a.m., 12:15, 1:15, 2, 2:45, 4:30, 5:20, 6:25, 7, 7:45, 9:30, 10:10 p.m.; Mon.-Thurs., 1:15, 2, 2:45, 4:30, 5:20, 6:25, 7, 7:45, 9:30 p.m.
The Wicker Man Fri.-Sat., 11:15 a.m., 1:40, 5:15, 8:05, 10:40 p.m.; Sun., 11:15 a.m., 1:40, 5:15, 8:05, 10:30 p.m.; Mon.-Thurs., 1:40, 5:15, 8:05, 10:20 p.m.
How to Eat Fried Worms Fri.-Sun., 10:40 a.m., 12:50, 2:50, 5 p.m.; Mon., 1:30, 4:15 p.m.
Idlewild Fri.-Sat., 11:20 a.m., 2:10, 4:55, 7:20, 8, 10:05, 10:45 p.m.; Sun., 11:20 a.m., 2:10, 4:55, 7:20, 8, 10:05 p.m.; Mon., 2:10, 4:55, 6:50, 8, 9:50 p.m.; Tues.-Thurs., 2:10, 4:55, 8 p.m.
Invincible Fri.-Sun., 11:40 a.m., 2:05, 5:05, 7:55, 10:25 p.m.; Mon.-Thurs., 2:05, 5:05, 7:55, 10:10 p.m.
Snakes on a Plane Fri.-Sun., 10:55 a.m., 1:50, 4:40, 7:35, 10:20 p.m.; Mon.-Thurs., 1:50, 4:40, 7:35, 10:05 p.m.
Step Up Fri.-Sun., 10:30 a.m., 3:40, 9 p.m.; Mon.-Thurs., 3:40, 9 p.m.
World Trade Center Fri.-Sun., 10:20 a.m., 1, 4:05, 7:05, 9:55 p.m.; Mon.-Thurs., 1, 4:05, 7:05, 9:55 p.m.

BARNYARD: THE ORIGINAL PARTY ANIMALS Fri.-Sun., 10:50 a.m., 1, 3:05, 5:10, 7:25, 9:35 p.m.; Mon.-Thurs., 1, 3:05, 5:10, 7:25, 9:35 p.m.

American Blackout Fri.-Sat., 11:10 a.m., 1:20, 3:30, 5:45, 8:15, 10:35 p.m.; Sun., 11:10 a.m., 1:20, 3:30, 5:45, 8:15, 10:25 p.m.; Mon.-Thurs., 1:20, 3:30, 5:45, 8:15, 10:20 p.m.

LAEMMLE'S GRANDE 4-PLEX 345 South Figueroa Street (213)617-0268

Idlewild Fri., 4:20, 7, 9:40 p.m.; Sat.-Sun., 1:30, 4:20, 7, 9:40 p.m.; Mon.-Thurs., 5:30, 8:10 p.m.
The Illusionist Fri., 4:30, 7, 9:30 p.m.; Sat.-Sun., 1:45, 4:30, 7, 9:30 p.m.; Mon.-Thurs., 5:45, 8:15 p.m.
Quinceanera Fri., 5:20, 7:40, 9:55 p.m.; Sat.-Sun., 12:40, 3, 5:20, 7:40, 9:55 p.m.; Mon.-Thurs., 5:50, 8:20 p.m.
Little Miss Sunshine Fri., 5:10, 7:30, 9:50 p.m.; Sat.-Sun., 12:30, 2:50, 5:10, 7:30, 9:50 p.m.; Mon.-Thurs., 5:40, 8 p.m.

MANN BEVERLY CENTER 13 8522 Beverly Boulevard, Suite 835 (310)652-7760 -

Crossover 12:40, 3, 5:20, 7:30, 9:40 p.m.
Idiocracy 7:50, 10 p.m.
Beerfest 1:50, 4:20, 7:10, 10 p.m.
How to Eat Fried Worms 12:30, 2:30, 4:40 p.m.
Material Girls 1:20, 2:40, 5, 7:20, 9:30 p.m.
Snakes on a Plane 1:40, 4:10, 6:50, 9:10 p.m.
Zoom 1, 3:10, 5:20, 7:30, 9:50 p.m.
Barnyard: The Original Party Animals 12:40, 2:40, 4:50, 7, 9 p.m.
The Descent 7, 9:40 p.m.
The Ant Bully 1:50, 3:50, 5:50 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.

UNIVERSITY VILLAGE 3 3323 South Hoover (213)748-6321

The Covenant Fri.-Sat., 12:30, 3, 5:30, 8, 10:30 p.m., 12:35 a.m.; Sun.-Thurs., 12:30, 3, 5:30, 8, 10:30 p.m.
Crank Fri.-Sat., 12:15, 2:15, 4:15, 6:15, 8:15, 10:15 p.m.; Sun., 12:15 a.m.; Mon.-Thurs., 12:15, 2:15, 4:15, 6:15, 8:15, 10:15 p.m.

The Wicker Man Sun.-Tues., 12 noon, 2:30, 5, 7:30, 10 p.m.; Wed., 12 noon, 2:30, 5, 7:30, 10 p.m.

Brick Fri.-Sat., 12 mid.

WEST HOLLYWOOD, BEVERLY HILLS

LAEMMLE'S MUSIC HALL 3 9036 Wilshire Blvd. (310)274-6869

Factotum Fri., 5:20, 7:40, 10 p.m.; Sat.-Sun.,

12:20, 2:45, 5:20, 7:40, 10 p.m.; Mon.-Thurs., 5:20, 7:40, 10 p.m.

Iraq for Sale: The War Profiteers Fri., 5:10, 7:20, 9:40 p.m.; Sat.-Sun., 12:45, 3, 5:10, 7:20, 9:40 p.m.; Mon.-Thurs., 5:10, 7:20, 9:40 p.m.

Marriage, Iranian Style Fri., 5, 7:30, 10 p.m.; Sat.-Sun., 12 noon, 2:30, 5, 7:30, 10 p.m.; Mon.-Thurs., 5, 7:30, 10 p.m.

LAEMMLE'S SUNSET 5 8000 Sunset Blvd. (323)848-3500

Sherrybaby 11:45 a.m., 2:15, 4:45, 7:15, 9:45 p.m.
Mutual Appreciation 11:30 a.m., 2:05, 4:40, 7:20, 10:10 p.m.

This Film Is Not Yet Rated 12 noon, 2:30, 5, 7:30, 10 p.m.
Half Nelson 11:30 a.m., 2:10, 4:50, 7:30, 10:10 p.m.

Talk to Her (Hable Con Ella) 1:15, 4, 7, 9:45 p.m.
Out of Faith Tues., 7:30 p.m.
Special Screening: Sun., 10:30 a.m.

WESTWOOD, WEST LOS ANGELES

AMC AVCO CENTER Wishire Blvd., 2 blks. E of Westwood Blvd (310)475-0711

The Protector Fri.-Sun., 11:15 a.m., 1:30, 3:40, 5:45, 7:50, 9:55 p.m.; Mon.-Thurs., 2:45, 4:50, 6:55, 9:50 p.m.

Idiocracy Fri.-Sun., 11:30 a.m., 1:40, 3:45, 5:50, 8, 10:05 p.m.; Mon.-Tues., 2:40, 4:45, 7, 10 p.m.; Wed., 2:40, 4:45 p.m.; Thurs., 2:40, 4:45, 7, 10 p.m.

Idlewild Fri.-Sun., 11 a.m., 1:45, 4:30, 7:15, 10 p.m.; Mon.-Thurs., 2:30, 5:15, 8 p.m.

Talladega Nights: The Ballad of Ricky Bobby Fri.-Sun., 11:45 a.m., 2:15, 4:45, 7:30, 10:15 p.m.; Mon.-Thurs., 2:35, 5:05, 7:35, 9:45 p.m.

AMC CENTURY CITY 15 10250 Santa Monica Boulevard (310)289-4AMC

The Covenant Fri.-Sun., 11:15 a.m., 2, 4:50, 7:50, 10:35 p.m.; Mon.-Thurs., 1:20, 4, 7:15, 10 p.m.

Hollywoodland Fri.-Sun., 10:30 a.m., 1, 4:05, 7:20, 10:30 p.m.; Mon.-Thurs., 1:10, 4:10, 7:25, 10:30 p.m.

The Protector Fri.-Sun., 10:45 a.m., 1:15, 3:25, 5:45, 8:15, 10:45 p.m.; Mon.-Thurs., 2:15, 4:45, 7:45, 10:15 p.m.

Crank Fri.-Sat., 12:25, 2:45, 5:15, 7:45, 10:15 p.m.; Sun., 11:40 a.m., 1:50, 5:15, 7:45, 10:15 p.m.; Mon.-Thurs., 2:30, 5, 7:25, 9:45 p.m.

Crossover Fri.-Sat., 11:20 a.m., 1:55, 4:45, 7:20, 10 p.m.; Sun., 10:55 a.m., 4:45, 7:20, 10 p.m.; Mon.-Tues., 1:35, 4:10, 10:25 p.m.; Wed.-Thurs., 2:25, 5:20, 7:55, 10:25 p.m.

Idiocracy Fri.-Sun., 11:10 a.m., 4:35, 10:20 p.m.; Mon.-Thurs., 2, 7:20 p.m.

The Wicker Man Fri.-Sun., 11:40 a.m., 2:20, 5:10, 8, 10:40 p.m.; Mon.-Thurs., 2:10, 4:50, 7:30, 10:10 p.m.

Beerfest Fri.-Sun., 1:20 p.m.; Mon.-Thurs., 1 p.m.

Idlewild Fri.-Sun., 1:35, 7:05 p.m.; Mon.-Thurs., 4:25, 9:40 p.m.

Invincible Fri.-Sun., 11:25 a.m., 2:05, 5:05, 8:10, 10:55 p.m.; Mon.-Thurs., 2:35, 5:15, 8, 10:30 p.m.

Accepted Fri.-Sun., 11:05 a.m., 1:45, 4:25, 7:25, 10:10 p.m.; Mon.-Tues., 2:20, 5:05, 7:35, 10 p.m.; Wed.-Thurs., 1:35, 4:15, 10:35 p.m.

The Illusionist Fri.-Sun., 10:40 a.m., 1:25, 4:10, 7:10, 10:05 p.m.; Mon.-Thurs., 1:30, 4:20, 7:05, 9:55 p.m.

Step Up Fri.-Sun., 11 a.m., 1:40, 4:20, 7:15, 9:55 p.m.; Mon.-Thurs., 2:15, 4:55, 7:40, 10:15 p.m.

World Trade Center Fri.-Sun., 10:30 a.m., 1:25, 4:30, 7:40, 10:45 p.m.; Mon.-Thurs., 1, 4:05, 7:05, 10:05 p.m.

Talladega Nights: The Ballad of Ricky Bobby Fri.-Sun., 10:50 a.m., 1:50, 4:40, 7:35, 10:25 p.m.; Mon.-Thurs., 1:45, 4:40, 7:30, 10:20 p.m.

Little Miss Sunshine Fri.-Sun., 10:35 a.m., 1:30, 4:15, 7, 9:50 p.m.; Mon.-Thurs., 1:50, 4:30, 7:10, 9:50 p.m.

Pirates of the Caribbean: Dead Man's Chest Fri.-Sun., 4:10, 7:30, 10:50 p.m.; Mon.-Thurs., 3:40, 7, 10:25 p.m.

LAEMMLE'S ROYAL THEATRE 11523 Santa Monica Blvd. (310)477-5581

Riding Alone for Thousands of Miles (Qian li zou dan qi) 1:40, 4:20, 7, 9:40 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.

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

MANN BRUIN 948 Broxton Avenue (310)208-8998

Hollywoodland 1, 4, 7, 10 p.m.
MANN FESTIVAL 1 10887 Lindbrook Avenue (310)248-6266

The Wicker Man 12 noon, 2:30, 5, 7:30, 10:10 p.m.

MANN NATIONAL 10925 Lindbrook Drive (310)208-4366

Crank 12:30, 2:40, 4:50, 7:20, 9:30 p.m.
MANN VILLAGE 961 Broxton Avenue (310)208-5576

The Covenant Fri.-Sat., 11:30 a.m., 2, 4:30, 7:10, 9:40 p.m., 12:10 a.m.; Sun.-Thurs., 11:30 a.m., 2, 4:30, 7:10, 9:40 p.m.

NUART THEATRE 11272 Santa Monica Blvd. (310)281-8223

The Bridesmaid (La Demoiselle d'Honneur) Fri., 4:30, 7:15, 9:50 p.m.; Sat.-Sun., 1:45, 4:30, 7:15, 9:50 p.m.; Mon.-Thurs., 4:30, 7:15, 9:50 p.m.

The Rocky Horror Picture Show Sat., 11:55 p.m.
Head Fri., 11:55 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.
This Film Is Not Yet Rated 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.

Vajra Sky Over Tibet 11:45 a.m., 2:15, 4:45, 7:15, 9:45 p.m.

CULVER CITY, LAX, MARINA DEL REY

AMC LOEWS MARINA 6 13455 Maxella Ave. (310)578-2002

The Covenant Fri.-Sun., 11:30 a.m., 2, 4:30, 7:10, 9:40 p.m.; Mon.-Thurs., 2, 4:30, 7:10, 9:50 p.m.

Hollywoodland Fri.-Sun., 10:55 a.m., 1:50, 4:40, 7:35, 10:30 p.m.; Mon.-Thurs., 1:30, 4:20, 7:15, 10:05 p.m.

The Wicker Man Fri.-Sun., 11:45 a.m., 2:30, 5, 7:40, 10:10 p.m.; Mon.-Thurs., 2:30, 5, 7:40, 10:10 p.m.

Idlewild Fri.-Sun., 11 a.m., 1:40, 4:45, 7:30, 10:20 p.m.; Mon.-Thurs., 1:40, 4:45, 7:30, 10:15 p.m.

The Illusionist Fri.-Sun., 11:10 a.m., 1:45, 4:20, 7:20, 10 p.m.; Mon.-Thurs., 1:45, 4:40, 7:20, 10 p.m.

Talladega Nights: The Ballad of Ricky Bobby Fri.-Sun., 11:05 a.m., 1:35, 4:15, 7, 9:50 p.m.; Mon.-Thurs., 1:35, 4:15, 7, 9:40 p.m.

MANN CULVER PLAZA Washington Blvd at Hughes (310)841-2993

The Covenant 11:40 a.m., 2, 4:30, 7, 9:30 p.m.
Crossover 12:20, 2:40, 5:10, 7:40, 10:10 p.m.

Idiocracy 11:50 a.m., 4:40, 9:40 p.m.
Beerfest 9:20 p.m.

How to Eat Fried Worms 12:10, 2:20, 4:50 p.m.
Invincible 12 noon, 2:30, 5, 7:30, 10 p.m.

Snakes on a Plane 7:20, 9:50 p.m.
Step Up 2:10, 7:10 p.m.

Barnyard: The Original Party Animals 11:30 a.m., 1:50, 4:20, 6:50 p.m.

PACIFIC CULVER STADIUM 12 9500 Culver Boulevard, Culver and Washington (310)360-9565

Crank 1:05, 3:25, 5:40, 8, 10:05 p.m.
The Wicker Man 1:55, 4:45, 7:25, 10:10 p.m.

Idlewild 2:20, 5,

Pat Garrett and Billy the Kid Sat., 7:30 p.m.
Straw Dogs Wed., 7:30 p.m.
The Wild Bunch Sun., 6:30 p.m.

LAEMMLE'S MONICA FOURPLEX 1332 2nd Street (310)394-9741
Sherrybaby 1:45, 4:15, 7, 9:30 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.-Sun., 11 a.m.
The Celestine Prophecy Sat.-Sun., 11 a.m.
Short Film Fri., 12:10, 12:40 p.m.; Sat.-Sun., 10:50, 11:20 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.
Beerfest 7, 9:40 p.m.
How to Eat Fried Worms 12:20, 2:40, 4:50 p.m.
World Trade Center 12:30, 3:30, 6:30, 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.-Sun., 11:15 a.m., 2, 4:45, 7:30, 10 p.m.; Mon.-Wed., 2, 4:45, 7:30, 10 p.m.; Thurs., 2, 4:45, 10 p.m.
The Illusionist Fri.-Sun., 11 a.m., 1:40, 4:30, 7:15, 9:50 p.m.; Mon.-Thurs., 1:40, 4:30, 7:15, 9:50 p.m.

WALLACE - MALIBU THEATER 3822 Cross Creek Road (310)456-6990
 Closed due to a fire.

SOUTHBAY

AMC ROLLING HILLS 20 Rolling Hills Plaza Crenshaw and P.C.H. (310)289-4AMC
The Covenant Fri.-Sat., 11:20 a.m., 12:30, 2, 3:15, 4:50, 5:45, 7:25, 8:45, 10, 11:10 p.m.; Sun., 11:20 a.m., 12:30, 2, 3:15, 4:50, 5:45, 7:25, 8:45, 10 p.m.; Mon.-Thurs., 1:05, 2, 3:25, 4:50, 5:45, 7:10, 8:45, 9:50 p.m.
Hollywoodland Fri.-Sat., 11 a.m., 1:50, 4:40, 7:45, 10:45 p.m.; Sun., 11 a.m., 1:50, 4:40, 7:45, 10:30 p.m.; Mon.-Thurs., 1:50, 4:35, 7:25, 10:15 p.m.
The Protector Fri.-Sat., 11:45 a.m., 2:15, 4:25, 7, 9:15, 11:15 p.m.; Sun., 11:45 a.m., 2:15, 4:25, 7, 9:15 p.m.; Mon.-Thurs., 2:15, 4:25, 7, 9:15 p.m.
Crank Fri.-Sat., 12:40, 3:05, 5:30, 8, 10:25 p.m.; Sun., 12:40, 3:05, 5:30, 8, 10:05 p.m.; Mon.-Thurs., 1, 3:05, 5:30, 8, 10:05 p.m.
Crossover Fri.-Sun., 12 noon, 2:25, 5:10, 7:40, 10:15 p.m.; Mon.-Thurs., 2:25, 5:10, 7:40, 10:15 p.m.
Idiocracy Fri.-Sun., 12:45 p.m.; Mon.-Thurs., 1 p.m.
Lassie 1:15 p.m.
The Wicker Man Fri.-Sat., 11:40 a.m., 2:10, 5, 7:50, 10:30 p.m.; Sun., 11:40 a.m., 2:10, 5, 7:50, 10:15 p.m.; Mon.-Thurs., 2, 5, 7:50, 10:15 p.m.
Beerfest Fri.-Sun., 12:25, 3:30, 6:45, 9:30 p.m.; Mon.-Thurs., 1:20, 4:05, 6:45, 9:30 p.m.
How to Eat Fried Worms Fri.-Sun., 12:50, 3:20, 5:40 p.m.; Mon.-Thurs., 1:15, 3:20, 5:40 p.m.
Idlewild 3:50, 6:55, 9:45 p.m.
Invincible Fri.-Sat., 11:25 a.m., 2:05, 3, 4:45, 5:35, 7:30, 8:25, 10:10, 11 p.m.; Sun., 11:25 a.m., 2:05, 3, 4:45, 5:35, 7:30, 8:25, 10:10 p.m.; Mon.-Thurs., 2:05, 3, 4:45, 5:35, 7:30, 8:25, 10:05 p.m.
Accepted Fri.-Sun., 11:50 a.m., 2:35, 4:55, 7:35, 9:55 p.m.; Mon.-Thurs., 2:35, 4:55, 7:35, 9:55 p.m.
The Illusionist Fri.-Sat., 11:30 a.m., 2:30, 5:15, 8:15, 10:55 p.m.; Sun., 11:30 a.m., 2:30, 5:15, 7:55, 10:25 p.m.; Mon.-Thurs., 1:30, 4:05, 7:25, 10 p.m.
Snakes on a Plane Fri.-Sat., 8:05, 10:35 p.m.; Sun., 8:05, 10:25 p.m.; Mon.-Thurs., 7:55, 10:10 p.m.
Step Up Fri.-Sun., 11:05 a.m., 1:35, 4:20, 7:05, 9:40 p.m.; Mon.-Thurs., 1:35, 4:20, 7:05, 9:40 p.m.
World Trade Center Fri.-Sat., 1, 4:15, 7:20, 10:20 p.m.; Sun., 1, 4:15, 7:20, 10:10 p.m.; Mon.-Thurs., 1:10, 4:15, 7:20, 10:10 p.m.
Barnyard: The Original Party Animals Fri.-Sun., 11:10 a.m., 1:55, 4:10, 6:50, 9:20 p.m.; Mon.-Thurs., 1:55, 4:10, 6:50,

9:20 p.m.
Talladega Nights: The Ballad of Ricky Bobby Fri.-Sat., 11:35 a.m., 2:20, 5:05, 7:55, 10:50 p.m.; Sun., 11:35 a.m., 2:20, 5:05, 7:55, 10:20 p.m.; Mon.-Thurs., 2:20, 5:05, 7:45, 10:10 p.m.
Little Miss Sunshine Fri.-Sun., 11:15 a.m., 1:45, 4:30, 7:10, 9:50 p.m.; Mon.-Thurs., 1:45, 4:30, 7:10, 9:50 p.m.
Pirates of the Caribbean: Dead Man's Chest Fri.-Sat., 12:15, 3:45, 7:15, 10:40 p.m.; Sun., 12:15, 3:45, 7:15, 10:30 p.m.; Mon.-Thurs., 1:25, 4:40, 8:15 p.m.

AMC SOUTH BAY GALLERIA 16 Hawthorne and Artesia (310)289-4AMC 422
The Covenant Fri.-Sat., 10:30 a.m., 12:45, 3:15, 5:45, 8:30, 11:15 p.m.; Sun., 10:30 a.m., 12:45, 3:15, 5:45, 8:30, 10:45 p.m.; Mon.-Thurs., 1:20, 4:15, 7, 9:35 p.m.
Hollywoodland Fri.-Sat., 11:15 a.m., 2:15, 5:15, 8:15, 11:05 p.m.; Sun., 11:15 a.m., 2:15, 5:15, 8:15, 10:40 p.m.; Mon.-Thurs., 1:30, 4:20, 7:20, 10:20 p.m.
The Protector Fri.-Sun., 10:45 a.m., 1, 3, 5:30, 8, 10:15 p.m.; Mon.-Thurs., 1:05, 3:20, 5:45, 7:50, 10 p.m.
Crank Fri.-Sun., 11 a.m., 1:05, 3:20, 5:35, 8:05, 10:35 p.m.; Mon.-Thurs., 1:15, 3:20, 5:30, 7:35, 9:45 p.m.
Crossover Fri.-Sat., 11:45 a.m., 2:30, 4:50, 7:25, 10:05, 11:10 p.m.; Sun., 11:55 a.m., 2:30, 4:50, 7:25, 10:05 p.m.; Mon.-Thurs., 2:15, 4:55, 7:30, 10:10 p.m.
The Wicker Man Fri.-Sun., 11:20 a.m., 1:45, 4:20, 7:15, 10 p.m.; Mon.-Thurs., 1:10, 3:40, 6:15, 9:15 p.m.
How to Eat Fried Worms Fri.-Sun., 11:15 a.m., 1:20, 3:25, 5:40, 7:50 p.m.; Mon.-Thurs., 1:45, 3:50, 5:55, 8 p.m.
Idlewild Fri.-Sat., 11:10 a.m., 2:10, 5:10, 8:10, 11 p.m.; Sun., 11:10 a.m., 2:10, 5:10, 8:10, 10:45 p.m.; Mon.-Thurs., 1:40, 4:35, 7:25, 10:15 p.m.
Invincible Fri.-Sun., 11:35 a.m., 2:20, 5, 7:35, 10:25 p.m.; Mon.-Thurs., 1:20, 4, 6:45, 9:30 p.m.
Accepted Fri.-Sun., 11:10 a.m., 1:25, 3:40, 5:55, 8:20, 10:45 p.m.; Mon.-Thurs., 1, 3:25, 5:40, 7:55, 10:25 p.m.
The Illusionist Fri.-Sun., 10:35 a.m., 1:20, 4:15, 7:05, 10:30 p.m.; Mon.-Thurs., 2, 5, 7:40, 10:30 p.m.
Material Girls Fri.-Sat., 10:40 a.m., 1:30 p.m.; Sun., 1:30 p.m.; Mon.-Thurs., 1:25 p.m.
Snakes on a Plane Fri.-Sun., 9:55 p.m.; Mon.-Thurs., 10:05 p.m.
Step Up Fri.-Sun., 11:25 a.m., 1:55, 4:40, 7:20, 9:50 p.m.; Mon.-Thurs., 1:10, 4, 7, 9:25 p.m.
World Trade Center Fri.-Sat., 11:05 a.m., 2:05, 5:05, 7:55, 10:55 p.m.; Sun., 11:05 a.m., 2:05, 5:05, 7:55, 10:40 p.m.; Mon.-Thurs., 1:35, 4:40, 7:30, 10:25 p.m.
Barnyard: The Original Party Animals Fri.-Sun., 11 a.m., 1:15, 3:30, 5:50, 8:25 p.m.; Mon.-Thurs., 1, 3:15, 5:35, 7:45 p.m.
Talladega Nights: The Ballad of Ricky Bobby Fri.-Sun., 10:55 a.m., 1:35, 4:45, 7:30, 10:20 p.m.; Mon.-Thurs., 1:35, 4:25, 7, 9:40 p.m.
Pirates of the Caribbean: Dead Man's Chest Fri.-Sat., 3:50, 7:10, 10:40 p.m.; Sun., 3:50, 7:10, 10:35 p.m.; Mon.-Thurs., 4:05, 7:25, 10:40 p.m.

ART THEATER 2025 East 4th Street (562)438-5435
 Call theater for schedule.

GARDENA CINEMA 14948 South Crenshaw Blvd. (310)217-0505
 Call theater for schedule.

PACIFIC BEACH CITIES ALL STADIUM 16 Rosecrans Blvd & Nash Street (310)607-0007
Crank Fri.-Sun., 12:05, 2:20, 4:40, 7, 8, 9:15, 10:25 p.m.; Mon.-Thurs., 12:05, 2:20, 4:40, 7, 7:55, 9:15, 10:05 p.m.
Crossover Fri.-Sat., 12:10, 2:45, 5:20, 7:45, 9:30, 10:15 p.m.; Sun., 12:10, 2:45, 5:20, 7:45, 9:20, 10:15 p.m.; Mon.-Thurs., 12:10, 2:45, 5:20, 7:40, 9:20, 10:15 p.m.
The Wicker Man Fri.-Sat., 12 noon, 2:30, 5:15, 7:40, 10:30 p.m.; Sun., 12 noon, 2:30, 5:15, 7:40, 10:25 p.m.; Mon.-Thurs., 12 noon, 2:30, 5:15, 7:45, 10:25 p.m.
Beerfest Fri., 2:35, 5:25, 8:05, 10:40 p.m.; Sat., 11:55 a.m., 2:35, 5:25, 8:05, 10:40 p.m.; Sun., 11:55 a.m., 2:35, 5:25, 8:05, 10:30 p.m.; Mon.-Thurs., 2:35, 5:25, 8, 10:30 p.m.
How to Eat Fried Worms Fri., 1:15, 3:30, 5:45 p.m.; Sat.-Sun., 11 a.m., 1:15, 3:30, 5:45 p.m.; Mon.-Thurs., 1:15, 3:30, 5:45 p.m.
Idlewild Fri., 2, 5, 7:55, 10:45 p.m.; Sat., 11 a.m., 2, 5, 7:55, 10:45 p.m.; Sun., 11 a.m., 2, 4:55, 7:40, 10:30 p.m.; Mon.-Thurs., 1:50, 4:40, 7:25, 10:10 p.m.
Invincible Fri., 1:45, 4:30, 7:15, 10 p.m.; Sat.-Sun., 11:15 a.m., 1:45, 4:30, 7:15, 10 p.m.; Mon.-Thurs., 1:45, 4:30, 7:15, 10 p.m.
Accepted Fri.-Sun., 12:30, 2:50, 5:05, 7:25, 9:45 p.m.; Mon., 11 a.m., 1:30, 4, 7:20, 9:45 p.m.; Tues.-Thurs., 12:30, 2:50, 5:05, 7:25, 9:45 p.m.
Step Up Fri., 2:35, 5:20, 7:50, 10:40 p.m.; Sat., 11:50 a.m., 2:35, 5:20, 7:50, 10:40 p.m.; Sun., 11:50 a.m., 2:35, 5:20, 7:50,

10:20 p.m.; Mon.-Thurs., 2:35, 5:20, 7:50, 10:20 p.m.
World Trade Center 1:10, 4:10, 7:05, 10:05 p.m.
Barnyard: The Original Party Animals Fri., 2, 4:15, 7 p.m.; Sat.-Sun., 11:45 a.m., 2, 4:15, 7 p.m.; Mon.-Thurs., 2, 4:15, 7 p.m.
Talladega Nights: The Ballad of Ricky Bobby Fri., 2:05, 4:55, 7:35, 10:10 p.m.; Sat.-Sun., 11:25 a.m., 2:05, 4:55, 7:35, 10:10 p.m.; Mon.-Thurs., 2:05, 4:55, 7:35, 10:10 p.m.
Pirates of the Caribbean: Dead Man's Chest Fri.-Sat., 12:45, 4, 7:15, 10:35 p.m.; Sun.-Thurs., 2:10, 5:25, 8:35 p.m.

PACIFIC MANHATTAN VILLAGE MALL 3560 Sepulveda Boulevard at Rosecrans (310)607-0007
Trust the Man Fri., 2:15, 5, 7:45, 10:10 p.m.; Sat.-Sun., 11:30 a.m., 2:15, 5, 7:45, 10:10 p.m.; Mon.-Thurs., 2:15, 5, 7:45 p.m.
The Illusionist Fri., 2, 4:45, 7:30, 10 p.m.; Sat.-Sun., 11:15 a.m., 2, 4:45, 7:30, 10 p.m.; Mon.-Thurs., 2, 4:45, 7:30 p.m.
Little Miss Sunshine Fri., 1:30, 2:30, 4:15, 5:15, 7, 8, 9:45, 10:30 p.m.; Sat.-Sun., 11 a.m., 1:30, 2:30, 4:15, 5:15, 7, 8, 9:45, 10:30 p.m.; Mon.-Thurs., 1:30, 2:30, 4:15, 5:15, 7, 8 p.m.
The Devil Wears Prada Fri.-Sun., 1:45, 4:30, 7:10, 9:50 p.m.; Mon.-Thurs., 1:45, 4:30, 7:10 p.m.

REGAL TERRACE CINEMA 6 28901 South Western Avenue (310)831-1936
The Covenant Fri., 2:30, 4:50, 7:30, 9:50 p.m.; Sat., 12:15, 2:30, 4:50, 7:30, 9:50 p.m.; Sun., 12:15, 2:30, 4:50, 7:30 p.m.; Mon.-Thurs., 2:30, 5:10, 7:50 p.m.
The Protector Fri., 2:55, 5, 7:10, 9:40 p.m.; Sat., 12:40, 2:55, 5, 7:10, 9:40 p.m.; Sun., 12:40, 2:55, 5, 7:10 p.m.; Mon.-Thurs., 2:50, 5, 7:20 p.m.
Crank Fri., 2:10, 4:30, 7, 9:30 p.m.; Sat., 12:10, 2:10, 4:30, 7, 9:30 p.m.; Sun., 12:10, 2:10, 4:30, 7 p.m.; Mon.-Thurs., 2:55, 5:05, 8 p.m.
Crossover Fri., 3, 5:15, 7:50, 10:10 p.m.; Sat., 12:30, 3, 5:15, 7:50, 10:10 p.m.; Sun., 12:30, 3, 5:15, 7:50 p.m.; Mon.-Thurs., 2:40, 4:55, 7:30 p.m.
The Wicker Man Fri., 2:25, 4:40, 7:20, 10 p.m.; Sat., 12 noon, 2:25, 4:40, 7:20, 10 p.m.; Sun., 12 noon, 2:25, 4:40, 7:20 p.m.; Mon.-Thurs., 2:20, 4:40, 7:40 p.m.
Invincible Fri., 2:50, 5:10, 7:40, 10:05 p.m.; Sat., 12:20, 2:50, 5:10, 7:40, 10:05 p.m.; Sun., 12:20, 2:50, 5:10, 7:40 p.m.; Mon.-Thurs., 2:10, 4:50, 7:10 p.m.

REGAL THE AVENUE 13 550 Deep Valley Drive (310)544-3042
The Covenant Fri.-Sun., 1:45, 4:20, 7:10, 9:45 p.m.; Mon.-Thurs., 1:45, 4:20, 7:05, 9:35 p.m.
Hollywoodland Fri.-Sun., 1:30, 4:30, 7:30, 10:30 p.m.; Mon.-Thurs., 2, 5, 8:20 p.m.
The Protector Fri.-Sun., 1:30, 3:40, 5:50, 8, 10:15 p.m.; Mon.-Thurs., 2:15, 4:45, 7:30, 9:40 p.m.
Crank Fri.-Sun., 2, 5, 7:10, 9:30 p.m.; Mon.-Thurs., 2:05, 5:05, 7:15, 9:30 p.m.
The Wicker Man Fri.-Sun., 1:40, 4:35, 7:40, 10:20 p.m.; Mon.-Thurs., 1:40, 4:35, 7:20, 9:45 p.m.
How to Eat Fried Worms 1:45, 4:15, 6:50, 9:20 p.m.
Invincible Fri.-Sun., 1:40, 4:25, 7:20, 10:05 p.m.; Mon.-Thurs., 1:40, 4:25, 7:20, 9:55 p.m.
Accepted Fri.-Sun., 7:50, 10:10 p.m.; Mon.-Thurs., 6:55, 9:15 p.m.
The Illusionist 1:35, 4:10, 7, 9:40 p.m.
Half Nelson Fri.-Sun., 1:50, 4:40, 7:30, 10:05 p.m.; Mon.-Thurs., 1:50, 4:40, 7:25, 10 p.m.
Barnyard: The Original Party Animals Fri.-Sun., 2:10, 4:45 p.m.; Mon.-Thurs., 2:10, 4:35 p.m.
Talladega Nights: The Ballad of Ricky Bobby Fri.-Sun., 1:55, 4:50, 7:40, 10:20 p.m.; Mon.-Thurs., 1:55, 4:40, 7:10, 9:55 p.m.
Little Miss Sunshine Fri.-Sun., 1:50, 4:40, 7:20, 10 p.m.; Mon.-Thurs., 1:50, 4:40, 7:15, 9:50 p.m.
Pirates of the Caribbean: Dead Man's Chest Fri.-Sat., 3, 7, 10:25 p.m.; Sun.-Thurs., 1:35, 4:55, 8:15 p.m.

NORTH HOLLYWOOD, UNIVERSAL CITY

CENTURY 8 NORTH HOLLYWOOD 12827 Victory Blvd. & Coldwater Canyon (818)508-6004
The Covenant 11:45 a.m., 2:15, 4:45, 7:20, 9:40 p.m.
The Protector 12 noon, 2:10, 4:15, 7, 9 p.m.
Crank 11:50 a.m., 1:55, 4, 6, 8:10, 10 p.m.
Crossover 11:40 a.m., 2, 4:20, 7:05, 9:20 p.m.
The Wicker Man 12:45, 3:10, 5:35, 8, 10:25 p.m.
Invincible 12:15, 2:45, 5:15, 7:45, 10:15 p.m.
World Trade Center 11:35 a.m., 2:20, 5,

7:50, 10:30 p.m.
Little Miss Sunshine 12:20, 2:50, 5:20, 7:40, 10:20 p.m.

REGENCY VALLEY PLAZA Victory at Laurel Canyon Blvd (818)760-1966
 Call theater for schedule.

UNIVERSAL CITY 18 100 Universal City Plaza (818)508-0588 707
The Covenant Fri.-Sat., 1:15, 3:40, 4:45, 6:10, 7:10, 8:50, 9:35, 11:15 p.m., 12 mid.; Sun.-Thurs., 1:15, 3:40, 4:45, 6:10, 7:10, 8:50, 9:35 p.m.
Hollywoodland 1:20, 4:20, 7:20, 10:20 p.m.
The Protector Fri.-Sat., 11:35 a.m., 12:30, 1:50, 2:40, 4:05, 4:50, 6:20, 7, 8:35, 9:20, 10:50, 11:40 p.m.; Sun., 11:35 a.m., 12:30, 1:50, 2:40, 4:05, 4:50, 6:20, 7, 8:35, 9:20 p.m.; Mon.-Thurs., 1:50, 2:40, 4:05, 4:50, 6:20, 7, 8:35, 9:20 p.m.
Crank Fri.-Sat., 1, 3:10, 5:20, 7:30, 9:45, 11:55 p.m.; Sun.-Thurs., 1, 3:10, 5:20, 7:30, 9:45 p.m.
Crossover Fri.-Sun., 12:20, 2:50, 5:10, 7:40, 10 p.m.; Mon.-Thurs., 2:50, 5:10, 7:40, 10 p.m.
The Wicker Man Fri.-Sat., 11:25 a.m., 1:45, 4:10, 6:40, 9:10, 11:45 p.m.; Sun., 11:25 a.m., 1:45, 4:10, 6:40, 9:10 p.m.; Mon.-Thurs., 1:45, 4:10, 6:40, 9:10 p.m.
Beerfest Fri.-Sun., 11:25 a.m., 2, 4:40, 7:25 p.m.; Mon.-Thurs., 2, 4:40, 7:25 p.m.
How to Eat Fried Worms Fri.-Sun., 11:45 a.m., 2:25, 5:15 p.m.; Mon.-Thurs., 2:25, 5:15 p.m.
Idlewild 10:10 p.m.
Invincible Fri.-Sat., 11:50 a.m., 2:30, 5, 7:50, 10:30 p.m.; Sun., 11:50 a.m., 2:30, 5, 7:50, 10:15 p.m.; Mon.-Thurs., 2:30, 5, 7:50, 10:15 p.m.
Accepted Fri.-Sat., 12:55, 3:20, 5:40, 8, 10:35 p.m.; Sun., 12:55, 3:20, 5:40, 8, 10:10 p.m.; Mon.-Thurs., 1:05, 3:20, 5:40, 8, 10:10 p.m.
The Illusionist Fri.-Sat., 12:10, 3:30, 6:25, 9, 11:35 p.m.; Sun., 12:10, 3:30, 6:25, 9 p.m.; Mon.-Thurs., 1:25, 3:55, 6:25, 9 p.m.
Snakes on a Plane Fri.-Sat., 12:40, 3:25, 5:55, 8:30, 10:55 p.m.; Sun., 12:40, 3:25, 5:55, 8:05, 10:20 p.m.; Mon.-Thurs., 1:05, 3:25, 5:55, 8:05, 10:20 p.m.
Step Up Fri.-Sun., 11:50 a.m., 2:10, 5:05, 7:35, 10:05 p.m.; Mon.-Thurs., 2:10, 5:05, 7:35, 10:05 p.m.
World Trade Center 1:10, 4:15, 7:05, 10:15 p.m.
Barnyard: The Original Party Animals Fri.-Sun., 11:55 a.m., 2:20 p.m.; Mon.-Thurs., 2:20 p.m.
Monster House Fri.-Sat., 12:50, 3:15, 5:45, 8:20, 10:45 p.m.; Sun., 12:50, 3:15, 5:45, 8, 10:15 p.m.; Mon.-Thurs., 1, 3:15, 5:45, 8, 10:15 p.m.
Pirates of the Caribbean: Dead Man's Chest Fri.-Sun., 11:40 a.m., 3, 6:15, 9:40 p.m.; Mon.-Thurs., 2:45, 6:15, 9:40 p.m.
Superman Returns: An IMAX 3D Experience Fri.-Sun., 12:35, 3:45, 6:45, 9:50 p.m.; Mon.-Thurs., 1, 4, 7, 10 p.m.

PANORAMA CITY, SHERMAN OAKS, ENCINO

LAEMMLE'S TOWN CENTER 5 17200 Ventura Blvd (818)981-9811
This Film Is Not Yet Rated 12:30, 2:55, 5:20, 7:50, 10:10 p.m.
Trust the Man 11:30 a.m., 2, 4:35, 7:10, 9:45 p.m.
Half Nelson 11:30 a.m., 2:10, 4:50, 7:40, 10:10 p.m.
The Boynton Beach Club 11:40 a.m., 2:10, 4:45, 7:20, 9:50 p.m.
Marriage, Iranian Style 12 noon, 2:30, 5, 7:30, 10 p.m.
Special Screening: Sat.-Sun., 11:30 a.m.
MANN PLANT 16 7876 Van Nuys Boulevard (818)779-0323
The Covenant 11:20 a.m., 12 noon, 1:50, 2:30, 4:20, 5, 6:50, 7:30, 9:20, 10 p.m.
The Protector 12:10, 2:40, 5:10, 7:40, 10:10 p.m.
Crank 11:40 a.m., 12:30, 2:10, 3, 4:40, 5:30, 7:10, 8, 9:40, 10:30 p.m.
Crossover 12 noon, 2:30, 5, 7:30, 10 p.m.
The Wicker Man 11:50 a.m., 2:20, 4:50, 7:20, 9:50 p.m.
Beerfest 12:10, 10:30 p.m.
How to Eat Fried Worms 11:30 a.m., 2, 4:30 p.m.
Invincible 11:30 a.m., 2, 4:30, 7, 9:30 p.m.
Accepted 11:20 a.m., 1:50, 4:20, 6:50, 9:10 p.m.
Snakes on a Plane 12:20, 2:50, 5:20, 7:50, 10:20 p.m.
Pulse 7, 9:20 p.m.
Step Up 11 a.m., 1:30, 2:50, 4:05, 5:20, 6:40, 7:50, 9:10 p.m.
World Trade Center 12:30, 3:30, 6:30, 9:30 p.m.
Barnyard: The Original Party Animals 11:10 a.m., 1:40, 4:10, 6:40, 9 p.m.
Monster House 11 a.m., 1:15, 3:45, 6:30,

8:45 p.m.

PACIFIC GALLERIA STADIUM 16 15301 Ventura Boulevard (818)501-5121
Crank Fri.-Sat., 1, 3:20, 5:45, 8:05, 10:30 p.m.; Sun., 1, 3:20, 5:45, 8:05, 10:20 p.m.; Mon.-Thurs., 1, 3:20, 5:30, 7:45, 10:10 p.m.
The Wicker Man Fri.-Sun., 1:20, 4:30, 7:20, 9:55 p.m.; Mon.-Thurs., 1:20, 4:30, 7:20, 9:50 p.m.
Beerfest 4:35, 9:55 p.m.
Idlewild Fri.-Sat., 1:35, 4:45, 7:45, 10:35 p.m.; Sun., 1:35, 4:45, 7:45, 10:25 p.m.; Mon.-Thurs., 1:35, 4:20, 7:10, 9:55 p.m.
Invincible Fri.-Sat., 1:05, 2:05, 4:05, 5:05, 7, 8, 9:45, 10:45 p.m.; Sun., 1:05, 2:05, 4:05, 5:05, 7, 8:10, 9:45 p.m.; Mon., 1:05, 2:05, 4:05, 5:05, 7, 8:15, 9:35 p.m.; Tues., 1:05, 4:05, 7, 9:35 p.m.; Wed.-Thurs., 1:05, 2:05, 4:05, 5:05, 7, 8:15, 9:35 p.m.
Accepted Fri.-Sun., 1:50, 4:40, 7:30, 9:50 p.m.; Mon.-Thurs., 1:50, 4:40, 7:30, 9:45 p.m.
The Illusionist Fri.-Sun., 1:25,

MOVIE GUIDE CONTINUED

Chest Fri.-Sun., 12 noon, 3:15, 6:45, 10:10 p.m.; Mon.-Thurs., 12 noon, 3:15, 6:35, 9:50 p.m.

LAEMMLE'S FALLBROOK Fallbrook Mall (818)340-8710

Hollywoodland Fri.-Sun., 1, 4, 7, 9:55 p.m.; Mon.-Thurs., 2, 5, 8 p.m.

Lage Raho Munna Bhai Fri.-Sun., 12:30, 3:30, 6:30, 9:30 p.m.; Mon.-Thurs., 12 noon, 3, 6, 9 p.m.

Lassie Fri.-Sun., 11:30 a.m., 2, 4:30, 7, 9:20 p.m.; Mon.-Thurs., 12:30, 3, 5:30, 8 p.m.

The Illusionist Fri.-Sun., 11:30 a.m., 2:10, 4:50, 7:30, 10:10 p.m.; Mon.-Thurs., 12:30, 3:10, 5:50, 8:30 p.m.

Half Nelson Fri.-Sun., 12 noon, 2:35, 5:10, 7:45, 10:15 p.m.; Mon.-Thurs., 1, 3:35, 6:10, 8:45 p.m.

The Boynton Beach Club Fri., 11:50 a.m., 2:25, 5, 7:35 p.m.; Sat.-Sun., 11:50 a.m., 2:25, 5, 7:35, 10 p.m.; Mon.-Thurs., 12:50, 3:25, 6, 8:35 p.m.

Little Miss Sunshine Fri.-Sun., 11:30 a.m., 2:10, 4:45, 7:20, 9:55 p.m.; Mon.-Thurs., 12:30, 3:10, 5:45, 8:20 p.m.

NORTHRIDGE, CHATSWORTH, GRANADA HILLS

MANN GRANADA HILLS

Devonshire Street & Balboa Avenue
(818)363-3679

The Covenant 12 noon, 2:20, 4:40, 7, 9:30 p.m.

Hollywoodland 1:30, 4:30, 7:30, 10:20 p.m.

The Protector 12:30, 2:50, 5, 7:10, 9:20 p.m.

Crank 12:40, 3, 5:20, 7:50, 10 p.m.

Crossover 11:30 a.m., 1:50, 4:10, 6:40, 9:10 p.m.

The Wicker Man 12:10, 2:40, 5:10, 7:40, 10:10 p.m.

Invincible 11:20 a.m., 2, 4:50, 7:20, 9:50 p.m.

Barnyard: The Original Party Animals 11:50 a.m., 2:10, 4:20, 6:30, 9 p.m.

Little Miss Sunshine 1:20, 4, 6:50, 9:40 p.m.

PACIFIC NORTHRIDGE FASHION CENTER ALL STADIUM 10 9400 North Shirley Avenue at Plummer (818)501-5121

Crank Fri.-Sat., 12:50, 3:05, 5:20, 7:35, 9:50 p.m.; Sun., 12:50, 3:05, 5:20, 7:35, 9:55 p.m.; Mon.-Thurs., 1:30, 4:45, 7:35, 9:55 p.m.

The Wicker Man Fri.-Sat., 1:50, 4:40, 7:45, 10:35 p.m.; Sun.-Thurs., 1:50, 4:40, 7:45, 10:30 p.m.

Invincible Fri.-Sat., 1, 3:55, 7:20, 10:20 p.m.; Sun.-Thurs., 1, 3:55, 7:20, 10:15 p.m.

Accepted 1:30, 4:10, 7:10, 9:35 p.m.

Step Up Fri.-Sun., 1:10, 4:25, 7:30, 10:15 p.m.; Mon.-Thurs., 1:10, 4:20, 7:25, 10:15 p.m.

World Trade Center 12:40, 3:50, 7, 10:05 p.m.

Barnyard: The Original Party Animals Fri.-Sun., 1:45, 4:20, 7:25, 9:40 p.m.; Mon.-Thurs., 1:45, 4:25, 7:30, 9:40 p.m.

Little Miss Sunshine 12:35, 3, 5:30, 8:05, 10:30 p.m.

PACIFIC WINNETKA ALL STADIUM 21 9201 Winnetka Avenue at Prairie (818)501-5121

Crank Fri.-Sun., 1:20, 2:10, 4:15, 5:15, 7:10, 8:10, 9:50, 10:40 p.m.; Mon.-Thurs., 1:20, 2:10, 4:15, 5:15, 7:10, 8:10, 9:40 p.m.

Crossover Fri.-Sun., 1:50, 4:45, 7:50, 10:50 p.m.; Mon.-Thurs., 1:50, 4:35, 7:25, 10:05 p.m.

Idiocracy Fri.-Sun., 7:35, 10:05 p.m.; Mon.-Thurs., 7:35, 10:10 p.m.

The Wicker Man Fri.-Sat., 1:15, 2:15, 4:20, 5:20, 7:20, 8:20, 10:15, 11:10 p.m.; Sun.-Thurs., 1:15, 2:15, 4:20, 5:20, 7:20, 8:20, 10:15 p.m.

Beerfest Fri.-Sun., 1:10, 4:25, 7:35, 10:45 p.m.; Mon.-Thurs., 1:10, 4:25, 7:25, 10 p.m.

How to Eat Fried Worms Fri.-Sun., 12:05, 2:20, 4:50 p.m.; Mon.-Thurs., 12:35, 2:45, 4:50 p.m.

Idlewild 12:40, 3:50, 7:05, 10:25 p.m.

Invincible Fri.-Sun., 1:40, 4:40, 7:45, 10:45 p.m.; Mon.-Thurs., 1:40, 4:40, 7:35, 10:30 p.m.

Accepted Fri.-Sun., 1:55, 4:55, 7:55, 10:35 p.m.; Mon.-Thurs., 1:55, 4:55, 7:30, 10 p.m.

The Illusionist Fri.-Sun., 1:05, 4:15, 7:25, 10:30 p.m.; Mon.-Thurs., 1:05, 4:15, 7, 9:45 p.m.

Snakes on a Plane 7:20, 10:10 p.m.

Step Up Fri.-Sun., 1:25, 4:35, 7:40, 10:35 p.m.; Mon.-Thurs., 1:25, 4:35, 7:40, 10:30 p.m.

World Trade Center Fri.-Sun., 12 noon, 3:20, 7:10, 10:20 p.m.; Mon.-Thurs., 12:30, 3:40, 7:10, 10:20 p.m.

Barnyard: The Original Party Animals Fri.-Sun., 12:05, 2:35, 5:05 p.m.; Mon.-Thurs., 12:35, 2:50, 5:05 p.m.

Talladega Nights: The Ballad of Ricky Bobby 12:50, 4:05, 7:15, 10:20 p.m.

Little Miss Sunshine Fri.-Sun., 12:55, 4:10, 7:05, 10:05 p.m.; Mon.-Thurs., 12:55, 4:10, 7:05, 9:55 p.m.

Pirates of the Caribbean: Dead Man's Chest Fri.-Sun., 12 noon, 3:25, 7, 10:30 p.m.; Mon.-Thurs., 12:30, 3:45, 7, 10:15 p.m.

BURBANK

AMC BURBANK 16 125 E. Palm Ave., Downtown Burbank, First & Palm, one block north of Olive (310)289-4AMC

The Covenant Fri.-Sat., 11:15 a.m., 1:45, 4:20, 6:55, 9:30 p.m., 12 mid.; Sun., 11:15 a.m., 1:45, 4:20, 6:55, 9:30 p.m.; Mon.-Thurs., 1:45, 4:20, 6:55, 9:30 p.m.

Hollywoodland Fri.-Sat., 11 a.m., 2:05, 5:10, 8:15, 11:20 p.m.; Sun., 11 a.m., 2:05, 5:10, 8:15 p.m.; Mon.-Thurs., 2:05, 5:10, 8:15 p.m.

The Protector Fri.-Sat., 11:50 a.m., 2:10, 4:25, 6:45, 9:25, 11:45 p.m.; Sun., 11:50 a.m., 2:10, 4:25, 6:45, 9:25 p.m.; Mon.-Thurs., 2:10, 4:25, 6:45, 9:15 p.m.

Crank Fri.-Sat., 11:30 a.m., 1:50, 4:10, 6:40, 9:05, 11:30 p.m.; Sun., 11:30 a.m., 1:50, 4:10, 6:40, 9:05 p.m.; Mon.-Thurs., 1:50, 4:10, 6:40, 9:05 p.m.

Crossover Fri.-Sun., 11:35 a.m., 1:55, 4:35, 7:05, 9:35 p.m.; Mon.-Thurs., 1:30, 4:35, 7:05, 9:25 p.m.

Idiocracy Fri.-Sat., 11:05 a.m., 1:15, 3:30, 5:50, 8:20, 10:40 p.m.; Sun., 11:05 a.m., 1:15, 3:30, 5:50, 8:20, 10:35 p.m.; Mon.-Thurs., 2:30, 5:15, 7:25, 9:45 p.m.

The Wicker Man Fri.-Sun., 11:45 a.m., 2:20, 4:55, 7:35, 10:30 p.m.; Mon.-Thurs., 2:20, 4:55, 7:50 p.m.

Beerfest Fri.-Sat., 11:55 a.m., 2:35, 5:35, 8:30, 11:15 p.m.; Sun., 11:55 a.m., 2:35,

5:35, 8:10, 10:45 p.m.; Mon.-Thurs., 1:10, 4:05, 7:35, 10:05 p.m.

Invincible Fri.-Sun., 11:20 a.m., 2, 4:40, 7:20, 10:05 p.m.; Mon.-Thurs., 2, 4:40, 7:40 p.m.

Accepted Fri.-Sun., 11:55 a.m., 2:30, 5:20, 7:50, 10:20 p.m.; Mon.-Thurs., 1:20, 3:55, 7:10, 9:40 p.m.

Step Up Fri.-Sun., 11:40 a.m., 2:25, 5, 7:40, 10:25 p.m.; Mon.-Thurs., 2:25, 5, 7:45 p.m.

World Trade Center Fri.-Sat., 11:05 a.m., 2:15, 5:15, 8:25, 11:30 p.m.; Sun., 11:05 a.m., 2:15, 5:15, 8:10, 10:40 p.m.; Mon.-Thurs., 1, 4, 7, 9:55 p.m.

Barnyard: The Original Party Animals Fri.-Sun., 11:10 a.m., 1:35, 4:15, 7 p.m.; Mon.-Wed., 1:35, 4:50, 7:20 p.m.; Thurs., 1:35, 4:15 p.m.

Talladega Nights: The Ballad of Ricky Bobby Fri.-Sun., 11 a.m., 1:40, 4:30, 7:15, 10:10 p.m.; Mon.-Tues., 2:35, 5:20, 8:05 p.m.; Wed., 2:35 p.m.; Thurs., 2:35, 5:20, 8:05 p.m.

Little Miss Sunshine Fri.-Sun., 11:20 a.m., 1:55, 4:45, 7:30, 10:15 p.m.; Mon.-Thurs., 1:55, 4:45, 7:30, 10 p.m.

Pirates of the Caribbean: Dead Man's Chest Fri.-Sun., 11:25 a.m., 3, 6:30, 10 p.m.; Mon.-Thurs., 1:15, 5:05, 8:30 p.m.

AMC BURBANK TOWN CENTER 6 Outside the Mall on N. First St. (310)289-4262

The Covenant Fri.-Sun., 12:30, 3:05, 5:40, 8:15, 10:50 p.m.; Mon.-Thurs., 3:05, 5:40, 8:15 p.m.

Hollywoodland Fri.-Sun., 12:45, 3:50, 7, 10:05 p.m.; Mon.-Thurs., 1, 3:50, 7, 10 p.m.

Idlewild Fri.-Sun., 11:30 a.m., 2:05, 4:50, 7:55, 10:40 p.m.; Mon.-Thurs., 1:20, 4:15, 7:10, 9:55 p.m.

Invincible Fri.-Sun., 1, 3:40, 6:30, 9:10 p.m.; Mon.-Thurs., 1:05, 3:40, 6:30, 9:10 p.m.

The Descent Fri.-Sun., 11:45 a.m., 2:10, 4:40, 7:15, 9:50 p.m.; Mon.-Thurs., 1:40, 4:40, 7:20, 9:45 p.m.

Talladega Nights: The Ballad of Ricky Bobby Fri.-Sun., 12:55, 3:45, 6:40, 9:25 p.m.; Mon.-Thurs., 1:30, 4:05, 6:40, 9:25 p.m.

AMC BURBANK TOWN CENTER 8 3rd and Magnolia, Inside the Mall (310)289-4262

The Protector Fri.-Sun., 12:45, 3:05, 5:25, 7:45, 10:05 p.m.; Mon.-Wed., 3:05, 5:25, 8 p.m.

Crank Fri.-Sun., 12:30, 2:50, 5:10, 7:40, 10 p.m.; Mon.-Wed., 2:50, 5:10, 7:30 p.m.

Lassie Fri.-Sun., 1:55, 7:15 p.m.; Mon.-Thurs., 1:45, 7:10 p.m.

The Wicker Man Fri.-Sun., 12:50, 3:30, 6:20, 9 p.m.; Mon.-Thurs., 1, 3:30, 6:20, 9 p.m.

How to Eat Fried Worms Fri.-Sun., 11:55 a.m., 2:15, 4:40, 7, 9:30 p.m.; Mon.-Thurs., 2:15, 4:30, 7, 9:30 p.m.

The Illusionist Fri.-Sat., 11:25 a.m., 2, 4:45, 7:30, 10:20 p.m.; Sun., 11:25 a.m., 2, 4:45, 7:30, 10:10 p.m.; Mon.-Thurs., 2, 4:45, 7:20, 10 p.m.

Material Girls Fri.-Sun., 11:30 a.m., 4:35, 9:50 p.m.; Mon.-Thurs., 4:20, 9:50 p.m.

Snakes on a Plane Fri.-Sat., 11:45 a.m., 2:20, 5, 7:50, 10:25 p.m.; Sun., 11:45 a.m., 2:20, 5, 7:50, 10:15 p.m.; Mon.-Thurs., 2:20, 5, 7:40, 10:05 p.m.

Step Up 1:15, 4, 6:40, 9:20 p.m.

GLENDALE, HIGHLAND PARK

HIGHLAND THEATER 5604 North Figueroa Street (323)256-6383

Call theater for schedule.

MANN EXCHANGE 10 128 North Maryland Avenue (818)549-0045

Hollywoodland 1:10, 4:10, 7:10, 10:10 p.m.

Crossover 11:30 a.m., 2, 4:20, 6:50, 9:20 p.m.

Beerfest 2:50, 7:50 p.m.

Invincible 11:30 a.m., 2, 4:30, 7, 9:30 p.m.

Accepted 1, 3:20, 5:40, 8, 10:20 p.m.

The Illusionist 12:10, 2:40, 5:10, 7:40, 10:20 p.m.

Snakes on a Plane 12:20, 5:30, 10:30 p.m.

Step Up 12 noon, 2:30, 5, 7:30, 10 p.m.

World Trade Center 12:40, 3:40, 6:40, 9:40 p.m.

Barnyard: The Original Party Animals 11:40 a.m., 1:50, 4:05, 6:30, 9 p.m.

Little Miss Sunshine 11:50 a.m., 2:20, 4:50, 7:20, 9:50 p.m.

MANN MARKETPLACE 4 144 South Brand Blvd, Suite P (818)547-3352

The Covenant 12 noon, 2:20, 4:50, 7:20, 9:50 p.m.

The Protector 1, 3:10, 5:20, 7:30, 9:40 p.m.

Crank 1:10, 3:20, 5:30, 7:40, 10:10 p.m.

The Wicker Man 12:10, 2:40, 5:10, 7:50, 10 p.m.

UA LACANADA FLINTRIDGE 1919 Verdugo Blvd (800)326-3264 508

The Covenant 11:50 a.m., 2:15, 4:50, 7:40, 10:10 p.m.

Hollywoodland 12:30, 3:45, 7:10, 10:05 p.m.

Crank 12:15, 2:35, 4:55, 7:55, 10:15 p.m.

The Wicker Man 11:35 a.m., 2:05, 4:35, 7:05, 9:35 p.m.

Invincible 12 noon, 2:30, 5, 7:30, 10 p.m.

The Illusionist 11:45 a.m., 2:20, 5:05, 7:50, 10:30 p.m.

Talladega Nights: The Ballad of Ricky Bobby 12:50, 3:50, 6:50, 9:25 p.m.

Little Miss Sunshine 11:30 a.m., 2, 4:30, 7:20, 9:50 p.m.

PASADENA & VICINITY

LAEMMLE'S - ONE COLORADO CINEMAS 42 Miller Alley (626)744-1224

Hollywoodland 1:30, 4:20, 7:10, 10 p.m.

Riding Alone for Thousands of Miles (Qian li zou dan qi) Fri.-Sun., 11:30 a.m., 2, 4:35, 7:10, 9:45 p.m.; Mon.-Thurs., 2, 4:35, 7:10, 9:45 p.m.

Trust the Man Fri.-Sun., 11:45 a.m., 2:20, 5:10, 7:40, 10:10 p.m.

Invincible Fri.-Sun., 11:30 a.m., 2:05, 4:40, 7:20, 9:55 p.m.; Mon.-Thurs., 2:05, 4:40, 7:20, 9:55 p.m.

Factotum Fri.-Sun., 12:30, 2:55, 5:20, 7:50, 10:10 p.m.; Mon.-Thurs., 2:55, 5:20, 7:50, 10:10 p.m.

The Devil Wears Prada 1:40, 4:15, 7, 9:35 p.m.

An Inconvenient Truth Fri.-Sun., 12 noon, 2:30, 5, 7:30, 10 p.m.; Mon.-Thurs., 2:30, 5, 7:30, 10 p.m.

Vajra Sky Over Tibet Fri.-Sun., 12:20, 2:40, 5, 7:20, 9:40 p.m.; Mon.-Thurs., 2:40, 5, 7:20, 9:40 p.m.

Vic Fri.-Sun., 12 noon, 12:40 p.m.

Women of Tibet: The Great Mother Tues., 6, 8 p.m.

LAEMMLE'S PLAYHOUSE 7 673 East Colorado Boulevard (626)844-6500

Sherrybaby 12 noon, 2:30, 5, 7:30, 9:55 p.m.

Mutual Appreciation 11:15 a.m., 1:50, 4:35, 7:20, 10 p.m.

This Film Is Not Yet Rated 12:10, 2:40, 5:10, 7:50, 10:15 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.-Sat., 1:05, 3:15, 5:45, 8:30, 10:50 p.m.; Sun.-Thurs., 1:05, 3:15, 5:45, 8:30 p.m.

Idiocracy Fri.-Sat., 7, 9:30 p.m.; Sun., 7 p.m.; Mon.-Thurs., 8:05 p.m.

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INDUSTRY JOBS and TRAINING

SHORT FILMS WANTED FOR DISTRIBUTION BY CHIBI FILMS

SEND US YOUR SHORTS! Films that is! We are Chibi Films and we are looking for ALL kinds of short films for distribution (general, International, Christian, and more). The selected filmmakers will need complete rights and releases for their films and music sound tracks (we may decide to create a soundtrack CD) and supply the final film on MiniDV tape. The filmmakers will make a percentage of the distribution sales. TO SUBMIT YOUR FILM. You may email a LINK to a website showing your entire film (no trailers). Email the link to your film, as well as a contact phone number to RogerD. Mortimer@juno.com OR You may send us a DVD for consideration to:

Chibi Films
3445 Edgehill Dr., Suite #4
Los Angeles, CA 90018

PRODUCTION COMPANY SEEKING SCRIPTS

Broken Halo Productions, an Independent feature production company is looking for projects for an award-winning director. Company will produce 3 high-concept, low-budget films with high production value over three years with a focus on international distribution as well as domestic. We are looking for strong, character or concept driven horror, psychological thriller or suspense scripts with approximate budgets between \$500K and \$2 million. We are primarily looking for strong material that can be shot for a low budget, but have a big budget feel. TO SUBMIT: please email your loglines, script synopses as well as a writer's bio to: rcurrelley@gmail.com.

Talented New Writers, Fresh Original Material

Since 2003, 37 feature length movies have been made from writers and scripts found through InkTip.com. We've been favorably mentioned or interviewed in just about every major US screenwriting magazine, as well as in the trades and on national TV. Our company specializes in helping producers (and other industry professionals) find good scripts and writers. Recently scribe Ian Holt was found through InkTip.com, and he now has Ken Atchity and Jan De Bont attached to produce his script. This is just one of many. If you are looking for fresh original stories or gifted writers, (for TV or the silver screen), and if you qualify for industry membership, we can help. To register for access, or if you would like more information, please go to <http://www.InkTip.com>.

SALES MANAGER

We are seeking self-starting, motivated, competitive Sales Professionals to join our retail Advertising Sales Department as Account Executives at the fastest growing Entertainment Weekly in 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. Please email your resume to Editorial@EntertainmentToday-Online.com

THE ART OF VISUAL STORYTELLING WORKSHOP

Hollywood, CA. One On One Film Training is expanding its educational programs and is now offering a series of ten-week classes for film and videomakers. See www.OneOnOneFilmTraining.com for more information and to enroll or email us at info@OneOnOneFilmTraining.com. FILM AND VIDEO MAKING FUNDAMENTALS Tuesday evenings for 10 weeks, 7-10pm. Begins September 19, 2006. CINEMATOGRAPHY FOR FILM AND VIDEO Tuesday evenings for 10 weeks, 7-10pm. Begins December 5, 2006. REHEARSAL AND DIRECTING TECHNIQUES Tuesday evenings for 10 weeks, 7-10pm. Begins March 6, 2007. POST PRODUCTION FOR FILM AND VIDEO 10 weeks 7-10pm Start date to be announced. For more information and to enroll, please go to www.OneOnOneFilmTraining.com.

DP NEEDED FOR ULTRA LOW BUDGET SAG FEATURE

Director of Photography for Ultra Low Budget SAG Feature Film, IN YOUR DREAMS. We need a DP experienced enough in the various formats & open enough to choose the one that tells this particular story best. Please only submit if you are comfortable with the Ultra Low Budget environment! TO SUBMIT: Dreams Films 11024 Balboa Blvd. #302, Granada Hills, CA 91344

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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 Raven at: 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

CASTING

CASTING FEATURE FILM - "Hollywood Desperado"

Accepting Union and non-union talent. All roles are paid. Producers are intending to file a low budget agreement with SAG. SEEKING THE FOLLOWING: LEAD: Male, age 6-9, Latino, dark hair, brown eyes, cute smile. LEAD: Male, age 14-17, Latino, dark hair, brown eyes, big smile. Think Jason London from "Dazed and Confused". Excellent comedic skills. Stand-up comedy, improv a plus. LEAD: Male, age 18-25, Latino, dark hair, brown eyes, big smile. Think John Stamos type. Excellent comedic skills. Stand-up comedy, improv a plus. PLAYBOY BUNNIES: Female, age 20's, All ethnicities. Gorgeous, voluptuous Playboy Bunny types. RED CARPET BEAUTIFUL PEOPLE: Males/Females, age 18-30, beautiful young Hollywood types, all ethnicities. LOLA: Female, age 20's. Latina, a striking yet wholesome brunette beauty. Think Barbara Mori, Ana de la Reguera, Dayanara Torres. OLYMPIC PROSPECT ATHLETES: Males, age 16-20. Must be athletic. Track & Field a plus. All ethnicities. CHEERLEADERS: Female, age 18-25, Caucasian. Gorgeous, blonde and brunette. Bubbly, ditzy, upbeat personality, southern dialect. BEAUTIFUL BEACH GOERS: Males/Females, age 18-35. Latino and Latina. OPEN CALL Saturday, September 9, 2006 10:00 a.m. to 6:00 p.m. Ricardo Montalban Theatre, 1615 North Vine Street, Hollywood, CA 90028

CASTING LARGE FEMALE FOR 35MM COMEDY SHORT

We are currently looking for an extremely large and uninhibited female with a good sense of humor for a 35mm comedy short. This is a paid position for a 1 day shoot (date TBD). Please email headshot and resume to: craig@classclownproduction.com or send to: Class Clown Productions 8424 Santa Monica Blvd #722 West Hollywood, CA 90069

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: Be sure to let them know you heard about this from Jeff Gund at INFOLIST.com, and send a 5 to 10-minute videotape to: Real World Casting c/o Bunim-Murray Productions 6007 Sepulveda Blvd. Van Nuys, CA 91411

THE QUEEN MARY IS HIRING HUNDREDS OF MONSTERS

To make the 12th annual Halloween Terror fest more terrifying than ever before! Audition Dates are September 14, 15, 21 and 22 at 6 p.m. at the Queen Mary Dome of Doom Long Beach, CA. Friday, September 01, 2006 - This year, Shipwreck, the Queen Mary's 12th Annual Terror Fest, will be back with a vengeance and the haunted historic ocean liner is looking to hire over 400 hundred monsters to work in 7 terrifying mazes! Also needed are makeup artists and attendants for the event. Current wages for monsters, attendants and makeup artists are as follow: Shipwreck monsters, \$9.00/hr, Shipwreck attendants, \$8.00/hr, makeup artists, \$15.00/hr. Audition dates for monsters and attendants are September 14, 15, 21 and 22 at 6:00 p.m. On September 15 and 22, interviews will be held for makeup artists at 6:00 p.m. All auditions are going to be held at the Queen Mary Dome of Doom. Those interested are asked to apply in person and to bring proof of employment eligibility to their audition and/or interview. Applicants must be 18 years of age or older and must be able to work from 5 p.m. to 1 a.m. (later on some nights) on all of the following dates: September 29-30, October 1, 5-8, 13-15, 20-22, 27-31. For more information, please call 562.499.6641 or visit www.queenmaryshipwreck.com/employment.html.

OPEN CASTING CALL

Disney, NBC, Kaiser Theatre Program and Renita Whited Casting. ActorfestLA 2006. Advance Your Career. Saturday, September 16th 9am-5pm @ Raleigh Studios, Hollywood Exhibit Hall, the place to find all the resources YOU need CAREER PANELS w/ Sheila Manning, Mali Finn Casting, Emmy Winner Mark Teschner and more. One-hour themed topics with Casting Directors moderated by producers, directors, and Back Stage journalists. \$15.00 ea. CAREER WORKSHOPS w/ Larry Moss, Libby Gill, Billy Damota and more. Get the tools you need to learn your trade and set yourself apart from everyone else. \$15.00 ea. CAREER SERIES: "A-LIST" Limited Seating w/ Emmy Winner Brad Garrett, Glen Gordon Caron, Alan Rosenberg and more. Learn the inside essentials of your career from these fascinating industry stars. One-hour sessions with an "Actor's Actor" or an "Actor's Director". \$10.00 ea. Free! Register Now! www.ActorfestLA.com. Producer-Susan Johnston can be reached at actorfestla@backstage.com

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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)

Why, why, why did you wear that belt? Did we not warn you it makes your hips look big? God! All we want to do is use our psychic powers to do some good in this world. If people aren't going to listen to us, it just makes us feel so utterly hopeless and useless. Even psychic astrologers get the blues, you know. Sometimes, we just don't even see any point in going on.

Aquarius (January 21 – February 18)

I'm sorry, but you know what: you've been patient enough with that demanding and hypercritical boss of yours. First she tells you people who work together shouldn't have romantic relationships. Then, she makes you work till 3 AM and gives you that 11-minute good-night hug including 30 seconds of cupping both your buttocks! She is soooo leading you on!

Pisces (February 19– March 19)

Okay, so your birthday passed and you didn't move out of your parents' house like you said you would. There's always next year. In the meantime, maybe you could set some less ambitious goals. Try throwing your dirty laundry *in* the laundry basket instead of in its general vicinity. When you open the refrigerator and you don't find what you're hungry for, try going out and *buying* some food, instead of waking up your mother to complain. And if you really want to push yourself, try putting on a fresh pair of underwear every day, even if you haven't yet had an accident.

Aries (March 20 – April 19)

It's time to move to the next level with your imaginary girlfriend. We know she's been acting non-committal of late, but let's look at all the signs. She saves all the notes you leave her. She never refuses you a "massage." And—no matter how stupid your opinions are—she never disagrees with (okay, she disagrees sometimes, but only on important matters like *Rock Star: Supernova*). We give you our psychic guarantee: She'll say yes if you ask her to be your girl. So why wait?

Taurus (April 20– May 20)

We're sorry to tell you this, but your favorite worn-out T-shirt is too ugly to wear in public. In fact, it's been too ugly to wear in public for the past decade. We know you're very proud of the fact you were a varsity football player from '84 to '86. But, please: T-shirts were not meant to be see-through. And even when they are, the world prefers female breasts to male ones. Don't argue. Don't ask why. It's all part of the magnificent, yet mysterious, wonders of Life.

Gemini (May 21 – June 20)

Your intuition has never failed you in the past, so why not ask your dreams to help you choose which subaltern to blame for your recent failures at work? It would almost be too easy to pin it on that mute girl with the glasses who likes to doodle. On the other hand, if you blame it on that busybody A-hole who is secretly coveting your job, you just might rid yourself of a competitor.

Cancer (June 21 – July 20)

We have nothing against foul language, but there are very few situations in life that actually require screaming at total strangers and accusing them of committing indiscretions with their mothers. Finding out that Baskin-Robbins has run out of your favorite flavor, while disappointing, is not one of them. The poor kid had only been working there for two weeks. How was she supposed to know how much you like Fudge Swirl Butter Pecan?

Leo (July 21 – August 20)

Next time you want to have a conversation, keep dialing phone numbers until someone actually picks up. It's not nice to leave your friends rambling messages about what your pet did that was so cute, or how many times you saw Ted Danson on TV during the past hour. There's a reason why voicemail boxes have a limited amount of time in which to leave a message, and that reason is you.

Virgo (August 21 – September 20)

Stop obsessing about neatness, order, and hygiene. A certain degree of clutter is good for the soul. It's okay if your shoes aren't lined up in alphabetical order by brand. Not every grocery bag you bring home needs to be neatly folded and stored beneath your sink. And next time you hear the dryer buzzer go off, don't leap out of the bath tub and race into the laundry room at 30 miles per hour. Let those piping hot clothes sit there, and wait until you're good and ready. Your socks might get a little wrinkly, but you can iron them later.

Libra (September 21 – October 22)

The recent lunar eclipse brings even more indecision to your life than usual. As a counter-measure, we suggest you toss out all but *one* of your neckties and fill your refrigerator with only *one* flavor of yogurt. Otherwise, the myriad decisions will bog you down and you'll never leave for work.

Scorpio (October 23 – November 21)

You may find this hard to believe, but we've found your cosmic twin. He not only looks like you and talks like you, he's got that same birthmark on his butt and he even calls out "Mommy" during sex. Either this man is your doppelganger, or you've been cheating on your wife. We're willing to give you the benefit of the doubt and assume it's the former. But if it's the latter, and you'd like us to keep quiet about it, it's going to cost you.

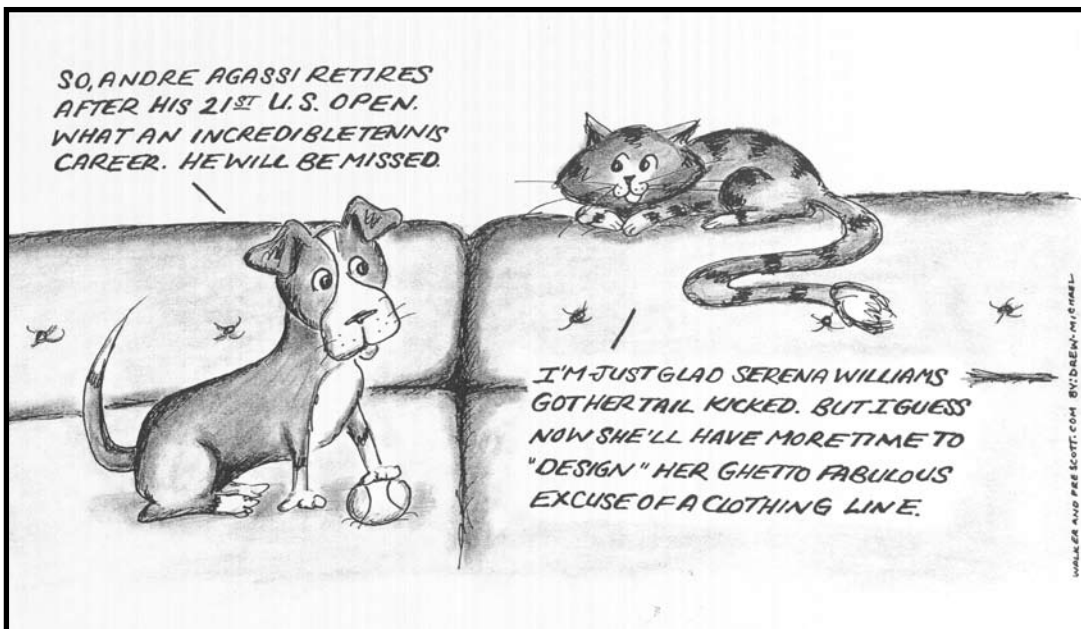
Sagittarius (November 22 – December 21)

Okay, this is highly embarrassing. We procrastinated this week, you know, with the three-day weekend and all. And then of course it was cloudy last night and we couldn't see the stars. So, we don't really have anything to tell you this week. Sorry. Just assume it's the same as last week. ♫

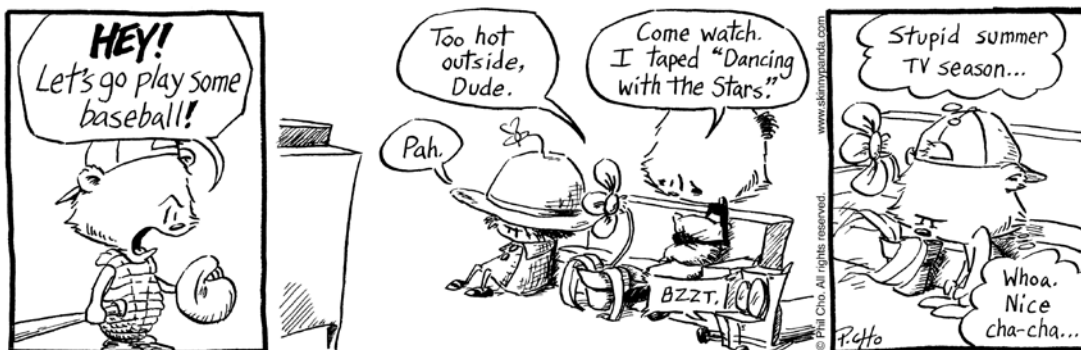
Astrological Forecasts by Lady Katsura and Suki Yaki *are now on the radio!* Tune in to "Harrison on the Edge" on **KTLK AM 1150** Mondays at midnight for the new Psychic Astrology talk segment with host Cary Harrison. "Harrison on the Edge" airs weekdays from 10 PM to 1 AM and Saturdays from 2 PM to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

Comics

Walker and Prescott.com by Drew-Michael



Skinny Panda by Phil Cho



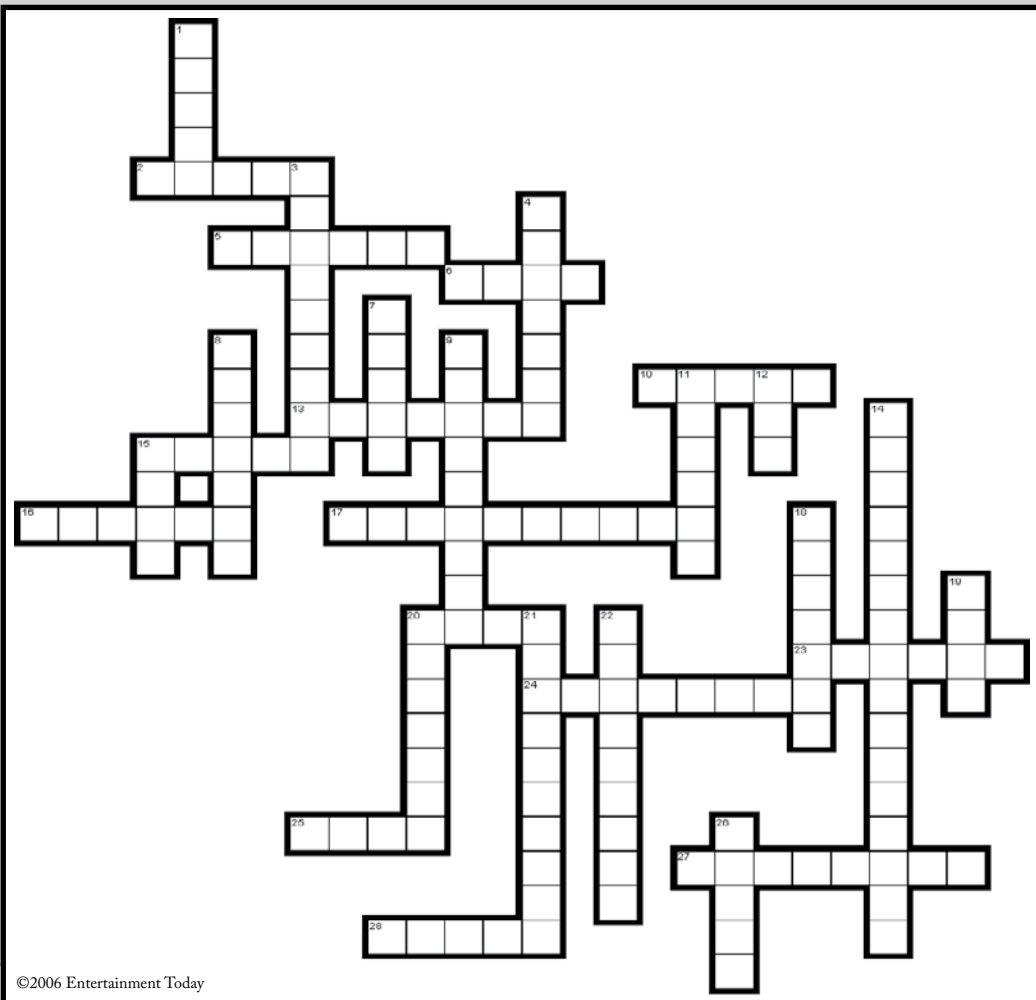
The Hot Zone by Mark Darcourt



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).

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

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SUDOKU CONTEST!

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

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

Answers to last weeks puzzle:

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

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Across

2. Directed "Trouble Every Day" and "Friday Night"
5. She was a troubled yet extremely witty member of the famed Algonquin Circle
6. Gus Van Sant's Vonnegut-esque novel
10. He formed punk/rockabilly group the Fall
13. His biographical "My Life" clocked in at over 900 pages.
15. Uncle Milt
16. His films include: "Elephant," "Scum," "Made in Britain," and "The Firm"
17. 1992 television show that aired on Nickelodeon's "SNICK"
20. Warhol superstar who mothered actress Gaby Hoffman
23. Wrote "Under the Milkwood Tree"
24. "First comes love, then comes ____"
25. Singer of "Orinoco Flow"
27. He launched Sun Records in 1952
28. ____ Zombie

Down

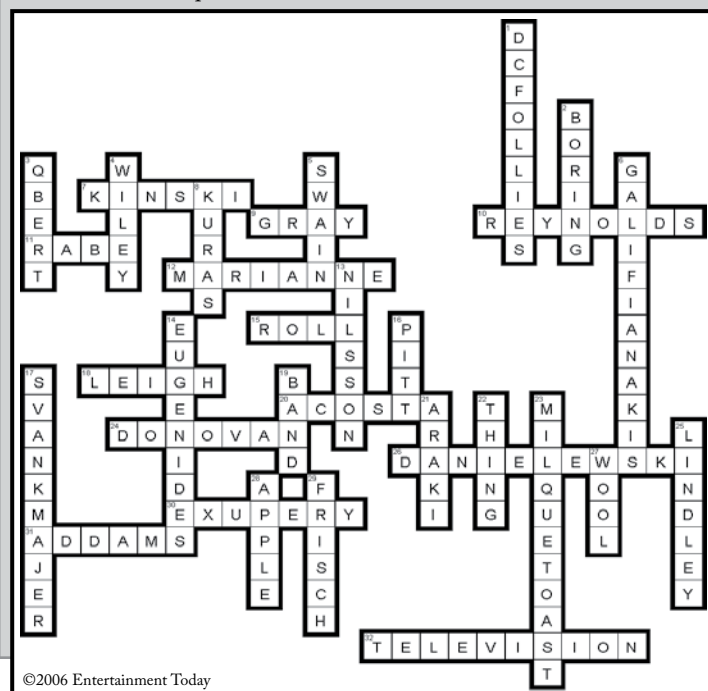
1. Creator of "Beavis & Butthead"
3. Villain in Steven Seagal movie "Marked for Death"
4. His book, "Gravity's Rainbow," is record-setting with its over 1000 characters
7. Worked with William Burroughs on the editing of several novels, assisted the author in a multitude of other ways, and helped to create the first "Cut-Ups"
8. Film that combines three shorts: "New York ____"
9. Writer of "Driving Mr. Albert," the true story of an across-country trek with the brain of Albert Einstein
11. This singer/actress stars alongside Lily Tomlin in 1988's "Big Business"
12. Charles "____" Watson
14. Attributing human motivation, characteristics, or behavior to inanimate objects, animals, or natural phenomena
15. "Natural ____ Killers"
18. "I'm so ____, I'm so ____, I'm so...scared"
19. Starring Molly Ringwald, Woody Allen made a cameo in the Jean-Luc Godard movie named after this infamous "King"
20. America's favorite ice cream flavor
21. Slug and Ant make up this hip-hop duo
22. Resembling the shape of a worm
26. Landmark jazz and blues label started by brothers Leonard and Phil

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