

MOVIE TIMES | INTERVIEWS | REVIEWS | CROSSWORD & GAMES

ENTERTAINMENT TODAY

VOL.39 | NO.01 | JAN 4-10 2007

SINCE 1967

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adventure story
for grown-ups?

Guillermo del Toro's

Pan's Labyrinth

proves anything's possible...

even in Hollywood

Interview by Michael Guillén





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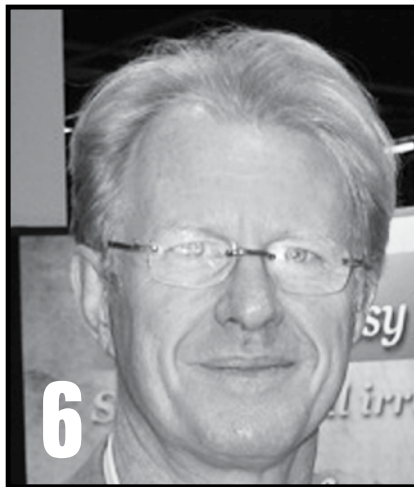
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4 THEATER

And the winner is...: **Travis Michael Holder** presents his *16th Annual Ticketholders Awards* in which he tells us of theater performances we might want to see...should they ever return to L.A.

6 TELEVISION

Mr. Right: **Ed Begley Jr.** is not only one of our more prolific actors—starring in everything from television fare such as *St. Elsewhere* to Christopher Guest movies and *She Devil*—he's also so renowned as an environmental nut that he's been immortalized forever as such on *The Simpsons* more than once...Now he's got his own show on HGTV, *Living with Ed*, and **Frank Barron** tells us all about it; AND: Gossip Guy **Erik Davis**.

7 BOOKS

Get mortified!: **Sean Reynolds** talks to **David Nadelberg**, the editor and producer of, respectively, the *Mortified* collection and stage show in which average people (yes, you!) are invited to submit corny love letters, embarrassing pubescent missives, and all manner of poetry, short stories, and confessionals that may have made sense when you were 13...but now read as a barrel of laughs. Ha!

8 RESTAURANT

Mmmm, mmm, good: **Joseph Feinstein** visits the Rusty Pelican, only to find that it's been redone as the genteel and hip Minx Restaurant and Lounge...

9 MUSIC

Born in the US-Hey!: We all received gifts over the holidays that would be better...“exchanged,” and **Mark Johnston** has one idea (Bruce Springsteen's *We Shall Overcome: The Seeger Sessions*) for such a trade-in that may very well rekindle your relationship with that guy who got you the Fat Boys' *Best Of* album.

10 MOVIES

Everybody smells: **Tom Tykwer**, the man behind *Run, Lola, Run* (and a few other movies you never saw), is back with the most expensive German film ever made, *Perfume: The Story of a Murderer*...and **Peter Sobczynski** can't help but raise his smelly pits to the sky in praise; Nothing white about this X-Mas: Even with the always steaming **Michelle Trachtenberg** in tow, the *Black Christmas* remake leaves **Sobczynski** cold; PLUS: **Mike Restaino's** DVD Reviews and Art Film of the Week with **Aaron Sheley**.

16 MOVIE TIMES & EVENT LISTINGS

12 NO ONE GROWS UP

Guillermo del Toro is one of those directors: the kind who can make a movie such as *Mimic* or *Blade II* and still have time for the likes of arthouse sensations *Cronos* and *The Devil's Backbone*. Well, he's done it again with his already much-lauded *Pan's Labyrinth*, a film that reminds us that a children's fantasy film can be Rated R. **Michael Guillen** sits down with the hefty director for a brief chat.

22 - 23 FROLIC SOME FUN

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

What started as an unremarkable run for theatre in Los Angeles turned out to be just the opposite by year's end, with a Fall so saturated with remarkable work that even the heartiest viewers such as myself had no way to possibly see all that was offered. I am sadly of the opinion that the growing problem with

theatre here in our reclaimed desert environs is: There's so much of it available—and certainly not all the quality of the productions honored here—that it dilutes the audience base to the point where even the finest productions face horrendously small attendance and the bravest companies continuously struggle to stay afloat.



THE TOP 10 PLAYS OF THE YEAR 2006:

1. *Water & Power*, Center Theatre Group, Mark Taper Forum
2. *A Picture of Dorian Gray*, Theatre @ Boston Court
3. *Rabbit Hole*, Geffen Playhouse
4. *Grace*, Furious Theatre Company at Pasadena Playhouse
5. *Nighthawks*, Center Theatre Group, Kirk Douglas Theatre
6. *7 Redneck Cheerleaders*, Elephant Stageworks
7. *References to Salvador Dali Make Me Hot*, Art/Works Theatre
8. *Unfinished American Highwayscape #9 & 32*, Theatre @ Boston Court
9. *A Fish Without His Flippers*, Theatre of NOTE
10. *The Cherry Orchard*, The Evidence Room

RUNNERS-UP: *The Cherry Orchard*, Center Theatre Group, Mark Taper Forum; *Doubt*, CTG, Ahmanson Theatre; *Eurydice*, Circle X; *Fences*, Pasadena Playhouse; *Huck & Holden*, Black Dahlia Theatre; *Inside the Creole Mafia*, Evidence Room; *Leipzig*, West Coast Jewish Theatre / Strasberg Center; *Nightingale*, CTG, Mark Taper Forum; *Pot Mom*, Third Stage; *Sides: The Fear is Real*, East West Players; *Souvenir*, Brentwood Theatre; *Stuck*, DMS Productions, Meta Theatre; *Without Walls*, CTG, Mark Taper Forum;



THE TOP 10 MUSICALS OF 2006:

1. *The Black Rider: The Casting of the Magic Bullets*, Center Theatre Group, Ahmanson Theatre
2. *The Light in the Piazza*, Center Theatre Group, Ahmanson Theatre
3. *tick... tick... BOOM!*, Rubicon at the Coronet
4. *Curtains*, Center Theatre Group, Ahmanson Theatre
5. *Dirty Rotten Scoundrels*, Broadway/LA, Pantages Theatre
6. *The Break-Up Notebook: The Lesbian Musical*, Hudson Backstage
7. *Souvenir*, Brentwood Theatre
8. *Edward Scissorhands*, Center Theatre Group, Ahmanson Theatre
9. *The Marvelous Wonderettes*, El Portal Forum Theatre
10. *Hotel C'est l'Amour*, Blank Theatre Company

RUNNERS-UP: *Sister Act*, Pasadena Playhouse; *Sweeney Todd*, East West Players

BEST ACTOR IN A PLAY:

Laurence Fishburne

Fences, Pasadena Playhouse



RUNNERS UP: Bill Brochtrup, *The Real Thing*, South Coast Rep; Laurence Fishburne, *Without Walls*, Taper; Tony Foster, *7 Redneck Cheerleaders*, Elephant Stageworks; Alfred Molina, *The Cherry Orchard*, Taper; Eric Pargac, *Grace*, Furious; Brad Price, *Grace*, Furious; Mitchell Ryan, *Leipzig*, Strasberg Center; Don Oscar Smith, *Cherry Orchard*, Evidence Room; Tim Sullens, *Orange Flower Water*, Victory

BEST ACTRESS IN A PLAY:

Shannon Holt

Complexity, Circus Theatricals at the Hayworth

Salome Jens

Leipzig, West Coast Jewish Theatre / Strasberg Center

RUNNERS-UP: Annette Bening, *Cherry Orchard*, Taper; Susan Clark, *Triptych*, Matrix; D.J. Harner, *Eric LaRue*, VS. at the Elephant; Cherry Jones, *Doubt*, Ahmanson; Sharon Lawrence, *Dialectics of the Heart*, Edgemar; Maria O'Brien, *Cherry Orchard*, Evidence Room; Maria Tomas, *References to Salvador Dali Make Me Hot*, Art/Works Theatre

BEST ACTOR IN A MUSICAL:

David Burnham

The Light in the Piazza, CTG, Ahmanson Theatre

RUNNERS-UP: Guy Adkins, *Sweet Charity*, Pantages; Vance Avery, *The Black Rider*, Ahmanson; Norbert Leo Butz, *Dirty Rotten Scoundrels*, Pantages; David Hyde Pierce, *Curtains*, Ahmanson; Matt McGrath, *The Black Rider*, Ahmanson; Andrew Samonsky, *tick... tick... BOOM!*, Rubicon at the Coronet; Richard Winsor, *Edward Scissorhands*, Ahmanson

BEST ACTRESS IN A MUSICAL:

Judy Kaye

Souvenir, Brentwood Theatre

RUNNERS-UP: Christine Andreas, *Light in the Piazza*, Ahmanson; Tammi Tappan Damiano, *tick... tick... BOOM!*, Rubicon at the Coronet; Laura Marie Duncan, *Dirty Rotten Scoundrels*, Pantages; Heidi Godt, *The Break-Up Notebook*, Hudson; Mary Margaret O'Hara, *The Black Rider*, Ahmanson; Debra Monk, *Curtains*, Ahmanson; Elena Shaddow, *Light in the Piazza*, Ahmanson; Karen Ziemba, *Curtains*, Ahmanson

BEST SUPPORTING ACTOR IN A PLAY:

Darius Truly

The America Play, Theatre @ Boston Court



RUNNERS-UP: J. Todd Adams, *Picture of Dorian Gray*, Boston Court; Michael Cassady, *Cherry Orchard*, Evidence Room; Ryan Eggold, *Leipzig*, Strasberg Center; Jason Butler Harner, *Cherry Orchard*, Taper; Justin Huen, *References to Salvador Dali Make Me Hot*, Art/Works; Lee Kissman, *Cherry Orchard*, Evidence Room; Alan Mandell, *Cherry Orchard*, Taper; Leo Marks, *Cherry Orchard*, Evidence Room; Jonathan McClain, *The Glass Menagerie*, Colony; Ray Santiago, *References to Salvador Dali Make Me Hot*, Art/Works

BEST SUPPORTING ACTRESS IN A PLAY:

Adriane Lenox

Doubt, CTG, Ahmanson Theatre

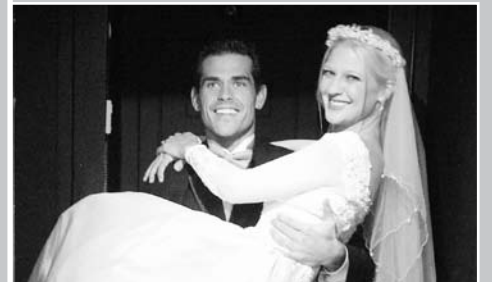


RUNNERS-UP: Mandy Freund, *Glass Menagerie*, Colony; Jamey Hood, *Bluebonnet Court*, Hudson; Lisa Joyce, *Doubt*, Ahmanson; Kerry Michaels, *Picture of Dorian Gray*, Boston Court; Samantha Sloyan, *Triptych*, Matrix; Amanda MacDonald, *Without Walls*, Taper; Ryan Templeton, *Cherry Orchard*, Evidence Room; Randi Lynn Weidman, *Broken Glass*, Victory

BEST SUPPORTING ACTRESS IN A MUSICAL:

Vicki Lewis

Hotel C'est l'Amour, Blank Theatre Company



RUNNERS-UP: Melody Butiu, *Break-Up Notebook*, Hudson; Patty Goble, *Curtains*, Ahmanson; Laura Griffith, *Light in the Piazza*, Ahmanson; Hollis Resnik, *Dirty Rotten Scoundrels*, Pantages; Diane Sutherland, *Light in the Piazza*, Ahmanson; Deb Snyder, *Break-Up Notebook*, Hudson; Kathy Villanueva, *Sweeney Todd*, East West Players

BEST SUPPORTING ACTOR IN A MUSICAL:

Patrick Bristow

The Break-Up Notebook, Hudson Backstage

RUNNERS-UP: Donald Corren, *Souvenir*, Brentwood Theatre; Wilson Cruz, *tick... tick... BOOM!*, Coronet; Jonathan Hammond, *Light in the Piazza*, Ahmanson; Edward Hibbert, *Curtains*, CTG, Ahmanson; Michael McCormick, *Curtains*, Ahmanson; Peter Musante, *Li'l Abner*, Musical Theatre Guild; John Vickery, *The Black Rider*, Ahmanson



BEST ENSEMBLE CAST IN A PLAY:**Huck & Holden**

Black Dahlia Theatre

RUNNERS-UP: *Dialectics of the Heart*, Edgemar; *Eurydice*, Circle X; *A Fish Without His Flippers*, Theatre of NOTE; *Nighthawks*, Douglas; *Pot Mom*, Third Stage; *Rabbit Hole*, Geffen Playhouse; *7 Redneck Cheerleaders*, Elephant Stageworks; *Sides*, East West Players; *Stuck*, Meta Theatre; *Unfinished American Highwayscape #9 & 32*, Boston Court; *Water & Power*, Taper

BEST ENSEMBLE CAST IN A MUSICAL:**The Black Rider**

CTG, Ahmanson Theatre

RUNNERS-UP: *Curtains*, Ahmanson; *Dirty Rotten Scoundrels*, Pantages; *Edward Scissorhands*, Ahmanson; *Hotel C'est l'Amour*, Blank; *Little Egypt*, Matrix; *The Marvelous Wonderettes*, El Portal; *Sister Act*, Pasadena Playhouse

BEST SOLO PERFORMANCE:

Lynn Redgrave

Nightingale, CTG, Mark Taper Forum

RUNNER-UP: Mariette Hartley, *If You Get to Bethlehem, You've Gone Too Far*, Whitefire

BEST DIRECTION OF A PLAY:

Jessica Kubzansky

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

RUNNERS-UP: R.S. Bailey, *Shuffle, Shuffle, Step*, Theater/Theatre; Carolyn Cantor, *Rabbit Hole*, Geffen; Bart DeLorenzo, *Cherry Orchard*, Evidence Room; Sheldon Epps, *Fences*, Pasadena Playhouse; Doug Hughes, *Doubt*, Ahmanson; John Langs, *Eurydice*, Circle X; Deborah LaVine, *Leipzig*, Strasberg Center; Sean Mathias, *Cherry Orchard*, Taper; Michael Michetti, *Picture of Dorian Gray*, Boston Court; Stefan Novinski, *Nighthawks*, Douglas; Lisa Peterson, *Water & Power*, Taper; Jon Lawrence Rivera, *References to Salvador Dali Make Me Hot*, Art/Works; Damaso Rodriguez, *Grace*, Furious; Kiff Scholl, *Fish Without His Flippers*, Theatre of NOTE; Carrie Sullens, *Orange Flower Water*, Victory; Justin Tanner, *Pot Mom*, Third Stage; Claudia Weill, *Huck & Holden*, Black Dahlia

BEST DIRECTION OF A MUSICAL:

Robert Wilson

The Black Rider, CTG, Ahmanson Theatre

RUNNERS-UP: Roger Bean, *The Marvelous Wonderettes*, El Portal; Matthew Bourne, *Edward Scissorhands*, Ahmanson; Scott Ellis, *Curtains*, Ahmanson; Daniel Henning, *Hotel C'est l'Amour*, Blank; Jack O'Brien, *Dirty Rotten Scoundrels*, Pantages; Peter Schneider, *Sister Act*, Pasadena Playhouse; Scott Schwartz, *tick... tick... BOOM!*, Rubicon at the Coronet; Bartlett Sher, *Light in the Piazza*, Ahmanson

BEST PLAYWRIGHT:

Craig Wright

Grace, Furious Theatre Company at Pasadena Playhouse

RUNNERS-UP: Wendy Graf, *Leipzig*, Strasberg Center; Jessica Goldberg, *Stuck*, Meta Theatre; Louis Jacobs, *7 Redneck Cheerleaders*, Elephant Stageworks; Rajiv Joseph, *Huck & Holden*, Black Dahlia; Jonathan Larson, *tick... tick... BOOM!*, Rubicon at the Coronet; David Lindsay-Abaire, *Rabbit Hole*, Geffen; Richard Montoya, *Water & Power*, Taper; Bill Robens, *A Fish Without His Flippers*, Theatre of NOTE; Carlos Murillo, *Unfinished American Highwayscape #9 & 32*, Boston Court; Jose Rivera, *References to Salvador Dali Make Me Hot*, Art/Works; John Patrick Shanley, *Doubt*, Ahmanson; Justin Tanner, *Pot Mom*, Third Stage; Alfred Uhry, *Without Walls*, Taper

BEST ADAPTATION OR TRANSLATION:

Michael Michetti

A Picture of Dorian Gray, Theatre @ Boston Court

RUNNERS-UP: Matthew Bourne, *Edward Scissorhands*, Ahmanson; Jake Broder, *Lord Buckley in Los Angeles*, M Bar; William S. Burroughs, *The Black Rider*, Ahmanson; Daniel Henning, *Hotel C'est l'Amour*, Blank; Jeffrey Lane, *Dirty Rotten Scoundrels*, Pantages; Craig Lucas, *Light in the Piazza*, Ahmanson; Charles L. Mee, *Iphigenia*, City Garage; Martin Sherman, *Cherry Orchard*, Taper; Cheri and Bill Steinkellner, *Sister Act*, Pasadena Playhouse

NEW DISCOVERY 2006:

Moises Arias

Water & Power, CTG, Mark Taper Forum

Aidan Schultz-Meyer

Blood Wedding, Theatre 40

RUNNERS-UP: Colter Alison, *Arlington*, Company of Angels; Alex Brown, *A Fish Without His Flippers*, Theatre of NOTE; Lance Lee Davis, *Arlington*, Company of Angels; Nicholas Gonzalez, *Dialectics of the Heart*, Edgemar; Jason Greene, *Blood Wedding*, Theatre 40; Patrick Humphrey, *Blood Wedding*, Theatre 40; John Keefe, *Lord Buckley in Los Angeles*, M Bar; Trevor O'Brien, *Rabbit Hole*, Geffen; Robby Stehlin, *No Mercy*, 24th Street Theatre

SPECIAL EVENTS:*Delirium*, Cirque du Soleil at Staples Center; *The Beatles' LOVE*, Cirque du Soleil at the Mirage, Las Vegas

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 the leading role.

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Review, *Socal.com*

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GIVE A HOOT!

BY FRANK BARRON



Ed Begley Jr. is undoubtedly Hollywood's best role model when it comes to the environment. So it was no surprise that HGTV chose him and wife actress Rachelle Carson to star in the new eco-friendly series *Living With Ed*. Premiering January 7th, the six-part reality show chronicles their daily activities and how they strive to preserve and protect their environment.

Best known for his dramatic roles in *St. Elsewhere* and *Six Feet Under*, plus his wacky roles in the last few Christopher Guest films, Begley has always been ahead of the pack as an outspoken environmentalist. He got his first electric car in 1970 "for economic reasons as well as the environment," he reveals.

Decades later, he's still concerned about emissions pollution and rides a bicycle around Los Angeles for short distances while his electrically-propelled auto recharges its battery. Begley is passionate about recycling and "pre-cycling" (thinking ahead about

disposing of the product or packaging before you buy it). Plus, he saves and scrimps on every type thing (including shower water!), all ecologically aimed.

But, don't think that the new show is a dry tutorial on how to save the world. *Living With Ed* exhibits the humor generated by his wife and young daughter dealing with Ed's over-the-top energy-saving ways. Rachelle does her best to make their cozy solar energy-powered home appear lovely while accommodating hubby's ultra-green money-saving lifestyle, but she does admit "he can drive me crazy sometimes." And viewers will see amusing clashes in the household.

The family's lifestyle is anything but the self-centered world of typical Hollywood celebrities, but there is one thing Begley did insist on for the duration of the show. The film crew was asked to use solar-powered cameras. Even behind the scenes, *Living With Ed* also strives to save the world, making it a better place for you and me. *B*

LINDSAY LOHAN'S LOVELY LIBIDO

BY ERIK DAVIS

Lindsay Lohan Loves Strippers!

America's favorite rehabilitating socialite wanted to set the record straight and enter 2007 with a clear conscious. No, she didn't spend Christmas feeding the poor—instead **Lindsay Lohan** made a point to apologize to strippers everywhere for accidentally calling them "whores" in an email that was leaked to the media last month. Upon spending the night after Christmas partying up at the New York strip club Scores, Lohan shouted to reporters, "I love strippers!" They love you too, Lindsay. They love you *and* your million-dollar paychecks.

Pitt and Jolie Spend the Holidays in Costa Rica... with Colombian Refugees!

While Lohan was off stripping in New York, **Brad Pitt** and **Angelina Jolie** continued their non-existent run for office by traveling to Costa Rica in order to spend time with some Colombian refugees. When they weren't trying to save the world, Mr. & Mrs. Jolie-Pitt killed time at their hotel (The Four Seasons) with their three adopted kids, nanny, and personal chef. Meanwhile, the Colombian refugees were tied up and forced to watch *Tomb Raider 1* and 2...on repeat!

Tim Burton Sued for Breaking Up with Girlfriend Five Years Ago!

Though their relationship ended back in August of 2001, **Lisa Marie** is suing her ex-boyfriend **Tim Burton** claiming he conspired with friends and lawyers in an attempt to get Marie to accept a settlement on Burton's terms instead of chasing after him for money the actress/model claims was promised to her back in 1992. It was that year of which Marie claims Burton promised to support her for the rest of her life. Aww, don't we all say things like that when we're drunk and want to spend "private time" with a member of the opposite sex? We're sure stranger things



Actress and chanteuse Lindsay Lohan relaxes and watches herself in *The Parent Trap*.

have leaked out in the heat of the moment, especially in *Burton's* bed.

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

...**Mike "I'm no addict" Tyson**. The former heavyweight champion boxer-turned-complete lunatic was arrested yet again. No, this time he didn't beat up his girlfriend. Instead, Tyson nearly ran into a sheriff's police cruiser upon leaving a nightclub, failed a sobriety test, and cocaine was found in his possession. Not for nothing, but considering some of the other things (ahem, rape) Tyson has been accused of over the years, a DUI with a sprinkle of cocaine is not so bad. See kids, time in prison really does rehabilitate a man. Still, for continuously getting into trouble and being a straight-up jerk, Mike Tyson is this week's biggest ass.

That Thing Called Love

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

Is **Julia Roberts** pregnant again? After giving birth to twins back in 2004, reports now claim the actress will spit out at least one more kid this summer. According to the *New York Post*, Roberts was "pleasantly surprised" to discover she was expecting.

Kind of like how we're all pleasantly surprised to see her still hanging around the big screen instead of running off to some foreign country to pop out kids named after fruits and vegetables. Yes, we're talking about *you*, Paltrow!

Their assets are officially split, and so are **Jessica Simpson** and **Nick Lachey**. While details of the settlement were not disclosed, these documents bring an end to their divorce, even though the two were legally allowed to marry other people back in June. Since breaking up last November, Lachey has been busy shacking up with MTV VJ **Vanessa Minnillo**, while Simpson has been romantically linked to every single guy she's come in contact with...except for the Gossip Guy. Drats.

Hey, guess what? Supermodel **Niki Taylor** just got hitched to Nascar driver **Burney Lamar** during an intimate ceremony in San Diego. You know what they say about supermodels who marry Nascar drivers, right? Neither do I, but I'm sure the words "long," "fast," "hard," and "stop starving yourself" would and should be included somewhere.

Quote of the Week: "I hope you live 200 years, and that I live 200 years minus one day, so I never know beautiful people like you passed away." -- **James Brown** *B*

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THE ARCHEOLOGY OF ANGST

MORTIFIED BY DAVID NADELBERG BY SEAN REYNOLDS

Imagine you're rummaging through an old cardboard box salvaged from the storage shelf in your parent's garage, and you stumble upon a forgotten cache of essays, song lyrics, love letters, and diary entries from your clumsy adolescent past. What would you do with the painfully naive, angst-ridden ramblings of your pubescent self? Would you burn them, tear them up, or bury them in an unmarked grave?

Better yet, send them to David Nadelberg, creator of the popular stage phenomenon and recently released book, *Mortified: Real Words, Real People, Real Pathetic*. He has made a successful career out of publishing and sharing priceless, unearthed juvenile artifacts of prose and wisdom, poetry and advice.

Recently, I spoke with Nadelberg who told me, "I am a professional, frustrated writer. A few years ago, I discovered an unsent love letter by my 15-year-old self, who was—just then—developing skills on how to be a frustrated writer. It was written to a girl who didn't even know I existed. It was a window into a kid who was trying way too hard to sell himself. Now I've invited all sorts of other frustrated writers to share their own childhood essays, letters, lyrics, and journals that were written somewhere between when they were six and 20. It's material that showcases that awkward adolescent stage."



Writer/producer David Nadelberg.

Originally from Michigan, Nadelberg arrived in Los Angeles after college and set his sights on writing and producing. He said that the first *Mortified* show was intended as a one-time event. That was four years ago, and now it plays to sold-out audiences in five cities. "It's truly a grassroots project," he said.

Mortified, the stage performance, relies upon original submissions that are chosen, edited, and produced by Nadelberg and his colleagues. According to the staff, the chosen artists are able to experience "personal redemption through public humiliation."


Finding that first adolescent archival love letter was an epiphany for

Nadelberg. "I just knew there was something about it. I'm not a performer by any stretch, but I had this feeling that I could get on stage and make people laugh. I thought: Now this I can do. Read that letter in front of total strangers. If I can do that, I bet I can get others who are just as shameless with embarrassing evidence of their youth."

The recently published book is a logical consequence of the show that threatens to expand to Europe. Many of the submissions are from the participants of the *Mortified* stage performance. They cry out to be read aloud. Banal teenage emotion reverberates from the page of an unsent love letter, "Do you remember this place? Do you remember the touch of synthetic fabric?"

Krista Lanphear, casting producer of *Mortified LA*, contributed a poignant, albeit awkward, tribute to the Challenger Space Shuttle astronauts lamenting, "The Shuttle went up, but it didn't come down." The melodramatic, hyperanalytical teenager attending Christian summer camp contemplates, "If it was illegal to be a Christian, would I be convicted by my actions?" And, in a moment of sublime childhood identification, the brief tirade of a bullied 11-year-old victim is hysterically revealed in "I Hate Drake." The unforgettable scene is immortalized on *YouTube* and the *Mortified* website.

Nadelberg said, "Our motto is 'laugh-at, cheer-for.' We don't want to be doing some snarky, smug exercise in narcissism and humiliation." Instead, the mood of *Mortified* is more cathartic than confining, more liberating than libelous. He says they wanted to give the project an "empowering spin" that made it a lot more fun than simply laughing at childish ramblings or jeering at teenage angst.

Mortified is ungainly innocent and awkwardly charming with a bite of reality. It's a voyeuristic glance at our juvenile past and an opportunity to reconnect with the clumsy child we have conveniently forgotten and anxiously hoped no one would remember. 

For submissions or more information, visit the *Mortified* website at: www.GetMortified.com.



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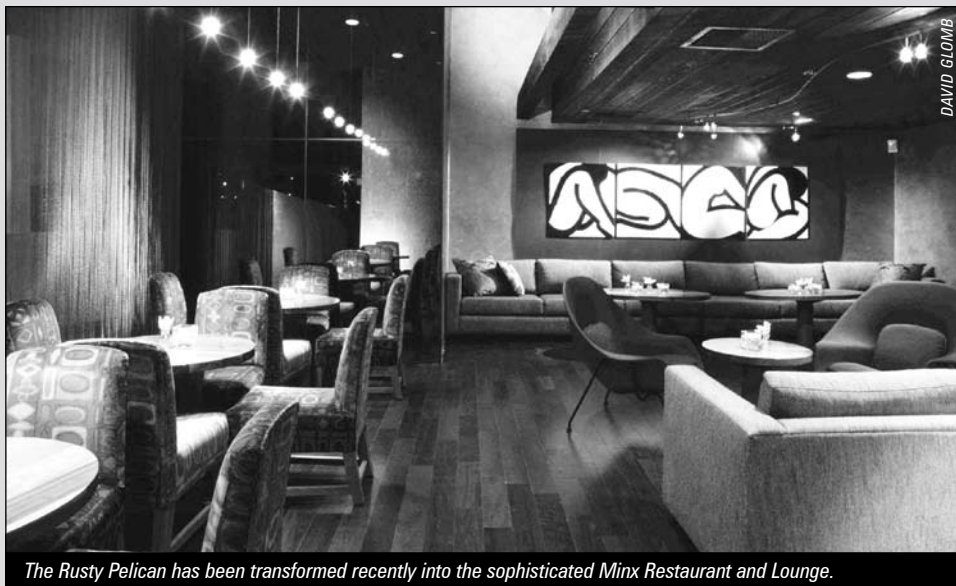
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MINX RESTAURANT AND LOUNGE

BY JOSEPH N. FEINSTEIN



DAVID GLOWE

The Rusty Pelican has been transformed recently into the sophisticated Minx Restaurant and Lounge.

The big, bold, beautiful Rusty Pelican off Harvey Drive in Glendale has changed its species to become the suave, sophisticated sensational Minx: a classy place at very reasonable prices. Chef Joseph Antonishek presides over this cavernous restaurant/nightclub and offers many tasty treats at half the price found in other restaurants of this superior echelon.

It's been a number of months since their opening, and most, if not all, of the kinks have been worked out to satisfaction. The indoor/outdoor arrangement can

keep any of its visitors comfortable and happy.

We were led to our oversized booth with warm smiles from our hostess. A selection of breads and crackers arrived swiftly with a compartmentalized late of olive oil, honey butter, and roasted pepper spread for dipping. Kimber, our server, was quick to take the drink order and explain the few "specials" for that evening.

The menu is a delight: four unusual salads, eight quite appealing appetizers, five mouth-watering fish

dishes, and seven "Specialty" entrees that include delectable beef, poultry, and lamb dishes. Not only are the items tantalizing, but the accompaniments and sauces served with each dish display creativity, originality, and genuine yum-ability by the resident chef!

For instance, the ravioli, zucchini, and eggplant appetizer comes with pine nuts, goat cheese, and squash blossoms with roasted pepper sauce. At nine dollars, this oversized array of food could easily be shared by two, and is simply a bargain. The filet mignon robata lettuce cups with Mung bean sprouts in a Hoisin-peanut sauce at twelve dollars may be one of the finest appetizers I've ever tasted, and was certainly large enough to share with my lady.

We also enjoyed an order of coconut-crust crab cake that was accompanied by lemongrass skewered prawns in the most lovely sweet corn emulsion this side of a cornfield. Another \$12 value with a huge crab cake for the two of us. We must return soon to try the other fine offerings, for we were both salivating just reading this menu.

We requested a twenty-minute pause between appetizer and entrée, and Kimber's regard for our satisfaction was most considerate. Who wouldn't appreciate this kind of service?

The Australian Baramundi that my wife ordered was prepared to exact cooking direction. It came

bedded on a grilled polenta cake that she requested, and was a departure from the salt roasted mashed potatoes offered on the menu. They aim to please here, and modifications and substitutions do not throw them.

I selected the Filet Mignon—a most unusual dish for yours truly—but the hazelnut and cocoa nib crust was something I really wanted to taste. I, too, substituted manchego mashed potatoes for the chef's signature lobster mashed potatoes. The Filet came abed a field of string beans. The accompanying Olo Roso sherry sauce was outstanding.

Both dishes earned two thumbs-up for presentation, attractiveness, and, ultimately, sensational taste. We had, proverbially, died and gone to heaven. The smiles we shared, the thrill of discovering a fabulous chef, and the appetite gratified all made for a super meal at Minx. While the desserts did not quite measure up to all that had gone before, the coffee was truly delicious.

Go ahead, enter the world of Minx: I'm certain you'll be glad you did! And when you do, be sure to tell 'em Joseph (Feinstein) sent you!

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STILL THE BOSS

BY MARK JOHNSTON

With the holidays now lapsed, many of us are left with plenty of gifts we'd rather trade in for something...better. As such, herein lies a tale that shall hopefully ring as suggestive for one exchange to make that you won't regret.

Now, when most people purchase CD's, they do so because they like the artist, already know that the album is amazing, or have heard a particular song on the record that whet their whistle. But what attracted me to the latest Bruce Springsteen album, *We Shall Overcome: The Seeger Sessions*, was its containing a version of a song that I remember from

my prepubescent days, "Froggie Went A-Courtin'," which was my first musical memory—drugged up from the cartoon series of *Tom and Jerry* (episode "Pecos Pest," to be needlessly exact).

When I greedily unwrapped the CD and took a look at the cover—that shows Bruce with a gaggle of musicians brandishing banjos, accordions, basses, and a fiddle or two—I knew that this was going to be an interesting jaunt into some good old fashioned bluegrass/folk/rock in classic Springsteen style. He has always been into big productions—from "Born in the USA" to "The Ghost of Tom Joad." Halfway

through his *Unplugged* performance, he stated that he was not going to perform acoustic and called out his band to plug-in. Bruce possesses an inviolable penchant for having a huge menagerie of musicians filling out his trademark sound.

The most impressive aspect of this CD is that Bruce and his cohorts recorded the entire 60-plus minute set live in Springsteen's home. The consequence of this bold and minimalist recording style is that the CD is laden with such a truly "Live" feeling that you can't help but tap your toes...and even slap your knee to the amazing tunes. This album is



a beautiful tribute to some classic American songs, as well as to Pete Seeger, who has his place in the title, as well as a special place in Springsteen's heart. Each song is well thought out and

perfectly attuned to Springsteen's grass-roots rock and roll style, while maintaining the integrity of the original composition. *BT*

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THIS WEEK IN DVD'S BY MIKE RESTAINO

The **Superman: Ultimate Collector's Edition** (*Warner*) houses all four of the Christopher Reeve *Superman*'s as well as Bryan Singer's *Superman Returns* (inarguably the worst film of 2006). You're unlikely to find better versions of *Superman* and *Superman II*: Not only does *Superman* come in a four-disc (!) package, housing both its 1978 and 2000 Expanded Editions as well as two full discs of bonus documentaries and goodies, but *Superman II* gets a double-disc treatment, as well. Most intriguing here, though, is the Richard Donner Cut of *Superman II*. Long thought lost by *Superman* fanboys, this recent reconstruction

of the popular sequel is (supposedly) closer to original director Richard Donner's vision for the picture than the Richard Lester hack-job theatrical release. The crap of it, though, is that this Richard Donner version is painfully, almost unbearably silly and contrived, and it doesn't make the film any better (in fact, one could argue that the infrequent highlights of Lester's version are all but ironed-over in Donner's hands). And, to add insult to injury, if you buy this box set, you're *not* getting the new cut of *Superman III* (due to a production error, the newly-made disc for that film was not included). And everybody knows that *Superman IV* just kinda sucks. Here's Mike's recommendation: If you must, buy the *Superman* and *Superman II* releases as stand-alones, and rent the Richard Donner cut of *Superman II* just to get it out of your system. You'll be appalled at how yicky it is.

Serious TV is just too much. Cases in point:

NCIS: The Complete Second Season (*Paramount*); in which Mark Harmon and his band of gypsies solve crimes with Navy or Marine Corps ties while swapping cheesy jokes and talking about each others' love lives: Think *CSI* with a surprisingly unfulfilling 7th *Heaven* streak. And even with high-definition transfers, the show looks *bad* (proof positive that just because something is mastered in 16x9 doesn't mean it looks fantastic), and the pitifully shallow four featurettes included on this six-disc set are enough to make one disregard Mark Harmon completely (well, except for *Summer School*—that's still great).



JAG: The Complete Second Season (*Paramount*); in which David James Elliott and Catherine Bell do exactly what Mark Harmon and his patsies do in *NCIS*, only without any sense of humor whatsoever. They do wear snazzy military uniforms, though (eat that, Harmon!). And if the series itself isn't dull enough for you, check out the handful of audio commentaries on this set. They'll make you want to go AWOL.

CSI: The Complete Sixth Season and **CSI: Miami: The Complete Fourth Seasons** (*Paramount*); in which simple detective prowess isn't enough—teams of forensics experts have to use trillion-dollar equipment in order to find the DNA that ties your neighbor to those dead hobos you're "not supposed to know anything about." But both *CSI*'s are the cream of the crop as far as dramatic TV goes: Not only are they implicitly watchable series (serieses?), their DVD presentations are absolutely spot-on. Gorgeous 16x9 transfers, ear-melting sound mixes, and bonus features that rival those on most Hollywood blockbuster DVD releases. They're not the best things ever, but if you're forced to watch a show like this with your grandma, at least you can turn this one up to 11 and zone out for a bit.



Oh, **John Tucker Must Die** (*Fox*): Why are you so terrible? *Entertainment Today* sat down with teen movie expert (and Buenos Tiempos Films producer) Tansy LaVundah in an attempt to get as professional an opinion as possible about this teeny-bopper movie about four oversexed high school vixens who get really bent out of shape when they all discover they've been blowing the same guy and decide to repay his philandering by staging an all-out plot against him. Eh. So what's the point of having stellar audio (5.1 Surround) and video (1.85:1 Anamorphic widescreen) quality when the film itself is so terrible? And look at these extras: director/editor commentary, deleted scenes (with optional director commentary), four featurettes, a music video, and a quiz—sure, it's nice to have goodies, but to have such voluminous bonuses here is the equivalent of pouring acid on yourself after having torn every inch of skin off your person. And you're out of luck, pervos—the "unrated" version of the film here doesn't feature any balls, boobs, or butts that you didn't get in the PG-13 version. 'Tis a shame.

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

PERFUME DOESN'T STINK

BY PETER SOBCZYNSKI



Ben Whishaw as Jean-Baptiste Grenouille with Dustin Hoffman as Baldini in Tom Tykwer's *Perfume*.

**PERFUME:
THE STORY OF A MURDERER**

★★★★☆

(3 & 1/2 out of 4 stars)

DIRECTED BY TOM TYKWER

STARRING: BEN WHISHAW, DUSTIN HOFFMAN,
ALAN RICKMAN, RICHARD FELIX

147 MINUTES RATED R

If Stanley Kubrick and Ken Russell had decided one day to team up and co-direct a film together, the results probably would have looked a lot like *Perfume: The Story of a Murderer*, the singularly odd screen adaptation of the best-selling Patrick Suskind novel. It fuses the magisterial visual style and sardonic humor of Kubrick's *Barry Lyndon* with the screw-loose audaciousness of any number of Russell's 1970's epics, and the result is a work that is decidedly uneven—how could it not be?—and which will probably be dismissed by many as little more than an expensive chunk of demented trash. Make no mistake: it *is* demented trash, but lurid trash of such a high caliber that I found myself delighting in it throughout despite, or possibly because of, its joyful excesses.

Set in Paris in the 1700's, *Perfume* opens in the jail cell of Jean-Baptiste Grenouille (Ben Whishaw), a young man who sits calmly even as the sounds of a mob thirsting for his blood grow louder and louder. Most of the film is a flashback that charts how Grenouille wound up in that cell, starting with his birth in the midst of Paris' most squalid slum. Born a freakish-looking baby, he is presumed dead until he is revived by the smells filling his nose.

It turns out that he has been blessed with a honker that can savor and discern practically every single scent, even those not obvious to normal people. Sold into virtual slavery as a child, his entire world view is changed when, while making deliveries in the heart of the city, he comes across a perfume shop and is overwhelmed by the beauty he inhales. Eventually, he encounters Baldini (Dustin Hoffman), a down-on-his-luck Italian perfume dealer, and goes to work in the erstwhile legend's shop where he copies popular scents and invents new ones in exchange for learning all the tricks of the trade, especially the ability to preserve the scent of a living thing.

This is important to Grenouille, because during his earlier wanderings through the streets of Paris,

he discovered the most intoxicating aroma in the world: the innocence and purity of a young lass of virtue true. Alas, this aroma disappears once the lass in question expires (something else that Grenouille discovered that night) and the ability to somehow capture it forever becomes his obsession. When he does figure out how to do it (after several unsuccessful and icky experiments, one involving a dead cat), Grenouille begins to pick off a number of young swains in order to capture their very essence and make the ultimate perfume.

Although local bigwig Antoine Richis (Alan Rickman) tries to warn the townspeople early on that a predator with a taste for nubile lovelies is in their midst—a significant worry for him since his beloved daughter, Laura (Rachel Hurd-Wood), is the most lovely and nubile of them all (and may I just state at this time how much I love the word "nubile"?)—they refuse to close the metaphorical beaches until Grenouille racks up a significant body and scent count (in every sense of the word) that he hopes to culminate with Laura.

Grenouille is finally captured, in a most ironic manner, but he still has one more trick literally up his sleeve, leading to the kind of *you-gotta-see-this!* climax that all but assures that this film will *never* appear on commercial television.

Ever since it was published in 1984, Suskind's novel has obsessed a number of filmmakers—Kubrick was said to have been interested in adapting it and Ridley Scott flirted with it for years—but it never got made, possibly because they had no idea of how to approach material this seemingly kinky and depraved, and possibly because they couldn't figure out how to cinematically tell a story that relies so heavily on a sense that cannot be conveyed in cinematic terms unless they went the John Waters route and handed out scratch-n-sniff cards with every ticket.

In bringing the story to the screen, director Tom Tykwer, the man behind the 1998 pop-art masterpiece *Run, Lola, Run*, has made the correct decision to embrace the utterly licentious tone of the piece—especially in its ambivalent depiction of the murderous Grenouille—instead of trying to tap-dance around it. The film is a riot of heaving bosoms, lush visuals, and weirdo fetishistic behavior, and Tykwer, perhaps happy to be cutting loose after such somber recent efforts as *The Princess and the Warrior* and *Heaven*, is clearly reveling in every over-the-top moment of it.

AS BLACK AS COAL

BY PETER SOBCZYNSKI



Glen Morgan, responsible for the Willard remake, tries his hand at another with *Black Christmas*.

BLACK CHRISTMAS



(0 out of 4 stars)

DIRECTED BY GLEN MORGAN

STARRING: MICHELLE TRACHTENBERG,
LACEY CHABERT, MARY ELIZABETH WINSTEAD,
KATIE CASSIDY, ANDREA MARTIN
84 MINUTES, RATED R

It probably will come as a surprise to no one to learn that the remake of the holiday slasher semi-classic *Black Christmas* is nowhere near as entertaining or accomplished as Bob Clark's 1974 original. It may, however, come as a surprise to learn that this remake is nowhere near as entertaining or accomplished as such other Bob Clark joints as *Rhinestone*, *Turk 182*, and the *Baby Geniuses* series entire. Simply put, this is an utterly worthless retread that is too repellent to be entertaining, too boring to be offensive and/or transgressive, and too derivative to provide even trace amounts of thrills, chills, or creative bloodshed to the easiest-to-please fans of the genre.

For this version, writer-director Glen Morgan (whose previous directorial credit was the not-uninteresting remake of *Willard* with Crispin Glover) retains the basic premise and then "improves" it into the ground. The cast this time around consists of several B-level starlets (Michelle Trachtenberg, Lacey Chabert, and Mary Elizabeth Winstead), a few relative unknowns (Katie Cassidy and Crystal Lowe), and one depressing in-joke homage to the original (Andrea Martin, a sorority girl the first time around, pops up here as the house mother). The characters that they play are so stridently sullen, snide, and bitchy that we don't care about their fates for even a moment.

In lieu of any true filmmaking style, Morgan gives us a gracelessly shot and indifferently edited pastiche that is so sloppily put together that it is almost impossible to tell what is going on from one scene to the next. And while it would be asking too much to expect this film to come up with the

same kind of genre innovations that the original imbued, Morgan never manages to find a consistent tone for his story—he can't decide whether he is making a straight-forward shocker or a more ironic and self-aware tale à la *Scream* (several of the ickier moments are scored to beloved Christmas music), and he tries to cover up this indecision with gallons of gore—eyeballs are gouged and eaten, bodies are pierced, and skulls are split open with ice skates—in the hopes that viewers will be too grossed out by all the viscera flying to notice.

The biggest failing of this film is one that has become far too common in the recent spate of horror remakes—the inexplicable urge to provide an elaborate back story in order to explain the motivations behind what is going on. (Was the terror quotient of *The Texas Chainsaw Massacre* remake really heightened by the revelation that Leatherface had a skin disease who started chainsawing people after being laid off at the meat-packing plant?)

In the original *Black Christmas*, we didn't really know much about the killer other than the fact that his name was Billy and that he used to live in the house years earlier. This time around, Billy is an escapee from an insane asylum with yellow skin (courtesy of a liver disease) and a strange fetish for Christmas. If that weren't enough, we also learn that he not only killed his hideous mother years before, but he dug out parts of her flesh with a cookie cutter and snacked on them. And if that wasn't enough, we also learn that Billy fathered his own sister, Agnes, and that she hasn't been seen in years.

Aside from upping the "yuck" factor considerably, and potentially allowing for the killer to seemingly be in two places at once, there is no discernible purpose to any of these innovations as far as I can see—all they do is reduce the killer from the mysterious and unknowable force that cast a shadow over the original to a one-stop shop of horror clichés that cannot be taken seriously for even a second. *✎*

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There is "NO COVER CHARGE"

Rex Merriweather (Left) Russell Nakaoka (Right)

LOOK WHO'S ALL GROWN-UP

AN INTERVIEW WITH GUILLERMO DEL TORO
BY MICHAEL GUILLÉN

Guillermo del Toro's anti-fascist fairytale *Pan's Labyrinth* is Mexico's submission to the Oscars' Best Foreign Language category this year, though the picture's set in Spain during the oppressive Franco regime. *Pan's* has already gathered Critic Circle awards and numerous nominations and accolades while on the festival circuit, and it is bound to draw new converts now that it has opened nationally.

Del Toro is one of those rare filmmakers who, like Paul Verhoeven or Alfonso Cuarón, possesses such a profoundly inimitable vision that he can effortlessly jump from large studio pictures to his own smaller fare with ease. His previous films prove this beyond a shadow of a doubt: the likes of *Cronos* and *The Devil's Backbone* were certainly smaller, almost art films in comparison to *Mimic*, *Hellboy*, or *Blade II*.

I had an opportunity to sit down with the director recently in which we discussed *Pan's*

Labyrinth, Franco's Spain, and the existence of evil in the world today.

Michael Guillén: *Pan's Labyrinth* is textured with redemptive transgression. Can you speak to why doing the wrong thing can sometimes end up being so right?

Guillermo del Toro: Disobedience is one of the strongest signals of your conscience of what is right and what is wrong. When you disobey in an intelligent way, you disobey in a natural way, it turns out to be more beneficial than blind obedience. Blind obedience castrates, negates, hides, and destroys what makes us human. On the other hand, instinct and disobedience will always point you in a direction that should be natural, should be organic to the world. So I think that disobedience is a virtue and blind obedience is a sin.

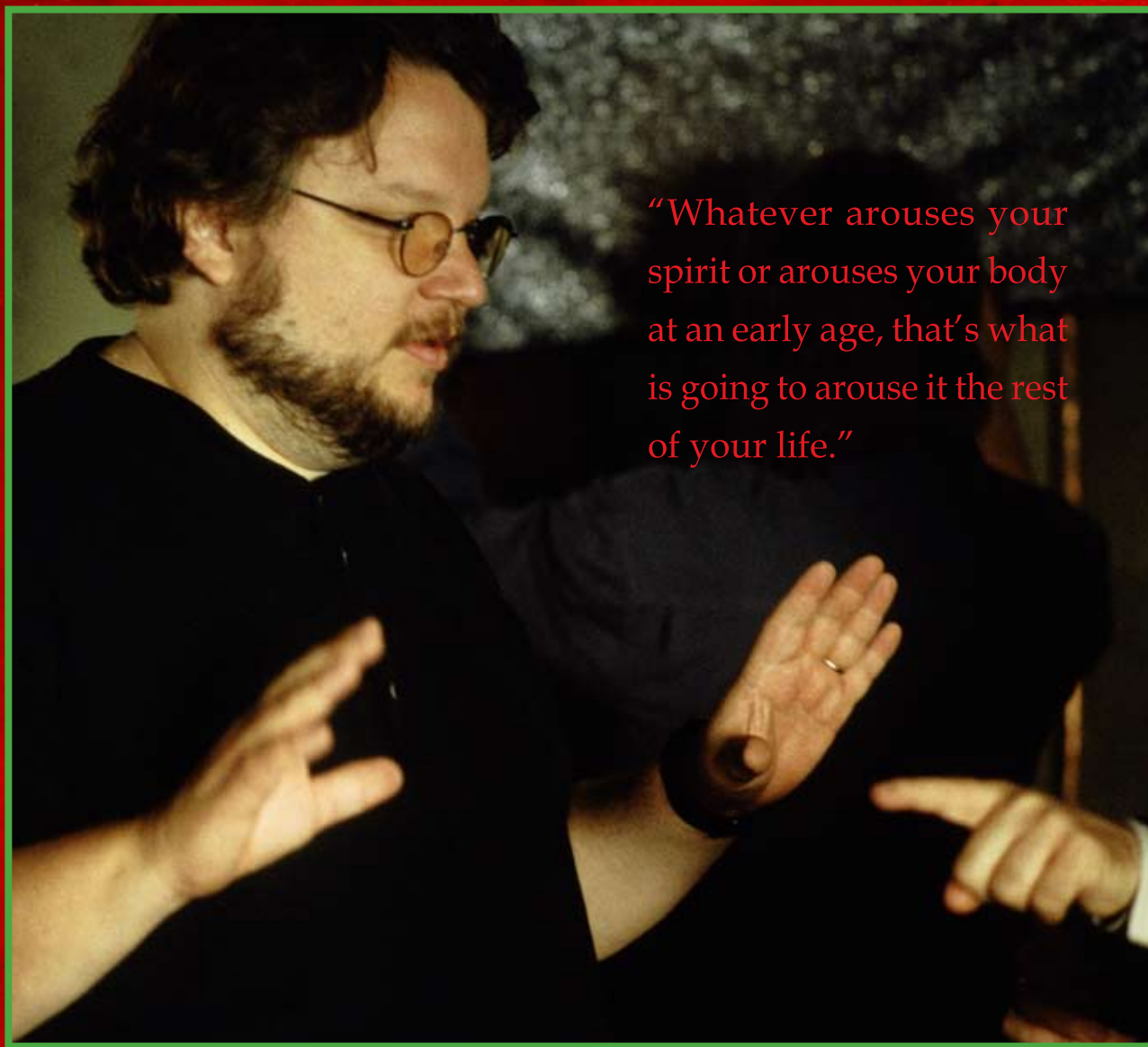
MG: Why do you tend to eroticize cruelty? Your villains are thrillingly virile. First, Eduardo

Noriega in *The Devil's Backbone* and now Sergi López in *Pan's Labyrinth*.

GDT: Well, it's the revenge of the guy who grew up being a chubby, not-very-attractive guy. That's the revenge of the nerd. One of the dangers of fascism and one of the dangers of true evil in our world—which I believe exists—is that...it is incredibly attractive in a way that most people negate. Most people make their villains ugly and nasty, and I think, No: fascism has a whole concept of design, and a whole concept of uniforms and set design that made it attractive to the weak-willed. I tried to make Sergi López like all politicians that are truly evil: well-dressed, well-groomed, well-spoken, gets up from his chair when a lady enters [and leaves] the room. [W]hen somebody is that worried about the outward appearance, there's something truly wrong within. The opposite is often true.

MG: All of your previous films have a fairly prevalent and overt use of Catholic imagery, but *Pan's Labyrinth* almost completely avoids it, and yet your friend Iñarrítu (*Babel*, *21 Grams*) said that this is probably your most Catholic film.

GDT: When I was researching the movie *The Devil's Backbone*, I found the absolutely horrifying—not only complicity—participation of the Church in the entire fascist movement in Spain. The words that the priest speaks at the table in *Pan's Labyrinth* are taken verbatim from a speech a priest used to give to the Republican prisoners in a fascist concentration camp. He would come to give them communion and he would say before he left, "Remember, my sons, you should confess what you know because God doesn't care what happens to your bodies; he already saved your souls." This is taken verbatim from that speech. The Pale Man represents the Church for me. [He] represents fascism and the Church eating the children when they have a perversely abundant banquet in front of them. There is almost a hunger to eat innocence. A hunger to eat purity. I didn't want to avoid it, but I did not seek Catholic imagery. Nevertheless, I understand that redemption by blood and the rebirth by sacrifice is a Catholic conceit. So I accept it without any problems because I think that sexuality and religion come from your imprint in an early age. Whatever arouses your spirit or arouses your body at an early age, that's what is going to arouse it the rest of your life. Everything will be subordinate to that. It's a personal choice and it's a personal experience. I don't shame myself about being a lapsed Catholic, and so if that cosmology appears in my movies, I'm fine with it.



"Whatever arouses your spirit or arouses your body at an early age, that's what is going to arouse it the rest of your life."

MG: Another thematic image that I kept picking up from *Pan's Labyrinth* involves the relationship between Ofelia and the character of Mercedes.

GDT: The idea for me is that you're born with a mother and then you find another on the way. You are born with a brother and you find another one on your way. You fabricate your family as you grow up. Mercedes is the future of Ofelia if Ofelia chose to stop believing. Ofelia asks Mercedes, "Do you believe in fairies?" and Mercedes says, "I used to when I was a child. I used to believe many things that I don't believe in any more." That's why the attraction is so strong. They see each other in each other. They see their strength. Mercedes loves the purity of this girl and Ofelia instinctively knows the nature of this woman. They form a mother and daughter bond.

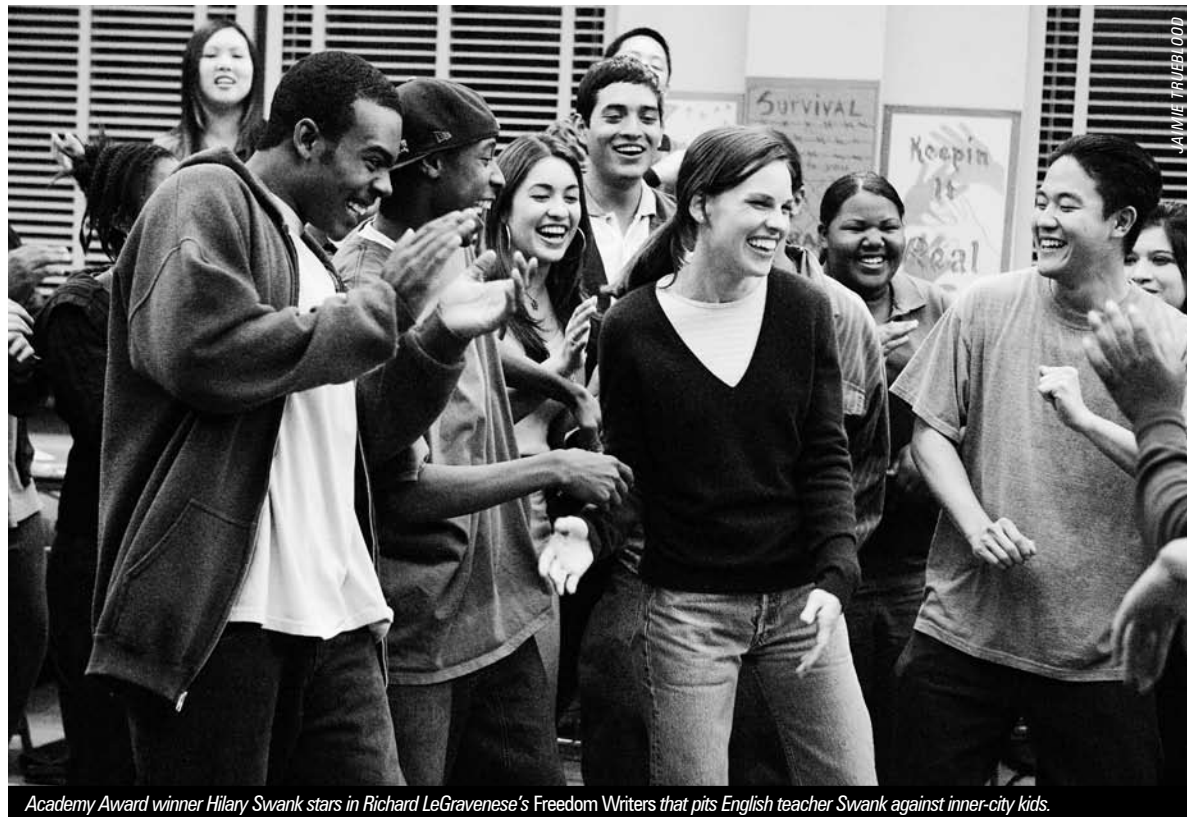
MG: Not to give too much away, but there is a dispute going on among people who have seen your film: Was Ofelia in her own fantasy world? Was it a real world?

GDT: If the movie works as a piece of storytelling, as a piece of artistic creation; it should tell something different to everyone. It should be a matter of personal discussion. Now, objectively, the way I structured it, there are three clues in the movie that tell you where I stand. I stand in that it's real. The most important clues are the flower at the end, and the fact that there's no way other than the chalk door to get from the attic to the Captain's office.

MG: Yes, and again referring back to the dynamic of their dyad, Mercedes notices the chalk door; they aren't just in Ofelia's imagination.

GDT: Objectively, those two clues tell you it's real. The third clue is she's running away from her stepfather, she reaches a dead end, by the time he shows up, she's not there. Because the walls open for her. So, sorry: there are clues that tell you where I stand, and I stand by the fantasy. Those are objective things, if you want. The film is a Rorschach test of where people stand. P





Academy Award winner Hilary Swank stars in Richard LaGravenese's *Freedom Writers* that pits English teacher Swank against inner-city kids.

Absolute Wilson

★ ★ ★ (Not Rated)

Katharina Otto-Bernstein's portrait of avant-garde artist Robert Wilson is as personal as it is informative. Through interviews with many people who have collaborated with Wilson over the years, we get an honest mix of opinion from critics, and adoration from family and friends. The late Susan Sontag talks about Wilson's work, and fantastic archive footage of William S. Burroughs is seamlessly incorporated with later interviews. Rockers such as Tom Waits and David Byrne also talk about working with Wilson. (JH)

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 firsthand. (PS)

Black Christmas

No Stars (R)

Please see our review on page 11.

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. (MK)

Children of Men

★ ★ ★ ★ (R)

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. In his previous efforts, *Harry Potter and the Prisoner of Azkaban* and the critically lauded *Y tu mamá también*, director Alfonso Cuarón exhibited his gift for allowing the human touch to break through technique, as we see once again here with even stronger results. (PS)

Code Name: The Cleaner

Not Yet Reviewed (PG-13)

From the director of *The Man*, the remakes of *Miracle on 34th Street* and *The Absentminded Professor* (aka *Flubber*), and *Encino Man* comes this abominable blacksploitation tale of Cedric the Entertainer being mistaken for some kind of secret agent. The rest is trite hilarity. Also stars Lucy Liu as the hot Asian girl. (MK)

Curse of the Golden Flower

★ ★ ★ 1/2 (R)

Director Zhang Yimou (*Hero*, *House of Flying Daggers*) takes us to the 10th 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 Shakespearean tragedy; filial piety, incest, and deceit—all solid ingredients for a melodrama of epic proportions. (CR)

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

★ ★ 1/2 (Not Rated)

Word around the campfire is that one of the (many) reasons that George Hickenlooper's (*Mayor of the Sunset Strip*, "Some Folks Call It a Sling Blade") biopic of Warhol superstar Edie Sedgwick is flying so low under the radar is that Bob Dylan himself has been taking a few whacks at the flick that shows him to be the opportunistic, hypocritical, and self-absorbed mountebank that he really is (and was, even during the days when he was still slightly relevant). Well, other than the fact that Dylan is terribly played by Hayden "I'm Your Father" Christensen, I see no real problems here, less the fact that Dylan is shown to also have no idea what Andy Warhol (the best incarnation of the character to date, less the cartoonishly pallid skin...ably played to perfection by Guy Pearce) was all about. Even with all the glitz, glamor, and deft craftsmanship in direction, the screenplay reads as rather flat. Don't forget that this one comes from the writer of *Wonderland* (whose name is Captain Mauzner), a film that was basically a watered-down version of *Boogie Nights*. In this case, what you end up with, more or less, is a watered-down version of the ambrosial *I Shot Andy Warhol*. There may be no gun-toting Valerie Solanis in this one, but the sets, locations, and characters are all the same again. Nevertheless, Sienna Miller absolutely shines as the Poor Little Rich Girl, the only female in existence that Warhol himself may not only have wanted to be, but would have actually *schtupped*. (MK)

Freedom Writers

Not Yet Reviewed (PG-13)

Yes, obviously this film *is* yet another *Dangerous Mind* with Hilary Swank this time assuming the role of SWF savior to a bunch of a

gangsta high school kids who have more children of their own than books. And yet... it's directed by Richard LaGravenese whose name will probably mean zilch to you—but the film's he's written might mean more: *The Fisher King*, *The Ref*, and even a segment (that he also directs) in the highly anticipated portmanteau film *Paris, je t'aime* where his work joins the likes of such international luminaries as Sylvain Chomet, Gus Van Sant, the Coen Brothers, and Tom Tykwer. Thus, whether *Freedom Writers* will be any good whatsoever is anybody's guess. (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*. (PS)

Happily N'Ever After

★ 1/2 (PG)

Little more than a watered-down *Shrek*, films



Lucy Liu and Cedric the Entertainer in New Line's action-comedy *Code Name: The Cleaner*.

ART FILM OF THE WEEK BY AARON SHELEY
THE PASSION OF JOAN OF ARC



An iconic image of Joan (Maria Falconetti) in Dreyer's immortal *Passion de Jeanne d'Arc*.

CRITERION COLLECTION

gives us yet another CGI children's story compendium thrown into a pop culture Cuisinart. In Fairytale Land, where everyone lives in an eternal time-loop, the Wizard (George Carlin) and his two funny animal assistants Munk (Wallace Shawn) and Mambo (Andy Dick), make sure that every story goes according to plan, again and again and again, unbeknownst to pretty much everybody. Our narrator is Rick (Freddie Prinze Jr.), who is in love with Cinderella (Sarah Michelle Gellar. The Wizard goes on vacation, who completely screw things, leaving Gellar's evil stepmother Frieda (Sigourney Weaver) in charge of the land, where she wreaks havoc. There is intelligence and humor here. The problem is that both the screenwriter and director take all the wrong turns, giving us predictability when we would hope for originality. (EL)

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)

Inland Empire

★ ★ 1/2 (R)
 In a presentation preceding the 20th anniversary screening of *Blue Velvet* at the 2006 Los Angeles Film Festival, writer-director David Lynch revealed his intention to abandon film and concentrate on digital production instead. *Inland Empire* is Lynch's first feature-length foray into digital video, a format he now prefers for its lower cost, simplified production requirements and characteristic visual aesthetic. In terms of narrative structure and visual style, *Inland Empire* is probably Lynch's most experimental film since 1977's *Eraserhead*, his feature debut, and audiences will likely find it challenging, even frustrating. As the writer, director and occasional producer

and editor on his films, Lynch is one of the few acknowledged contemporary auteurs of American cinema, with a career of intriguing, provocative movies, but *Inland Empire* seems to have lead him astray. Perhaps the ease and affordability of digital video was too much of a temptation, but at three hours running time, *Inland Empire* is an indulgence perhaps best suited to true believers. (JL)

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. 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)
 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." 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. 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 comedied 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)

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 interview on page 12.

Perfume: The Story of a Murderer

★ ★ ★ 1/2 (R)
 Please see our review on page 10.

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*. All the rest after that is merely a half-baked hodgepodge of Sylvester Stallone's self-aggrandizing hallucinations. This disjointed string of forced performances, rampant narcissism on the part of Sly, long-winded speech after speech after speech, 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 gasp or a giggle at campy nostalgia or cheesy kitsch. (MK)

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 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)
 The 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) P

Carl Th. Dreyer's finest achievement is a silent picture that, after being thought lost, survived the years in an Oslo mental asylum, and was restored to its original breathtaking beauty thereafter.

Joan is the ultimate martyr, conditioned by visions of God and Michael the Arch-Angel. Those who condemn her are the judges of the church sent to force her to confess or otherwise perish. Joan chooses to believe in her visions. Though she worships the same God in the same church, she is to be burnt at the stake for her devotion. Her martyrdom sets off an Eisenstein-esque riot, ending with the smoldering stake of Joan's demise.

As related, Joan's trial is based on a document of historical fact, presented in a montage of extreme close-ups. The old judges and the prison guards (one of whom is played by the inimitable poet/artist/madman Antonin Artaud) are thirsty for Joan's blood and pay no mind to her divine encounters with God and his grace. Thus, she believes that her own victory can be found only in her death at the hands of the unjust; it would be a loss if she gives in, confesses, and is consigned to a less painful execution.

Joan does her best to stand for her own defense, but early on, the film establishes her inevitable defeat by the very church she sought to enrich and enliven. In attempt after attempt by the prosecution to get a confession

of Joan's interaction, not with God, but rather, an evil spirit (in their eyes, the devil), they resort to violent torture. Joan's reluctance to admit the lie that she has conferred with the devil fuels the fire of the brooding, fiendish older men, sending them into a rage, even though present is the outward fact of Joan's innocent, God-like soul.

Joan's unwavering faith incites her enemies to send her to die on a stake. In her pain and suffering, Joan takes momentary comfort in the shadow of the window to her cell, which forms a cross. Maria Falconetti gives a performance that quakes the spirit, awakening in the spectator the disgusting inhumanity that organized religion is capable of in any time period.

Paul Schrader—who, along with the rest of his illustrious career, penned Martin Scorsese's *The Last Temptation of Christ*, contends that the film is transcendent in its vision of Joan becoming Christ-like. The entire masterpiece causes heartbreak when witnessing the hurt of the world carried as a burden by Joan who's masterfully played with preternatural realism by Maria Falconetti (in the third and last film of her short career).

Dreyer's depiction of the subjectivity of Joan of Arc transforms this martyr who will be forever immortalized by the art of the motion picture at its absolute zenith. P

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Perfume: The Story of a Murderer Fri.-Wed., 1:20, 4:40, 7:40, 10:40 p.m.; Thurs., 1:05, 4:05 p.m.
The Children of Men 11 a.m., 2, 5, 7:50, 10:20 p.m.
Notes on a Scandal 11:05 a.m., 1:15, 3:25, 5:35, 7:45, 9:55 p.m.
The Good Shepherd Fri.-Sun., 12:30, 4:10, 7:30, 10:50 p.m.; Mon., 12:30, 7:30 p.m.; Tues.-Thurs., 12:30, 4:10, 7:30, 10:50 p.m.
Night at the Museum 11:35 a.m., 2:15, 4:55, 7:15, 9:35 p.m.
Curse of the Golden Flower (Man cheng jin dai huang jin jia) 11:15 a.m., 1:45, 4:15, 7:05, 9:45 p.m.
Letters From Iwo Jima 1:25, 4:25, 7:25, 10:35 p.m.
The Painted Veil 1:30, 4:20, 7:10, 9:50 p.m.
Dreamgirls 11:10 a.m., 2:10, 5:10, 8:10, 11 p.m.
Apocalypse Fri.-Sun., 1:40, 4:30, 7:20, 10:10 p.m.; Mon., 4:10, 10:50 p.m.; Tues.-Thurs., 1:40, 4:30, 7:20, 10:10 p.m.
Blood Diamond 1:35, 4:35, 8:05, 10:55 p.m.
The Holiday 1, 4, 7, 10 p.m.
The Pursuit of Happyness 12 noon, 2:30, 5:20, 8, 10:30 p.m.
Volver Fri.-Tues., 11:25 a.m., 2:05, 4:45, 7:35, 10:15 p.m.; Wed., 11:25 a.m., 2:05, 4:45 p.m.; Thurs., 11:25 a.m., 2:05, 4:45, 7:35, 10:15 p.m.

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

Freedom Writers 10:50 a.m., 2:05, 5:20, 8:25, 11:25 p.m.
Pan's Labyrinth (El Laberinto del Fauno) 11:10 a.m., 2, 4:50, 7:45, 10:45 p.m.
The Children of Men Fri.-Tues., 10:40 a.m., 1:40, 4:40, 7:40, 10:40 p.m.; Wed., 10:40 a.m., 1:40, 4:40, 10:40 p.m.; Thurs., 10:40 a.m., 1:40, 4:40, 7:40, 10:40 p.m.
The Good Shepherd 11:25 a.m., 3:20, 7:10, 11 p.m.
Night at the Museum 11:15 a.m., 2:10, 5:05, 8, 10:55 p.m.
Curse of the Golden Flower (Man cheng jin dai huang jin jia) 10:45 a.m., 1:50, 4:45, 7:30, 10:35 p.m.
Rocky Balboa 11:05 a.m., 2:15, 5:10, 7:55, 10:35 p.m.
Charlotte's Web 10:45 a.m., 1:25, 4:10, 7, 9:50 p.m.
Dreamgirls Fri.-Sun., 10:55 a.m., 2, 5:15, 8:20, 11:20 p.m.; Mon., 11 a.m., 2, 5:15, 8:20, 11:20 p.m.; Tues.-Thurs., 10:55 a.m., 2, 5:15, 8:20, 11:20 p.m.
Eragon 11:10 a.m., 1:55, 4:35, 7:25, 10:10 p.m.
Apocalypse 10:35 a.m., 1:45, 5, 8:15, 11:30 p.m.
Blood Diamond 12:30, 4, 7:20, 10:45 p.m.
The Holiday 10:30 a.m., 1:40, 4:50, 8:05, 11:15 p.m.
The Pursuit of Happyness 11 a.m., 2:05, 5:10, 8:10, 11:20 p.m.

REGENCY FAIRFAX THEATRES 7907 Beverly Boulevard (323)655-4010

Fast Food Nation 12:15, 5:15, 7:45 p.m.
Shortbus 3, 10:15 p.m.

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

Sherrybaby Fri., 5:30, 7:30, 9:55 p.m.; Sat.-Sun., 3:30, 5:30, 7:30, 9:55 p.m.; Mon.-Thurs., 5:30, 7:30, 9:55 p.m.

VINE 6321 Hollywood Blvd. (323)463-6819

Flags of Our Fathers 5, 9:25 p.m.
The Illusionist 3, 7:25 p.m.

DOWNTOWN, S. LOS ANGELES

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

Code Name: The Cleaner Fri.-Sun., 10:35, 11:55 a.m., 12:50, 2:20, 3:10, 5, 5:40, 7:30, 8:10, 9:55, 10:30 p.m.; Mon.-Thurs., 12:50, 2:20, 3:10, 5, 5:40, 7:30, 8:10, 9:55, 10:25 p.m.
Freedom Writers 12:40, 3:25, 6:30, 9:30 p.m.
Happily N'Ever After Fri.-Sun., 10:45 a.m., 12:55, 3:05, 5:20, 7:40, 10 p.m.; Mon.-Thurs., 12:55, 3:05, 5:20, 7:40, 10 p.m.
THR3E Fri.-Sun., 11 a.m., 1:25, 4:10, 7, 9:35 p.m.; Mon.-Thurs., 1:25, 4:10, 7, 9:35 p.m.
Black Christmas Fri.-Sun., 7:55, 10:25 p.m.; Mon.-Thurs., 7:55, 10:20 p.m.
Night at the Museum Fri.-Sun., 11:20 a.m., 2, 4:40, 7:25, 10:15 p.m.; Mon.-Thurs., 2, 4:40, 7:25, 10:15 p.m.
Rocky Balboa Fri.-Sat., 11:50 a.m., 2:10, 4:55, 7:45, 10:35 p.m.; Sun., 11:50 a.m., 2:10, 4:55, 7:45, 10:15 p.m.; Mon.-Thurs., 2:10, 4:55, 7:45, 10:10 p.m.
Charlotte's Web Fri.-Sun., 11:10 a.m., 1:55, 4:50, 7:20, 9:40 p.m.; Mon.-Thurs., 1:55, 4:50, 7:20, 9:40 p.m.
Dreamgirls Fri.-Sat., 10:30, 11:30 a.m., 12:30, 1:30, 2:30, 3:30, 4:30, 5:35, 6:40, 7:35, 8:40, 9:50, 10:40 p.m.; Sun., 10:30, 11:30 a.m., 12:30, 1:30, 2:30, 3:30, 4:30, 5:35, 6:40, 7:35, 8:40, 9:50 p.m.; Mon.-Thurs., 12:30, 1:30, 2:30, 3:30, 4:30, 5:35, 6:40, 7:35, 8:40, 9:50 p.m.
Eragon Fri.-Sat., 12:10, 2:50, 5:25, 8:15, 10:45 p.m.; Sun., 12:10, 2:50, 5:25, 8:15, 10:30 p.m.; Mon.-Thurs.,

12:35, 2:50, 5:25, 8:15, 10:30 p.m.
Apocalypse 1:15, 4:25 p.m.
The Pursuit of Happyness Fri.-Sat., 10:40 a.m., 1:20, 4:20, 7:15, 7:50, 10:10, 10:50 p.m.; Sun., 10:40 a.m., 1:20, 4:20, 7:15, 7:50, 10:10 p.m.; Mon.-Thurs., 1:20, 4:20, 7:15, 7:50, 10:05 p.m.
Happy Feet Fri.-Sun., 10:50 a.m., 1:05, 3:20, 5:30 p.m.; Mon.-Thurs., 1:05, 3:20, 5:30 p.m.

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

Night at the Museum Fri., 5:30, 7:50, 10:10 p.m.; Sat.-Sun., 1, 3:15, 5:30, 7:50, 10:10 p.m.; Mon.-Thurs., 5:30, 7:50 p.m.
Rocky Balboa Fri., 5:40, 8, 10:15 p.m.; Sat.-Sun., 1:10, 3:25, 5:40, 8, 10:15 p.m.; Mon.-Thurs., 5:40, 8 p.m.
The Holiday Fri., 5:20, 8:15 p.m.; Sat.-Sun., 1:40, 5:20, 8:15 p.m.; Mon.-Thurs., 5:20, 8:15 p.m.
The Pursuit of Happyness Fri., 5:15, 7:45, 10:15 p.m.; Sat.-Sun., 1:50, 5:15, 7:45, 10:15 p.m.; Mon.-Thurs., 5:15, 7:45 p.m.

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

Code Name: The Cleaner Fri.-Sat., 1:15, 3:30, 5:45, 8, 10:15 p.m., 12:15 a.m.; Sun.-Thurs., 1:15, 3:30, 5:45, 8, 10:15 p.m.
Black Christmas Fri.-Sat., 1:30, 3:45, 6, 8:15, 10:30 p.m., 12:30 a.m.; Sun.-Thurs., 1:30, 3:45, 6, 8:15, 10:30 p.m.
Night at the Museum Fri.-Sat., 2:05, 4:40, 7:15, 9:50 p.m., 12:15 a.m.; Sun.-Thurs., 2:05, 4:40, 7:15, 9:50 p.m.

WEST HOLLYWOOD BEVERLY HILLS

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

The Good German Fri., 5:10, 7:40, 10 p.m.; Sat.-Sun., 12:10, 2:40, 5:10, 7:40, 10 p.m.; Mon.-Thurs., 5:10, 7:40, 10 p.m.
The History Boys Fri., 5, 7:30, 10 p.m.; Sat.-Sun., 12 noon, 2:30, 5, 7:30, 10 p.m.; Mon.-Thurs., 5, 7:30, 10 p.m.
The Last King of Scotland Fri., 5 p.m.; Sat.-Sun., 5, 10 p.m.; Mon., 10 p.m.; Tues., 5, 10 p.m.; Wed., 5 p.m.; Thurs., 5, 10 p.m.
Little Miss Sunshine Sat.-Sun., 2:30 p.m.
Water Sat.-Sun., 12 noon; Mon., 5 p.m.; Tues., 7:30 p.m.; Wed., 10 p.m.

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

The Dead Girl 1:45, 4:45, 7:20, 9:45 p.m.
Miss Potter 1:15, 4:15, 7:10, 9:30 p.m.
Inland Empire 1, 4:40, 8:30 p.m.
Modern Man Fri.-Sat., 12 mid.
The Queen 1:30, 4:15, 7, 9:35 p.m.
Little Children 1, 4, 7, 9:55 p.m.

WESTWOOD WEST L.A.

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

Freedom Writers Fri., 1:30, 4:40, 7:40, 10:25 p.m.; Sat., 11 a.m., 1:40, 4:30, 7:40, 10:25 p.m.; Sun., 1:30, 4:40, 7:40, 10:25 p.m.; Mon.-Thurs., 1:30, 4:15, 7:15, 10 p.m.
The Good Shepherd Fri.-Sun., 12 noon, 3:30, 7, 10:30 p.m.; Mon.-Thurs., 2:30, 6:15, 9:45 p.m.
Night at the Museum Fri., 12:10, 2:40, 5:15, 7:55, 10:20 p.m.; Sat., 11:15 a.m., 2, 4:40, 7:20, 9:55 p.m.; Sun., 12:10, 2:40, 5:15, 7:55, 10:20 p.m.; Mon.-Thurs., 2, 4:40, 7:05, 9:30 p.m.
The Holiday Fri., 1, 4, 7, 10 p.m.; Sat., 11:05 a.m., 1:55, 4:55, 7:50, 10:40 p.m.; Sun., 1, 4, 7, 10, 10 p.m.; Mon.-Thurs., 1, 4, 7, 9:55 p.m.
AMC CENTURY CITY 15 10250 Santa Monica Boulevard (310)289-4AMC
Freedom Writers Fri.-Sat., 10:25 a.m., 1:35, 4:45, 7:55, 11:05 p.m.; Sun., 10:25 a.m., 1:35, 4:45, 7:55, 10:45 p.m.; Mon.-Thurs., 1:25, 4:20, 7:25, 10:25 p.m.
Happily N'Ever After Fri.-Sat., 10 a.m., 12:20, 2:45, 5:15, 7:40, 10:05 p.m.; Sun., 10 a.m., 12:20, 2:45, 5:15, 7:45, 10:05 p.m.; Mon.-Thurs., 12:05, 2:35, 5:15, 7:40, 9:55 p.m.
Pan's Labyrinth (El Laberinto del Fauno) Fri.-Sat., 10:40 a.m., 1:40, 4:50, 8, 11:10 p.m.; Sun., 10:40 a.m., 1:40, 4:50, 8, 10:50 p.m.; Mon.-Thurs., 1:50, 4:45, 7:50, 10:40 p.m.
Perfume: The Story of a Murderer Fri.-Sat., 12 noon, 3:30, 7:05, 10:40 p.m.; Sun., 12 noon, 3:30, 7:05, 10:20 p.m.; Mon.-Thurs., 12:25, 3:45, 7:05, 10:30 p.m.
The Children of Men Fri.-Sun., 10:55 a.m., 1:50, 4:55, 7:50, 10:45 p.m.; Mon.-Thurs., 2:20, 5:10, 7:55, 10:40 p.m.
The Good Shepherd Fri.-Sat., 11 a.m., 3, 7, 10:55 p.m.; Sun., 11 a.m., 3, 7, 10:35 p.m.; Mon.-Thurs., 12 noon, 3:30, 7, 10:35 p.m.
Night at the Museum Fri.-Sat., 7:25, 10:20 p.m.; Fri.-Sat., 10:30 a.m., 1:25, 4:25, 7:25, 10:20 p.m.; Sun., 7:25, 10:15 p.m.; Sun., 10:30 a.m., 1:25, 4:25, 7:25, 10:15 p.m.; Mon.-Thurs., 1:45, 4:35, 7:25, 10:10 p.m.
Rocky Balboa Fri.-Sat., 11:35 a.m., 2:25, 5:20, 8:15, 11 p.m.; Sun., 11:35 a.m., 2:25, 5:20, 8:05, 10:40 p.m.;

Mon.-Thurs., 2:15, 4:55, 7:35, 10:05 p.m.
Charlotte's Web Fri.-Sat., 11:20 a.m., 2:10, 5, 7:40, 10:15 p.m.; Sun., 11:20 a.m., 2:10, 5, 7:40, 10:10 p.m.; Mon.-Thurs., 2:25, 5, 7:35, 10 p.m.
Dreamgirls Fri.-Sat., 10 a.m., 12:55, 4:10, 7:30, 10:50 p.m.; Sun., 10 a.m., 12:55, 4:10, 7:30, 10:40 p.m.; Mon.-Thurs., 12:50, 4, 7:10, 10:20 p.m.
Blood Diamond Fri.-Sun., 12:15, 3:45, 7:15, 10:25 p.m.; Mon.-Thurs., 12:20, 3:40, 7, 10:20 p.m.
The Holiday Fri.-Sun., 12:35, 4, 7:20, 10:35 p.m.; Mon.-Thurs., 12:55, 4:10, 7:20, 10:30 p.m.
The Pursuit of Happyness Fri.-Sun., 10:20 a.m., 1:20, 4:30 p.m.; Fri.-Sat., 10:20 a.m., 1:20, 4:30, 7:35, 10:45 p.m.; Sun., 10:20 a.m., 1:20, 4:30, 7:35, 10:30 p.m.; Mon.-Thurs., 1:35, 4:30, 7:30, 10:15 p.m.
Casino Royale Fri.-Sat., 10:05 a.m., 1:10, 4:20, 7:45, 11:10 p.m.; Sun., 10:05 a.m., 1:10, 4:20, 7:40, 10:50 p.m.; Mon.-Thurs., 12:10, 3:35, 7:05, 10:15 p.m.
Borat: Cultural Learnings of America for Make Benefit Glorious Nation of Kazakhstan Fri.-Sun., 1:30, 10:30 p.m.; Mon.-Thurs., 1:30, 10:25 p.m.
Babel Fri.-Sun., 10:10 a.m., 3:50, 7:10 p.m.; Mon.-Thurs., 4:05, 7:15 p.m.

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

Venus 12:15, 2:40, 5:05, 7:30, 9:55 p.m.
LANDMARK REGENT 1045 Broxton Avenue, between Weyburn & Kinross in Westwood (310)281-8223
Little Children 1, 4, 7, 9:55 p.m.
MAJESTIC CREST Westwood & Wilshire Boulevards (310)474-7866
The Pursuit of Happyness 11:50 a.m., 2:20, 4:50, 7:30, 10 p.m.
MANN FESTIVAL 1 10887 Lindbrook Avenue (310)208-2765
The Children of Men 11:40 a.m., 2:15, 4:50, 7:30, 10:10 p.m.

MANN NATIONAL 10925 Lindbrook Drive (310)208-4366

Rocky Balboa 11:30 a.m., 2, 4:30, 7, 9:30 p.m.
NUART THEATRE 11272 Santa Monica Blvd. (310)281-8223
Absolute Wilson Fri., 5, 7:30, 10 p.m.; Sat.-Sun., 12 noon, 2:30, 5, 7:30, 10 p.m.; Mon.-Thurs., 5, 7:30, 10 p.m.
Conan the Barbarian Fri., 11:55 p.m.
The Rocky Horror Picture Show Sat., 11:55 p.m.
WESTSIDE PAVILION CINEMAS 10800 Pico Blvd. at Overland Ave (310)281-8223
Notes on a Scandal 11:45 a.m., 2:30, 4:45, 7:15, 9:40 p.m.
The Painted Veil 11 a.m., 12:30, 2, 5, 6:30, 8 p.m.
The Queen 11:15 a.m., 1:45, 4:15, 6:45, 9:20 p.m.
The Departed 3:15, 9:15 p.m.

CULVER CITY, LAX, MARINA DEL REY

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

Code Name: The Cleaner Fri., 12:40, 3:10, 5:40, 7:50, 10:20 p.m.; Sat., 10 a.m., 12:40, 3:10, 5:40, 7:50, 10:20 p.m.; Sun.-Thurs., 12:40, 3:10, 5:40, 7:50, 10:20 p.m.
The Children of Men Fri., 12:30, 3, 5:30, 8, 10:45 p.m.; Sat., 10:05 a.m., 12:30, 3, 5:30, 8, 10:45 p.m.; Sun.-Thurs., 12:30, 3, 5:30, 8, 10:45 p.m.
The Good Shepherd 12 noon, 3:30, 7, 10:30 p.m.
Dreamgirls Fri., 1:30, 4:30, 7:30, 10:35 p.m.; Sat., 10:30 a.m., 1:30, 4:30, 7:30, 10:35 p.m.; Sun.-Thurs., 1:30, 4:30, 7:30, 10:35 p.m.
Blood Diamond Fri., 1:20, 4:35, 7:40, 10:50 p.m.; Sat., 10:10 a.m., 1:20, 4:35, 7:40, 10:50 p.m.; Sun.-Thurs., 1:20, 4:35, 7:40, 10:50 p.m.
The Holiday 1:25, 7:35 p.m.
Casino Royale Fri., 4:25, 10:40 p.m.; Sat., 10:15 a.m., 4:25, 10:40 p.m.; Sun.-Thurs., 4:25, 10:40 p.m.
MANN CULVER PLAZA Washington Blvd at Hughes (310)841-2993
Code Name: The Cleaner 12:10, 2:30, 5, 7:30, 10 p.m.
Happily N'Ever After 11:40 a.m., 2, 4:30, 7, 9:20 p.m.
THR3E 12:20, 2:40, 5:10, 7:40, 10:10 p.m.
Black Christmas 1:20, 10:20 p.m.
Charlotte's Web 11:30 a.m., 1:50, 4:20, 6:50, 9:10 p.m.
Casino Royale 3:50, 7:10 p.m.
Happy Feet 12 noon, 2:20 p.m.
The Queen 4:50, 7:20, 9:40 p.m.

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

Freedom Writers 1:35, 4:30, 7:30, 10:25 p.m.
Pan's Labyrinth (El Laberinto del Fauno) 1:50, 4:35, 7:20, 10 p.m.
The Children of Men 2:25, 5:05, 7:45, 10:25 p.m.
The Good Shepherd Fri.-Sat., 2:45, 7, 10:30 p.m.; Sun.-Thurs., 1:15, 4:55, 8:45 p.m.
Night at the Museum 2, 4:40, 7:20, 9:55 p.m.
Rocky Balboa Fri.-Sat., 2:30, 5:25, 8, 10:35 p.m.; Sun.-Thurs., 2:30, 5:25, 7:55, 10:20 p.m.
Dreamgirls 1: 4:45, 4:05, 5, 7:05, 8:10, 10:10 p.m.
Eragon 2:40, 5:20, 7:50, 10:15 p.m.
Apocalypse 1:05, 4:10, 7:10, 10:15 p.m.
Blood Diamond Fri.-Sat., 1:10, 4:15, 7:15, 10:20 p.m.; Sun.-Thurs., 1, 4, 7, 10:05 p.m.
The Pursuit of Happyness 1:30, 4:20, 7:25, 10:05 p.m.

UA MARINA DEL REY 4335 Glencoe Avenue (800)326-3264 510

Freedom Writers Fri.-Sun., 11 a.m., 1:50, 4:40, 7:30, 10:30 p.m.; Mon.-Thurs., 12:40, 4:40, 7:30, 10:20 p.m.
Happily N'Ever After Fri.-Sun., 12 noon, 2:30, 5:20, 7:50, 10:20 p.m.; Mon.-Thurs., 12:10, 2:30, 5:20, 7:50, 10:05 p.m.
Night at the Museum Fri.-Sun., 11:05 a.m., 1:40, 4:15, 7, 10:10 p.m.; Mon.-Thurs., 12:30, 4:20, 7:20, 10:10 p.m.
Rocky Balboa Fri., 2:20, 4:55, 7:40, 10:15 p.m.; Fri., 11:40 a.m.; Sat., 2:20 p.m.; Sat., 11:40 a.m., 4:55, 7:40, 10:15 p.m.; Sun., 2:20, 4:55, 7:40 p.m.; Sun., 11:40 a.m., 10:15 p.m.; Mon., 4, 10:15 p.m.; Mon., 12:50, 7:40 p.m.; Tues., 4, 10:15 p.m.; Tues., 12:50, 7:40 p.m.; Wed., 4, 10:15 p.m.; Wed., 12:50, 7:40 p.m.; Thurs., 4, 10:15 p.m.; Thurs., 12:50, 7:40 p.m.
Charlotte's Web Fri.-Sun., 11:45 a.m., 2:10, 5, 7:20, 9:50 p.m.; Mon.-Thurs., 12 noon, 2:20, 4:50, 7:15, 9:50 p.m.
The Pursuit of Happyness Fri.-Sun., 11:15 a.m., 2, 5:10, 8, 10:40 p.m.; Mon.-Thurs., 12:20, 4:30, 7:10, 10 p.m.

SANTA MONICA MALIBU

AMC LOEWS BROADWAY 4 1441 3rd St. Promenade (310)458-1506 706

Perfume: The Story of a Murderer Fri., 12:30, 4, 7:30, 10:40 p.m.; Sat.-Sun., 10 a.m., 1:10, 4:20, 7:30, 10:40 p.m.; Mon.-Thurs., 12:30, 4, 7:30, 10:40 p.m.
The Good Shepherd 12 noon, 3:30, 7, 10:35 p.m.
The Holiday Fri., 12:50, 3:50, 7:15, 10:15 p.m.; Sat.-Sun., 10:05 a.m., 12:55, 3:55, 7:15, 10:15 p.m.; Mon.-Thurs., 12:50, 3:50, 7:15, 10:15 p.m.
Babel Fri., 1:15, 4:35, 7:45, 10:50 p.m.; Sat.-Sun., 10:15 a.m., 1:15, 4:35, 7:45, 10:50 p.m.; Mon.-Thurs., 1:15, 4:35, 7:45, 10:50 p.m.

AMC SANTA MONICA 7 3rd St. at Arizona (310)289-4AMC

Pan's Labyrinth (El Laberinto del Fauno) Fri.-Sun., 11 a.m., 1:50, 4:55, 7:40, 10:40 p.m.; Mon.-Thurs., 1:45, 4:45, 7:40, 10:30 p.m.
The Children of Men Fri.-Sat., 10 a.m., 12:30, 3, 5:40, 8:15, 11:15 p.m.; Sun., 10 a.m., 12:30, 3, 5:40, 8:15, 10:55 p.m.; Mon.-Thurs., 12 noon, 2:40, 5:20, 8, 10:45 p.m.
Night at the Museum Fri.-Sun., 10:30 a.m., 1:20, 4:10, 7:10, 9:50 p.m.; Mon.-Thurs., 12:25, 2:50, 5:15, 7:50, 10:20 p.m.
Dreamgirls Fri.-Sat., 10:10, 11:20 a.m., 1:10, 2:20, 4, 5:25, 7, 8:30, 10 p.m.; Sun., 10:10, 11:20 a.m., 1:10, 2:20, 4, 5:25, 7, 8:30, 10 p.m.; Mon.-Thurs., 1, 2:30, 4, 5:30, 7, 8:30, 10 p.m.
Blood Diamond Fri.-Sun., 10:20 a.m.,

9:20 p.m.; Mon.-Thurs., 4:40, 7, 9:20 p.m.
Rocky Balboa Fri.-Sat., 12:40, 3:10, 5:40, 8:10, 11 p.m.; Sun., 12:40, 3:10, 5:40, 8:10, 10:40 p.m.; Mon.-Thurs., 2:35, 5:40, 8:10, 10:40 p.m.
Charlotte's Web Fri.-Sun., 11:40 a.m., 2:10, 4:50, 7:15, 9:45 p.m.
Dreamgirls Fri.-Sat., 11:30 a.m., 1:30, 2:30, 4:30, 5:30, 7:30, 8:30, 10:40, 11:30 p.m.; Sun., 11:30 a.m., 1:30, 2:30, 4:30, 5:30, 7:30, 8:30, 10:40 p.m.; Mon., 1:30, 4:30, 7:30, 10:35 p.m.; Tues.-Thurs., 1:30, 4:30, 7:30, 10:40 p.m.
Eragon Fri.-Sun., 11:35 a.m., 2, 5, 7:45, 10:25 p.m.; Mon.-Thurs., 2, 5, 7:45, 10:25 p.m.
Apocalypto Fri.-Sun., 12:30, 3:40, 6:45, 10:05 p.m.; Mon., 1:30, 4:30, 7:30, 10:30 p.m.; Tues.-Thurs., 12:30, 3:40, 6:45, 10:05 p.m.
Blood Diamond Fri.-Sun., 11:50 a.m., 3:30, 6:50, 10:10 p.m.
The Holiday Fri.-Sun., 1:10, 4:15, 7:20, 10:20 p.m.
The Pursuit of Happyness 1:40, 4:25, 7:25, 10:15 p.m.
Deja Vu Fri.-Sat., 1:45, 4:55, 7:50, 10:55 p.m.; Sun., 1:45, 4:55, 7:50, 10:40 p.m.
Happy Feet: The IMAX Experience 2:20 p.m.
CENTURY 8 NORTH HOLLYWOOD 12827 Victory Blvd. & Coldwater Canyon (818)508-6004
Code Name: The Cleaner Fri.-Wed., 11:40 a.m., 2:10, 4:40, 7:20, 9:45 p.m.
Freedom Writers Fri.-Wed., 12:30, 3:30, 7, 10 p.m.
Happily N'Ever After Fri.-Wed., 11:20 a.m., 1:30, 3:35, 5:55, 8:05, 10:15 p.m.
The Good Shepherd Fri.-Wed., 11:45 a.m., 3:20, 6:55, 10:25 p.m.
Night at the Museum Fri.-Wed., 11:55 a.m., 2:25, 5, 7:45, 10:20 p.m.
Rocky Balboa Fri.-Tues., 12:10, 2:40, 5:15, 7:50, 10:30 p.m.
Charlotte's Web Fri.-Wed., 11:35 a.m., 2:05, 4:30, 7:10, 9:30 p.m.
The Pursuit of Happyness Fri.-Wed., 11:50 a.m., 2:30, 5:20, 8, 10:40 p.m.

PANORAMA CITY SHERMAN OAKS, ENCINO

LAEMMLE'S TOWN CENTER 5 17200 Ventura Blvd (818)981-9811
Perfume: The Story of a Murderer 12:45, 4:30, 8:10 p.m.
The Painted Veil 1:20, 4:20, 7:20, 10:05 p.m.
Volver 1, 4, 7, 9:45 p.m.
Babel 1:15, 4:45, 8 p.m.
Little Children 12:30, 3:40, 7, 10 p.m.
PACIFIC GALLERIA STADIUM 16 15301 Ventura Boulevard (818)501-5121
Code Name: The Cleaner Fri.-Sat., 12:05, 2:40, 5:15, 7:50, 10:25 p.m.; Sun., 12:05, 2:35, 5:05, 7:40, 10:15 p.m.; Mon.-Thurs., 1:45, 4:15, 7, 9:30 p.m.
Freedom Writers Fri.-Sat., 1, 4:15, 7:30, 10:45 p.m.; Sun., 12:50, 4:05, 7:20, 10:25 p.m.; Mon.-Thurs., 1:05, 4:05, 7:20, 10:15 p.m.
Happily N'Ever After Fri.-Sat., 12 noon, 2:30, 5, 7:30, 10:05 p.m.; Sun., 12 noon, 2:30, 5, 7:30, 9:55 p.m.; Mon.-Thurs., 1:40, 4:20, 7, 9:40 p.m.
Pan's Labyrinth (El Laberinto del Fauno) Fri.-Sat., 1:25, 4:30, 7:35, 10:40 p.m.; Sun., 1:05, 4:10, 7:15, 10:05 p.m.; Mon.-Thurs., 1:30, 4:20, 7:15, 10:05 p.m.
The Children of Men Fri.-Sat., 1:35, 4:35, 7:35, 10:35 p.m.; Sun.-Thurs., 1:35, 4:35, 7:35, 10:15 p.m.
Notes on a Scandal Fri.-Sat., 12:15, 2:50, 5:25, 8, 10:35 p.m.; Sun., 12:15, 2:50, 5:25, 8, 10:30 p.m.; Mon.-Thurs., 1:55, 4:45, 7:30, 9:55 p.m.
The Good Shepherd Fri.-Sat., 12 noon, 3:40, 7:20, 11 p.m.; Sun., 12:15, 4:15, 8:15 p.m.; Mon.-Thurs., 1, 4:40, 8:25 p.m.
Night at the Museum Fri.-Sat., 1:45, 4:25, 7:15, 10:05 p.m.; Sun., 1:35, 4:25, 7:25, 10:10 p.m.; Mon.-Thurs., 1:35, 4:30, 7:25, 10:10 p.m.
Curse of the Golden Flower (Man cheng jin dai huang jin jia) Fri.-Sat., 1:40, 4:45, 7:50, 10:55 p.m.; Sun., 1, 4:05, 7, 9:50 p.m.; Mon.-Thurs., 1:15, 4:15, 7:05, 9:55 p.m.
Rocky Balboa Fri.-Sat., 1:25, 4:20, 7:15, 10:10 p.m.; Sun., 1:15, 4:10, 7:05, 9:55 p.m.; Mon.-Thurs., 1:25, 4:25, 7:05, 9:50 p.m.
Charlotte's Web Fri.-Sat., 1:25, 4:15, 7:05, 9:55 p.m.; Sun., 1:40, 4:30, 7:20, 9:50 p.m.; Mon.-Thurs., 1:45, 4:35, 7:30, 10:05 p.m.
Dreamgirls Fri.-Sat., 12:20, 1:20, 3:45, 4:45, 7:10, 8:10, 10:25, 11:25 p.m.; Sun., 12:20, 1:20, 3:45, 4:45, 7:10, 8:10, 10:25 p.m.; Mon.-Thurs., 1:20, 3:45, 4:45, 7:10, 8:10, 10:30 p.m.
Blood Diamond Fri.-Sat., 12:45, 4:05, 7:25, 10:45 p.m.; Sun., 12:10, 3:35, 7:15, 10:30 p.m.; Mon.-Thurs., 1, 4:10, 7:20, 10:30 p.m.
The Holiday Fri.-Sat., 12:55, 4:10, 7:25, 10:40 p.m.; Sun., 12:25, 3:45, 7:05, 10:20 p.m.; Mon.-Thurs., 12:55, 4:05, 7:15, 10:25 p.m.
The Pursuit of Happyness Fri.-Sat., 1, 4:10, 7:20, 10:30 p.m.; Sun., 1:10, 4:20, 7:10, 10:05 p.m.; Mon.-Thurs., 1:20, 4:30, 7:25, 10:20 p.m.
PACIFIC SHERMAN OAKS 5 Corner of Van Nuys Blvd and Milbank (818)501-5121
Black Christmas 2:20 p.m.
Night at the Museum Fri.-Sat., 2:40, 5, 7:35, 10:25 p.m.; Sun., 2:40, 5, 7:35 p.m.; Mon.-Thurs., 2:40, 5, 7:35, 10:25 p.m.

We Are Marshall Fri.-Sat., 4:30, 7:20, 10:05 p.m.; Sun., 4:30, 7:15 p.m.; Mon.-Thurs., 4:30, 7:20, 10:05 p.m.
Apocalypto Fri.-Sat., 2, 4:50, 7:40, 10:30 p.m.; Sun., 2, 4:50, 7:40 p.m.; Mon.-Thurs., 2, 4:50, 7:40, 10:30 p.m.
The Pursuit of Happyness Fri.-Sat., 2:10, 4:50, 7:40, 10:20 p.m.; Sun., 2:10, 4:50, 7:30 p.m.; Mon.-Thurs., 2:10, 4:50, 7:40, 10:20 p.m.
The Queen Fri.-Sat., 2, 4:20, 7:10, 9:30 p.m.; Sun., 2, 4:20, 7:10 p.m.; Mon.-Thurs., 2, 4:20, 7:10, 9:30 p.m.

WOODLAND HILLS WEST HILLS, TARZANA

AMC PROMENADE 16 Topanga Canyon Blvd. And Oxnard N. of 101 Fwy. (818)883-2AMC
Code Name: The Cleaner Fri.-Sun., 12 noon, 2:30, 5, 7:30, 10 p.m.; Mon.-Thurs., 2, 5, 7:40, 10 p.m.
Freedom Writers Fri.-Sun., 10:15 a.m., 1:10, 4:15, 7:15, 10:20 p.m.; Mon.-Thurs., 1:10, 4:10, 7:15, 10:10 p.m.
Happily N'Ever After Fri.-Sun., 11:15 a.m., 1:55, 4:35, 7:05, 9:30 p.m.; Mon.-Thurs., 1:55, 4:35, 7:05, 9:30 p.m.
Pan's Labyrinth (El Laberinto del Fauno) Fri.-Sun., 10:45 a.m., 1:45, 4:45, 7:35, 10:25 p.m.; Mon.-Thurs., 1:45, 4:45, 7:35, 10:25 p.m.
The Children of Men Fri.-Sat., 11:30 a.m., 2:15, 5:10, 8:10, 10:50 p.m.; Sun., 11:30 a.m., 2:15, 5:10, 8:10, 10:40 p.m.; Mon.-Thurs., 1:30, 4:20, 7, 9:45 p.m.
The Good Shepherd Fri.-Sun., 11:05 a.m., 2:45, 6:30, 10:10 p.m.; Mon.-Thurs., 2:15, 6, 10 p.m.
Night at the Museum Fri.-Sun., 11 a.m., 1:50, 4:40, 7:25, 10:15 p.m.; Mon.-Thurs., 1:50, 4:40, 7:30, 10:15 p.m.
Rocky Balboa Fri.-Sat., 12:05, 2:40, 5:25, 8:10, 10:50 p.m.; Sun., 12:05, 2:40, 5:25, 8:10, 10:40 p.m.; Mon.-Thurs., 12:55, 4:05, 7, 9:50 p.m.
Charlotte's Web Fri.-Sun., 11:25 a.m., 2:05, 4:50, 7:25, 9:50 p.m.; Mon.-Thurs., 12:45, 4:05, 6:55, 9:35 p.m.
Dreamgirls Fri.-Sat., 10:20 a.m., 12:20, 1:20, 3:30, 4:30, 6:45, 7:45, 9:55, 10:55 p.m.; Sun., 10:20 a.m., 12:20, 1:20, 3:30, 4:30, 6:45, 7:45, 9:55, 10:45 p.m.; Mon.-Thurs., 1, 2, 4:15, 5:15, 7:25, 8:25, 10:30 p.m.
Eragon Fri.-Sat., 12 noon, 2:35, 5:15, 7:45, 10:30 p.m.; Sun., 12 noon, 2:35, 5:15, 7:45, 10:10 p.m.; Mon.-Thurs., 1, 4:30, 7:15, 9:55 p.m.
Blood Diamond Fri.-Sun., 10:45 p.m.; Mon.-Thurs., 10:20 p.m.
The Holiday Fri.-Sun., 10:20 a.m., 1:20, 4:30, 7:40 p.m.; Mon.-Thurs., 1:05, 4:15, 7:20 p.m.
The Pursuit of Happyness Fri.-Sun., 10:25 a.m., 1:25, 4:20, 7:10, 10:05 p.m.; Mon.-Thurs., 1:25, 4:25, 7:10, 10:05 p.m.
Casino Royale Fri.-Sun., 12:10, 3:25, 6:40, 9:55 p.m.; Mon.-Thurs., 12:50, 4, 7:10, 10:20 p.m.
Happy Feet Fri.-Sun., 10:30 a.m., 1:15, 4:10, 7, 9:45 p.m.; Mon.-Thurs., 1:20, 4:10, 7:05, 9:55 p.m.
LAEMMLE'S FALLBROOK Fallbrook Mall (818)340-8710
Pan's Labyrinth (El Laberinto del Fauno) Fri.-Sun., 1:30, 4:15, 7, 9:45 p.m.; Mon.-Thurs., 2:30, 5:15, 8 p.m.
Perfume: The Story of a Murderer Fri.-Sun., 12:20, 3:40, 7, 10:10 p.m.; Mon.-Thurs., 1:20, 4:40, 8 p.m.
The Children of Men Fri.-Sun., 11:30 a.m., 2, 4:40, 7:20, 9:55 p.m.; Mon.-Thurs., 12:30, 3, 5:40, 8:20 p.m.
The Good Shepherd 12:40, 4:20, 8 p.m.
Night at the Museum Fri.-Sun., 11:30 a.m., 2:10, 4:50, 7:30, 10:10 p.m.; Mon.-Thurs., 12:30, 3:10, 5:50, 8:30 p.m.
The History Boys Fri.-Sun., 11:40 a.m., 2:20, 5, 7:40, 10:15 p.m.; Mon.-Thurs., 12:40, 3:20, 6, 8:40 p.m.
The Queen Fri.-Sun., 1:45, 4:30, 7:10, 9:45 p.m.; Mon.-Thurs., 2:45, 5:30, 8:10 p.m.
The Rocky Horror Picture Show Fri., 12 mid.

BURBANK & VICINITY

AMC BURBANK 16 125 E. Palm Ave., Downtown Burbank, First & Palm, one block north of Olive (310)289-4AMC
Code Name: The Cleaner Fri.-Sat., 10:50 a.m., 1:05, 3:30, 5:55, 8:30, 11 p.m.; Sun., 10:50 a.m., 1:05, 3:30, 5:55, 8:30, 10:30 p.m.; Mon.-Thurs., 1:45, 4:30, 7:05, 9:30 p.m.
Freedom Writers Fri.-Sat., 11:15 a.m., 2:15, 5:15, 8:15, 11:15 p.m.; Sun., 11:15 a.m., 2:15, 5:15, 8:15 p.m.; Mon.-Thurs., 2:15, 5:15, 8:15 p.m.
Happily N'Ever After Fri.-Sun., 11:40 a.m., 2:05, 4:35, 7, 9:20 p.m.; Mon.-Thurs., 2:05, 4:35, 7, 9:20 p.m.
Pan's Labyrinth (El Laberinto del Fauno) Fri.-Sat., 10:45 a.m., 12:30, 1:35, 4:25, 7:25, 11:40 p.m.; Sun., 10:45 a.m., 12:30, 1:35, 4:25, 7:25, 10:25 p.m.; Mon.-Thurs., 12:30, 1:35, 4:25, 7:25, 10:15 p.m.
Perfume: The Story of a Murderer Fri.-Sat., 12 noon, 3:25, 6:55, 10:30 p.m.; Sun., 12 noon, 3:25, 6:55, 10:20 p.m.; Mon.-Thurs., 12:20, 3:35, 6:55, 10:10 p.m.
The Children of Men Fri.-Sun., 11:10 a.m., 2, 4:45, 7:30, 10:15 p.m.; Mon.-Thurs., 2, 4:45, 7:30, 10:15 p.m.
The Good Shepherd Fri., 11 a.m., 2:50, 6:30, 10:10 p.m.; Sat., 2:50, 6:30, 10:10 p.m.; Sun., 11 a.m., 2:50, 6:30, 10 p.m.; Mon.-Wed., 2:50, 6:30, 10 p.m.; Thurs., 12 noon, 3:30 p.m.
Night at the Museum Fri.-Sat., 11:20 a.m., 2:10, 5, 8, 10:45 p.m.; Sun., 11:20 a.m., 2:10, 5, 8 p.m.; Mon.-Thurs., 2:10, 5, 8 p.m.
Rocky Balboa Fri.-Sat., 11:45 a.m., 2:25, 5:10, 7:55, 10:35 p.m.; Sun., 11:45 a.m., 2:25, 5:10, 7:55, 10:25 p.m.

p.m.; Mon.-Thurs., 1:40, 4:20, 7:15, 9:40 p.m.
Charlotte's Web Fri.-Sun., 10:50 a.m., 1:30, 4:10, 6:45, 9:25 p.m.; Mon.-Thurs., 1:30, 4:10, 6:45, 9:25 p.m.
Dreamgirls Fri.-Sat., 10:45 a.m., 1:50, 5:05, 8:20, 11:30 p.m.; Sun., 10:45 a.m., 1:50, 5:05, 8:20 p.m.; Mon.-Thurs., 1:50, 5:05, 8:20 p.m.
Eragon Fri.-Sat., 11:35 a.m., 2:20, 4:55, 7:40, 10:20 p.m.; Sun., 11:35 a.m., 2:20, 4:55, 7:40, 10:05 p.m.; Mon.-Thurs., 2:20, 4:55, 7:40, 10:05 p.m.
Apocalypto Fri.-Sat., 12:05, 3:20, 6:40, 9:55 p.m.; Sun., 12:05, 3:20, 6:40, 9:45 p.m.; Mon.-Thurs., 12:25, 3:20, 6:40, 9:45 p.m.
Blood Diamond Fri.-Sat., 3:50, 7:10, 10:40 p.m.; Sun., 3:50, 7:10, 10:30 p.m.; Mon.-Thurs., 3:45, 6:55, 10:05 p.m.
The Pursuit of Happyness Fri.-Sat., 11:05 a.m., 1:55, 4:50, 7:50, 10:50 p.m.; Sun., 11:05 a.m., 1:55, 4:50, 7:50 p.m.; Mon.-Thurs., 1:55, 4:50, 7:50 p.m.
Casino Royale Fri.-Sat., 11:50 a.m., 3:10, 6:35, 10 p.m.; Sun., 11:50 a.m., 3:10, 6:35, 9:50 p.m.; Mon.-Thurs., 12:15, 3:25, 6:35, 9:50 p.m.
The New York Metropolitan Opera: Bellini - I Puritani - NCM Event Sat., 10:30 a.m.
AMC BURBANK TOWN CENTER 6 Outside the Mall on N. First St. (310)289-4262
The Good Shepherd Fri.-Sat., 12 noon, 3:40, 7:20, 10:55 p.m.; Sun., 12 noon, 3:40, 7:20 p.m.; Mon.-Thurs., 12:40, 4:20, 7:50 p.m.
Night at the Museum Fri.-Sun., 12:30, 3:15, 6:10, 9 p.m.; Mon.-Thurs., 12:35, 3:15, 6:10, 9 p.m.
Dreamgirls Fri.-Sun., 12:20, 3:35, 6:40, 9:50 p.m.; Mon.-Thurs., 12:50, 3:45, 6:40, 9:40 p.m.
The Pursuit of Happyness Fri.-Sun., 1:10, 4, 7, 10 p.m.; Mon.-Thurs., 1:10, 4, 7, 9:50 p.m.
Babel Fri.-Sun., 12:05, 3:25, 6:50, 10:10 p.m.; Mon.-Thurs., 12:30, 3:40, 6:50, 10 p.m.
Little Children Fri.-Sat., 12:50, 4:10, 7:30, 10:45 p.m.; Sun., 12:50, 4:10, 7:30, 10:30 p.m.; Mon.-Thurs., 1, 4:10, 7:15, 10:15 p.m.
AMC BURBANK TOWN CENTER 8 3rd and Magnolia, Inside the Mall (310)289-4262
Freedom Writers Fri.-Sun., 12:50, 3:55, 7, 10 p.m.; Mon.-Thurs., 12:50, 3:55, 7, 9:55 p.m.
THR3E Fri., 2:05, 4:50, 7:30, 10:15 p.m.; Sat., 11:35 a.m., 2:05, 4:50, 7:30, 10:15 p.m.; Sun., 11:35 a.m., 2:05, 4:50, 7:30, 10:10 p.m.; Mon.-Thurs., 2:05, 4:50, 7:30, 10 p.m.
Black Christmas Fri., 2:10, 4:45, 7:15, 9:50 p.m.; Sat.-Sun., 11:40 a.m., 2:10, 4:45, 7:15, 9:50 p.m.; Mon.-Thurs., 2:10, 4:45, 7:15, 9:40 p.m.
Night at the Museum Fri.-Sun., 1:15, 4, 6:50, 9:45 p.m.; Mon.-Thurs., 1:15, 4, 6:50, 9:35 p.m.
We Are Marshall Fri.-Sat., 12:35, 3:45, 7:05, 10:10 p.m.; Sun., 12:35, 3:45, 7:05, 10:05 p.m.; Mon.-Thurs., 12:55, 3:50, 7:05, 10 p.m.
Charlotte's Web Fri., 2:25, 5:05, 7:50, 10:20 p.m.; Sat., 11:50 a.m., 2:25, 5:05, 7:50, 10:20 p.m.; Sun., 11:50 a.m., 2:25, 5:05, 7:50 p.m.; Mon.-Thurs., 2:25, 5:05, 7:50 p.m.
The Holiday Fri., 12:20, 3:30, 6:40, 9:55 p.m.; Sat., 6:40, 9:55 p.m.; Sun., 12:20, 3:30, 6:40, 9:55 p.m.; Mon.-Thurs., 12:45, 3:40, 6:40, 9:45 p.m.
Happy Feet Fri., 2:15, 5, 7:45, 10:30 p.m.; Sat., 11:30 a.m., 2:15, 5, 7:45, 10:15 p.m.; Mon.-Thurs., 1:30, 4:25, 7:10, 9:50 p.m.

GLENDALE HIGHLAND PARK

HIGHLAND THEATER 5604 North Figueroa Street (323)256-6383
Black Christmas 12:20, 2:25, 4:30, 6:35, 8:45 p.m.
Apocalypto 12:10, 2:55, 5:40, 8:30 p.m.
Blood Diamond 12:15, 3:05, 5:55, 8:40 p.m.
MANN EXCHANGE 10 128 North Maryland Avenue (818)549-0045
Code Name: The Cleaner 12:10, 2:30, 4:50, 7:20, 9:50 p.m.
Freedom Writers 1:10, 4:10, 7:10, 10:10 p.m.
Black Christmas 4:40, 10:30 p.m.
The Children of Men 11:40 a.m., 2:20, 5, 7:40, 10:20 p.m.
The Good Shepherd 12:30, 4:30, 8 p.m.
Night at the Museum 11:50 a.m., 2:30, 5:10, 7:50, 10:30 p.m.
Rocky Balboa 11:30 a.m., 2, 4:30, 7, 9:30 p.m.
Charlotte's Web 11:20 a.m., 1:50, 4:20, 6:40, 9:10 p.m.
Eragon 11:20 a.m., 1:50, 4:20, 6:50, 9:20 p.m.
Apocalypto 12:20, 3:20, 6:30, 9:40 p.m.
The Holiday 1:30, 7:30 p.m.
UA LACANADA FLINTRIDGE 1919 Verdugo Blvd (800)326-3264 508
Happily N'Ever After 12 noon, 2:25, 4:40, 6:55, 9:15 p.m.
The Children of Men 11:50 a.m., 2:30, 5:10, 7:50, 10:30 p.m.
The Good Shepherd 11:45 a.m., 3:20, 7, 10:40 p.m.
Night at the Museum 11:20 a.m., 2, 4:50, 7:30, 10:20 p.m.
Charlotte's Web 12:25, 2:50, 5:15, 7:40, 10:10 p.m.
Eragon 11:40 a.m., 2:05, 4:30, 7:20, 9:50 p.m.
The Holiday 12:10, 3:30, 7:10, 10:15 p.m.
The Pursuit of Happyness 11:30 a.m., 2:15, 5, 7:45, 10:35 p.m.

PASADENA & VICINITY

LAEMMLE'S - ONE COLORADO CINEMAS 42 Miller Alley (626)744-1224
The Good Shepherd 1, 4:40, 8:20 p.m.
Night at the Museum 1:35, 4:20, 7:20, 10 p.m.
The Good German 1:40, 4:20, 7, 9:35 p.m.
The Holiday 1:55, 5:10, 8:30 p.m.
The Pursuit of Happyness 1:15, 4, 7:10, 9:55 p.m.
The History Boys 1:30, 4:10, 7, 9:40 p.m.
Casino Royale 1:25, 4:40, 8 p.m.
Little Children 1:45, 5, 8:15 p.m.
LAEMMLE'S PLAYHOUSE 7 673 East Colorado Boulevard (626)844-6500
Miss Potter 11:35 a.m., 2, 4:40, 7:15, 9:40 p.m.
Perfume: The Story of a Murderer 12 noon, 3:20, 7, 10:10 p.m.
Notes on a Scandal 11:30 a.m., 2:10, 4:50, 7:40, 10:15 p.m.
Curse of the Golden Flower (Man cheng jin dai huang jin jia) 1:35, 4:25, 7:20, 10:10 p.m.
Volver 1:20, 4:15, 7:10, 9:55 p.m.
Babel 12:15, 3:30, 7, 10:10 p.m.
The Queen 11:45 a.m., 2:20, 4:55, 7:30, 10 p.m.
Short Film Fri.-Sun., 12:40, 1 p.m.
PACIFIC HASTINGS 8 355 North Rosemead Blvd (626)568-8888
Happily N'Ever After Fri.-Sat., 1, 3:15, 5:30, 8, 10:05 p.m.; Sun.-Thurs., 1, 3:15, 5:30, 8 p.m.
Night at the Museum Fri.-Sat., 2, 5, 7:45, 10:25 p.m.; Sun.-Thurs., 2, 5, 7:45 p.m.
We Are Marshall Fri.-Sat., 4:10, 10:10 p.m.; Sun.-Thurs., 4:10 p.m.
Rocky Balboa Fri.-Sat., 1:45, 4:15, 7, 9:35 p.m.; Sun.-Thurs., 1:45, 4:15, 7 p.m.
Charlotte's Web Fri.-Sat., 2:20, 5:15, 7:50, 10:15 p.m.; Sun.-Thurs., 2:20, 5:15, 7:50 p.m.
Eragon Fri.-Sat., 2:15, 4:40, 7:30, 9:50 p.m.; Sun.-Thurs., 2:15, 4:40, 7:30 p.m.
Apocalypto Fri.-Sat., 1:10, 4:20, 7:20, 10:30 p.m.; Sun.-Thurs., 1:10, 4:20, 7:20 p.m.
Blood Diamond 1:05, 7:05 p.m.
The Pursuit of Happyness Fri.-Sat., 1:30, 4:25, 7:15, 9:55 p.m.; Sun.-Thurs., 1:30, 4:25, 7:15 p.m.
PACIFIC PASEO STADIUM 1340 425 East Colorado Boulevard (626)568-8888
Code Name: The Cleaner Fri.-Sun., 12:35, 3:05, 5:35, 8:10, 10:40 p.m.; Mon.-Thurs., 12:35, 3:05, 5:35, 8:10, 10:20 p.m.
Freedom Writers Fri.-Sat., 1:50, 5:15, 8:20, 11:25 p.m.; Sun., 1:50, 5:15, 8:05, 10:50 p.m.; Mon.-Thurs., 1:50, 4:40, 7:25, 10:10 p.m.
Happily N'Ever After Fri.-Sun., 12 noon, 2:25, 4:45, 7:10, 9:35 p.m.; Mon., 12 noon, 2:25, 4:45, 7:10, 9:15 p.m.; Tues.-Thurs., 12:40, 3, 5:05, 7:10, 9:15 p.m.
Pan's Labyrinth (El Laberinto del Fauno) Fri.-Sun., 11:35 a.m., 2:20, 5:10, 8, 10:55 p.m.; Mon., 11:35 a.m., 2:20, 5:10, 7:50, 10:45 p.m.; Tues.-Thurs., 12:10, 2:45, 5:15, 7:50, 10:40 p.m.
The Children of Men Fri.-Sat., 12:05, 2:50, 5:40, 8:30, 11:20 p.m.; Sun., 12:05, 2:50, 5:40, 8:15, 10:45 p.m.; Mon., 12:05, 2:50, 5:30, 8:05, 10:35 p.m.; Tues.-Thurs., 12:05, 2:50, 5:30, 8, 10:30 p.m.
The Good Shepherd Fri.-Sun., 11:30 a.m., 3:15, 7:05, 10:55 p.m.; Mon., 11:30 a.m., 3:15, 7, 10:40 p.m.; Tues.-Thurs., 12 noon, 3:30, 7, 10:35 p.m.
Night at the Museum Fri.-Sun., 11:40 a.m., 2:15, 4:55, 7:40, 10:25 p.m.; Mon., 11:40 a.m., 2:15, 4:55, 7:35, 10 p.m.; Tues.-Thurs., 2:15, 4:55, 7:35,

An Evening With
Gladys Knight

with special guest

The Temptations Review
featuring Dennis Edwards



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FRI 05

Consider This... -at- LACMA (Installations, Museum)

'Consider This...' will incorporate the results of the recent critical review commissioned by LACMA and will be designed by the internationally known artist, Barbara Kruger. LACMA Lab has commissioned six artists to examine the cultural and social landscape: who are we and who do we want to be? The goal of the exhibition is to fuse analytical thinking and creative expression at a time when there is a heightened need for meaningful discourse. LACMA, 323-857-6000, 5905 Wilshire Blvd. 01/05/07: 12 p.m. till 9 p.m.

Blues Traveler (Blues, Rock)

Led by harmonica virtuoso John Popper, Blues Traveler has become one of the country's most popular roots-rock bands. Cerritos Center for the Performing Arts, 562-916-8501, 12700 Center Court Dr., \$25-\$47.50 01/05/07: 8 p.m.



SAT 06

My Morning Jacket (Country, Rock)

My Morning Jacket is a five-piece band built solidly around the vocal and songwriting talents of group leader Jim James. Wiltern Theatre, 213-380-5005, 3790 Wilshire Blvd., \$27 01/06/07: 9 p.m.

B.B. King (Blues)

B.B. King, the master of the blues guitar, is a living legend. Kodak Theatre, 323-308-6363, 6801 Hollywood Blvd., \$35.50-\$116 01/06/07: 8 p.m.

Waterbrains -at- Empty Stage, The (Sketch Comedy)

Enjoy a show of unpredictable comedy from the top players at the Empty Stage. Empty Stage Theatre, 310-470-3560, 2372 Veteran Ave., \$15 01/06/07: 8 p.m.



SUN 07

Slava's Snowshow -at- NATIONAL TOUR (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, 310-825-2101, 405 Hilgard Ave., \$42-\$68 01/07/07: 2 and 7 p.m.

Forever Flamenco -at- Fountain Theatre (World Dance, Latin/Salsa, Performance)

Perhaps the hottest flamenco in town can be found at this weekly show, which is a thrilling combination of prepared work and spontaneous exploration. There's even invited audience participation for the last number. Fountain Theatre, 323-663-2235, 5060 Fountain Ave., \$25-\$30 01/07/07: 8 p.m.

Sisters of Jazz -at- World Stage (Jazz)

Sisters of Jazz celebrates the music, celebrating women, with an open jam session. World Stage, 323-293-2451, 4344 Degnan Blvd., \$5 donation 01/07/07: 7:30 p.m. till 12 a.m.



MON 08

Jam Night with Mickey Champion (Blues, Jazz, Live Music in Bar/Club)

Mickey Champion is from Lake Charles, Louisiana, and has been singing for over fifty years. She was discovered in Los Angeles by the great bandleader Johnny Otis, and went on to work with such great performers as T-Bone Walker, Little Esther Phillips, Roy Milton, Billy Holliday and many others. Babe's and Ricky's Inn, 323-295-9112, 4339 Leimert Blvd., \$8 01/08/07: 7 p.m.

Drum Workshop -at- World Stage (World, Class/Workshop)

Started by founder Billy Higgins, this workshop is a wonderful hands-on experience designed primarily for young people, but is open to the young-at-heart of all ages. Participants learn to play the trap drum set and gain an intimate understanding of rhythm and percussion. The focus is on its roots and the rudiments. World Stage, 323-293-2451, 4344 Degnan Blvd., \$5 donation 01/08/07: 7 till 11:30 p.m.



TUE 09

People's Choice Awards 2007 (General, TV Show Taping)

America has chosen its favorite Hollywood's A-listers, who will be the big winners? Find out as Queen Latifah hosts the 33rd annual People's Choice Awards. Shrine Auditorium, 213-748-5116, 649 W. Jefferson Blvd. 01/09/07: 9 p.m.

Vocal Workshop -at- World Stage (Special Event, Class/Workshop)

This workshop provides vocal coaching, ear training and music theory to singers and aspiring singers. The goal: finding the music in your voice and finding your own voice in the music. This work is led by the master vocal teacher Dini Clarke. World Stage, 323-293-2451, 4344 Degnan Blvd., \$5 donation 01/09/07: 6:30 till 11 p.m.



WED 10

Benny Golson Quartet (Jazz, Live Music in Bar/Club)

Benny Golson is a tenor saxophonist who has performed with John Coltrane, Jimmy Heath and the Dizzy Gillespie Big Band. Jazz Bakery, 310-271-9039, 3233 Helms Ave., \$30 01/10/07: 8 and 9:30 p.m.

Orphans of the Rwanda Genocide (Gallery, Museum, Photography)

This important photo exhibition focuses on haunting first person testimonies and insightful images of human tragedy and survival in Rwanda. Powerful photographs taken by Jerry Berndt portray genocide memorial sites-lye-covered bones and tattered clothing contrasted with hopeful images of the orphans of Rwanda rebuilding their lives through marriages, birth, and healing. Museum of African American Art, 323-294-7071, 4005 S. Crenshaw Blvd. 01/10/07: 10 till 4 p.m.



THUR 11

Sting (Classical, Pop, Rock)

After the Police disbanded in 1984, Sting has gone on to have a spectacular solo career with albums including 'The Dream of the Blue Turtles,' 'Ten Summoner's Tales,' 'Brand New Day' and 'Sacred Love.' This time, Sting turns the clock back and focuses on the past. Accompanied by lutenist Edin Karamazov and The Concord Ensemble choir, Sting will perform music from the album 'Songs From The Labyrinth.' Walt Disney Concert Hall, 213-625-0594, 135 N. Grand Ave., \$45-\$120 01/11/07: 8 p.m.

Cookin' With Gas (Sketch Comedy)

Based entirely on audience suggestions, custom-made satires and songs are crafted by comic daredevils with the help of surprise celebrity guests. Past guests include Mike Myers, Quentin Tarantino, John Ritter, Beverly D'Angelo, Sinbad, Teri Garr, Steven Weber, and Chad Lowe. Groundlings Theatre, 323-934-4747, 7307 Melrose Ave., \$16.50 01/11/07: 8 p.m.

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WEEKLY SPORTS WRAP-UP

BY JOSEPH TRINH

The Bowl Season. Every year we are served with a couple dozen matchups based on how much money the hosts can squeeze out of college football fans, evident in the Emerald Bowl with 6-6 Florida St. versus 7-5 UCLA. Seriously, who, outside of Tallahassee and Westwood, would care to see that game? Of course, this was a pre-New Year's Day Bowl, therefore irrelevant.

#8 USC faced off against #3 Michigan in what was probably the most anticipated bowl game outside of the title game. Both teams, coming off a season ending loss that kept both teams out of the title game, came in with a lot of anger and frustration. In what was considered the "Consolation Bowl" in some circles, two of the best defenses in the nation faced off on a bright California day. Vegas thought it was a toss up, thinking that the teams were too even to make any distinction between the two storied programs. But somebody had to win.

The Trojans came away from Pasadena with a convincing 32-18 victory over the Wolverines of Michigan. The first half transpired as expected, with both defenses controlling the game early, with the half ending in a 3-3 tie. Both teams

looked like they were slowly trying to get a feel for one another.

The pundits gave Michigan the edge in their pre-game "analyses," saying the experience and size of their offense will eventually prevail. Well, size does matter, but speed kills. Just like the Rose Bowl three years ago, where the Trojans were considered undersized in comparison to the Wolverines but won, 28-14, the speed of Southern California was just too much for the boys from Ann Arbor. This year's Rose Bowl matchup saw the Trojan defense hounding Michigan quarterback Chad Henne for six sacks and constant pressure all day, and holding Heisman hopeful Mike Hart to his lowest rushing yardage output by far all year at 47.

After another one of Pete Carroll's famous second half adjustments, came out and scored 16 unanswered points in the third quarter, and never looked back. The Wolverines scored on a 11 yard touchdown pass from Henne to Adrian Arrington, but two touchdown passes by Booty sealed the deal. USC's John David Booty threw for 391 yards, four touchdowns, and no interceptions, with Dwayne Jarrett pulling in two of those TD's. *R*

OBITUARY

BY RUSTY WHITE

JAMES BROWN

Died Dec. 25, 2006



Grammy-winning singer James Brown died at age 73. According to early reports, the singer died of complications due to pneumonia.

James Brown unarguably belongs among the top echelon of influential musicians of the last 60 years. What Chuck Berry and the Beatles were to rock and roll, James Brown was to soul, funk, disco, and even rap/hip-hop. He was one of the original inductees into the Rock and Roll Hall of Fame. James Brown's passion in performance earned him the well-deserved moniker "The Hardest Working Man in Show Business."

The self-proclaimed "Godfather of Soul" riveted generations with his sweaty onstage performances.

It could very well be said that Brown's notorious stage shows also influenced future musicians in the spectacle and energy level of the show itself in addition to the actual music.

James Brown grew up in abject poverty and worked his way to the top of his industry. He was a survivor: overcoming racism, personal tragedy, and his own self-destructive habits. Through all his travails, James Brown's fan base never deserted him, as he was one of those rare individuals in the public eye who could always make it through the bad times with an inner dignity and pride that was admirable if not empathetic.

The singer's many hit records include the landmark "Say It Out Loud - I'm Black and I'm Proud," "Papa's Got a Brand New Bag," "It's a Man's Man's World," "Sex Machine," "Living in America," and "I Got You (I Feel Good)." So impacting and enjoyable was his music that his oeuvre can be found spread across the soundtracks of over 100 feature films (international, as well as American).

James Brown also acted in films such as: *The Blues Brothers*, *Doctor Detroit*, *Rocky IV*, and *The Blues Brothers 2000*. There will be many imitators, but never again will we ever hear—or see—another James Brown.

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

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

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Thank you.
Erika Gardner, The Gurin Company

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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

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

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

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

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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

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CASTING

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

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

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

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

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

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

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

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

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

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

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

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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

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The major focus in the cosmos this week appears to be upon image, communications, entertainment, and relationship dynamics. Schedule and accomplish as much as you can, as this is not the week to waste effort, energy, or time.

ARIES (March 20th to April 20th)

Tons of effort may go into Thursday to Saturday involving career, love, and patience with youth. Good news unfolds Monday, especially with bosses, Cap, Leo, other Aries, Cancer, and Virgo. Tuesday/Wednesday you may find yourself fatigued and prone to mistakes and illness.

TAURUS (April 20th to May 20th)

It's likely you'll be going overboard Thursday through Saturday, especially in spending, discipline, demands on your love life, or with Leo, Cancer, Aquarius, Libra, or other Taurus personalities, and it may have you reassessing your life by Sunday. Cooperation is stellar Monday and Tuesday, with a profitable co-venture of some kind Wednesday.

GEMINI (May 21st to June 22nd)

Spectacular support for your ideas, positions, and goals unfolds Thursday, especially with Aquarius, Pisces, Cap, and other Gemini's. Respect your gut feelings Friday/Saturday. A fast trip out Sunday requires your planning ahead and taking your brain along. A lot of communications fills a very busy Monday to Wednesday.

CANCER (June 23rd to July 22nd)

A moody Thursday appears to give way to luck in love on Friday/Saturday. Disappointment may sully Sunday, especially with cancelled or altered plans, Scorpio, Leo, Sag, Virgo, or Cancer. Monday is happy and productive, while Tuesday appears challenging. Wednesday has lots of good news, especially from afar.

LEO (July 23rd to August 22nd)

You appear busy, productive, and very popular Thursday to Saturday, but by Sunday you may end up assessing your life big time. Pay attention to details if you dash out. You should have good news in love Monday, especially with Virgo, Cancer, Aries, Cap, and other Lions. Tuesday and Wednesday require patience and thought time, especially in co-ventured business deals.

VIRGO (August 23rd to September 22nd)

On Thursday, you appear to be the engine that drives life around you. Friday may turn out be a feast in one way, famine in another. Saturday you'll need to blow off steam, and on Sunday you'll need to keep your word/schedule running on time, especially with Sag, Scorpio, Cap, Leo, or Aries. Monday to Wednesday is one blur of solid busy.

LIBRA (September 23rd to October 22nd)

From Thursday to Saturday, you appear to be dominated by love, attention to others, and fun. Come Sunday, you may be mulling over a relationship dynamic, especially with Leo, Cancer, Virgo, Aquarius, other Libra, Cap, or Taurus. From Monday to Wednesday, your plate appears full but productive with only Tuesday as your challenging day.

SCORPIO (October 23rd to November 22nd)

An emotional upheaval can ruin Thursday unless you zip your lip, especially with coworkers, youth, authority figures, Leo, Cancer, Sag, or other Scorpio's. Friday holds challenges in cooperation while Saturday promises popularity in love. Sunday and Monday are all about *saying it right*. Use a soft touch Tuesday and humor on Wednesday.

SAGITTARIUS (November 23rd to December 22nd)

Thursday shows disappointment, especially in love situations. Cancer, Leo, Taurus, Cap, Aquarius, and Scorpio may be the culprits. Friday and Saturday appear ideal for fun, talking things out, and travel. On Sunday, it may be *you* who disappoints another unless you manage your time well. Monday to Wednesday may be a juggling act for cooperation.

CAPRICORN (December 23rd to January 19th)

Thursday your emotions may be in the cellar. Friday to Sunday will be real pick-me-up time, complete with: fun, travel, parties, gatherings, and invitations, especially from Leo, Cancer, other Caps, Virgo, and Aries. On Monday, you'll discover huge opportunities with money, power, or authority figures. On Tuesday and Wednesday, you may find cooperation amongst your colleagues to be down.

AQUARIUS (January 20th to February 18th)

You may be the man/woman of the hour on Thursday, so ask for it *all*. Friday and Saturday will leave you vulnerable, given to poor insights, choices, and luck. Back pain, common colds, knee, eyes, and finger injuries are possible. Improvements Monday and Tuesday may not make up for some unexpected change-ups or schedule scrambles on Wednesday.

PISCES (February 19th to March 20th)

Thursday and Friday appear accomplished and cooperative. On Saturday, your ESP will be down big time, but luckily your romantic fortunes are looking up! From Sunday to Tuesday, you are prone to fatigue, irritation, apathy, and having to accommodate others until you feel you have disappeared. Your spirits will be back up and running high on Wednesday.

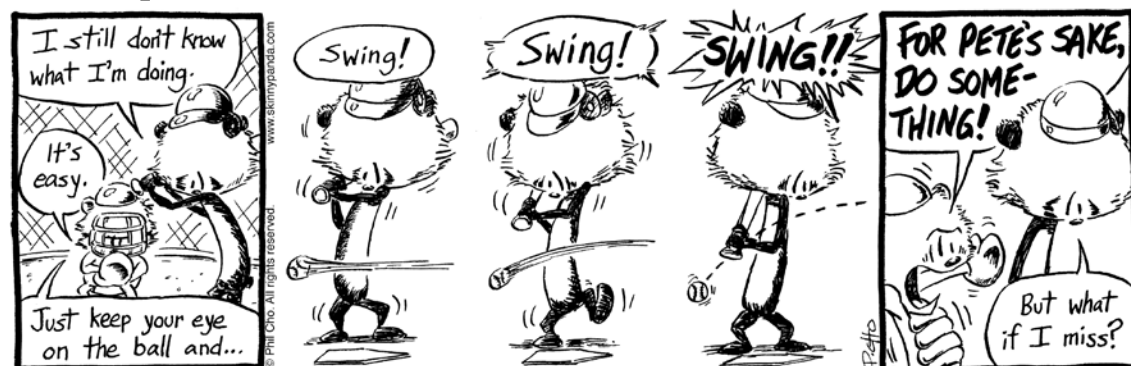
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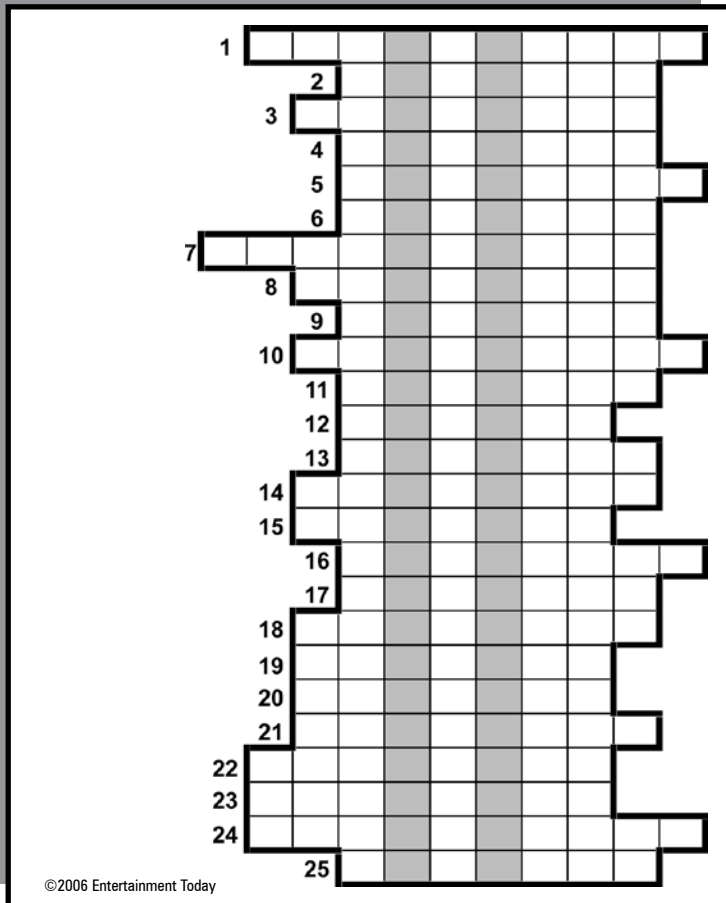
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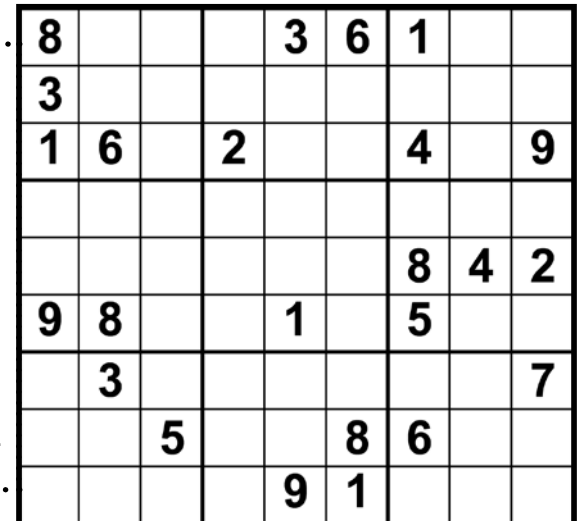
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SUDOKU

The ultimate logic puzzle

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

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



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SUDOKU CONTEST!

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

Send correct answers to:
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Answers to last weeks puzzle:

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

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Find the answers to read a quote from *Ruby in Paradise* on the gray columns.
Created by G. Gillen

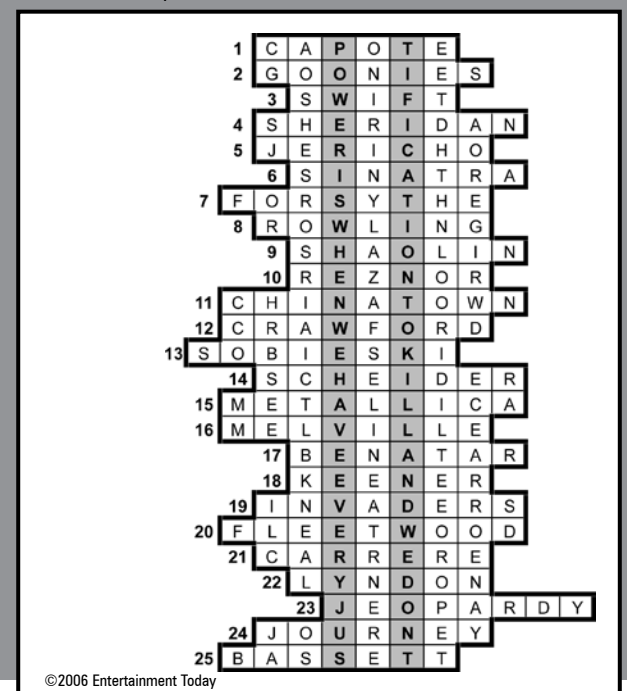
1. Director; *Naked Lunch*, *A History of Violence*
2. Actor, born Issur Demsky, three times nominated for an Academy Award for his work in *Champion*, *The Bad and the Beautiful*, and *Lust for Life*
3. Animated family, the longest running sitcom and animated TV show in history, created by Matt Groening
4. Actor, best known for his role as Peter Parker/Spider-Man in the *Spider-Man* films, also starred in *Seabiscuit* and *Pleasantville*
5. 2004 film starring Nicole Kidman and directed by Frank Oz, remake of a 1975's film based upon a novel by Ira Levin; *The ___ Wives*
6. Muppet character, one of the two grumpy old men heckling the rest of the cast from their balcony seats
7. 1993 film, a demonic creature wreaks havoc on a small North Dakota town after one of its inhabitants has the misfortune of capturing him, with Jennifer Aniston
8. Spanish operatic tenor, admired for his Verdi and Puccini roles; one of the Three Tenors
9. From the Smiths' first single *Hand in Glove*, released in 1983: "For the good life is out there somewhere/so stay on my arm, you little ___"
10. Fictional city in Maine, where a former US president (Gene Hackman) decides to run for mayor against another local candidate (Ray Romano) in 2004's *Welcome To ___*
11. 1996 film starring Helen Hunt and Bill Paxton as storm chasers researching tornadoes
12. Producer and director, creator of *Alias* and *Lost*; director of *Mission Impossible III*
13. British actor, best remembered for his roles in *The Full Monty* and *Trainspotting*
14. Actress, Emmy-nominated for her lead performance in *The Closer*
15. Actor, worldly known for his role as Frank Poncharello in the 1970's TV series *CHiP's*
16. Western TV series featuring Clint Walker, a cowboy roaming the West in the days after the Civil War; ran from 1955 to 1963
17. Writer, author of many books including *Daddy-Long-Legs* and *Wheat Princess*
18. One of the most successful girl groups of the early 1960's, best remembered for the hit singles "He's a Rebel," "Da Doo Ron Ron," and "Then He Kissed Me"
19. City in Tennessee, home to the Sun Records studio and Graceland
20. British actor, Julia Roberts' gay friend in *My Best Friend's Wedding*, also the voice of Prince Charming in *Shrek 2*
21. Italian neo-realist director; *The Leopard*, *Boccaccio 70*, and *Death in Venice*
22. Sixth and last feature-length film of comedy duo Cheech & Chong; a parody of the many adaptations of a classic Alexander Dumas novel; *The ___ Brothers*
23. Guitarist and songwriter best known for his work with metal/grunge band Alice in Chains
24. Sindarin name of Gandalf, used in Gondor and by the Elves, meaning "Grey Pilgrim"
25. Actor, received a Tony Award for playing *Hamlet* in Broadway, also starred in *The English Patient* and *The Constant Gardener*

CROSSWORD CONTEST!

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Answers to last week's puzzle:



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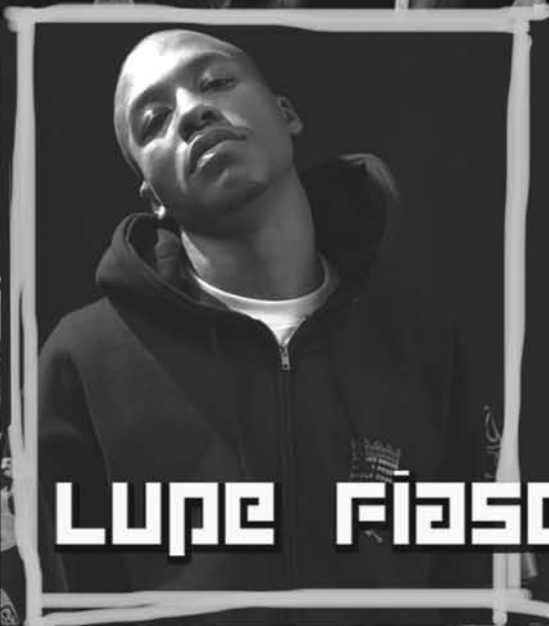
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