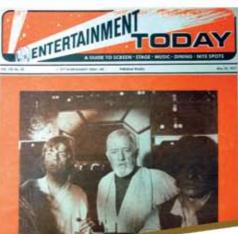
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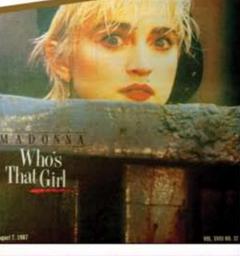


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remembers 40 years of Hollywood



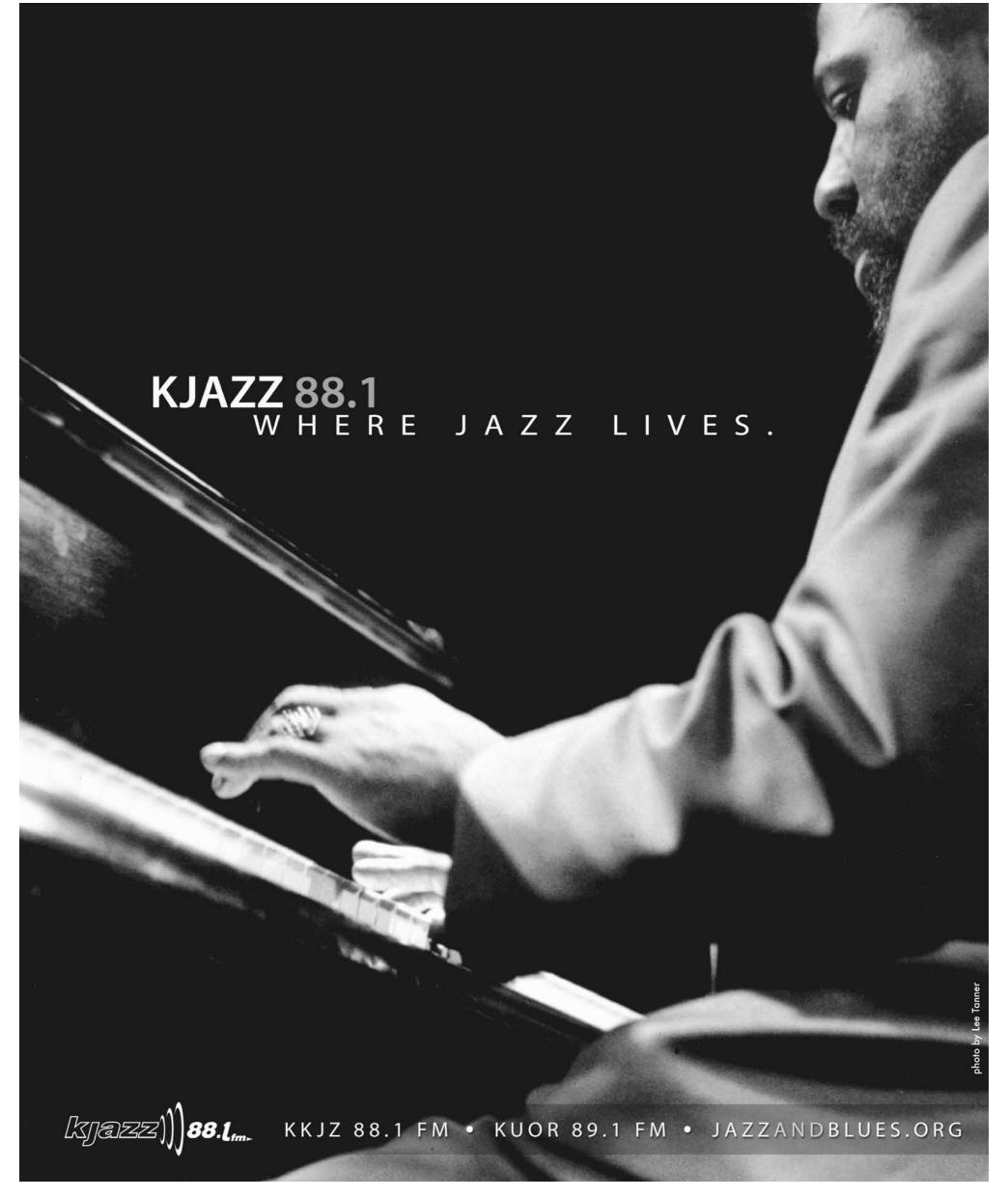












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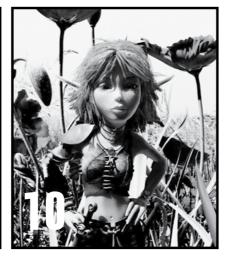
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ENTERTAINMENT TODAY

4 THEATER

Of horses and men: Travis Michael Holder gets absolutely Catherine the Great over Cavalia: A Magical Encounter Between Horse and Man at the Verizon Amphitheatre in Irvine; Abracaflaba: The Amazing Johnathan has amused audiences for years with his unique combination of magic and comedy, and Travis Michael Holder simply can't get enough of the porcine prestidigitator now at the Sahara in Vegas...even after Holder's sexual orientation is put into question in front of the whole crowd by AJ himself.

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Just don't call him AC Slater: Mario Lopez is back and better than ever with a career that looks to be once again taking flight and a schedule that would put the *other* Lopez to shame, especially now that Frank Barron looks into Bubba's upcoming stint as host of the 2007 Miss America Beauty Pageant on CMT; AND Gossip Guy Erik Davis tells us how the predictable narrative of Britney Spears' life continues to unfold.

7 VIDEO GAMES

Up, up, and a...WAIT!: Superman, Batman, Spider-Man, Ms. Marvel...They're all here and waiting for you in a slew of new video games based on your favorite comic book characters (no matter how esoteric, you nerdy freaks!), and **Matt Cabral** is here to tell us how the games should keep you inside and eating chips for even longer hours these days.

8 MOVIES

America the blah: Entertainment Today's Editor-In-Chief Mathew Klickstein may be a contemptuous fat slob, but there's certainly a method to his mattness, and thusly you should listen closely to his ranting screed about why this year's cinematic output was downright sinful...and how there were at least ten or so movies that weren't quite as crappy as all the rest in our Year's Top 10; The ring game: Peter Sobczynski checks out Arthur and the Invisibles, the new film from Luc **Besson**, the man behind The Professional. The Fifth Flement. and La Femme Nikita, who has now created a film that mixes animation and live action to birth...well, another character who resembles ex-wives Milla Jovovich and Anne Parillaud (not to mention Maïwenn Le Besco); Stay awake: Winner of the Audience and Grand Jury Prize at last year's Sundance Film Festival, documentary God Grew Tired of Us: The Story of the Lost Boys of Sudan is narrated by Nicole Kidman and tells the story of how adorable refugees can be when they first come to America; Lonely hearts club: **Jonathan W. Hickman** gets into the hearts and minds of John Travolta, James Gandolfini, Jared Leto, and Salma Hayek in their new true-crime story Lonely Hearts; PLUS: Mike Restaino's DVD Reviews and Art Film of the Week with Aaron Sheley.

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No, seriously. It may seem strange or perhaps even unbelievable that *Entertainment Today* is the oldest free weekly in Los Angeles...but it's true. Honest. Yes, we've been around since before Woodstock, and we've seen it all: from **Frank Sinatra** to *Star Wars* to the development of the Internet and the **Spice Girls**, *ET* has always been there to tell people what sucks and what doesn't suck quite as much. Here's to another 40 years, Hollywood, and thanks for the memories...

22 - 23 FROLICSOME FUN

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

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RIDE 'EM, COWBOYS CAVALIA: A MAGICAL ENCOUNTER BETWEEN HORSE AND MAN AT VERIZON AMPHITHEATRE, IRVINE

here have been many clones of the unbelievably successful Cirque du Soleil in all its magnificent incarnations over the past 21 years, but each has been a pale shadow, and most direct imitations of the original concept. The continuous marvels those innovative people from Montreal keep reimagining with their work have always proved a hard act to follow—that is until 2003 when original Cirque cofounder Normand Latourelle took the abstraction he helped create one step further.

With Cavalia: A Magical Encounter Between Horse and Man, now playing at the Verizon Amphitheatre (the former Irvine Meadows), Latourelle and director Érick Villeneuve have added 33 gorgeous and multi-talented four-legged performers into the ring to mix with the acrobatics skills of their human counterparts, then combined them all with surreal images by set designer Marc Labelle, Mireille Vachon's Mystere-meets-Arabian Nights costuming, and the ethereal beauty of Michel Cusson's haunting original musical score.

During my recent annual anti-holiday stay in Las Vegas, I caught the final performance of *Cavalia* at the Rio Hotel where, actually, Christmas was celebrated in a spectacularly non-festive hourly extravaganza with traditional "Winter Wonderland"-y carols delivered over loudspeakers by scantily-clad showgirls and those buffed-up Chippendale boys gyrating seductively and throwing carnival beads into the crowds from enormous Mardi Gras floats suspended—and traveling—over the casino's grand concourse. Ah, Vegas.

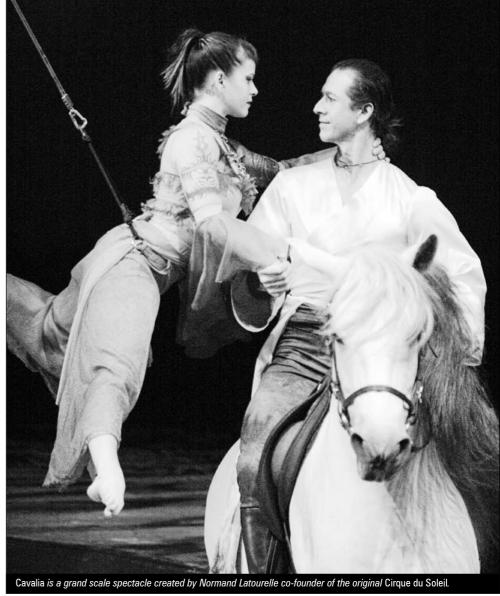
It was just a day before the *Cavalia* troupe packed up shop from its long and successful Vegas run and headed our way for a too-brief Southland

appearance through January 21. With its massive high-tech 2,000-seat, 110-ft. high, 160-ft.-long big top now plopped down right here in Irvine, *Cavalia* is guaranteed to instantly transport its mesmerized audience into a brand new world, as riders do amazing things on the backs of galloping horses and a new kind of multi-species ballet is created before everyone's wondering eyes.

Without a doubt, the stars of this show are the true magnificent equine performers who so magically energize this unique production. At first, as two unfettered horses are quietly released into the sand-covered playing area, it's almost an eerie feeling, the pair roaming the stage at will, looking ever-ready to leap the short wall that separates them from their audience. But after 90 minutes spent watching the animals prance and dance and work splendidly with the gymnastically-gifted human comrades they so obviously adore, looking even more pleased than their partners when they are applauded, all thoughts of a differentiation between horse and man vanishes.

It's a wonder to observe the seemingly unlimited ability of both man and beast to conquer gravity and work together to make real magic happen right before our eyes. Above all, that unique relationship is the true inspiration here; it's clear how much these people and these animals love and respect one another. If only men could get along as well with each other, maybe we would have a less bewildering and dangerous world in which to live.

The Verizon Wireless Amphitheatre is located at 8808 Irvine Center Dr, Irvine; for tickets, call (866) 999-8111.



THAT EXTRA "H"

THE AMAZING JOHNATHAN AT SAHARA HOTEL & CASINO, LAS VEGAS BY TRAVIS MICHAEL HOLDER



hile in Vegas showing the sights to my friend who'd never been there, our evenings out were planned around shows from my friends at the Cirque or people I'd interviewed over the years. One new pitch from the hard-working folks at Preferred PR tantalized me into trying something new. I stepped inside the once ground-breaking Sahara Hotel—that grand old place that was at the center of the Vegas Strip back

when my roommate toured with one Ms. Minnelli—in the now "low rent" side of the ever-changing LV landscape. I believe it will be Armageddon the day I look out my hotel window to not find construction cranes looming over the lights and glitz of the city sprawl.

Jason and I hopped the monorail directly from an early show of the Cirque's $K\!\dot{A}$ at the MGM Grand right to the Sahara, both stops on the route. The contrast between the MGM and the Sahara (the last "Rat Pack" hotel left standing on the Strip) was obvious from first sight, but somehow it still fascinated me, as though going back thirtysomething years in one five-minute train ride. Even the Sahara's shopworn Caravan Café brought back memories of the days when food in Vegas was both excellent and cheap, as this time around I was served the best \$12.95 New York steak I've had since...well...maybe since back then.

I'd come to the Sahara to see The Amazing Johnathan, who began his *über*-successful tenure at the Congo Room in 2005. The raucously in-your-face world-traveling cult favorite magician and stand-up comedian—since first playing Vegas in 2001—has sold more than a half-million tickets there, making him one of the most successful headliners in history of the Strip.

Waiting in line for his sold-out nightly 10pm performance (in a town that at Christmas is almost totally deserted—the reason I come there annually at this time), even the Congo Room brought back memories, such as seeing Phyllis Diller play there the night I was married at a little chapel in the parking lot of the nearby Frontier Hotel on my 21st birthday in 1967, and the huge photos on the walls of its former legendary tenants, such as Judy and Dean, Jack Benny, and Johnny Carson made me even more nostalgic.

But there's little room for nostalgia when faced with the amazing Amazing Johnathan. From a preshow video glance through the audience—when my face, coupled with the title "I'm a homo," was televised on huge screens throughout the theatre, followed by Jason's subtitle epithet: "And I'm his bitch"—I knew this wouldn't be anything akin to seeing Sinatra or Benny play this room sometime in the last century.

Still, what Johnathan brings to the Congo Room is a good thing, as his show, featuring some of the intentionally worst magic tricks practiced anywhere ever on any stage, is friggin' hilarious. Johnathan, proving himself to surely be the secret lovechild of Meatloaf and Don Rickles, is joined onstage by his goofy assistant of five years, Psychic Tanya, who is

simply the embodiment of every blonde joke you've ever heard. Played with enormous comedic skill by longtime LA resident Penny Wiggins, these two world-class comics are a match made in heaven, as though Lucille Ball decided to work Alice Cooper onstage at Ricky's club.

As he shreds his discarded non-working props by the landfill and tears through his riotously unruly show at breakneck speed (whatever this guy is on, I want some), it isn't hard to imagine why he's so popular and keeps winning awards. Still, be forewarned: when The Amazing Johnathan tells you to "pick a card, any card," don't expect to be amazed, your jaw dropping down to *there* in wonder of his skills of prestidigitation. Just expect to laugh your head off—that is, when you're done rolling your eyes and right before you realize he gotcha.

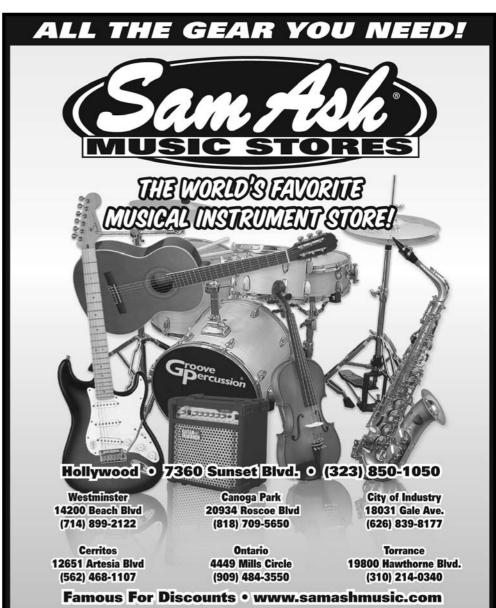
The Sahara Hotel & Casino is located at 2535 Las Vegas Blvd. South, Las Vegas; for tickets, call (702) 737-2515.

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





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SUPER MARIO, TOO

BY FRANK BARRON

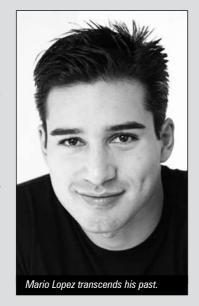
Mario Lopez was a kid on the AKA Pablo series back in 1984. But most recall him from the long-running Saturday morning tween comedy Saved by the Bell. Today everybody knows "Super Mario" from his great dancing performances on ABC's Dancing with the Stars.

Even though he is a regular on Nip/Tuck, a recurring host of Weekend Extra, and has played second banana to the most amazing animals on Animal Planet's Pet Star, the dimpled boy from San Diego really made his mark with his dazzling moves on Dancing with the Stars. Many considered him the best of them all, even though football great Emmett Smith took top honors.

After being *Saved* and before *Dancing*, Lopez did a couple of movies and the cop series *Pacific Blue*. Most notably, he showed a lot of talent as a talk show host on *The Other Half*—a kind of male version of *The View*—with Dick Clark becoming his mentor and friend. Mario brought a bachelor's perspective to the chat fest, that also featured his vociferous pal Danny Bonaduce.

Back then, Clark chose Lopez to co-host the annual New Year's Eve celebration from Times Square. And our dimpled boy hoped that one day he would take over the reins (and the ball) on that show. But, it wasn't to be...at least not yet.

Now Mario is happily taking on the emcee duties for the 2007 Miss America Pageant. The role is not new to him, since he has hosted other pageants over the last few years. Fans love him for his good looks and his good nature, plus he possesses genuine warmth. Hey, any guy who talks about



his mom with love and respect the way Mario does can't be all bad. Of course, Momma Lopez is proud that Mario is stepping into the shoes of iconic Miss America host Bert Parks.

The Pageant airs live January 29 at 8pm on CMT, from the Planet Hollywood Resort & Casino in Las Vegas, "a frequent getaway destination," Mario sheepishly admits.

At the Miss America Pageant, Mario will introduce the beautiful girls and the celebrity judges (Debbie Allen, Delta Burke, Michael Feinstein, Chris Matthews, and Susan Powell of Discovery Channel's *Home Matters*), and he promises he will not sing the pageant's famous theme "There She Is, Miss America." But he will be flashing those dimples.

CMT offers fans the opportunity to learn more about each of the 2007 Miss America Pageant contestants at www.MissAmerica.cmt.com. The CMT website also offers a chance to win \$1 million by correctly predicting the winner in CMT's Pick & Win Game.

GOSSIPGUY

Y? BECAUSE SHE LIKES HERSELF, BY ERIK DAVIS

Britney is Back and Looking Worse Than Ever!

Britney Spears and her ridiculous antics are once again being shoved down our throats, but this time Spears (or, more likely, her "manager") has decided to respond...with a very boring (and sober) note posted on her website. The latest Spears debacle had her leaving LA's Dolce, looking twice her age and apparently muttering, "I love myself. I love myself." This came around the same time an announcement was made stating Spears and ex-hubby K-Fed would share custody of their two children for the month of January. Isn't that special—now we just need the girl to stay coherent. Hey, but according to the message on her website: "I know I've been far from perfect and the media has had a lot of fun exaggerating my every move, but I want you all to know that I love my fans so much." She loves herself. She loves her fans. But does anyone still love her?



Lindsay Lohan Has Emergency Surgery!

But, unfortunately, it wasn't brain surgery. No, Lohan made a trip to the hospital (I wonder if she rents a room there by now) after not feeling so well, and doctors decided to remove her appendix as a precaution. In what appears to be an annual New Year's tradition for Lohan (she spent last New Year's in the hospital after suffering from a severe case of asthma), reports claim she's currently resting safely. Get Well cards are being sent to the producers of whatever film she's either currently shooting or supposed to be shooting since Lohan will probably milk this sucker for a good month or so.

Leonardo DiCaprio Adopts African Child!

Does it ever end, people? Does it ever end? Apparently, **Leonardo DiCaprio** has adopted a little girl from Africa with whom he met while filming Blood Diamond. Fear not, worried parents: Leo will not bring the girl back to the States—but rather, he will send her monetary payments each month, as well as an advanced copy of Blood Diamond (unrated!). And, if she's lucky, he'll throw in a signed Departed DVD. It makes one wonder: How long before Wal-Mart introduces their Adopt an African aisle? Seriously. I'd really like to know.

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

...sportscaster Jim Lampley. After covering the sport of boxing for so long, Lampley decided to get in the ring himself...except he was high, drunk, and fighting his live-in girlfriend. Oops. The man was arrested last Wednesday afternoon for allegedly having one too many and deciding to throw ex-Miss California Candace Sanders into a wall...and then another wall...and then into the door where she apparently collapsed, KO'd after only a few minutes. Ding-ding! For Lampley's next fight, he will take on some domestic violence charges. And that, my friends, makes him 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...

...and just when you thought love was in the air during the holiday season...

Cameron Diaz and Justin Timberlake reportedly broke up for the one-millionth time, while rumors suggest Owen Wilson and Kate Hudson have also split. Timberlake did the usual post-relationship public thing, as he took his mother to the premiere of Alpha Dog and, if you listen to those delicious TV reports, Hudson and Wilson split after he refused to commit to a relationship. Who can blame him? Rebound relationships never last.

Oh, but Owen Wilson isn't the only one afraid to commit—Claire Danes and Billy Crudup have reportedly ended their three-year relationship after he refused to discuss the big "M" word. Yes, marriage. Hey, at least he got out early this time and didn't leave the girl while she was pregnant (ahem, Mary Louise Parker).

And, finally, speaking of people who have a hard time handling the whole marriage thing, **Marilyn Manson** and burlesque dancer-turned-Manson's latest wife, **Dita Von Teese**, have filed for divorce. However, Teese claims she couldn't even find Manson to tell him she was filing. Hmm, perhaps he was hiding in some rabbit hole somewhere—I mean, the guy *is* planning to shoot an *Alice in Wonderland*-related flick sometime in the next...does it really matter?

Quote of the Week: Demi Moore on falling in love with Ashton Kutcher: "If somebody would have said, 'OK, here is the prediction: You're going to meet a man [who is] 25 years old, and he's going to see being with you and having your three kids as a bonus,' I would have said, 'Keep dreaming.' He was in this real rise of his career just as we met, which, for a young man, is prime opportunity for heavy-duty play."



VIDEOGAMES

SUPERHERO SMACKDOWN

BY MATT CARRA

e love our superheroes—from the average-folk-with-powers on TV's red hot hit, *Heroes*, to the spandex-clad box office behemoth *Spider-Man*, we just can't get enough of these world-saving wonders.

But the cape and cowl crowd is no longer content to simply conquer the big and small screens, as our video game consoles are now being infiltrated by our super friends as never before. Sure, comic-based games have been around almost as long as video games themselves, but the steadily increasing quality of these titles is finally erasing the memories of such kryptonite-cursed efforts as the abysmal *Superman 64* (Nintendo 64) or, more recently, *Aquaman: Battle for Atlantis* on the Xbox.

In this week's review section, we take a look at two titles that make us proud to pull on our tights, fasten our capes, and pick up our game pads.



JUSTICE LEAGUE HEROES Warner Bros. Interactive (Xbox, PS2)



Based on DC Comic's rich universe of caped crusaders, *Justice League Heroes* earns points for offering every comic book fan's dream pairing of Superman and Batman in this genre-triple-threat that combines action, adventure, and RPG elements. While this save-the-day duo is the most recognizable of *JLH*'s comic book crew, other faves—such as Wonder Woman, Green Lantern, and The Flash—also join the crime-fighting fray.

Players can't choose their ultimate pairing from the get-go, but as they progress through the game, they'll unlock the option to create their dream team and switch between any of their characters on the fly. This adds a nice dose of strategy, as you're continuously challenged to pick the best team based on their powers to take on Brainiac and his minions.

Progressing through the story also allows you to tweak your cowl-wearing crew with abilities and powers that are specific to their comic counterparts. You'll toss flash bombs as Batman, wield Wonder Woman's golden lasso, and run like the dickens as The Flash. And flying folk, such as Superman and Martian Manhunter, get their own skyward levels.

JLH sports some slick explosion and water effects, as well as cool destructible environments that'll have you tossing cars and buses as real Supes.

While the heroes deliver the justice-dealing goods, *JLH* suffers slightly with formulaic foes and familiar level design. The visuals also take a hit, looking a bit dated next to the prettier next-gen stuff.

Overall, *JLH* serves up a fast and fun dungeon crawling-like experience drenched with superhero style. It supports a solid single-player game and an even better play-with-a-friend co-operative mode. It also oozes fan service with unlockable costumes, characters, and an appreciation for some of DC's lesser known heroes such as Zatanna and Hawkgirl. Don't retire that Xbox or PS2 just yet, as *JLH* is a superhero-sized ride for comic fanboys and casual cape-wearers alike.

MARVEL: ULTIMATE ALLIANCE Activision (Xbox 360, PS3, Nintendo Wii)



DC Comics isn't the only one with an enormous cape and codpiece dry cleaning bill. Rival comic giant, Marvel, sports their own stable of super-powered stars, and many of them—over a whopping 140 in fact (just over 20 are actually playable)—appear in *Marvel: Ultimate Alliance*.

This genre-mixing offering—actually similar to *JLH* in many ways—comes from Activision, the publisher that's already honed their heroic chops on several popular *X-Men* and *Spider-Man* games. *MUA*'s over-the-top roster sports lots of familiar spandex-clad fighters as well as many that'll only be truly appreciated by the comic convention-going masses. The likes of Spider-Man and Wolverine will be instantly recognizable to anyone who's seen a summer movie in the last five years, but the allure of peripheral characters such as Ms. Marvel and Spider-Woman will likely be lost on most gamers.

Regardless of whose boots you step into, though, the fast-paced action, intense boss battles, and dead-on likenesses and animations of the heroes and their unique powers—taking out Dr. Doom's henchmen with Captain America's shield is just plain cool—make this one hard to put down.

RPG-style leveling and plenty of secret unlockables add to the power-packed package with lots of customization options. The button-mashing action does get a bit monotonous, and the story seems an afterthought, but the next-gen visuals and the addictive offline and online co-op (for up to four players) overshadow these minor flaws.

Whether you're a hardcore comic geek or just a gamer who appreciates addictive rapid-fire action, MUA should get your cape all aflutter.

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EDITOR'S CHOICE ENTERTAINMENT TODAY'S TOP

or those of us who still read books, this has—without a doubt—been the worst year of cinema in the history of the medium. For everyone else...well, there's The Departed and Little Miss Sunshine.

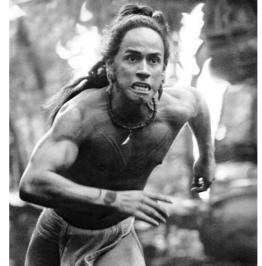
Last year shat out a similar slew of treacle. However, there were those films that were absolutely ambrosial in quality. Of course, they received almost no recognition or praise, but they will certainly leave their mark forever on the minds of those who...well, possess minds. These films:

- Gus Van Sant's Last Days
- Atom Egoyan's Where the Truth Lies
- Todd Solondz's Palindromes
- · Roman Polanski's Oliver Twist
- Thomas Vinterberg's Dear Wendy
- Shane Black's Kiss Kiss Bang Bang
- Werner Herzog's Grizzly Man

are all insightful, incisive, and indelible. They were ruthlessly shoved out of the way by more tried-and-true fare, derivative pablum that dealt with Iraq or racism or whatever was last year's political hot topic (personally, I don't know: I don't watch that channel).

My recommendation for my dearest readers is: Forget going to the theater for a while... Rent these flicks, and rent 'em today!

Now, as absolutely execrable as this year's output has been, there were a few decent gems that warrant a Top Ten List. As with last year, most of these flicks received little if any recognition, but at least the six of you who read this periodical will have the benefit of reading up on some truly mighty works that, if nothing else, were far better than the rest of the year's nonsense (you can hear about said nonsense at the next few big award ceremonies run by people who will thankfully be expiring *real* soon).







DV MATHEW KI LOKOTEN





ALL PHOTOS FROM THIS GF

APOCALYPTO

Mel Gibson joins the pantheon of those great American film masters who have made the difficult transition from big-time studio actor to truly singular director—Sean Penn, Ed Harris, Clint Eastwood—with his latest venture. I'm sorry, but you can't possibly be much more "independent" of a filmmaker than by investing \$40 million of your own money into your flick. And to have the gravitas to make the movie an incendiary allegory that deftly criticizes our entire contemporary culture... well, that puts you right at the top of the list, sir. Magnificently crafted, extremely well cast and acted by its army of non-professionals, wonderfully colored by its perfect musical score, and shot in a most unique manner that intermingles the organic realm with digital, the flawless Apocalypto is more than a movie: it is indeed an entirely immersive experience that titillates all of your senses, that pulls you into an entirely new world. This is a big-screen theater must-see, a spectacle on par with the likes of Nashville, Apocalypse Now, Brazil, and Natural Born Killers. The "how the hell did he pull that off?" factor runs almost as high as the "is that really happening?" element. Frankly, there is one scene in particular-dealing with a young, pestilence-ridden female foundling-that is so eerie, so canny, and so cinematic, that for the sequence alone, Gibson proves himself a force with which to be reckoned (The Passion of the Christ notwithstanding). For those close-minded members of the Thought Police out there who have chosen not to see the movie because of Gibson's inebriated "anti-Semitic" remarks a few months

back, please go to your local library and burn all of their books by Roald Dahl, Rudyard Kipling, Charles Dickens, Fyodor Dostoyevsky, and TS Eliot. Then go see *Apocalypto*.

FLANNEL PAJAMAS

Jeff Lipsky's touching, poignant, and strikingly honest portrayal of a young couple's long-term relationship—from the initial meeting during a tempestuous blind date to their highly libidinous courtship to their marriage and ultimate downfall-engenders a film that, for once, is truly deserving of the comparison to the inimitable work of John Cassavetes and Mike Leigh. Quiet (no music that I can remember, less the title credits and the absolutely fantastic original song from the trailer that was tacked on to the end credits). stark, and extremely naturalistic in its execution, Flannel Paiamas is one of those truly adult films in line with the ilk of Mike Nichols' recent Closer in which there is no room for clichés, no time for hackneyed aphorisms, and only an earnest reality presented in a forum that is always vivifying, sometimes humorous, and wholly infused with the utmost humanity.

MUTUAL APPRECIATION

Andrew Bujalski makes the kind of films we all say we'll make "one day." Only, he has the balls to go out and make them today. Working his day job during the week (usually as a substitute teacher or office temp), Bujalski set out to save and scrimp and self-produce Funny Ha Ha, which he shot and

edited in his scant free-time, all himself, exploiting friends and colleagues, utilizing familiar places and apartments as his environs, and creating something in the process that has been overwhelmingly heralded by critics and agents' assistants alike. With Mutual Appreciation, Bujalski again has forged something that is so deliciously homemade and sincere that it reads as more than mere cinema-vérité; it almost feels as though you're watching the product of a filmmaker who has conjured up his own universe inside of ours, then captured the very essence of this world and put it up on screen. You feel as though you're looking through someone's window and watching him watch TV, you feel as though you're reading someone's diary and reading up on his favorite music or cereal, and you feel as though you're personally involved with these incredibly true-to-life characters who are surprisingly just like you and me. Bujalski's been hailed as "the voice of his generation," and yet you've never heard of him before, have you? Huh. Go figure.

STRANGER THAN FICTION

The problem with Charlie Kaufman scripts is that they have a tendency to get produced. This is a shame, because if you ever have a chance to read the original scripts for Adaptation, Being John Malkovich, Confessions of a Dangerous Mind, or even Human Nature, you'll find that the guy was at one time really onto something. Now, with Stranger Than Fiction, Marc Forster made the one decision that Jonze and Gondry simply couldn't fathom: let the quirky script speak for itself. What you end up with in Stranger Than Fiction

is a serious film that reads as subtly absurd in a truly realistic matrix because, well, Forster's a good director (Finding Neverland notwithstanding). Hollywood's de facto golden boy Zach Helm penned something that is original, innovative, heartfelt, steeped in truth, and yet playful in a way that begs to be watched and experienced. Will Ferrell shines in his restrained and analgesiac performance that proves that he can act, though (unfortunately) he'll probably end up on the same road as erstwhile funnymen-turned-pariahs Tom Hanks and Jim Carrey (oh, well...at least we got one out of him). This is also somehow Emma Thompson's finest role to date, and the rest of the cast (Dustin Hoffman still has the goods? I'll be damned!) shines as bright as Ferrell himself. Whereas the Kafuman scripts were effortlessly relegated to the cinematic equivalent of a chimpanzee making underarm farting noises, Stranger Than Fiction does the impossible: a truly cartoonish reality for adults that's filled with equal amounts sincerity and espiegle.

INLAND EMPIRE

I know there will be those steadfast Mathew Klickstein fans out there who will be absolutely appalled by my not listing David Lynch's latest masterpiece at the top of my list (and behind *Stranger Than Fiction*?! How *dare* he!). Well, fuck you, too, buddy! Moving on... OK, now it's as difficult to determine whether *Inland Empire* is actually better than Lynch's *Mulholland Drive* as it still is to determine whether Gus' *Last Days* was better than *Gerry*. As with the Van Sant pair, *Inland* and *Mulholland* are *pure* Lynch. Of course,

Inland Empire is much more Lynch than Mulholland (heck, he did everything with this one: from shooting it to writing/directing, making some of the music, constructing some of the sets himself, etc. etc. Good god, y'all!). And, at a whopping 176 minutes, I can honestly say that this is the first David Lynch film I've ever seen that not only truly scared me, but that really is a completely incoherent nightmare that made little to no sense the entire time I watched it (normally, Lynch gives everything away in the end...Yeah, not this time, friends). I did indeed figure out what the hell was going on...about three days later in the car. But, the mere fact that my subconscious wouldn't allow me to think of anything else but the deciphering of his lurid, magical, mystical, and haunting tragi-farce is proof positive that Inland Empire is one movie that watches you! I really would not recommend this to anyone (I actually have yet to do so) who is not a die-hard Lynch fan (and, I mean, you have to have read Lynch on Lynch and watched the director's cut of Dune that even I hate). But, if it's your thing, prepare to be changed forever. See this one in the theater.

STRANGERS WITH CANDY

Funniest movie of the year. Which is the same thing as being valedictorian at summer school, but still... I was never really a fan of the show, per se, (though, I did start getting into it...right about the same



flannel pajamas

time it was cancelled), but for some reason (namely because my interest is always piqued by all things Sedaris), I felt that I had to see this one. A lot of it also had to do with the fact that there was nothing else to see when this one came out. I entered the theater, the curtains were lifted, and the movie began: I was blown away by the realization that this is not only fucking funny stuff, but that the movie itself was incredibly well-made. From direction to comedic timing to performances to cinematography and musical interludes, this movie has it all. I was so very replenished by the film's balls-out energy and its no-holds-barred take on Political Correctness (fortunately that early '90's shit has almost been completely flushed down the toilet) that, after leaving the theater, I honestly believed that—at the time—I had just watched what would be the best movie of the year.

WORLD TRADE CENTER

A few months back, I declared in an article the deaths of Terry Gilliam, Robert Altman (whoops-adoodle), and Oliver Stone. The inside-joke here is that three of my all-time favorite movies are: Brazil. Nashville, and Natural Born Killers. So, you figure it out. That said (wait, what did Liust say?). Stone has produced with World Trade Center a movie that is far from perfect, but truly compelling and engaging in its execution. What a smart move on his part to make a film about one of the most boring tragedies of recent Americana into veritable filmed theater that takes place almost entirely in one location and with two characters discussing everything from television shows to seeing hallucinations of Jesus with a water bottle. While watching the film, one can't help but truly feel there, and is this not the ultimate purpose of cinema?



art school confidential



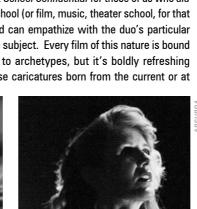
stranger than fiction

TIME TO LEAVE

Little film lesson, kids: François Ozon is one of the world's finest living directors. Now, this isn't just because he's French. No. that certainly adds a lot to his corpus of cinematic contributions; but it's his ethereal style, his creation of a state of halovon tranquility that makes him a real maven. You didn't see Time to Leave, but you should definitely hunt it down and rent it ASAP. The story is a simple one: a sexy, young photographer finds out that he only has a few months to live, and leaves everything behind to go on a trip by himself to basically see the world around him, experience a few last moments with some estranged family members, and end up lying on a beach until he slips away forever. Along the road, we lay witness to a complicated man's entire life...without really hearing or seeing anything at all. It's his emotional state that we experience, and this is the film's ultimate magic.

ART SCHOOL CONFIDENTIAL

It is impossible to call any film an "accurate depiction" of the art school experience, as we did not all have the same experience, many of us did not go to art school at all, and many more still didn't go to college in the first place. (Heck, in Hollywood these days, you would be hard-pressed to find anyone with even a high school diploma.) However, it's comforting to see on the big-screen Terry Zwigoff and Daniel Clowes' Art School Confidential for those of us who did go to art school (or film, music, theater school, for that matter) and can empathize with the duo's particular take on the subject. Every film of this nature is bound to digress to archetypes, but it's boldly refreshing to see these caricatures born from the current or at





world trade center



mutual appreciation

least most recent menagerie. Though it drags toward the end of the film and its paper-thin plotline leaves much to be desired. Art School Confidential-if nothing else-is a triumph for its deft characterizations, along with incredible performances from its actors, an anastigmatic eye for intimate detail that rivals The Paper Chase, superb music choices, and a terrific direction from Mr. Zwigoff.

THE KING

I'll be honest here (I may be an asshole, but you can always trust me, folks): I really couldn't decide which movie should be considered my #10 Best Movie of the Year. So, I thought it over and thought it over and vacillated enough times until I decided: eh, The King was pretty darn good, I suppose. My logline review, in fact: Good, not great. Nevertheless, the film has a certain special quality about it that few this year (or any year, really) possess. The film is also refreshingly simple, and yet devilishly complicated in a way that almost lulls you to sleep then blasts you awake with revelation as thought it were straight out of Haydn's Surprise Symphony (or a Pixies song). Fine performances from Gael García Bernal, William Hurt, Paul Dano, and one of my favorite newcomers: the ravishing and talented Ms. Pell James, whose love of Jim O'Rourke makes me swoon.

HONORARY MENTIONS:

The Queen, Little Children, Idlewild, Thank You for Smoking, Volver, Tenacious D in: The Pick of Destiny, Perfume: The Story of a Murderer, The Devil and Daniel



the king





strangers with candy

WOMEN AND KIDS

BY PETER SORCZYNSK



ARTHUR AND THE INVISIBLES



(3 and 1/2 out of 4 stars)
DIRECTED BY LUC BESSON
STARRING: FREDDIE HIGHMORE, MIA FARROW,
MADONNA, DAVID BOWIE, ROBERT DE NIRO,
HARVEY KEITEL, JIMMY FALLON, SNOOP DOGG
102 MINUTES, RATED PG

or many critics—and quite possibly many families as well—the idea of sitting through yet another animated feature film may sound like an unendurable prospect these days. After all, there has been such a glut of animated product in the last couple of years—something like 16 such films in 2006 alone—that even the most devoted fan of such things

may feel too sated to work up much enthusiasm to make it through yet another spectacle in which famous actors lend their voices to anthropomorphic woodland creatures or automobiles.

As a result, there's the very real possibility that the latest such entry in the animation spate, *Arthur and the Invisibles*, may wind up getting ignored by people willing to dismiss it out of hand as just being more of the same. If this were to happen, it would be kind of a shame, because while the film itself may be far from perfect, it does contain one thing that most of its animated brethren lack: the fingerprints of a distinctive filmmaker in writer-director Luc Besson, the creator of such culty pop fare as *The Fifth Element*, *La Femme Nikita*, and *Léon* (AKA *The Professional*). It is this singular vision that gives the film the kind of personal touch that allows it to stand out from the crowd.

As the film opens (in live-action), Arthur (Charlie and the Chocolate Factory's Freddie Highmore) is a lonely little boy who has been left on an isolated farmhouse in the care of his loyal and loving grandmother (Mia Farrow) who fills his head with stories about his grandfather who mysteriously went missing three years earlier, and the magical lands and people that Granddad supposedly encountered over the years, including the Minimoys, a race of extremely tiny, elf-like creatures who live just underneath the garden out back.

Alas, evil bankers are ready to foreclose on the farm and put Arthur and his grandmother out on the street unless she can come up with a large sum of money in 48 hours. To stop this, Arthur uncovers a series of codes left by his grandfather that will allow him to journey to the land of the Minimoys and recover a cache of rubies that have been there hidden.

Once he arrives (and the film switches to animation), Arthur discovers that the rubies are in the possession of the fearsome Maltazard (a perfectly-cast David Bowie in what could be an homage to his role in the cult favorite *Labyrinth*), a former Minimoy who has turned against the brood as revenge for long-ago suffered inflictions. When feisty Princess Selenia (Madonna), the daughter of the aging and benevolent King (Robert De Niro), decides to set off on a journey to stop Maltazard once and for all, Arthur volunteers to come along as well, and the two are joined by Selenia's silly younger brother, Betameche (Jimmy Fallon).

Along the way, the three undergo many perilous adventures and encounter a variety of strange creatures while trying to simultaneously prevent Maltazard's diabolical plot to destroy the Minimoy world once and for all—a plot that Arthur himself has accidentally set into motion—and discover the rubies in order save Arthur's world back home in the ta-dah! nick of time.

On the surface, the idea of Besson—the man whose past efforts at reconciling the seemingly incompatible genres of elaborate American action

extravaganzas (the kind best represented by Spielberg and his various acolytes) and glossy French auteurist exercises (such as the various creations of Jean-Jacques Beineix and Leos Carax) have seen him revered and reviled in equal measure—doing an animated children's film may sound as either the daftest move in a career filled with daft moves or a craven effort to come up with his own money-spinning franchise in the manner of Harry Potter tales or *The Chronicles of Narnia*.

However, those who have studied Besson's work in depth over the years will be surprised to discover that instead of being just a soulless and anonymous piece of product, *Arthur and the Invisibles*, based on a series of children's books penned by Besson himself, is a surprisingly personal work, and the change in genre allows him to deploy his obsessions in new and intriguing ways.

Nearly all of Besson's films involve children—either literally (such as Natalie Portman in *Léon*, or Milla Jovovich as the newborn savior in *The Fifth Element* or Joan of Arc in *The Messenger*) or metaphorically (Anne Parillaud's killer waif in *La Femme Nikita*, Jean Reno's milk-drinking hitman in *Léon*, or the Bruce Willis tough-guy character in *The Fifth Element* who is still nagged around-the-clock by his mother)—who find themselves charged with saving the world in one way or another as their passage into maturity and who manage to save both the day and themselves thanks to their essential purity and innocence in the face of unspeakable evil, often personified by Gary Oldman.

The aspect of Arthur and the Invisibles that sticks out the most is the same one that has come to dominate all of Besson's previous work—the palpable sense of giddy joy that he patently feels toward the art of filmmaking that is evident in every frame—if the world of film really is the greatest electric train set a kid ever had, as Orson Welles once said, then Besson is the ultimate embodiment of someone who found that train set under his Christmas tree and never grew tired of the toy.

GROWING WIDE AWAKE

BY JUNATHAN W. HICKIVIAN

GOD GREW TIRED OF US: THE STORY OF THE LOST BOYS OF SUDAN



(3 and 1/2 out of 4 stars)

DIRECTED BY CHRISTOPHER DILLON QUINN,

TOMMY WALKER

86 MINUTES, RATED PG

he long walk from the civil war in the Sudan continued to America for some of the young men fortunate enough to escape the violence. God Grew Tired of Us is the story of how several young men, dubbed "the lost boys," made that journey. It is a story worth telling over and over.

Somewhat in the vein of 49 Up and the films of that series, *God Grew Tired of Us* intimately profiles a few of the lost boys as they run from the on-going terror that devoured their homeland in Africa. These boys grew quickly into men. And when we meet

them in Africa, they've already walked out of the Sudan and reside in UN refugee camps.

Soon, a few of them become leaders helping to protect the weakest of their fold. Separated from their families, these boys—ages three to thirteen—were forced to make their own way in a harsh world where it did not seem that they were welcomed. But then several of them were permitted to immigrate to various cities in America where they could pursue educational or other goals. It wasn't going to be easy for them, especially in the fantastical US. These boys wouldn't be given anything; they'd have to work for it.

Narrated by Nicole Kidman, *God Grew Tried of Us* is moving and informative. If you didn't know it, the Sudanese civil wars were some of the bloodiest in history. Something close to two million people died, and thousands fled (some four million people have been reportedly displaced). Those who fled found

that anywhere they went engendered tough goings. The most victimized were the children who weren't capable of defending or protecting themselves from the effects of the violence or displacement.

One of the lost boys prominently featured, John Dau, had to quit college in order to take on another job to send money home to his family...even though he has no real confirmation that the money is getting to them in the first place. He, as with all the lost boys, isn't sure where his family is most of the time and whether they are safe. It is impossible for these young men to truly move on with their lives when there's a chance that their families are alive and in need of assistance.

In conjunction with all the misery and longing comes a little humor and charm. The portrait painted by co-directors Christopher Dillon Quinn and Tommy Walker is a very human one. When the boys arrive in America, they make all kinds of discoveries we

otherwise take for granted. For example, one of the boys remarks that he may have difficulty learning how to use electricity. After all, he's never used it before, and his idea of it is so abstract that it has to be confounding. When the boys are shown their apartment in America, they are introduced to the bathroom and marvel at its unprecedented wonders. Just wait until they see television... And you can't begin to appreciate the sense of awe that overtakes them when they pass through the doors of a grocery store!

God Grew Tired of Us is an unfinished story because the lost boys, now men, are still maturing here and in Africa. Their families are scattered and needy, and the pain is only temporarily succored. The struggle is inspiring, especially when you learn that Dau and others have taken advantage of the opportunities afforded them and have helped their families escape. But the struggle continues...

A PLACE BY JONATHAN W. HICKMAN IN LONESOME TOWN



(3 & 1/2 out of 4 stars)

DIRECTED BY TOM TYKWER

STARRING: JOHN TRAVOLTA, JAMES GANDOLFINI,

SALMA HAYEK, JARED LETO, LAURA DERN,

SCOTT CAAN, ALICE KRIGE

108 MINUTES RATED R

or some reason, *Lonely Hearts* was not released theatrically in 2006. Despite an all-star cast and a familiar story (that's been made at least twice before), Todd Robinson's fine film now gets a limited release in January, often a month into which so-so films are dumped. Had *Hearts* managed a release in 2006, it would probably have been praised universially. Such praise would be heaped upon it, probably, because the film is so much better than the other films in 2006 of its noirish ilk, namely the universally maligned *The Black Dahlia* and the marginal-at-best *All The King's Men*.

Don't be fooled: *Lonely Hearts* is the real deal. A noirish crime story with edge and, yes, heart.

Set in 1940's America, the film follows two stories: 1) Detective Elmer C. Robinson's (director Todd Robinson's grandfather, incidentally) investigation into a series of murders allegedly committed by a duo known as The Lonelyhearts Killers; and 2) The story of how the killers came together and how they plied their murderous trade. Therefore, this is a film that's more than a mere police procedural.

Detective Robinson is played by John Travolta with a pensive earnestness that works well. Travolta is restrained, if not "kinda blah" in the role—which is exactly how he should be, given the significant acting talent surrounding him in this film. His square, unhip detective might be Travolta's best role in years.

Along with Travolta, *Hearts* gives us James Gandolfini playing Robinson's partner Charles Hildebrandt, an honest but more emotive investigator. Todd Robinson's script does more than just introduce us to these policemen: it tells us a little about who they are in their own lives. This development engenders a more personal cinematic technique also used when introducing us to the film's villains.

Hearts' second storyline concerns the twisted relationship of Raymond Fernandez and the manipulative Martha Beck. Fernandez is a Don Juan in a toupee—he romances women through personals and letters that fleece them out of their life savings in the process. He runs something called the "lonelyhearts" con. But when he meets Beck, his con-man becomes a murderer many times over. The conniving and mentally ill Beck controls the weakling Fernandez, influencing him to kill. This match made in Hell is difficult to watch. Beck has no guilt and acts entirely in her own self-interest, often to the detriment of those around her. She is a monster who seeks to possess the often whimpering Fernandez both phyically and emotionally.

Fernandez is played by Jared Leto in a star-making performance. The normally attractive Leto permits himself to look positively yucky in places by cutting his hair in a way that makes him appear bald. This means he has to wear a toupee that at times looks ridiculous. His scrawny physical appearance is coupled with a personality that ranges from romantic to uxorious; he remains a cowering husband, lorded over by Beck.

And almost Leto's equal is the striking Salma Hayek as the formidable Martha Beck, the ruthless brains behind their murderous rampage. Under Beck's tutelige, Fernandez moves from woman to woman, romancing and eventually killing them, taking their money. But money might not be Beck's only goal. There is something taboo about Fernandez and Beck's relationship, not just because they become serial murderers, but also because the bloodlust itself seems to be the fuel that keeps them aflame. An effort is made to make Hayek look less ravishing (the actual Beck was a hideous heffer), but this isn't really successful. Hayek nonetheless succeeds in being truly evil.

The story of the Lonelyhearts Killers has been adapted for the screen before, most notably in a 1970 black and white cult classic entitled *The Honeymoon Killers*.

At the Tribeca Film Festival this year, the main complaint appeared to be that Hayek was just too good looking for the role of the beastly Beck. In the 1970 version, Beck was played by Shirely Stoler who reportedly was perfect physically and delivered a memorable performance. But if you've not seen the original, Hayek's inveterate beauty should not be a distraction.

DVD

THIS WEEK IN DVD'S RY MIKE RESTAIN



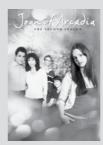
"Two dancers. Two worlds. One dream." This is what the cover of the box art for **Step Up** (**Buena Vista**) promotes and the cheesy-as-Hell-itself film delivers: *Step Up* is the kind of user-friendly chick flick that drives mortal men to suicide. You know the drill: Dancer chick (Jenna Dewan) meets tough-guy (Channing Tatum) who doesn't "dance" (how gay is *that*?!), but nevertheless can totally *dance*, and they both show everybody that young folks can really change the world (as long as they have a nice set of boobs and/or a hot ass). This DVD doesn't have much in terms of additions to the already-slim *Step Up* pantheon: The deleted scenes and bloopers are nothing at all, and while it's nice that Channing, Jenna, and director

Anne Fletcher spent time recording a commentary track, it's a snoozer. More interesting are the dance contest videos included here: In an attempt to hire dancers for the film, *Step Up*'s producers placed an ad on MySpace to bring in tryout videos from around the world, and the freaks of Earth responded big time. Unless the sight of Channing Tatum acting super urban tough with his shirt off gets your blood pumping, this is an easy one to steer clear of.

Two of Bernardo Bertolucci's hardest-to-find releases hit DVD late last year, and even though we had to wait more than a little while for them, it was worth it. Both **1900** and **The Conformist** (*Paramount*) are staggering achievements for the director, and their DVD presentations are second-to-none. *The Conformist* is the real striker—in an almost chiaroscuro fashion, Bertolucci is able to make a stunning visual palette (thanks to Vittorio Storaro's inimitable photography) that compliments the thriller's narrative thrust to a T. But the little-seen full five-hour cut of *1900* is a similarly impressive beast, a masterful peek at turn-of-the-century friendship and wartime hardship. Nether of the DVD editions here are defini-



tive—all we get are two or three featurettes on each (where are the commentaries, Bernardo?)—but their stunning widescreen transfers completely forgives the lack of bonuses. These are some of the best-looking films ever shot, and they look downright glorious on DVD. Now, if only Bertolucci could get back to making good movies…



There's a reason *Joan of Arcadia* only lasted two seasons: This holier-than-thou 7^{th} *Heaven* retread about a girl who gets memos from God and then shares those mantras with her boring friends and family members had moderate critical backing at first, but all support of the show was burned at the stake by the time this second (and dull-as-Hell) season rolled around. Good news, though: For those suckers out there who enjoy **Joan of Arcadia: The Complete Second Season's** (*Paramount)* blind, patronizing sermons, the widescreen 16x9 transfers here are quite impressive. Bad news: The bonuses on this set are embarrassingly sub-par (Satan himself doesn't approve of Barbara Hall, James Hayman, and Stephen

Nathan's appendicitis-inducing commentary tracks).

They look great, they sound fantastic, but the entries on **The Marlon Brando Collection** (*Warner*) end up being little more than distant blips on the otherwise booming radar of Brando's exceptional career. Yeah, his turn in *The Mutiny on the Bounty* is notable (even if the film itself remains a tad overcooked), but all the other movies here—*Julius Caesar, Reflections in a Golden Eye, The Teahouse of the August Moon*, and *The Formula*—are decidedly mediocre affairs. Sure, there are a few featurettes here and there that are worth checking out—the prologue and epilogue for *Bounty* included here have never been available in an Anamorphic format on DVD (and that's nice to see)—but this year's *Tennessee*



Williams Collection (that features a glorious Streetcar Named Desire) and the Apocalypse Now: The Full Dossier sets are far better recent examples of the master's insanely eccentric output.

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

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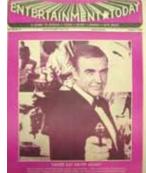














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Alpha Dog

★ ★ 1/2 (R)

Once upon a time, there was this drug dealer with the unlikely name of Jesse James Hollywood who was the voungest person ever to make the FBI's "most wanted" list. He was still on the lam when production of this biopic began, and the prosecutors—who originally wanted this to become a theatrical episode of America's Most Wanted-gave director Nick Cassavetes (The Notebook, John Q.) all the help he required. It's really amazing that this film is based on a true story, because the progression of events are so incredible—they number the witnesses in the case and it's something like fifty-that it's barely believable. The acting is nonetheless surprisingly exceptional. Justin Timberlake has his breakout performance here, proving that he's no longer just some pretty boy from a teen pop idol group. The rest of the cast are equally up to snuff. The film is decent, but not as good as it should have been given the cast and director. Maybe it's the story. (EL)

Arthur and the Invisibles

 \star \star \star 1/2 (PG)

Please see our review on page 10.

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-Colombian Central America and are observing the natives' activities first-hand. (PS)

Black Christmas

No Stars (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 as Bob Clark's 1974 original. 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. (PS)

Charlotte's Web

Not Yet Reviewed (G)

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

Children of Men

 $\star\star\star\star$ (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 mama tambien*, director Alfonso Cuaron 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

 \star \star \star 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 eye of the Chrysanthemum festival. Not since Akira Kurosawa's Ran have I been so enthralled by the intrigues of a royal family from East Asia. This year's official Oscar submission from China is definitely worth a visit to the cinema. Curse of the Golden Flower unfolds as a great Shakespearian tragedy: filial piety, incest, and deceit-all solid ingredients for a melodrama of epic proportions. (CR)

Dreamgirls

 \star \star 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

 \star \star 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 craftmanship 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 Minds 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)

God Grew Tired of Us: The Story of the Lost Boys of Sudan

 \star \star \star 1/2 (PG)

Please see our review on page 10.

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 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, leav-



Columbus Short (center), as DJ in Stomp the Yard, brings breaking to another level.

ing 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 lighterthan-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)

Lonely Hearts

★ ★ ★ (R)

Please see our review on page 11.

Miss Potter

Not Yet Reviewed (PG)

Chris Noonan (Babe) directs this fantastical hinnic 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)

Night at the Museum

Not Yet Reviewed (PG)

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

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

 $\star \star \star 1/2$ (R)

Pan's Labyrinth is a children's story that poses very adult questions against the traditionally dark and malevolent backdrop of a gothic fairy tale. Filmmaker Guillermo del Toro, in his sixth effort, keeps with his flair for dynamic visuals coupled with strong characters who face moral dilemmas. A clean, efficient script, effortless performances, and one of the finest examples of stellar cinematography I've seen this year combine to make Pan's Labyrinth a memorable experience. (JA)

Perfume:

The Story of a Murderer

 \star \star \star 1/2 (R)

If Stanley Kubrick and Ken Russell had decid ed 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 high caliber that I found myself delighting in it throughout despite (or perhaps because of) its joyful excesses. (PS)

Primeval

Not Yet Reviewed (R)

Television director Michael Katleman tries his hand at this "true story" of the "most prolific serial killer in history." Obviously, the "killer" is in fact a 25-foot crocodile who has left in his wake something to the tune of 350 victims. Yawn. The same old story once again: Anaconda, Lake Placid, etc. etc. The only reason I'd see this one is to hear Orlando Bloom (the token black guy for this incarnation) give his best Ice-Cube and go: "They got snakes out here this big?!". (MK)

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, longwinded 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 nostal-gia or cheesy kitsch. (MK)

Stomp the Yard

★ ★ (PG-13)

Is break-dancing really a sport? Director Sylvain White sure thinks so, and has decided to put his theory to work by coming out with Stomp the Yard, the stereotypical story of a voung thug from the 'hood who gets in a fist fight with a local dancer, ends up getting his brother killed in the process...then months later ends up in college where he falls in love with a girl...who ends up being hooked-up with a dancer of her own. How will it all turn out? Obviously, they'll have to dance, dance, dance. The movie itself is bland and tiredyou know the drill already—but the choreography is quite spectacular. So, if you're one of those who believes dancing to indeed be a "sport," this one might be up your alley. Otherwise, don't bother. (JH)

Tears of the Black Tiger

Not Yet Reviewed (Not Rated)

This Thai cult film crosses genres from westerns to Kung Fu movies to comedy and romantic drama in a way that only Quentin Tarantino himself would dare execute (or perhaps enjoy). Lots of beautiful sets, spectacular costumes, and fun, fun, fun, the film looks to be a kind of *Kung Fu Hustle* meets a postmodern spaghetti western. Whatever the hell *that* means. (MK)

Venus

 $\star\star\star\star$ (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)

FILM

ART FILM OF THE WEEK BY AARON SHELEY THE SPIRIT OF THE BEEHIVE



mages of children's crayon drawings in the opening credits set the mood for a movie about youth and coming of age.

After a life-changing yet simple screening of James Whale's immortal Frankenstein, the young Ana—living in a humble village on the outskirts of Franco's Spain—sets off with her sister on a quest to find the real Frankenstein monster in her world. Meanwhile, Ana's parents are middle-class; the father works as a bee collector on their pastoral estate that reminds one of a wide-spanning and vacant moon-like environment (all the more punctuated by Ana's father wearing his "astronaut" suit when working with the bees).

The children appear to be unaffected by the ambivalence of those around them, by the torments of fascism, war, and extreme poverty. Embossed in a golden hue of beehive colors, the lingering photography of this film takes in a total realism hybridized with a formalist approach by director Victor Erice.

Long takes are mixed with a kind of experimentation in narrative and the philological tendencies of the film, as reality and the dream world further intermingle throughout. The children soon discover a large footprint, for example, giving way

to the possibility of the monster's actual existence. Particularly from the eyes of a child, the monster that is searched for is already embedded firmly in the collective conscience of the audience. Innocence is fragile and is, in the film, shattered into pieces by Erice. A large amount of the movie is in near silence with an occasional interlude by the haunting score. As a mushroom in the woods fades into a fireplace, symbolism is rife with experimental metaphor, relating an aesthetic contrast between the real little girl Ana and her illusory world.

Interestingly, the family is never shown altogether in a single frame, but rather split up in multiple shots. The film contains exactly 100 shots: 50 interior, 50 exterior. Ironically, though the cinematography of the film—that has gone on to influence countless other filmmakers—is breathtakingly innovative in both these formal and aesthetic ways, DP Luis Cuadrado began going blind during the film's shooting; he killed himself out of remorse for his loss of vision seven years later.

Spirit is a film that will live on forever, into eternity, as will its own subtext on the magic of cinema to enrapture our innocence and verisimilitude, of the totality of cinema's ability to produce dreams in children and, ultimately, us all.

CHECK OUT PAST ISSUES AT

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

HOLLYWOOD & VICINITY

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

Alpha Dog 11:20 a.m., 2, 5, 7:40, 10:10 p.m.

Pan's Labyrinth (El Laberinto del Fauno) 11:55 a.m., 2:25, 5:25, 8:05, 10:35 p.m.

Perfume: The Story of a Murderer 1, 4:30, 7:50, 10:50

p.m.

Children of Men 12 noon, 2:20, 5:10, 8, 10:30 p.m. Notes on a Scandal 12:05, 2:15, 4:35, 7:35, 9:55 p.m. The Good Shepherd 1:05, 4:25, 7:45, 11:05 p.m. Night at the Museum 11:45 a.m., 2:05, 4:55, 7:15, 9:45

Curse of the Golden Flower (Man cheng jin dai huang ji iia) Fri.-Wed., 1:50, 4:40, 7:10, 9:50 p.m

etters From Iwo Jima 1:20, 4:20, 7:20, 10:20 p.m. Dreamgirls 11:40 a.m., 2:30, 5:20, 8:10, 11 p.m. Apocalypto Fri.-Tues., 1:25, 4:15, 7:25, 10:15 p.m.; Wed., 1:25, 4:15 p.m.; Thurs., 1:25, 4:15, 7:25, 10:15 p.m. od Diamond 1:15, 4:45, 7:55, 10:55 p.m

The Pursuit of Happyness 11:30 a.m., 2:10, 4:50, 7:30, 10 p.m.

Volver 1:30, 4:10, 7, 9:40 p.m. PACIFIC'S THE GROVE STADIUM 14 189 The

Grove Drive, 3rd & Fairfax (323)692-0829 Alpha Dog 10:50 a.m., 1:40, 4:50, 7:50, 10:50 p.m. Stomp the Yard 10:45 a.m., 1:35, 4:20, 7:20, 10:15 p.m Freedom Writers 10:40 a.m., 1:45, 4:50, 8:05, 11:05 p.m. Pan's Labyrinth (El Laberinto del Fauno) 11:30 a.m., 2:30, 5:25, 8:30, 11:25 p.m.

Children of Men 10:40 a.m., 1:40, 4:40, 7:40, 10:40 p.m The Good Shepherd 11:20 a.m., 3:20, 7:15, 11 p.m Night at the Museum 11:15 a.m., 2:15, 4:55, 7:55, 10:50

Letters From Iwo Jima 10:30 a.m., 1:55, 5:10, 8:20, 11:30 p.m.

Dreamgirls 10:30 a.m., 1:30, 4:35, 7:55, 11 p.m Apocalypto Fri., 12:40, 4:05, 7:35, 10:50 p.m.; Sqt.-Mon. a.m., 1:45, 5, 8:10, 11:30 p.m.; Tues.-Thurs., 12:40, 4:05, 7:35, 10:50 p.m.

Blood Diamond 12:30, 4, 7:20, 10:45 p.m The Holiday Fri., 12:50, 4:05, 7:25, 10:50 p.m.; Sat.-Mon., 10:55 a.m., 2, 5:15, 8:20, 11:25 p.m.; Tues.-Thurs., 12:50, 4:05, 7:25, 10:50 p.m.

The Pursuit of Happyness 11 a.m., 2:05, 5:05, 8:15,

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

Babel Fri., 4:15, 7:15, 10:15 p.m.; Sat.-Sun., 1:15, 4:15, 7:15, 10:15 p.m.; Mon.-Thurs., 4:15, 7:15, 10:15 p. 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

Primeval Fri.-Sun., 10:50 a.m., 1, 3:20, 5:45, 8:10, 10:35 p.m.; Mon., 3:20, 5:45, 8:10, 10:25 p.m.; Tues.-Thurs., 1, 3:20, 5:45, 8:10, 10:25 p.m.

Stomp the Yard Fri.-Sun., 10:30, 11:30 a.m., 12:15, 1:10, 2, 3, 3:55, 4:50, 5:50, 6:45, 7:40, 8:40, 9:35, 10:20 p.m.; Mon., 3:30, 4:10, 5, 6:10, 7, 7:40, 9, 9:40, 10:20 p.m.; Tues.-Thurs., 12:25, 1:20, 2, 3, 3:55, 4:50, 5:50, 6:45, 7:40, 8:40, 9:35, 10:20 p.m.

Code Name: The Cleaner Fri.-Sun., 11:40 a.m., 2:10,

4:35, 5:30, 7:10, 8:05, 9:30, 10:25 p.m.; Mon., 3:10, 5:25, 5:55, 7:45, 8:20, 9:55, 10:30 p.m.; Tues.-Thurs., 2:10, 4:35, 5:30, 7:10, 8:05, 9:30 p.m

Freedom Writers Fri.-Sun., 12:35, 3:30, 6:25, 9:20 p.m.; Mon., 3:45, 6:40, 9:30 p.m.; Tues.-Thurs., 12:35, 3:30, 6:25, 9:20 p.m.

Happily N'Ever After Fri.-Sun., 11:55 a.m., 2:20, 4:40, 7:05, 9:15 p.m.; Mon., 3:15, 5:30, 7:35, 9:45 p.m.; Tues.-Thurs., 2:20, 4:40, 7:05, 9:15 p.m.

Arthur and the Invisibles Fri.-Sun., 10:35 a.m., 12:50, 3:15, 5:40, 8:10, 10:30 p.m.; Mon., 3:25, 5:40, 8:10, 10:20 p.m.; Tues.-Thurs., 12:50, 3:05, 5:20, 7:35, 9:45

Night at the Museum Fri.-Sun., 11:50 a.m., 2:30, 5. 7:30. 10:05 p.m.; Mon., 3:10, 5:40, 8:10, 10:35 p.m.; Tues.-Thurs., 2:30, 5, 7:30, 10:05 p.m.

Curse of the Golden Flower (Man cheng jin dai huang jin jia) Fri.-Sun., 10:45 a.m., 1:30, 4:15, 7:15, 10 p. Mon., 4:15, 7:15, 10 p.m.; Tues.-Thurs., 1:30, 4:15, 7:15,

Charlotte's Web Fri.-Sun., 12:40, 3:10, 5:35, 7:55, 10:15 p.m.; Mon., 3:15, 5:35, 7:55, 10:15 p.m.; Tues.-Thurs., 12:40, 3:10, 5:35, 7:55, 10:15 p.m.

Dreamgirls Fri.-Sun., 10:40 a.m., 12:05, 1:40, 4, 4:45, 7, 7:50, 9:50, 10:40 p.m.; Mon., 3:20, 4:05, 6:10, 7, 9:10, 9:50 p.m.; Tues.-Thurs., 12:45, 1:40, 4, 4:45, 7, 7:50, 9:50 p.m

The Pursuit of Happyness Fri.-Sun., 11:05 a.m., 1:45, 4:25, 7:20, 10:10 p.m.; Mon., 4:25, 7:20, 10:10 p.m.; Tues.-Thurs., 1:45, 4:25, 7:20, 10:10 p.m. Happy Feet Fri.-Sun., 12:25, 2:50 p.m.; Mon., 3:35 p.m.;

Tues.-Thurs., 12:30, 2:50 p.m. MANN BEVERLY CENTER 13 8522 Beverly Boulevard, Suite 835 (310)652-7760 -

Primeval 1, 3:30, 5:40, 7:50, 10:10 p.m Code Name: The Cleaner 12:50, 3, 5:10, 7:30 p.m. Happily N'Ever After 12:40, 2:50, 5, 7, 9 p.m We Are Marshall 1:20, 4, 6:50, 9:40 p.m. Rocky Balboa 1, 3:10, 5:30, 7:40, 10 p.m Charlotte's Web 12:50, 3, 5:10, 7:20, 9:30 p.m.

Eragon 12:30, 2:50, 5:30, 7:50, 10:10 p.m. The Nativity Story 12:10, 5, 10 p.m. Bobby 2:30, 7:30 p.m.

The Fountain 9:40 p.m.

Casino Royale 12:20, 3:20, 7, 9:50 p.m. Happy Feet 1:40, 4:10, 6:50, 9:10 p.m. Stranger Than Fiction 1:10, 6:30 p.m.

Borat: Cultural Learnings of America for Make Benefit Glorious Nation of Kazakhstan 1:10, 3:10, 5:20, 7:20, 9:20 p.m

Flags of Our Fathers 3:40, 9:30 p.m. The Departed 12:20, 3:30, 6:40, 9:50 p.m. UNIVERSITY VILLAGE 3 3323 South Hoover (213)748-6321

Primeval Fri.-Sat., 11:15 a.m., 1:30, 3:45, 6, 8:15, 10:30 p.m., 12:30 a.m.; Sun.-Thurs., 11:15 a.m., 1:30, 3:45, 6, 8:15, 10:30 p.m.

p.m., 12:15 a.m.; Sun.-Thurs., 11 a.m., 1:40, 4:20, 7,

Night at the Museum 12 noon, 2:05, 4:40, 7:15, 9:30

Babel Fri.-Sat., 12 mid

WEST HOLLYWOOD BEVERLY HILLS

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

Miss Potter Fri., 5, 7:20, 9:40 p.m.; Sat.-Mon., 12:20, 2:40, 5, 7:20, 9:40 p.m.; Tues.-Thurs., 5, 7:20, 9:40 p.m The Good German Fri., 5:10, 7:40, 10 p.m.; Sat.-Mon., 12:10, 2:40, 5:10, 7:40, 10 p.m.; Tues.-Thurs., 5:10, 7:40, 10 p.m.

Trap Fri., 5, 7:30, 10 p.m.; Sat.-Mon., 12 noon, 2:30, 5, 7:30, 10 p.m.; Tues.-Thurs., 5, 7:30, 10 p.m. **LAEMMLE'S SUNSET 5** 8000 Sunset Blvd. (323)848-3500

God Grew Tired of Us: The Story of Lost Boys of Sudan Fri.-Sun., 12:45, 3, 5:15, 7:30, 9:55 p.m.; Mon., 12:45, 3, 5:15, 9:55 p.m.; Tues.-Thurs., 12:45, 3, 5:15, 7:30, 9:55 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

Alpha Dog Fri., 1, 4:10, 7:20, 10:10 p.m.; Sat.-Mo a.m., 1:35, 4:10, 7:20, 10:10 p.m.; Tues.-Thurs., 1:30, 4:05, 7, 9:50 p.m.

Stomp the Yard Fri., 2, 5, 8, 10:30 p.m.; Sat.-Mon., 11:25 a.m., 2, 5, 8, 10:30 p.m.; Tues.-Thurs., 2, 4:40, 7:30, 10

Freedom Writers Fri., 1:30, 4:40, 7:40, 10:20 p.m.; Sat.-Mon., 11:05 a.m., 1:40, 4:40, 7:40, 10:20 p.m.; Tues.-Thurs., 1:45, 4:30, 7:15, 9:55 p.m.

The Good Shepherd Fri., 2:30, 6:15, 9:45 p.m.; Sat.-Mon., 12 noon, 3:30, 7, 10:30 p.m.; Tues.-Thurs., 2:30, 6:15,

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

Alpha Dog Fri.-Sat., 10:40 a.m., 1:45, 4:50, 8, 11:15 p.m., 12:50 a.m.; Sun., 10:40 a.m., 1:45, 4:50, 8, 11:15 p.m.; Mon., 10:40 a.m., 1:45, 4:50, 7:55, 10:50 p.m.; Tues.-Thurs., 1:30, 4:30, 7:30, 10:25 p.m

Primeval Fri.-Sat., 11:10 a.m., 1:55, 4:45, 7:25, 10:55 p.m., 12:55 a.m.; Sun., 11:10 a.m., 1:55, 4:45, 7:25, 10:55 p.m.; Mon., 11:10 a.m., 1:55, 4:45, 7:15, 10:40 p.m.; Tues.-Thurs., 1:40, 4:20, 7:05, 9:50 p.m.

Stomp the Yard Fri.-Sat., 10:15 a.m., 12:55, 4:05, 7:35, 10:40 p.m., 12:40 a.m.; Sun., 10:15 a.m., 12:55, 4:05, 7:35, 10:40 p.m.; Mon., 10:15 a.m., 12:55, 4:05, 7:35, 10:20 p.m.; Tues.-Thurs., 1:15, 4:05, 7, 9:55 p.m. Code Name: The Cleaner Fri.-Sun., 5:30, 11:50 p.m.;

Mon., 5:25 p.m.; Tues.-Thurs., 5 p.m.

Freedom Writers Fri.-Sun., 10:35 a.m., 1:35, 4:40, 7:40, 10:45 p.m.; Mon., 10:35 a.m., 1:35, 4:40, 7:30, 10:25 p.m.; Tues.-Thurs., 1:10, 4:15, 7:10, 10:10 p.m. **Happily N'Ever After** Fri.-Sun., 10:25 a.m., 12:50, 3:10,

5:35 p.m.; Mon., 10:25 a.m., 12:45, 3, 5:20 p.m.; Tues.-Thurs., 12:25, 2:50, 5:10 p.m.

Arthur and the Invisibles Fri.-Mon., 10:50 a.m., 1:40, 4:30, 7, 9:25 p.m.; Tues.-Thurs., 12:15, 2:35, 5:05, 7:35, 10

Pan's Labyrinth (El Laberinto del Fauno) Fri.-Sun., 10:20 a.m., 1:05, 4, 7:10, 10:10 p.m.; Mon., 10:20 a.m., 1:05, 4, 7:20, 10:05 p.m.; Tues.-Thurs., 1:45, 4:35, 7:35, 10:20

Perfume: The Story of a Murderer Fri.-Sun., 7:55, 11:20 p.m.; Mon., 7:40, 11 p.m.; Tues.-Thurs., 7:20, 10:40 p.m. Children of Men Fri.-Sun., 11:35 a.m., 2:20, 5:10, 8:10, 11:05 p.m.; Mon., 11:35 a.m., 2:20, 5:10, 8, 10:30 p.m.;

Tues.-Thurs., 1:35, 4:45, 7:40, 10:40 p.m.

The Good Shepherd Fri.-Sun., 11:20 a.m., 3:15, 7:05 p.m.; Fri.-Sun., 11:20 a.m., 3:15, 7:05, 10:20 p.m.; Mor 11:20 a.m., 3:15, 7 p.m.; Mon., 11:20 a.m., 3:15, 7, 9:50 p.m.; Tues.-Thurs., 12:05, 3:35, 7:05, 10:45 p.m Night at the Museum Fri.-Sun., 10:30 a.m., 1:20, 4:15, 7:20, 10:05 p.m.; Mon., 10:30 a.m., 1:20, 4:15, 7:10, 9:50 p.m.; Tues.-Thurs., 1:50, 4:40, 7:20, 10:05 p.m. Letters From Iwo Jima Fri.-Sun., 12 noon, 3:30, 7, 10:30

p.m.; Mon., 12 noon, 3:30, 7, 10:10 p.m.; Tues.-Thurs., 12:10, 3:30, 7, 10:15 p.m.

Charlotte's Web Fri.-Mon., 10 a.m., 12:20, 2:55 p.m.;

Tues.-Thurs., 12 noon, 2:55 p.m. Dreamgirls Fri.-Sun., 10:05 a.m., 1, 4:10, 7:30, 10:50

p.m.; Mon., 10:05 a.m., 1, 4:10, 7:25, 10:35 p.m.; Tues.-Thurs., 12:35, 4, 7:15, 10:30 p.m.

The Holiday Fri.-Mon., 1:15, 7:45 p.m.; Tues.-Thurs., 1,

7:25 p.m

The Pursuit of Happyness Fri.-Sun., 10:45 a.m., 1:30, 4:20, 7:15, 10:05 p.m.; Mon., 10:45 a.m., 1:30, 4:20, 7:05, 9:55 p.m.; Tues.-Thurs., 1:55, 4:55, 7:45, 10:35

Casino Royale Fri.-Sun., 10:10 a.m., 4:25, 11 p.m.; Mon., 10:10 a.m., 4:25, 10:45 p.m.; Tues.-Thurs., 4:10, 10:35

Babel Fri.-Sun., 8:05, 11:25 p.m.; Mon., 7:40, 10:55 p.

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

Bustin' Bonaparte (The Story of an African Farm) Fri.-Sat.,

MAJESTIC CREST Westwood & Wilshire Boulevards (310)474-7866

The Pursuit of Happyness 2:20, 4:50, 7:30, 10 p.m.

MANN BRUIN 948 Broxton Avenue (310)208-8998

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

2:15, 4:50, 7:30, 10:10 p.m MANN NATIONAL 10925 Lindbrook Drive (310)208-4366

Arthur and the Invisibles 11:30 a.m., 2, 4:30, 7, 9:30 p.m. MANN VILLAGE 961 Broxton Avenue (310)208-5576

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

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

antico Fri., 5:15, 7:30, 9:45 p.m.; Sat.-Mon., 12:45, 3, 5:15, 7:30, 9:45 p.m.; Tues.-Thurs., 5:15, 7:30, 9:45

The Rocky Horror Picture Show Sat., 11:55 p.m. Enter the Dragon Fri., 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

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

meval Fri., 2:30, 5:15, 7:50, 10:20 p.m.; Sat., 11:30 a.m., 2:30, 5:15, 7:50, 10:20 p.m.; Sun.-Thurs., 2:30, 5:15, 7:50, 10:20 p.m.

Stomp the Yard Fri., 1:50, 4:35, 7:20, 10:10 p.m.; Sat., 11 a.m., 1:50, 4:35, 7:20, 10:10 p.m.; Sun.-Thurs., 1:50, 4:35, 7:20, 10:10 p.m.

Code Name: The Cleaner Fri., 1, 3:10, 5:25 p.m.; Sat.-Mon., 10:35 a.m., 1, 3:10, 5:25 p.m.; Tues.-Thurs., 2, 4:40 p.m.

Children of Men Fri., 1:40, 4:20, 7:15, 9:50 p.m.; Sat.-Mon., 10:50 a.m., 1:40, 4:20, 7:15, 9:50 p.m.; Tues.-Thurs., 1:40, 4:20, 7:15, 9:50 p.m.

The Good Shepherd Fri., 2:20, 6:05, 9:45 p.m.; Sat.-Mon. 10:40 a.m., 2:20, 6:05, 9:45 p.m.; Tues.-Thurs., 2:20, 6:05, 9:45 p.m.

Dreamgirls Fri., 1:30, 4:30, 7:30, 10:30 p.m.; Sat.-Mon.,

10:30 a.m., 1:30, 4:30, 7:30, 10:30 p.m.; Tues.-Thurs., 1:30, 4:30, 7:30, 10:30 p.m.

Blood Diamond Fri.-Mon., 7:40, 10:45 p.m.; Tues.-Thurs., 7:05, 10:15 p.m.

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

omp the Yard 1:20, 4:10, 7:20, 10 p.m. Code Name: The Cleaner 5:10, 7:30, 9:50 p.m Happily N'Ever After 11:50 a.m., 2:10, 4:30, 6:50, 9:10

Arthur and the Invisibles 12 noon, 2:20, 4:40, 7, 9:20 p.m.

Charlotte's Web 11:40 a.m., 2, 4:20, 6:40, 9 p.m. Eragon 12:30, 2:50 p.m.

The Queen 12:10, 2:30, 4:50, 7:10, 9:30 p.m.

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

Alpha Dog Fri.-Sun., 2, 4:45, 8, 10:45 p.m.; Mon.-Thurs.,

2, 4:45, 7:35, 10:30 p.m. Freedom Writers Fri.-Sun., 1:30, 4:30, 7:30, 10:30 p.m.; Mon.-Thurs., 1:30, 4:30, 7:30, 10:15 p.m.

Pan's Labyrinth (El Laberinto del Fauno) 1:45, 4:35, 7:25, 10 p.m. Children of Men Fri.-Sun., 2:30, 5:05, 7:45, 10:15 p.m.;

Mon.-Thurs., 2:30, 5:05, 7:45, 10:25 p.m. The Good Shepherd 1:20, 5, 8:45 p.m.

Night at the Museum Fri.-Tues., 1:25, 4:10, 7, 9:45 p.m.; Wed., 1, 1:25, 3:15, 4:10, 7, 9:45 p.m.; Thurs., 1:25, 4:10, 7, 9:45 p.m.

Curse of the Golden Flower (Man cheng iin dai hugna iin jia) Fri.-Sun., 2:15, 4:55, 7:35, 10:20 p.m.; Mon.-Thurs., 2:15, 4:55, 7:40, 10:20 p.m.

Dreamgirls 1, 4, 7:10, 10:10 p.m. Apocalypto 1:05, 4:05, 7:05, 10:05 p.m

od Diamond Fri.-Sun., 1:10, 4:15, 7:20, 10:25 p.m.;

Mon.-Thurs., 2:15, 5:15, 8:30 p.m.

The Pursuit of Happyness 1:40, 4:20, 7:15, 9:55 p.m.

THE BRIDGE: CINEMA DE LUX 6081 Center Drive (310)568-3375

Alpha Dog Fri., 2, 4:45, 7:30, 10:15 p.m., 12:40 a.m. Sat.-Sun., 11:15 a.m., 2, 4:45, 7:30, 10:15 p.m., 12:40 a.m.; Mon., 11:15 a.m., 2, 4:45, 7:30, 10:15 p.m.; Tues.-Wed., 2, 4:45, 7:30, 10:15 p.m

Stomp the Yard Fri., 12 noon, 1:40, 2:40, 4:20, 5:20, 7, 8, 9:45, 10:45 p.m., 12:30 a.m.; Sat.-Sun., 11 a.m., 12 noon, 1:40, 2:40, 4:20, 5:20, 7, 8, 10:45 p.m., 12:30 a.m.; Mon., 11 a.m., 12 noon, 1:40, 2:40, 4:20, 5:20, 7, 8, 9:45, 10:45 p.m.; Tues.-Wed., 12 noon, 1:40, 2:40, 4:20, 5:20, 7, 8, 9:45, 10:45 p.m.

Code Name: The Cleaner Fri.-Sun., 12:50, 3:10, 5:30, 7:50, 10:10 p.m., 12:30 a.m.; Mon.-Wed., 12:50, 3:10, 5:30, 7:50, 10:10 p.m.

Freedom Writers Fri., 1:50, 4:40, 7:30, 10:20 p.m., 12 mid.; Sat.-Sun., 11 a.m., 1:50, 4:40, 7:30, 10:20 p.m., 12 mid.; Mon., 11 a.m., 1:50, 4:40, 7:30, 10:20 p.m.; Tues.-

Wed., 1:50, 4:40, 7:30, 10:20 p.m. Happily N'Ever After Fri.-Wed., 12:15, 2:30, 4:40, 7 p.m. Arthur and the Invisibles Fri., 12:20, 2:40, 5, 7:20, 9:40 p.m.; Sat.-Mon., 10:15 a.m., 12:20, 2:40, 5, 7:20, 9:40 p.m.; Tues.-Wed., 12:20, 2:40, 5, 7:20, 9:40 p.m

Pan's Labyrinth (El Laberinto del Fauno) Fri., 2, 4:40, 7:20, 10 p.m., 12:25 a.m.; Sat.-Sun., 11:20 a.m., 2, 4:40, 7:20, 10 p.m., 12:25 a.m.; Mon., 11:20 a.m., 2, 4:40, 7:20, 10 p.m.; Tues.-Wed., 2, 4:40, 7:20, 10 p.m.

Children of Men Fri., 2:05, 4:40, 7:15, 9:50 p.m., 12:15 a.m.; Sat.-Sun., 11:30 a.m., 2:05, 4:40, 7:15, 9:50 p.m., 12:15 a.m.; Mon., 11:30 a.m., 2:05, 4:40, 7:15, 9:50 p.m.; Tues.-Wed., 2:05, 4:40, 7:15, 9:50 p.m.

The Good Shepherd Fri.-Wed., 12 noon, 3:30, 7, 10:30 Night at the Museum Fri., 12:25, 2:55, 5:30, 8:05, 10:30

p.m.; Sat.-Mon., 10 a.m., 12:25, 2:55, 5:30, 8:05, 10:30 p.m.; Tues.-Wed., 12:25, 2:55, 5:30, 8:05, 10:30 p.m. Night at the Museum: The IMAX Experience Fri.-Sun. 2:30, 5, 7:25, 9:50 p.m., 12:15 a.m.; Mon.-Wed., 2:30, 5,

7:25. 9:50 p.m Charlotte's Web Fri., 1:30, 3:45, 6 p.m.; Sat.-Mon., 11:15 a.m., 1:30, 3:45, 6 p.m.; Tues.-Wed., 1:30, 3:45, 6 p.m. **Dreamgirls** Fri.-Wed., 9:40 p.m.; Fri.-Sun., 6:40 p.m., 12:30 a.m. Director's Hall;Reserved Seating; Fri., 1, 4, 7:10, 10:10 p.m.; Sat.-Mon., 10:15 a.m., 1, 4, 7:10, 10:10 p.m.; Mon.-Wed., 6:40 p.m. Director's

Hall; Reserved Seating; Tues.-Wed., 1, 4, 7:10, 10:10 p.m. Eragon Fri.-Wed., 11:50 a.m., 2:20, 4:50 p.m. Blood Diamond Fri.-Wed., 7:20, 10:30 p.m.

The Pursuit of Happyness Fri.-Wed., 10:45 p.m. Director's Hall;Reserved Seating; Fri., 1:45, 4:30, 7:15, 10 p.m., 12:30 a.m.; Sat.-Sun., 11 a.m., 1:45, 4:30, 7:15, 10 p.m., 12:30 a.m.; Mon., 11 a.m., 1:45, 4:30, 7:15, 10 p.m.; Tues.-Wed., 1:45, 4:30, 7:15, 10 p.m.

Casino Royale Fri.-Wed., 8 p.m. Happy Feet Fri., 2, 4:30 p.m.; Sat.-Mon., 11:30 a.m., 2, 4:30 p.m.; Tues.-Wed., 2, 4:30 p.m. Happy Feet: The IMAX Experience Fri., 12:15 p.m.; Sat.-

Mon., 10 a.m., 12:15 p.m.; Tues.-Wed., 12:15 p.m. My Little Pony: A Very Pony Place Sat.-Sun., 10 a.m. UA MARINA DEL REY 4335 Glencoe Avenue

(800)326-3264 510

Alpha Dog Fri.-Mon., 10:45 a.m., 1:30, 4:10, 7, 9:40 p.m.; Tues.-Thurs., 12 noon, 4, 7, 9:50 p.m. reedom Writers Fri., 1:50, 4:40, 7:30, 10:30 p.m.; Fri.,

11 a.m.; Sat., 1:50 p.m.; Sat., 11 a.m., 4:40, 7:30, 10:30 p.m.; Sun., 1:50, 4:40, 7:30 p.m.; Sun., 11 a.m., 10:30 p.m.; Mon., 1:50, 4:40, 10:30 p.m.; Mon., 11 a.m., 7:30 p.m.; Tues., 4:40, 10:30 p.m.; Tues., 12:40, 7:30 p.m.; Wed., 4:40, 10:30 p.m.; Wed., 12:40, 7:30 p.m.; Thurs., 4:40, 10:30 p.m.; Thurs., 12:40, 7:30 p.m.

r and the Invisibles Fri.-Mon., 11:40 a.m., 2:10, 4:50, 7:10, 9:40 p.m.; Tues.-Thurs., 12:10, 2:30, 5, 7:40, 10

Night at the Museum Fri.-Mon., 11:05 a.m., 1:40, 4:15 7:20, 10:10 p.m.; Tues.-Thurs., 12:30, 4:20, 7:20, 10:10

Curse of the Golden Flower (Man cheng jin dai huang jin

Tues.-Thurs., 12:50, 4:15, 7:15, 10:05 p.m.

The Pursuit of Happyness Fri.-Mon., 11:15 a.m., 2, 5:10, 8, 10:40 p.m.; Tues.-Thurs., 12:20, 4:30, 7:10, 9:55 p.m.

SANTA MONICA MALIBU

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

Perfume: The Story of a Murderer Fri., 4:55, 10:55 p.m.; Sat.-Mon., 10:45 a.m., 4:55, 10:55 p.m.; Tues.-Thurs 4:55, 10:55 p.m.

The Good Shepherd 12 noon, 3:30, 7, 10:40 p.m. od Diamond 12:45, 4, 7:15, 10:30 p.m. The Holiday 2, 8 p.m

Babel Fri., 1:15, 4:35, 7:40, 10:50 p.m.; Sat.-Mon., 10:15 a.m., 1:15, 4:35, 7:40, 10:50 p.m.; Tues.-Thurs., 1:15, 7:40, 10:50 p.m

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

Alpha Dog Fri.-Sun., 11 a.m., 1:50, 4:50, 8, 10:50 p.m. 12 mid.; Mon., 11 a.m., 1:50, 4:50, 8, 10:50 p.m.; Tues.-Thurs., 1:10, 4:10, 7, 10:10 p.m.

Primeval Fri.-Sun., 11:50 a.m., 2:10, 4:20, 7, 9:30, 11:40 p.m.; Mon., 11:50 a.m., 2:10, 4:20, 7, 9:30 p.m.; Tues.-Thurs., 2, 4:20, 7:05, 9:30 p.m.

Pan's Labyrinth (El Laberinto del Fauno) Fri.-Mon., 11:30

a.m., 2:30, 5:15, 7:50, 10:40 p.m.; Tues.-Thurs., 1:50, 4:30, 7:15, 9:55 p.m.

n of Men Fri.-Mon., 10 a.m., 12:20, 2:45, 5:05 7:30, 10:10 p.m.; Tues.-Thurs., 2:20, 4:50, 7:30, 10:20

Night at the Museum Fri.-Mon., 11:20 a.m., 2, 4:30, 7:10, 9:40 p.m.; Tues.-Thurs., 1:20, 4, 7:10, 9:40 p.m.

Dreamgirls Fri.-Mon., 10:40 a.m., 1:40, 4:40, 7:40, 10:30 p.m.; Tues.-Thurs., 1:40, 4:40, 7:40, 10:30 p.m. The Pursuit of Happyness Fri.-Mon., 10:50 a.m., 1:30, 4:10, 7:20, 10 p.m.; Tues.-Thurs., 1:30, 4:15, 7:20, 10

AERO THEATRE 1328 Montana Avenue (323)466-FILM

Letters From Iwo Jima Sat., 7:30 p.m. Volver Fri., 7:30 p.m.

Stray Dogs (Sag-haye velgard) Thurs., 7:30 p.m. M*A*S*H Sun., 7:30 p.m.

Life of Ohoru Wed., 7:30 p

AEMMLE'S MONICA FOURPLEX 1332 2nd Street (310)394-9741 Curse of the Golden Flower (Man cheng jin dai huang jin

jia) 1:35, 4:25, 7:20, 10:10 p.m

Letters From Iwo Jima 1:20, 4:45, 8 p.m. Captive (Cautiva) Sat.-Mon., 11 a.m.

Volver Fri., 1:40, 7:10 p.m.; Sat.-Mon., 1:40, 4:20, 7:10 p.m.; Tues.-Thurs., 1:40, 7:10 p.m.

The Queen 1:55, 4:35, 7:30, 9:55 p.m.

reet Land Sat.-Mon., 11 a.m.

Little Children Fri., 4:20, 9:55 p.m.; Sat.-Mon., 11 a.m., 9:55 p.m.; Tues.-Thurs., 4:20, 9:55 p.m. MANN CRITERION 1313 Third Street

Promenade (310)395-1599

Stomp the Yard 11:10 a.m., 2:10, 5, 7:40, 10:20 p.m. Code Name: The Cleaner 4:30, 7:20, 10 p.m. Freedom Writers 11 a.m., 1:50, 4:40, 7:30, 10:30 p.m Arthur and the Invisibles 11:30 a.m., 2:20, 4:50, 7:10,

Charlotte's Web 11:40 a.m., 2, 4:20, 6:50, 9:30 p.m. Eragon 11:20 a.m., 1:40 p.m.

Casino Royale 12 noon, 3:30, 7, 10:10 p.m.

NUWILSHIRE 1314 Wilshire Blvd. (310)281-8223

Miss Potter Fri., 1:30, 4:15, 7, 9:45 p.m.; Sat.-Sun., 11 a.m., 1:30, 4:15, 7, 9:45 p.m.; Mon.-Thurs., 1:30, 4:15, 7, 9:45 p.m.

a Scandal Fri.-Sun., 11:10 a.m. 7:15, 9:55 p.m.; Mon.-Thurs., 1:45, 4:30, 7:15, 9:55 p.m

no. Hollywood Universal City

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

Alpha Dog Fri.-Sat., 1:10, 4:05, 7:10, 10 p.m., 12:20 a.m.; Sun.-Mon., 1:10, 4:05, 7:10, 10 p.m.; Tues.-Thurs., 1:45, 4:45, 7:40, 10:30 p.m.

Primeval Fri.-Sat., 12:05, 2:35, 4:55, 7:20, 10:05 p 12:25 a.m.: Sun.-Mon., 12:05, 2:35, 4:55, 7:20, 10:05 p.m.; Tues.-Thurs., 2:50, 5:30, 8, 10:20 p.m.

Stomp the Yard Fri.-Sat., 1, 3:50, 7, 9:45 p.m., 12:35 a.m.; Sun.-Mon., 1, 3:50, 7, 9:45 p.m.; Tues.-Thurs., 1:35, 4:25, 7:15, 10 p.m.

Code Name: The Cleaner Fri.-Mon., 11:45 a.m., 2:20, 4:35 p.m.; Tues.-Thurs., 2, 4:15 p.m. Freedom Writers Fri.-Sat., 11:35 a.m., 2:25, 5:25, 8:20,

11:20 p.m.; Sun.-Mon., 11:20 a.m., 2:10, 5, 7:55, 10:45 p.m.; Tues.-Thurs., 1:40, 4:35, 7:25, 10:15 p.m.

Happily N'Ever After Fri.-Sat., 11:25 a.m., 1:45, 4:15, 7:30 p.m.; Sun.-Mon., 11:35 a.m., 1:45, 4:15, 7:30 p.m.; Tues.-Thurs., 2:10, 4:30, 7:05 p.m.

Pan's Labvrinth (El Laberinto del Fauno) Fri.-Mon., 11:15 a.m., 1:50, 4:25, 6:55, 9:40 p.m.; Tues.-Thurs., 1:30, 4:10, 7:10, 10:05 p.m

Children of Men Fri.-Sat., 11:40 a.m., 2:05, 4:30, 8:10,

10:45 p.m.; Sun.-Mon., 11:40 a.m., 2:05, 4:30, 8:10 10:35 p.m.; Tues.-Thurs., 2:20, 4:50, 7:20, 9:50 p.m

MOVIE

Night at the Museum Fri.-Mon., 11:30 a.m., 2:30, 5:20, 8, 10:40 p.m.; Tues.-Thurs., 2:15, 5:10, 7:50, 10:25 p.m. Night at the Museum: The IMAX Experience Fri.-Sat., 12

on, 4:40, 7:05, 9:30, 11:55 p.m.; Sun.-Mon., 12 noon, 4:40, 7:05, 9:30 p.m.; Tues.-Thurs., 4:30, 7, 9:30 p.m. **Dreamgirls** Fri.-Sat., 11:15 a.m., 2:15, 5:15, 8:15, 11:15 p.m.; Sun.-Mon., 11:15 a.m., 2:05, 4:55, 7:50, 10:45 p.m.; Tues.-Thurs., 1:30, 4:20, 7:35, 10:25 p.m

Apocalypto Fri.-Mon., 6:50, 10:10 p.m.; Tues.-Thurs., 6:40, 9:45 p.m.

Blood Diamond Fri.-Sat., 10:20 p.m.; Sun.-Mon., 9:50 p.m.; Tues.-Thurs., 9:40 p.m.

The Pursuit of Happyness Fri.-Sat., 11:20 a.m., 2, 4:50, 7:40, 10:30 p.m.: Sun.-Mon., 11:25 g.m., 2, 4:50, 7:40, 10:30 p.m.; Tues.-Thurs., 1:50, 4:40, 7:30, 10:10 p.m. Happy Feet: The IMAX Experience Fri.-Mon., 2:20 p.m.;

PANORAMA CITY SHERMAN OAKS, ENCINO

MANN PLANT 16 7876 Van Nuys Boulevard (818)779-0323

Alpha Dog 1:10, 4:10, 7:10, 10:10 p.m. Primeval 12:30, 3, 5:30, 8, 10:30 p.m

Tues.-Thurs., 1:55 p.m.

Stomp the Yard 12:40, 1:30, 3:40, 4:30, 6:40, 7:30, 9:30, 10:30 p.m

Code Name: The Cleaner 7:50, 10:10 p.m

Freedom Writers 12:30, 1:20, 3:30, 4:20, 6:30, 7:20, 9:30, 10:20 p.m.

Happily N'Ever After 11:30 a.m., 2, 4:30, 7, 9:20 p.s Arthur and the Invisibles 11:40 a.m., 2:10, 4:40, 7:10,

Night at the Museum 11:40 a.m., 2:20, 5, 7:40, 10:20

Rocky Balboa 11:10 a.m., 1:40, 4:10, 6:40, 9:10 p.n Charlotte's Web 12:20, 2:50, 5:20 p.m.

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

Apocalypto 3:40, 10 p.m.; 12:20, 6:50 p.m Blood Diamond 6:30, 9:40 p.m.

The Pursuit of Happyness 12:50, 3:50, 6:50, 9:50 p.m Happy Feet 11 a.m., 1:30, 4:05 p.m.

Over the Hedge 1, 4:05, 7, 10 p.m. PACIFIC GALLERIA STADIUM 16 15301 Ventura Boulevard (818)501-5121

Alpha Dog Fri.-Sun., 1:30, 4:40, 7:50, 10:50 p.m.; Mon 11 a.m., 2, 5, 8, 11 p.m.; Tues.-Thurs., 1:20, 4:30, 7:35, 10:25 p.m.

Stomp the Yard Fri.-Sun., 1:20, 4:25, 7:15, 10:10 p.m.; Mon., 11:05 a.m., 2, 4:55, 7:50, 10:45 p.m.; Tues.-Thurs., 1:30, 4:20, 7:05, 10:05 p.m. Freedom Writers Fri.-Mon., 12:55, 4:10, 7:25, 10:40 p.m.;

Tues.-Thurs., 1:10, 4:10, 7:15, 10:05 p.n

Happily N'Ever After Fri.-Sun., 12:15, 2:35, 5:05, 7:35, 10:05 p.m.; Mon., 11:50 a.m., 2:15, 4:40, 7:05, 9:30 p.m.; Tues.-Thurs., 1:55, 4:35, 7:15, 9:55 p.m.

Pan's Labyrinth (El Laberinto del Fauno) Fri.-Sun., 1:25, 4:30, 7:35, 10:45 p.m.; Mon., 11:10 a.m., 2:05, 5:05, 7:55, 10:50 p.m.; Tues.-Thurs., 1:30, 4:15, 7:20, 10:20

Children of Men Fri.-Sun., 12 noon, 2:45, 5:30, 8:15, 11 p.m.; Mon., 11:40 a.m., 2:25, 5:15, 8:05, 10:55 p.m.; Tues.-Thurs., 1:45, 4:45, 7:45, 10:30 p.m.

Notes on a Scandal Fri.-Sun., 12:15, 2:50, 5:25, 8, 10:35 p.m.; Mon., 11:55 a.m., 2:30, 5:05, 7:35, 10:05 p.m.; Tues.-Thurs., 1:35, 4:20, 7:05, 9:50 p.m.

The Good Shepherd Fri.-Sun., 12 noon, 3:40, 7:20, 11 p.m.; Mon., 11:40 a.m., 3:25, 7:10, 10:55 p.m.; Tues.-Thurs., 1:15, 4:50, 8:45 p.m.

Night at the Museum Fri.-Sun., 1:20, 4:15, 7:10, 10:05 p.m.; Mon., 11:30 a.m., 2:10, 4:50, 7:30, 10:10 p.m.; Tues.-Thurs., 1:45, 4:25, 7, 9:40 p.m

Letters From Iwo Jima Fri.-Sun., 12:55, 4:15, 7:40, 10:55 p.m.; Mon., 12:45, 4:05, 7:25, 10:45 p.m.; Tues.-Thurs.,

1:05, 4:15, 7:25, 10:30 p.m. **Dreamgirls** Fri.-Sun., 12:40, 4:05, 7:30, 10:55 p.m.; Mon., 12:15, 3:40, 7:05, 10:30 p.m.; Tues.-Thurs., 1, 4:05,

7:10, 10:15 p.m. Blood Diamond Fri.-Sun., 12:35, 4:05, 7:25, 10:45 p.m.; Mon., 12:05, 3:40, 7:15, 10:35 p.m.; Tues.-Thurs., 1,

4:10, 7:20, 10:30 p.m. The Holiday Fri.-Sun., 12:30, 3:45, 7, 10:20 p.m.; Mon., 12:30, 3:45, 7, 10:15 p.m.; Tues.-Thurs., 1:05, 4:10,

7:15, 10:20 p.m. The Pursuit of Happyness Fri.-Sun., 1:05, 4:10, 7:10, 10:10 p.m.; Mon., 11 a.m., 1:55, 4:50, 7:45, 10:40 p.m.;

Tues.-Thurs., 1:10, 4:20, 7:30, 10:25 p.m. PACIFIC SHERMAN OAKS 5 Corner of Van Nuys Blvd and Milbank (818)501-5121

Code Name: The Cleaner Fri.-Mon., 1, 3:15, 5:30, 7:45 9:55 p.m.; Tues., 2:15, 4:45, 7:05 p.m.

Curse of the Golden Flower (Man cheng jin dai huang jin jia) Fri.-Mon., 1:15, 4:20, 7:25, 10:05 p.m.; Tues., 2:10, 4:50, 7:20 p.m.

Rocky Balboa Fri.-Mon., 1:45, 4:15, 7:10, 9:45 p.m.; Tues., 2:05, 4:30, 7:15 p.m.

Charlotte's Web Fri.-Mon., 1:30, 4:05, 7, 9:30 p.m.; Tues.,

The Queen Fri.-Mon., 1:20, 4:10, 7:05, 9:40 p.m.; Tues. 2:20, 4:40, 7:10 p.m.

& VICINITY

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

Alpha Dog Fri.-Mon., 10:30 a.m., 1:30, 4:35, 7:40, 10:45 p.m.; Tues.-Thurs., 1:30, 4:35, 7:35, 10:25 p.m. Primeval Fri.-Sun., 11:05 a.m., 1:35, 4:05, 6:40, 9:15, 11:50 p.m.; Mon., 11:05 a.m., 1:35, 4:05, 6:40, 9:15

p.m.; Tues.-Thurs., 1:35, 4:05, 6:40, 9:15 p.m Stomp the Yard Fri.-Sun., 10:45 a.m., 1:40, 4:30, 7:30, 10:30 p.m., 12 mid.; Mon., 10:45 a.m., 1:40, 4:30, 7:30, 10:30 p.m.; Tues.-Thurs., 1:40, 4:30, 7:30, 10:10 p.m.

om Writers Fri.-Sun., 10:50 a.m., 1:50, 4:55, 8, 11:10 p.m.; Mon., 10:50 a.m., 1:50, 4:55, 8 p.m.; Tues. Thurs., 1:50, 4:55, 8 p.m.

Happily N'Ever After Fri.-Mon., 11:45 a.m., 2:10, 4:40, 7 p.m.; Tues.-Thurs., 2:10, 4:40, 7:10 p.m.

Arthur and the Invisibles Fri.-Mon., 11:20 a.m., 1:55, 4:25, 6:55, 9:30 p.m.; Tues.-Thurs., 2, 4:25, 6:55, 9:30 p.m. Pan's Labyrinth (El Laberinto del Fauno) Fri.-Sun., 10:35 a.m., 1:25, 4:20, 7:15, 9:20, 10:15 p.m., 12:05 a.m.; Mon., 10:35 a.m., 1:25, 4:20, 7:15, 9:20, 10:15 p.m.; Tues.-Thurs., 1:25, 4:20, 7:15, 9:20, 10:05 p.m

Children of Men Fri.-Mon., 10:40 a.m., 1:20, 4:10, 7:05, 9:55 p.m.; Tues.-Thurs., 1:20, 4:10, 7:05, 9:40 p.m.

The Good Shepherd Fri.-Sun., 12 noon, 3:40, 7:20, 11 p.m.; Mon., 12 noon, 3:40, 7:20, 10:45 p.m.; Tues,-Thurs., 12 noon, 3:30, 7, 10:30 p.m.

Night at the Museum Fri.-Mon., 11:10 a.m., 1:55, 4:45, 7:35, 10:25 p.m.; Tues.-Thurs., 1:55, 4:45, 7:20, 9:55

Rocky Balboa Fri.-Mon., 11:50 a.m., 2:30, 5:05, 7:50, 10:35 p.m.; Tues.-Thurs., 2:15, 5, 7:25, 9:50 p.m.

Charlotte's Web Fri.-Mon., 10:40 a.m., 1:15 p.m.; Tues.-Thurs., 12:30 p.m.

Dreamgirls Fri.-Sun., 11 a.m., 2:05, 5:10, 8:20, 11:30 p.m.; Mon., 11 a.m., 2:05, 5:10, 8:20 p.m.; Tues.-Thurs., 2:05, 5:10, 8:20 p.m. Apocalypto Fri.-Mon., 12:20, 3:35, 6:50, 10:05 p.m.;

Tues.-Thurs., 12:20, 3:35, 6:50, 10 p.m

The Pursuit of Happyness Fri.-Mon., 10:55 a.m., 1:45, 4:50, 7:45, 10:40 p.m.; Sat., 4:50, 7:45, 10:40 p.m.; Sun.-Mon., 10:55 a.m., 1:45, 4:50, 7:45, 10:40 p.m.; Tues.-Thurs., 1:45, 4:50, 7:40, 10:20 p.m.

Casino Royale Fri.-Sun., 4, 7:25, 10:50 p.m.; Mon., 4, 7:25, 10:35 p.m.; Tues.-Thurs., 3:05, 6:30, 9:45 p.m The New York Metropolitan Opera: Tan Dun - The First

Emperor - NCM Event Sat., 10:30 a.m. AMC BURBANK TOWN CENTER 6 Outside the Mall on N. First St. (310)289-4262

Primeval Fri.-Mon., 12 noon, 2:30, 5:05, 7:40, 10:15 p.m.; Tues.-Thurs., 2:30, 5:05, 7:40, 10 p.m. Night at the Museum Fri.-Mon., 12:30, 3:20. 6:10. 9 p.m.:

Tues.-Thurs., 12:45, 3:35, 6:20, 9:05 p.m. The Painted Veil Fri., 2, 5, 8, 11 p.m.; Sat.-Sun., 11 a.m., 2, 5, 8, 11 p.m.; Mon., 11 a.m., 2, 5, 8, 10:50 p.m.;

Tues.-Thurs., 1:30, 4:30, 7:30, 10:20 p.m. Dreamgirls Fri.-Sun., 1, 4:15, 7:20, 10:40 p.m.; Mon., 1, 4:15, 7:20, 10:30 p.m.; Tues.-Thurs., 1, 4:15, 7:20, 10:15

The Holiday Fri.-Mon., 12:15, 3:30, 6:45, 10 p.m.; Tues.-Thurs., 12:30, 4, 7, 10:05 p.m.

Babel Fri.-Mon., 11:45 a.m., 3:05, 6:30, 9:50 p.m.; Tues.-

Thurs., 12:15, 3:25, 6:35, 9:45 p.m. AMC BURBANK TOWN CENTER 8 3rd and Magnolia, Inside the Mall (310)289-4262

Stomp the Yard Fri.-Mon., 12 noon, 3, 6:05, 9 p.m.; Tues.-Thurs., 12:45, 3:25, 6:05, 9 p.m.

Code Name: The Cleaner Fri., 5:15, 10:25 p.m.; Sat.-Sun., 11:55 a.m., 5:15, 10:25 p.m.; Mon., 11:55 a.m., 5:15, 10:15 p.m.; Tues.-Thurs., 5:15, 9:55 p.m. m Writers Fri.-Mon., 12:15, 3:15, 6:15, 9:20 p.m.;

Tues.-Thurs., 1, 3:45, 6:30, 9:20 p.m.

Perfume: The Story of a Murderer Fri.-Sun., 7:10, 10:40 p.m.; Mon., 7:10, 10:25 p.m.; Tues.-Thurs., 6:50, 10:05

Curse of the Golden Flower (Man cheng jin dai huang ji jia) Fri., 1:30, 4:30, 7:30, 10:30 p.m.; Sat.-Sun., 10:45

a.m., 1:30, 4:30, 7:30, 10:30 p.m.; Mon., 10:45 a.m. 1:30, 4:30, 7:30, 10:10 p.m.; Tues.-Thurs., 1:30, 4:30, 7:20, 10:15 p.m Charlotte's Web Fri., 2:20, 5, 7:40, 10:20 p.m.; Sat.-Sun.

11:40 a.m., 2:20, 5, 7:40, 10:20 p.m.; Mon., 11:40 a.m., 2:20, 5, 7:40, 10:05 p.m.; Tues.-Thurs., 2, 4:45, 7:10, 9:35 p.m.

Eragon Fri.-Mon., 2:30, 7:50 p.m.; Tues.-Thurs., 2:30, 7:30

Blood Diamond Fri.-Sun., 12:40, 4, 7:20, 10:45 p.m.; Mon., 12:40, 4, 7:20, 10:30 p.m.; Tues.-Thurs., 12:30, 3:40, 6:50, 10 p.m Happy Feet Fri., 1:40, 4:25 p.m.; Sat.-Mon., 10:55 a.m.,

1:40, 4:25 p.m.; Tues.-Thurs., 1:40, 4:15 p.m. Little Children Fri.-Sun., 12:30, 3:45, 7, 10:10 p.m.; M 12:30, 3:45, 7, 10 p.m.; Tues.-Thurs., 12:50, 3:50, 7, 10:10 p.m.

GLENDALE HIGHLAND PARK

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

Alpha Dog 11:20 a.m., 2, 4:50, 7:40, 10:30 p.m. Night at the Museum 11:10 a.m., 1:50, 4:30, 7:10, 9:50 p.m.

reamgirls 1, 4:10, 7:20, 10:20 p.m

The Pursuit of Happyness 12:50, 3:50, 7, 10 p.m. UA LACANADA FLINTRIDGE 1919 Verdugo Blvd (800)326-3264 508

Alpha Dog 11:10 a.m., 1:55, 4:45, 7:50, 10:35 p.m. Primeval 11:45 a.m., 2:10, 4:35, 7:20, 9:40 p.m. Happily N'Ever After 12 noon, 2:25, 4:40, 7, 9:15 p.m. Children of Men 11:15 a.m., 1:50, 4:30, 7:10, 9:50 p.m.
The Good Shepherd 11:40 a.m., 3:15, 6:50, 10:25 p.m. Night at the Museum 11:20 a.m., 2, 4:50, 7:30, 10:20

Charlotte's Web 12:25, 2:50, 5:15, 7:40, 10:10 p.m. The Pursuit of Happyness 11:30 a.m., 2:15, 5, 7:45, 10:30 p.m.

PASADENA & VICINITY

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. Notes on a Scandal 11:30 a.m., 2:10, 4:50, 7:40, 10:15

Curse of the Golden Flower (Man cheng jin dai huang jin jia) 1:35, 4:25, 7:20, 10:10 p.m. Letters From Iwo Jima 12:30, 3:45, 7, 10:15 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. PACIFIC HASTINGS 8 355 North Rosemead Blvd (626)568-8888

Stomp the Yard Fri.-Sun., 1:30, 4:30, 7:15, 10:15 p.m.; Mon.-Thurs., 1:30, 4:30, 7:15 p.m.

Code Name: The Cleaner Fri.-Sun., 7, 9:35 p.m.; Mon.-Thurs., 7 p.m.

Happily N'Ever After Fri.-Sun., 1, 3:15, 5:30, 8, 10:05 p.m.; Mon.-Thurs., 1, 3:15, 5:30, 8 p.m. Night at the Museum Fri.-Sun., 2, 5, 7:45, 10:20 p.m.;

Mon.-Thurs., 2, 5, 7:45 p.m.

Charlotte's Web 1:40, 4:20 p.m Apocalypto Fri.-Sun., 1:10, 4:15, 7:20, 10:25 p.m.; Mon.-Thurs., 1:10, 4:15, 7:20 p.m.

The Pursuit of Happyness Fri.-Sun., 1:20, 4:25, 7:05, 9:55

p.m.; Mon.-Thurs., 1:20, 4:25, 7:05 p.m. PACIFIC PASEO STADIUM 14 336 East Colorado Boulevard (626)568-8888

Alpha Dog Fri.-Sat., 1:15, 4:25, 7:15, 10:30 p.m.; Sun., 12:55, 4:25, 7:15, 10:30 p.m.; Mon.-Tues., 12:55, 3:45, 7:15, 10:25 p.m.; Wed., 12:55, 3:45, 7:15, 10:30 p.m.; Thurs., 12:55, 3:45, 7:15, 10:25 p.m.

Stomp the Yard 1:20, 4:10, 7, 8:30, 9:55 p.r Freedom Writers Fri.-Sat., 1:45, 4:45, 7:50, 11:05 p.m.; Sun., 1:45, 4:45, 7:50, 10:45 p.m.; Mon.-Thurs., 1:45, 4:35, 7:35, 10:25 p.m.

Happily N'Ever After Fri.-Sat., 12:50, 3:15, 5:35, 8:10, 10:35 p.m.; Sun., 12:50, 3:15, 5:35, 8:10, 10:25 p.m.; Mon.-Tues., 12:50, 3:15, 5:35, 7:50, 10 p.m.; Wed., 12:50, 3:15, 5:35 p.m.; Thurs., 12:50, 3:15, 5:35, 7:50, 10 p.m.

Pan's Labyrinth (El Laberinto del Fauno) 1:10, 4:15, 7:20, 10:15 p.m.

Children of Men Fri.-Sat., 2:20, 5:05, 8, 10:50 p.m.; Su 2:20, 5:05, 8, 10:30 p.m.; Mon., 11:25 a.m., 2:20, 5:05, 8, 10:30 p.m.; Tues.-Thurs., 2:20, 5:05, 8, 10:30 p.m. The Good Shepherd Fri.-Sat., 3:10, 7:10, 10:55 p.m.; Sun., 3:10, 7, 10:35 p.m.; Mon., 11:20 a.m., 3:10, 7,

10:30 p.m.; Tues.-Thurs., 3:10, 7, 10:30 p.m.

Night at the Museum Fri.-Sat., 1:30, 4:30, 7:25, 10:05 p.m.; Sun., 1:30, 4:30, 7:25, 9:50 p.m.; Mon., 11:05 a.m., 1:40, 4:30, 7:15, 9:45 p.m.; Tues.-Thurs., 1:40,

4:30, 7:15, 9:45 p.m. Charlotte's Web Fri.-Sun., 2:15, 4:55 p.m.; Mon., 11:35 a.m., 2:15, 4:55 p.m.; Tues., 2:15, 4:55 p.m.; Thurs., 12 noon, 2:25, 4:55 p.m.

imgirls Fri.-Sat., 12:35, 4:15, 7:15, 10:25 p.m.; Sun., $12{:}35,\, 4{:}15,\, 7{:}15,\, 10{:}20 \; p.m.; \, Mon.\hbox{-}Thurs.,\, 12{:}35,\, 3{:}55,\\$ 7, 9:50 p.m.

The Pursuit of Happyness Fri.-Sun., 1:40, 4:35, 7:40, 10:40 p.m.; Mon., 11 a.m., 1:50, 4:50, 7:40, 10:20 p.m.;

Tues.-Thurs., 1:50, 4:50, 7:40, 10:20 p.m.

Casino Royale Fri.-Sat., 1, 4:25, 8:05, 11:25 p.m.; Sun.-12:40, 3:50, 7:05, 10:15 p.n

RIALTO 1023 Fair Oaks Ave. (626)388-2122 The Painted Veil Fri., 4:20, 7:05, 9:50 p.m.; Sat.-M 1:30, 4:20, 7:05, 9:50 p.m.; Tues.-Thurs., 4:20, 7:05,

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

ENTERTAINMENT TODAY

YOUR MOVIE GUIDE









FRI 12

SAT 13

SUN 14

MON 15

Keller Williams (Alternative, Bluegrass, Country)

er Williams' unique approach to folk music and his undeniable rhythmic mystique make him a standout in the music world. He is often compared favorably to musical artists Michael Hedges and Leo Kottke. Henry Fonda Music Box Theatre, 323-464-0808, 6126 Hollywood Blvd., \$20 01/12/07: 9 p.m.

Bill Engvall (Stand Up Comedy)

Making audiences howl is what this Texas native has been doing since his 'Here's Your Sign' album took the country-music industry by surprise two years ago. Engvall is a disc jockey-turned-comedian who was suddenly found to be a platinum-selling artist. CBS Studio Center, 818-655-5000, 4024 Radford Ave. 01/12/07: 7 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. Museum of African American Art, 323-294-7071, 4005 S. Crenshaw Blvd. 01/12/07: 10 till 4 p.m.

George Winston (Folk, Jazz, New Age, Pop, Benefit/Fundraiser)

Self-described "rural folk piano" player George Winston was among the earliest and most successful proponents of the genre of contemporary instrumental music later dubbed "New Age. Outside of his piano compositions and performances, he is an accomplished blues harmonica and slack-key guitar player. Pepperdine University - Center for the Arts, 310-456-4522, 24255 Pacific Coast Hwv., \$45 01/13/07: 8 p.m.

Disney On Ice: A Disneyland Adventure (Children, General, Ice Skating)

Join hosts Mickey and Minnie as they take audiences though non-stop fun as Disney On Ice presents 'A Disneyland Adventure.' Long Beach Convention Center, 562-436-3636, 300 E. Ocean Blvd., \$15-\$60 01/13/07: 12 p.m.,3:30 p.m. and

Gospel Brunch at House of Blues (Gospel,Live Music in Bar/Club)

Experience HOB's popular Gospel Brunch, featuring inspiring gospel performances and an amazing buffet to feed the body and the soul. House of Blues - Sunset Strip, 323-848-5100, 8430 Sunset Blvd., \$18.50-\$40 01/14/07: 10 a.m. and 1 p.m.

Sisters of Jazz -at- World Stage (Jazz)

Sisters of Jazz celebrates the music, of women, with an open jam session. World Stage, 323-293-2451, 4344 Degnan Blvd., \$5 donation 01/14/07: 7:30 p.m. till 12 a.m.

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

LACMALab has commissioned six artists to examine the cultural and social landscape: who are and who do we want to be? LACMA, 323-857-6000, 5905 Wilshire Blvd. 01/14/07: 11 a.m. till 8 p.m.

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

Mickey Champion is from Lake Charles, Louis 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)

arted by founder Billy Higgins, this workshop is a wonderful hands-on experience designed primarily for young people, but is open to the young-atheart 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.





WED 17



THUR 18

TUE 16

Justin Timberlake (Pop)

His first solo album, 'Justified,' proved to be a worldwide bestseller, and after winning several MTV VMAs, he has proven to have much greater staying power than his critics ever guessed. Staples Center, 213-624-3100, 1111 S. Figueroa St., \$56-\$97.50 01/16/07: 8 p.m.

Open Mic Tuesdays -at- The Laugh Factory (Open Mic/Comedy)

Up and coming talent make their debut on the world famous Laugh Factory stage. Laugh Factory, The, 323-656-1336, 8001 Sunset Blvd., \$17-\$30 - Cash 01/16/07: 6 p.m.

College Comedy -at- The Laugh Factory (Open Mic/Comedy)

College Comedy epitomizes the saying "Anything Can Happen" by pulling out all the stops and using comic sketches, stand-up, parodies, television takeoffs, video segments and even wacky musical numbers. Laugh Factory, The, 323-656-1336, 8001 Sunset Blvd., \$17-\$30 - Cash 01/16/07: 8 p.m.

Horace Silver Tribute Concert -at- wdch (Cover/Tribute Band/ Performer, Jazz)

Friends and former bandmates will pay tribute to the legendary hard bop and soul-jazz pianist and composer Horace Silver The concert will feature performances by Christian McBride, Roger Humphries, Cedar Walton, Andy Bey, Randy Brecker, Dee Dee Bridgewater, George Coleman, Tom Harrell, Joe Lovano, Charles Tolliver and more. Walt Disney Concert Hall, 213-625-0594, 135 N. Grand Ave., \$33-\$93 01/17/07: 8 p.m.

Anansi Writers Workshop -at- World Stage (Readings, Open Class/Workshop)

This workshop was founded in 1990 by Kamau Da-ood, Akilah Oliver, Nafis Nabawi, and Anthony Lyons, In 1993, Michael Datcher, initiated the development of a three-part format for the workshop, which features a formal workshop, a featured reader and an open mic session. World Stage, 323-293-2451, 4344 Degnan Blvd., \$5 donation 01/17/07: 7:30 till 10:30 p.m.

Paulina Rubio (Latin/Salsa,Live Music in Bar/Club,Pop)

Latin pop sensation Paulina Rubio is the daughter of Mexican actress Susana Dosamantes. Following in her mom's footsteps, Rubio debuted in 1982 while singing and dancing for a very young audience as member of a popular children's outfit called Timbiriche. Her acting career includes the show 'Baila Conmigo ("Dance With Me"),' House of Blues - Sunset Strip, 323-848-5100, 8430 Sunset Blvd. 01/18/07: 7 p.m.

Cookin' With Gas (Sketch Comedy)

Based entirely on audience suggestions, cust 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 01/18/07: 8 p.m.

FEATURE HERE

FOR MORE INFORMATION E-MAIL US AT EVENTS@ENTERTAIMENTTODAY.NET



BROKEN TEETH + SASQUATCH

ROSES ARE RED + ROOKIE OF THE YEAR

ESTRADASPHERE + STOLEN BABIES

THEY SHOOT HORSES DON'T THEY

SOUND OF THE BLUE HEART

REHAB + AUTHORITY ZERO

.TERROR + WARRIORS

..AVAIL + THE DRAFT

LEFT ALONE

..ONLY CRIME

..COUGAR + LYRA

MONDAY JANUARY 15TH - 730PM Twilight Of The Gods VII...
NORTHSTAR SESSIONS **JEREMY & JESSICA BERGEN** TWILIGHT SLEEP / INBERST

WEDNESDAY JANUARY 17TH - 7PM

DAPHNE LOVES **DERBY**(ACOUSTIC)

MEG & DIA / RONNIE DAY

FRIDAY JANUARY 19TH - 730PM

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THI IRS Dramaturgy Presents...

1.11 FLASHING RED LIGHTS **KELLY DE MARTINO** MATTHEW KANER AROUND THE CORNER / JENNIFER HIRA

1.12 MESTIZO (GALAPAGOS 4) THE BEAT BUMS (LFTB) OHM & DJ BLESD (AVE OF THE ARTS) CLEEN (LFTB) SOUND TRIBE / DJ STEREOTYPE

SUN 1.14 Bluebeat Lounge Presents. 2nd Sunday's - A New Monthly Matinee Residency:

FLIP THE SWITCH / BLACK SQUARE THE RUDETONES

MON 1.15

LOVE ME DESTROYER (EX-PINHEAD CIRCUS) HER CANDANE / I AM THE OCEAN NEED / STRENGTH BEHIND TEARS

TUES 1.16 Bluebeat Lounge Presents...

CHRIS MURRAY COMBO **NICK WELSH / FIGHTING CHANCE**

WED Church Of The 8th Day & 1.17 Highwire Daze Magazine Present...

MY CHILDREN MY BRIDE SHYLA / BURDEN OF THE DAY MIDMOURN / GWEN STACY EARNED IN BLOOD

THURS THE 1.18 HOLLOWPOINTS SIDEKICK / THE MISGUIDED DIRTY TACTICS

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SPORTS

WEEKLY SPORTS WRAP-UP

s I watch the BCS title game, the battery in my laptop has reached the 45minute mark. What can I do? Can sports be summed up and analyzed in less than an hour? Fuck yeah! This is sports, not a Holocaust Revisionist Meeting!

In the NFL, the unexpected has happened in the wildcard matches; all the home teams won. As we all know, sports isn't really interesting without all the juicy side stories that accompany the games (unless you actually like the games, then you don't give a damn about these soap operas. Damn the media). In one of the more anticipated games of the weekend, the New England Patriots hosted the surprising New York Jets in their third matchup of the year. Coach Bill Belichick of New England has been accused of being extremely cold to his old assistant coach, Eric Mangini, who took the Jets job this past offseason. Story is, in their first matchup, Belichick barely acknowledged his former friend and assistant, and Mangini's Jets beat the Patriots in their second meeting. How was this going to play out?

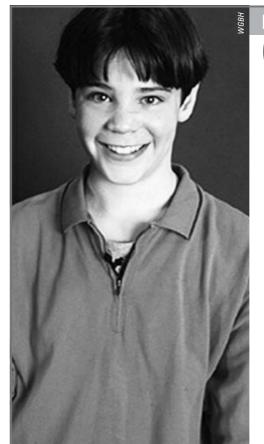
Well, the Patriots won, 37-16. The Jets didn't back down, keeping it close through most of the game, but Asante Samuel's interception returned for a touchdown sealed the deal late in the fourth quarter. After the game, the most anticipated meeting of two men on grass since Brokeback Mountain, featured some great media play. Belichick, the bitchiest coach in the NFL, grabbed a cameraman and dragged him along to midfield, hugged Mangini with great vigor and insincerity, then pushed off two other cameramen on his way back to the locker room. If only Mel Gibson was this good with the media.

In Seattle, the Seahawks hosted the traveling circus known as the Dallas Cowboys in a matchup of two floundering teams. Guess who won? Remember, it was in Seattle...

The big stories coming in were the promise of Terrell Owens to show up in the playoffs and justify that ridiculous contract owner Jerry Jones gave to TO. He had two catches for 26 yards. HA HA! I'm going to go on a limb and say that he doesn't come back to Dallas next year, after leading the league in dropped passes (sure he led the NFL in touchdowns, but let's not focus on that), and especially if coach Bill Parcells comes back to the Cowboys, who didn't really want TO anyway.

However, the game was really lost when, attempting a late field goal that would win the game, Cowboys quarterback and everyone's favorite rising star, including Carrie Underwood, Tony Romo, fumbled the snap on the 5 yard line and tried to run it in, only to be caught from behind after Martin "I ain't a midget" Gramatica refused to block for his quarterback. Again, HA HA!

What made this even sweeter was the Philadelphia Eagles beating the New York Giants to advance to the next round. The team that TO nearly destroyed with his constant bitching and TO-isms gets to continue to play, while TO gets to watch them on TV. Even better, the Eagles are being led by their backup, Jeff Garcia, who was once called "gay" by TO when they played together in San Francisco (I'm not making this up). Now, Garcia can turn to TO and say, "who's gay now?"



ENTERTAINMENT INSIDERS

OBITUARY BY RUSTY WHITE

JARED NATHAN DIED DEC. 28, 2006

Former child actor Jared Nathan was killed in a car crash.

The 22-year-old third year Julliard student was riding with two friends when their car ran off the road and struck a tree.

The driver has since been charged with felony DUI.

Mr. Nathan was an original member of the everchanging cast of PBS children's TV show *Zoom*.

He had also acted in regional theater in New England. Nathan was a member of the highly praised Peacock Players for the American Stage Festival.

Prayers of comfort for his family and friends.



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SILVER LAKE FILM FESTIVAL INTERNSHIPS

Now in its seventh year, the Silver Lake Film Festival (www.silverlakefilmfestival.org), a nonprofit 501 (c) (3) organization, is Los Angeles' leading independent film and arts festival, the only major, non-genre film festival singularly focused on presenting the best of independent film in the entertainment capital of the world. SLFF is going into high gear for its next festival May 3-12, 2007 at the Arclight Cinemas in Hollywood and at additional venues in Hollywood, Los Feliz, Silver Lake, Echo Park and downtown.

SLFF is looking for interns to assist the festival directors and their staff with all facets of the upcoming festival. We are looking for bright, articulate, responsible and organized people with an interest in the film industry, especially in special events/film festivals. We are also looking for people who have production experience with live musical concert events for the MusicFest component of the festival. Internships prior to the festival will largely involve telecommuting via phone/email contact with occasional meetings in Hollywood, Los Feliz or Silver Lake.

Compensation: Unpaid, but we can offer great parties, free entree to all festival-related events, and the chance to make contact and work with a large, very creative, talented group of film industry professionals.

TO APPLY:

Email a brief cover letter to: davidandrusia@mindspring.com

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Music Publishing Internship Opportunity Latin Creative Intern

Looking for a way to get into the Music Industry?

Here is a great intern opportunity to learn
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Candidate would assist in general office duties including, but not limited to filing, data entry, phones and mailings. In addition would assist in online marketing to help promote artists. Proficient in Spanish is a must because the candidate will be doing some English/Spanish translations. The candidate would take part in weekly listening sessions, as well as have the opportunity to review unsolicited submissions from songwriters and bands. Candidate would also have the chance to attend various concerts along with creative staff.

Qualifications:

- * Data Entry * Team player * College Credit a Must
- * Highly motivated with the ability to multi-task * MUST be Bi-lingual (English/Spanish)- speak, read and write
- * Proficient in Windows, Microsoft Word, Excel,
 - Outlook and Itunes
 * Familiarity with Audio/Video equipment
- * Must have knowledge of different genres of Latin Music.

INDUSTRY JOBS

* Internet-savvy (familiarity with web communities, blogs, etc.)

About peermusic

Founded by Ralph S. Peer in 1928, peermusic is a global network of music publishing companies operating from 33 offices in 27 countries. With well over a quarter of a million titles in the company's catalogue, and songs that vary from country, blues, jazz and pop to Latin, concert and rock 'n' roll, peermusic is the largest privately owned company of its kind in the world.

TO SUBMIT: Email cover letter and resume to the attention of Marissa Lopez at: peermusicintern@yahoo.com
OR Fax to:
(323) 960-3410

VIDEO EDITOR WANTED FREELANCE

Comedy Spotlight Needs a freelance Video Editor to edit our mini-DVs into two 30-minute programs. Shot with two cameras, edit consists mainly of switching back and forth between each camera, with one or two exceptions.

Use your own equipment and convert to DVD.

Pay Negotiable.

TO SUBMIT: Email your resume or brief cover letter to: comedyspotlight@aol.com

WARDROBE STYLIST NEEDED

Wardrobe stylist needed for non-union commercial shoots in late January.

Salary is negotiable, this is a paying job.

TO SUBMIT:

Email your resume and website link or sample photos as attachments to: mparry1665@aol.com

EDITOR NEEDED FOR SAG FEATURE WITH PRODUCER OF QUINCENERA

Award Winning Team needs EDITOR for Super 16mm SAG Feature.

Story involves a young gay graffiti artist living in industrial San Pedro behind the Orange curtain, spending his days surfing while committing his life to raising his 6 year old nephew. He has to make tough choices when a summer love affair with an older surf buddy from the rich area of Laguna shakes up his ideals and goals in life.

Producer's last film was Quinceañera, which won both the Grand Jury Prize and Audience Award at Sundance last year.

Editing on Final Cut Pro in Hollywood offices. Need rough cut for first week of Feb for film festival consideration.

Pay Range is \$5,000

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Email your resume and a link to your reel to:
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If you think you've got what it takes, tell us why.

TO SUBMIT: Email the following information to us at: Gameshow.contestants@gmail.com

You must include:
1. Your contact information
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3. Tell us why you think we should choose you for a shot at the grand prize!

CASTING HOT GIRLS FOR VH1 SHOW DATE THE LEAD SINGER OF A FAMOUS 80'S/90'S ROCK BAND!

Casting Director Robert Mazza, VH1, and the producers of THE SURREAL LIFE and MY FAIR BRADY bring you the hottest relationship show ever!

Are you one of those girls who likes the "bad boys"? Do guys in bands drive you wild? Do you like to party like a ROCKSTAR and now you are ready to date one? If so, then this is the show for you.

Twenty girls will live in a mansion in the Hollywood Hills and compete for the love of one of the 80'S/90's HOTTEST ROCKERS. We are unable to announce who this single rocker is at this

time, but he is the real deal. A famous, sexy, bad boy rocker. He was the lead singer of a famous 80'S/90's rock band and he still tours today.

There will be some pay TBD for those who are selected to appear on the show.

TO SUBMIT:

If you are 21 and over and ready to party like a ROCKSTAR and FALL IN LOVE with one too, then email your photo, contact info and a bio to Robert Mazza at:

rockoflovenyc@yahoo.com

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

Casting Multi-Million Dollar Game Show from the producers of Deal or No Deal, airing now this season on ABC! Do you think you should be one of America's newest multi-millionaires? If you are over 21 and you think America would love to see you win millions of dollars, we are looking for you!

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

Very little skill required!

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and be prepared to tell us why America would
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THE * V * CE * BY RITA ANN FREEMAN * * * ASTR* * *GY

With the moon in the fourth quarter this week, there are bound to be challenges in patience, some unprofessional behavior on the part of others, and a tendency for things that have been ongoing or in the more final stages of a process to possibly now hit a wall of complications.

ARIES (March 20th to April 20th)

Thursday and Friday may be one big challenge, and you may welcome the more lusty distractions of Saturday, especially during the evening hours. On Sunday, overcoming obstacles may require lots of forward-thinking. Monday and Tuesday appear to hold aggressive energies, and curbing your tongue is key. Wednesday is best for dealing with any authority figures.

TAURUS (April 20th to May 20th)

Avoid making lavish gestures on Thursday, especially in your career. Friday and Saturday look to have you cheerful, popular, and likely to get good news from afar, especially in love. Sunday requires thought before speaking out, especially with family, Virgo, Cancer, Leo, Scorpio, or Sag. Your patience may sag on Monday or Tuesday, while Wednesday bodes excellent career and money opportunities.

GEMINI (May 21st to June 22nd)

Be careful: Thursday may have you suffering from brain-drain big time. Work it out as best you can by solving your troubles on Friday. Expect to tolerate last minute requests over the weekend, especially from your spouse, in-laws, Sag, Scorpio, Virgo, or Pisces. You appear to be accident/illness prone on Monday and Tuesday with possible troubles involving your lower back, eyes, ankles, a common cold, or digestive stress. On Wednesday, your creative abilities should be back up and running on high.

CANCER (June 23rd to July 22nd)

Thursday appears to be your best day, as Friday to Monday you may be driven by the need of others, bogged down with duty and responsibility, with little time for anything other than career or domestic demands. A bright spot of romantic luck does appear Sunday in the AM. On Tuesday and Wednesday, you are given to fatigue and accident/illness vulnerabilities such as shoulder, teeth, knee, and digestive stress.

LEO (July 23rd to August 22nd)

Soft-peddle your life Thursday and save Friday for more showy displays in career or personal agendas. Saturday holds accomplishment in emotional discussion, while Sunday shows good luck in love, great off-site career contacts, and the bypassing of almost any roadblock that has threatened you lately. Monday to Wednesday appear filled with aggressive and cooperative energies...if you use tack.

VIRGO (August 23rd to September 22nd)

Trying too hard on Thursday seems to be your bag, and it wears a hole in a your brain (and your patience), especially with Cap, Leo, Libra, Cancer, Gemini, and other Virgins. From Friday to Monday, you appear happy, more rested, and likely to run into old pals, loves, or to resurrect old hobbies. Tuesday may hold a few demands that wear on your tolerance once again, but Wednesday has so many good solutions that any fix will go down fast.

LIBRA (September 23rd to October 22nd)

Thursday into Friday morning may seem to just grind along, but by Friday evening into Sunday morning, you should be more lighthearted, should have good romantic luck, and should score hot points with signs such as Sag, Scorpio, Aquarius, Taurus, Cancer, and other Libras. Monday may bring exciting news. On Tuesday, the same old grind may get boring, but Wednesday holds more new and exciting luck and love energies to spruce up your life.

SCORPIO (October 23rd to November 22nd)

Valuable info may fall on your lap on Thursday, and this may put a spin on your plans for the weekend. Burning the midnight oil or a fast trip may be demanded. Hot sex and/or steamy emotions appear to claim Friday to Sunday, especially with Taurus, Sag, Libra, Leo, Scorpio, or Aries, and it may seem to come out of nowhere. Monday and Tuesday require strict attention to detail and a good follow-through on duty and deals. It may be profitable on Wednesday to be "all ears."

SAGITTARIUS (November 23rd to December 22nd)

Thursday may be all business, but Friday is sure to be socially enjoyable. Network with friends or work cronies on Saturday and Sunday for profit, insight, and fun. On Monday, don't allow contentment to put the blinders on you, as you still need to focus and achieve. You should think about traveling, word from afar, or accepting invitations from Aquarius, Pisces, Cancer or Cap personalities on Tuesday and Wednesday.

CAPRICORN (December 23rd to January 19th)

On Thursday and Friday, you may have to field an intense level of complaints with bosses, coworkers, Libra, Scorpio, Cancer, Aries, and other Caps. On Saturday and Sunday, emotions appear to run high, and discipline will be need to insure you do, say, and react the right way. Monday holds aggressive energy, and tolerance is needed. Tuesday and Wednesday appear to be very constructive and creative days.

AQUARIUS (January 20th to February 18th)

Clear your plate of as much duty as you can on Thursday and Friday, since next week even more is brought to you. On Saturday and Sunday, you appear gullible, especially in spending, travel, impulse decisions, and the whim of children, spouse, in-laws, Scorpio, Aries, Leo, or Capricorn. Communications become complicated and may require focused attention on Monday and Tuesday, but Wednesday you are the original problem solver.

PISCES (February 19th to March 20th)

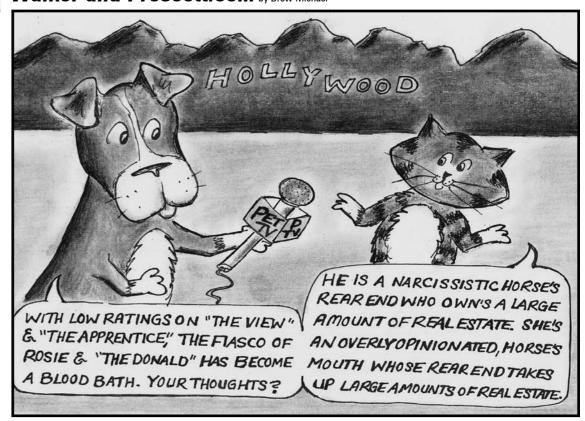
On Thursday and Friday, others in your life appear to have challenging days, but you are in a good mood—warm and receptive and able to listen attentively. You may be plagued with fatigue and some emotional distractions over the weekend. Talk it out or wait it out. On Monday, you may encounter uncooperative souls, so just avoid them.

Contact Rita Ann for personal service at www.VoiceOfAstrology.com.



COMICS

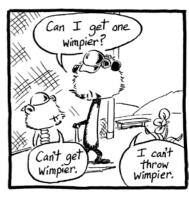
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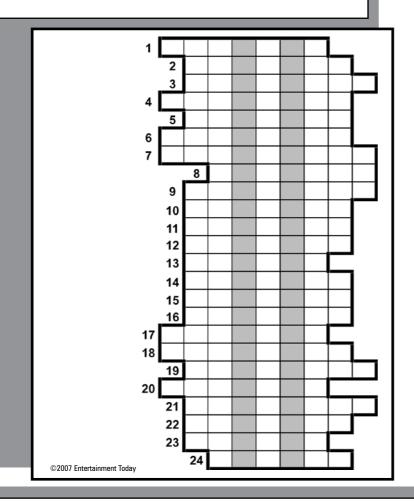
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2-06

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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).

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

Answers to last weeks puzzle:

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Find the answers to read a quote from *Time After Time* on the gray columns. *Created by G. Gillen*

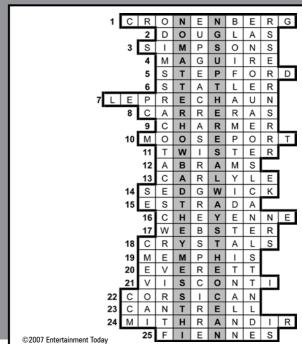
- 1. 1930's detective novel by Dashiell Hammett, adapted several times for the big screen; The ____Falcon
- Traitorous Egyptian high priest who becomes the title character in 1995's The Mummy, played by Arnold Vosloo
- 3. Tony award-winning play based on the life of Joseph Merrick, a man who lived in the Victorian era and was notable for the extreme deformity of his body; *The* ____ *Man*
- 4. Long-lived doo wop/R&B band, originally formed by Clyde McPhatter in 1953; "There Goes My Baby" and "Under the Boardwalk" are some of their biggest hits
- 5. 1935 Propaganda film by German filmmaker Leni Riefenstahl; of the Will
- 6. Guitar player and teacher, besides his solo career, he has collaborated with Deep Purple, Alice Cooper, and Blue Oyster Cult
- 7. English dramatist, his finely plotted plays such as A New Way to Pay Old Debts, The City Madam, and The Roman Actor are noted for their social and political themes
- 8. British singer, former member of the Jeff Beck Group and the Faces before embarking on his solo career
- Character whose adventures were published by DC Comics during the 1950's and 1960's; a soldier who served under George Washington in the American Revolutionary War
- 10. 1986 Vietnam war film, written and directed by Oliver Stone and starring Charlie Sheen
- 11. From the Police's song "Murder by Numbers": "There really isn't any need for bloodshed/You just do it with a little more"
- 12. Heavy metal band formed in 1981 by guitarist Scott Ian and bassist Dan Lilker
- 13. 1980 TV miniseries based in a novel by James Clavell, starring Richard Chamberlain, the adventures of British navigator Williams Adams
- 14. 1978 film directed by Joe Dante, a spoof of Jaws; its 1981's sequel was the directorial debut of James Cameron
- 15. Fantasy role-playing game, designed by Gary Gygax and Dave Arneson, first published in 1974, later adapted for TV and film productions; *Dungeons &* ____
- 1980 film starring Jack Lemmon, based on a Broadway play; a dying man strives to reconcile himself with his son, whom he had previously abandoned
- 17. English writer, author of The Day of the Jackal, The Dogs of War, and The Odessa File
- 18. Actor, often cast in supporting roles on films such as Born on the fourth of July, True Romance, and Saving Private Ryan
- 19. 1932 film about the mafia, loosely based on the life of Al Capone
- 20. Dysfunctional family, whose adventures are portrayed in the animated series Family Guy
- 21. Director, best known for *The Exorcist* and *The French Connection*
- 22. Actor, his memorable roles include Mr. Pink in *Reservoir Dogs*, Garland Greene in *Con Air*, and Donny in *The Big Lebowski*
- 23. Director, his films MASH and Nashville have been selected for preservation in the US National Film Registry
- Academy Award-winning director, actor, and producer; he established himself as a household name with the Mad Max and Lethal Weapon series

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Answers to last week's puzzle:



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