

MOVIE TIMES | INTERVIEWS | REVIEWS | CROSSWORD & GAMES

ENTERTAINMENT TODAY

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SINCE 1967



NOTHING THIS BEAUTIFUL

CAN BE CURSED IS WHAT WE FIND OUT WHEN WE TALK TO *CURSE OF THE GOLDEN FLOWER* DIRECTOR **ZHANG YIMOU**



WE TALK TO *OFF THE BLACK HELMER* **JAMES PONSOLDT** ABOUT WRANGLING **NICK NOLTE**

READ WHAT WE REALLY THINK ABOUT THE **2007 GOLDEN GLOBE NOMINATIONS**

ET SAYS GOODBYE TO **ACTOR PETER BOYLE**

AND A SPECIAL X-MAS TREAT FROM OUR OWN **SANTA CLAUS, ORMLY GUMFUDGIN**



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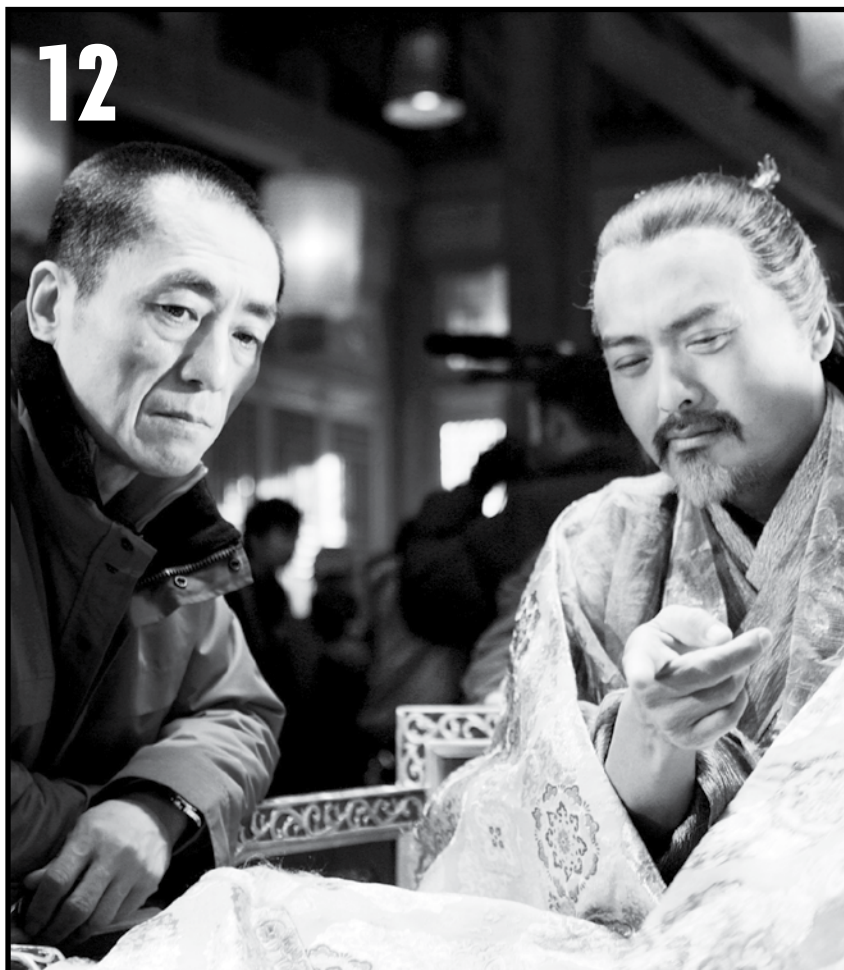
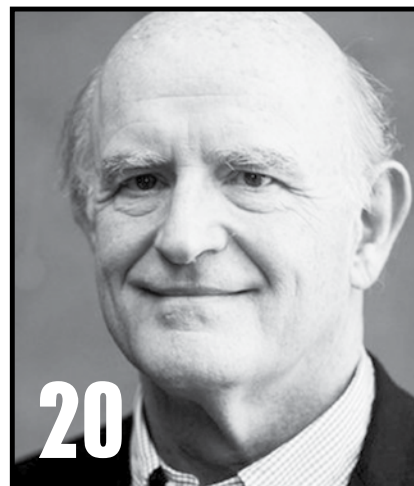
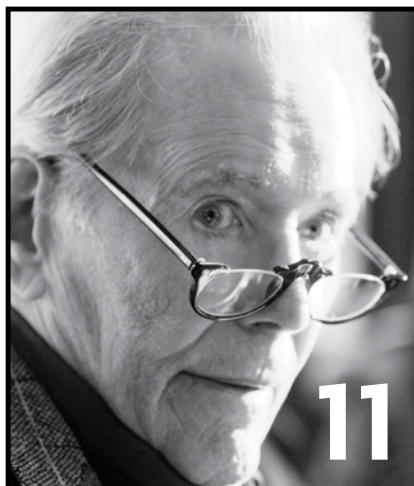
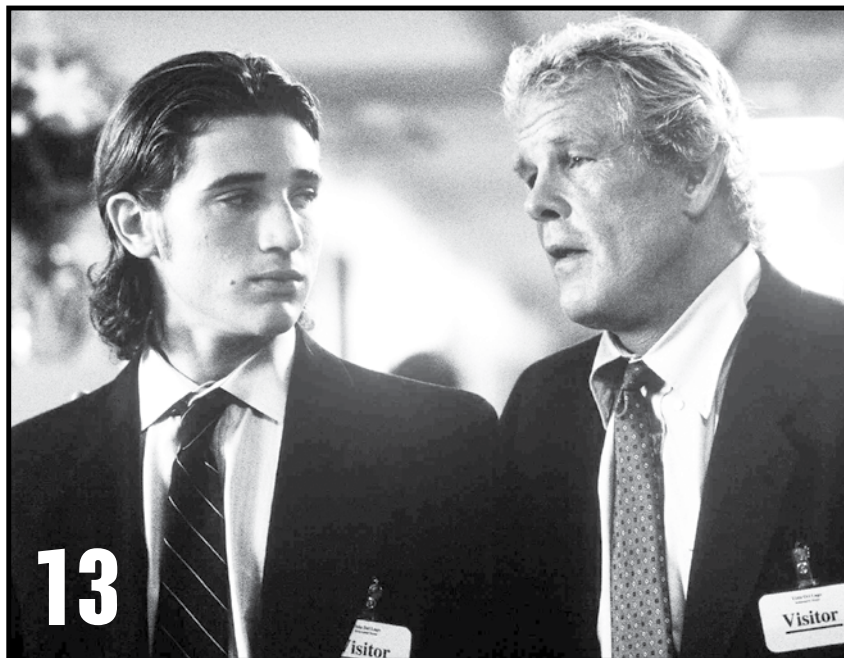
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Tell me a story, Grandma: **Travis Michael Holder** finds the awe-inspiring new musical based on the beloved modern classic *Edward Scissorhands* to be, in the words of Marge Simpson, "hauntingly beautiful"; Brother, can you spare 68 cents?: **Holder** visits the 68 Cent Theatre and gets down with *The Chase Lounge*.

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American knees: Indie film maven **Eric Byler** tries his hand at television with a pilot for the new dramedy *My Life...Disoriented*, and **Kate Brooks** finds the show to be anything but; Man under the influence: **Peter "Columbo" Falk** has impressed audiences for years in television and film, and now struts his stuff for **Frank Barron** as an accomplished writer and artist; PLUS: Gossip Guy **Erik Davis** tells us just how racist **Rosie O'Donnell** can't help being, and **Ormy Gumfudgin** constructs for us a new holiday classic.

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Here's to you, Mr. Dando: **Jonathan Zeitlin** checks in with indie megastars (paradox?) the **Lemonheads** and finds out why lead singer **Evan Dando** is so sweet.

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Yes, that's right: we discovered a way to combine two movies in one headline. We also discovered two great interview subjects in directors **Zhang Yimou** and **James Ponsoldt** who directed, respectively, the new Asian period piece *Curse of the Golden Flower* and *Off the Black* with loveable ruffian **Nick Nolte**. Yimou is a renowned director whose prior works include such international hits as *Hero* and *House of Flying Daggers*, whereas *Black* is director Ponsoldt's first feature (and one he was barely able to get on time to Sundance). So, what do these two unlikely characters have in common? Why, they're both in this week's feature spread, of course. Derf! Hence our clever little portmonteau as header for this section, eh?

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THEATER

BLENDING IS THE SECRET

EDWARD SCISSORHANDS AT AHMANSON BY TRAVIS MICHAEL HOLDER



BILL COOPER

Richard Winsor as Edward Scissorhands in Matthew Bourne's musical based on the beloved film.

The haunting 1990 movie *Edward Scissorhands* was a groundbreaking effort for *wunderkind* filmmaking auteur Tim Burton and an early critical crossroads in Captain Jack Sparrow-Depp's multi-layered acting career, so what could have been a better project for the miraculous Tony and five-time Olivier Award honored choreographer-director Matthew Bourne to transfer to the stage? Now making its North American debut and gloriously filling the cavernous Ahmanson Theatre stage, Bourne has once again taken a pre-existing work and reinvented it as a major dance piece for the ages, complete with a new score by Terry Davies—who previously collaborated with Bourne on both *The Car Man* and *Play Without Words*—that augments Danny Elfman's original film compositions.

performance that lies somewhere between Chaplin and Buster Keaton. And if anyone is a fancier of fine male posteriors, be ready to praise set designer Lez Brotherston who, doubling as costumer, does a fine job of accentuating Winsor's most notable attribute through his *faux* metal robot-ware. Michela Meazza is a gloriously reptilian foil for Winsor as Joyce Monroe, the randy town pump housewife, and the pair is particularly impressive in a dynamic barber chair tango as the tonsorially-gifted Edward trims her from Bacall to Lauper. The obviously Bourne-devoted supporting cast is uniformly up to the task of dancing the master's ever-whimsical choreography, and each individually shines as finely tuned comedic actors as well.

After global success with his truly inspired version of *Swan Lake* featuring an all-male feathered *corp du ballet*, his fanciful retellings of both *Cinderella* and *The Nutcracker*, the aforementioned *The Car Man* (based on Bizet's *Carmen*) and *Play Without Words* (based on Pinter's *The Servant*), all of which debuted in the States right here in El Lay at this same theatre, Bourne has created yet another gorgeously inventive production that helps our artistically parched ol' town sparkle a bit for the season, despite the lack of snow anywhere but right here onstage during this production's curtaincall.

Okay, so maybe this isn't altogether a perfect effort, but hey—if you're a rabid fan of Matthew Bourne, there are two ways to look at *Edward Scissorhands*. It would be easy to possibly be a tad disappointed by the predictability inherent in the work if you're already familiar with the style and look of his previous productions, but I would rather take the more positive road and say I could watch any one of this man's earlier efforts every week of my life without ever getting tired of them. I invite all grumblers to look instead upon this new piece as a delightfully unique return to the recognizable themes and remarkably individual style he conjured in his earlier successes.

This touching gothic fairytale tells the story of a lightning-zapped boy reanimated by a lonely inventor who dies leaving him alone and unfinished. Left with only scissors for hands, Edward (played opening night by Richard Winsor, who alternates in the role with Sam Archer) struggles to find his place in the strange new world emerging in America during the 1950's, where a well-meaning suburban community struggles to see past his bizarre physical appearance to the sweetly vulnerable but gifted Edward within. From my own proudly pagan perspective, *Edward Scissorhands* offers a far better holiday lesson to be learned than *Amahl and the Night Visitor* ever hoped to convey.

With a specially added holiday scene included post-Burton and those impressive snowflakes descending through the guaranteed standing ovation on the heads of the gleefully appreciative and madly cheering Ahmanson patrons, a visit with *Edward Scissorhands* is the quintessential destination this year to spawn some world-class alternative holiday spirit without that familiar trio of annoyingly persistent ghosts, Der Bingle crooning "White Christmas," or a rhyming cranky green goblin stealing little people's presents from Whoville. Be there or be overpowered by all that rampant more traditional holiday goo. *FTW*

Although Archer has also received kudos in the title role, it is difficult to imagine anyone more perfectly cast as Edward than Winsor, who not only is an incredibly forceful and inspired dancer, but as an actor gives a

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

THEATER

CHASING THE DREAM BY TRAVIS MICHAEL HOLDER

THE CHASE LOUNGE AT 68 CENT THEATRE

It might not be considered the best of ideas for a performer, while pointing to various audience members from the stage and telling them how much she hates them, to direct her attention to the one known invited critic and single him out with: "And I especially hate you!" Still, that outrageously non-PC gaff notwithstanding, this particular reviewer can forgive all when the actor is Heidi Sulzman and the sheltering solo piece in which she performs this heinous act of personal transgression is David Rackoff's highly resourceful contemporary farce *The Chase Lounge*.

From the minute the audience enters the 68 Cent Theatre's modest playing space, it's not hard to imagine *Chase Lounge* will be an inventive—though somewhat spartan—event. On the tiny stage masked-off to be even tinier to cover revealing sightlines, there are only three omnipresent onstage doors perfect for slamming and two side entrances set up with camouflaging furniture to disguise phantom backstage artists ready to close unresponsive doors or double for characters. Why, there's even a masking hanging from above on one side, which Sulzman insists in no uncertain terms we file away in our memory banks, guaranteeing it'll provide a necessary plot twist somewhere along the way.

Akin to a one-person *Noises Off* or *Lend Me a Tenor*, Rackoff wrote this piece of consciously silly fluff especially for Sulzman, who defies all odds by simultaneously playing three fiercely competitive sisters, their uppercrusty mother, and the one-legged lesbian lover of one of the girls. Under Rackoff's direction, Sulzman creates these roles with broadly comedic stereotypical strokes, but then even Moliere would agree she hardly has time to layer on more intricate character choices. Besides the grandly-voiced matriarch of this troubled clan, there's Falalla, a self-absorbed plastic surgeon; her identical twin Michelle—in a wheelchair since a car accident involving white supremacists on their way to a Halloween party (going as ghosts since they already had the costumes)—and their bitter sibling Berta, whom Falalla transformed into the twins' clone against her permission (how *conveeeeeeenient*), as well as Michelle's girlfriend, whose face has been opportunely bandaged since the lovers' wreck.

Ironically, late in this 90-minute Mr. Toad's Ride called *The Chase Lounge* (that includes a 15-minute

intermission added presumably so Salzman can snort enough speed to continue another 35 minutes), our heroine admits the show has so far been "more about lounging than chasing," so a concluding pursuit scene finds the quintet of characters running frantically from one place to another, all fighting over three identical coolers: one containing the mother's coveted diamonds upon which the entire story revolves, one containing the human liver Michelle needs to have transplanted to live, one containing Berta's lunch.

All this is accompanied by an original musical interlude composed for this piece by the celebrated Harry Gregson-Williams, most famous for the soundtracks of the *Shrek* movies and other film fare. Ironically, although this is a major selling point for this production, the music Gregson-Williams contributes does not really fit the action. While it's not hard to picture the score as perfect for family movies featuring cartoon characters or witches, wardrobes, and the king of beasts, what's needed instead here is the kind of stuff reminiscent of ol' Elmer Fudd chasing that silly wabbit to technicolor glory—or at least a few minutes of Stravinsky's "Firebird Suite."

Still, *The Chase Lounge* provides a great night out if you're looking for fun and willing to forego checking out a theatrical experience able to help foster a new contemplation of the complexities of life. No, there's nary a hint of Ibsen or Miller to be found anywhere around this *Lounge*, or even Ken Ludwig for that matter. From the get-go and without a moment of apology, there's not much hope for substance here; but then, who's asking for any? This delightfully crafty though decidedly lightweight farce is made unique for one particular reason: it features the single, solitary, and unquestionably hardworking Sulzman emoting at breakneck speed—and never opposed to sharing the difficulties of doing so with her appreciative audience. *ET*

The 68 Cent Theatre is located at 5419 Sunset Blvd., Hollywood; for tickets, call 323) 960-5521.

Travis Michael Holder has been writing for ET since 1990. Also an award-winning actor and playwright, the first of his five plays produced in LA, Surprise, Surprise, is about to begin the festival circuit as a feature film with Travis in a leading role.

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A TASTE OF THE ORIENT

BY KATE BROOKS



ROB HUMPHREYS

A teen drama with a twist, *My Life...Disoriented* will air later this month.

It's December 26th and *It's a Wonderful Life* has worn out its black-and-white rerun welcome. Flipping through the channels, you look for something new. Anything new. Ok. If not new, then anything that you haven't watched more than three times...this week. Time to bring in 2007 and leave behind all the reruns of Christmas past. There's only so many times you can watch *A Christmas Story*, after all.

Something new is now here, and it's not what you would expect. First off, it's on PBS (though there are talks amongst other networks *seriously* considering snatching this baby up) and it airs December 26th through January 24th. This new pilot, *My Life...Disoriented*, (directed by *Charlotte Sometimes* helmer Eric Byler) may be the best and most originally optimistic "teen angst" series on the boob-tube since *Dawson's Creek*.

The story revolves around two pubescent sisters, Kimberlee and Aimee Fung (played by Di Quon and Karin Anna Cheung respectively) who—after Dad's laid-off—are forced to move from their upscale lifestyle in San Francisco to help out the family business at (a-hem) "A Touch of the Orient" in Bakersfield.

They are forced to jump into a new high school mid-year where the sisters are two of only a scant handful of Asian-Americans. Nothing like their old school




Director Eric Byler with cast on set.

where they were amongst a wider and more diverse make-up of ethnic backgrounds (it was Frisco, after all). Now, not only are they the "new girls," they are the "new Asian girls."

What is brilliant about this writing is its willingness to poke fun at Asian stereotypes without compromising the integrity of the culture and family bonds that everyone behind the show, obviously values—even if it means taking jabs at MSG usage while doing so.

Writer Claire Lee Yorita was quoted as saying, "In the past, television lacked Asian-American characters, and when a show did have one—and I do mean *one*—they were often the insignificant token minority or some sort of stereotype." This subtle *ad hominem* reads as true in comparison to the two leads in *My Life...* who contend with many of the same teen-angst issues as similar shows with more of a cookie-cutter role for our friends to the Far East.

Exhibiting the concept that the "Asian kid" does not necessarily have to be the level-headed best friend or clichéd caricature of the "math whiz" sitting in the back row, these two actresses more than prove the point that they can carry the show on their own, regardless of race or other discriminating component. More than a sappy teenage drama, *My Life...* grants us a glimpse of high school through the eyes of two very different sisters and their experiences of both being stereotyped *and* accepted at their new school with a *Mean Girls* kind of self-inflicted awareness.

This is truly Must-See PBS-TV. 

Visit www.MyLifeDisoriented.com for dates and times.

ROSIE'S MAJOR MALFUNCTION

BY ERIK DAVIS

Angelina Jolie: Sexy, Smart, and Definitely Not A Homewrecker!

Angelina Jolie wants everyone in the world to know that she didn't intentionally break up **Brat Pitt's** marriage to **Jennifer Aniston**. Instead, things "just happened." In a recent interview, the actress claims, "I think we were both the last two people who were looking for a relationship." Unfortunately for Aniston, Pitt and Jolie were the *first* two people looking to have sex (with one another) after things indeed "just happened" on the set of *Mr. & Mrs. Smith*. Aniston had nothing to say regarding Jolie's comments, however the numerous holes poked through the eyes, mouth, and throat of the *Tomb Raider* poster hanging in her living room says enough. We think.

K-Fed Learns to Write and Threatens Britney!

Since (wouldn't you?) **K-Fed** wants to collect as much money as he can from his soon-to-be ex-wife **Britney Spears**, aside from filing for custody of their two children, as well as demanding at least \$20 million in the divorce settlement, he now threatens to write a tell-all book that could potentially ruin Britney's image forever—such a shame, as the girl *still* hasn't posed for *Playboy* as we all knew should would (when *does* that issue come out?!). If Fed's book were ever to be written (assuming he knows how to type a coherent sentence or at least look up "ghost writer" in the Yellow Pages), the tome could include details that range from Britney's alleged drug and alcohol abuse to her belief in time-travel.



Aspiring author Kevin Federline.

Breaking News: Rosie O'Donnell's Comments Offend Someone!

In this case, it was more than someone, it was an entire community—the Chinese community to be exact. Folks are all up in arms after **Rosie O'Donnell** used the words "ching chong" to describe the Chinese language during an episode of *The View*. In response, O'Donnell issued what was perhaps the lamest apology in history, saying: "I'm sorry for those people who felt hurt or were teased on the playground. But



RETNA

hyp-o-crite: "a person whose publicly approved attitude belies his or her statements."

I'm also gonna give you a fair warning that there's a good chance I'll do something like that again, probably in the next week, not on purpose. Only 'cause it's how my brain works." While she's at it, perhaps O'Donnell could apologize to me for consistently hurting my brain.

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

...**Nicole Richie**. Seriously, how could we not give the award to this girl—she practically begged for it. Richie was arrested for driving the wrong way on the 134 in Burbank. Oh, but she was also all hopped-up on Vicodin and Marijuana (because of "bad cramps" she was having), which she immediately admitted to the arresting officers. While driving through the Valley high as a kite is nothing new for a B-list celebrity such as Richie, driving in the opposite direction towards oncoming traffic (and only weighing 85 pounds) had to have set some sort of wacky Los Angeles record. One I'm sure **Paris Hilton** would rather have her name attached to, if she's ever sober long enough to spell it correctly. So, for constantly denying her unhealthy addictions, while continuing to do stupid things, Nicole Richie is this week's biggest ass. It's a good thing Richie didn't *kill* anyone, or that *totally* would've ruined her *next* week, too.


That Thing Called Love

Love, sex, marriage, divorce—and that's just the first week of your average Hollywood romance. Here's what's swirling around the rumor mill this week...

Britney Spears and **Paris Hilton** have apparently ended their brief relationship after Spears' "people" insisted that if she ever wants to stage a successful comeback, she must stay far, far away from Hilton. Isn't it cute that her "people" are, like, her parents—only they're in it for the money, and don't actually care about Spears' well-being. Wait, or is it the other way around?

After dating for two years, **Rebecca Romijn** and **Jerry O'Connell** have finally decided to get married...at a bordello (that's a "whorehouse," for those talent agency assistants out there having this read to them right now). Seriously. The couple will hold an intimate wedding ceremony at their Wagon Wheel Ranch, a former brothel-turned-home for the two Hollywood stars. O'Connell wanted this to be a big deal, seeing as it's his first marriage. However, marriage veteran Romijn convinced him to keep it low key and will allow her hubby to throw a big bash a few weeks after the wedding.

Hey ladies, guess who's single again? No, not me—**Tom Brady**, quarterback for the New England Patriots. Brady and girlfriend **Bridget Moynahan** recently broke it off after dating for three years. Apparently, he finally came to the realization that he *used* to be one of the sexiest men on the planet and, well, failed to really use that to pick up chicks.

Quote of the Week: Paris Hilton on **Britney Spears'** parenting skills: "For people to call out her parenting skills on behalf of her partying ethics is appalling. Britney loves her kids to death, and I know for a fact that it truly hurts her when she sees these cruel things being written about her. She goes home every night to her babies, and partying has not come in the way of her parenting." 



GEORGE PIMENTEL/WIREIMAGE.COM

Nicole Richie just wants to be loved.

WHAT THE FALK?

BY FRANK BARRON

One of the iconic characters in television history, Lieutenant Columbo, will be back to annoy the heck out of murder suspects "whenever I can think of a good story for him," says Peter Falk, who reveals he's working on a script for another *Columbo* Movie of the Week. Falk now juggles his writing duties along with his current book-signing tour promoting his autobiography *Just One More Thing*. The tome is a great read, with fascinating stories about the adventures in his life with the giants in show business: everyone from Marlon Brando, Frank Capra, Arthur Miller, and Neil Simon, to his great films with John Cassavetes.



Actor, writer, artist Peter Falk.

JADRAN LAZIC

fun of his missing eye, removed because of Cancer when he was three.

When the four-time Emmy winner was honored at the Pacific Pioneer Broadcasters luncheon, Falk made sure he retold the legendary story of how movie mogul Harry Cohn balked at signing him because he said, "For the same price, I can get an actor with two eyes."

Among those on hand to roast and toast Falk at the PPB tribute were his good friends Joe Mantegna, Ed Begley Jr., Dabney Coleman, wife Shera, and veteran comedy writer Hal Kanter. *FB*

But equally as interesting are tales about his personal life—his school days, a hitch in the Merchant Marines as a cook, his passion for drawing and painting, and his wild relationship with wife and actress Shera. His book has reprints of some of his artwork, which reveals him to have a good eye for the craft. Actually, Falk is the first to make



Warmly Ormyl

WITH ORMYL GUMFUDGIN

Here's a story I tell every Christmas and even sometimes in mid-year! I put on my Santa Claus hat with the flashing lights in the white fur trim, and the fact that I have a white beard helps, of course. I use my tiny jingle bell to tell the story by jingling it wherever you see "jingle, jingle." If I can do it, you can too. All you need is a Santa Claus hat and a tiny jingle bell on a paper clip. Here goes:

Once upon a time, there was a little store that sold nothing but jingle bells at Christmas time. Their jingle bells came in all sizes. Some were as big as a grapefruit, clear down to a few that were no bigger than the size of a pea!

There were big loud ones that went "jingle, jingle," medium ones that went "jingle, jingle," and the littlest one that only went "jingle, jingle" when you shook him.

As Christmas drew near, people bought many, many jingle bells. But whenever they shook The Littlest Jingle Bell and heard him go "jingle, jingle," they would say, "No thanks, I'm afraid that's too small!"

On Christmas Eve, all the bells had been sold except for the littlest one. It was very sad, because it had hoped so

much that somebody would buy it and take it home for Christmas. It was running out of time!

All of a sudden, one last customer walked in. It was Santa Claus himself! "A jingle bell has fallen off my sleigh," he bellowed. "It came right off Rudolph's harness. Can you sell me one?"

"I'm truly sorry," said the owner, "but all of mine are sold—except for this littlest jingle bell you can hardly hear!"

"Well," said Santa, "I certainly don't want one that would wake up the children when I land on their rooftops; maybe this one is just right for me!"

So he picked up The Littlest Jingle Bell, and when he heard it go "jingle, jingle!" in its merriest way, Santa turned to the owner and said, "You're right. It's too small!"

THE END. *FB*

The Littlest Jingle Bell by Ormyl Gumfudgin has been recently extended into a full-length, fully-illustrated book that the entire family will enjoy. More information available at: www.gumfudgin.com.

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HERE COMES THE SUN

BY JONATHAN ZEITLIN

On Thanksgiving Eve, the dearly devoted of mid-nineties alt-pop trundled into the Troubadour to spend a few booze-soaked hours with the latest incarnation of Evan Dando's the Lemonheads. Given a rotating door policy that endlessly shuffled the band's rhythm section since its incarnation 20 years ago, you might wonder why the new release (self-titled on Vagrant) deserves any more attention than Dando's 2003 solo effort *Baby I'm Bored*.

From the opening track, however, it is clear that Dando tries his darndest to recreate the breezy rock of the Lemonheads' heyday. The album is so near in tone and

quality to the band's breakthrough records *It's a Shame About Ray* and *Come On Feel* that the night's set flowed from old tunes to new so seamlessly, even staunch fans were probably hard-pressed to separate the 2006 tracks from the early-mid nineties fare.

And there was no shortage of those very fans.

Evan Dando has fans that believe they are his friends. And it's easy to see why. Taking the stage in a heavy black pea coat and delivering his lyrics from behind long uneven bangs, Dando sings with the same warmth and richness as his studio efforts suggest, and rarely misses

a note. He strums his guitar with deceptive nonchalance, twists tiny melodies into his chords.

With deliberate, cool-hand drumming and cheery backup vocals, the Lemonheads rolled from one song to the next with little breathing room in between. Before the encore, Dando strapped on an acoustic and played a charming if somewhat lengthy and loosely constructed medley of favorites.

Songs from the new album were so indistinguishable from the back catalogue that at one point a fan requested "Rudderless" (from *It's a Shame*), a piece that had been

played two or three songs earlier. Even still, the audience was treated with what they came to hear. The hour-and-a-half set worked in favorites from the radio single "In Your Arms" to album tracks such as "The Great Big No" and "My Drug Buddy".

Still, it's hard to tell if Dando's heart is in it, and the Lemonheads rely heavily on his heart. On this particular night, fans couldn't tell the difference, and likely didn't care. The set was loud, fun, and—most importantly—it delivered on its promise to transport the audience to 1995... even if it was supporting an album made a decade later. *BT*

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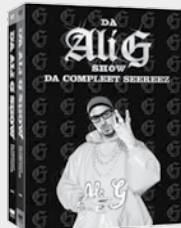
THIS WEEK IN DVD'S

BY MIKE RESTAINO



Looking at the cover of **7th Heaven: The Complete Third Season** (Paramount) kinda makes me want to take my own life. Against a white background and wearing mostly white clothes, Stephen Collins, Catherine Hicks, and their Aryan brood (as well as a white dog—I'm not making this up) smile like Jonestown Kool-Aid enthusiasts, allowing their dead eyes and wide "Jesus Saves!" demeanors to assault us—even from under a layer of cellophane. The show—about a preacher, his dotting wife, and their clan of whitewash idiots—has its fans, to be sure, but young urban professionals tend to avoid the show (except on a dare, of course). Even more reason to stay away, though, is this third-season DVD set. Transfers are yucky, the simple stereo mixes don't do much of anything, and you'd think that with a show having this sizable of a down-home fan base, they'd throw at least one or two extras into the mix (shit—even a bonus called "The Third Season's Cutest Moments" would be in heavy rotation in many houses), but no: There's nothing here. Buy a couple more copies of *Left Behind II: Tribulation Force* instead: *much* more fun.

Another entry in the "Hollywood Bleeds Fans Dry" department: **Da Ali G Show: Da Compleet Seereez** (HBO) contains absolutely no new stuff that wasn't attached to the already-released editions of the show's two season-long releases. All you'll get as gravy here is a holographic cover (where Ali G switches into Borat and then switches back again. Lah-dee-friggin'-dah). Are the discs good? Sure—in addition to Sacha Baron Cohen's endearingly brutal comedic stylings in his *Ali G Show*, the commentaries, featurettes, and bonus footage included on the two DVD's of this edition are notable additions to the Ali G/Borat/Bruno pantheon. Is it worth spending fifty bucks on when you (or at least someone you know) already has these two DVD sets? No.



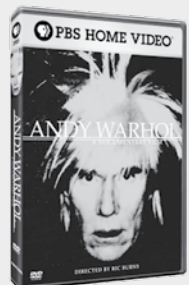
MOST WANTED EDITION




The **Robin Hood: Most Wanted Edition** (Disney) is a marvelous release, but unfortunately not definitive. Previous releases of this enjoyably lilting animated Disney film from 1973 have housed 1.37:1 transfers, and this *Most Wanted Edition* gives us a 1.75:1 ratio. Here's the story: The film was originally created with a 1.37:1 negative ratio and a 1.75:1 intended ratio (when the film was released, it could be shown in either format, so the film's theatrical exhibition allowed the potential for both). Yet even with a lovely transfer and a handful of notable—if thin—bonus features (including a storyboarded alternative ending), it's a blow to completists that both the 1.33:1 and the 1.75:1 transfers weren't included here (Disney is usually really good about providing as much appropriation as possible

with their animated films on DVD). So, enjoy it, love it, show it to your kids, but keep pining for a definitive release—because this one isn't it.

Warner Bros *Signature Collections* are mish-mash affairs: While it sure is swell to have a nice, pretty box set with a selection of films from a movie star's oeuvre, most of the time these editions house one classic film and four or five turkeys. **Gary Cooper: The Signature Collection** (Warner) is no exception. *Sergeant York* (1941) is a wonderful Howard Hawks vehicle, to be sure, and even though *The Fountainhead* (1949) has some weirdo postmodern tweakiness to it, *Sergeant* is the only picture in this six-disc set worth a hill of beans (*Dallas*, *Springfield Rifle*, and *The Wreck of the Mary Deare* round it out). And to add insult to injury, the transfers are decidedly sub-par. With the exception of the commentary and pair of documentaries included on *Sergeant York* (and a minimal featurette on *The Fountainhead*), there are no notable bonuses to mention. Rent *Sergeant York* (and *Fountainhead*, if you're an Ayn Rand freak), but let the rest of this set lie.



And just as no one believed that a movie about gay cowboys could end up being the best movie of last year, it's a miraculous achievement that Ric Burns' (yes, Ken's brother) **Andy Warhol: A Documentary Film** (Paramount) is hands-down the best film of 2006 (not counting the late-season entries for which we're still chomping at the bit). What makes *this* particular Warhol doc notable? It's *four hours* long, bitch! There's nothing exceptional about the film's style or Ric's craftsmanship—no bells and whistles about the film's construction that calls attention to itself (*No Direction Home* this ain't). What *Andy Warhol* ends up being is a singularly harrowing and deliciously engrossing apparatus with which we get a far more exhaustive glimpse of Warhol's genius and life. Do we see "the real Warhol"? Of course not,

and we probably never will (no documentary crew is *that* good). But *Andy Warhol* lets us cavort with a who's-who of the coked-out and fabulous in the New York scene, it gives us fantastic commentary from art dealers and critics who took a chance on the young Polish boy from Pennsylvania when everybody else thought he was a precocious crackpot—even if we don't dive beneath the plasticene veneer of Warhol's ever-present artifice, this film gives us access to his life and times as nothing else that has come before it. Too bad this DVD doesn't accentuate the film's power: The film looks fairly good (in standard 1.33:1 full-frame) and sounds so-so (it's a simple Stereo mix), but there are absolutely no bonuses to mention. It's too bad that what very well might end being the movie of the year doesn't have a solid DVD release behind it to seal the deal. Mir. 

Wondering if you should pony up \$40 for that two-disc spectacular? For all your DVD questions, ask Mike at Mike@EntertainmentToday.net.

MARSHALLING THE SPIRIT

BY JONATHAN W. HICKMAN



Assistant coach Red Dawson (Matthew Fox) and head coach Jack Lengyel (Matthew McConaughey).

WE ARE MARSHALL



(2 1/2 out of 4 stars)

DIRECTED BY MCG

STARRING: MATHEW MCCONAUGHEY, MATHEW FOX, ANTHONY MACKIE, DAVID STRATHAIRN, IAN McSHANE

127 MINUTES RATED PG

We are Marshall begins with the statement: "This is a true story." Not "based on" or "inspired by" a true story, but simply "This is a true story." And given the fact that the events depicted in the film actually happened in 1970, I suppose it's fair to say the story is true. But maybe that's why the film isn't as effective as it could have been had liberties been taken with the facts and time compressed enough to bring things full circle.

This particular true story tells of a town and university in recovery after a horrible tragedy befell the university's football team. In so telling, the film ends up being less inspiring than depressing. It is a film that gives us so much heartache at the beginning and threads it throughout that it's impossible to elevate the mood with exciting football action.


In 1970, an airplane carrying the Marshall University football team, staff, and coaches went down, with no survivors. Not only was this tragedy devastating to the university football program, but it left the school and the town of Huntington, West Virginia in a dark place. Today, armies of grief counselors would be on the scene to ply their trade. But back then—as this film implies—people were left on their own to cope with their despondency. And this was a difficult time in our nation's history, too boot. Many of the young men's friends on the Marshall football field were fending for their lives on a very different field in Vietnam.

The plane crash effectively ended the Marshall University football season. Initially, the school's Board of Directors decides not to form a team the next year. But player Nick Ruffin (Anthony Mackie), who was not on the plane at the time of crash, rallies the student

body to convince the Board otherwise. This is an odd scene, because it appears as though the ultimate decision is made exclusively by the school president (played by David Strathairn). Again, since this is a true story, it must have gone down that way—thousands of students seem to be packed into the university quad shouting, "We are Marshall" in unison. Truthfully, it is a Kodak moment.

While deliberation over whether or not the football program will be continued transpires, the school's president undertakes the responsibility of personally hiring a head coach. The one remaining Marshall football coach, Red Dawson (Matthew Fox), is approached and offered the job. Red is heartbroken due to the fact that he was not on the plane since he was out on a recruiting trip at the time; he thus cannot take the job for onus of his dire sense of grief. After every available coach rejects the job, the president's search for a coach looks bleak. And just when he's about to throw in the towel, the president gets a call from Jack Lengyel (Matthew McConaughey).

Now, they might not have had grief counselors on campus back then, but they had Coach Jack. Played by McConaughey as some kind of goofy cartoon character, Coach Jack is a bizarre incarnation. McConaughey's body language is straight out of the Popeye the Sailor handbook. He stoops over, juts out his chin, and talks out of one side of his mouth. Matthew Fox, by contrast, is permitted to craft the character of Red Dawson into a real person, playing the straight man to McConaughey's parody. And in one very touching scene, Fox almost single-handedly saves the film.

But the biggest problem with *We are Marshall* is the nature of the true story itself. Unlike the no doubt Oscar bound *United 93* that managed to exactly reproduce the events (at least, as we believe they actually transpired) of that sad flight on September 11, 2001, *Marshall* goes beyond just the crash, aiming to tell a more complete story about rebounding from devastating loss. While the reproduction of the events leading up to and immediately after the tragedy is very well executed, it is just too much to also tell the story of the team that followed in the year thereafter. 

UTTERLY IN LOVE WITH VENUS

BY JONATHAN W. HICKMAN

VENUS



(4 out of 4 stars)

DIRECTED BY ROGER MICHELL

STARRING: PETER O'TOOLE, LESLIE PHILLIPS,

JODIE WHITTAKER, VANESSA REDGRAVE,

RICHARD GRIFFITHS

95 MINUTES, RATED R

Peter O'Toole is just amazing in *Venus*, a graceful and finely crafted little film that might net O'Toole a long-awaited Academy Award. Director Roger Michell (*Notting Hill*) re-teams here with writer Hanif Kureishi (*My Son the Fanatic*). The two made *The Mother*, which I will admit that I haven't seen. That film, according to Kureishi, who spoke with me at this year's Toronto International Film Festival, involved a sexual relationship between a man (played by new Bond Daniel Craig) and a much older woman. Where *The Mother* was controversial, *Venus* should be received well by discerning mainstream audiences.

In *Venus*, O'Toole plays Maurice, a British actor of some note now pretty much relegated in his old age to playing corpses on soap operas. His friends are actors, perhaps of lesser stardom, who now sit around in their old age drinking coffee and reading obituaries. When one of Maurice's friends, Ian (Leslie Phillips), is visited

by his young niece, Jessie (Jodi Whittaker), Maurice notices something within her that long since left his life. Ian complains bitterly about Jessie who has moved in to help him around his apartment. She skulks around the apartment when we first meet her eating something indescribably disgusting from a microwaved plastic cup. Maurice has come to Ian's apartment to take him to the theater, and when Ian proves to not be down for the trip, Maurice takes Jessie along in Ian's stead.

From here an odd mentorship begins—albeit begrudgingly, at first, for Jessie who one would think is far too hip to be seen out on the town with such an old man. But after the play, she takes Maurice to a club and drinks far more than she should. In the cab ride home, Maurice comforts the girl lovingly. A relationship of some sort has spawned.

Venus is incredibly well written, with writer Kureishi possessing a firm grasp on his characters both young and old, especially that of Maurice. The film would not have generated the kind of buzz it receives had it not been for the pitch-perfect performance by the 74-year-old O'Toole. Long one of my favorite actors, O'Toole, in a rare lead role at this point in his career, manages to occupy most every scene and is the film's focus, even when the performances of those around him are equally compelling.

O'Toole does something special with his eyes, as they relate to us that he's a much younger man beneath the aged exterior. In one scene, his Maurice apologizes, I think, to his estranged wife (played with careful mopeish understatement by Vanessa Redgrave). Sitting at a kitchen table, he leans in close to her placing his head on her shoulder lovingly and tragically conveying a lifetime of regret that he now wishes to admit. The regret is not necessarily negative. Maurice has lived a long enough life that the past indiscretions have lost their negative punch.

Venus is one of the best films of 2006 with newcomer Jodie Whittaker performing amazingly as Jessie. Her character must transform from a girl into a woman throughout the picture, and this loss of innocence is much more than sexual; it is an emotional and intellectual metamorphosis prompted by the life lessons of her elderly admirer. *R*

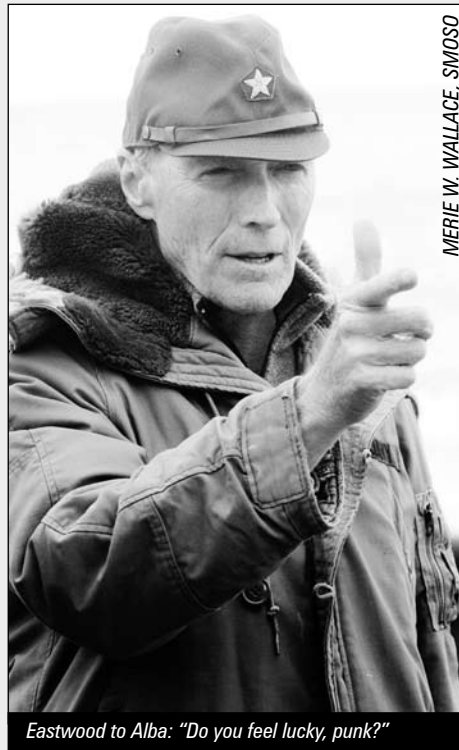


NICOLA DOVE

Whittaker and O'Toole in Roger Michell's *Venus*.

HOLLYWOOD ENDING

BY JESSE ALBA



MERIE W. WALLACE, SMOSO

Eastwood to Alba: "Do you feel lucky, punk?"

most ambitious attempt at political correctness ever attempted, it means one more year (how long can he dodge the bullet!) where a single, wrinkled old man, steals attention away from young artists. Unless of course you've spent twenty minutes wrestling with a naked hairy fat man...

Borat received a nomination for both its creator, Sacha Baron Cohen, and for Best Picture in the still puzzling "Musical or Comedy" category. Also up for that ever so-elusive award are: *Dreamgirls*, *Little Miss Sunshine*, *The Devil Wears Prada*, and *Thank You For Smoking*.

Martin Scorsese received a Best Director nomination for perhaps his worst film in two decades. *The Departed* also garnered nods for most of the male leads, as well as Best Picture, and the second nomination for Leonardo DiCaprio, who was also noticed for his portrayal of a South-African diamond smuggler in *Blood Diamond*. Neither nomination makes sense, but Scorsese winning a Best Director Oscar this year would be in line with the same Hollywood logic.

The Golden Globes are back again! and since I'm told they matter, I must conclude that the films this year are rotten. Given, this is the Hollywood *Foreign Press*, and America is far from the top of the list when it comes to "friendly favorites," so it would make sense that depression and Eastwood would reign again.

From the Everything Is Death team of Inarritu and Arriaga comes *Babel*, which grabbed nominations in most major categories including Best Picture (Drama), Best Director, Best Screenplay, Best Sad Score, etc... Critics either praised the hell out of this three-hour sobriety test, or fell asleep during the first half. Regardless, the film portrays Americans and life in a world influenced by America as miserable, and so it's a favorite amongst lefty art communities everywhere.

Sir Clint Eastwood got dual nominations in the dramatic category for his connected confusions *Letters from Iwo Jima* and *Flags Of Our Fathers*. The

The Queen and Helen Mirren are a few of the deserved nominees in what has been a very dismal year for Hollywood. *The Departed* being considered seriously is as baffling as its cartoonishly labyrinthine plot, and William Monahan's nomination for Best Screenplay already solidifies what must mark the beginning if not already the end.

Television nominations aside, Warren Beatty is finally being awarded the Cecil B. DeMille Lifetime Achievement Award, so for a final time we can watch his reel and remember the many co-stars he shagged in his heyday before getting shackled down by the sometimes beautiful, (but always pretty much evil) Annette Bening (scratching her way to the podium with this year's *Running With Scissors*). After seeing the Awards, and listening to the enlightened speeches of actors/political activists, I'll settle down and read about how Angelina Jolie is reaching out to Jennifer Aniston, and remember; even if life in *Babel* is sad, in *US Weekly* there are always happy Hollywood endings. *R*



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AN EPIC STORYTELLER

DIRECTOR ZHANG YIMOU ON HIS *CURSE OF THE GOLDEN FLOWER* By David Carlyle

This holiday season brings many films to choose from, and nothing arrives so gorgeously packaged as the newly released film *Curse of the Golden Flower* from master filmmaker Zhang Yimou. Boasting a cast of hundreds, sets dripping in gold, breathtaking battle scenes, outstanding performances from two acting legends, and a story that is straight out of Shakespeare, this film is guaranteed to more than satisfy the Yimou faithful and will certainly engage newfound fans.

Entertainment Today: Where did you get the idea for the film?

Zhang Yimou: *Curse of the Golden Flower* is based on the stage drama called *Thunderstorm*—one of the most famous works from a contemporary canon of modern Chinese dramatic text. It is written by Tsao Yu and set in the 1920's and 1930's, and is a key work in modern China. It is so important, that students of dramatic art in China are trained with this. It is a story about the way people are twisted and pushed, and they struggle to survive under the feudal system in China. I thought it would be interesting to take this very modern play and transpose it to pre-modern China. So I set the film in the Tang Dynasty—not just any dynasty, but the most glorious and colorful and splendid place—where all this external beauty is heightened. This would be the ultimate juxtaposition of this dark portrait of humanity that the stage play unveils.

ET: Could you speak about your casting process, especially in light of your acquisition of modern screen legends Chow Yun Fat and Gong Li?

ZY: So, when I started to cast, and I was thinking about who should I cast as the Emperor and the Empress in this film, it was really quite clear that there were two people that were suitable for these roles, and that was Chow Yun Fat and Gong Li—who are without question two of the greatest contemporary Chinese actors working today. They both have incredible power and very strong acting abilities and very rich experience. I really could not think of anyone else I would rather have do these roles than the two of them. I was very lucky that when I called them, they both agreed to participate in this production, and then we had our two leads. For the other characters in the film, it was a little more difficult because we needed actors with a lot of stage experience and very well versed in dramatic art as it is adapted from the play.

ET: The film is so rich with color and visuals, even more powerful than your previous films. What was your vision and thought process in your construction of the film's visual universe?

ZY: Color is indeed important in the scope of this film—especially gold colors and jade colors, and you see them very prominently displayed throughout the visual scheme of the work. This really comes from a saying we have in China where gold and jade adorn the outside, while the inside is dark and rotting. That was the kind of theme that we really wanted to emphasize here—that although you have this very splendid exterior packaging, what is going on inside is very different and very dark. We spent about four to five months experimenting with different [materials] that could be less expensive and that could capture [this] type of opulent feeling. In the end, we used that as well to heighten this splendid beautiful feeling of the Tang Dynasty, and color is not just for show. It's really a theme of the work and it emphasizes this very strong discord between form and content and between the darkness of the family and between this beautiful glitter that is all adorning the outside. It really heightens the tragic feeling of the story and of these characters.

ET: The sets and locations were all so lush and the battle scenes were amazing. Were these sets built specific for the film, or did these already exist? Were Computer Generated Images used for the film at all, or was that a cast of thousands we see on screen?

ZY: The exteriors are all real locations. The palace that you see in the film is actually a "set" palace. It was built several years ago. This palace was under construction during the filming of *Hero*. It was supposed to be from some other film, but I don't know what film was going to use it. In the end, we finished the screenplay for *Curse*, and we thought, "Let's use this place." The interiors were shot in a studio in Beijing, and we tried to make everything look as real as possible. One place we did use CGI was in some of the battle sequences. We had 800 to 1,000 extras. These were actual soldiers from the People's Liberation Army that were working for us as extras. And in some of the scenes, we actually needed more people. So, there are a few scenes that we used CGI technology to kind of duplicate people to make it look like there were more people in certain scenes. But, we were very reserved in the way in which we did this. Most of what you see are real people and real battle sequences.

ET: Is there a correlation between this film and your recent films, *Hero* and *House of Flying Daggers*?

ZY: I think the major difference between these sets of films, *Hero* and *House of Flying Daggers*, is that they are really in the tradition of traditional martial arts chivalry films, and they very much follow that tradition. This film, *Curse of the Golden Flower*, however, is quite different because it is more an amalgamation of a melodrama and an action film. And that was something that I very consciously wanted to do. 🐉



PAINT IT...SOME OTHER COLOR

OFF THE BLACK WRITER-DIRECTOR JAMES PONSOLDT By Jonathan W. Hickman

"Our film is sort of one of those perennial Sundance clichés of literally running to the festival with a dripping wet print," writer-director James Ponsoldt says of his first feature *Off the Black* now showing in limited theatrical release. He continued, "We premiered on a Friday at the Eccles, and I think that our first print we saw was on a Tuesday of that week. And the color was way off and we still had to send it so that Sundance had something, but we were making the actual print that showed on Wednesday of that week and they were shipping it on that Thursday. So it was cutting into the very last second."

Off the Black is an intimate sports film. Nick Nolte plays Ray, an alcoholic high school baseball umpire whose relationship with his son is distant both emotionally and geographically. "I grew up in Athens, Georgia, and played baseball. Kinda from the time I could walk, I was throwing a baseball or a wiffle ball, I guess at that point," says Ponsoldt of his inspiration for *Off the Black*. "I played Little League from the time I was eight through high school. A lot of my friends were on teams and lot of them had fathers who were baseball umpires. And umpiring wasn't a full time job, you know; a lot of them ran lawn maintenance businesses or worked in gas stations or whatever. But they loved baseball and loved to ump baseball."

In *Black*, Nolte's Ray makes a questionable call in a critical game, and he finds himself the victim of vandals who TP his home and even break a window of his late model compact car. But Ray captures one of the miscreants, David (played by Trevor Morgan), and forces him to clean up the mess. The boy doesn't have the funds to pay for the broken car window, so Ray strikes an odd bargain with him: David is to attend Ray's 40th High School Reunion and pose as his son in an effort to represent himself as having a better life than the one he in fact leads.

"One of my best friends from high school ended up getting into drugs really bad, and he dropped out of school. And when I went off to college in Connecticut, I was back on my Christmas break, and I ran into this kid's father at a grocery store, at a Kroger's. And we ended up talking for about 25 minutes, and he was so excited for me, you know, saying, 'How's school up there? I know you're making short films.' And nowhere in the conversation did we talk about the fact that his son was a crack addict and homeless and really hadn't been heard from in a while. And what really killed me about that conversation was that in addition to me knowing about it, I knew that he knew that I knew about it. But I didn't have the basic decency or courage to ask, 'How's your son?'"


Off the Black boasts a great cast for a filmmaker's first feature. While Ponsoldt's experience may have been limited, the actors had a lifetime of know-how to offer. Ponsoldt savored his time with veteran actor Nick Nolte, who plays Ray as a very dyspeptic character. Ray's wife and son have long since moved away, and he hasn't seen them in years. Instead of personally traveling to see his son, Ray sends videotapes chronicling his life as a high school baseball umpire. Nolte understands the personality of Ray intimately; every grunt means something. In one scene, he sloppily handles a beer that has been shaken, sucking it down as the fizzy contents run onto his neck and onto his chest. This scene reads as funny, but it also tells of both Ray's state of mind and Nolte's experiences with the bottle. No doubt Ray is a role only Nolte could make real.

"The first time that I met him, sitting down, he very much disarms you when you are with him, because he works ego-lessly, and he's a great listener. Sitting down and talking to him, he has this voice, this gravely, 'I've been drinking whiskey, smoking Marlboros for 40 years' voice."



As good as Nick Nolte is in *Black*, Timothy Hutton's understated performance is perhaps equally impressive. Hutton has a small role as the despondent and clearly depressed father of David, the young man who comes to begrudgingly befriend Nolte's character.

"Timothy was a dream casting choice. I remembered speaking with the casting director after we cast Nick and Trevor Morgan in those two parts, and she said, 'Who do you like for the father?' And I said, 'This is a sort of pie-in-the-sky, geeky idea, but to me the ultimate angry petulant teenage performance is Timothy Hutton in *Ordinary People*. What if 25 years later, that guy's the father of an angry teenager?' So we went with it."

The film is slowly gaining momentum in its limited release and is a testament to the fact that Ponsoldt's future in film is anything but black. 

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Museum security guard Larry Daley (Ben Stiller) squats with eyes bugging out in that inimitable Ben Stiller way for family film *Night at the Museum*.

Apocalypto

★ ★ ★ (R)

Apocalypto, Mel Gibson's highly-anticipated directorial follow-up to *The Passion of the Christ*, feels like a project that was initiated by Terrence Malick and hijacked halfway through by Eli Roth. There are scenes of extraordinary visual beauty that capture the rhythms and feel of a culture alien to us in such an effortless manner that it feels as though we have actually been plunged into the jungles of pre-Columbian Central America and are observing the natives' activities first-hand. (PS)

Babel

★ ★ (R)

Babel is a film that starts off with great promise and then winds up playing things relatively safe; there are moments at the beginning that suggest the ambitious panoramic scope of DW Griffith's grand 1916 epic *Intolerance*, but it soon turns into something more akin to a multi-national *Crash*. (PS)

Blood Diamond

★ ★ ★ 1/2 (R)

If you've been keeping up with Hollywood-related news, you know that Ed Zwick's latest film, *Blood Diamond*, has been making some waves. On one level, it is an entertaining action-drama with some fine acting performances that has critics talking about Oscars. On another level, the movie offers a sociopolitical message about international diamond trading that has major diamond companies chomping at the bit. While it would have been very easy for *Blood Diamond* to become another preachy political film à la *Syriana*, Zwick and the producers created a film that weaves the entertainment and message together. The hardest part for viewers may be the swift transitions between scenes of quiet dialogue and lengthy battles. Come Oscar time, *Blood Diamond* will receive mention—you don't want to miss this film. (JB)

Borat

★ ★ ★ 1/2 (R)

Ultimately, *Borat: Cultural Learnings of America for Make Benefit Glorious Nation of Kazakhstan* is more than a one-note joke in that the inventive Sacha Baron Cohen finds new and often

funny ways to get Borat into trouble. And built around the funny improvised skits is a cohesive narrative that endears with the audience the main character and his traveling companion producer. Irreverent and purposely insulting to those featured in the film, *Borat* is the funniest film I've seen all year. (JH)

Breaking and Entering

Not Yet Reviewed (R)

There have been only two instances in which I literally fell asleep during a movie in the theater. The first instance was when I was a much younger man, and it was during a viewing of *The English Patient*. The next time I fell asleep in the theater was at a special screening for a movie I had not heard of that had yet to be released: *The Talented Mr. Ripley*. It wasn't until I was awakened and later spoke with friends that I was told that both films were directed by the same man: Anthony Minghella. *Breaking and Entering*, directed by Minghella, is thus a film I shan't see...unless I'm having trouble sleeping that night. (MK)

Casino Royale

Not Yet Reviewed (PG-13)

Layer Cake's Daniel Craig as the toe-headed Bond '06 in a dramatic re-telling of the famed "first 007 installment." (MK)

Charlotte's Web

Not Yet Reviewed (G)

This "live-action" version of one of the most admired tales of cinematic and literary children's history comes barreling to the big screen with a cast as big as its burden to bowl over new and old audiences alike: you got child actress du jour Dakota (of course) as Fern, you got Julia Roberts taking a break from her career as a Hollywood mom to voice Charlotte herself, you got Steve Buscemi as Templeton the rat (Paul Lynde, eat your heart out!), and a host of others from every spectrum of every medium: Oprah, Cedric the Entertainer, John Cleese, Kathy Bates, Andre 3000, Ellen Burstyn, Jennifer Garner, Beau Bridges, Reba McEntire, Thomas Haden Church (where did he come back from?), and, heck, even Robert Redford. Flick's helmed by Gary Winick who directed the terrific *Tadpole*, but also the unseen *13 Going on 30*, so

who knows what to make of this one. Supposedly, Danny Elfman dropped out of *Spiderman 3* to score this film, so there you go. (MK)

Curse of the Golden Flower

★ ★ ★ 1/2 (R)

Please see our interview on page 12.

Deja Vu

★ 1/2 (PG-13)

When will Hollywood stop using science-fiction merely as a device to tell just another average action chase story? Probably never, I would guess. Tony Scott's latest—the 80-million-dollar *Déjà Vu*—uses the concept of an intra-universe wormhole to give us an endless series of car chases and crashes. It is a film that cruises on a goofy, dumb energy, and treads heavily on the charisma of its star. Absent Denzel Washington's presence, in fact, no one would even bother to see this movie. Certainly no one would take it the least bit seriously. (JH)

The Departed

★ ★ ★ ★ (R)

The film is a tough, hard-edged, and decidedly adult wonder that respects the conventions of gangster films and director Martin Scorsese's past work while finding ways of tackling them anew. The result is not only one of the best films of the year, but one of the best films of Scorsese's illustrious career. (PS)

Dreamgirls

★ ★ 1/2 (PG-13)

The good news about *Dreamgirls*, the long-awaited big-screen version of the enormously popular 1981 Broadway musical, is that it isn't as conceptually suspect as the overrated *Chicago*, it isn't as cinematically clunky as *The Producers*, and it certainly isn't as much of an affront to the senses as the disastrous adaptations of *Rent* and *The Phantom of the Opera*. The bad news is that while it may be a better movie musical than those recent efforts, it still isn't much of a movie in its own right. (PS)

Eragon

Not Yet Reviewed (PG)

Visual effects supervisor Stefan Fangmeier brings to life the beloved modern children's sto-

ries of *Eragon* to the big screen. So, it's a wonder why—as with so many special effects bonanzas over the last few years—the film thus far looks like a gigantic video game. Then again, I thought that Gollum (in the 2/3 of the first installment of *LOR* that I saw) looked like something out of one of those commercials for the theater in which you're about to watch your movie, and that character animation has been hailed as friggin' *revolutionary*, so who am I to say? (MK)

Family Law

Not Yet Reviewed (Not Rated)

Daniel Burman's final film in his trilogy on fatherhood. (Don't worry, we've never heard of this series, either.) Sounds like interesting stuff. Hailing from Argentina, film gives us the story of a father and son lawyer team; the problem? The father is *such* a great lawyer, that he overshadows the son. The *other* problem? The mom is such a great person, that *she* overshadows the son. Thus, the son is left without a real identity of his own. Will he find said identity? Only Aron Flasher knows for sure! (MK)

For Your Consideration

★ ★ ★ (PG-13)

For Your Consideration is a funny entry in the career of satirist filmmaker Christopher Guest, whose previous film, *A Mighty Wind*, was sporadically entertaining. *Consideration* finds Guest's usual assortment of actors playing not so far off parodies of Hollywood paradigms. The result is funny but also a little sad. Director Guest's consistency has become a kind of brand of sorts in the area of satiric spoof. Whereas the social importance of the spoof itself is lacking in this one, Guest and his talented cast create a film of laughs. (JH)

The Good German

★ ★ ★ ★ (R)

It will be interesting to see how *The Good German* will fare with contemporary audiences—will they embrace it as a well-acted and well-told story, or will they be put off by its attempts to revive an era that was over and done long before the majority of today's ticket-buying audience was even born. Personally, I think that even if Soderbergh hadn't decided to recreate the apparatus of 1940's-era studio productions, the film would still hold up because it is smartly conceived adult entertainment that doesn't try to dumb things down in order to attract the masses. In other words, it really does resemble the films made back in the Good Ol' Days. (PS)

The Good Shepherd

★ ★ ★ (R)

Even though it marks only his second time in the director's chair, Robert De Niro's *The Good Shepherd* is the kind of impossibly ambitious epic that even the most skilled of veterans would never even attempt to undertake. Not only does it tackle an amazingly complex subject—a look at the formative years of the CIA through the eyes of a key player whose own life will parallel both the agency's early noble ambitions and its eventual descent into power-hungry corruption and paranoia—but it wants to do so in a way that will transform what could have been pulp-thriller elements into an elegiac epic along the lines of *The Godfather*. Perhaps inevitably, it doesn't quite come off as well as one might have hoped—it is too long, too dour, and too diffuse for its own good—but it does contain a lot of fascinating individual elements, and while De Niro isn't quite able to pull them together into a completely satisfying whole, he at least deploys them in a compellingly watchable manner that allows you to overlook the fact that it doesn't quite work until long after the end credits have finished rolling. (PS)

Happy Feet

★ ★ ★ 1/2 (PG)

Though I don't recall hearing mention of it during all that sub-Hallmark hokey that Morgan Freeman was spewing throughout *March of the Penguins*, it seems that each penguin has his very own "heart song" that he sings in order to express who he is and to attract a mate. In theory, that may be wonderful, but what if you are a penguin that simply cannot sing and whose manner of personal expression appears to be tap-dancing? Will you be doomed to be ostracized forever from your flock, family, and the cute penguin you've been crushing on, or will your unique abilities somehow allow you to save the flock, reconcile with the family, and finally hook up with the cutie? These are some of the penetrating questions at the heart of *Happy Feet*, a decidedly odd and not-entirely-unendearing animated film that plays like a peculiar mash-up of *Rudolph the Red-Nosed Reindeer* and *Moulin Rouge*. (PS)

The Holiday

★ (PG-13)

The Holiday is a bloated exercise in failed romantic whimsy that wastes so many precious natural resources that Al Gore could use it as the central subject of his next slideshow. It has a promising premise, a quartet of enormously appealing leads, and a writer-director whose



"The greatest underdog story ever told" might be an oxymoron, but Sly ain't no fool in *Rocky VI*.

previous efforts in the genre, while not exactly groundbreaking or daring, at least demonstrated a flair for slick, star-driven frothiness that got the job done with a minimum of fuss. However, in lieu of the lighter-than-air frolic suggested by those elements, we are instead presented with a lead balloon featuring woefully miscast actors and a plot that not only goes nowhere *but takes 138 minutes to get there.* (PS)

Home of the Brave

★ ★ ★ (R)

Irwin Winkler's *Home of the Brave* is much more than "just a movie," even if, as such, it's a partially flawed one. Regardless of its merits, *Home* is indeed brave, worthwhile, even admirable in its pioneering coverage of 150,000 soldiers "over there" and roughly the same number of returnees who are trying to return in fact, not only in name. This story of a group of National Guard soldiers from Spokane serving in Iraq and returning home is a schizophrenic experience: you are watching scenes straight out of last night's TV news, and yet feel as though you were back in the 1940's, in the era of *The Best Years of Our Lives* war movies, and the 1970's *Born on the Fourth of July* type Vietnam veteran sagas. Film's odd amalgamation of a cast includes 50 Cent, Christina Ricci, Chad Michael Murray, and Samuel L. Jackson. (JG)

Inland Empire

★ ★ 1/2 (R)

In a presentation preceding the 20th anniversary screening of *Blue Velvet* at the 2006 Los Angeles Film Festival, writer-director David Lynch revealed his intention to abandon film and concentrate on digital production instead. *Inland Empire* is Lynch's first feature-length foray into digital video, a format he now prefers for its lower cost, simplified production requirements and characteristic visual aesthetic. In terms of narrative structure and visual style, *Inland Empire* is probably Lynch's most experimental film since 1977's *Eraserhead*, his feature debut, and audiences will likely find it challenging, even frustrating. As the writer, director and occasional producer and editor on his films, Lynch is one of the few acknowledged contemporary auteurs of American cinema, with a career of intriguing, provocative movies, but *Inland Empire* seems to have lead him astray. Perhaps the ease and affordability of digital video was too much of a temptation, but at three hours running time, *Inland Empire* is an indulgence perhaps best suited to true believers. (JL)

The Nativity Story

Not Yet Reviewed (PG)

OK. I won't get too pissed-off here. OK. I'm calm, it's cool. No worries. A deep breath, and...all right. So, here's the low-down on this *piece of shit* (yes, I called it this without having seen it yet; that's right, I said it): Catherine Hardwicke (yes, the director of those double piles of steaming treacle *Thirteen* and *Lords of Dogtown*) has decided to take the blue streaks out of her hair and get extra-bubbly about (insert annoying southern belle accent here) "a young fourteen-year-old girl dealing with being impregnated by God in this story of the birth of Christ." *Jesus!* Mary is played by that little boy-girl from the equally execrable *Whale Rider*, Keisha Castle-Hughes, who—though only 16—is already friggin' pregnant with her 19-year-old

boyfriend's baby! Maybe she'll make up a story of her own... (don't worry, I won't go there). *Finally*, who should have written this colossal affront to Christendom, but Mike Rich who penned: *Finding Forrester*, *The Rookie* (the one with Dennis Quaid, not Clint Eastwood), and the damnably invidious *Radio* in which Cuba decides to slap his face a few times and don Billy-Bob teeth in an effort to portray a real-life retard. My goodness, and I'm not even *Christian*, for chrissakes!! This is the first film ever to have premiered at the Vatican. (MK)

Night at the Museum

Not Yet Reviewed (PG)

Ben Stiller stars in this rollicking comedic adventure film for the whole family. Based on the book by Milan Trenc, film is directed by *The Secret World of Alex Mack* helmer Shawn Levy, and gives us the story of Stiller as a bumbling security guard at a prestigious museum whose artifacts come to life after the reliquary shuts down for the night. (MK)

Off the Black

★ ★ ★ (R)

Please see our interview on page 13.

The Painted Veil

H H H (PG-13)

The characterizations here are as rich as the photography of the environment, beautifully filmed on location in China. Through more than just presence alone, talented actors Naomi Watts and Edward Norton breathe life into a somewhat stagnant story that would otherwise crawl. The pace of the film is incremental, carefully focusing on the two main characters that have isolated themselves both emotionally and geographically in a far off land. Their frustrations and simple joys translate well to the viewer. But the overall effect is somewhat flat. *The Painted Veil* never quite makes us care enough about its protagonists. Perhaps, this is because its protagonists always remain staid and treat one another with a civil reserve that would be appropriate in the 1920's, but seems foreign today. Maybe it's time to stop trying to perfect the work of Maugham. (JH)

The Pursuit of Happiness

Not Yet Reviewed (PG-13)

Will Smith stars in this film based on the true story of Chris Gardner, a man who spent a large portion of his life on the street with his young son before struggling his way through the trenches of the Stock Market to become a true testament to the American Dream. Smith (who also produces) is accompanied by real-life son Jaden. (MK)

The Queen

★ ★ ★ 1/2 (PG-13)

Ably directed by Stephen Frears (*High Fidelity*, *The Grifters*) and written by Peter Morgan (*The Last King of Scotland*), *The Queen* gives us Helen Mirren as Queen Elizabeth II in a role that one would think was penned specifically to grant the beloved actress a definite Oscar...if it weren't based a person who already actually exists. The crux of the film takes place during the week after the tragic death of (ex) Princess Diana, a time in which progressive and modern English prime minister Tony Blair is already butting heads with the conservative and stogy Roy-

als who rarely leave their palatial estate to see just what changes have occurred during the turbulent 1990's. (JH)

Rocky Balboa

Not Yet Reviewed (PG)

"It ain't about how hard you hit." Wow. Yes, the new *Rocky* (*Rocky VI* for those of you counting) is out and ready for action. Story is somewhat of an amalgamation of Parts I and V, as Rocky—hard-up for some cash after being in retirement for a few years—decides to go back into battle in the ring. Though he reemerges with fights against no-name glass-jaws, he eventually is given the opportunity to go up against Heavyweight Champion Mason "The Line" Dixon (seriously), played by undefeated, three-time champeen Antonio Tarver. Now, I won't say anything funny here, as I really don't need to (the film was originally titled *Rocky VI: Puncher's Chance*); but, I'm certainly curious to see this one, as are probably *many* of "us," eh? I think I'm almost as excited about this as I am about *Rambo IV: Pearl of the Cobra*...and Sly's own biopic of Edgar Allen Poe that should be coming out some time thereafter. Goodness, this guy sure keeps busy these days! (MK)

The Santa Clause 3: The Escape Clause

Not Reviewed (G)

All right. You know what this movie is, you know what's going to happen, and you know that you're going to see Tim Allen make yet another ass of himself as he trundles about as Christmas' favorite mythological figure next to Jesus. My only question: How in the hell did they get a "G" rating? You *know* there's going to be at least a few farts, burps, kicks to the groin, etc. etc. And that scene in which Tim Allen sprinkles snow-colored blow on his chocolate cookies... I mean, if that's not "drug content," then I don't know what is. (MK)

Stranger Than Fiction

★ ★ ★ 1/2 (PG-13)

Stranger Than Fiction, filmmaker Marc Forster's latest venture, features an eclectic story with an even more eclectic cast. Where else can you see Will Ferrell romance Maggie Gyllenhaal while getting advice from Dustin Hoffman who admires Emma Thompson who's being babysat by none other than Queen Latifah? Well, the actors play characters who do accomplish these things in *Fiction*, a film that is bound to make America's over-caffeinated movie-goers feel awfully good this Holiday season. While not directly a Thanksgiving- or Christmas-themed film, *Stranger Than Fiction* is awfully good stuff, perfect viewing, as turkeys get nervous and obnoxiously enormous brightly lit trees are erected in capital cities around the country. (JH)

Turistas

★ 1/2 (R)

The torture/horror genre isn't new. In fact, the recent popularity in films with torture and horror combinations has resulted in exploitive remakes of classics (see *The Hills Have Eyes*). No doubt that the upcoming release of *Hostel 2* will likely continue the trend by attempting to up the ante with more gore that somehow stays within the realm of the integral "R" rating. The stuff that goes beyond commercial theatrical boundaries will show up in the "Unrated" DVD version that

FILM

ART FILM OF THE WEEK BY AARON SHELEY *THAT OBSCURE OBJECT OF DESIRE*

Fresh, earthy, and always original, Luis Buñuel's final directorial outing is foremost known for both lead actresses (Carole Bouquet and Angela Molina) playing the same role, Conchita.



Director Luis Buñuel left a true legacy.

Avant-garde to the core, Buñuel employs doppelganger trickery for Conchita's tale, along with her comedic eroticism involving the middle-aged Mathieu, played to perfection by Buñuel habitué Fernando Rey. Though the titular character is Conchita, this is a story recounted through *Mathieu's* perspective as—while riding on a train to Madrid with an unlikely group of strangers who share his cabin—he tells of his detailed sordid past with the young woman.

In Mathieu's vibrant flashbacks, Buñuel smoothly vacillates between actresses in such a manner that the inventive antic reads as strangely natural to the film itself. Both actresses convey the theme of the film's title, as each emanates a truly "obscure" attraction best defined by that great "It" quality of "a strange magnetism that attracts both genders." Mathieu may be entirely too old for the preternatural lust he feels for Conchita, but her sexuality is indeed overwhelming and profoundly compelling.

Her tantalizing enticements followed by repulsion of the sexual act confuse Mathieu to no end. Buñuel sets up his characters as though they exist in a game of besting each other in order to gain superiority over the relationship (and the

right to claim it as sexual, friendly, or even homicidal), which otherwise careens out of control.

Buñuel's doomed romance is a picturesque excursion through Europe, ravaging the viewer with playful temptation. Conchita becomes a saucy ecstasiast, giving her whole body to strangers while never giving in to the man she supposedly loves. This act of betrayal exacerbates Mathieu's frustration. As despicable as she can sometimes be, Conchita, due to Buñuel's subversive orchestration, will, nevertheless, forever be desirable in this luminous re-telling of Josef von Sternberg's *The Devil is a Woman* (itself based on the Pierre Louÿs novel) that earned two Academy Award nominations (Best Foreign Language Film and Best Adapted Screenplay).

is sure to make viewers queasy enough to lose their cookies. Of course, studios hoping to capitalize on quick box office dough have green-lighted ill-conceived films that use torture/horror elements left and right as of late. These pale copies of better films are the result of lazy filmmaking that will supplant story with gore and character development with sexual teasers. *Turistas* isn't the worst example, but is a harbinger of the bad films that are coming. (JH)

Turistas

Not Yet Reviewed (R)

Another horror film for the kids. This one, directed by *Blue Crush* and *Crazy/Beautiful* director John Stockwell, gives us a gaggle of sexy, no-name actors who somehow find themselves marooned in the middle of the Brazilian jungle whilst away on vacation. Things get nutty, torture ensues, everything turns green and blue, we get close-ups of teeth, etc. You know the drill by now. Michael Ross' first script—and he gives editors and assistant editors all over Hollywood something to hope for, now doesn't he? It could happen to *you!* (MK)

Unaccompanied Minors

Not Yet Reviewed (PG)

Another TV director tries his tremulous hands at a feature film, as Paul Feig attempts a rousing

family film for the holidays with *Unaccompanied Minors*. Yawn. As though Chris Rock's younger self Tyler James Williams wasn't annoying enough (especially with that scrunched-face plastered all over the city on those damn CW posters...boy, is *this* kid gonna end up in a sticky situation later in life), now here he is as the token black kid (which would be OK, except for the fact that the very notion of a token black kid is *sooo* 1998) amongst a bunch of WASPy Kevin McAllister's (redundant) who are left stranded in an airport on Christmas Eve and absolutely *must* torment their adult supervisors Wilmer Valderrama (who I hear tell lost in a match of "Yo Momma's" with Williams, then later reportedly explained that star cherub Gina Montegna was "very loud during sex") and Lewis Black (straight outta shooting *Accepted 2: The Return Home*). (MK)

Venus

★ ★ ★ ★ (R)

Please see our review on page 11.

We are Marshall

★ ★ 1/2 (PG)

Please see our review on page 10.

Schedules are subject to change. Please call ahead to confirm showtimes. See Revival Houses and Film & Video Events for other programs.

HOLLYWOOD & VICINITY

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

The Good Shepherd Fri.-Sun., 12:50, 4:20, 7:50, 11:10 p.m.; Mon.-Tues., 10 a.m., 1:20, 4:40, 8, 11:20 p.m.
Night at the Museum Fri.-Sun., 11:15 a.m., 1:55, 4:35, 7:15, 9:55 p.m.; Mon.-Tues., 11:25 a.m., 1:55, 4:35, 7:35, 10:15 p.m.
Curse of the Golden Flower (Man cheng jin dai huang jin jia) Fri.-Sun., 11:45 a.m., 2:35, 5:25, 8:15, 10:45 p.m.; Mon.-Tues., 11:45 a.m., 2:35, 5:15, 8:15, 10:45 p.m.
Letters From Iwo Jima Fri.-Sun., 11:05 a.m., 1:10, 2:05, 4:10, 5:05, 7:10, 8:05, 10:10, 11:05 p.m.; Mon.-Tues., 10:10, 11:05 a.m., 1:10, 2:05, 4:10, 5:05, 7:20, 8:05, 10:20, 11:05 p.m.
The Painted Veil Fri.-Sun., 11:25 a.m., 2:15, 4:55, 7:45, 10:25 p.m.; Mon.-Tues., 11:35 a.m., 2:15, 4:55, 7:45, 10:25 p.m.
Charlotte's Web Fri.-Sun., 11:20 a.m., 1:40, 4:30, 7:40, 9:50 p.m.; Mon.-Tues., 10:50 a.m., 1:40, 4:20, 7:40, 9:50 p.m.
Dreamgirls Fri.-Sun., 3, 7:30 p.m.; Mon.-Tues., 11:10 a.m., 2:10, 5:10, 8:10, 11 p.m.
Apocalypse Fri.-Sun., 11 a.m., 2, 5, 8, 11 p.m.; Mon.-Tues., 10:30 a.m., 1:50, 5, 7:50, 10:40 p.m.
Blood Diamond Fri.-Sun., 1:45, 4:45, 7:55, 10:55 p.m.; Mon.-Tues., 11:15 a.m., 2:25, 5:25, 8:25, 11:25 p.m.
The Holiday Fri.-Sun., 1, 4, 7, 10:20 p.m.; Mon.-Tues., 1, 4, 7:10, 10 p.m.
The Pursuit of Happyness Fri.-Sun., 12 noon, 2:30, 5:20, 7:05, 8:10, 9:45, 10:50 p.m.; Mon.-Tues., 11:50 a.m., 2:30, 5:20, 7:25, 8:20, 10:50 p.m.
Happy Feet Fri.-Sun., 10:55 a.m., 1:35, 4:25 p.m.; Mon.-Tues., 10:55 a.m., 1:45, 4:25 p.m.
Babel Fri.-Sun., 7:25, 10:35 p.m.; Fri.-Tues., 1:15, 4:15 p.m.; Mon.-Tues., 7:15, 10:35 p.m.
Volver Fri.-Sun., 11:10 a.m., 1:50, 4:40, 7:20, 10:30 p.m.; Mon.-Tues., 11:20 a.m., 2, 4:50, 7:30, 10:10 p.m.

LOS FELIZ 3 1822 Vermont Avenue (323)664-2169

The Good Shepherd Fri.-Sat., 1:45, 5:15, 8:45 p.m.; Sun., 1:45, 5:15 p.m.; Mon.-Thurs., 1:45, 5:15, 8:45 p.m.
The Queen Fri.-Sat., 2:45, 5:15, 7:30, 9:45 p.m.; Sun., 2:45, 5:15 p.m.; Mon.-Thurs., 2:45, 5:15, 7:30, 9:45 p.m.
Little Children Fri.-Sat., 2:15, 5:45, 8:45 p.m.; Sun., 2:15, 5:45 p.m.; Mon.-Thurs., 2:15, 5:45, 8:45 p.m.

PACIFIC EL CAPITAN Hollywood Blvd, West of Highland (323)467-7674

The Santa Clause 3: The Escape Clause 10 a.m., 12:30, 3, 5:30, 8 p.m.

PACIFIC'S THE GROVE STADIUM 14 189 The Grove Drive, 3rd & Fairfax (323)692-0829

Children of Men Mon.-Thurs., 11:05 a.m., 2:15, 5:20, 8:25, 11:25 p.m.
The Good Shepherd 11:35 a.m., 3:30, 7:30, 11:30 p.m.
Night at the Museum 10:30 a.m., 1:20, 4:20, 7:10, 9:50 p.m., 12:25 a.m.
Curse of the Golden Flower (Man cheng jin dai huang jin jia) Fri.-Sun., 10 a.m., 1:05, 4:05, 7:05, 9:50 p.m., 12:35 a.m.; Mon.-Thurs., 10:05 a.m., 1:05, 4:05, 7:05, 9:50 p.m., 12:35 a.m.
Rocky Balboa Fri.-Sun., 10:20 a.m., 1:10, 4:05, 7, 9:45 p.m., 12:20 a.m.; Mon.-Thurs., 10:20 a.m., 1:10, 4:10, 7, 9:45 p.m., 12:20 a.m.
We Are Marshall 10:15 a.m., 1:30, 4:45, 7:55 p.m.
Charlotte's Web 10:10 a.m., 1, 4, 6:55, 9:25 p.m.
Dreamgirls Mon.-Thurs., 10 a.m., 1:15, 4:30, 7:45, 11:05 p.m.
Eragon Fri.-Sun., 10:55, 11:30 a.m., 1:35, 2:05, 4:15, 4:50, 7:35, 10:15 p.m.; Mon.-Thurs., 11:30 a.m., 2:05, 4:50, 7:35, 10:15 p.m.
The Good German 10:35 a.m., 1:25, 4:25, 7:20, 10:20 p.m.
Apocalypse 10:45 a.m., 2, 5:15, 8:35 p.m., 12 mid.
Blood Diamond Fri.-Sun., 10:35 a.m., 1:50, 5:20, 8:40 p.m., 12:05 a.m.; Mon.-Thurs., 10:35 a.m., 2, 5:25, 8:45 p.m., 12:05 a.m.
The Holiday 10:25 a.m., 1:45, 5, 8:15, 11:35 p.m.
The Pursuit of Happyness Fri.-Sun., 10:50 a.m., 1:55, 5:05, 6:50, 8:05, 9:40, 11:15 p.m., 12:30 a.m.; Mon.-Thurs., 10:50 a.m., 1:55, 5:05, 8:10, 11:20 p.m.
Casino Royale Fri.-Sun., 10:05 a.m., 4:35, 10:45 p.m.
Happy Feet Fri.-Sun., 1:40, 8 p.m.

REGENT SHOWCASE 614 North LaBrea and Melrose (323)934-2944

Babel Fri., 4:15, 7:15, 10:15 p.m.; Sat., 1:15, 4:15, 7:15, 10:15 p.m.; Sun.-Mon., 1:15, 4:15, 7:15 p.m.; Tues.-Thurs., 4:15, 7:15, 10:15 p.m.
VINE 6321 Hollywood Blvd. (323)463-6819
Flags of Our Fathers 5, 9:25 p.m.
The Illusionist 3, 7:25 p.m.
VISTA 4473 Sunset Boulevard at Hollywood (323)660-6639
Dreamgirls Mon.-Thurs., 2:15, 5:30, 8:30 p.m.
Blood Diamond Fri., 5:30, 8:45 p.m.; Sat., 2:15, 5:30, 8:45 p.m.; Sun., 2:15 p.m.

DOWNTOWN, S. LOS ANGELES

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

Black Christmas Mon.-Thurs., 10:45 a.m., 12:50, 3, 5:30, 7:55, 10:25 p.m.
The Good Shepherd 11:10 a.m., 2:40, 6:20, 10:05 p.m.
Night at the Museum Fri.-Sat., 11:20 a.m., 2, 4:40, 7:25, 10:15 p.m.; Sun., 11:20 a.m., 2, 4:40, 7:25, 9:55 p.m.; Mon.-Thurs., 11:20 a.m., 2, 4:40, 7:25, 10:15 p.m.
Rocky Balboa Fri.-Sat., 11:50 a.m., 2:10, 5, 7:45, 10:35 p.m.; Sun., 11:50 a.m., 2:10, 5, 7:45, 10:15 p.m.; Mon.-Thurs., 11:50 a.m., 2:10, 5, 7:45, 10:35 p.m.
We Are Marshall 1, 4, 7, 10 p.m.
Charlotte's Web 11 a.m., 1:55, 4:50, 7:20, 9:40 p.m.
Dreamgirls Mon.-Thurs., 10:30, 11:30 a.m., 12:30, 1:30, 2:30, 3:30, 4:30, 5:35, 6:40, 7:35, 8:40, 9:55, 10:40 p.m.
Eragon Fri.-Sat., 12:10, 2:50, 5:25, 8:15, 10:45 p.m.; Sun., 12:10, 2:50, 5:25, 7:45, 10:05 p.m.; Mon.-Thurs., 12:10, 2:50, 5:25, 8:15, 10:45 p.m.
Apocalypse Fri.-Sat., 12:40, 3:50, 7:10, 10:15 p.m.; Sun., 12:40, 3:50, 7:10, 10:10 p.m.; Mon.-Thurs., 12:40, 3:50, 7:10, 10:15 p.m.
Unaccompanied Minors Fri.-Sat., 10:45 a.m., 1:05, 3:10, 5:40, 7:50, 10:25 p.m.; Sun., 10:45 a.m., 1:05, 3:10, 5:40, 7:50, 10:05 p.m.; Mon.-Thurs., 1:10, 7:05 p.m.
Blood Diamond Fri.-Sat., 12:20, 3:40, 7:05, 10:30 p.m.; Sun., 12:20, 3:40, 7:05, 10:15 p.m.; Mon.-Thurs., 12:20, 3:40, 7:05, 10:30 p.m.
The Nativity Story Fri.-Sat., 10:50 a.m., 12:55, 3:05, 5:15, 7:30, 9:50 p.m.; Sun., 10:50 a.m., 12:55, 3:05, 5:15, 7:30, 9:45 p.m.
The Pursuit of Happyness Fri.-Sat., 10:40, 11:40 a.m., 12:30, 1:20, 2:20, 3:20, 4:20, 5:20, 6:15, 7:15, 8:10, 9:10, 10:10, 10:50 p.m.; Sun., 10:40, 11:40 a.m., 12:30, 1:20, 2:20, 3:20, 4:20, 5:20, 6:15, 7:15, 8:10, 9:10, 9:50 p.m.; Mon.-Thurs., 10:40, 11:40 a.m., 1:20, 2:20, 4:20, 5:20, 7:15, 8:10, 10:10, 10:50 p.m.
Deja Vu Fri.-Sun., 10:30 a.m., 1:10, 4:10, 7, 9:55 p.m.
Happy Feet Fri.-Sat., 10:35 a.m., 1:15, 5:05, 8, 10:20 p.m.; Sun., 10:35 a.m., 1:15, 5:05, 8, 10:15 p.m.; Mon.-Thurs., 10:35 a.m., 4:10, 9:20 p.m.

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

Rocky Balboa Fri., 5:40, 8, 10:15 p.m.; Sat.-Mon., 1:10, 3:25, 5:40, 8, 10:15 p.m.; Tues.-Thurs., 5:40, 8, 10:15 p.m.
Eragon Fri., 5:25, 7:40, 9:55 p.m.; Sat.-Mon., 1, 3:10, 5:25, 7:40, 9:55 p.m.; Tues.-Thurs., 5:25, 7:40, 9:55 p.m.
Apocalypse Fri., 5, 8 p.m.; Sat.-Mon., 1:45, 5, 8 p.m.; Tues.-Thurs., 5, 8 p.m.
The Pursuit of Happyness Fri., 5:15, 7:45, 10:15 p.m.; Sat.-Mon., 1:50, 5:15, 7:45, 10:15 p.m.; Tues.-Thurs., 5:15, 7:45, 10:15 p.m.

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

Black Christmas Mon.-Thurs., 11:15 a.m., 1:30, 3:45, 6, 8:15, 10:30 p.m.
Night at the Museum Fri.-Sat., 11:30 a.m., 2:05, 4:40, 7:15, 9:50 p.m., 12:15 a.m.; Sun.-Thurs., 11:30 a.m., 2:05, 4:40, 7:15, 9:50 p.m.
Charlotte's Web Fri.-Sat., 11 a.m., 1:15, 3:30, 5:45, 8, 10:15 p.m., 12:15 a.m.; Sun.-Thurs., 11 a.m., 1:15, 3:30, 5:45, 8, 10:15 p.m.
Apocalypse Fri.-Sat., 12 noon, 3, 6, 9, 11:45 p.m.; Sun., 12 noon, 3, 6, 9 p.m.

WEST HOLLYWOOD BEVERLY HILLS

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

Family Law (Derecho de familia) Fri., 5:15, 7:40, 10 p.m.; Sat.-Mon., 12:25, 2:50, 5:15, 7:40, 10 p.m.; Tues.-Thurs., 5:15, 7:40, 10 p.m.
The History Boys Fri., 5, 7:30, 10 p.m.; Sat.-Mon., 12 noon, 2:30, 5, 7:30, 10 p.m.; Tues.-Thurs., 5, 7:30, 10 p.m.
Ice Cream, I Scream Fri., 3 p.m.; Sat.-Mon., 10 p.m.; Tues.-Thurs., 3 p.m.
Miriam Fri., 3 p.m.; Sat.-Mon., 10 p.m.; Tues.-Thurs., 3 p.m.
Rehearsing A Dream Sat.-Sun., 10:30 a.m.
LAEMMLE'S SUNSET 5 8000 Sunset Blvd. (323)848-3500
Ghosts of Abu Ghraib 12:30, 2:30 p.m.
The Secret Life of Words (La vida secreta de las palabras) 1:30, 4:20, 7:10, 10 p.m.
Inland Empire 1, 4:40, 8:30 p.m.
Modern Man Fri.-Sat., 12 mid.
The Queen 1:30, 4:15, 7, 9:35 p.m.
Little Children 1, 4, 7, 9:55 p.m.
Memoryman 4:30, 7:15, 9:55 p.m.

WESTWOOD WEST L.A.

AMC AVCO CENTER Wishire Blvd., 2 blks. E of Westwood Blvd (310)475-0711
The Good Shepherd Fri.-Sat., 12:05, 3:35, 7:20, 10:45

p.m.; Sun., 12:05, 3:35, 7, 10:20 p.m.; Mon., 12:05, 3:35, 7:20, 10:45 p.m.; Tues.-Thurs., 12 noon, 3:30, 7, 10:25 p.m.
Night at the Museum Mon., 10 a.m., 12:25, 3:05, 5:45, 8:25, 10:50 p.m.; Tues.-Thurs., 11:15 a.m., 2, 4:45, 7:30, 10:10 p.m.
Charlotte's Web Fri.-Sat., 10:30 a.m., 1:10, 3:30, 5:55, 8:15, 10:30 p.m.; Sun., 10:30 a.m., 1:10, 3:30, 5:45, 8, 10:10 p.m.; Mon., 10:30 a.m., 1:10, 3:30, 5:55, 8:15, 10:30 p.m.; Tues.-Thurs., 11:30 a.m., 2:15, 5, 7:45, 9:55 p.m.
Eragon Fri.-Sun., 11:15 a.m., 2, 4:45, 7:30, 10 p.m.
The Holiday Fri.-Sat., 10:15 a.m., 1:05, 4, 7, 10:15 p.m.; Sun., 10:15 a.m., 1:05, 4, 7:05, 10:15 p.m.; Mon., 10:15 a.m., 1:05, 4, 7, 10:15 p.m.; Tues.-Thurs., 10:30 a.m., 1:25, 4:15, 7:15, 10:20 p.m.

AMC CENTURY CITY 15 10250 Santa Monica Boulevard (310)289-44MC

Children of Men Mon., 10:40 a.m., 1:25, 4:20, 7:25, 10:20 p.m.; Tue.-Sat., 10:40 a.m., 1:25, 4:20, 7:25, 10:20 p.m.
The Good Shepherd 11 a.m., 3, 7, 10:55 p.m.
Night at the Museum Fri.-Sat., 10:05 a.m., 1, 4:05, 7:05, 10:10 p.m., 12:45 a.m.; Sun., 10:05 a.m., 1, 4:05, 7:05, 10:10 p.m.; Mon.-Thurs., 10:05 a.m., 1, 4, 7:05, 10:10 p.m.
Rocky Balboa Fri.-Sat., 11:10 a.m., 2, 5, 7:55, 10:45 p.m., 12:50 a.m.; Sun., 11:10 a.m., 2, 5, 7:55, 10:35 p.m.; Mon., 11:10 a.m., 2, 5, 7:55, 10:45 p.m., 12:55 a.m.; Tues.-Thurs., 11:10 a.m., 2, 5, 7:55, 10:45 p.m.
We Are Marshall Fri.-Sat., 10:20 a.m., 1:30, 4:45, 8:05, 11:15 p.m.; Sun., 10:20 a.m., 1:30, 4:45, 8:05, 11 p.m.; Mon.-Thurs., 10:15 a.m., 1:10, 4:25, 7:40, 10:50 p.m.
Charlotte's Web Fri.-Sun., 11:45 a.m., 2:20, 5:10, 7:50, 10:35 p.m.; Mon.-Thurs., 11:05 a.m., 1:45, 4:35, 7:15, 9:55 p.m.
Dreamgirls Mon., 10 a.m., 12:55, 4:10, 7:30, 10:50 p.m., 12:45 a.m.; Tues.-Thurs., 10 a.m., 12:55, 4:10, 7:30, 10:50 p.m.
Eragon Fri.-Sun., 10:50 a.m., 1:45, 4:40, 7:35, 10:25 p.m.; Mon.-Thurs., 11:20 a.m., 2:15, 5:10, 8:05, 10:40 p.m.
Apocalypse Fri.-Sat., 10:10 a.m., 1:10, 4:25, 7:40, 11:10 p.m.; Sun., 10:10 a.m., 1:10, 4:25, 7:40, 10:55 p.m.; Mon.-Thurs., 12:05, 3:40, 7:10, 10:25 p.m.
Blood Diamond Fri.-Sun., 12 noon, 3:40, 7:15, 10:40 p.m.; Mon.-Thurs., 10:10 a.m., 4:05, 7:35, 11:05 p.m.
The Holiday Fri.-Sun., 10 a.m., 12:55, 4:10, 7:25, 10:50 p.m.; Mon.-Thurs., 10:10 a.m., 1:15, 4:30, 7:45, 11 p.m.
The Pursuit of Happyness Fri.-Sat., 10:30 a.m., 1:05, 1:40, 4:50, 7:10, 8, 11:05 p.m., 12:55 a.m.; Sun., 10:30 a.m., 1:05, 1:40, 4:50, 7:10, 8, 10:45 p.m.; Mon.-Thurs., 10:20 a.m., 1:35, 4:50, 8, 11:10 p.m.
Deja Vu Fri.-Sun., 10:15 a.m., 4, 10:15 p.m.
Casino Royale Fri.-Sun., 12:10, 3:50, 7:20, 10:45 p.m.; Mon.-Thurs., 12:30, 3:50, 7:20, 10:35 p.m.
Happy Feet Fri.-Sun., 11:20 a.m., 2:05, 4:55, 7:45, 10:20 p.m.; Mon.-Thurs., 10 a.m., 1:20 p.m.
Babel Fri.-Sat., 12:35, 4:15, 7:30, 11 p.m.; Sun., 12:35, 4:15, 7:30, 10:40 p.m.; Mon.-Thurs., 12:35, 4:15, 7:50, 11:10 p.m., 10:25 a.m., 12:50, 3:15, 5:40, 8:10, 10:30 p.m.

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

Venus 12:15, 2:40, 5:05, 7:30, 9:55 p.m.
LANDMARK REGENT 1045 Broxton Avenue, between Weyburn & Kinross in Westwood (310)281-8223

Apocalypse Fri.-Sat., 12:45, 4, 7:15, 10:30 p.m.; Sun., 12:45, 4, 7:15 p.m.; Mon.-Thurs., 12:45, 4, 7:15, 10:30 p.m.

MANN BRUIN 948 Broxton Avenue (310)208-8998

Blood Diamond Fri.-Sat., 12:30, 3:50, 7:10, 10:30 p.m.; Sun., 12:30, 3:50, 7:10 p.m.; Mon.-Thurs., 12:30, 3:50, 7:10, 10:30 p.m.

MANN FESTIVAL 1 10887 Lindbrook Avenue (310)208-2765

We Are Marshall Fri.-Sat., 1, 4, 7, 10 p.m.; Sun., 1, 4, 7 p.m.; Mon.-Thurs., 1, 4, 7, 10 p.m.

MANN NATIONAL 10925 Lindbrook Drive (310)208-4366

Rocky Balboa Fri.-Sat., 11:30 a.m., 2:10, 4:50, 7:30, 10:10 p.m.; Sun., 11:30 a.m., 2:10, 4:50, 7:30 p.m.; Mon.-Thurs., 11:30 a.m., 2:10, 4:50, 7:30, 10:10 p.m.

MANN VILLAGE 961 Broxton Avenue (310)208-5576

Happy Feet Fri.-Sat., 11:20 a.m., 2, 4:40, 7:20, 9:50 p.m.; Sun., 11:20 a.m., 2, 4:40, 7:20 p.m.

Over the Hedge Mon.-Thurs., 12:50, 4:10, 7:20, 10:30 p.m.

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

Two or Three Things I Know About Her (2 ou 3 choses que je sais d'elle) Fri., 5, 7:30, 10 p.m.; Sat., 12 noon, 2:30, 5, 7:30, 10 p.m.; Sun., 12 noon, 2:30, 5, 7:30 p.m.; Mon.-Thurs., 12 noon, 2:30, 5, 7:30, 10 p.m.

Amelie (Le Fabuleux destin d'Amelie Poulain) Fri., 11:55 p.m.

The Rocky Horror Picture Show Sat., 11:55 p.m.

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

The Painted Veil Fri.-Sat., 11:10 a.m., 12 noon, 2, 3, 4:50, 6:30, 8, 9:30 p.m.; Sun., 11:10 a.m., 12 noon, 2, 3, 4:50, 6:30, 8 p.m.; Mon.-Thurs., 11:10 a.m., 12 noon, 2, 3,

4:50, 6:30, 8, 9:30 p.m.
The Queen Fri.-Sat., 11:20 a.m., 1:45, 4:15, 6:45, 9:20 p.m.; Sun., 11:20 a.m., 1:45, 4:15, 6:45 p.m.; Mon.-Thurs., 11:20 a.m., 1:45, 4:15, 6:45, 9:20 p.m.
The Departed Fri.-Sat., 11 a.m., 2:15, 5:30, 8:45 p.m.; Sun., 12:30, 4, 7:15 p.m.; Mon.-Thurs., 11 a.m., 2:15, 5:30, 8:45 p.m.

CULVER CITY, LAX, MARINA DEL REY

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

The Good Shepherd 12 noon, 3:30, 7, 10:30 p.m.
Dreamgirls Mon.-Thurs., 10:30 a.m., 1:30, 4:35, 7:35, 10:40 p.m.
Eragon 10:10 a.m., 12:30, 3, 5:30, 8, 10:35 p.m.
Blood Diamond 10:20 a.m., 1:20, 4:40, 7:50, 10:50 p.m.
The Holiday 10:05 a.m., 1:10, 4:25, 7:40, 10:55 p.m.
Casino Royale Fri.-Sun., 10 a.m., 1:15, 4:30, 7:45, 11 p.m.; Mon.-Thurs., 10 a.m., 1:10, 4:25, 7:40, 11 p.m.
Happy Feet Fri.-Sun., 10:35 a.m., 1:30, 4:35, 7:15, 9:55 p.m.

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

Black Christmas Mon.-Thurs., 12:30, 2:50, 5:10, 7:30, 10 p.m.
We Are Marshall Fri.-Sat., 12:40, 1:20, 3:40, 4:20, 6:40, 7:20, 9:30, 10:10 p.m.; Sun., 12:40, 1:20, 3:40, 4:20, 6:40, 7:20 p.m.; Mon.-Thurs., 12:40, 1:20, 3:40, 4:20, 6:40, 7:20, 9:30, 10:10 p.m.
Charlotte's Web Fri.-Sat., 11:30 a.m., 12:10, 1:50, 2:30, 4:10, 4:50, 6:30, 7:10, 9, 9:40 p.m.; Sun., 11:30 a.m., 12:10, 1:50, 2:30, 4:10, 4:50, 6:30, 7:10 p.m.; Mon.-Thurs., 11:30 a.m., 12:10, 1:50, 2:30, 4:10, 4:50, 6:30, 7:10, 9, 9:40 p.m.
The Nativity Story Fri.-Sat., 4:40, 7, 9:20 p.m.; Sun., 4:40, 7 p.m.
The Santa Clause 3: The Escape Clause Fri.-Sun., 12 noon, 2:20 p.m.
The Queen Fri.-Sat., 12:30, 2:50, 5:10, 7:30, 10 p.m.; Sun., 12:30, 2:50, 5:10, 7:30 p.m.; Mon.-Thurs., 12 noon, 2:20, 4:40, 7, 9:20 p.m.

MANN CRITERION 1313 Third Street Promenade (310)395-1599

Black Christmas Mon-Thurs., 12:40, 3, 5:20, 7:40, 10:20 p.m.
Rocky Balboa Fri-Sat., 11:30 a.m., 2:10, 4:50, 7:30, 10:10 p.m.; Sun., 11:30 a.m., 2:10, 4:50, 7:30 p.m.; Mon-Thurs., 11:30 a.m., 2:10, 4:50, 7:30, 10:10 p.m.
We Are Marshall Fri-Sat., 1, 4, 7, 10 p.m.; Sun., 1, 4, 7 p.m.; Mon-Thurs., 1, 4, 7, 10 p.m.
Charlotte's Web Fri-Sat., 11:40 a.m., 2, 4:20, 6:50, 9:30 p.m.; Sun., 11:40 a.m., 2, 4:20, 6:50 p.m.; Mon-Thurs., 11:40 a.m., 2, 4:20, 6:50, 9:30 p.m.
Eragon Fri-Sat., 11:10 a.m., 1:50, 4:40, 7:10, 9:40 p.m.; Sun., 11:10 a.m., 1:50, 4:40, 7:10 p.m.; Mon-Thurs., 11:10 a.m., 1:50, 4:40, 7:10, 9:40 p.m.
Casino Royale Fri-Sat., 12:30, 3:50, 7:20, 10:40 p.m.; Sun., 12:30, 3:50, 7:20 p.m.; Mon-Thurs., 12:30, 3:50, 7:20, 10:40 p.m.
The Departed Fri-Sat., 11:50 a.m., 3:10, 6:30, 9:50 p.m.; Sun., 11:50 a.m., 3:10, 6:30 p.m.

NO. HOLLYWOOD UNIVERSAL CITY

AMC UNIVERSAL CITY 19 WITH IMAX 100 Universal City Plaza (818)508-0588 707

Black Christmas Mon., 12:30, 3, 5:45, 8:30, 11:15 p.m.; Tues.-Thurs., 12:30, 3, 5:45, 8:30, 10:55 p.m.
The Good Shepherd Fri-Sat., 11, 11:45 a.m., 2:25, 3:20, 6, 7, 9:40, 10:40 p.m.; Sun., 11, 11:45 a.m., 2:25, 3:20, 6, 7, 9:30 p.m.; Mon-Thurs., 11, 11:45 a.m., 2:25, 3:20, 6:05, 7, 9:40, 10:40 p.m.
Night at the Museum Fri-Sat., 12 noon, 2:35, 5:20, 8:10, 11 p.m.; Sun., 12 noon, 2:35, 5:20, 8:10 p.m.; Mon-Thurs., 12 noon, 2:35, 5:20, 8:15, 11 p.m.
Night at the Museum: The IMAX Experience Fri-Sat., 11 a.m., 4:30, 7:15, 10 p.m., 12:30 a.m.; Sun-Thurs., 11 a.m., 4:30, 7:15, 10 p.m.
Rocky Balboa Fri-Sat., 11:15 a.m., 1:45, 4:20, 7:10, 9:50 p.m., 12:30 a.m.; Sun-Thurs., 11:15 a.m., 1:45, 4:20, 7:10, 9:50 p.m.
We Are Marshall Fri-Sat., 1:10, 4:25, 7:30, 9:30, 10:30 p.m.; Sun., 1:10, 4:25, 7:20, 9:30, 10 p.m.; Mon-Thurs., 1:10, 4:25, 7:30, 9:30, 10:30 p.m.
Charlotte's Web Fri-Sat., 11:50 a.m., 1:15, 2:40, 3:55, 5:15, 6:20, 7:50, 8:50, 10:20, 11:15 p.m.; Sun., 11:50 a.m., 1:15, 2:40, 3:55, 5:15, 6:20, 7:50, 8:50, 10:20 p.m.; Mon-Thurs., 11:50 a.m., 12:55, 2:40, 3:25, 5:15, 5:50, 7:50, 10:20 p.m.
Dreamgirls Mon., 12:05, 1:25, 3:10, 4:35, 6:30, 7:45, 9:45, 10:50 p.m., 12:25 a.m.; Tues.-Thurs., 12:05, 1:25, 3:10, 4:35, 6:30, 7:45, 9:45, 10:50 p.m.
Eragon Fri-Sat., 11:40 a.m., 2:10, 4:50, 7:20, 9:45 p.m., 12:20 a.m.; Fri-Sat., 11:40 a.m., 12:50, 2:10, 3:30, 4:50, 7:20, 9:45 p.m.; Sun., 11:40 a.m., 2:10, 4:50, 7:20, 9:45 p.m.; Sun., 11:40 a.m., 12:50, 2:10, 3:30, 4:50, 7:20, 9:45 p.m.; Mon., 11:40 a.m., 2:10, 4:50, 7:20, 9:55 p.m.; Mon., 11:40 a.m., 12:50, 2:10, 3:30, 4:50, 7:20, 9:55 p.m.; Tues.-Thurs., 11:40 a.m., 2:10, 4:50, 7:20, 9:55 p.m.; Tues.-Thurs., 11:40 a.m., 12:50, 2:10, 3:30, 4:50, 7:20, 9:55 p.m.
Apocalypse Fri-Sat., 12:20, 3:40, 6, 6:50, 9:05, 10:10 p.m., 12:15 a.m.; Sun., 12:20, 3:40, 6, 6:50, 9:05, 10:10 p.m.; Mon., 12:20, 3:40, 6, 6:50, 9:05, 10:10 p.m., 12:15 a.m.; Tues.-Thurs., 12:20, 3:40, 6, 6:50, 9:05, 10:10 p.m.
Blood Diamond Fri-Sat., 1:40, 5, 8:10, 11:20 p.m.; Sun., 1:40, 5, 8:10 p.m.; Mon., 1:40, 5, 8:10, 11:20 p.m.; Tues.-Thurs., 1:40, 4:45, 7:50, 11 p.m.
The Holiday Fri-Sat., 1:30, 4:45, 8, 10:55 p.m.; Sun., 1:30, 4:45, 8 p.m.; Mon-Thurs., 1:30, 4:45, 8, 10:55 p.m.
The Pursuit of Happyness Fri-Sat., 11:05 a.m., 12:40, 1:50, 3:50, 4:40, 6:35, 7:40, 9:20, 10:25 p.m., 12:10 a.m.; Sun., 11:05 a.m., 12:40, 1:50, 3:50, 4:40, 6:35, 7:40, 9:20, 10:15 p.m.; Mon., 11:05 a.m., 1:50, 3:50, 4:40, 7:40, 9:20, 10:25 p.m., 12:10 a.m.; Tues.-Thurs., 11:05 a.m., 1:50, 3:50, 4:40, 7:40, 9:20, 10:25 p.m.
Deja Vu Fri-Sat., 11:10 a.m., 2:15, 5:10, 8:20, 11:10 p.m.; Sun., 11:10 a.m., 2:15, 5:10, 8:20 p.m.; Mon., 8:20, 11:10 p.m.; Tues.-Thurs., 8:20 p.m.
Happy Feet 1:20, 4:15, 6:55 p.m.
Happy Feet: The IMAX Experience 2 p.m.
Tim Burton's The Nightmare Before Christmas in Disney Digital 3D Fri-Sat., 11:30 a.m., 1:55, 4, 6:10, 8:30, 11:30 p.m.; Sun., 11:30 a.m., 1:55, 4, 6:10, 8:30 p.m.; Mon-Thurs., 1, 6:40 p.m.

CENTURY 8 NORTH HOLLYWOOD 12827 Victory Blvd. & Coldwater Canyon (818)508-6004

The Good Shepherd Fri-Sat., 11:45 a.m., 3:20, 6:55, 10:25 p.m.; Sun., 11:45 a.m., 3:20, 6:55 p.m.; Mon., 3:20, 6:55, 10:25 p.m.; Tues., 11:45 a.m., 3:20, 6:55, 10:25 p.m.
Night at the Museum Fri-Sat., 11:40 a.m., 2:20, 5, 7:45, 10:25 p.m.; Sun., 11:40 a.m., 2:20, 5, 7:45 p.m.; Mon., 5, 7:45, 10:25 p.m.; Tues., 11:40 a.m., 2:20, 5, 7:45, 10:25 p.m.
Rocky Balboa Fri-Sat., 12 noon, 2:35, 5:15, 7:50, 10:30 p.m.; Sun., 12 noon, 2:35, 5:15, 7:50 p.m.; Mon., 5:15, 7:50, 10:30 p.m.; Tues., 12 noon, 2:35, 5:15, 7:50, 10:30 p.m.
Charlotte's Web Fri-Sat., 11:30 a.m., 2:05, 4:30, 7:10,

9:30 p.m.; Sun., 11:30 a.m., 2:05, 4:30, 7:10 p.m.; Mon., 4:30, 7:10, 9:30 p.m.; Tues., 11:30 a.m., 2:05, 4:30, 7:10, 9:30 p.m.
Eragon Fri-Sat., 12:15, 2:45, 5:10, 7:40, 10:05 p.m.; Sun., 12:15, 2:45, 5:10, 7:40 p.m.; Mon., 5:10, 7:40, 10:05 p.m.; Tues., 12:15, 2:45, 5:10, 7:40, 10:05 p.m.
Apocalypse Fri-Sat., 12:40, 4:10, 7:30, 10:35 p.m.; Sun., 12:40, 4:10, 7:30 p.m.; Mon., 4:10, 7:30, 10:35 p.m.; Tues., 12:40, 4:10, 7:30, 10:35 p.m.
Blood Diamond Fri-Sat., 7:20, 10:20 p.m.; Sun., 7:20 p.m.; Mon-Tues., 7:20, 10:20 p.m.
The Pursuit of Happyness Fri-Sat., 11:50 a.m., 2:30, 5:20, 8, 10:40 p.m.; Sun., 11:50 a.m., 2:30, 5:20, 8 p.m.; Mon., 5:20, 8, 10:40 p.m.; Tues., 11:50 a.m., 2:30, 5:20, 8, 10:40 p.m.
Happy Feet Fri-Sun., 11:35 a.m., 2:10, 4:40 p.m.; Mon., 4:40 p.m.; Tues., 11:35 a.m., 2:10, 4:40 p.m.

PANORAMA CITY SHERMAN OAKS, ENCINO

LAEMMLE'S TOWN CENTER 5 17200 Ventura Blvd (818)981-9811

Family Law (Derecho de familia) 1:45, 4:30, 7:20, 9:50 p.m.
Screamers 12:40, 3, 5:20, 7:40, 10 p.m.
Babel 1:15, 4:45, 8 p.m.
Volver 1, 4, 7, 9:45 p.m.
Little Children 12:30, 3:40, 7, 10 p.m.

PACIFIC GALLERIA STADIUM 16 15301 Ventura Boulevard (818)501-5121

Black Christmas Mon-Thurs., 11:20 a.m., 2:10, 5, 7:50, 10:30 p.m.
The Good Shepherd Fri-Sat., 11:25 a.m., 12:25, 3:15, 4:15, 7:05, 8:05, 10:55 p.m.; Sun., 11:25 a.m., 12:25, 3:15, 4:15, 7, 8:05, 10:35 p.m.; Mon-Thurs., 11:25 a.m., 12:25, 3:15, 4:15, 7:05, 8:05, 11:05 p.m.
Night at the Museum Fri-Sat., 11:05 a.m., 12:05, 1:50, 2:50, 4:35, 5:35, 7:20, 8:20, 10:05, 11:10 p.m.; Sun., 11:05 a.m., 12:05, 1:50, 2:50, 4:35, 5:35, 7:20, 8:20, 10:05 p.m.; Mon-Thurs., 11:05 a.m., 12:05, 1:50, 2:50, 4:35, 5:35, 7:20, 8:20, 10:05, 11:10 p.m.
Curse of the Golden Flower (Man cheng jin dai huang jin jia) Fri-Sat., 11 a.m., 1:55, 4:50, 7:45, 10:35 p.m.; Sun., 11 a.m., 1:55, 4:50, 7:40, 10:25 p.m.; Mon-Thurs., 11 a.m., 1:55, 4:50, 7:45, 10:40 p.m.
Rocky Balboa Fri-Sat., 11:15 a.m., 12:15, 2, 3, 4:45, 5:45, 7:30, 8:30, 10:15, 11:15 p.m.; Sun., 11:15 a.m., 12:15, 2, 3, 4:45, 5:45, 7:30, 8:30, 10:15 p.m.; Mon-Thurs., 11:15 a.m., 12:15, 2, 3, 4:45, 5:45, 7:30, 8:30, 10:15 p.m.
We Are Marshall Fri-Sat., 1:20, 4:30, 7:40, 10:50 p.m.; Sun., 1, 4:10, 7:10, 10:20 p.m.; Mon-Thurs., 1:20, 4:30, 7:40, 10:50 p.m.
Charlotte's Web Mon-Thurs., 11:10 a.m., 1:50, 4:30, 7:10, 9:50 p.m.
Dreamgirls Mon-Thurs., 12:20, 1:20, 3:45, 4:45, 7:10, 8:10, 10:25, 11:25 p.m.
Eragon Mon-Thurs., 11:35 a.m., 2:25, 5:15, 8:05, 10:55 p.m.
Apocalypse Fri-Sat., 12:45, 4:05, 7:25, 10:45 p.m.; Sun., 12:30, 3:45, 7:05, 10:20 p.m.; Mon-Thurs., 12:45, 4:05, 7:25, 10:40 p.m.
Blood Diamond Fri-Sat., 12:55, 4:15, 7:35, 10:55 p.m.; Sun., 12:20, 3:45, 7:10, 10:25 p.m.; Mon-Thurs., 12:55, 4:15, 7:35, 10:55 p.m.
The Holiday Mon-Thurs., 12:15, 3:45, 7:15, 10:45 p.m.
The Pursuit of Happyness Fri-Sat., 11:15 a.m., 2:10, 5:05, 7, 8, 9:55, 11:05 p.m.; Sun., 11:15 a.m., 2:10, 5:05, 7, 8, 9:55 p.m.; Mon-Thurs., 11 a.m., 2, 5, 8, 10:55 p.m.

PACIFIC SHERMAN OAKS 5 Corner of Van Nuys Blvd and Milbank (818)501-5121

Night at the Museum Fri-Sat., 1:25, 4:20, 7:05, 9:45 p.m.; Sun., 2:05, 4:30, 7:05 p.m.; Mon-Tues., 1:25, 4:20, 7:05, 9:45 p.m.; Wed-Thurs., 1:40, 4:10, 7:05 p.m.
The Pursuit of Happyness Fri-Sat., 1:40, 4:40, 7:30, 10:15 p.m.; Sun., 2, 4:40, 7:20 p.m.; Mon-Tues., 1:40, 4:40, 7:30, 10:15 p.m.; Wed-Thurs., 1:45, 4:40, 7:30 p.m.
Casino Royale Fri-Sat., 1, 4:05, 7:15, 10:25 p.m.; Sun., 2:35, 7 p.m.; Mon-Tues., 1, 4:05, 7:15, 10:25 p.m.; Wed-Thurs., 1:30, 4:30, 7:25 p.m.
Happy Feet Fri-Sat., 1:10, 4:10 p.m.; Sun., 2:15, 4:45 p.m.; Mon-Tues., 1:10, 4:10 p.m.; Wed-Thurs., 1:35, 4:05 p.m.
Borat: Cultural Learnings of America for Make Benefit Glorious Nation of Kazakhstan Fri-Sat., 7:25, 9:35 p.m.; Sun., 7:25 p.m.; Mon-Tues., 7:25, 9:35 p.m.; Wed-Thurs., 7:10 p.m.
The Queen Fri-Sat., 1:55, 4:50, 7:35, 9:55 p.m.; Sun., 2:25, 4:50, 7:30 p.m.; Mon-Tues., 1:55, 4:50, 7:35, 9:55 p.m.; Wed-Thurs., 4:40, 7:20 p.m.

WOODLAND HILLS WEST HILLS, TARZANA

AMC PROMENADE 16 Topanga Canyon Blvd. And Oxnard N. of 101 Fwy. (818)883-2AMC

The Good Shepherd 10:50 a.m., 2:40, 6:30, 10:10 p.m.
Night at the Museum 10:10, 10:40 a.m., 1:30, 3:35, 4:15, 7:10, 9, 10 p.m.
Rocky Balboa 11:25 a.m., 2:10, 5, 7:45, 10:30 p.m.
We Are Marshall 10:15 a.m., 1:20, 4:25, 7:35, 10:40 p.m.
Charlotte's Web Fri-Sun., 10:35, 11 a.m., 1:10, 1:45, 3:50, 4:35, 7:25, 10:05 p.m.; Mon-Thurs., 10:35, 11

a.m., 1:05, 1:45, 3:50, 4:35, 7:25, 10:05 p.m.
Dreamgirls Mon-Thurs., 10:05 a.m., 12:05, 1:10, 3:20, 4:20, 6:30, 7:30, 9:45, 10:45 p.m.
Eragon Fri-Sun., 11:30 a.m., 12:55, 2:15, 5:10, 6:20, 7:50, 10:25 p.m.; Mon-Thurs., 11:35 a.m., 2:15, 4:55, 7:35, 10:10 p.m.; Mon-Thurs., 11:35 a.m., 12:55, 2:15, 4:55, 6:20, 7:35, 10:10 p.m.
Apocalypse Fri-Sun., 10:05 a.m., 1:15, 4:20, 7:30, 10:45 p.m.; Mon-Thurs., 10:05 a.m., 1:15, 5:20, 7:30, 10:45 p.m.
Blood Diamond 12 noon, 3:20, 7, 10:15 p.m.
The Holiday 10 a.m., 1:05, 4:10, 7:20, 10:35 p.m.
The Pursuit of Happyness 10:45 a.m., 1:40, 4:40, 6:35, 7:40, 9:40, 10:35 p.m.
Deja Vu Fri-Sun., 7:55, 10:50 p.m.
Casino Royale Fri-Sun., 12:20, 3:40, 7:05, 10:20 p.m.; Mon-Thurs., 12:25, 3:45, 7:05, 10:20 p.m.
Happy Feet 10:20 a.m., 1, 4:05, 7:15, 9:55 p.m.
The Santa Clause 3: The Escape Clause Fri-Sun., 10 a.m., 12:25, 2:55, 5:25 p.m.

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

The Good Shepherd 12:40, 4:20, 8 p.m.
Night at the Museum 11:30 a.m., 2:10, 4:50, 7:30, 10:10 p.m.
We Are Marshall 1:15, 4:10, 7:20, 10:15 p.m.
Baabil Sat., 12 noon, 3:30 p.m.; Sun., 12 noon, 6:30, 9 p.m.; Mon., 12 noon, 3:15 p.m.; Wed., 2:15, 5:30, 8:45 p.m.
Blood Diamond 12:15, 3:30, 7, 10:10 p.m.
The Holiday 12:30, 3:45, 7, 10 p.m.
Dhoom 2 Fri., 2, 5:45, 9:30 p.m.
The Queen Fri., 1:45, 4:30, 7:10, 9:45 p.m.; Sat., 1:45, 4:30, 7:10 p.m.; Sun-Thurs., 1:45, 4:30, 7:10, 9:45 p.m.
10th & Wolf 11:30 a.m.
Kabul Express Sat., 7, 9:30 p.m.; Sun., 3:30, 6, 8:30 p.m.; Mon., 6:30, 9 p.m.; Tues.-Thurs., 1:30, 4, 6:30, 9 p.m.
Khatamak Sat., 10 a.m.

BURBANK & VICINITY

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

The Good Shepherd Fri-Sun., 10:55 a.m., 2:35, 6:20, 10 p.m.; Mon., 2:35, 6:20, 10 p.m.; Tues., 10:55 a.m., 2:35, 6:20, 10 p.m.
Night at the Museum Fri-Sat., 10:45 a.m., 1:40, 4:30, 7:20, 10:10 p.m.; Sun., 10:45 a.m., 1:40, 4:30, 7:20, 10:05 p.m.; Mon., 1:40, 4:30, 7:20, 10:10 p.m.; Tues., 10:45 a.m., 1:40, 4:30, 7:20, 10:10 p.m.
Dreamgirls Mon., 2:45, 6:05, 9:20 p.m.; Tues., 11:30 p.m., 2:45, 6:05, 9:20 p.m.
Eragon Fri-Sat., 12:15, 2:50, 5:30, 8:10, 10:45 p.m.; Sun., 12:15, 2:50, 5:30, 8:10 p.m.; Mon., 12:15, 2:50, 5:30, 8:10, 10:45 p.m.; Tues., 12:15, 2:50, 5:25, 8:10, 10:45 p.m.
Apocalypse Fri-Sat., 12:30, 3:50, 7:10, 10:30 p.m.; Sun., 12:30, 3:50, 7:10, 10:15 p.m.; Mon-Thurs., 12:30, 3:50, 7:10, 10:30 p.m.
The Pursuit of Happyness Fri-Sat., 11:10 a.m., 2, 4:55, 7:55, 10:55 p.m.; Sun., 11:10 a.m., 2, 4:55, 7:55 p.m.; Mon., 2, 4:55, 7:55, 10:55 p.m.; Tues., 11:10 a.m., 2, 4:55, 7:55, 10:55 p.m.
Casino Royale Fri-Sat., 12:20, 3:40, 7, 10:20 p.m.; Sun., 12:20, 3:40, 7, 10:10 p.m.

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

Night at the Museum Fri-Sun., 10:15 a.m., 1:05, 4, 6:50, 9:40 p.m.; Mon., 1:05, 4, 6:50, 9:40 p.m.; Tues.-Thurs., 10:15 a.m., 1:05, 4, 6:50, 9:40 p.m.
We Are Marshall Fri-Sun., 11:45 a.m., 2:50, 6:10, 9:20 p.m.; Mon., 2:50, 6:10, 9:20 p.m.; Tues.-Thurs., 11:45 a.m., 2:50, 6:10, 9:20 p.m.
Charlotte's Web Fri-Sun., 10:30 a.m., 1:15, 3:50, 6:25, 9:05 p.m.; Mon., 1:15, 3:50, 6:25, 9:05 p.m.; Tues.-Thurs., 10:30 a.m., 1:15, 3:50, 6:25, 9:05 p.m.
Eragon Fri-Sun., 11:20 a.m., 2, 4:40, 7:20, 10 p.m.; Mon., 2, 4:40, 7:20, 10 p.m.; Tues.-Thurs., 11:20 a.m., 2, 4:40, 7:20, 10 p.m.
Unaccompanied Minors Fri-Sun., 10:20 a.m., 12:45, 3:10 p.m.; Mon., 12:45, 3:10 p.m.; Tues.-Thurs., 10:20 a.m., 12:45, 3:10 p.m.
Blood Diamond Fri-Sat., 7:10, 10:30 p.m.; Sun., 7:10, 10:15 p.m.; Mon-Thurs., 7:10, 10:30 p.m.
The Holiday Fri-Sun., 12:20, 3:40, 7, 10:10 p.m.
The Nativity Story Mon., 1:40, 4:20, 7:05, 9:45 p.m.; Tues.-Thurs., 11 a.m., 1:40, 4:20, 7:05, 9:45 p.m.
The Pursuit of Happyness 12:05, 3, 5:55, 8:55 p.m.
Casino Royale 5:40, 9 p.m.
The Santa Clause 3: The Escape Clause Fri-Sun., 11:10 a.m., 1:50, 4:30 p.m.; Mon., 1:50, 4:30 p.m.; Tues.-Thurs., 11:10 a.m., 1:50, 4:30 p.m.

GLENDALE HIGHLAND PARK

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

Rocky Balboa 12:40, 2:50, 5, 7:10, 9:10 p.m.
We Are Marshall 12:40, 3:10, 5:40, 8:15 p.m.
Charlotte's Web 12:10, 2:15, 4:20, 6:35, 8:40 p.m.
MANN EXCHANGE 10 128 North Maryland Avenue (818)549-0045
Black Christmas Mon-Thurs., 12:40, 3:10, 5:30, 8, 10:20

p.m.
The Good Shepherd Fri-Sun., 12:40, 4:30, 8 p.m.; Mon-Thurs., 12:30, 4:30, 8:30 p.m.
Night at the Museum Fri-Sat., 11:50 a.m., 2:30, 5:10, 7:50, 10:30 p.m.; Sun., 11:50 a.m., 2:30, 5:10, 7:50 p.m.; Mon-Thurs., 11:50 a.m., 2:30, 5:10, 7:50, 10:30 p.m.
We Are Marshall Fri-Sat., 1:10, 4:10, 7:10, 10:10 p.m.; Sun., 1:10, 4:10, 7:10 p.m.; Mon-Thurs., 1:10, 4:10, 7:10, 10:10 p.m.
Charlotte's Web Fri-Sat., 11:30 a.m., 2, 4:30, 7, 9:30 p.m.; Sun., 11:30 a.m., 2, 4:30, 7 p.m.; Mon-Thurs., 11:30 a.m., 2, 4:30, 7, 9:30 p.m.
Eragon Fri-Sat., 11:40 a.m., 2:10, 4:40, 7:20, 9:50 p.m.; Sun., 11:40 a.m., 2:10, 4:40, 7:20 p.m.; Mon-Thurs., 11:40 a.m., 2:10, 4:40, 7:20, 9:50 p.m.
Apocalypse Mon-Thurs., 12:10, 3:20, 6:30, 9:40 p.m.
Screamers Fri-Sun., 3:10, 8 p.m.
Blood Diamond Fri-Sat., 12:20, 3:30, 6:50, 10 p.m.; Sun., 12:20, 3:30, 6:50 p.m.; Mon-Thurs., 12:20, 3:30, 6:50, 10 p.m.
The Holiday Fri-Sat., 1:20, 4:20, 7:30, 10:30 p.m.; Sun., 1:20, 4:20, 7:30 p.m.; Mon-Thurs., 1:20, 4:20, 7:30, 10:30 p.m.
The Nativity Story Fri-Sat., 12:40, 5:30, 10:20 p.m.; Sun., 12:40, 5:30 p.m.
Casino Royale Fri-Sat., 12:10, 3:20, 6:40, 9:50 p.m.; Sun., 12:10, 3:20, 6:40 p.m.; Mon-Thurs., 6:40, 9:50 p.m.
Happy Feet Fri-Sat., 1, 3:50, 6:40, 9:20 p.m.; Sun., 1, 3:50, 6:40 p.m.; Mon-Thurs., 1, 3:50 p.m.

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

Night at the Museum Fri-Sat., 11:10 a.m., 1:50, 4:30, 7:10, 9:50 p.m.; Sun., 11:10 a.m., 1:50, 4:30, 7:10 p.m.; Mon-Thurs., 11:10 a.m., 1:50, 4:30, 7:10, 9:50 p.m.
Rocky Balboa Fri-Sat., 11:40 a.m., 2:10, 4:50, 7:30, 10:10 p.m.; Sun., 11:40 a.m., 2:10, 4:50, 7:30 p.m.; Mon-Thurs., 11:40 a.m., 2:10, 4:50, 7:30, 10:10 p.m.
Apocalypse Fri-Sat., 1, 4:10, 7:20, 10:30 p.m.; Sun., 1,



FRI 22

Hoobastank (Alternative, Live Music in Bar/Club, Punk, Rock)

Hoobastank has a very fresh and new feel, with a smooth yet heavy guitar sound, catchy vocal hooks and lots of energy. Their band influences include Faith No More, Tool, Phish and Guns N' Roses. KEY CLUB - WEST HOLLYWOOD, 9039 Sunset Blvd., 310-274-5800, \$17 12/22/06: 8 p.m.

Ozomatli (Funk, Jazz, Live Music in Bar/Club, Reggae, Rock)

Ozomatli is an energetic blend of rock, funk, reggae and jazz with politically charged lyrics adding substance to the mix. The band brings the multicultural block party experience of the urban Latin-American culture to audiences around the world. HOUSE OF BLUES - SUNSET STRIP, 8430 Sunset Blvd., 323-848-5100, \$20 12/22/06: 8 p.m.



SAT 23

Vandals, The (Live Music in Bar/Club, Punk, Rock)

Playing since the mid-'80s, Orange County punk veterans the Vandals injected terminally juvenile humor and catchy punk-pop into their sound, paving the way for bands like the Offspring, blink-182, and Less Than Jake. It wasn't until the '90s that the group found acclaim, starting with 1991's 'Fear of a Punk Planet,' and continuing with their recent effort, 'Hollywood Potato Chip.' HOUSE OF BLUES - SUNSET STRIP, 8430 Sunset Blvd., 323-848-5100, \$16 12/23/06: 7:30 p.m.

Bar Sinister (Gothic/Industrial, Live Music in Bar/Club)

Bar Sinister is a dark Goth club night. BOARDNER'S, 1652 N. Cherokee Ave., 323-462-9621, \$10 12/23/06: 8 p.m.



SUN 24

Club London (Dance/House)

Club London features Dark Wave and 80's Flashback with weekly Guest DJ's and In House Residents. BOARDNER'S, 1652 N. Cherokee Ave., 323-462-9621, \$5 12/24/06: 8 p.m.

Bohemian Sundays (Live Music in Bar/Club, World)

'Bohemian Sundays' is a weekly live world (and out of this world) music and dance DJ event benefiting international non-profit, Empowerment Works! FAIS DO-DO, 5257 W. Adams Blvd., 323-954-8080, \$5 minimum donation - Cash 12/24/06: 7 p.m.

18 and Over Sundays (Dance Club, Dance/House, Gay and Lesbian)

Enjoy everything Oasis has to offer with specials, music and more. OASIS NIGHTCLUB, 1386 E. Foot-hill Blvd., 909-920-9590, \$10; \$6 over 21 - Cash 12/24/06: 7 p.m.



MON 25

Holiday Comedy Festival (Fair Festival, Film, Comedy)

This annual holiday comedy film festival offers up a full score of mirth-making classics featuring talented and legendary performers. EGYPTIAN THEATRE, 1625 N. Las Palmas Ave., 323-461-2020, \$10 12/25/06: 5 p.m.

Harvelle's All-Star Pro Jam (Blues, Live Music in Bar/Club)

Walter Davis hosts this evening of jamming musicians. HARVELLE'S, 1432 Fourth St., 310-395-1676, \$5 12/25/06: 9 p.m.

Monday Night Jammz (Jazz, Live Music in Bar/Club)

Monday Night Jammz features Jamie Kime (guitar), Bernie (drums), Chris Roy (bass), John Ziegler (guitar) and Mitch Manker (trumpet). BAKED POTATO, THE, 3787 Cahuenga Blvd., 818-980-1615, \$10 12/25/06: 9:30 and 11:30 p.m.



SAT 30

New Shanghai Circus: The Incredible Acrobats of China, The (General)

Fearless performers with boundless energy bring more than two thousand years of Chinese acrobatic skills, from plate spinning, hoop diving, and bowl balancing in this exciting, spectacular production. CERRITOS CENTER FOR THE PERFORMING ARTS, 12700 Center Court Dr., 562-916-8501, \$25-\$42 12/30/06: 2 and 8 p.m.

Blondie (Live Music in Bar/Club, Pop, Rock)

Headed by Debbie Harry, Blondie had a string of hits in the '80s and '90s, including 'Heart of Glass.' KEY CLUB - WEST HOLLYWOOD, 9039 Sunset Blvd., 310-274-5800, \$55 12/30/06: 8 p.m.



SUN 31

Encore! Cars & Guitars of Rock n Roll II (History/Science, Museum)

The connection between Rock and Roll music and automobiles in American popular culture is undeniable. To celebrate this interaction, the Petersen Automotive Museum will display some of the important and famous cars and guitars that highlight the link between the automotive and music worlds. In conjunction with Fender, the leading American manufacturer of electric guitars and amplifiers for the last fifty years, iconic vehicles will be paired with electric guitars and amplifiers to trace the historical link between cars and Rock and Roll from the 1950s to the present. PETERSEN AUTOMOTIVE MUSEUM, 6060 Wilshire Blvd., 323-930-2277 12/31/06: 10 a.m. till 6 p.m.



MON 01

Strauss Symphony of America: Salute to Vienna (Ballroom, Classical, Holiday Music, General, Holiday)

A brilliant cast of 75 musicians, singers and dancers present a new program showcasing the best of Johann Strauss waltzes, polkas and marches. Led by renowned Viennese conductor Andr's De-k, the new cast of this annual event includes Viennese soprano Ingrid Mankhof and Vienna's beloved baritone Georg Lehner, performing the most popular excerpts from famous operettas. WALT DISNEY CONCERT HALL, 135 N. Grand Ave., 213-625-0594, \$39-\$115 01/01/07: 2:30 p.m.

Rose Bowl (Football)

The Rose Bowl is one of college sports' most venerable institutions. This year's game pits USC against Michigan. ROSE BOWL STADIUM, 1001 Rose Bowl Dr., 626-577-3102, \$135 - Cash 01/01/07: 2 p.m.

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TUE 26

Last Call With Carson Daly (TV Show Taping)

MTV personality Carson Daly hosts this nightly, pop-culture talk show. EL CAPITAN ENTERTAINMENT CENTER, 6840 Hollywood Blvd., 323-468-8262 12/26/06: 5:30 p.m.

Groove Factory (Dance Club, Funk, R&B/Soul, Rap/Hip Hop, Reggae)

Groove Factory' features live performances and release parties. ZANZIBAR, 1301 Fifth St., 310-451-2221, \$10 12/26/06: 9 p.m.

Hellcat Night (Live Music in Bar/Club, Rock)

Hellcat Records hosts this night at The Echo. ECHO, THE, 1822 W. Sunset Blvd., 213-413-8200, \$5 12/26/06: 7 p.m.



WED 27

Slava's Snowshow (Experimental/Perf. Art)

'Snowshow,' conceived and created by Slava Polunin, is an unforgettable theatrical experience filled with humor, emotion and breathtaking visual effects. UCLA - ROYCE HALL, 405 Hilgard Ave., 310-825-2101, \$42-\$68 12/27/06: 8 p.m.

Los Lobos (Latin/Salsa, Live Music in Bar/Club, Rock)

Best known for the hit remake of Richie Valens' 'La Bamba,' the East Los Angeles band Los Lobos incorporates traditional Mexican music with a rock 'n' roll edge. The band's latest is called 'The Ride.' HOUSE OF BLUES - SUNSET STRIP, 8430 Sunset Blvd., 323-848-5100 \$32.50-\$35 12/27/06: 8 p.m.

Cuban Jam Session with Conjunto Guama (Latin/Salsa, Live Music in Bar/Club)

Enjoy an evening of great Latin music. EL FLORIDITA, 1253 N. Vine St., 323-871-8612 12/27/06: 8 p.m.



THUR 28

Dancing With the Stars: The Tour (Ballroom, Modern, Tap/Jazz, World Dance, Pop, General)

'Dancing with the Stars,' ABC's #1 rated unscripted show is hitting the road and bringing its most popular team of stars and professional dancers from seasons one through three to cities throughout the United States. The all-star team hitting the road includes Season One's Joey McIntyre partnering with Season Three's Kym Johnson, Season Two winners Drew Lachey and Cheryl Burke, Lisa Rinna and Louis Van Amstel, Season Three's Joey Lawrence and Edyta Sliwinska, Willa Ford and Maksim Chmerkovskiy and Harry Hamlin pairing with Ashly DelGrosso. STAPLES CENTER, 1111 S. Figueroa St., 213-624-3100, \$38.50-\$95 12/28/06: 7:30 p.m.

El Diablo's Funhouse (Dance Club)

Come get scorched at El Diablo's Funhouse., KIBITZ ROOM (AT CANTER'S), 419 N. Fairfax Ave., 323-651-2030 12/28/06: 9 p.m.



FRI 29

Matthew Bourne and New Adventures: Edward Scissorhands (Holiday, Children's Theatre)

Matthew Bourne is back with his latest creation — a magical new adaptation of the classic Tim Burton motion picture. A treat for the whole family, this touching and witty gothic fairytale tells the story of a boy created by an eccentric inventor who dies leaving him alone and unfinished. Left with only scissors for hands, Edward must find his place in a strange new suburban world where the well-meaning community struggles to see past his appearance to the innocence and gentleness within. AHMANSON THEATRE, 135 N. Grand Ave., 213-628-2772, \$25-\$90 12/29/06: 8 p.m.

Continuous Comedy (Stand Up Comedy)

Enjoy the funniest in live stand-up and sketch comedy. The performers are always changing and you never know what may happen next. COMEDY STORE - WEST HOLLYWOOD, THE, 8433 Sunset Blvd., 323-656-6225, \$15-\$20 - Cash 12/29/06: 9 p.m.



TUE 02

Slava's Snowshow (Experimental/Perf. Art)

'Snowshow,' conceived and created by Slava Polunin, is an unforgettable theatrical experience filled with humor, emotion and breathtaking visual effects. UCLA - ROYCE HALL, 405 Hilgard Ave., 310-825-2101, \$42-\$68 01/02/07: 8 p.m.

Marty and Elayne (Jazz, Live Music in Bar/Club)

The venerable Marty and Elayne have been performing their jazz-oriented lounge act at the Dresden Room for 18 years. DRESDEN ROOM, 1760 N. Vermont Ave., 323-665-4294 01/02/07: 9 p.m. till 1:15 a.m.

Hellcat Night (Live Music in Bar/Club, Rock)

Hellcat Records hosts this night at The Echo. ECHO, THE, 1822 W. Sunset Blvd., 213-413-8200, \$5 01/02/07: 7 p.m.



WED 03

Todd Glass (Stand Up Comedy)

Todd Glass has been seen on NBC's 'Home Improvement' as well as Comedy Central, FOX, HBO, MTV and VH1. ONTARIO IMPROV, 4555 Mills Circle, 909-484-5411, \$15 01/03/07: 8:30 p.m.

Deep Eddy (Electronic, Live Music in Bar/Club, Rock)

Deep Eddy performs edgy, psychedelic, musical theatre. HARVELLE'S, 1432 Fourth St., 310-395-1676, \$5 - Cash 01/03/07: 9 p.m.

Dub Club (Dance Club, Dance/House, Reggae)

Resident djs Tom Chasteen, Roy Corderoy, The Dungeonmaster and Boss Harmony will be spinning the best in classic reggae, dub and dancehall. ECHO, THE, 1822 W. Sunset Blvd., 213-413-8200, \$5 01/03/07: 9 p.m.



THUR 04

Los Angeles Philharmonic: Bronfman Plays Piano (Classical)

The Los Angeles Philharmonic and pianist Yefim Bronfman, conducted by Gustavo Dudamel, will perform works by Rachmaninoff, Kodaly, and Bartok. WALT DISNEY CONCERT HALL, 135 N. Grand Ave., 213-625-0594 01/04/07: 8 p.m.

Jam Session with Mama's Boys (Blues, Live Music in Bar/Club)

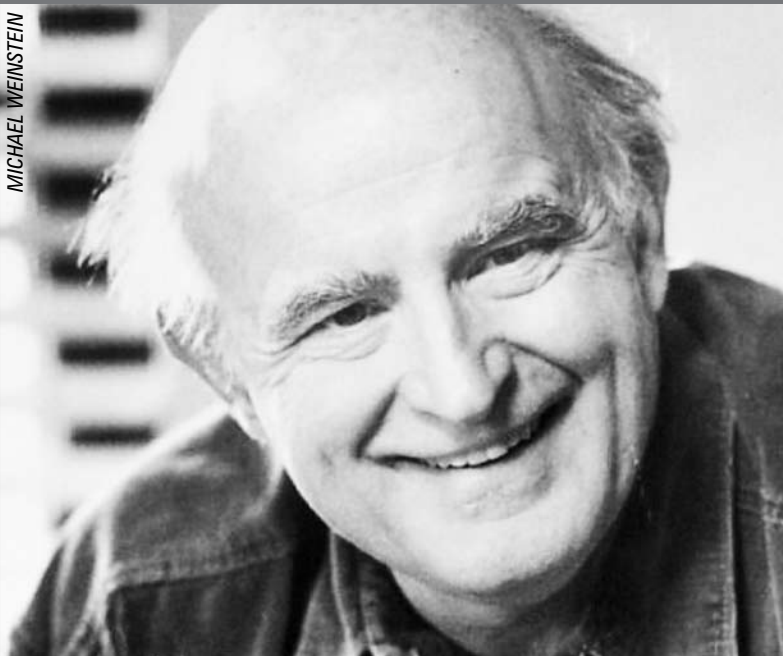
Johnny Mastro and Mama's Boys play honest, original and raw blues. BABE'S AND RICKY'S INN, 4339 Leimert Blvd., 323-295-9112, \$8 01/04/07: 8 p.m.

El Diablo's Funhouse (Dance Club)

Come get scorched at El Diablo's Funhouse. KIBITZ ROOM (AT CANTER'S), 419 N. Fairfax Ave., 323-651-2030 01/04/07: 9 p.m.

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PETER BOYLE

DIED DEC. 12, 2006

Award-winning actor Peter Boyle died of the blood cancer Multiple Myeloma and heart disease at age 71. While modern audiences know Peter Boyle best as the grouchy father on the hit series *Everybody Loves Raymond*, Mr. Boyle truly shined as an integral part of some of the most important films of the 1970's, the most vitriolic time in American film history. This was a vibrant period in which the archaic Hays Office was long dead, and Herr Jack Valenti had not yet been around long enough to commence with his routine book-burnings.

The 1970's therefore represented a time in which even filmmakers working even at larger studios were given credence to make the films they wanted. More times than not, Peter Boyle was in the cast of many such influential or counter-culture hits.

Peter Boyle appeared in 130 films and TV shows over his long-enduring career. He was nominated for 10 Emmy awards, winning once for an episode of *The X-Files*. His peers at the Screen Actor's Guild nominated him nine

ENTERTAINMENT INSIDERS

OBITUARY BY RUSTY WHITE

times for his work. He won once as part of the ensemble cast of *Everybody Loves Raymond*.

More than anything else, filmmakers in the 1970's were in search of Answers, both about their art and life in general. Peter Boyle was one of these inveterate seekers. He turned to acting after spending three years in a monastery.

After appearing in a small role for Haskell Wexler's *Medium Cool*, Boyle broke through as a force to be reckoned with in the title role of the controversial *Joe*. The film tells the story of a blue-collar redneck who befriends a white collar parent whose daughter has run off with a drug addicted hippie. The film examined the ever-growing rift between the generations and the classes. Susan Sarandon appeared as the rich man's daughter, with Boyle's Joe as a kind of Archie Bunker.

Mr. Boyle's gonzo performance launched his career into high gear, as he followed *Joe* with the award-winning *Diary of a Mad Housewife*, then co-starred with Candice Bergen in *T.R. Baskin*. It was Peter Boyle's next film that showed his expansive range. Michael Ritchie's excellent political satire *The Candidate* (winner of the Academy Award for Best Adapted Screenplay) featured Mr. Boyle as the no-holds-barred campaign manager of Robert Redford's character. The film's final scene with Redford

and Peter Boyle spoke volumes about what the country faced at the time.

Next was *Steelyard Blues*, a counter-culture comedy in which Boyle stars with Jane Fonda and Donald Sutherland. The plot deals with a group of people trying to fly away to a place where they can be truly free. *Slither* is a crime caper comedy that still entertains today, this time pitting Boyle with James Caan and Sally Kellerman.

But it was Mel Brooks' *Young Frankenstein* that calcified Boyle's fantastic comedic abilities internationally and forever. His talent shines through the pounds of makeup as he plays the tap-dancing monster created by Gene Wilder in one of Brooks' funniest endeavors.

After a year long break, Peter Boyle returned to the big screen in Martin Scorsese's daring masterpiece *Taxi Driver* in which he plays a fellow cab driver of Robert De Niro's Travis Bickle. The following year, Peter Boyle received his first Emmy nomination for playing Wisconsin senator Joe McCarthy in the TV film *Tail Gunner Joe*. Norman Jewison's veiled biopic of Jimmy Hoffa *F.I.S.T.* followed thereafter.

From comedy to seedy drama, Peter Boyle ventured deeply into the darkest reaches of humanity as he was cast opposite George C.

Scott in Paul Schrader's *Hardcore*, which tells the story of a Lutheran father searching for his runaway daughter (look for striking comparisons to Joel Schumacher's *BMM*). Peter Boyle plays the private detective hired by Scott to find his daughter lost in the gritty urban underworld in which Boyle finds the missing gamine involved in the world of hardcore pornography.

Peter Boyle's memorable films from the 1980's and beyond include: *Outland*, *Hammet*, *Honeymoon in Vegas*, *Where the Buffalo Roam*, *The Santa Clause* series, *While You Were Sleeping*, and *Monster's Ball*. His role in this film is truly terrifying, as the actor was brought back to form in a role that mirrored his character in *Joe*, perhaps as an old man.

In addition to his bulging film canon, Peter Boyle was also an outspoken advocate for all things counter-culture and progressive. A good friend of John Lennon (who was Boyle's best man at the actor's wedding), Boyle felt peace and love was where it was at when he decided to turn down the lead role in *The French Connection* after he saw how audiences cheered for his mercurial stint as the titular character in *Joe*.

His was the spirit of a singular actor whose tenacity in the American culture will be greatly missed.

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WEEKLY SPORTS WRAP-UP BY JOSEPH TRINH

Last week's Sunday night game in the NFL matched up the two best running backs this year: San Diego's LaDainian Tomlinson, or LT, and Kansas City's Larry Johnson, otherwise known as L.J. Tomlinson just broke record after record this year, which began to bring on the comparisons to some of the sport's greats. Larry Johnson, who runs with such a fiery hatred for his opponents that he can sometimes make you think he's going to go OJ on someone on the field one of these days and chew someone's pancreas out through his facemask, is second to LT in rushing and touchdowns this season. So how does NBC, who was airing the game, commemorate this meeting? With Jim Brown introducing the game.

Jim Brown, who played for the Cleveland Browns from 1957 to 1965 and dominated the game like no other, was shown looking at both jerseys of the running backs who were playing that night. It was as though they are asking him to choose his successor. Of course, he can't make the decision, and spends the rest of the night doing intro spots at the end of the commercial breaks talking up LT and L.J.

On the field, there really isn't an argument, despite Tomlinson's breaking of one of Brown's records. There is no one who will ever reach Brown's average yardage per carry (5.2), and especially not with his being only player to average over 100 yards a game. Tomlinson will obliterate Brown's touchdown mark: the speed and scoring of the games during Brown's time is nothing compared to today,

allotting more scoring opportunities for Tomlinson. In the end, LT will have better volume numbers, barring injury. Regardless, Brown's stature in NFL history will forever remain untouched. So stop talking about LT as if he's the greatest ever! No more coverage on him and the San Diego Chargers! Please!

In other news, the NBA handed down their punishments on the players involved in last week's brawl in New York, where a total of ten players were ejected after a flagrant foul ignited a rumble in the Garden. Gangsta!

Denver Nuggets forward, Carmelo Anthony, was punished the hardest, with a 15 game suspension, the sixth longest in league history for an on the court violation, for punching Mardy Collins, who initiated the brawl with a hard foul against Nuggets' J.R. Smith. A lot of games, a lot of money was lost because of this, but question: why was Isiah Thomas not fined?

The New York coach is perceived as the person who initiated the whole thing by first warning Anthony not to come through the middle of the lane a couple of possessions before the foul that catalyzed the whole melee. Thomas' history with the Detroit Pistons is well documented, when they were called the Bad Boys, known for harsh play and dirty deeds on the court. No punishment for the one who actually started the brawl? First with the dress code to de-urbanize the NBA, now this? BOOOO!!!! David Stern sucks, and you can quote me on that. ☹

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INDUSTRY JOBS

PUBLICIST WANTED TO PROMOTE OSCAR CONSIDERATION SCREENING

We need a publicist ASAP with good press contacts who can get high level press attention for our upcoming Oscar Consideration Screening at Fox for a film with A level cast and national distribution.

You MUST be able to get top press attention (such as E! Entertainment, etc.). There is pay.

TO APPLY: Please email your inquiry to: alan@bdeentertainment.com

PART-TIME PERSONAL ASSISTANT FOR ENTERTAINMENT EXEC

Immediate Opening for Personal Assistant Household Helper for busy Entertainment Executive.

Part time, Mon-Fri. 8:00am – 10:30am. Have the rest of your day free. Very quiet and beautiful area.

Duties include light housekeeping, errands, shopping, etc.

Must be extremely reliable, resourceful,

organized and have a car. Absolutely MUST live in the Santa Monica/Venice area.

Salary \$600 cash per month (works out to about \$12/hr). Great job for those looking to make some extra money on the side, and not be constrained to a 9 to 5 job.

TO APPLY: Email resume and contact information to: mrsrp21@sbcglobal.net

RECEPTIONIST WANTED AT TELEVISION PRODUCTION COMPANY

We are a television production company looking for full time Assistant/Office Manager/Receptionist.

Pay is \$500/week. We are located in Studio City.

TO APPLY: Please email resumes and inquiries to: info@gurinco.com

Thank you.
Erika Gardner, The Gurin Company

THRILLER SCRIPT WITH STRONG FEMALE LEAD WANTED

We are in need of a smart thriller with a strong female lead. This is for a cable television movie budgeted at \$2 - \$3 million with funding in place pending script approval. This is a paid assignment (union/non-union).

TO SUBMIT: Email the following to: wolfpackprodl@aol.com

1. A logline and brief synopsis
2. A List of titles of any produced films you have written.

We will request the script only if interested. DO NOT send scripts prior to our request.

Our credits include White Air (financed by Emmett Furla films), scheduled for international release this February.

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Top music industry company Boulevard Industries is looking for a GREAT BAND to help

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MUST include lyrics with your submission.

Email your submission to: PactMedia@gmail.com

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CASTING

MULTI-MILLION DOLLAR GAME SHOW "SHOW ME THE MONEY" SEASON 2!!

Casting Multi-Million Dollar Game Show from the producers of Deal or No Deal, airing now this season on ABC!

Do you think you should be one of America's newest multi-millionaires? If you are over 21 and you think America would love to see you win millions of dollars, we are looking for you!

YOU could potentially win up to \$5,000,000.00 - one of the biggest prizes in game show history! Very little skill required!

We are casting NATIONWIDE for contestants with great personalities and tons of energy!

Please come prepared to tell us why America would love to see you win millions of dollars, and what you would do with the money.

FOR AN AUDITION: Email casting director Stacey V at: staceecasting@aol.com and be prepared to tell us why America would love to see you win millions of dollars and what you would do with the money!

SEEKING HOST HOME IMPROVEMENT SHOW

Are you an experienced general contractor or

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TO AUDITION: PLEASE SEND PICTURE/RESUME/DEMO (if you don't have a demo please send a 1- to 3-minute VHS tape or DVD of yourself tellings who you are and why you think you should be the host of this series.) Please attach contact information directly to your tape/DVD and mail it to:

The Fixer, BrainBox Talent, LLC
8113 Fenton St., Silver Spring, MD 20910
talent@brainbox.tv
www.brainboxtalent.com

DEADLINE FOR RESUMES/TAPES IS January 1st, 2006. THIS JOB IS PAID. NO ACTOR'S UNION.

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MTV NETWORK IS LOOKING FOR HOT GIRLS -- PAYS \$300 THE PERFECT 10

MTV Networks is launching the funniest, sexiest, most disgusting internet trivia game of all time.

It's ten incredibly difficult questions on a subject dudes should know a lot about -- beer, Pam Anderson, video games, etc. -- presented by a super-hot bikini-clad babe.

Get the question right and she rewards you with some titillating fun, like bouncing on a trampoline, uncorking a wine bottle, or licking a lollipop. Get the answer wrong and endure the wrath of our 400 lb gorilla, who berates guys for their stupidity.

NO NUDITY required, but must be comfortable in a bikini.

Must be fun, sexy, strong enough to dish it out, and have the ability to drive men totally crazy.

The job pays \$300.00 for a half day's work.

If this sounds like you or someone you know, please send a couple of photos (headshot and full length), a short bio, and your contact info to: casting@eyeboogie.com

Once we receive your photos, we'll contact you to set up an interview.

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NEED ANIMATOR AND FEMALE MODELS AGES 18-25 FOR COMMERCIALS

We are casting for models of all types for razor commercial. Please send headshots to

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Sherman Oaks CA 91423

The pay is \$100 per commercial. Estimated time for shooting per commercial is about 1 hour.

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ANIMATOR: We need someone who can create a high quality 3d animation of a razor and also light it. We have the animation files from the engineer .iges format but they cannot be opened in Maya (if that helps)

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With the moon in its first quarter, this week appears to be an excellent time to work on set-up, scheduling, background information gathering, and approaching money people or backers.

ARIES (March 20 to April 20)

Stall on a project Friday, as timing is not good. The weekend holds thinking time for realistic decisions. Avoid emotional people on Monday and make best use of a soft but confident approach for best success on Wednesday.

TAURUS (April 20 to May 21)

Invest time/energy heavily on Friday but spend the weekend in pursuit of fun, friends, and relaxation. All ears may be on you this Tuesday. Romantic success runs high Wednesday...if you use tact and guile.

GEMINI (May 21 to June 21)

Communication is key, and the need for clarity becomes obvious over the weekend, especially in love, personal, and/or power situations. Subtle comments Monday will provide you with a successfully navigated day. Ditch emotions or risk complications in relationships Monday through Wednesday.

CANCER (June 21 to July 23)

Fatigue may claim your Friday, but the weekend holds great romantic promise. A busy Monday appears rich in emotions that surf you all the way to Wednesday, when the need to start new projects with a soft touch may dominate the day.

LEO (July 23 to Aug 23)

Lethargy and irritation may contaminate your Friday through Sunday if you are not cautious with how you eat, drink, and economize yourself physically. A stellar Monday may lead you to relaxing energies on Tuesday. Avoid trying to make up for lost time by jumpstarting too quickly on Wednesday.

VIRGO (Aug 23 to Sept 23)

A lot of duty and demands appear to fill Thursday and Friday, while cooperation and accomplishment fill the weekend. On Monday, use great tact in vocal tones and phrasing. Fatigue appears to claim your Tuesday and Wednesday.

LIBRA (Sept 23 to Oct 23)

You appear to have a great deal of delay and workload as the workweek turns into the weekend. Sunday and Monday will you render you cheerful and emotionally fulfilled. On Wednesday, weariness and minor illness appears to threaten you. Avoid poor choices and excess.

SCORPIO (Oct 23 to Nov 22)

As Monday unfolds, impatience and a desire to wrap-up at all costs will dominate your drive. Taking a conservative emotional approach is wise from Monday to Wednesday, along with having no opinion even if asked!

SAGITTARIUS (Nov 22 to Dec 22)

The Sun's shift into Capricorn on Thursday may take a lot of recent pressure off of you and create some great opportunities for fun, especially with the holiday approaching. Use the soft approach on Monday for best personal success. Wednesday is ideal for discussions and launching new projects.

CAPRICORN (Dec 22 to Jan 20)

Use caution Friday in starting new ventures, as delaying for more disclosure may be wise. Be realistic about plans/decisions over the weekend. In order to keep your life uncomplicated early in the week, it would be best to avoid over-emotional personalities. A piece of very useful information may fall on your lap come Wednesday or Thursday.

AQUARIUS (Jan 20 to Feb 18)

You appear to save, solve, and serve others nicely all the way though the end of the week and over the weekend. Plans come off nicely. Distractions on Monday will not ruin your day...if you take control. You may be restless Tuesday/Wednesday and have to struggle to focus.

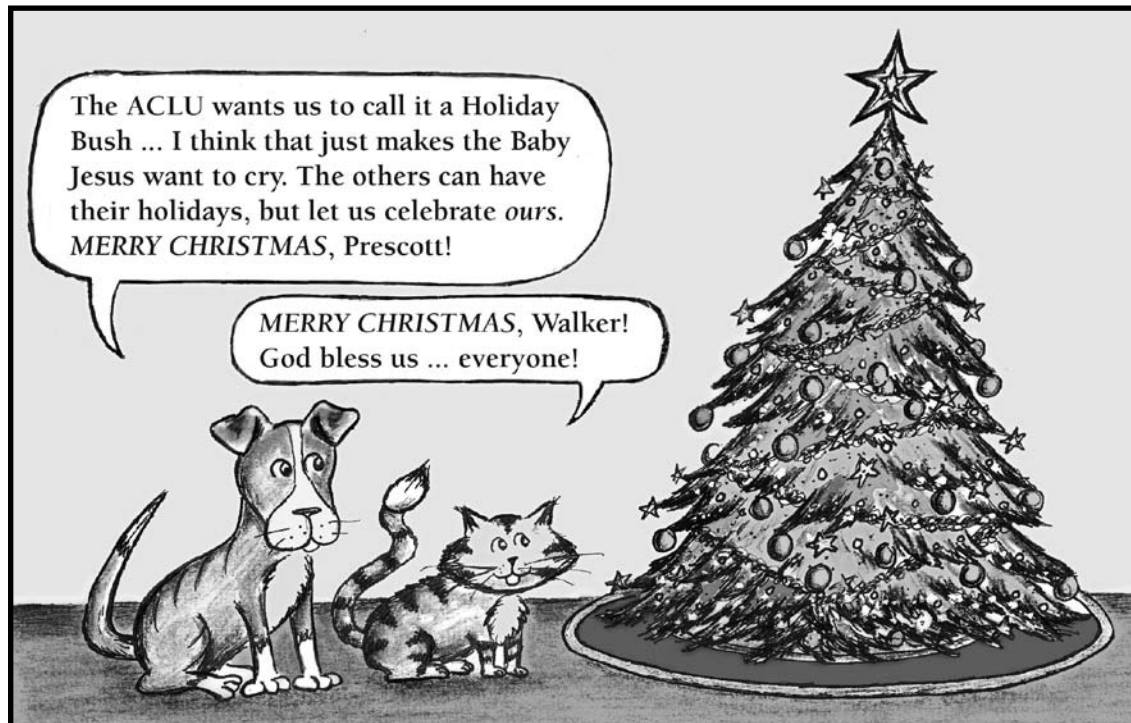
PISCES (Feb 18 to March 20)

Rest on Thursday. As we move into the weekend, your spirits will be high, but distractions and complications that may surface on Saturday should be only temporary and will not ruin your very busy Sunday to Tuesday. Fatigue may claim Wednesday, unless you delegate out duty to lighten your load.

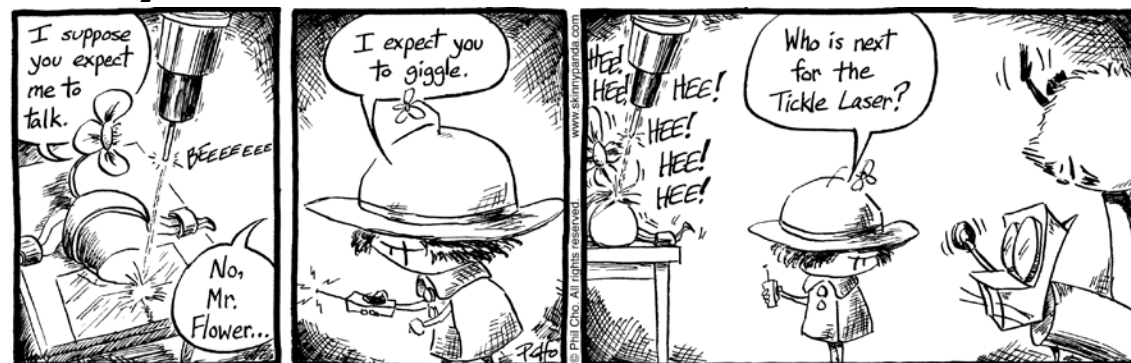
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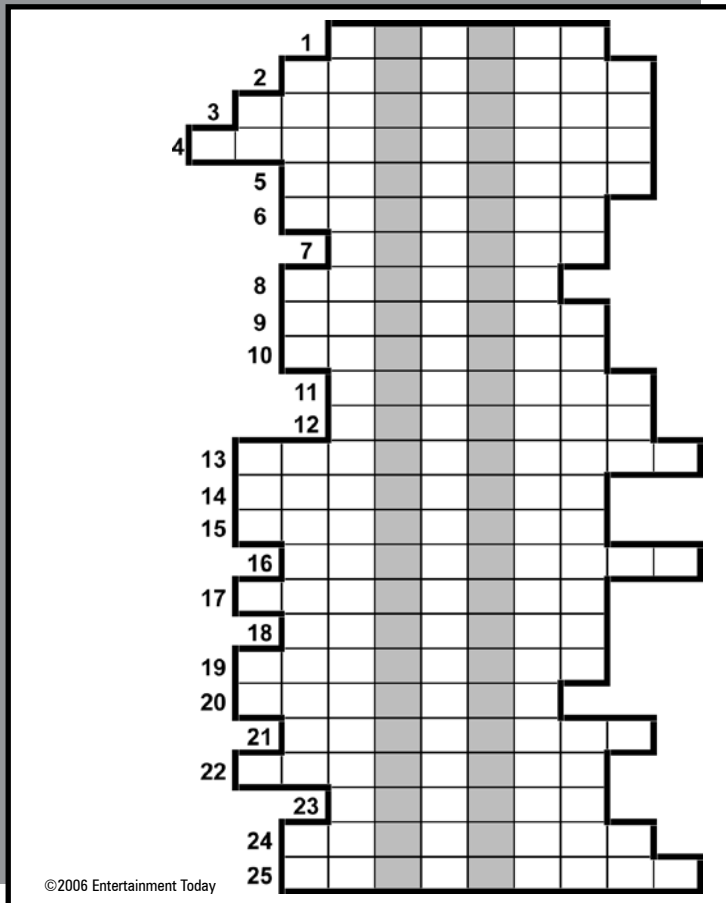
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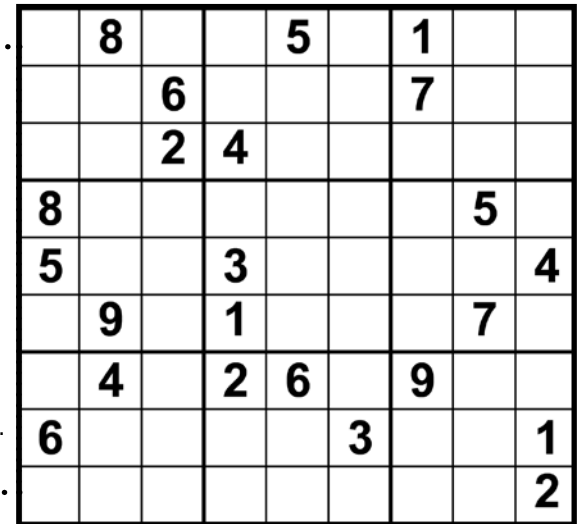
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SUDOKU

The ultimate logic puzzle

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

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



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Answers to last weeks puzzle:

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

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Find the answers to read a quote from *O Brother, Where Art Thou?* on the gray columns. Created by G. Gillen

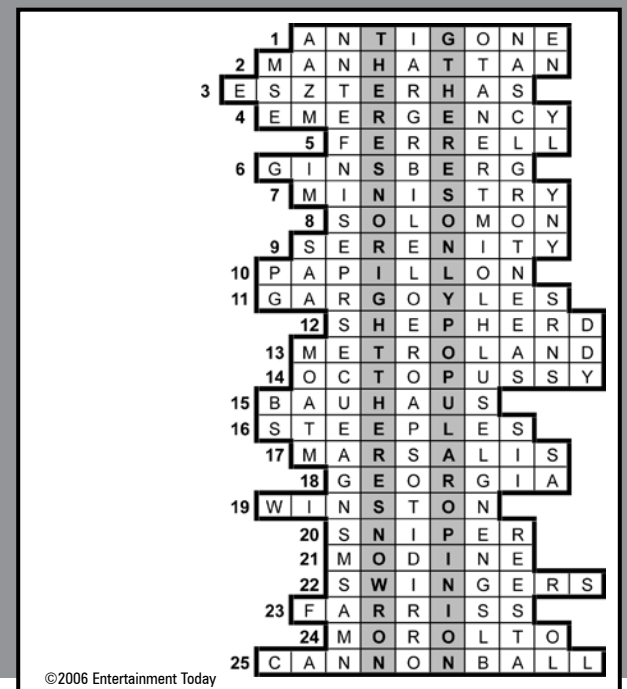
1. Led Zeppelin's late drummer, nicknamed Bonzo
2. Stage and film actor, best known for his success in the title role of *Dracula* in the Broadway production, also had supporting roles in *The Ninth Gate* and *Superman Returns*
3. 1999 film, a quadriplegic homicide detective and his female partner track down a serial killer, with Denzel Washington and Angelina Jolie; *The Bone* _____
4. 1980 film, an exclusive golf course has to deal with a new member and a destructive gopher, starring Chevy Chase, Rodney Dangerfield, and Bill Murray
5. Actor, his breakthrough role was opposite Howard Stern in *Private Parts*, but his most acclaimed performances were in lead roles in *American Splendor* and *Sideways*
6. 1997 mockumentary set in the fictional city of Blaine, Missouri, in which citizens prepare a multi-media pageant celebrating the 150th anniversary of their city; *Waiting For* _____
7. TV show aired on ABC in the 1960's, about the lives of a squad of American soldiers in France during World War II, starring Vic Morrow
8. American writer and novelist of the early 19th century, among his most famous works is the epic novel *The Last of the Mohicans*
9. Founder and lead singer of the Who
10. Emmy Award-winning actor, most notable for his work in *Saturday Night Live*, *National Lampoon's Animal House*, and *The Blues Brothers*
11. Indie writer-director of 1995's *Welcome to the Dollhouse* and 1998's *Happiness*
12. Stage name of Robert Weston Smith, a popular DJ in the 1960's and 1970's; appeared in many TV and films as himself, such as *Odd Couple* and *American Graffiti*; _____ Jack
13. Novel by Alexandre Dumas, the adventures of D'Artagnan and his friends, upon which many films have been made; *The Three* _____
14. Actress, famous for her nasal voice and for her title role in *The Nanny*
15. Multi-instrumentalist musician and composer, best known for his hit 1973 album *Tubular Bells*; the album's opening theme was used in *The Exorcist*
16. 1990 film, with Jean Claude Van Damme, a French legionnaire deserts his company to help his brother's family in America
17. Viper starfighter pilot played by Dirk Benedict in the original *Battlestar Galactica*
18. Actor; Officer TJ McCabe in the 1970's TV series *S.W.A.T.*
19. Original guitarist of the Police, replaced by Andy Summers in 1977
20. Character played by John Hillerman in the 1980's TV series *Magnum, P.I.*; the manager of a posh beachfront state in Oahu, where the title character of the show lives
21. Author, producer, and director, the father of the "techno-thriller"; many of his novels have been adapted into films, such as *Jurassic Park*, *Rising Sun*, and *Disclosure*
22. Canadian musician, songwriter, and painter whose birth name is Roberta Joan Anderson
23. Actress, best known for her roles in the sitcom *Who's the Boss?* and on the supernatural TV series *Charmed*
24. R&B singer, winner of eight Grammy Awards, four of them in 2004 for his hit "Dance with my Father," co-written with Richard Marx
25. 2001 film, a computer programmer's dream job becomes a nightmare when he unravels the terrible hidden truth of his employer's operation, with Ryan Phillippe

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Answers to last weeks puzzle:



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