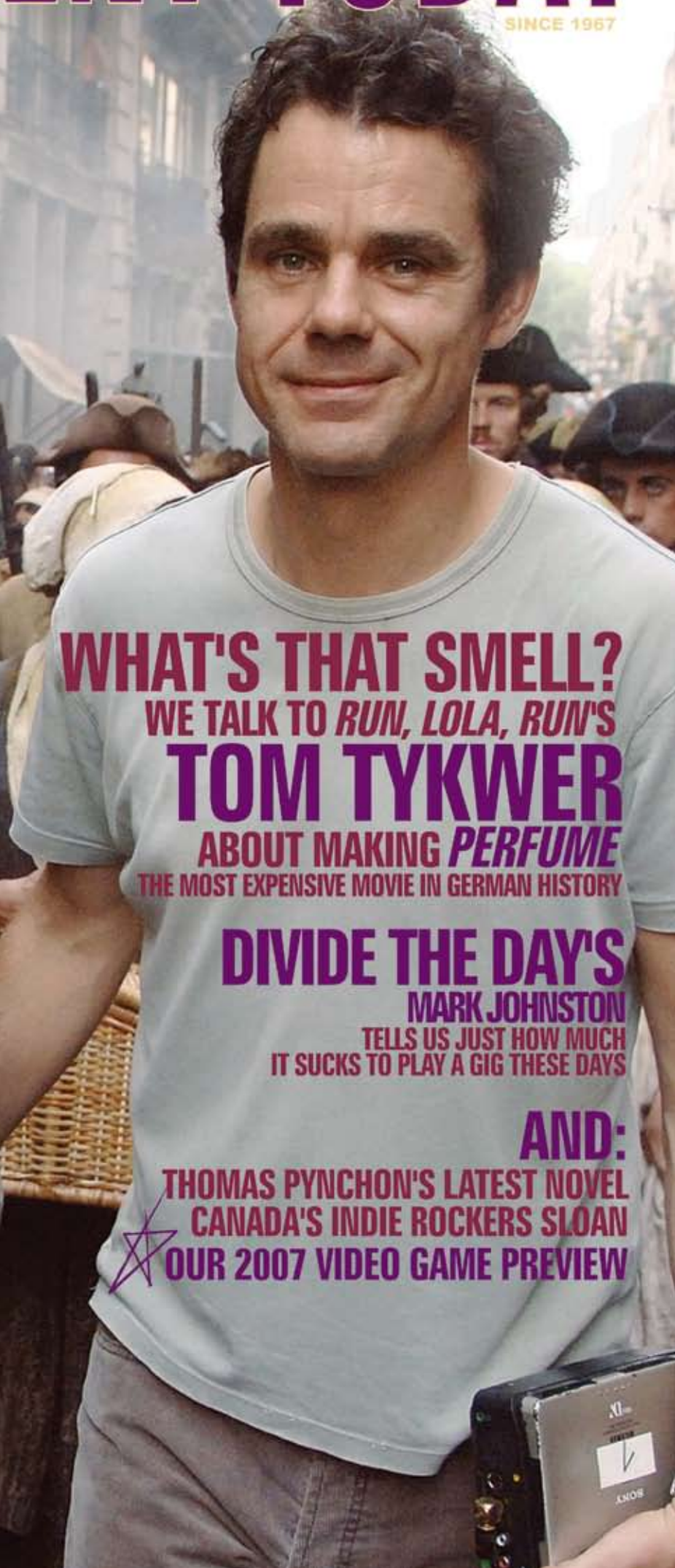


MOVIE TIMES | INTERVIEWS | REVIEWS | CROSSWORD & GAMES

# ENTERTAINMENT TODAY

VOL.38 | NO.64 | DEC 28-03 2006

SINCE 1967



## WHAT'S THAT SMELL?

WE TALK TO *RUN, LOLA, RUN*'S

## TOM TYKWER

ABOUT MAKING *PERFUME*

THE MOST EXPENSIVE MOVIE IN GERMAN HISTORY

## DIVIDE THE DAY'S

MARK JOHNSTON

TELLS US JUST HOW MUCH  
IT SUCKS TO PLAY A GIG THESE DAYS

## AND:

THOMAS PYNCHON'S LATEST NOVEL  
CANADA'S INDIE ROCKERS SLOAN

OUR 2007 VIDEO GAME PREVIEW



**KJAZZ 88.1**  
WHERE JAZZ LIVES.

*kjazz* 88.1<sub>fm</sub>

KKJZ 88.1 FM • KUOR 89.1 FM • JAZZANDBLUES.ORG

photo by Lee Tanner

# CONTENTS

## ENTERTAINMENT TODAY

**PUBLISHER**  
THERESA YANG

**ASSOCIATE PUBLISHER**  
CECILIA TSAI

**EDITOR-IN-CHIEF**  
MATHEW KLICKSTEIN

**LAYOUT EDITOR**  
DAVID TAGARDA

**ART DIRECTOR**  
STEVEN RADEMACHER

**PHOTO EDITOR**  
JOANNA MUÑOZ

**OFFICE ASSISTANT**  
JANE GOV

**TECHNICAL SUPERVISOR**  
KATSUYUKI UENO

**STAFF WRITERS**  
JESSE ALBA  
BRAD AUERBACH  
JON BARILONE  
FRANK BARRON  
MATT CABRAL  
RACHEL CAMPBELL  
JOHN CRUMLISH  
WARREN CURRY

ERIK DAVIS  
JOSEPH FEINSTEIN  
RITA ANN FREEMAN  
MICHAEL GUILLÉN  
ORMLY GUMFUDGIN  
JONATHAN HICKMAN  
TIM HODGSON  
TRAVIS HOLDER  
MARK JOHNSTON  
LINDSAY KUHN  
MARIANNE MORO  
MIKE RESTAINO  
SEAN REYNOLDS  
CARMEN ROHDE  
AARON SHELEY  
VALENTINA SILVA  
PETER SOBCZYNSKI  
BILLIE STONE  
JOSEPH TRINH  
WIN-SIE TOW  
KIM VOYNAR  
RUSTY WHITE  
JONATHAN ZEITLIN

**CARTOONISTS**  
PHIL CHO  
DREW-MICHAEL

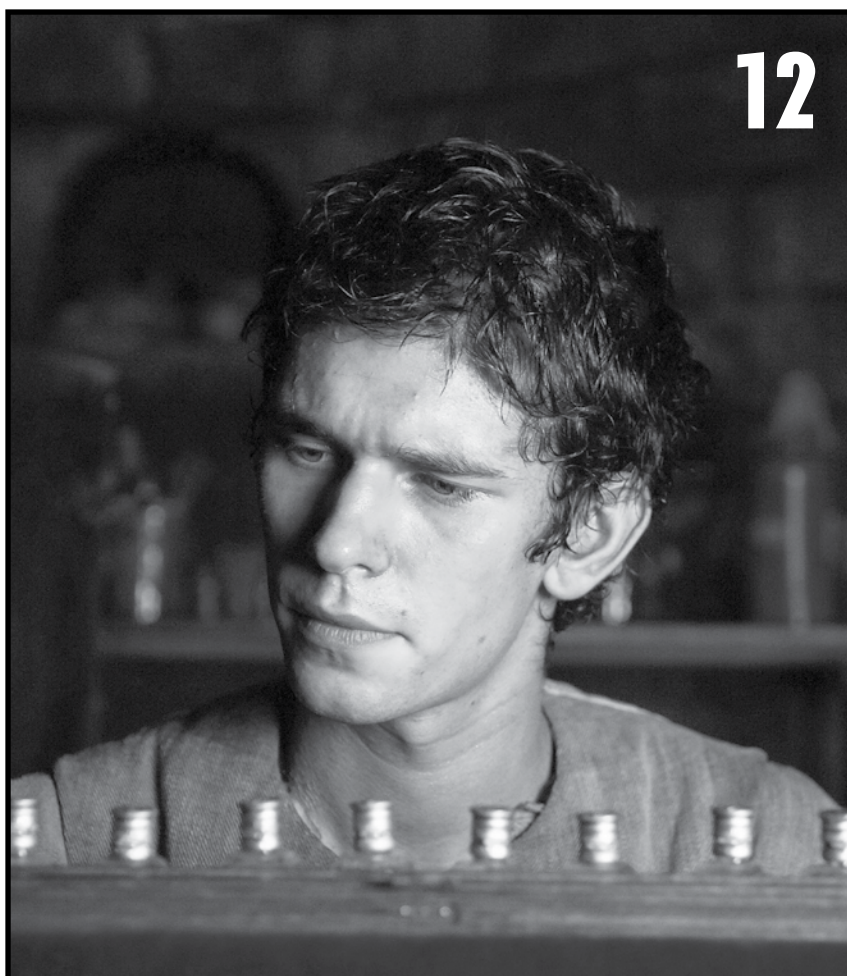
**COMMUNICATIONS CONSULTANT**  
THE WEBSTER GROUP

**CIRCULATION SUPERVISOR**  
WILLIAM LARSEN

**EXECUTIVE OFFICE**  
2325 WEST VICTORY BLVD, SUITE 5  
BURBANK, CA  
91506-1226  
OFFICE  
(818) 566-4030  
Fax (818) 566-4295

Please direct all  
**LETTERS TO THE EDITOR** to:  
Mathew Klickstein,  
Editor@EntertainmentToday.net

www.Entertainment  
Today.net



### 4 THEATER

It's all about Mee: **Travis Michael Holder** gets down and dirty with *Three by Mee: Iphigenia* at City Garage; *Humbug*: **Holder's** not necessarily one for the holidays, but he sure does love *Eurydice* at Circle X; Deep inside *whom?!*: **Joseph Feinstein** reviews the most racist, homophobic, and sexually malignant play he could find (*Inside Private Lives*), and it's an utter delight!

### 6 TELEVISION

The *other* Lopez: Funnyman **George Lopez** is here, there, and everywhere these days, recently being the Grand Marshall at the Hollywood X-Mas Parade, getting his ABC show back, and now starring in two new movies...and **Frank Barron** gets the goods on what makes Lopez so spicy!

### 6 VIDEO GAMES

"But, Mom, it's only \$650!": **Matt Cabral** checks out some of the hottest games and systems coming out in 2007, so parents get your checkbooks ready...

### 7 BOOKS

Are you there, Pynchon?: **Thomas Pynchon** is not only one of our finest living authors, but he's also one of the most elusive...and **Mike Restaino** tries to hunt the man down in Pynchon's latest, *Against the Day*.

### 8 MUSIC

Marking his territory: **Divide the Day's Mark Johnston** had a rather odd experience at a recent Knitting Factory show, and he takes some time off his busy rocking schedule to tell us how sometimes being a musician can be *really* annoying; Suddenly seeking Sloan: **Mike Restaino** gets girlie over his favorite Canadian rockers' newest album, *Never Hear the End of It* by **Sloan**.

### 10 MOVIES

Sour cream and Clives: **Clive Owen** stars in *Children of Men*, and **Peter Sobczynski** tells us why he thinks this is the best movie of 2006; We told you so: *Pan's Labyrinth* proves that it is indeed possible to create a children's adventure story for people over four-years-old, and **Jesse Alba** explains just what this means; PLUS: **Mike Restaino's** DVD Reviews and Art Film of the Week with **Aaron Sheley**.

### 16 MOVIE TIMES & EVENT LISTINGS

### 12 WHAT AN ADORABLE TYK

He made *Run, Lola, Run*, then followed this vitriolic and super-stylized picture with *The Princess and the Warrior*. And now he's back with *Perfume: The Story of a Murderer*, based on a best-selling book that has now become the most expensive German movie in history. He's director/writer/composer **Tom Tykwer**, and he has an impressive cache of info on why we all smell...

### 22 - 23 FROLIC SOME FUN

Popgriddle Crossword Puzzle, The Voice of Astrology with **Rita Ann Freeman**, Sudoku, and Comics.

# THE MAGIC OF MEE

THREE BY MEE: IPHIGENIA AT CITY GARAGE

BY TRAVIS MICHAEL HOLDER



PAUL M. RUBENSTEIN

Troy Dunn, Alisha Nichols, Nita Mickley, and Alexandra Fulton perform in Charles L. Mee's *Iphigenia*.

In a 2004 interview in this publication, while appearing in the west coast premiere of Charles L. Mee's *Summertime* at Theatre @ Boston Court, I asked the playwright about the sprawling, messy nature of his plays and the jagged narratives inherent in his arrestingly discordant dialogue. Mee admitted he likes plays that are "not too neat, too finished, too presentable. My plays careen into each other, smash up, veer off in sickening turns. That feels good to me. It feels like life. And then I like to put this chaotic stuff into a classical form." This is what makes Mee one of the bravest, most important, and surely one of the most misunderstood playwrights of our time, as he offers random hints at pop culture while exploring the nature of human existence in all its sweetness and abhorrence.

As is typical with the rule-breaking Mr. Mee, his adaptation of Euripides' *Iphigenia*, the third and last of a full season of the writer's wild spin on the Greek classics at the courageously non-PC City Garage, he intentionally places his characters in a hazy place. Without updating the details of this timeless tragedy, references skip through time and place as easily as characters in Vonnegut's *Slaughterhouse Five*.

*Iphigenia* (Crystal Clark) is still in danger of execution at the hands of her father Agamemnon (Troy Dunn) in exchange for his minions agreeing to return to the battlefield, but her bridesmaids are a deliciously inane trio blonde valleygirls (Alexandra Fulton, Nita Mickley, and Alisha Nichols) who move in unison as they prattle

on about bridal showers they've attended at the Beverly Wilshire. The text continuously goes from familiar Greek tragedy to talk of bootleg movies, one-minute makeovers, Lindsay Lohan, and the Chicken Dance, craftily suggesting that politics today and another horrendously unnecessary war led by another misguided leader are equally as thorny and morally reprehensible as they were in 400 BC.

City Garage's artistic director Frederique Michel is a perfect choice to interpret Mee's fascinating literary delirium, filling the stage with outlandish visual spectacles, such as a trio of legs suddenly appearing upside-down in the upstage beached boat of Charles A. Duncombe's starkly effective set design or the not-so blushing bride emerging naked under her veil to spin around the stage as a whirling dervish.

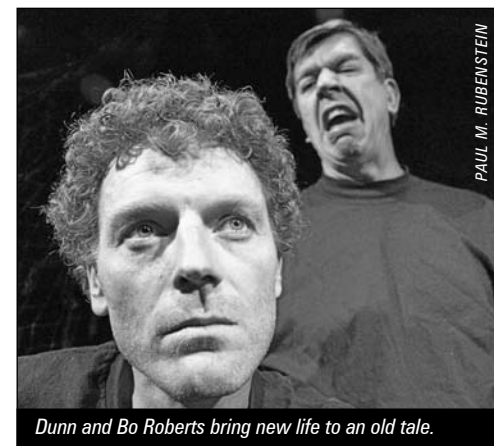
Michel's is an inspired directorial vision, made more accessible by the devoted work of most of her cast. Clark is revelatory as the title character; Marie-Francoise Theodore is heartbreaking as Clytemnestra, the mother about to lose her child to death at the hands of her own husband; Sam Littlefield is a gentle showstopper as *Iphigenia*'s potential bridegroom; Bo Roberts chills to the bone as Menelaus offers a laundry list of wartime atrocities he's performed; and the actors playing the bimbo Barbies and Agamemnon's trusting soldiers (Ed Baccari, Maximiliano Molina, and Kenneth Rudnick) are all right with the program.

The only Achilles' heel—Greek pun hopefully excused—of this fine production is Dunn's academic watch-me-act interpretation of the war-torn Agamemnon. How it got past the director is a conundrum, but Dunn is simply all technique and no substance, moving with an angular, exaggerated, entirely phony physicality

with facial expressions and vocal trilling to match. The playing of this rich material is an actor's dream, but it's also tricky territory. Mee's plays must be approached bravely and with extraordinary commitment emotionally and physically. Actors must make a meal of their roles, and, though dialogue must not be reduced to naturalism or little kitchen-sink-realism truths, they must be fully invested and entirely honest.

In the case of this one pivotal performance, honesty is not only missing, it's virtually nonexistent. The trap to avoid when playing Mee, in this otherwise precision interpretation of his *Iphigenia* or in any of his works, is to not overact or perform peculiarly to match his dialogue; on the contrary, the actor's job is to honor the eccentricities of the play and the characters while rooting it in recognizable human emotion. Ten times out of 11 in this otherwise knockout production, the writer's passionate, quirky vision is gratefully intact. **B**

**The City Garage is located at 1340 1/4 4th St., Santa Monica; for tickets, call (310) 319-9939.**



PAUL M. RUBENSTEIN

Dunn and Bo Roberts bring new life to an old tale.

## MERRY GREEKNESS

EURYDICE AT CIRCLE X [INSIDE] THE FORD

BY TRAVIS MICHAEL HOLDER



Sarah Ruhl brings the Greek tragedy of *Eurydice* into the 21st Century with a modern Pop twist.

In the middle of this seasonal fantasyland, it's ironic that two ancient Greek tragedies are playing right though the festive chaos thrust upon us at this time of year. Not only does City Garage's mounting of Chuck Mee's *Iphigenia* plan to continue long after the mistletoe dies and the ornaments are packed away for another year, but Circle X's sweeping LA premiere

of Sarah Ruhl's *Eurydice* will also play through the holidays without one single wiseman or rampant ho-ho-ho's to hamper its journey.

Ruhl is the white-hot new MacArthur Foundation "genius grant" recipient whose *The Clean House*, which debuted last season at South Coast Rep, became a

Pulitzer finalist after its Lincoln Center run this fall. Her irreverent take on the proverbial story of Orpheus and his well-trod trek into the underworld to retrieve his bride is the quintessential companion for City Garage's season of Mee, also dragging these infamous lovers right smackdab into our new century. Here our Laguna Beach-clad hero (Circle X artistic director Tim Wright) is a rock musician whose artlessly vacant betrothed (Kelly Brady) is seduced away from their wedding party by a Faustian partyboy called "A Nasty Interesting Man" (Jeff Ricketts) who easily lures her to his swinger's penthouse before leading her off to Hades.

In a version of hell populated by residents who have drunk from the Waters of Oblivion (only a trio of Stones—played with comedic precision by Thia Stephan, Joe Tyler Gold, and Doug Sutherland—know the past), Ricketts' character is soon revealed as the Lord of the Underworld himself, now clothed in red longjohns and riding a rather unwieldy tricycle. Once ensconced there, *Eurydice* is greeted by the ghost of her father (John Getz) who manages to regain his memory in his daughter's presence.

Featuring stunning direction by John Langs, who helmed Circle X's indelible adaptation of *The Brothers Karamazov* last year at this time, *Eurydice* is another unique example of the courageous work the folks

who fiercely hang onto control of this prolific theatre company have to offer. The cast is uniformly excellent, with the talented Wright an obvious standout as an endearing and sweetly courageous Orpheus, the perfect foil for Brady's goofy Annie Hall of a *Eurydice*.

Lang's staging on designer Brian Sidney Bembridge's knockout set and under his haunting lighting effects—shows the irony here is that the production is far better than Ruhl's script, which does not have nearly as much punch as her other works in showing off her well-deserved promise. There's some haunting poetry here, and it's not hard to appreciate her palpable fascination with the nature of love in the face of our species' struggle with our eventual descent into nothingness, but little she has to say hasn't been said before, leaving this beautifully realized *Eurydice* far more memorable than the play itself. **B**

**[Inside] the Ford is located within the John Anson Ford Amphitheatre, 2580 Cahuenga Bl. East, Hollywood; for tickets, call (323) 461-3673.**

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.

# A LOOK INSIDE

BY JOSEPH N. FEINSTEIN

INSIDE PRIVATE LIVES AT LEX THEATER



Eileen O'Connell is Brownie Wise in Private Lives.

and questions by the audience are easy to come by for the bold, prejudiced, exploitive comments by the celebrity's anger, frustrate the audience, and call for response. This is no place for sissies!

Jorgensen tells us she "Went abroad and came back a broad!" and that "Men are drawn to me like bees to honey!" There were a few men in the audience that negated her comment. King Edward (Freddy Douglas) helped us understand all "that pomp is one excruciating yawn" and reminded us that "some men are chained to their desks, while I am chained to the banquet table." One audience member had absolutely no pity for the poor king's problems.

David Koresh (David Shofner) sermonized to us and helped us understand that "marriage is only glorified adultery, for only God can create it, not some minister." He told the men, "To waste your seed is an abomination," and then began his proposition of one of the women in the audience to help him make a baby. That same woman told him where to go.

Marge Schott, the bigot (Mary Macdonald), called yours truly, "Mr. Lip Schitz, the chatty Jew!" I called Marge "Ms. Full of Shits" to the audience's delight! In that instant, I became a star! She went on to tell us her definition of a "good black" vs. a "bad black," to which an audience member asked her definition of a "good white" vs. a "bad white," which, of course, shut Schott up.

Each of the seven has spent considerable time learning all the nuances and history of the characters being impersonated. The clarity of their insights helped create a most memorable evening for the audience. The enthusiastic applause as the actors took their bows attested to the satisfaction of all. Each performance will have to be different, as the questions and comments radiating from the audience change. It's a delightful evening of theater with your participation becoming a large part of the evening's success. *✍*

**The Lex Theater is located at 6760 Lexington Avenue (between Fountain and Santa Monica—one block east of Highland), Hollywood; for tickets, call (323) 960-7792.**

What would you want to ask Christine Jorgensen, the first American to have a male to female sex change? How would you respond to the bigoted, racial slurs of Marge Schott, the outspoken owner of the Cincinnati Reds baseball team? What would you ask Edward the VIII if you were attending a press conference where he announced that he planned to abdicate the throne of England and requested you sign an affidavit to keep his secret?

In the very clever "play" *Inside Private Lives*, now appearing only Sundays through January 28<sup>th</sup> at the Lex Theater, producer Kristin Stone, who appears as Jorgensen in the play, gives the audience the opportunity to listen to seven controversial 20<sup>th</sup> century figures and interact with them.

In addition to Jorgensen, Edward, and Schott, the other four characters include director Elia Kazan (Adam Lebow), Branch Davidian "messiah" David Koresh, author, poet, and Seth channeler Jan Roberts (Maddisen Krown), and Brownie Wise (Eileen O'Connell), the legendary Tupperware saleswoman who wants every lady in the house selling and buying her product.

This is such a novel idea, one wonders why it took so long coming into being. Besides herself, Ms. Stone has selected six talented actors to research their personality and reenact that person for the audience. Each of the seven is spotlighted and offers us some background material on his or her life. Each walks about, makes eye contact and gives real events from his or her past. Interruptions

# SUPER SALE

CHILDREN OF ALL AGES

COMPLETE PAIR OF GLASSES

**\$49<sup>00</sup>**

Includes childrens FRAME and POLYCARBONATE Lenses

SAVE EVEN MORE BY BUYING

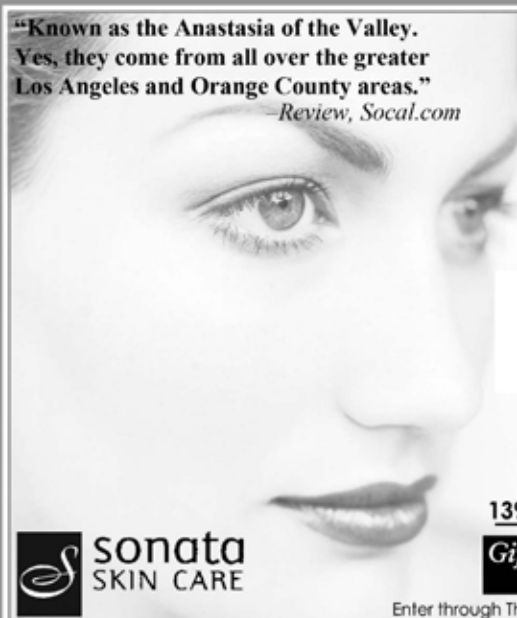
**TWO PAIRS FOR ONLY**

**\$79<sup>00</sup>**

CONVERSE AND FLEXON

**\$128<sup>00</sup>** Includes POLYCARBONATE Lenses

PEDIATRIC AND SPORT OPTICS  
8488 WEST 3RD STREET, LOS ANGELES, CA 90048  
**(323) 933-1616**  
WWW.PROTECTYOUYES.COM



"Known as the Anastasia of the Valley. Yes, they come from all over the greater Los Angeles and Orange County areas."  
—Review, Socal.com

**Expert Eyebrow Arching • Custom Facials**  
(45-minute appt) (2-hr 1st time appt)

"Elevated the eyebrow to an art form. She books 45 minutes & studies the client's face & features."  
—E.T. Review 9/17/99

"This is the facial experience that the most discerning clientele with the highest of standards are seeking."  
—E.T. Review 2/25/99

15% off your 1st visit

"It's not only her celebrity clients requesting house calls... many of us multi-tasking women still want that perfect brow!... Janeen, owner of Sonata Skin Care is one of the most sought after skin care professionals in the Southern California area."  
—Annette Dominguez, Socal.com Fashion and Beauty Writer 2006

13914 Ventura Blvd. • Sherman Oaks

Gift Certificates Available (818) 995 SKIN (7546) Tues - Sat

Enter through The Hair Studio for access to very private building in rear.

Every Johnny Rockets restaurant features simple, great-tasting food from a menu of All-American favorites including juicy hamburgers, freshly baked apple pie, hand-dipped shakes and malts... always served with a smile. Enjoy an All-American diner look and feel, along with great service, food and fun. That's the Johnny Rockets experience.

16901 Ventura Blvd.  
(Corner of Balboa)  
Encino  
(818) 981-5900  
Fax: (818) 981-5986

Visit us at [johnnyrockets.com](http://johnnyrockets.com)

This coupon valid for one (1)

**FREE Hamburger or Sandwich**  
with the purchase of any hamburger or sandwich and a drink.

This coupon valid for one (1)

**FREE Shake**  
with the purchase of \$20 or more.

Second hamburger of equal or lesser value. Good only at Johnny Rockets Encino location. Not valid with any other discounts or offers. One offer per guest per visit. No cash value. Offer expires 1/31/07.

Shake prices not included in order. One shake per coupon. Good only at Johnny Rockets Encino location. Not valid with any other discounts or offers. One offer per guest per visit. No cash value. Offer expires 1/31/07.

# ONE HOT TAMALE

BY FRANK BARRON



The ubiquitous George Lopez stars in the upcoming *Balls of Fury*, out next year.

ROGUE PICTURES

It seems that George Lopez is everywhere these days.

He's ringing in the New Year at Universal's Gibson Amphitheatre, where he'll be taking his comedy act for a string of sell-out concerts. This follows on the heels of reigning over this year's Hollywood Christmas parade as Grand Marshall, as well as cheering on his buddy Mario Lopez during the run of *Dancing With the Stars*. "C'mon, was there any doubt that Mario was the best?" he still argues.

Plus, ABC has put *The George Lopez Show* back on its primetime schedule, so he's back at work over at Warner Bros. Sandra Bullock is the executive producer of the show, but George works hard behind the scenes too, writing much of the series' material. "It all comes out of my experiences, growing up with love and struggles in a family with its dysfunctions, which isn't unique to Latinos. It is universal to all families, to all cultures. That's what makes it funny," says Lopez, who gives Bullock credit for recognizing that his stand-up act had sitcom appeal. In addition, his Showtime special *George Lopez: Why You Crying?* has turned into a best-selling DVD and comedy album.

At the weekly tapings of *The George Lopez Show*, the audience members not only receive the DVD's, CD's, T-shirts, and signed scripts as giveaways, but they also get Lopez himself...performing up close and personal. In between shooting scenes, George bounces in and

out of the bleachers to perform comedy bits with the enthusiastic crowd. He hugs the *mamacitas*, and he encourages youngsters by asking them about their goals and telling them, "There's nothing you can't do. I'm living proof of that."

If that's not enough, Lopez has two movies coming out in 2007. He just completed *Balls of Fury*, of which he explains, "Despite the title, it's not what you think. It's actually a sports comedy, with a lot of action focusing on wild underground ping-pong tournaments. I play an FBI agent that gets caught up in the international intrigue." Also upcoming on the big screen is *The Richest Man in the World*, a "Prince and the Pauper"-inspired story.

Lopez has even taken his favorite pastime (golf), and turned it into a gig, signing on to host the annual Bob Hope Chrysler Classic, January 15<sup>th</sup> through 21<sup>st</sup>. He's calling on his celebrity friends to be part of the Palm Springs pro-am golf tournament, with Ray Romano, Andy Garcia, Kurt Russell, and Huey Lewis among the guys set to putter around. "I want people there who want to have fun. It doesn't matter if they can't play well. I want to see dads and kids sharing the experience. That's why I'm doing everything I can to promote the event."

Why is he working so hard? After getting a kidney transplant, thanks to his life-saving donor-wife Ann, George says he has more energy than he ever had before in his life, "and I want to do it all. It's all good." *FB*

# A NEW YEAR OF GAMING

BY MATT CABRAL



## MASS EFFECT

Microsoft, Xbox 360



This galaxy-spanning RPG—from the folks who gave us *Knights of the Old Republic* and *Jade Empire*—sports ambitious gameplay complemented by a sci-fi yarn that could shame George Lucas' famed franchise. An enormous world, richly detailed environments, and a groundbreaking dialogue system—that erases text-driven tedium—up the immersive ante. Plus, Microsoft promises on-going content offered through *Xbox Live*. Beam us up!

## ALONE IN THE DARK

Atari, Xbox 360, PS3, PC



This classic survival horror series—originally appearing on PC's in 1992—creeps into the next generation of gaming with a fresh take on the fright-filled formula. Grisly gamers will be treated to a serialized experience not unlike television's *Lost* or *24*, with each game level representing a single bone-chilling episode. Seat-gripping moments and cliffhanger conclusions ramp up the frights and fun. Action-focused

gameplay and a spooky tale about NYC's Central Park round out the gory package.

## CRACKDOWN

Microsoft, Xbox 360



This futuristic actioner takes *Grand Theft Auto's* open-world formula and knocks it on its ass with an adrenaline-spiked next-gen experience. Players assume the role of a super-powered law enforcing badass who makes Robocop look like a shopping mall security guard. Encouraging experimentation and exploration, *Crackdown* grants players superhuman powers—including building-leaping abilities—and an arsenal of high-tech weaponry. You'll need all the help you can get, though, as you take down a city crawling with criminals and their well-guarded kingpins.

## METROID PRIME 3: CORRUPTION

Nintendo, Wii



You may have zapped more space pirates than you can shake a phazon cannon at in the past, but never with the intuitive

flare provided by the Wii's motion-sensing controller. In *Corruption*, you strap on bounty-hunting babe Samus Aran's arm cannon, almost literally, as you control the bounty-blasting action in a way previously impossible with standard controls. From capping metroids to firing your grappling hook, you'll feel as though you're peeking from behind Samus' green visor.

## THE DARKNESS

2K Games, Xbox 360, PS3



Playing as comic book-based, mob hitman Jackie Estacado, gamers are taken on a gruesome ride that stays true to Top Cow's graphic source material. Deal death in ways that other video games wish they'd thought of, as you harness the "Darkness" to cannibalize, impale, and implode your victims. You can also delegate the dirty deeds to a Darkling who'll happily carry out the creative killing for you.

## TUROK

Buena Vista Games, Xbox 360, PS3



Joseph Turok returns with a Jurassic-sized dinosaur-hunting adventure that could only be pulled off on next-gen hardware. This visually stunning update is supplemented with bloody battles and fast-paced raptor killing action. In addition to the expected dino-slaying, this new *Turok* incorporates stealth abilities, providing for sneaky throat-slitting gameplay. Of course, the real draw will be the enormous prehistoric beasts and their equally impressive, drool-dripping choppers. *FB*

# Colombo's

## Italian Steak House

Live Entertainment *Serving Los Angeles Since 1954* Full Bar & Catering

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
Jazz night, Eric Eckstrand Trio 5:30-9:30 pm	Celebrity Jam with Eric Eckstrand Trio 8:30pm-12am	Ms. Sonji Kimmons 7:00-10:00pm	Ms. Karen Hernandez/Jimmie Spencer & Friends (call for times)	Rio Fiamara-Tom Armbruster Qt 7:00-10:00pm	Ms. Sonji Kimmons 7:00-11:00pm	6:00-11:00 pm CALL for Appearance Information

1833 COLORADO BLVD EAGLE ROCK, CA 90041  
TEL: 323-254-9138 FAX: 323-254-5486  
WWW.COLOMBOSRESTAURANT.NET

# MAN IN THE PAPER BAG

AGAINST THE DAY BY THOMAS PYNCHON BY MIKE RESTAINO



Thomas Pynchon, a recluse who hasn't been photographed since the 1950's.

Thomas Pynchon seems to have little to no need for critics, but critics have more than a passing need for him. Pick up any review of *Against the Day*—Pynchon's latest panoramic tome full of miraculous inter-galactic camaraderie, full-scale international espionage, and the downfall of more than one modern civilization—and you're bound to find at least one of Pynchon's hot-button terms ("Recluse," "genius," "subversive").

Critics love the idea of this aging hippie holed up in some trillion-dollar cabin in the woods (he may be the world's greatest slippery nonconformist, but he's a rich-as-Hell slippery nonconformist), content to wait for decades at a time for the *maestro* to unleash another 900+ page brick of a work that no Costco-shopping skimmer would ever get more than 20 pages into.

And remember that great critic-fueled rumor a number of years ago when the *Soho Weekly News* purported that Pynchon and JD Salinger were actually the same person (the mind reels) and Pynchon himself actually replied in the pages of *Tanner*: "Not bad. Keep trying."?

However, despite the universal acclaim for Pynchon's literary prowess, *Against the Day*, for many critics, proves to be more of a one-night-stand rather than a doting lover/partner. Basically a western told in crunched-up multi-dialogue, *Against the Day* may have the gravitas and scope of *Gravity's Rainbow* or even Pynchon's exemplary *Mason & Dixon*, but at its heart, there's a naïveté and desire for relative normalcy that hasn't graced the pages of a Pynchon work since *The Crying of Lot 49*.

There are boys flying around in a giant balloon-ship living their lives as benevolent yet hedonistic sailors on shore leave, a conspiracy plot against a scientific discovery that could lead to the development of completely free electricity for the globe (and therefore one that must be destroyed by our world's ever-growing mercurial conglomerate beast), and more than one run-in with Groucho Marx.

As though a Davy Crockett story told to remedial third-graders by a tweaked-out Mensa candidate, *Against the Day* is equal

parts euphoric meta-language and dumb-ass crotch-scratching fun.

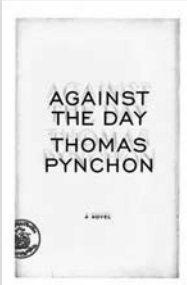
This is the "genius" of Pynchon the "subversive" "recluse": His style doesn't just enhance the latticework of his novel's throbbing narrative, it liberates it from simplistic "he-said-this, she-said-that" novel-ism, making it seem far more of a warm acid trip than a good winter read. The way Pynchon's words collide and jumble with each other undoubtedly makes most readers throw his stuff in the nearest furnace (ah, those lucky furnaces...), but for readers with a desire to lick the tab clean, leave their clothes and belongings behind, and sit in the circle with their metaphysical brothers and sisters—both on the page and elsewhere in the reading world, having similar simultaneous Pynchon-experiences—there really is no substitute.

No, I can't synopsise this thing—I must reach for my Thesaurus to find the same ten-dollar words that Pynchon probably uses to describe his morning toast—but I will say without hyperbole (and in full-blown cliché-mode) that the aesthetic world is richer when it has more Pynchon in it.

The guy's in his seventies now, and seeing as *Mason & Dixon* was published the better part of a decade ago, *Against the Day* may provide our last glimpse into Pynchonia, a land where Bela Lugosi has more than a few things to say about the state of the world

and robotic ducks discuss geography with American historical figures as the universe as we know it gets nucleo-annihilated from the inside-out (try finding that in a Danielle Steel book).

Consider *Against the Day* a fine wine that you never thought you'd ever be able to afford, where other newly-published literature is nothing but lukewarm sugar water. Making the understatement of the year, I offer a simple sentiment to my dear Pynchon's newest masterwork: "Not bad. Keep trying." *R*



# Office DEPOT.

Taking Care of Business

## NO INTEREST\* UNTIL JANUARY 2008

Offer valid 12/3/06 - 12/23/06 on qualifying purchases of Technology, Business Machines and Furniture totaling \$499 or more, after discounts, made on the Office Depot Personal Credit Account (minimum monthly payments required) See below for details.



**TOSHIBA**  
SAVE \$170  
**479<sup>99</sup>**  
After \$20 Instant & \$150 in Mail-In Savings  
In Store Price \$629.99

**Toshiba Satellite® Notebook Computer With Intel® Celeron® M Processor 420**  
• 512MB DDR2 memory • 80GB hard drive  
• Reads & writes CDs & plays DVDs via the combo drive  
• Integrated 802.11b/g wireless LAN  
Quantities limited. While supplies last.  
Model M115-S1061 924887



SAVE \$30 INSTANTLY

**129<sup>99</sup>**  
Before \$30 Instant Savings

**Kodak® EasyShare C533 Digital Camera**  
• 3x optical/5x digital zoom  
• Accepts SD/MMC cards  
• Share button for sending photos  
424506



SAVE \$300 INSTANTLY

**1099<sup>99</sup>**  
Reg. \$1399.99  
Minimum 2 per store.

**Famous Brand Maker 42" Plasma HDTV**  
Pixel Plus technology enhances every single pixel for razor-sharp images with incredible detail and depth.  
48.7" W X 28.3" H X 11" D  
Model 42PF5321D 112509  
Quantities limited. While supplies last.

Delivery, setup & installation available on all TVs. See store for details. Flat Panel TVs available by Special Order in ALL locations. In-stock at select stores or go to [officedepot.com/electronics](http://officedepot.com/electronics) for entire selection of Flat Panel TVs. Prices and offers may vary online.

**\$10 OFF**  
YOUR Purchase of \$50 or more  
Excludes HP Ink and Toner and All Technology.  
See below for additional exclusions.  
12/14/06—12/20/06

Valid in-store only. Must present this original coupon to cashier at time of purchase. Coupon cannot be used as a credit card payment. No cash value. Not valid for purchases: 1) by contract customers with Store Purchasing or Procurement Cards; 2) of Gift Cards; 3) of any technology items (including but not limited to all computers, monitors, printing machines, networking, peripherals, cameras, memory); 4) of postage stamps; 5) of product protection plans; 6) of HP ink and toner; or 7) of wireless, satellite, internet. Photocopies / reproductions not valid. Coupon is not transferable, not for resale and cannot be combined with other offers. We reserve the right to limit quantities sold to each customer. Limit 1 coupon per customer/business. Coupon Code 72678941 **Office DEPOT.**

\* **No Interest Financing:** FINANCE CHARGES accrue from the date of purchase and all accrued FINANCE CHARGES will be added to your Account for the entire promotional period if qualifying purchases (including premiums for optional credit insurance) are not paid in full before the end of the promotional period or if you fail to make any required payment on your Account when due. Minimum Monthly Payments of the greater of \$20 or 3.33% of your promotional balance required. Making the minimum monthly payments will not pay off your qualifying purchase in time to avoid finance charges. Minimum purchase requirement is exclusive of state fees and taxes. \*\*With credit approval for qualifying Technology, Business Machines and Furniture purchases totaling \$499 or more, after discounts on the Office Depot Personal Credit Account. As of December 3, 2006, APR for purchases 22.00%; Default Rate APR 24.00% (rates may vary). Minimum Finance Charge \$1.50. See card agreement for details. Offer is valid for individuals, not businesses. Offer valid 12/3/06 - 12/23/06. Credit promotions subject to change without notice.

The name Office Depot® and the Office Depot logo are registered trademarks of The Office Club, Inc. © 2006 Office Depot, Inc. All rights reserved. The offers in this advertisement are not valid for contract customers with a store purchase card or procurement card or for purchases from [www.techdepot.com](http://www.techdepot.com).

The Intel, Intel Inside Logo, Celeron, Centrino, and Pentium are registered trademarks of Intel Corporation.

Prices and offers valid 12/10/06 - 12/16/06. Available in store only. Quantities limited. While supplies last. Offers not valid for purchases by contract customers with Store Purchasing and Procurement Cards. Not responsible for typographical errors.

ADVERTISE your business in  
**ENTERTAINMENT TODAY**

For more information and rates email [advertisement@entertainmenttoday.net](mailto:advertisement@entertainmenttoday.net) or call 818-566-4030

check out previous issues at

[www.EntertainmentToday.net](http://www.EntertainmentToday.net)

# PLAYING LATE ON A WORK NIGHT

BY MARK JOHNSTON



Mark Johnston (middle) with "indie sensation" emo band Divide the Day at a recent performance.

Everyone at my job knows that I live a double life.

They all see me come in looking as though I got hit by a freight truck some time during the night. I exhibit all of the tell-tale signs of a weekend warrior musician—to put it bluntly, I'm a Rock 'n' Roll Star on my nights and weekends. Unfortunately, this always leaves me open to the myriad asinine questions: "What did *you* do last night?", "Did you have a gig?", and of course, "How was it?"

I wish I could respond politely, I really do...but I'm Straightedge and therefore unable to caffeinate myself, so I'm not the most pleasant person at 7am on a Tuesday morning. When a show is particularly crappy, I become more so brusque. Regrettably, Monday night's show at the Knitting Factory was one of those that caused the Mark-o-Meter to go from "Witty and Amusing" to "Curt and Objection-

able." Here's a recount of the night in question for your consideration:

Unless you are a musician, you may not understand the sheer joy of arriving at a show, unloading your gear, and seeing that there is a line forming to enter the club in which you're about to perform. That joy quickly dissipates when you realize: The club has three rooms, you're playing in the smallest one, and you go on at 11pm. To top it off, I come to find out that the majority of the crowd teems with a bunch of 15-year old punk and metal kids wearing leather jackets with Metallica, Cradle of Filth, and Crass patches sewn on, bondage pants, and Iron Maiden and AC/DC shirts. Hot Topic, eat your heart out. "Why aren't these kids at home in bed, listening to Winger?" was the question on our minds for the duration. I also cogitated that age old dichotomy of just how much kids (or their parents, in this case no doubt) are willing to shell out to make themselves appear shabby and poor.

So, now I'm left with that recurring question: "What am I supposed to do for the next three hours before we play?" I gathered my gang-of-four, and we set off into the incandescent glow of Hollywood Blvd. Two t-shirt stores and a sex shop later, we had managed to waste all of about 11 minutes, and I had purchased some lube.

After marveling at my acquisition for an additional 15 minutes, the van rolled up. We unloaded our gear and packed it in to the back area of the venue. It's always funny rolling a 1969 Fender Showman amplifier past a gaggle of pre-teens. Unless it says Line 6 or Marshall, the neophytes have undoubtedly never heard of the equipment virtually alien to them. Or their parents will suddenly see a remnant of their era and think that I give a damn about their recollection of said era. I'm stuck either listening to them blab on about having watched the first Live Aid on TV, or actually going into the venue and being subjected to moppets attempting to fuse black metal and pop punk on stage—Dimmu Borgir meets Panic! at the Disco.

For the majority of the night, I was able to sustain myself by taking brisk walks back and forth from the merch table to my gear backstage and outside to text my girlfriend. The merch table remained unnoticed throughout the night, my gear never moved, and the only people outside were some assorted smokers, a group of rockabilly wannabes practicing their shimmy shimmy shakes, and the cool indie kids who attempted

to be fashionably late by standing outside the door for *just* long enough.

In retrospect, I now regret not having stayed in my car with my laptop and headphones. I could've spent most of my night making dance music or watching *Family Guy*. I decided to start talking to someone so that I could avoid boredom, and after a thoroughly inane conversation about how writers should report on the accounting of events as opposed to the personal experience of them (interesting concept), it was time to set up our gear and play.

By this time, it was approaching midnight and all the youngsters had hopped into Mom's minivan and sputtered toward their homes...leaving us with the few remaining people who were either there for the last band of the night (thank god it wasn't us), people stuck there because they were part of the production crew, or those who were remnants of the venue's other two rooms who got lost on their way out.

Off we rushed to get our gear onstage, set up in about a quarter of the time of the other bands, zoom through our life-changing 13-minute set, unload, and be gone before anyone from outside had the chance to finish his or her smoke and get inside to see us.

Yes, kind of an anticlimactic ending, but that's how it was for me too. *R*

**ALL THE GEAR YOU NEED!**

**Sam Ash**  
MUSIC STORES

THE WORLD'S FAVORITE  
MUSICAL INSTRUMENT STORE!

**Hollywood** • 7360 Sunset Blvd. • (323) 850-1050

<b>Westminster</b> 14200 Beach Blvd (714) 899-2122	<b>Canoga Park</b> 20934 Roscoe Blvd (818) 709-5650	<b>City of Industry</b> 18031 Gale Ave. (626) 839-8177
<b>Cerritos</b> 12651 Artesia Blvd (562) 468-1107	<b>Ontario</b> 4449 Mills Circle (909) 484-3550	<b>Torrance</b> 19800 Hawthorne Blvd. (310) 214-0340

**Famous For Discounts • www.samashmusic.com**

**CHAD SEXTON'S DRUM CITY**

NOT JUST YOUR ORDINARY DRUM STORE!  
THE ULTIMATE HANG OUT FOR DRUMMERS OF ALL AGES!  
GET ALL YOUR DRUMMING NEEDS  
IN ONE AMAZING STOP!

☆☆☆☆

DRUM LESSONS  
NEW AND USED GEAR  
TOUR SUPPLIES  
CUSTOM ORDERS  
REPAIRS  
AND SO MUCH MORE

4723 LANKERSHIM BLVD.  
NORTH HOLLYWOOD, CA 91602  
TEL: 818-762-6600  
NOHODRUMCITY@MAC.COM  
WWW.MYSPACE.COM/CHADSEXTONSDRUMCITY

**CHAD SEXTON'S DRUM CITY**



# TUNES FROM CANADA, EH?

BY MIKE RESTAINO


Not a double album (though having a running time equivalent to twice a normal LP), *Never Hear the End of It* will probably be completely ignored here in our dumb-ass United States. Released in Canada in September, this new disc from Sloan—hands down the best band you haven't bothered to buy a record by—was virtually ignored simply because of its *bam-thwok* girth.

The truth of the matter, though, is that with the exception of Bob Dylan's majestic *Modern Times*, *Never Hear the End of It* is the album of 2006. Ambitious, biting, bizarre, and painfully catchy, this is Sloan's new high-watermark.

No American radio station will play anything here; no hipster indie record store will give in-store playtime to such pop-rock harmony. As with Talking Heads' *Remain in Light*—a record too white for black radio and too black for white radio (to crib from *Rolling Stone*)—*Never Hear the End of It* simply doesn't fit the air-tight niche of public radio right now. And while that's a shame, fuck 'em: They don't deserve anything this good, anyway.

The point of my story is that in order to hear *Never Hear the End of It*, you'll have to buy it. The boys of Sloan may never tour the western United States again—and if they do, they're usually relegated as openers to such

been-there-done-that fare as Jet—but *NHTEOI* is just about the best thing ever. Thirty tracks—not one of them a stinker—and enough hooks to keep this one in your player for days and weeks on end.

And, c'mon—you know you *love* that feeling of buying something by a band no one knows much about and it turns out to be the greatest thing you've heard in years. In a perfect world, Sloan would be as big as a berry in the music biz world, but until then, it's incumbent upon us music-lovers ever-searching for the world's perfect pop song to pick this up...and then hound everyone we know until they buy it, too. 

## KNITTING FACTORY

7021 HOLLYWOOD BLVD.  
323.463.0204  
KNITTINGFACTORY.COM

THREE STAGES!!! ★ THREE FULL BARS!!! ★ ALL SHOWS ALL AGES UNLESS OTHERWISE NOTED

**A GLOBAL THREAT** THURS 12.28  
Career Soldiers  
Mouth Sewn Shut  
Disrott

FRI 12.29  
Church Of The 8th Day Presents...  
**BAD ACID TRIP**  
Stolen Babies  
THE DOLEMITE PROJECT  
WATCH ME BURN  
FAST EDDIE

NEW YEARS 12.31.06  
**PARTICLE**  
WITH DELTA NOVE  
& DJ QUICKIE MART

FRI 1.5  
**JOE FIRSTMAN**  
MoZella  
Tony Lucca

BLUEBEAT LOUNGE 4TH ANNIVERSARY FEATURING... SAT 1.6  
THE L.A. ALLSTAR REVUE ★ ★ ★  
CHRIS MURRAY COMBO  
NUCKLE BROS.  
THE ALLENTONS  
RASKAHUELE  
KNOCK OUT  
DJ'S DENVER DAVE & JASON LAWLESS

SAT 1.20  
**SOULIVE**  
DIRTY DOZEN BRASS BAND

SAT 1.13  
**VOLTO!**  
Danny Carey ★ Kirk Covington  
Lance Morrison ★ John Ziegler

WED 1.17  
THE CRUXSHADOWS  
AYRIA EGO-LIKENESS  
13TH SKY

KXLU 88.9FM Welcomes... SAT 12.30  
**KENT BURNSIDE & THE NEW GENERATION**  
Legendary Delta Blues featuring  
R.L. Burnside's grandsons  
Kent, Dan, & Cedric Burnside  
with THE JANE DOE'S

FRONT BAR  
THURSDAY DECEMBER 28TH - 730PM  
Tin Panda & Dramaturgy Present...  
**AWAKE / PAPER PILLS**  
SINK TO SEE / THE NO SHOW  
AVARICE

THURS 1.18  
**MONTE MONTGOMERY**  
with BRIAN ANDREW LEE

WED 1.3  
THE TRANSIT WAR  
**SELF AGAINST CITY**  
CURT PHILLIPS  
\*Price of admission includes a FREE copy of Self Against City's new CD\*

THURSDAY JANUARY 4TH - 830PM  
Punk Rock Cover Band Night!  
**GABBA GABBA HEYS (RAMONES)**  
**BLACK FAG (BLACK FLAG)**  
**ANARCHY IN L.A. (SEX PISTOLS)**  
**MOMMY'S LITTLE MONSTER (SOCIAL DISTORTION)**

FRIDAY JANUARY 5TH - 8PM  
KXLU 88.9FM Welcomes...  
**MISS DERRINGER**  
THE CLEAN PROPHETS / THE SHAKES

SATURDAY JANUARY 13TH - 630PM  
**PLANES MISTAKEN FOR STARS**

WEDNESDAY JANUARY 17TH - 7PM  
**DAPHNE LOVES DERBY (ACOUSTIC)**  
**MEG & DIA / RONNIE DAY**  
**HOUSE OF FOOLS**

- ON SALE NOW**
- 1.7...CHENCHA BERRINCHES + UNION 13
  - 1.19...THE HANKS + THRIVING IVORY
  - 1.21...BROKEN TEETH + SASQUATCH
  - 1.24...WILL HOGE + MARAH
  - 1.25...THE HEARTLESS BASTARDS
  - 1.25...AVAIL + THE DRAFT
  - 1.26...P.O.S.
  - 1.28...BLITZ + CHANNEL 3
  - 1.31...POLYSICS (JAPAN) + THE OUTLINE
  - 2.1...YOUNG LOVE + MOROS EROS
  - 2.3...LEFT ALONE

THURS 12.28  
**ALTERKNIT LOUNGE**  
THE TRIGGERS / NATIONAL HOTRODS  
DEFIED / TAILDRAGGER / HOTROD FUNERAL

FRI 12.29  
**AERODRONE / VENDETTA VALENTINE**

SAT 12.30  
Church of the 8th Day Presents...  
**LACED CONFECTION / THE AUTUMN EFFECT**  
**JET FUEL / CULPRIT**

WED 1.3  
**SECRET FUN CLUB (members of Some Girls)**  
WITHDRAWAL

## ALTERKNIT LOUNGE @ THE KNITTING FACTORY

THURS 12.21 Campanella Christmas Campfire Feat...

**THE CHAPIN SISTERS**  
**THE QUARTER AFTER**  
**THE WINTER FLOWERS**  
**MIRANDA LEE RICHARDS**  
\*\*\*BRING A TOY & GET IN FREE!\*\*\*

FRI 12.22 7pm - Early Show...

**SIAMESE GUNS**  
**BRUTUS GETS THE GIRL**  
**HARRY WHITTINGTON**

10pm - Late Show...

**THE BENTLEYS / LOVERLEE**  
**STEPHEN C JAMES**

SAT 12.23  
**THE IRREGARS / THE DIFFS**  
**NEPHEWS / WHEN I.O.D**  
**MIDNIGHT SHAKES**

THURS 12.28 Smelvis Records End of Year Bash...

**THE TRIGGERS**  
**NATIONAL HOTRODS**  
**DEFIED / TAILDRAGGER**  
**HOTROD FUNERAL**

FRI 12.29  
**AERODRONE**  
**VENDETTA VALENTINE**

SAT 12.30 Church of the 8th Day Presents...

**LACED CONFECTION**  
**THE AUTUMN EFFECT**  
**JET FUEL / CULPRIT**

7021 HOLLYWOOD BLVD.  
HOLLYWOOD, CA 90028  
323.463.0204 - ALL AGES  
WWW.KNITTINGFACTORY.COM

## THIS WEEK IN DVD'S

BY MIKE RESTAINO



**Roseanne: The Complete Sixth Season (Anchor Bay)** is where things start to go a bit haywire. We get the infamous "White Trash Christmas" episode—one of the series' best—but with Sarah Chalke taking over Becky duties from Lecy Goransen (a dubious casting snafu) and Roseanne's antics becoming far more think-y, *Roseanne* starts its slippery slide toward reflexive tomfoolery in this sixth go-round, a stretch that would eventually leave the series withering to its close two years later. Even dumber: This set has no bonus features whatsoever (I bet contributors to the series didn't have nice things to say about its new direction and chose to keep their big mouths shut).

One would think that after ten DVD box set releases, the **M\*A\*S\*H: Season Eleven Collector's Edition DVD (Fox)** would be a feature-packed affair. After all, the final episode of *M\*A\*S\*H* was seen by no fewer than 106 million people upon its initial airing (77% of all people watching TV at the time), so it seems natural that this DVD set would have at the very least a retrospective on that Guinness World Records achievement. Alas, no. These video and audio transfers of the series are the best of the show's run on DVD (early seasons of *M\*A\*S\*H* don't look good at all), but it's disappointing to know that the show's producers haven't given their fans some nice goodies to chew on with this final set. That being said, on the same day that Fox released this set, they released *M\*A\*S\*H: The Martinis and Medicine Collection*, that housing every episode of the series, plus a disc of bonuses only available there. After all, what better way to reward *M\*A\*S\*H* fans than by forcing them to spend an extra \$200 in order to get the complete series on DVD? Shame on you, Fox.



Your favorite DVD review writer here has had to defend his love of *Queer as Folk* quite a bit—and not because my masculinity is in question (I'm just as gay and just as straight as any other hoborg you meet on the street), but because that Showtime homo-fest is a downright *awful* show: Nothing but boys in the shower together and lesbian life-partners licking each others' vibrators. **The L Word: The Complete Third Season (Paramount)** adheres to much of *QAF*'s paradigm—it's important to shoehorn as much fabulous queerness as possible into an almost pedantically simplistic narrative television format—yet even though it sways into deeply dramatic material where *QAF* liked to stay lean, mean, and horny (there's a

gender reassignment and a devastating battle with breast cancer front and center in this season), *The L Word* is uniquely empathetic entertainment. And the season looks and sounds great on this four-disc set (it gets lovely 16x9 transfers and booming 5.1 mixes). So what if there's only one worthwhile bonus feature included—a featurette looking at *L Word* fans (and *L Word* parties) all across America is a fascinating appendix to this season, and proof that even though some viewers tune in solely for the masturbatory thrill of watching hotties get it on with each other, to a seasoned viewer, *The L Word* is capable of really getting under peoples' skin.

**Boston Legal: Season Two (Fox)** is ridiculous, but in all the right ways. Everything you've seen here you've seen before: Crafty attorneys with switcheroo moral fiber and libidos of hungry dragons go through the motions of their corporate law days. They win some, they lose some. There you go. But James Spader, William Shatner, and Candice Bergen almost get you to forget the humdrum of *Boston Legal*'s banality with the glib glee they take in absolutely berating the shit out of each other. This writer has never seen a show as vitriolic and acerbic from beginning to end (there are full episodes here where Shatner is either whispering behind someone's back or screaming at the top of his lungs—there's no middle ground), and while a little goes a long way, *BL* ain't too shabby. This set could be better, though. Yeah, the Anamorphic 16x9 transfers here are pretty, but the Dolby Surround track doesn't impress, and the dull-as-dirt featurettes included do nothing to supplement the nastiness at the show's center. If Shatner's character sat down with this set, he'd yell his toupee off.



As with most shows that last a long while, **Northern Exposure: The Complete Fifth Season (Universal)** houses content that is a far cry from the series' heyday. Rob Morrow and Janine Turner's show about a prissy Manhattan doctor who gets sent to Cicely, Alaska to practice medicine has moments that most quirky hour-long dramas *dream of*—the show's piano-flinging episode (highlighting the ever-underestimated John Corbett's performance art musings) is one for the record books—but by this fifth go-round, things are a bit stale. Nevertheless, the show looks and sounds just fine, and there is a load of deleted scenes to mention (sure, none of them are all that solid, but better to have them included than not!). Anyone

approaching *Northern Exposure* for the first time should start at the beginning—and not just for narrative quality's sake: The first two seasons come packaged with cute little DVD parkas (Universal stopped doing this with Season Three)—and enjoy the trip. ♪

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

## AND YOUR CHILDREN TOO

BY PETER SOBCZYNSKI

## CHILDREN OF MEN

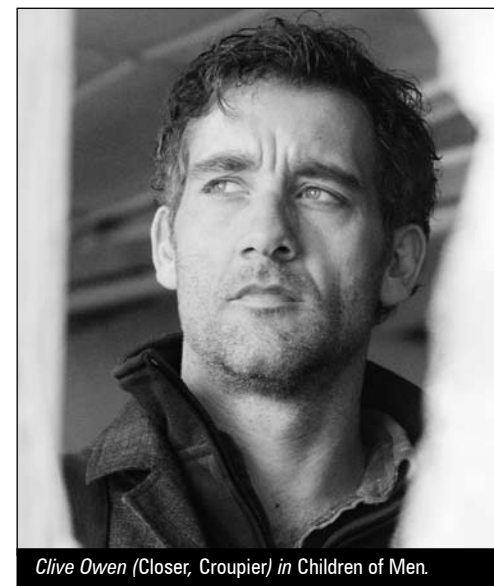
★★★★

(4 out of 4 stars)

DIRECTED BY ALFONSO CUARÓN

STARRING: CLIVE OWEN, JULIANNE MOORE,  
MICHAEL CAINE, CHIWETEL EJIOFOR,  
CLAIRE-HOPE ASHTEY, PETER MULLAN

108 MINUTES RATED R

Clive Owen (Closer, Croupier) in *Children of Men*.

Put up against the majority of the other highly hyped holiday blockbusters currently dominating movies screens, Alfonso Cuarón's *Children of Men* may seem on the surface to be decidedly minor by comparison. It lacks the glitz of *Dreamgirls*, the feel-good ethos of *Rocky Balboa* or *The Pursuit of Happyness*, the historical heft of *Letters From Iwo Jima* or *The Good Shepard*, and the mass appeal of *Charlotte's Web*. It features a cast that, while admittedly strong, is comprised of anything but name actors in the audience-drawing sense. To top things off, it tells a story that, when boiled down to its essentials, sounds as though a recipe for nothing but unrelieved gloom and despair.

In fact, the only chance that a film such as this has to stand out from the competition is if it turns out to be better than everything else currently playing. Not only does *Children of Men* achieve that goal, it is the best film of 2006—a staggering work that is simultaneously exciting and thought-provoking, and contains a couple of sequences so astounding to behold that they are assured of being ranked amongst the most memorable images ever captured on film.

Based on the novel by PD James, *Children of Men* quickly and efficiently transports us to a vision of 2027 Britain in which mankind as we know it is literally on its last legs. For unknown reasons, humans have been unable to reproduce since 2009, and everything has gone to hell as a result—the outside world has fallen into anarchy, illegal aliens who have snuck into the country are being rounded up into camps, and suicide pills are being advertised on the tube.

Once an activist, Theo (Clive Owen) has become just another burn-out awaiting the inevitable—not even a terrorist bombing 50 feet from where he stands or the sight of a survivor wandering away in a daze carrying her severed arm is enough to jolt him out of his state of lethargy. One day, he is plucked off the streets by members of a revolutionary group known as the Fishes and is taken to their mysterious leader, who turns out to be Julian (Julianne Moore), Theo's ex.

She has a proposition for him—she needs him to use his contacts to help her transport Kee (Claire-Hope Ashitey), a young illegal. Theo doesn't understand what is so special about Kee until she lets him in on her little secret—she is mysteriously and miraculously pregnant. Afraid of what will happen to Kee if her condition is revealed to the authorities—it is unlikely that the vehemently anti-immigrant government will cheerfully announce that an illegal alien may hold the secret to mankind's survival—Julian vies to get the girl to representatives of the Human Project, a group of independent scientists working on a cure for the infertility plague. Without going into too much detail, I can tell you that the remainder of the film involves Theo trying to protect Kee and her precious cargo while getting them to the meeting point and rediscovering his humanity in the process.

Taken simply on a technical level, *Children of Men* is a breathtaking experience. Utilizing a series of long tracking shots that impart a tremendous amount of information and detail while propelling the story along, Cuarón and cinematographer Emmanuel Lubezki have taken ordinary story elements and present them in such a visually dynamic and distinctive way that it feels as though we literally see them for the first time. Throughout the film, there are a number of bravura sequences—a trip into the woods that turns violent with terrifying speed and a long shot that gives us the lay of the land of one of the refugee camps—and it climaxes with an extended and seemingly seamless single-camera tour of the camp under violent siege that is simply one of the most unforgettable bits of visual storytelling that I have ever seen.

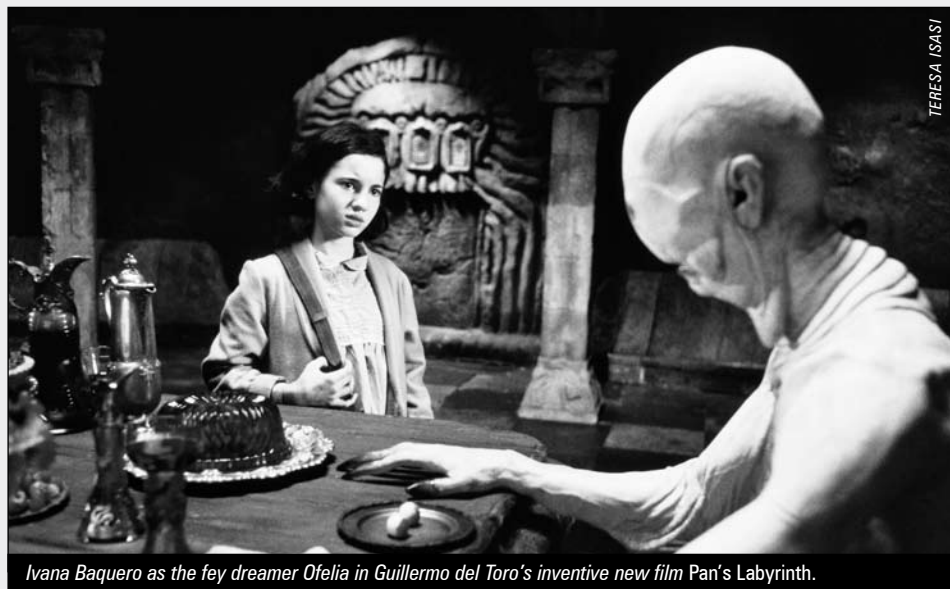
What makes these scenes so astonishing is not merely that they are unfathomably complex technical achievements (if you look hard enough, you can see where a couple of cuts were most likely made), but because we are too engrossed in the story to even realize how complicated such scenes must have been to put together. Sound also plays an important part in the proceedings as well—that aforementioned siege is brought to its shattering crescendo with one simple noise that forces everyone involved to reevaluate everything in an instant. And while most of the trickery is deployed in the service of the story, Cuarón also realizes the importance of tossing in something lighter in order to keep things from getting too dyspeptic—while I don't want to give away the details, I can say that fans of Pink Floyd will delight in one particular throwaway gag.

Clive Owen has in the past shown himself to be quite effective in icy antihero roles such as those for *Croupier* and *Sin City*, but has been less effective in the more conventionally heroic parts he has tackled in the likes of *King Arthur* and *Derailed*. Here, he is on-screen for virtually every scene, and the result is a great performance in which he quietly and powerfully transforms Theo from the coldest of cold fish into a man determined to once again do something good for a world that may be beyond such things.

In his previous effort, *Harry Potter and the Prisoner of Azkaban*, Alfonso Cuarón (who also wowed audiences with his *Y tu mamá también*) gave us the first entry in that effects-heavy series that felt sincerely inhabited by flesh-and-blood people instead of two-dimensional characters; and that gift for allowing the human touch to break through the technique continues here with even stronger results. ♪

# A CHILDREN'S STORY FOR ADULTS

BY JESSE ALBA



TERESA ISASI

Ivana Baquero as the fey dreamer Ofelia in Guillermo del Toro's inventive new film *Pan's Labyrinth*.

## PAN'S LABYRINTH



(3 and 1/2 out of 4 stars)

DIRECTED BY GUILLERMO DEL TORO

STARRING: ARIADNA GIL, IVANA BAQUERO,

DOUG JONES, MANOLO SOLO,

LINA MIRA

95 MINUTES, RATED R

*Pan's Labyrinth* is a children's story that poses very adult questions against the traditionally dark and malevolent backdrop of a gothic fairy tale. Filmmaker Guillermo del Toro, in his sixth effort, keeps with his flair for dynamic visuals coupled with strong characters who face moral dilemmas.

Told through the eyes of Ofelia, an imaginative little girl with an obsession for fairytales, the film opens on a rural road along the countryside. The year is 1944, the place, Spain in midst of a Civil War, a familiar topic explored in another Guillermo film, *The Devil's Backbone*.

Ofelia is with her pregnant mother, Carmen, traveling to a mill that has been converted into a military outpost by her soon-to-be stepfather Captain Vidal. At a brief roadside stop, Ofelia encounters a large dragonfly that leads her into the forest and promises of magic to come.

Borrowing from various classic fairytale motifs, Guillermo del Toro crafts a child's fantasy alongside real human tragedy. The monsters that exist between the dusty pages of gothic tales pale in comparison to the evil men are capable of, especially during times of war. The Franco regime

was particularly monstrous—their killings were committed without hesitation or thought, and, unlike monsters, they were very real.

Del Toro has assembled a brilliant cast for this film, beginning with the youngest and perhaps most inspired of the lot, Spanish actress Ivana Baquero. She channels both the naïve optimism and hardened world-weariness of Ofelia with such strength and grace that I would not object to any award that may be bestowed upon her for this performance. The Spanish veterans are equally powerful. Maribel Verdu shines as a spy working for her brother who is a leader of the rebel movement. Ariadna Gil plays against part, as Carmen. She gives the role a tremendous amount of sensitivity and grace, despite the brutality of the situations in which she finds herself. Sergi Lopez, a kind and genteel man in person, invokes such pure, cold evil; it feels very little like acting.

A clean, efficient script, effortless performances, and one of the finest examples of stellar cinematography I've seen this year combine to make *Pan's Labyrinth* a memorable experience.

The collaborators del Toro has worked with in recent years have emerged at the forefront of today's cinema. They are consistently willing to work both within and outside the studio system, and have proven to be in high demand amongst actors, producers, and studio chiefs. Not to disappoint the vast hoards interested in working with the del Toro team, the man has deftly created a very concise masterpiece, contained within tight craftsmanship...and all this in between *Hellboy* projects. *BT*

ADVERTISE your business in  
**ENTERTAINMENT TODAY**

For more information and rates email  
advertisement@entertainmenttoday.net or  
call 818-566-4030

**CHECK OUT**  
PAST ISSUES AT

www.Entertainment  
Today.net

event  
ICONS  
.com



Catering, Events & Staffing Service

Event ICONS ... here for your EVERY event!

Book Your Holiday Parties Now:  
HANUKKAH · CHRISTMAS  
NEW YEAR'S · COMPANY PARTIES

Drew-Michael, Event Manager

Drew@EventICONS.com

818/565-9954

Events@EventICONS.com



**Stevie's**  
CREOLE CAFE  
&  
BAR

16911 VENTURA BLVD, ENCINO, CA 91316

TEL (818) 528-3500

FAX (818) 528-3504

www.steviescreolecafeandbar.com



Join us every Thursday evening from 8:00PM-10:30PM for a memorable evening featuring the Stratospheric Trumpet sounds of Rex Merriweather and his 13 member Contemporary Big Band featuring LA's finest musicians. The band is comprised of former members of "Tower of Power", "Guns and Roses", "Buddy Rich", "Maynard Ferguson", "Stan Kenton", and "Arturo Sandoval" and others.

There is "NO COVER CHARGE"

Rex Merriweather (Left) Russell Nakaoka (Right)



**"I DIDN'T GO AND JUST [SAY], 'OKAY, NOW I'M DOING A BIG, BEST-SELLING NOVEL' AS IF THAT WAS AN EASY THING TO DO, RIGHT? IT WAS THE MOST COMPLICATED FILM I'VE EVER DONE."**

## A FILM WORTH EVERY SCENT BY MICHAEL GUILLÉN

AN INTERVIEW WITH TOM TYKWER

Tom Tykwer established an international fan base with his highly original and innovative 1998 hit *Run, Lola, Run* and followed that success with the equally entertaining *The Princess and the Warrior* (2000). Though he's made a few films since then, including his contribution to *Paris, je t'aime* (2006) and *Heaven* (2002) born of a Krzysztof Kieslowski screenplay, none has been as highly anticipated as his most recent venture *Perfume: The Story Of A Murderer* based on German author Patrick Süskind's 1985 global bestseller and the most expensive German film to date.

We met for a one-on-one at the Ritz Carlton, and after determining that he knew what I meant by the term "synesthesia" (when senses cross so that, for example, you might "hear" colors), Tykwer accepted my compliment that *Perfume* is the most synesthesiatic cinematic experience I've ever had, despite mixed reviews that indicate Tykwer did not achieve the sense of scent through a visual medium.

**Tom Tykwer:** They didn't really understand it. In Germany—if you pick up on something quite exceptionally big, a novel that is so much a myth in Europe and particularly in Germany, and then you join forces with a notorious producer who is connected to commercial hits, suddenly people turn a bit against you. It's interesting because I totally didn't expect this ever to happen to me. [Chuckles.] I felt that people were not watching the movie but they were trying to judge a phenomenon. They had so many prejudices inside that they couldn't just let go and watch the movie the way it was. At the same time, it's fine if you see what you see, y'know? I'm completely happy to read any kind of perspective as long as I feel it's taken the effort serious that's been made to put this on screen. I didn't go and just [say], "Okay, now I'm doing a big, best-selling novel" as if that was an easy thing to do, right? It was the most complicated film I've ever done. I was trying to be really faithful and at the same time subjective and individual with my approach. For some of those perceptions, there

was no way of winning. There was no way of achieving, no way of having success in it.

**Michael Guillén:** Technically, *Perfume* is stunning to look at—the whole production design, the musical score that you collaborated on or, basically, composed—I thought it was extremely accomplished.

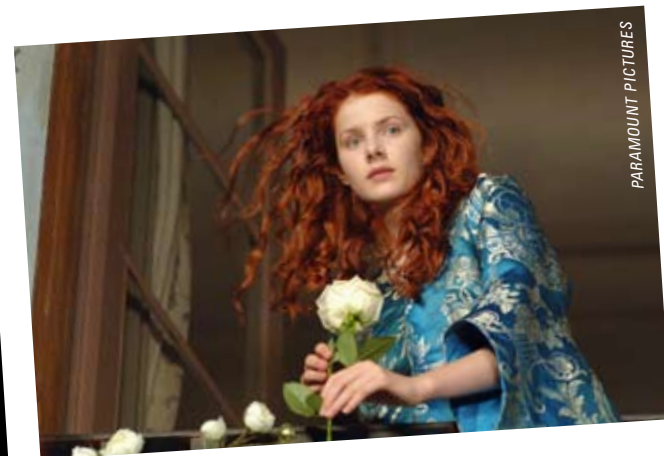
**TT:** The funny thing is that I feel like, in America, the response I'm getting so far is so much *not* influenced of course by any predisposition, because the novel is not like a myth here; it's just known. In Europe, it has this kind of *Lord of the Rings* status.

**MG:** Earlier, you were saying that here was a character who had no scent and—I haven't read the book, but my understanding is from talking to people who have—that he was horribly disfigured and ugly, and, to that extent, was ignored and rendered invisible; no one took notice of him.

**TT:** Which for me is very contradictory.

**MG:** In your film, however, you took a different tack. You made him more of a tortured soul than physically disfigured, and he's alarmingly romanticized.

**TT:** His concept of identity is limited. He doesn't have social skills. He hasn't been educated at all in terms of how to analyze identity beyond his own self-invented system of smells. He's an obsessive collector of something, which we all know a little bit about—the whole thing that can happen to us when we start collecting things and we get really obsessive about it and it becomes its own world. A universe inside our world and a universe we escape to because we feel safe in there because we set the rules there and it frees us from the cares that we on a daily basis have to live in. His disposition to smell is in a way, of course, pathological



or—let's say—fanatical, because his belief system says, "I am what I smell like. My smell is my identity." Which is not really so far-fetched as it immediately seems because, in a strange way, secretly on a certain level I think we all agree.

**MG:** We all have a pheromonal signature.

**TT:** Exactly. In the pheromones is actually...the way we meet each other, we identify those pheromones immediately and we analyze them already and we can analyze basic genetic structures of the being that we encounter and already make decisions in terms of sympathy or antipathy or mating business or *no* mating business [chuckles], and all that stuff is being done based on olfactory "first glance" experiences. Modern science says it's faster than the visual reaction. Of course it's faster, because sometimes we smell somebody before we actually have seen the person. But that whole system is still something in discovery. Anyway, as I was saying yesterday, there's this saying in German—*ich kann Dich nicht riechen*—"I can't smell you," or "I don't like smelling you," which means "I don't like you." Sympathy and smell and acceptance and smell and all these things have a strong and a close relation to each other in our own idea. This whole idea of saying identity and smell is deeply connected makes total sense. He is, of course, obsessive about this idea, but it's not so far-fetched.

**MG:** *Perfume* is a film that has been in development hell, due to the hesitancy of the author, for a very long time. At one point, Stanley Kubrick was attached to the project—

**TT:** That's all myth. He read it once and didn't really want to do it.

**MG:** Oh? So Kubrick, Ridley Scott, Tim Burton, of all these directors alleg-

edly attached to the project, none had developed previous scripts?

**TT:** That I know of, none of them developed scripts.

**MG:** So that's my true question: you never read any previous drafts that you subsequently developed? The current script is your own writing?

**TT:** Yes. But, when I entered [the project], there was one first draft that Andrew Birkin [writer of *The Name of the Rose*] had written in collaboration with Bernd Eichinger, and I stayed of course with this writing team. So I joined the writing team that already was there, and we went on for something like two years and through probably something like 20 other drafts to then find the final script; but, I think some of the structural basics of that first draft when I first entered was very fruitful and important for what ultimately became the movie. So this is how it was.

**MG:** One final trivia question. I mentioned the synesthesia as a caveat to say that you don't need a scratch-and-sniff card to appreciate this movie.

**TT:** [Laughs.] I would really be disappointed if people were missing the cards, because I always thought this whole idea of making something *really* smell would be the capitulation of my art.

**MG:** Yes, it bastardizes imagination.

**TT:** Yeah, exactly; I mean, that's the idea of it. The book didn't smell, and it was all up to the language of literature. So now it's cinematic language that has to convince. *FB*



**FUSE**  
MOBILE  
[www.fuse-mobile.com](http://www.fuse-mobile.com)

**JOIN THE NATION'S MOST RELIABLE NETWORK\***



Call for more locations throughout Southern California  
**1.866.702.FUSE (3873)**

**The LG CHOCOLATE**  
**Try It TODAY!**



**Los Angeles**  
1803 W. 6th Street  
Los Angeles, CA 90057  
213.353.9165

**Coliseum Center**  
3732 Crenshaw Blvd.  
Los Angeles, CA 90016  
323.292.6100

**Sepulveda/LAX**  
8732 Sepulveda Blvd.  
Los Angeles, CA 90045  
310.642.9300

\*Network details at [verizonwireless.com](http://verizonwireless.com)



Jamie Foxx heads up an all-star cast in Bill Condon's adaptation of the Broadway hit *Dreamgirls*, a story that mirrors that super-divas the Supremes.

**Arthur and the Invisibles**

Not Yet Reviewed (Not Rated)

What the hell happened to Luc Besson? High school giddiness aside, this is the guy who made *Léon (The Professional)*, *The Fifth Element* (in my book still the finest use of sci-fi graphics and makeup in the history of film), *La Femme Nikita*, and the visually stunning if somewhat sluggish *The Big Blue*. And yet...*The Messenger* comes along, and we're all taken aback. What was that all about? (And with such a cool teaser trailer, as we all remember!) And it was pretty much downhill from there with *Wasabi* and *The Transporter* and god-knows-what-else. Then, out of nowhere, here he is, coming back with an animated film (with some live action) of all things? A children's film (sort of), with: Madonna, David Bowie, Mia Farrow (!), Jason Bateman, Snoop Dogg (!), Robert De Niro, Emilio Estevez, Harvey Keitel, Anthony Anderson, Jimmy Fallon, Chazz Palminteri, and even the little kid from Tim Burton's abominable *Willy Wonka* remake. (MK)

**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)

**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)

**Children of Men**

★ ★ ★ ★ (R)

Please see our review on page 10.

**Curse of the Golden Flower**

★ ★ ★ 1/2 (R)

Director Zhang Yimou (*Hero*, *House of Flying Daggers*) takes us to the 10<sup>th</sup> century during the Later Tang Dynasty and into the walls of the Forbidden City, a palace geographically lodged in the heart of Beijing but a world spiritually far away from the reality of war-torn China. Here, the golden clad Emperor and Empress (Chow Yun-Fat and Gong Li) keep up their perfect charade for the entire country to see, but on the inside, their repressed hatred for one another is bound to explode, and so it does...as bloodshed ensues on the eve of the Chrysanthemum festival. Not since Akira Kurosawa's *Ran* have I been so enthralled by the intrigues of a royal family from East Asia. This year's official Oscar submission from China is definitely worth a visit to the cinema. *Curse of the Golden Flower* unfolds as a great Shakespearian tragedy; filial piety, incest, and deceit—all solid ingredients for a melodrama of epic proportions. (CR)

**The Dead Girl**

★ ★ 1/2 (R)

Karen Moncrieff's *Blue Car* is one of the more impressive—and overlooked—directorial debuts of the past few years. Her latest effort, *The Dead Girl*, is an ambitious piece of formalist filmmaking that weaves together a group of disparate characters around a non-linear storyline about a young woman's (Brittany Murphy) unsolved murder. Featuring an accomplished cast that includes Toni Collette (playing a very strange character), Mary Beth Hurt, Mary Steenburgen, Marcia Gay Harden,

and the aforementioned Murphy as a handful of wounded, loosely connected souls, *The Dead Girl* is cold and methodical, but the fractured narrative doesn't seem the best way to tell this tale. Moncrieff is certainly a sophisticated filmmaker, but her choices blunt much of the story's inherent tension. Still, *The Dead Girl* has its moments, one of them being a fantastic performance by relative newcomer Rose Byrne. (WC)

**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)

**Factory Girl**

Not Yet Reviewed (NA?)

You'd think that a film about *thee* "Superstar" Edie Sedgwick would be bigger news...especially being that it stars Sienna Miller (who was first kicked off the movie when producers felt her name wasn't big enough...until she was brought back after she was thrust into the spotlight with her big breakup with hubby Jude Law) and Guy Pearce as the Prince of Pop himself, Andy Warhol. But, no. Nothin'. Heck, try even finding out what this movie is rated, for chrissakes. I defy you to do so: and if you do, please email us so we can update this capsule review, thanks. Anyway, so, yes: here's the film about Edie, Andy's favorite girl. Read his *Philosophy of Andy Warhol* some time...he calls her Taxi, but it's Edie. The one girl he seemed even moderately interested in not just *being* but actually schtooping. Yup. Maybe the fact the screenplay was co-written by a guy name Captain Mauzner has something to do with its being under the radar (or maybe the fact that his only other screenplay was for that *Boogie Nights* rip-off yawnfest *Wonderland*). Whatever the reason, I'm going to see *Factory Girl*...even if no one else hears about it. (MK)

**Fast Track**

Not Yet Reviewed (PG-13)

Zach Braff and Amanda Peet in a romantic comedy in which Braff realizes it's time to go back to work after his wife (Peet) gets pregnant and can no longer work as the family breadwinner. Also stars: Jason Bateman, Mia Farrow (where did she come back from all of a sudden?), Donal Logue, and Charles Grodin. (MK)

**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 hooey 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 question at the heart of *Happy Feet*, a decidedly odd and not-entirely-undearring animated film that plays like a peculiar mash-up of *Rudolph the Red-Nosed Reindeer* and *Moulin Rouge*. (PS)

**The Holiday**

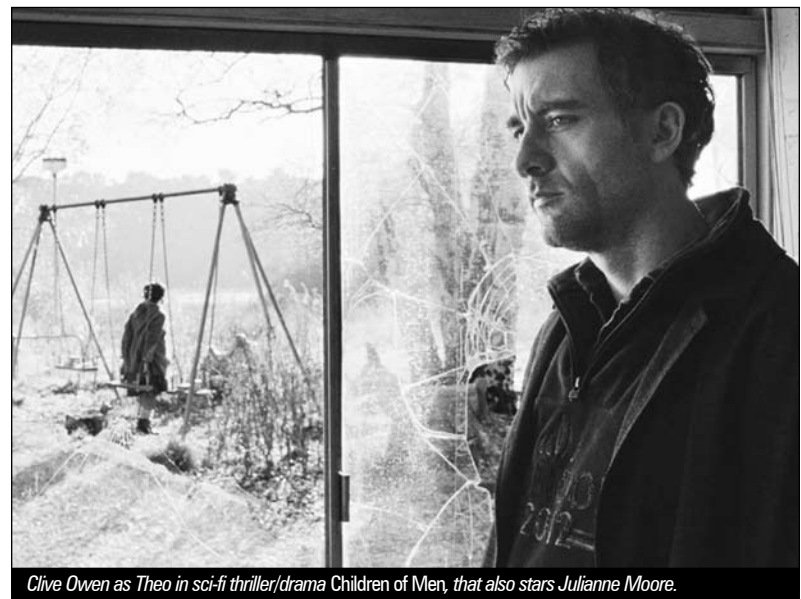
★ (PG-13)

*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 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)

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)



Clive Owen as Theo in sci-fi thriller/drama *Children of Men*, that also stars Julianne Moore.

ART FILM OF THE WEEK BY AARON SHELEY  
**THE RULES OF THE GAME**



Jean Renoir's *The Rules of the Game* remains one of cinema's most cherished classics.

CRITERION COLLECTION

This perfect poetic-realist masterpiece is conducted by Jean Renoir (son of *thee* Renoir, painter Pierre Auguste) who performs as a catalytic character in the film he directs. Story gives us a bevy of characters who holiday on retreat to a mansion, and there ignites the multiple love triangles that bring together the film's class satire as comedy of the highest order. All lovers end up winning and losing equally, to the whims of fate.

Renoir takes on film as though it were a modern piece of art, having once said that his vision of cinema is that in which the director should aspire to the same form of expression as a writer to his book or, indeed, a painter to his painting. As proof of his thesis in *Rules*, the performance of the Danse Macabre in the mansion is reflexive of the director's own goal to reveal the decadence of the French Bourgeoisie, in essence indicting them for the downfall of modern culture.

The splendor of the film is in its being as comic as dramatic, varying between genres as fast as a fatal gunshot. On an aesthetic level, *Rules* privileges long takes and montages in a formalized systemic artwork that works on sociological levels (for our cerebral titillation), while all the time electrifying the viewer's senses on a visceral level.

Though it is now hailed as a triumphant classic in league with the finest artifacts cinema has to offer in her 110-year history, *Rules* was originally so universally maligned that one audience member attempted to burn down a theater in which the film was presented. The French government then banned the film a month after its initial release (for being a morale killer in the wake of a new war), and when the Nazis occupied France a year later, they took to having most of the film prints burned. As though this were not enough, the original negatives of the film were thought lost after having been "accidentally" bombed by Allied planes (true story!).

In 1959, Jean Renoir was able to put together a new cut of the film with pieces of celluloid he found in various places: the result being an assembly that satisfied the late director enough (less one minor scene) that the version we can see today remains of his highest personal expression: a film that has truly stood the test of time, and that will continue to profoundly influence filmmakers and artists alike for generations to come. *Ⓜ*

**The Rules of the Game will be presented in a new, digitally restored presentation at the Landmark Nuart Theatre from Dec. 29<sup>th</sup> to Jan. 4<sup>th</sup>.**

*Hill's* Roger Michell, story takes a twist when O'Toole runs afoul of one of a cherubic young niece of one of his friends and an odd sort of friendship develops between the two. O'Toole is at his very best here, and all but makes the movie. This is certainly the stuff of Oscar potential. (JH)

**We are Marshall**  
 ★ ★ 1/2 (PG)

Story follows the tragic events of and after the Marshall University football team's plane crash lands with no survivors in 1970. In the aftermath, the university and town in which the school is housed is in such a state of shock and despair that the decision is made

not to continue the football program in the following year. However, one of the team's players not on the plane (Anthony Mackie) rallies the students and the school president (David Strathairn) to come together, chant "We are Marshall" together in the quad so loudly that the football cancellation decision is in fact overturned. The real problem with the film lies in the fact that the filmmakers attempt too much here, in showing all the events with such meticulous detail of the plane crash and the immediate aftermath, then going further into the next year's football struggles. In so doing, the film ends up being far more depressing than inspiring, and the result is far from a touchdown. (JH) *Ⓜ*

**Inland Empire**  
 ★ ★ 1/2 (R)

In a presentation preceding the 20<sup>th</sup> 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)

**Letters from Iwo Jima**  
 Not Yet Reviewed (R)

Best movie of the year? Beats me. But, everyone else seems to have already given it tons of praise even before it was released. Hmm... American cinematic Clint Eastwood directs this complement to his *Flags of Our Fathers* that was filmed back-to-back with *Flags*. Story gives us the tale of *Flags* from the other side's point-of-view. Film's winning awards and nominations right and left, so it should be something special. As long as you agree that the equally lauded *The Departed* was something special, you'll probably dig on this one, too. At least by the whole "award" standard. Or something. (MK)

**Miss Potter**  
 Not Yet Reviewed (PG)

Chris Noonan (*Babe*) directs this fantastical biopic of renowned children's story writer Beatrix Potter whose Peter Rabbit books and other timeless favorites continue to delight the world decades later. Unfortunately, Renee Zellweger stars as Beatrix herself (which does make some sense, as she resembles a rabbit). Fortunately, Emily Watson plays the sister of Potter's husband-to-be played by Ewan McGregor (let's really hope he's back in form again: we miss you Ewan! Come back to the fold!). Surely, there will be a lot of adorable and awkward British bumbling afoot between the romantic development between McGregor and Zellweger, but hopefully they're able to pull it together in a tale that gives us the real-life story of Potter...with a surrealist twist in that we can actually see (animated on screen) the fantasy world Potter herself sees in constructing the universe of Peter and his friends. (MK)

**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 damningly 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)

**Notes of a Scandal**  
 Not Yet Reviewed (R)

A pottery teacher (Cate Blanchett) has an affair with one of her students, and the whole school becomes abuzz with controversy. Also stars Judi Dench. Little *ad hominem* if I may here: I don't really understand Ms. Blanchett). (MK)

**The Painted Veil**  
 ★ ★ ★ (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)

**Pan's Labyrinth**  
 ★ ★ ★ 1/2 (R)

Please see our review on page 11.

**Perfume: The Story of a Murderer**  
 ★ ★ ★ 1/2 (R)

Please see our interview on page 12.

**The Pursuit of Happyness**  
 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. (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 Royals who rarely leave their palatial estate to see just what changes have occurred during the turbulent 1990's. (JH)

**Rocky Balboa**  
 1/2 (PG)

Many are saying that, if nothing else, *Rocky Balboa* is, at bottom, a fitting conclusion to the series. I defy this and assert that the "fitting conclusion" occurred at the end of *Rocky the First*. That is how this story ends—the true underdog tale, the modern-day fable of an Average Joe with a little something extra-special keeping his flames burning to stay the full 15 rounds...and lose. All the rest after that is merely a half-baked hodgepodge of Sylvester Stallone's self-aggrandizing hallucinations. There's talk around the campfire that the impetus for Sly to waste our time with *Rocky Balboa* and the upcoming *Rambo IV: Pearl of the Cobra* stems from his wanting to at long last produce his baby, his Edgar Allen Poe biopic. If true, this is an iniquitous shame. As with the character of Rocky himself, Stallone needs to realize it *is* over, and it's been over for some time now. This disjointed string of forced performances, rampant narcissism on the part of Sly, and hackneyed cliches in perpetua is trite where it's supposed to be inspiring and ultimately dull where it should be fun. Far worse than you could ever imagine, *Rocky Balboa* is not worth today's exorbitant ticket prices even for a gag or a giggle at campy nostalgia or cheesy kitsch. (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. (JH)

**Venus**  
 ★ ★ ★ ★ (R)

Peter O'Toole stars in this charming romantic dramedy as a veteran actor whose only thrills in life include playing cards with his equally senescent friends as they read the obituaries and droll on about the old days. Directed by *Notting*







An Evening With  
*Gladys Knight*

with special guest

*The Temptations Review*  
featuring Dennis Edwards



*Performing her classic hits and songs  
from her new album Before Me  
Celebrating Great Women of Jazz from a Golden Era of Song*



*Before Me Available  
In Stores Now!*

*Friday, February 2*

**ON SALE SATURDAY AT 1PM!**

**COORS  
LIGHT  
LIVE!**

**GIBSON AMPHITHEATRE**

AT UNIVERSAL CITY WALK®

— FORMERLY UNIVERSAL AMPHITHEATRE —

TICKETS AVAILABLE AT THE GIBSON AMPHITHEATRE BOX OFFICE & TICKETMASTER LOCATIONS FOR 24 HOUR INFO CALL (818) 622-4440

**ticketmaster**

213.252.TIXS for sales rep  
213.365.6300 / 714.740.2000  
Ticketmaster.com



GIBSON  
AMPHITHEATRE  
AT UNIVERSAL CITY WALK®

PRODUCED BY **HOUSE OF BLUES** CONCERTS.



Get Tickets at...  
**hob.com**™



**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 Sliwiska, 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.



**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 en 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 András Deák, 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.



**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.

**FEATURE  
YOUR  
EVENTS  
HERE**

FOR MORE INFORMATION E-MAIL US AT [EVENTS@ENTERTAINMENTTODAY.NET](mailto:EVENTS@ENTERTAINMENTTODAY.NET)

# WEEKLY SPORTS WRAP-UP

BY JOSEPH TRINH


A couple of weeks ago, the Indianapolis Colts beat the Cincinnati Bengals, 34-16, on Monday Night Football. On a night that was promised to be a shootout on turf, we were given a clinic of defensive do's and don't's, as the Colts defense harassed Bengals quarterback Carson Palmer all night, limiting him to under 200 yards passing, and keeping the Cincinnati offense out of the endzone most of the night. But this was two weeks ago, and honestly, not that important. The Colts are going to choke in the playoffs, and someone's going to cheapshot Palmer, cutting him at the knees (um, just like last year).

More important was what I saw later on, when my buddies and I went to a bar after the game. While enjoying Kessler & Cokes that were served up quick and easy, we watched on the TV highlights of the day's matches. The television was up hanging over the bar, and there was a party of several Asian guys with a blonde (a topic for a future story, 'cause you know I got something to say about that), directly in my view.

As SportsCenter did their Top 10 of the day, a funny thing happened. The above mentioned party, who were fully immersed in a spirited conversation, began to notice my facing them, which led them to be very self-conscious, which then led to the death of their playful banter. The guys began to notice the sports highlights with me. They seemed to have

forgotten the blonde sitting in front of them, as they began questioning the Clippers' play as of late.

With the trio of men's addictions—booze, women, and sports—all at play here, interesting to see how sports won out here. I wonder what it is about it, but it's not the only incident. After recently talking to someone who is both a rabid sports fan as well as engaged to a non-sports fan, questions arose about how to reconcile this. The answer; the sports weekend is all about the games, and she must stay away. You see, an understanding of your future spouse's needs is a very important achievement during the pre-marital phase. A discussion on the if's and when's of having a child, how to care for aging parents, and the structure of an informal sports-viewing contract are just some of the important issues to discuss before marriage.

Being somewhat serious now. Is this why I can't get laid lately? Does my attention to the day-to-day updates on the Allen Iverson trade and the wildcard races in the NFL with analysis from Cris Collinsworth keep me from mingling with the opposite sex? Now being actually serious now: *no*. Priorities are in good order, as yours should be, too. You should be kissing that young woman (or man) sitting right beside you, sharing that large latte and bowl of lentil soup. If you're reading this to get some inside analysis on how to play your fantasy football team, you shit out of luck, son. I know nothing about fantasy football, remember? And to the blonde, my apologies. 

ENTERTAINMENT INSIDERS

## OBITUARY

BY RUSTY WHITE

### JOSEPH BARBERA

DIED DEC. 19, 2006



received eight Emmy awards, including one for his executive producing the live action TV movie *The Gathering* starring Ed Asner, directed by Randal Kleiser (*Flight of the Navigator*, *Big Top Pee-wee*, *The Blue Lagoon*, *Grease*) and written by James Poe (*They Shoot Horses, Don't They?*, *Toys in the Attic*, *Cat on a Hot Tin Roof*).

Joseph Barbera began his career as a magazine cartoonist. He joined MGM in 1936, and after teaming up with William Hanna, the boys created their first cartoon together: the first short that would kick-start the series of *Tom and Jerry*. Their first short earned the first of 14 Oscar nominations the series would receive over its run (over the years, winning the studio seven statues). In 1955, the team was put in charge of MGM's animation department, and, two years later, MGM closed down the division, with the pair going into business for themselves.

Mr. Barbera directed over 200 animated shorts and films during his long career. There is not a baby boomer alive whose life was not touched by Hanna-Barbera cartoons. Fortunately, the cartoons they enjoyed growing up still bring laughter and joy to each generation thereafter. The rest is animated history.

Oscar-nominated producer/ animator Joseph Barbera died of natural causes at age 95.

Mr. Barbera was the creative partner of the late William Hanna. The Hanna-Barbera company was responsible for such classic cartoons as: *Tom and Jerry*, *The Yogi Bear Show*, *The Flintstones*, *Scooby-Doo*, *The Jetsons*, *Johnny Quest*, *The Smurfs*, and a host of other enduring favorites.


With William Hanna, Mr. Barbera shared two Best Short Subject Animated Oscar nominations for "One Droopy Knight" (a cartoon featuring Droopy the Dog with his inimitable low, lackadaisical voice) and "Good Will to Men." Joseph Barbera also

**SELF SERVICE STORAGE PROVIDING**  
 24 hour electronic security  
 Climate controlled environment  
 Variable vault sizes  
 Convenient location  
 24 hour access  
 Economical rates

**818-769-KISS(5477)**

**KISS MEDIA VAULTS**  
[www.kissvaults.com](http://www.kissvaults.com)

4444 Vineland Ave., No. Hollywood, CA 91602



Most unique  
and exotic  
Chinese cuisine  
for the gourmet

**CHI DYNASTY**

Lunch, Dinner · 7 Days · All major credit cards accepted  
 Cocktails · Banquet · Catering · Food to go

2112 Hillhurst Avenue · Los Angeles, CA 90027 · (323) 667-3388

**CITYVIBE.COM**

The **ALL NEW**  
cityvibe experience

**Advertise by calling**  
**(800) 573-8423**  
**(310) 247-7744**

**Private**  
**Companions for the**  
**Discerning Gentleman!**



# CLASSIFIEDS



GET ALL THE LATEST ENTERTAINMENT INDUSTRY INFORMATION AT [WWW.INFOLIST.COM](http://WWW.INFOLIST.COM)

## 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](mailto: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](mailto: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](mailto: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: [wolfpackprodla@aol.com](mailto:wolfpackprodla@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.

### FREE MUSIC VIDEO FOR BANDS

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

get things going. If you are a band that has a FULLY PRODUCED TRACK (i.e., NOT a Demo), you may be selected to get a music video produced for FREE.

You'll be working with an award winning director, and top D.P. Whose credits include Pearl Jam, Fall Out Boy, and Death Cab for Cutie. For more info on Boulevard Industries, go to: [www.BoulevardIndustries.com](http://www.BoulevardIndustries.com)

We are offering ALL equipment, film, camera, processing, all post, and crew fees. Depending on the scope of the project the band is looking for, they MAY need to contribute. For a standard music video, we will pay everything.

Accepting ALL styles of music.

TO SUBMIT: Please email your music submission. If you submit a LINK to your music, you MUST indicate WHICH SONGS (up to two) you are submitting - we don't want to sift through millions of your songs - entries that do not follow this requirement will NOT be considered. If you do not have your music online, you may email up to two mp3s. You

MUST include lyrics with your submission.

Email your submission to: [PactMedia@gmail.com](mailto:PactMedia@gmail.com)

We look forward to receiving your music!

### ASSISTANT POSITION AT TALENT MANAGEMENT COMPANY

SHELTER ENTERTAINMENT, a well known and recognized talent management company, is looking for a hard working, highly motivated assistant. Experience at a talent agency or management company necessary. Mac proficiency, phone skills, etc., you know the drill. Knowledge of InEntertainment software is a plus.

There is room for advancement for the right person. Pay is negotiable depending upon experience. Position is available NOW.

TO SUBMIT: Email your resume and cover letter to: [aiezman@shelterpeople.com](mailto:aiezman@shelterpeople.com)

## 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](mailto: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

builder with a big personality? Do your clients always tell you that you should have your own TV show? BRAINBOX ENTERTAINMENT is seeking male and female hosts, all ethnicities (ages 25-50), for a new cable series. The host must be an expert contractor who can fix everything in the home. You're passionate about your business, and you know how to do the job right!

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](mailto:talent@brainbox.tv)  
[www.brainboxtalent.com](http://www.brainboxtalent.com)

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

PLACE YOUR CLASSIFIED AD HERE!

### 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](mailto:casting@eyeboogie.com)

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

PLACE YOUR CLASSIFIED AD HERE!

### 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

14320 Ventura Blvd #228  
Sherman Oaks CA 91423

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

If your commercial gets picked for reproduction for a nationwide campaign, the rates will be sag rates. But that will not be until we finish all our clips and the client chooses the favorite ones.

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)

Only animators please Email demo reel to [kokfilms@gmail.com](mailto:kokfilms@gmail.com)

PLACE YOUR CLASSIFIED AD IN ENTERTAINMENT TODAY

For information and rates call: 818-566-4030 or email: [classifieds@entertainmenttoday.net](mailto:classifieds@entertainmenttoday.net)

[www.EntertainmentToday.net](http://www.EntertainmentToday.net)

## Tax Act, Inc.™

Entertainment Tax Specialist

- Income Tax Preparation for Individual & Business
- Audit Representation
- Payroll

4122 W. Burbank Blvd., Burbank, CA 91505

818-848-4427

[www.taxbeacon.com/taxact/](http://www.taxbeacon.com/taxact/)



Recordings  
Soundtracks  
Live Events  
Parties  
Theater  
Films  
TV

# Musical Saw

International Award-Winning Sawyer

818-601-1904

Guitarist, Singer-Songwriter  
"a soulful, earthy sophistication"

# Janeen Rae Heller

SAG / Local 47

The energies are swift right now, and people appear to be playing Beat the Clock with their schedules, both career and personal. There is a strong rush to home life as the New Year unfolds, and many parts of the nation may be holed up in their homes from desire, weather, gatherings, or projects.

**ARIES (March 20 to April 20)**

It's all about money for you Friday and Saturday, with some impulsive spending likely. New Year's Eve into New Year's Day rocks with excitement and luck in love that may bring change, especially if you are paired to or meet Aquarius, Leo, Cap, Scorpio, or Sag. Hard work on Wednesday should give way to better cooperation on Thursday.

**TAURUS (April 20 to May 21)**

Boredom motivates you Thursday. A busy Friday may be well worth it all. Over the weekend, there is some rather heavy spending likely, especially in "it takes money to make money" situations. A talkative Monday and Tuesday are indicated for a variety of reasons, making sense why you want to withdraw near the full moon Wednesday.

**GEMINI (May 21 to June 21)**

A sound decision Friday may line your pockets. Power/money people need to be schmoozed over the weekend. Party hardy Monday for fun, but pack as much into Tuesday to Wednesday as you can, since your stars show that a "clean plate" will be needed very soon.

**CANCER (June 21 to July 23)**

Friday appears filled with likable and cooperative souls who'll do anything. The weekend shows challenges, should money discussions dominate...especially with Pisces, Leo, Cap, Aquarius, or Scorpio. Get as much done before Wednesday when we have the full moon for two days.

**LEO (July 23 to Aug 23)**

Anxious energies claim Thursday. Hot love-luck Friday may inspire you to overbook your time—*find balance*. The weekend appears enjoyable. A long look at yourself Monday will shed some much needed light on new changes. Creative energies Tuesday will make tasks easy for you after Wednesday's full moon *busy time*. So, get a grip!

**VIRGO (Aug 23 to Sept 23)**

Massive support from mentors and power people on Thursday may make for milestone situations. Bid deals and big loads litter your days from Friday to Wednesday. Money dominates the weekend, while communications claim the early part of the week.

**LIBRA (Sept 23 to Oct 23)**

Scrambling out from under a load Friday to Monday may drain your energy by Tuesday, but you'll *make it*. It appears that you will be assessing personal situations on Saturday. Talk it out over Tuesday to Wednesday, especially if Leo, Cancer, Cap, Aquarius, or Taurus is involved.

**SCORPIO (Oct 23 to Nov 22)**

Fatigue and irritation—especially over need, money, children, in-laws, Taurus, Cancer, Leo, or Aquarius—is likely until the Monday. Energies switch fast with the New Year. Tuesday cooperation is back up, but emotional issues may cloud Wednesday.

**SAGITTARIUS (Nov 22 to Dec 22)**

Cooperation is good Friday into Saturday, but swift changes on Sunday may bring questions, discussions, and even controversy to the surface. A lot of fast-talking Monday to Wednesday may be required to prevent or fix problems for Thursday.

**CAPRICORN (Dec 22 to Jan 20)**

Heavy investments of time, money, effort, energy, and patience go into Friday to Sunday with low rates of cooperation in return. Your romantic scruples may be tested as well. Greater ease by Tuesday brings good news. Wednesday may hold fatigue and illness...unless you prepare.

**AQUARIUS (Jan 20 to Feb 18)**

Rich, reliable support may just *make* your Thursday. You may feel gullible and vulnerable over the weekend, and you may thus try to throw money at issues to fix them—*this may be all you can do!* Fatigue and overwork requires rest Monday and Tuesday. Old loves can surface Wednesday.

**Pisces (Feb 18 to March 20)**

Your ESP will be high and reliable over the weekend, except Saturday when you are vulnerable to unwise money spending. A great idea early in the week may launch you into some new big business by as soon as Thursday or as far out as February 2007.

Contact Rita Ann for personal service at: [www.VoiceOfAstrology.com](http://www.VoiceOfAstrology.com).

**COMICS**

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



**Skinny Panda** by Phil Cho



**WARNING**

Chemicals known to the State of California to cause cancer, birth defects or other reproductive harm are contained in crude oil, gasoline, diesel fuel and other petroleum products and byproducts.

Chemicals known to the State of California to cause cancer, birth defects or other reproductive harm are also contained in and around oil fields, service stations, refineries, chemical plants, transport and storage operations, including pipelines, marine terminals and tank trucks, and other facilities and equipment that manufacture, produce, process, handle, distribute, transport, store, sell or otherwise transfer crude oil, gasoline, diesel fuel or other petroleum products or byproducts.

The foregoing warning is provided pursuant to Proposition 65. This law requires the Governor of California to publish a list of chemicals "known to the State to cause cancer or reproductive toxicity." This list is compiled in accordance with a procedure established by the Proposition, and can be obtained from the California Environmental Protection Agency. Proposition 65 requires that clear and reasonable warnings be given to persons exposed to the listed chemicals in certain situations.

Aera Energy LLC	ConocoPhillips Company including its divisions and subsidiaries (and under the trademark 76)
BP America Inc. and its subsidiaries (and under the trademarks ARCO and Castrol)	Tesoro Refining and Marketing Company and its subsidiaries (and under the trademark Mirastar)
Chevron Corporation its affiliates and subsidiaries	Time Oil Co
Shell Oil Products US	Valero Refining Company - California and its affiliated companies including Ultramar and Beacon
Exxon Mobil Corporation its affiliates and subsidiaries	The Valvoline Company a division of Ashland Inc.
Kinder Morgan Energy Partners, L.P. SFPP, L.P.	Venoco Inc.
Kinder Morgan Liquids Terminals LLC	
Calnev Pipe Line LLC	

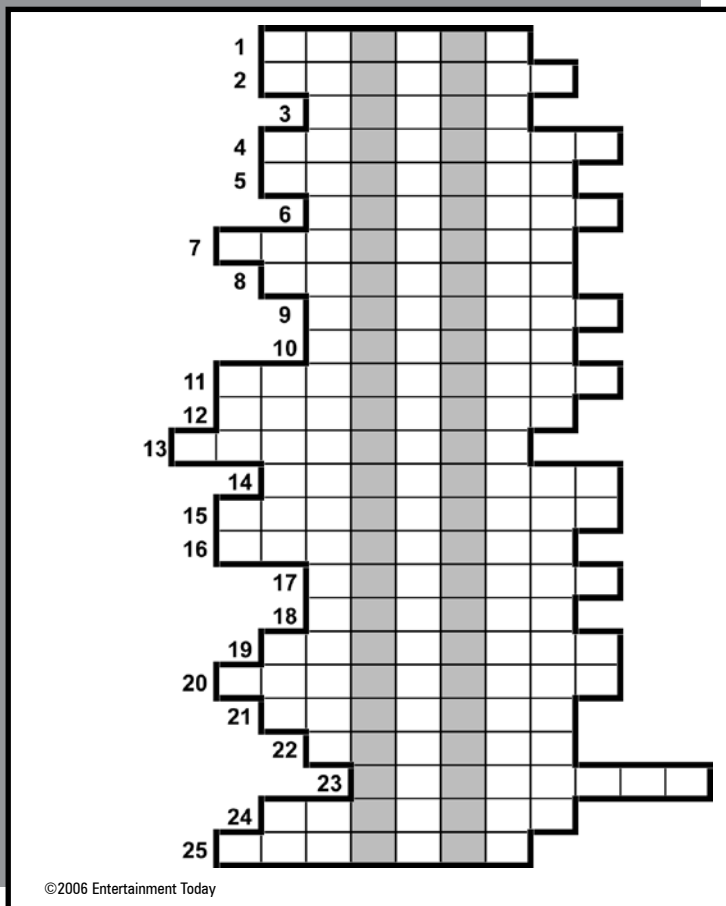
For more information, please call: 1-800-523-3157

12-06

CHECK OUT PAST ISSUES AT

[www. Entertainment Today .net](http://www.EntertainmentToday.net)

# POPGRIDDLE CROSSWORD PUZZLE



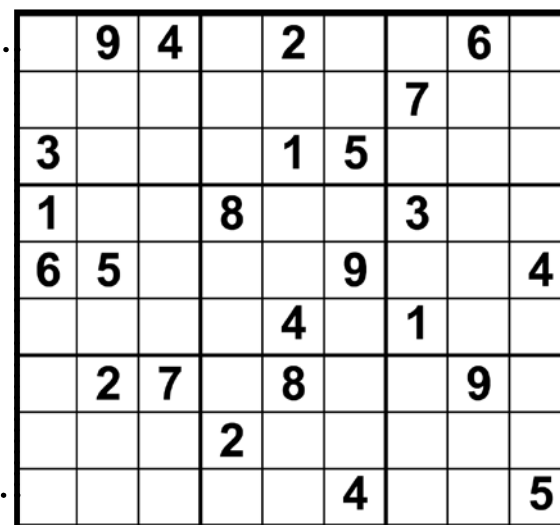
©2006 Entertainment Today

# 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).



©2006 Entertainment Today

## SUDOKU CONTEST!

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

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

Answers to last weeks puzzle:

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

©2006 Entertainment Today

Find the answers to read a quote from *Schindler's List* on the gray columns.  
Created by G. Gillen

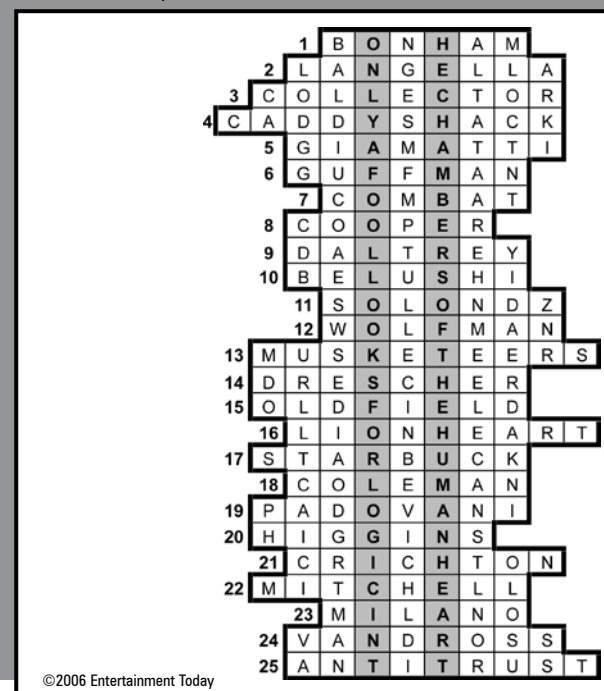
1. 2005 biographic film with Phillip Seymour Hoffman who won an Academy Award for Best Actor for his portrayal of the title character
2. 1985 film, a band of kids, hoping to save the Goon Docks from demolition, try to find the buried treasure of a legendary pirate named One-Eyed Willie; directed by Richard Donner
3. Irish writer and poet, famous for works such as *Gulliver's Travels* and *A Modest Proposal*
4. Actress, Edie Britt on *Desperate Housewives*; also starred opposite Chris Farley in 1997's *Beverly Hills Ninja*
5. CBS drama series, a small Kansas town, seemingly cut off from the world outside, deals with the aftermath of a series of nuclear explosions; with Skeet Ulrich
6. Popular singer and Academy Award-winning actor, nicknamed Ol' Blue Eyes or the Voice
7. Actor, Blake Carrington in *Dynasty*, also provided the voice for the perpetually off-screen Charles Townsend in the *Charlie's Angels* TV series
8. English fiction writer, author of the Harry Potter series
9. Buddhist monastery where Kwai Chang Caine was trained to be a monk in the 1970's TV series *Kung Fu* starring David Carradine
10. Founder and primary creative force behind the industrial rock band Nine Inch Nails
11. 1974 film, a Los Angeles private detective investigating an adultery case stumbles on to a scheme of murder and corruption in the city's government, with Jack Nicholson
12. One of the originals supermodels; hosted the MTV series *House of Style* and starred with William Baldwin in 1995's *Fair Game*
13. Actress, rose to fame in her mid-teens appearing in 1998's *Deep Impact*; went on to play a modern Lolita in Stanley Kubrick's *Eyes Wide Shut*
14. Actor, nominated for an Oscar for his supporting role in 1971's *The French Connection*; also nominated as Best Actor for *All That Jazz*
15. Heavy Metal band founded in Los Angeles in 1981 by guitarist and singer James Hetfield and drummer Lars Ulrich
16. American essayist, novelist, and poet, author of *Moby-Dick*
17. Rock singer, born Patricia Mae Andrzejewsky, rose to popularity in the 1980's with hits such as "Heartbreaker," "Hit me with Your Best Shot," and "Love is a Battlefield"
18. Actress, nominated for an Oscar for her supporting role in *Being John Malkovich*; also starred in *The 40 Year-Old Virgin* and *Friends With Money*
19. 1960's TV show with Roy Thinnes as a man who learns of an alien invasion underway and tries to foil the alien's plot and warn the Earth of the danger
20. British musician, drummer of legendary band named after him and bassist John McVie
21. Actress, widely known for her role as Cassandra, the guitar player, kick-boxing "babe" in 1992's mega-hit *Wayne's World*
22. 1975 Stanley Kubrick film, the exploits of an unscrupulous 18<sup>th</sup> century Irish adventurer, particularly his rise and fall within the English society; Barry \_\_\_\_\_
23. Popular TV quiz game show, originally devised by Merv Griffin
24. Rock band formed in San Francisco in 1973 with former members of Santana; achieved popularity in the early 1980's with the hits "Don't Stop Believing" and "Wheel in the Sky"
25. Actress, has garnered much critical acclaim portraying well known public figures in films, such as Rosa Parks, Tina Turner, Katherine Jackson and Betty Shabazz

## CROSSWORD CONTEST!

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

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

Answers to last week's puzzle:



©2006 Entertainment Today

THANK YOU FOR READING

**COORS  
LIGHT  
LIVE!**

# GIBSON AMPHITHEATRE

AT UNIVERSAL CITY WALK®  
— FORMERLY UNIVERSAL AMPHITHEATRE —

# THE ROOTS

live in concert

special guest appearances by



*Jill Scott* and



**LUPE FIASCO**

# FEBRUARY 10

**TICKETS ON SALE NOW!**

**HOUSE OF BLUES**  
CONCERTS  
A HOUSE OF BLUES PRODUCTION



TICKETS AVAILABLE AT THE GIBSON AMPHITHEATRE BOX OFFICE & TICKETMASTER LOCATIONS FOR 24 HOUR INFO CALL (818) 622-4440

**ticketmaster**  
213.252.TIXS for sales rep  
213.365.6300 / 714.740.2000  
www.ticketmaster.com



GIBSON  
AMPHITHEATRE  
AT UNIVERSAL CITY WALK®

PRODUCED BY **HOUSE OF BLUES** CONCERTS.

Get Tickets at...  
**hob.com**