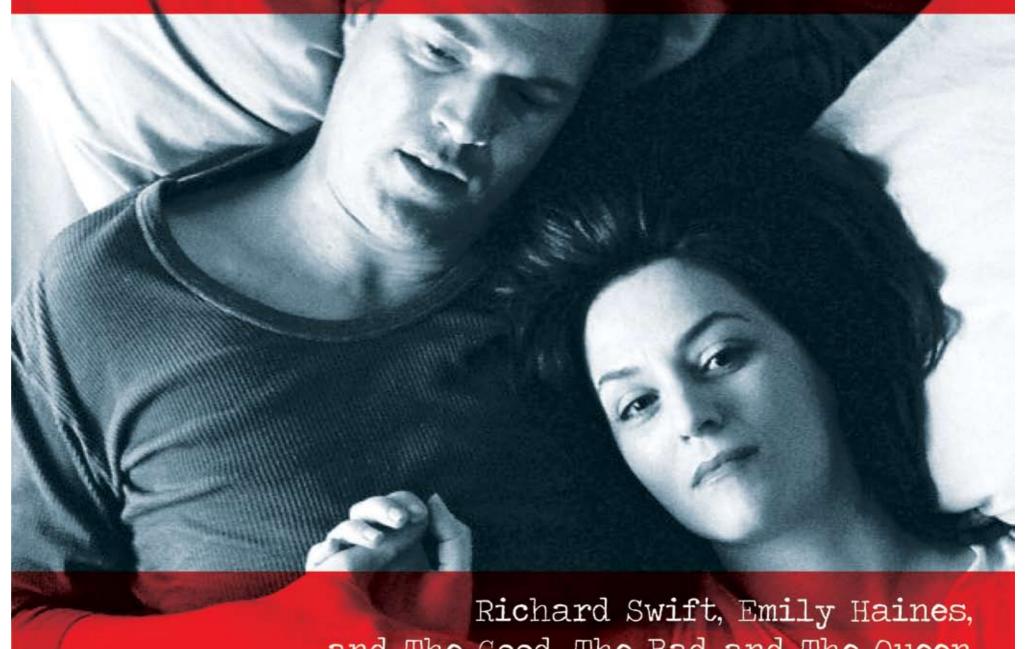
REVIEWS | CROSSWORD & GAMES ERIAINMENTIO

Florian Henckel von Donnersmarck spells out something special with the award-winning The Lives of Others Interview by Mark Johnston



and The Good, The Bad and The Queen

A look into the new season of Lost

PLUS: David Copperfield's greatest trick yet: still being around!



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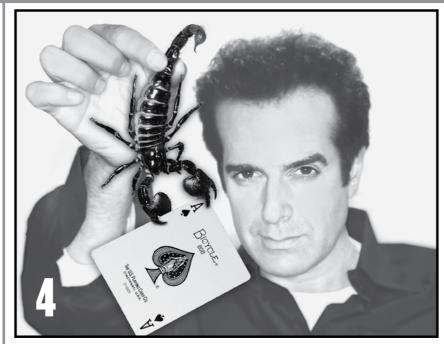
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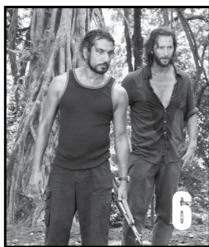
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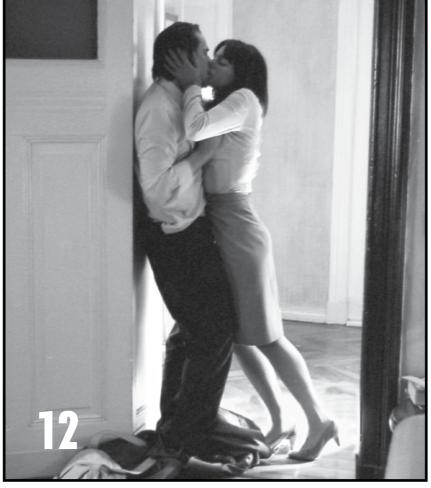
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ENTERTAINMENT TODAY

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Do you believe in magic?: John Crumlish takes a walk on the mystical side when he talks to everyone's favorite illusionist David Copperfield about the magician's new show, An Intimate Evening of Grand Illusion, coming soon to LA; A touch of class: Travis Holder goes back to basics with Deaf West's Contemporary Classics: Krapp's Last Tape and The Zoo Story.

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12 FLOORED BY FLORIAN

When he was first assigned this story, **Mark Johnston** was a bit ambivalent about what to write about and what to ask first-time feature director **Florian Henckel von Donnersmarck** about his new Academy Award-nominated film *The Lives of Others*. After all, he hadn't yet seen the film before interviewing the director. But, when all was said and done, Florian seemed to be teeming with cinematic reverie, and his film was just as refreshing. "One of the best I've ever seen," reported Johnston. See for yourself in his interview.

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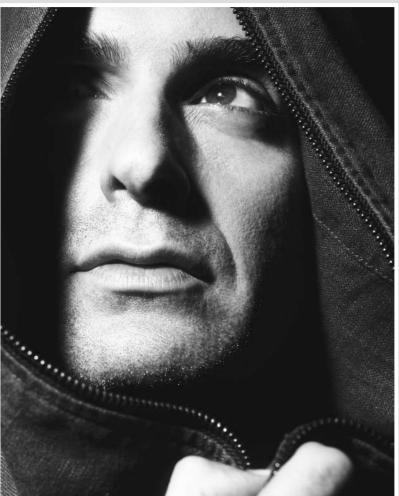
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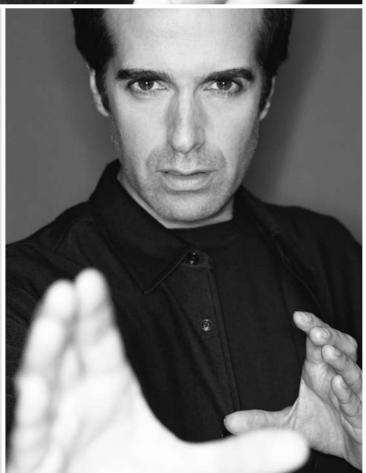
AN INTIMATE BY JOHN CRUMLISH EVENING OF ILLUSION





AN INTERVIEW WITH DAVID COPPERFIELD





hen you've already made the Statue of Liberty disappear, walked through the Great Wall of China, and levitated across the Grand Canyon, what can you possibly do for an encore? If you're David Copperfield—the Guinness Book of World Records' Magician of the Millennium—you simply create a new array of inexplicable feats, and you reach back into your own imagination and life experiences, as well as those of your audience's.

"Inspiration for my illusions comes from many sources," Copperfield tells *Entertainment Today*, preparing for his *An Intimate Evening of Grand Illusion* performances, Feb. 2nd -3rd at the Kodak Theatre in Hollywood. "A dream, a nightmare, a chance encounter on the street, my international travel to faraway lands and exotic locations. It really is a myriad of sources which provide the spark for the ultimate production that audiences witness, and are hopefully amazed by, onstage."

Hollywood is an appropriate tour stop and creative backdrop for the 50-year-old New York native. He's won Emmy Awards for his *The Magic of David Copperfield* television specials on CBS, and in 1995 earned his star on the Hollywood Walk of Fame (7021 Hollywood Blvd, to be exact).

"In many ways, my art of magic is a result of a lifetime of admiration for the great works of the cinematic directors—from Orson Welles to Steven Spielberg," Copperfield says. "Also, the theatrical and choreographed nature of the illusions is largely based on the inspiration of Hollywood's greatest dance legends like Gene Kelly and Fred Astaire."

Grand Illusion is uniquely Copperfield, however. Highlights of the show include "The Lottery" (in which he shares his secret technique for predicting winning lottery numbers); "Killer" (close-up magic with a lethal black African scorpion); "Squeezebox" (in which the 6'1" Copperfield is squeezed into a bite-size piece); "Man Versus Steel" (where he floats through solid steel); and "Thirteen" (in which 13 randomly chosen audience members vanish, and reappear instantly in surprising places).

Copperfield's feats amaze participants in over 500 performances around the world every year, but the conjurer himself is often as touched as his audience by the consequences. He cites "The Lottery," based on his father Hy Kotkin's dream, to win the Irish Lottery in his youth, as special. "'Lottery' was a very emotional moment for me immediately following his passing last year," recalls Copperfield. "However, each and every night, this illusion is a tribute to him, and I know he is looking down from above and smiling."

The scope of *Grand Illusion* is, as with Copperfield's audience, diverse. Each act has a simple theme: love of family ("Reunion"), man vs. the animal king ("Killer"), the Munchkins ("Squeezebox"), Superman ("Man vs. Steel"), and "making that mother-in-law or boss vanish from your life" ("Thirteen"). It is little wonder, then, that Copperfield finds each one to be as incomparable as it is stimulating.

Of Copperfield's current acts, he cites "Reunion" as "extremely emotional and very rewarding for me personally." He is understandably perplexed when asked to choose a favorite, though. "That's a tough one," Copperfield says,

"since a magician feels illusions are in many ways like offspring—a part of the family—that you love equally." Instead, he prefers to allow his audience to compare the magnitude of his various marvels.

"My show consists of two categories of illusions, though: the close-up, intimate magic and the grand illusion," Copperfield explains. "I believe audiences seem to like the 50-50 mix and are amazed by both. I will leave it up to those at the Kodak Theatre to decide which their favorite is."

Some acts offer not only the element of surprise, but the element of danger—a consideration that the conscientious Copperfield keeps foremost in mind when planning and performing his stunts. "I keep the 'safe' illusions for the audience members," he quips, "and the dangerous ones for myself—like hanging over a fiery bed of spikes or plunging over Niagara Falls in a few of my TV specials."

As successful as Copperfield is in defying gravity—and the grave itself—he is careful not to underestimate the potential peril within easy acts. He recalls one performance of "what should have been a simple rope trick," using a very sharp pair of scissors.

"I held the rope up for the audience to see, and proceeded to cut it like I had a thousand times, except this time I accidentally sliced off the tip of my finger," Copperfield says. "I said to the audience, 'Excuse me for a moment, I just sliced the end of my finger off,' and exited stage left. They laughed hysterically, thinking it was a part of the show, while I headed to the nearest emergency room for stitches!" (Afterward, Copperfield came back and finished the show.)

Passion, not magic, keeps Copperfield motivated from city to city. "I love what I do!" says Copperfield, whose North American *Grand Illusion* run kicked off Jan. 8th. "I had better, since I average over 500 performances a year! And, it is the audience interaction that is different each and every show, that helps keep me on edge and often makes for some of the most hysterical moments of the show. I love to move my audiences emotionally from laughter to tears, and make the heart pump with an adrenaline rush whenever possible."

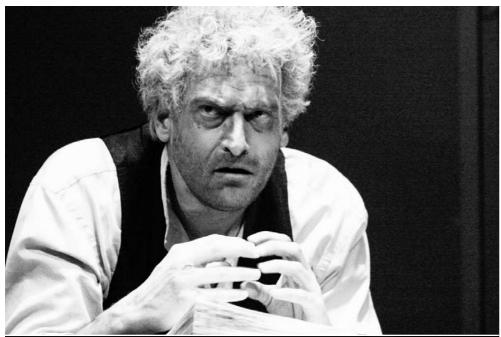
Over four decades into Copperfield's professional career, his talent has earned honors ranging from a wax likeness at Madame Toussaud's in London to knighthood by the French government. Copperfield insists, however, that his most mesmerizing feats still lurk in his imagination.

"I have always wanted to put a woman's face on Mount Rushmore, straighten the Leaning Tower of Pisa and vanish the moon, so you see I have many great challenges ahead of me," Copperfield says. "The key to it all is to consider nothing impossible in crafting an illusion, and then work your way backward from the final reveal. Of course, this sounds easier than it is. Otherwise everyone would be doing it."

David Copperfield: An Intimate Evening of Grand Illusion will take place Fri., Feb. 2nd (6pm and 9 pm) and Sat., Feb. 3rd (5 pm and 8 pm) at the Kodak Theatre, 6801 Hollywood Blvd., LA; Ticket prices are \$40, \$55 and \$75; For ticket information, call Ticketmaster (213-480-3232) or visit ticketmaster.com.

HEAR ALL ABOUT DEAF WEST

CONTEMPORARY CLASSICS: KRAPP'S LAST TAPE AND THE ZOO STO AT DEAF WEST THEATRE



Troy Katsur in Krapp's Last Tape at Deaf West Theater

ach time Deaf West announces a new project. it's difficult not to wonder if they've finally bitten off more than they can chew this time 'round. This is again an understandable reaction when the courageously limitless company, on hiatus for four years from their own NoHo Arts District space (where I got to "play" in the meantime with The Company Rep. in Dürrenmatt's Play Strindberg and the Thorin Alexander/Max Kinberg's musical adaptation of A Christmas Carol) while their enormously successful mounting of Big River toured internationally, made known it would mark its return by attempting to undertake two already notoriously difficult Beckett and Albee one-acts.

Under the pristine but resourceful direction of Jevon Whetter, Deaf West veteran Troy Katsur is mesmerizing in ol' Sam's one-person Krapp's Last Tape. a piece often rendered lethal in performance thanks to the playwright's compelling but merciless drone of disenchantment with the human condition. Krapp's can only be saved from drowning in its own woebegone and cynical rhetoric by an exceptional actor and inspired staging, and here in this glorious rechristening of the Deaf West Theatre, it couldn't be realized with more entrancing results, as Katsur effortlessly brings a larger-than-life and decidedly risky Buster Keaton-like, almost pantomimed quality to the title role.

The spooling and respooling of the infamous Tape 5 from Box 3 takes on curious new life as a video projected behind Krapp flutters by in grainy black and white as he watches himself 30 years younger, letting the sorrow of his battered and disillusioned advanced vears form a sad counterpart to his own youthful enthusiasm captured on VHS tape.

It's a fresh and fascinating approach to the familiar material that's even more pronounced with Albee's early career-maker The Zoo Story. Brilliantly directed by Coy Middlebrook, who has craftily chosen to play the piece out on two adjacent Central Park benches, the dynamic and highly physical Tyrone Giordono (Big River's far more wide-eyed and enormously less jaded Huck Finn) and Katsur, equally to be commended here for his subtly as he is for his intentionally overplayed Krapp, respectively interpret that scary urban monster

Jerry and the quietly respectable businessman Peter. two strangers who share one of the most beguiling and often unnerving two-character encounters in contemporary theatre.

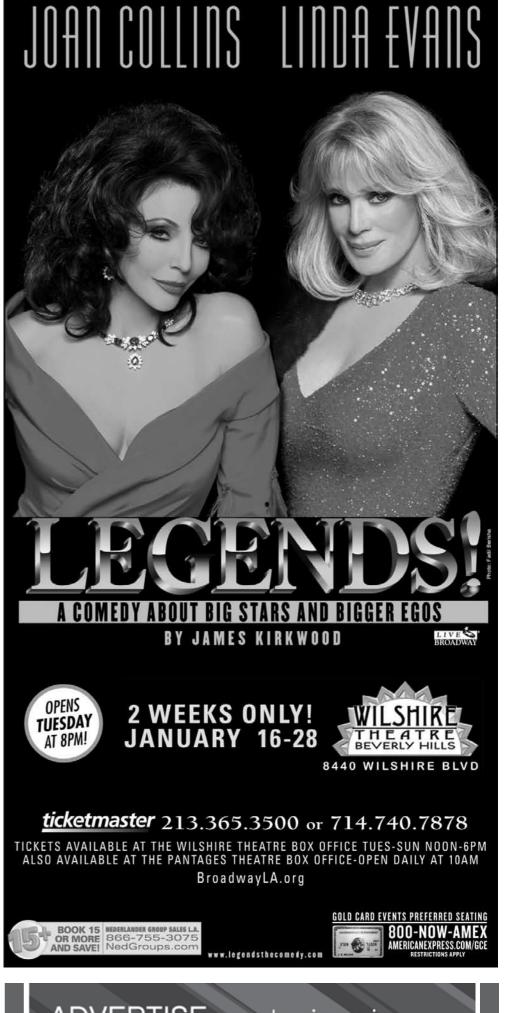
On the less prominent bench, sit Greg Bryan and Jeff Alan-Lee who have a challenging task they ace with great success: playing alternately amused and terrified observing bystanders while still finding the perfect emotional tone to simultaneously voice Peter and Jerry's dialogue to us less evolved audience members who don't know ASL.

Karyl Newman's sparsely effective set designs for both pieces are also an asset, with Krapp's dismal lone room, complete with the obligatory single suspended raw lightbulb, brilliantly crafted to illuminate the videofeed and alternately show Krapp moving around in ever-expanding and shrinking shadows behind it. This innovatively gives way after act break to equally claustrophobic but glorious huge photographic tapestries of Central Park (ironically and eerily for me taken just around the corner from my New York flat) looming grandly above a stage strewn with real fall-colored leaves. Jeremy Pivnik's evocative lighting and John Zalewski's barely perceptible sound plot also immeasurably help the production to celebrate this pair of groundbreaking contemporary classics.

Deaf West's indelible take on Krapp's Last Tape and The Zoo Story is a great way to bring the company home, instantly showing that uniquely inspired midcentury avant-garde theatre and this uniquely inspired troupe belong together, as the heightened physicality of the actors and the heightened theatricality of the plays prove a splendid match indeed. \triangleright

Deaf West Theatre is located at 5112 Lankershim Bl., NoHo; for tickets, call (818) 272-2773 or use (818) 508-8389 for TTY.

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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eeling lost when you watch Lost on TV? Don't worry—the hit show has been deliberately crafted that way by the producers and the writers, with a lot of help from the folks at ABC. Executive producer Carlton Cuse explains, "Lost has broken a lot of rules of television during its run. I think that actually being able to determine an end-point and an ending for the show on our own terms would, I think, be actually the appropriate and right finish for this as an experience."

Although ABC is not about to pull the plug on one of their more successful ventures, it's good for the fans of the show that the producers are already talking about planning the ending for the series. The producers and writers for Lost will definitely work toward a big payoff, and resolve many storylines.

But executive producer Damon Lindelof says there are many questions to consider, and not everything can or should be answered. Lindelof, along with the collective brain-trust behind Lost, will ponder such questions as: "What's happening on the island that will emotionally sort of activate the telling of this story?," "What is it that Kate did?," "How did Locke get in a wheelchair?," and "How did Jack get his tattoos and why?", The audience wants to know what the monster is-what the island is-where "The Others" came from, says Lindelof,

and they will not be disappointed in the end. But they may not get all the answers they seek.

The strange mystery-adventure series will return to the ABC schedule on February 7th, moving to Wednesday nights at 10pm. During the new installments that will air for 16 consecutive weeks. Cuse assures us that viewers will find out why The Others have kidnapped Kate, Jack, and Sawyer. And the show will also explore more questions about The Others—who is Ben in relation to Juliet, why have they been taking kids, why are they abducing people, how long have they been on the island, and why were they having book clubs?

Cuse admits that he's gotten a lot of criticism from the fans about the endless repeats, and he notes, "I think the nature of television viewing is changing. I think as people become more in control of their television viewing experience, that their tolerance for repeats has gone away." Thus, the producers and the network executives have decided to show a pod of episodes in the fall (Lost aired six new shows to start off the season), and the rest in the spring.

"When we get to the end of this run in the spring, I honestly believe that will be a really positive experience for the show and the fans," says Cuse. Stay tuned. 🗁

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GOSSIPGUY

GETTING LOST IN LOST LOHAN PRETENDS TO GET HELP

From AA to Rehab: Just **Another Day for La Lohan!**

In an attempt to repair her image (which, as you know, needs some serious work), Lindsay Lohan has officially gone from AA meetings to rehab. The actress, who reportedly passed out drunk in a hotel hallway following **Prince**'s post-Golden Globes bash, has taken it upon herself to get clean...or, more to the point, to show the people who sign her paychecks that she's trying to get clean. Either way, for the next 30 days, we should be Lohan-free. Wow, imagine what that will feel like-to wake up in the morning and not read about whatever disaster-of-the-moment Lohan has found herself wrapped up in. Should she actually make it through all thirty days, we expect Lohan to come out and celebrate by doing something foolish...like, um, being herself. You know: the Paris Hilton way (remember when she was going to "stop being a party girl"?).



All Paula, All the Time!

It's hard enough dealing with the American Idol fever that has spread its way across the country-now we have to deal with more Paula Abdul. The washed-up singer-turned-talent scout has landed her own reality TV show. Finally, a reality TV show to compete against her other reality TV show! Apparently, the show (that will air on Bravo—the Film and Arts Network) will follow Paula around as she...you know: does stuff. And how much you wanna bet that every other word out of her mouth is either "American Idol," "Two steps forward, two steps back," or "Why am I so boring?"?

The World is Once Again Safe: Naomi Campbell to Attend Anger Management Classes!

Supermodel Naomi Campbell finally learned that throwing cell phones at the people who work for you probably isn't the smartest idea...especially when they



get hurt and sue you. Campbell plead guilty to assault charges in court recently and admitted that she threw the phone, but claimed it was an "accident." While it would've been great if the judge turned around and said, "You're the accident!," he did not and, instead, insisted Campbell pay all medical expenses, complete five days of community service (I wonder what it would look like to see a supermodel picking up garbage along the freeway?), and attend anger management classes.

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

... Grey's Anatomy star Isaiah Washington. Talk about a guy who's in desperate need of emergency surgery to remove the very large foot stuck in his mouth, Washington blurted out the word "faggot" during a post-Golden Globes press conference while referring back to the fight he and fellow co-star Patrick Dempsey had on the Grey's Anatomy set not long ago. Supposedly, during said fight, Washington told Dempsey: "I'm not your little faggot like TR." TR, of course, is TR Knight—another Anatomy star who had nothing to do with the spat. However, Washington claims he never said that. Cut to this week: Washington once again used the word whilst defending himself and his claim that he never used "the bad word" in the first place. Yet, afterward, he apologized for using it twice. So, not only is he caught up in his own lie, but he's also a moron. As per usual, he's pulling a Michael Richards and asking the gay community to help heal his hatin' ways. Nice try, Isaiah, but you're still 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...

According to reports, Cameron Diaz has officially moved on to her rebound man. The Charlie's Angel has been spotted chillin' with surf champion Kelly Slater. He's been giving her some "private surfing lessons," while she's been giving him...well, let's just go with companionship. We're just wondering whether she had that lower back tattoo removed in time. Ya know, the one that read "Justin Wuz Here."

It appears as though Paris Hilton's best friend may be trying to get in on the whole sex tape extravaganza. Yes, socialite Kim Kardashian reportedly learned nothing (or did she learn everything?) from her friend's little filmed sex romp, as a tape featuring her and ex boyfriend Ray J has somehow made its way into the hands of internet porn company SugarDVD.com. Kardashian was apparently offered \$2 million for the rights, however she wants nothing (or everything?) to do with the thing.

Marilyn Manson wants to make sure his ex. Dita Von Teese, gets absolutely nothing out of their recent split; the rocker is attempting to block her from claiming spousal support now and in the future. The two also cannot agree on the date of their official split-Manson says Halloween and Von Teese says Christmas Eve. Perhaps she's a little confused-after all, every day probably feels like Halloween around the Manson household.

Quote of the Week: "When I travel, people feel uncomfortable when I say I'm American. They think it's suspicious that I want to do something positive for them. I think they wonder why the American people reelected a president who is making foreign policy choices that are affecting other countries in a way that we should question." - Angelina Jolie ⊱



Washington: "GLAD is sooo gay.

SWIFTNESS IS NEXT TO GODLINESS RICHARD SWIFT AT SPACELAND

BA WARK TUHNISTON





'm a huge fan of the Secretly Canadian record label. They put out some of the most unique, sonically amazing works of the day. When I was doing some research for an upcoming article (you'll see it someday, don't worry), I noticed that one of their artists, Richard Swift, was performing at Spaceland—and so I went.

After settling in and surveying the now-filling room, I couldn't help but notice the brand of humanoids that this evening's bill (or perhaps it was just the bar in general) attracted: Middleclass, quarter-century-year-old starving students with beards and thick-rimmed, non-prescription glasses, wearing petticoats and scarves (even the men). Basically, the whole audience looked as though they were at Berbati's Pan in Portland seeing Ratatat and then drove straight to Spaceland because they heard the next big thing was about to unfold.

The first band to go on was a group of moppets that apparently pride themselves on their ability to perform Chinese Firedrills while on stage. The band, Gliss, sauntered through their technically proficient, though vocally abhor-able, set. They are all very skilled in their musical ability; they sure impressed me with their talent at switching instruments song after song after song after song...and then it got boring. The band's saving grace: a ravishingly beautiful...umm...we'll call bassist, because that's what she was playing when I noticed her. It's a shame, really-that's the second time in two weeks that I've seen an incredibly gorgeous woman playing bass in a mediocre band.

The openers took their leave, and out came Mr. Swift who, at precursory glance, resembles something between folk icon Art Garfunkle and Mars Volta's Omar Rodriguez; but thankfully, he

sounds like neither. With the first stroke of they keys, I was instantly calmed and even elated by his masterful playing and warm, non-threatening voice. At times, the product was a beautiful cross between Randy Newman and Squeeze.

Jumping from piano to guitar, and then to his keyboard with talk-box, Swift accompanied his audience on an amazing aural journey that ventured through folk, rock, jazz, swing, and even some alt-country without ever bringing the somberness that similar groups inanely bring. Even when his songs were quiet or mellow, he still had the audience bouncing in place, or singing along, and not one sagging or bowed head amongst them. It was actually a great thing seeing that these people weren't too cool to look happy, as is the norm in most clubs that offer this brand of contemporary music. P

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ARON'S BROTHER REVIEWS

EVILLYHAINES



n the cold, damp evening of Saturday January 13th, Emily Haines and the Soft Skeleton, along with openers Tall Firs, wooed the likes of a near capacity crowd at the Varsity Theater in Minneapolis. Haines, best known for her work in the Canadian group Metric, is touring behind her lyrically stunning 2006 release, *Knives Don't Have Your Back*, while the Brooklyn trio Tall Firs, which features Sonic Youth soundman Aaron Mullan on guitar, now relies heavily on its 2006 drony self-titled debut.

The dark ambience inside the theater was perfect for the melancholy rock that Tall Firs disperse, as the seated audience slowly bobbed their heads to the two guitar, three-part harmony that is this band. The songs played on this night did not really seem to get a chance to breathe, as their intriguing guitar work seemed to be quelled by the short opening set and the lack of enthusiasm shown by affection-deprived 20-something's that make up Minnesota's indie rock scene. After a short 45-minute set, the Firs faded into the night and the lights came up, allowing the 18+ crowd time to freshen their drinks before the main attraction.

Having been to concerts in both the Sunshine State and in the Land of 10,000 Lakes, I can safely say that you crazy West Coasters like to get down more than us Midwesterners, but on this Saturday evening, I am also happy to proclaim that a rousing majority in attendance that night chose to rise up from their seats when Emily Haines took the stage.

Without uttering a word to the audience, Haines and her three-piece backing unit tore right into the opening track from *Knives'* "Our Hell." As with the album, her live show is based around the piano, with bass, drums, and melodica, along with some voice effects. However, it is Emily's own vocals that steal the show. Her sound mixes the scarcity of Cat Power's Chan Marshall with the intensity that Shara Worden of My Brightest Diamond brings to the stage.

Emily enunciates each word clearly, giving her lyrically ambitious songs the spotlight that each depressing tale deserves. In contrast to Marshall's awkward stage banter, Emily's can only be described as absolutely adorable, as she sung on that particular night, the chanteuse made comparisons to both her and us Minnesota kids' icy homelands, which should be pretty safe against the oncoming global warming, unlike you Californians who are obviously screwed.

Haines performed her debut album in its entirety, but not chronologically, however the crowd and myself yearned for more after the band left the stage after its 65-minute set. Haines graciously returned sans band, and paid homage to one of Canada's most famous exports, Neil Young, by performing "Expecting to Fly" from Buffalo Springfield's *Buffalo Springfield Again*.

This cover was a perfect fitting for the rest of my night, as I quickly flew off across town to the legendary First Avenue to catch the end of Beres Hammond's set, but that we'll save for another review.

WHAT THE FUNK?

Before I tell you how good this album is—which I will—I first must make one thing clear here. This album was produced by Brian "Danger Mouse" Burton, who as you very well know, is one-half of last year's party stars Gnarls Barkley, who, with Cee-Lo Green the Soul Machine, put out one of the funkiest pop records in recent memory.

Danger Mouse knows how to make things funky, which he also proved on his Adult Swim oriented MF Doom collaboration, Danger Doom. This new super group also features Tony Allen on the skins. Allen, the backbone for Fela "The Black President" Kuti's Africa 70, was the force behind such afro beat classics as *Zombie, Music of Many Colours,* and countless other dolemite records.

So my question to you, Damon Albarn, is where is the funk? Putting this matter behind us, the debut release from The Good, The Bad and The Queen—which also features former Clash member Paul Simonon playing bass and the Verve's Simon Tong on guitar—is 43 minutes of acoustic based pop that is gentle enough that the queen of England herself might enjoy its subtlety.

"History Song," the album's opener, has Albarn crooning the words "Sunday's lost, in melancholy."

These words sum up the entire album, as it is a perfect headphone album for a walk on a grey Sunday afternoon, or perhaps a rainy day. Hypnotic vocals, sporadic piano chords, and the only source of funk on this album—the slick bass plucking of Simonon—give this song a cool island feel.

The following track, "80's Life," includes *Pet Sounds* harmonies but lacks drums, and consequently Allen. Harmonies, distinctive bass lines, and island grooves continue throughout the next two tracks that also throw in the psychedelic keys and guitar effects that you would expect on a Gorillaz album, coincidently produced by Danger Mouse.

The album's fifth track is the group's first single, "Herculean," featuring Albarn's identifiably distorted English voice carrying the tune until a lush, chorus arrangement backed by dead-on Allen beats brings the tune to a close.

"Behind the Sun" mixes killer, out-front bass playing with exsquisitely placed strings that gives the track a classical reggae brew. The simple bass playing on "The Bunting Song" sounds as though it could've been laid down by Robby Shakespeare himself, as it's delivered with such smooth boldness that it could easily pass for a classic dub track from Sly and Robbie.







A diaspora of musicians make up the new project The Good, the Bad & the Queen.

My only complaint, of course, is the lack of Tony Allen on this record, as most of the drum parts sound simple enough for any drummer with a years experience could emulate with ease.

The Good, The Bad and The Queen sound similar to an English-bred version of the Flaming Lips...if they had grown up in Northern California in the 60's and had indeed ingested copious amounts of acid. This is a good thing, as mixed with appropriately placed harmonies, just the right amount of strings, and sick sick sick rolling bass riffs make this a wonderful start to the 2007 season.



THE PICK OF JOSEPH TRINH

CHICK FLICKS









ast week, the American Cinematheque held the 2nd Annual Focus on Female Filmmakers at the Egyptian Theater in Hollywood. The event showcased some of today's rising young female filmmakers. What, no Nancy Meyers?

First on the ticket was Zoe Cassavetes' "Men Make Women Crazy Theory," which takes a look at how...well, men can make women crazy. The short's theory seems to point to men's self-absorption and ambivalence towards women's feelings as the causes. Really?

Though the story at times seemed a bit farcical, there definitely were some good moments, especially one that involved a bathtub and some of what are probably the most hysterical phone messages I've heard since college. A rare cameo by lone Skye was definitely a plus.

Sanaa Hamri's music video, "Musicology," stars a very funky Prince and a very plucky young fan. Though at many levels a basic music video (just a bunch of people dancing in an exclusive club), the direction and editing were both very efficient and clean, and the energy never really dropped throughout. During the viewing, I started to analyze the video on the different portrayals of Afro-American subcultures and capitalism's effect on the community, but then remembered that it's just a music video. No need to quibble on such matters while Prince shows us how to get funky.

"Viernes Girl," from Aurora Guerrero, shows us how a young Latina gets even with a womanizing brother who seduces a different woman every day. The moral of the story seems to be that Thursday is a very dangerous day to bring home a girl while your sister listens to Meringue.

Sian Heder's "Mother," an effort by Sian Heder during her time with AFI's Directing Workshop for Women, starts off a bit uneven and forced, but eases into a very strong portrayal of a young women's experience of unexpectedly babysitting for a very immature mother. Another beautiful moment in a bathtub takes place (it seems that women become "emotionally" exposed when taking a bath, something I didn't know before). One of the stronger films in the program.

Gwyneth Paltrow and Mary Wigmore co-directed "Dealbreaker," a very Sex in the City-esque look at a woman's dating standards being violated by a bunch of immature men. Based on just a scene description involving a bathtub (again), a toilet, and the non-usage of toilet paper, this effort was completed for Glamour Magazine, with a little help from Nokia.

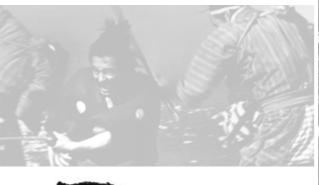
Grace Lee's "Girl Meets Boy" shows a girl meeting a boy, who meets her fist. In two minutes, Lee captures the inner workings of a woman who just had it with men, unless they ask to sit down politely.

The program ends with "The Danish Poet" by Torill Kove. Narrated by Liv Ullman, the film's an animated short that takes a look at how little moments, difficult decisions, twenty feet of hair, and a novel leads to the birth of our narrator. Tranquil, well drawn, well written, this was probably the best choice for the finisher. Point of fact, shortly after having written this piece, "Poet" was nominated for an Academy Award. Yay, broads! Take that, Hollywood!

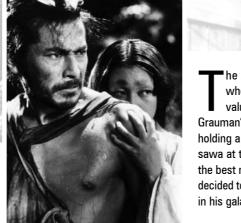




KUROSAWA LIVES





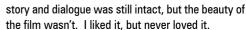


he American Cinematheque, the organization whose mission is to preserve the integrity and value of cinema with screenings at both the Grauman's Egyptian and Aero Theater, is currently holding a retrospective of the corpus of Akira Kurosawa at the Aero Theater in Santa Monica. This is the best news about samurai films since Mr. Cruise decided to go yellow-face and "Dancing with Asians" in his galactic quest to rule earth.

Some wonder: Why bother going to a theater to see films that were made half a century ago? With the quality output of the ever diligent people of the Criterion Collection, the advancement of home entertainment centers' grandiosity, and the sheer xenophobia some people have, going to see a blackand-white film made before most are born doesn't seem appealing. That is, of course, if you don't really love film and don't understand how superior the theater experience is to home viewings when the option presents itself.

Case in point: Akira Kurosawa's 1950 masterpiece, Rashomon. My first experience with the film was a presentation off of a bad VHS copy on a junky TV that seemed to flatten the images and aural qualities that Kurosawa captured originally on film. The





But now comes American Cinematheque's Kurosawa Retrospective. The beautiful, lush landscapes of the forests of feudal Japan, the chiaroscuro qualities of light and shadows that literally blanket the flashbacks of each character's accounts of the death of the husband, and the details in facial expressions in the long shots of the sword fights are that much more alive than on that damn VHS copy.

With the exception of not having Ikiru, the retrospective has done well, with the aforementioned Rashomon, Ran, Yojimbo, and Throne of Blood showing this past week.

This next week we still have everyone's favorite: The Seven Samurai, the noir film The Bad Sleep Well, the Palm d'Or winner Kagemusha, and ending it all is Dreams, with everyone's favorite Oscar-less director, Martin Scorsese starring as Vincent Van Gogh. 🗁

The Kurosawa Retrospective will be playing until Wednesday, January 31st at the Aero Theater in Santa Monica: 1328 Montana Avenue, Santa Monica, More information at www.AmericanCinematheque.

END OF THE LINE IS JUST THE BEGINNING AN INTERVIEW WITH DIRECTOR MAURICE DEVEREAUX BY JIM HOLT

hat could be spookier than a scary movie shown at midnight in Palm Springs? Well, just about anything. That's what worried Canada's newest horror film director, Maurice Devereaux, when his film End of The Line was slated to run on a weekend Midnight showing at the 18th Annual Palm Springs International Film Festival. With most of the Festival's attendees being gray-haired movie fans, the Montreal director feared most would opt for a good night's sleep over seeing his film.

But, as he found out, if Palm Springs has a dark underbelly, its inhabitants certainly come out

"At every show, there's usually a few people who are the real horror connoisseurs, the ones who buy magazines like Fangoria, go to horror conventions, who are very passionate about horror," Devereaux said after signing autographs. "If these people enjoy it, that's why we do it."

End of the Line is about a group of subway riders who find themselves trapped underground by heaven-bent, knife-wielding religious fanatics.

The film does for subterranean transit what Jaws did for oceans. "My friends in Toronto, who saw the film, said to me after, 'Great: how are we supposed to get home now?""

Canada was well-represented at the 11-day fest, with ten of the more than 250 films featured. Other Canadian films included the visually stunning Sharkwater documentary exposing excesses in the shark fin trade and a profile of hockey legend Maurice Richard called The Rocket, nominated for 13 Genie Awards (the Canadian equivalent of the Academy Awards).

But, festival organizers chose End of the Line for its Super Charged Cinema program of films that push the envelope. It took less than 30 seconds for Devereaux to shock people physically out of their seats. "In horror, yes you can have gore and people dying, whatever; there's not really any subtext to it. But with this, it's the fact that it takes a stab at religious extremism." Devereaux continued, "It touches on a very touchy subject. As soon as you touch on religion, it can be controversial. And, when you mix [horror and religion] together, it's going to strike a nerve." 🏱



Director Maurice Devereaux makes his debut with the ultra-eerie horror film End of the Lin

n addition to their uber-popular series DVD releases, HBO has a firm grip on single-serving titles, as is proven (with varying degrees of success) with three



CATCH AND RELEASE



(2 out of 4 stars)

DIRECTED BY SUSANNAH GRANT STARRING: JENNIFER GARNER, TIMOTHY OLYPHANT, KEVIN SMITTH, SAM JAEGER, JULIETTE LEWIS

124 MINUTES RATED PG-13

t times, Catch and Release wants to be an inspirational drama about a young woman who is forced to reevaluate her life and her future in the face of tragedy. At other times, the romantic dramedy wants to be a standard-issue movie involving a couple of complete opposites who unexpectedly find themselves drawn to each other. Finally, perhaps as a sop to the males in the audience who have been dragged to the theater by their girlfriends, it also wants to be a quirky indie-style comedy in the vein of the works of Kevin Smith-so much so, in fact, that Smith himself appears in a key supporting role. Watching the pic is akin to listening to an iPod stuck permanently on shuffle-some of the individual bits are entertaining enough, but anyone looking for a complete and consistent experience is going to come away disappointed.

In her first role since the end of the late, great Alias, Jennifer Garner stars as Gray Wheeler, a young woman whose seemingly perfect existence is turned upside-down when her fiancée is killed in an accident just before their wedding. Adrift and in a fog inspired by equal parts grief and tranquilizers, she moves in with her fiancée's best friends-gregarious slacker Sam (Kevin Smith), tightly-wound Dennis (Sam Jaeger), and Fritz (Timothy Olyphant), the kind of too-cool-for-school Lothario whose edginess is personified by his ability to get stoned and laid during the wake—for support while trying to figure out the next steps in her life.

Before long, Gray receives two bombshells about the man with whom she had planned on spending the rest of her life. The first is the fact that he apparently had over a million dollars socked away about which she knew nothing. The second is that some of that money had been going off to Maureen (Juliette Lewis), a massage therapist in LA to go toward raising the child that the fiancée non grata apparently fathered with her while on one of his many business trips away from Gray.

From this point, the film goes off into any number of directions. Not surprisingly, Gray begins to find herself strangely attracted to Fritz, even after learning that he knew more about Maureen and the kid than he initially let on. Also not surprisingly, it turns out that the straight-arrow Dennis has a well-disguised crush on Gray as well (and by "well-disguised," I mean "he may as well have 'I HEART GRAY' scribbled on his forehead in every scene), and he is devastated to see her slipping away from him once again into someone

The problem with Catch and Release, aside from the relentless predictability of the material, is that writerdirector Susannah Grant never really demonstrates a clear and coherent approach to the material-scenes lurch from soppy sentimentality to slapstick comedy to over-the-top melodrama with only the most ragged of transitions. (More than once, Grant is reduced to pushing the story along by the Film School 101 convention of having someone overhearing a conversation that he or she wasn't supposed to hear.) It could be argued that Grant is trying to approximate the ebb-and-flow of real life, where laughter and grief often walk hand in hand, but the results feel more like first-time director Grant shot a lot of footage without having any real idea of how to put it together in the editing room.

Although Catch and Release is a pretty bad movie, it isn't a completely unendurable one, and that is due almost entirely to the efforts of Jennifer Garner and Kevin Smith. Although Garner's role doesn't give her a chance to demonstrate a fraction of the considerable dramatic range that she managed to display in even the weakest episodes of Alias, she is so naturally charming and appealing throughout that you'll find yourself still kind of rooting for her even after you've given up on the rest of the film.

And in his first major role in a film not of his own creation, Smith brings some much-needed snap to the proceedings with a series of quirky one-liners and observations that capture enough of the voice that he carved out in his own efforts to make me suspect that he probably had a hand in rewriting his dialogue. when he appears. >



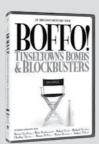
Roseanne Barr: Blonde and Bitchin' is the least impressive of this bunch, and that's a shame, seeing as the releases of Roseanne's early seasons have been a reason to earnestly stop worrying and love the DVD (it very well could be

the best sitcom ever—Stanley Kubrick couldn't be wrong). This one-woman show starring a newly-platinum Roseanne Barr contains fleeting moments of greatness that hearken back to the comedienne's glory days, but it's hard not to find this one-night-only stand-up special lackluster in comparison (what wouldn't pale in comparison to Roseanne?). One thing that is better than life in the Conner household: The 16x9 transfer given this staged performance is absolutely sparkling, and the 5.1 sound mix makes you feel as though you're seriously sitting right there—so you can be mundanely entertained with near-perfect stereophonic prowess. Yay!



The first installment of The Hitchhiker on DVD was notable simply because it featured an exemplary episode directed by the monolithic Paul Verhoeven (it's a fantastic little piece of TV-lots of boobs, guns, and nastiness: God bless

you, Paul). Too bad The Hitchhiker: Volume Three doesn't hold a candle to its first release (unless you count an episode directed by Barbarella helmer Roger Vadim to be a valuable asset). These tales of suspense—in the same line as the Masters of Horror or Tales From the Crypt collections—make for moderately engaging low-budget midnight fare, but with so-so video transfers and uneven episodes (HBO isn't releasing the show season-by-season, but in bizarrely compiled volumes), this one's a hitcher that'll chop you up and throw you in the trunk if you pick it up.



And even though Boffo! Tinseltown's Bombs & Blockbusters is bythe-books documentary filmmaking, the subject matter at its core is intriguing enough to enchant sycophantic cinephiles. Steven Spielberg, Danny

DeVito—shit, even George Clooney—describe how a major movie bomb (Batman and Robin, 1941) can

both impede and inspire a filmmaker's career. And the cultural architect of tinseltown, Peter Bogdanovich, is here (he happens to be the modern swami of mega-flops), and his perspectives are worth purchasing this disc straight away. Or, you could just rent Ishtar on VHS. That's always fun.





It may have started the ball rolling, but Grey's Anatomy in its prime did it better. St. Elsewhere: Season One (Fox) features some standout performances from Ed Begley Jr. and Denzel Washington (Hell, even Howie Mandel gets a

chance to show of his minimal thespian chops here), but while at the time the series was a noveltyridden "Hill Street Blues in a hospital" powderkeg, in this post-E.R., currently GA-obsessed medical TV biosphere, St. Elsewhere sure seems tame in comparison (it's far more culturally imperative as a Gnarls Barkley album title than an antiquated TV soap-drama). But this first season gets moderately good treatment on DVD: Transfers and sound mixes are hit-and-miss, but the commentaries included shed some fascinating light on the show (highlights include guest star Doris Roberts' appearance on one track and some exceptionally lucid thoughts from series regular David Morse on another).



It seems as though every hour-long show on television these days reeks of CSI (let's call it an aromatic mix between butter-squash potpourri and blood-stained shoes), and Bones: The **Complete First Season** (Fox) is no exception. In

fact, this David Boreanaz vehicle is lousy with CSIisms: A team of forensic experts led by a quietly sexy forensic anthropologist (Emily Deschanel) teams up with a sassy, dreamy FBI agent (that's David) and they solve mysteries while they lick each other where they pee (just kidding-though that probably would make for more interesting TV). This DVD set is no prize, either. Sure, the 5.1 surround tracks are enveloping and sturdy (especially for a TV title), but the 16x9 Anamorphic transfers are way grainier than they have any right to be, and the two commentary tracks and three featurettes included don't do much to stand up for the show's shaky narrative status. C'mon, Fox: Lick Me Where I Pee—it really could be something great.

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

www.EntertainmentToday.net



The Other Others BY MARK JOHNSTON

THE LIVES OF OTHERS AND DIRECTOR FLORIAN HENCKEL VON DONNERSMARCK

film shall be released in theaters across the nation: The Lives of Others. Unfortunately for the American public, many moviegoers are so averted to foreign films, that this amazing work may fall between the cracks and not garner the monumental recognition that it has already received throughout the European community.

A brilliant political thriller with a gripping human drama, The Lives of Others portrays Gerd Wiesler, a member of the Stasi (the "secret police" of East Germany) following the order of a jealous commanding officer, as he spies on prominent German playwright Georg Dreyman. Over the course of the film, Wiesler begins to empathize:

"Before you step behind the camera as a director, you have to build the camera,"

with his subject and realizes the true motive behind his assignment, thus leading to the dissolution of the mission and the erstwhile spy's subsequent demotion.

The Lives of Others, from first-time director Florian Henckel von Donnersmarck, is an intriguing look into the lives of the German populace during the Cold War and the group of men and

citizens and report their activities back to the government. The outside world knew very little of the Stasi's activities and their effect on East Germans.

With the erection of the Berlin Wall in 1961, the Communist side of Germany struggled economically and socially, whereas the Western non-communist partition enjoyed a prosperous era of economic freedom that lasted thirty years, causing mass migrations to the West from 1949-1961. This was theclimate in Germany for a number of decades. To the outside world, East Germany was veiled behind the wall, and unbiased information flowed neither in nor out.

Florian Henckel von Donnersmarck began his directorial aspirations at Oxford University, where he was fortunate enough to study under Sir Richard Attenborough (Academy Award-winning director of Gandhi and Chaplin), who had offered his drama students an internship by participating in a specialized essay contest. Upon winning a spot interning for Attenborough on the film In Love and War, von Donnersmarck began to realize that directing would be an ineluctable aggregate to his burgeoning aspirations as a scriptwriter.

While watching Attenborough direct, von Donnersmarck began coming up with his own ideas on how certain shots should be composed.

mendations, and suggested that the : young protégé look into directing his own films. With this newfound desire, and with a recommendation by one of cinema's most celebrated filmmakers, von Donnersmarck took to studying at the Hochshule fur Fernsehen und Film in Munich.

After making many award-winning short films and learning the German approach to filmmaking that admonishes: "Before you step behind the camera as a director, you have to build the camera," von Donnersmarck left school in 2001 to pursue his full-length feature. Locking himself in for six weeks with nothing but his Powerbook, von Donnersmarck began work on his screenplay.

Taking inspiration from great German playwrights such as 18th century writer Gotthold Ephraim Lessing, von Donnersmarck soon found himself: finished with the preliminary draft of *The Lives of Others*. Spending the next two years honing the script, the nascent filmmaker realized that there: was no one director who could really portray the emotion and vision that he himself knew had to shine through to the audience.

Von Donnersmarck came to feel that, more than merely telling a story and evoking an emotion, cinema is about shaping a world and presenting it as a luxurious, beautiful, and sensual women known as the Stasi who were: Attenborough was humble and appre-: experience. Films need to be enriching

n just a few short weeks, a: trained to spy on many of their fellow: ciative of von Donnersmarck's recom-: psychologically and sensually. The Lives of Others is such a work—every aspect, from the script to the acting to the score, completely immerses the viewer in the story and the emotion of the German situation surrounding the fall of the Berlin Wall.

> While we Americans were enjoying Reaganomics, New Wave music, and the Brat Pack, Germany was in turmoil and facing a fear that very few of us could ever fully understand. Florian Henckel von Donnersmarck's film is not only a heartfelt and beautifully crafted work, but it's also an important period piece that exhibits a side of the Cold War that very few of us have ever been shown. 🏲







Kal Penn, Jayma Mays, Faune Chambers, and Adam Campbell contend with Loompa Oompas in the spoof Epic Movie

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 youngest person ever to make the FBI's "most wanted" list. He was still on the lam when production of this bionic 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 O.) 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)

The Amateurs

★ ★ 1/2 (R)

Perhaps it is not surprising that the release of *The Amateurs* (AKA *The Moguls*) has been long in the making. It is, after all, a sweet comedy about pornography, and its premise is enough to melt the synapses of your average filmgoer. To be honest, we in America have a strong puritanical streak, despite the accessibility of "adult entertainment" and its remunerative power. It is just that financial lure that guides loveable loser Andy Sargentee (Jeff Bridges) to hit upon the idea of gath-

ering a group of friends in the bucolic town of Butterfield Faces to make a blue movie and cash in. (BS)

Arthur and the Invisibles

 $\star\star\star1/2$ (PG)

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. (PS)

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)

Blood and Chocolate

Not Yet Reviewed (PG-13)

Ehren Kruger returns with a super-hip *Buffy* the Vampire Slayer-esque tale of werewolves

locked in a kind of preternatural Romeo & Juliet jag. Now, the guy might have written some of the worst screenplays of recent years—Reindeer Games, Scream 3, The Brothers Grimm, et al (and, heck, even his original script for Arlington Road is awful)—but this doesn't mean you can't enjoy a bunch of sexy 20-something's running around the city and tearing each other's throats out in semi-naked embrace. Or does it? (MK)

Catch and Release

★ ★ (PG-13)

Please see our review on page 11.

Children of Men

★ ★ ★ ★ (R)

Based on the novel by PD James, *Children of Men* quickly and efficiently transports us to a vision of 2027 Britain in which mankind as we know it is literally on its last legs. For unknown reasons, humans have been unable to reproduce since 2009, and everything has gone to hell as a result. In his previous efforts, *Harry Potter and the Prisoner of Azkaban* and the critically lauded *Y tu 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 qirl. (MK)

Epic Movie

Not Yet Reviewed (PG-13)

Spoof of epic movies that have come out over the last year, or something. (MK)

Dreamgirls

★ ★ 1/2 (PG-13)

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

Factory Girl

 \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 vet... 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 ★★★ 1/2 (PG)

Narrated by Nicole Kidman and winner of last year's Grand Jury and Audience Prizes at the Sundance Film Festival, film is a documentary about a group of refugees who immigrate to the US and slowly adapt to our harsh realities, our awe-inspiring technology (even toilets are something of a novelty to the so-called "lost boys"), and the chance at achieving the American Dream. It is a harrowing story involving overcoming the greatest of obstacles, and still persevering in light of the worst struggles. (JH)

The Good Shepherd

* * * (F

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



Agnes Bruckner and Hugh Dancy in teen horror film Blood and Chocolate.

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, leaving Gellar's evil stepmother Frieda (Sigourney Weaver) in charge of the land, where she wreaks havoc. There is intelligence and humor here. The problem is that both the screenwriter and director take all the wrong turns, giving us predictability when we would hope for originality. (EL)

The Hitcher

★ ★ 1/2 (R)

So what have we got? Boy and Girl on their way to Arizona for a sex romp, almost kill a stalled motorist. Motorist turns out to be a murderer. Boy and Girl get pulled into a deadly game of cat-and-mouse, framed for a crime they didn't commit, a daring escape complete with a PG-rated "sex" scene in a motel shower...and the clichés go on from there. Most of the time, a movie strewn with predictable plot twists (and holes) would be a detterent to the ticket-buying audience; however, you can't have a campy, cheesy horror flick without these essential aspects. (MJ)

The Italian

Not Yet Reviewed (PG-13)

From the writer of the spectacularly stellar *Chelyabumbiya* comes this story of a young Russian boy who is adopted by an Italian family and discovers the true meaning of Columbus Day. As one reviewer has said: "Good but don't impressive." (MK)

The Lives of Others

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

Please see our feature on page 12.

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 religuary 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 iovs translate well to the viewer. But the overall effect is somewhat flat. The Painted Veil never quite makes us care enough about its protagonists. Perhaps, this is because its protagonists always remain staid and treat one another with a civil reserve that would be appropriate in the 1920's, but seems foreign today. Maybe it's time to stop trying to perfect the work of Maugham. (JH)

Pan's Labyrinth

★ ★ ★ 1/2 (R)

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)

Primeval

Not Yet Reviewed (R)

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 Slv. longwinded speech after speech after speech, and hackneved cliches in perpetua is trite where it's supposed to be inspiring and ultimately dull where it should be fun. Far worse than you could ever imagine, Rocky Balboa is not worth today's exorbitant ticket prices even for a gasp or a giggle at campy nostalgia or cheesy kitsch. (MK)

Seraphim Falls

★ ★ 1/2 (R)

There is unquestionably a lot to like about Seraphim Falls—the blend of narrative ambiguity, visceral energy, and formal beauty at

times suggests the work of no less a master of the western genre than Sam Peckinpah but the final scenes are such a wonky and pretentious mess that I can't quite find my way to offer an overall recommendation. Maybe if it hadn't had done such a good job of creating such an aura of mystery in its first half, I wouldn't have been so bummed by the way it systematically destroys that mystery in the second. Alas, it does, and as I watched the film slowly deflate before my eyes, it reminded me of the story of the little boy who decided to cut his snare drum open in order to find out where the noise came from-in both cases, the answers do eventually arrive, but the overall price is so high that it hardly seems worth it in the end. (PS)

Smokin' Aces

Not Yet Reviewed (R)

Action-packed and stylish shoot 'em up in the vein of Tarantino and Guy Ritchie, with a host of big celebs-everyone from Alicia Keys to Jeremy Piven; also: Common, Jason Bateman, Andy Garcia, Wayne Newton, Ray Liotta, and Ben Affleck. Now, the real question here is: how many movies are they going to make with Ben Affleck before they understand that nobody likes him, as a person or as an actor? Seriously, folks: there must be some kind of strange contract of which we're all unaware here. How many movies have to bomb horribly, how many executive's careers must be fired before they get it? It's like how they keep making more flicks in the Babv Genius series. WE DON'T LIKE BEN AFFLECK. HOLLYWOOD!! Figure it out. Read the memo. That's it, I'm done. (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 young 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)

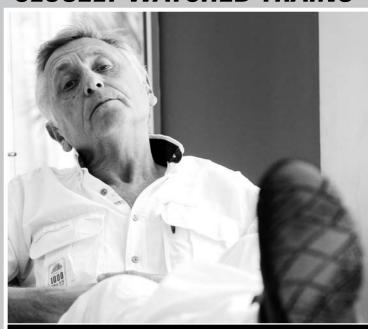
Tears of the Black Tiger

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)

FILM

ART FILM OF THE WEEK BY AARON SHELEY CLOSELY WATCHED TRAINS



Denizen of the Czech New Wave, filmmaker Jiri Menzel today

inner of the 1967 Academy Award for Best Foreign Language Film, director Jirí Menzel of the Czech New Wave—from which Milos Forman also hails—was nearly forced to give up his award by his Communist government due to the veiled allegorical criticisms of his society as told by his charmingly minimalist film.

Menzel's *Trains* is a book of experimental technique. The introductory pre-credit sequence is a fantastic montage (almost a short film in itself) composed of still photographs revealing the occupation of the Czech government by Germany in World War II. In the narration, youthful protagonist Milos Hrma expounds upon his grandfather's attempt to hypnotize the German army to keep them from attacking. Thus, a whimsical touch keeps the severity of occupation comedic throughout.

Milos takes up his father's old job at a train station where almost the entire film is contained. The musical score is often contrapuntal to the stark visuals. Such playful irony is due to the film's dichotomy between strategic war duties and ecstatic erotica. Keeping watch over the trains builds up tension when females are introduced into the narrative. Milos' dream girl, a conductress named Masa, entices him into a serious relationship. In a bittersweet vignette, soldiers deprived of the female touch leer at a passing train full of women, which leads to an orgy on the train car.

The post-pubescent Milos takes the initiative to consummate his own relationship, but suffers from premature ejaculation on more than one occasion. In anguish, he attempts suicide by cutting his wrists with razorblades in a bordello. When he is rescued and taken to the hospital, his doctor explains that he needs proper training to avoid his sexual disadvantage. Therefore, he must find an older woman to teach him the ways of intercourse in order to perform for his girlfriend.

In another in a series of blissfully erotic moments, a train dispatcher stamps a young girl's bare bottom, which, of course, creates an uproar that is never fully resolved. This particular scene has been praised as one of the most iconic, comedic, and original scenes in all of cinema's erotica.

Director Menzel heralds New Wave craftsmanship to awaken a belief in the art form of modern Czech cinema. He was fortunately able to keep his Oscar for *Trains* by making a deliberately pro-Communist film immediately subsequent to the awardwinning picture. Yet, only a few years later, he was accused again of being subversive toward the government. He was only able to make films by reluctantly admitting to support the Communist Party.

It wasn't until the fall of Communism that he was truly free to make the statements he wanted to extol. In *Trains*, there is a sense of total control of the visual image combined with an unforgettable use of sound. Protagonist Milos' sexual liberation is parallel to a moment of liberty from the occupation of Germany. Put simply, the film is a daring masterpiece of love and honor while being playful, surprisingly light, and accessible.

See Revival Houses and Film & Video Events for other programs.

HOLLYWOO & VICINITY

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

Catch and Release 11:30 a.m., 2, 4:40, 7:30, 10 p.m Notes on a Scandal 11:55 a.m., 2:15, 4:45, 7:45, 9:55 p.m.

p.m.
Seraphim Falls 12:05, 2:35, 5:15, 8:05, 10:35 p.m.
Alpha Dog Fri.-Sun., 7:15, 9:45 p.m.; Fri.-Sun., 1:45, 4:35 p.m.; Mon.-Thurs., 1:45, 4:35, 7:15, 9:45 p.m.
Pan's Labyrinth (El Laberinto del Fauno) 11:35 a.m., 2:05,

4:55, 7:35, 10:15 p.m.

Perfume: The Story of a Murderer Sat.-Thurs., 1:05, 4:05, 7:05, 10:05 p.m.

Children of Men 12 noon, 2:20, 5:10, 8, 10:30 p.m. The Good Shepherd 12:35, 4, 7:20, 10:40 p.m.
Curse of the Golden Flower (Man cheng jin dai huang jin jia) 2:10, 4:50, 7:50, 10:20 p.m.

Letters From Iwo Jima 1:30, 4:30, 7:40, 10:50 p.m. Dreamgirls 11:40 a.m., 2:30, 5:20, 8:10, 11 p.m. Blood Diamond Fri.-Tues., 1:15, 4:25, 7:25, 10:25 p.m. Wed., 1:15, 4:25 p.m.; Thurs., 1:15, 4:25, 7:25, 10:25

The Pursuit of Happyness Fri.-Wed., 1:40, 4:20, 7, 9:50 p.m.; Thurs., 1:40, 4:20 p.m.

Volver 11:45 a.m., 2:25, 5:05, 7:55, 10:45 p.m. Babel 1:10, 4:10, 7:10, 10:10 p.m.

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

Mary Poppins (1964) Fri.-Sat., 10 a.m., 1:10, 4:20, 7:30, 10:15 p.m.; Sun.-Wed., 10 a.m., 1:10, 4:20, 7:30 p.m. PACIFIC'S THE GROVE STADIUM 14 189 The

Grove Drive, 3rd & Fairfax (323)692-0829 Blood and Chocolate 11:40 a.m., 2:35, 5:30, 8:10, 10:55

Catch and Release Fri.-Sun., 10:30 a.m., 1:15, 4:15, 7:15,

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

11:40 p.m.; Sun.-Thurs., 10:45 a.m., 1:10, 4:20, 7, 9:20 Smokin' Aces 11 a.m., 1:45, 4:40, 7:40, 10:40 p.m.

The Hitcher 11:45 a.m., 2:25, 5:10, 7:45, 10:20 p.m Alpha Dog Fri.-Tues., 10:35 a.m., 1:30, 4:35, 7:35, 10:45 p.m.; Wed., 10:35 a.m., 1:30, 4:35, 10:45 p.m.; Thurs., 10:35 a.m., 1:30, 4:35, 10:45 p.m.

Stomp the Yard Fri.-Wed., 11:05 a.m., 2, 5:05, 7:55, 10:55 p.m.; Thurs., 10:35 a.m., 1:20, 4:10, 10:55 p.m. Freedom Writers 10:50 a.m., 1:45, 4:45, 7:40, 10:45 p.m.
Pan's Labyrinth (El Laberinto del Fauno) 11:30 a.m., 2:15, 5:05, 8:05, 11 p.m.

Children of Men 10:40 a.m., 1:25, 4:25, 7:20, 10:15 p.m.

Night at the Museum $\,11:20\,a.m.,\,2:15,\,5,\,7:50,\,10:35\,$

Dreamgirls 10:30 a.m., 1:35, 4:45, 7:55, 11:05 p.m Blood Diamond 12:30, 4, 7:30, 10:50 p.m. The Pursuit of Happyness 10:55 a.m., 1:50, 4:50, 8, 11

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

The History Boys 4:50 p.m.
Stranger Than Fiction Fri.-Sun., 1:15, 4:15, 7:15, 9:45 p.m.; Mon.-Thurs., 4:15, 7:15, 9:45 p.m. Flags of Our Fathers 12:45, 3:30 p.m.

The Prestige 7, 9:50 p.m.
Little Miss Sunshine Fri.-Sun., 12 noon, 2:30, 7:30, 9:55 p.m.; Mon.-Thurs., 2:30, 7:30, 9:55 p.m.

REGENT SHOWCASE 614 North LaBrea and

Melrose (323)934-2944 Babel Fri., 4:30, 7:30 p.m.; Sat.-Sun., 1:30, 4:30, 7:30

p.m.; Mon.-Thurs., 4:30, 7:30 p.m. VINE 6321 Hollywood Blvd. (323)463-6819

The Fountain 4:25, 7:45 p.m. Borat: Cultural Learnings of America for Make Benefit Glorious Nation of Kazakhstan 6:15, 9:35 p.m

DOWNTOWN, S. LOS ANGELES

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

Epic Movie Fri.-Sun., 10:40 a.m., 12:40, 3, 5:30, 7:50, 10:20 p.m.; Mon.-Thurs., 12:55, 3, 5:30, 7:50, 10:20

mokin' Aces Fri.-Sat., 11:50 a.m., 2:30, 5:10, 8, 10:40 p.m.; Sun., 11:30, 11:50 a.m., 2:30, 5:10, 8, 10:30 p.m.; Mon.-Thurs., 12:45, 5:10, 7:40, 10:10 p.m.

The Hitcher Fri.-Sun., 11:10 a.m., 1:20, 3:45, 5:50, 8:10, 10:25 p.m.; Mon.-Thurs., 1:20, 3:45, 5:50, 8:10, 10:15

Primeval 4:55, 7:15, 9:30 p.m.

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

10:20 p.m.; Mon.-Thurs., 1:50, 4:45, 7:35, 10:20 p.m. Arthur and the Invisibles Fri.-Sun., 11:55 a.m., 2:20 p.m.; Mon.-Thurs., 2:20 p.m

Children of Men Fri.-Sat., 10:45 a.m., 1:05, 3:35, 5:55, 8:20, 10:35 p.m.; Sun., 10:45 a.m., 1:05, 3:35, 5:55 8:15, 10:30 p.m.; Mon.-Thurs., 1:05, 3:35, 5:55, 8:10,

Night at the Museum Fri.-Sun., 12:10, 2:40, 5:20, 7:45. 10:15 p.m.; Mon.-Thurs., 2:10, 5:20, 7:45, 10:15 p.m. **Dreamgirls** Fri.-Sat., 10:50 a.m., 12:50, 1:40, 3:55, 4:40, 7, 7:40, 9:55, 10:30 p.m.; Sun., 10:50 a.m., 12:50, 1:40, 3:55, 4:40, 7, 7:40, 9:55 p.m.; Mon.-Thurs., 12:50, 1:40, 3:55, 4:40, 7, 7:40, 9:55 p.m.

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

The Departed Fri.-Sun., 12:05, 3:25, 6:40, 9:50 p.m.; Mon.-Thurs., 12:30, 3:40, 6:55, 9:55 p.m

The Last King of Scotland Fri.-Sun., 10:35 a.m., 1:30, 4:30, 7:20, 10:05 p.m.; Mon.-Thurs., 1:30, 4:30, 7:20,

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

The Hitcher Fri., 5:35, 7:50 p.m.; Sat.-Sun., 1:10, 3:20, 5:35, 7:50 p.m.; Mon.-Thurs., 5:35, 7:50 p.m.

Verdict on Auschwitz: The Frankfurt Trial 1963-1965 Fri., 4, 7:30 p.m.; Sat.-Sun., 12:30, 4, 7:30 p.m.; Mon.-Thurs., 7:30 p.m.

Pan's Labyrinth (El Laberinto del Fauno) Fri., 5:45, 8:30 p.m.; Sat.-Sun., 12:40, 3:10, 5:45, 8:30 p.m.; Mor Thurs., 5:45, 8:30 p.m

Dreamgirls Fri., 5:30, 8:20 p.m.; Sat.-Sun., 1:45, 5:30,

8:20 p.m.; Mon.-Thurs., 5:30, 8:20 p.m. MANN BEVERLY CENTER 13 8522 Beverly Boulevard, Suite 835 (310)652-7760 -

Funny Money 12:30, 2:50, 5:20, 7:40, 10 p.s Arthur and the Invisibles 12:40, 2:50, 5, 7:10, 9:20 p.m. The Good Shepherd 1:30, 5:30, 9 p.m

The Painted Veil 1:10, 3:50, 6:40, 9:20 p.m. Rocky Balboa 9:10 p.m.

Charlotte's Web Fri., 12:10, 2:20, 4:30, 9 p.m.; Sat.-Thurs., 12:10, 2:20, 4:30 p.m.

Eragon 1:40, 4:10 p.m.
The Good German Fri., 12:50, 3:20, 6:30 p.m.; Sat.-Thurs., 12:50, 3:20, 6:30, 9 p.

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

The Holiday 6:50, 9:40 p.m. Bobby 1:20, 3:50, 6:30 p.m.

Happy Feet 1:40, 4:10, 6:50, 9:10 p.m.

Borat: Cultural Learnings of America for Make Be Glorious Nation of Kazakhstan 1:10, 3:10, 5:20, 7:30,

Deliver Us From Evil 12:50, 3, 5:30, 7:50, 10:10 p.m. The Departed 12:20, 3:30, 6:40, 9:50 p.m.
UNIVERSITY VILLAGE 3 3323 South Hoover

(213)748-6321 Epic Movie Fri.-Sat., 12:45, 3, 5:15, 7:30, 9:45, 11:50

p.m.; Sun.-Thurs., 12:45, 3, 5:15, 7:30, 9:45 p.m. Smokin' Aces Fri.-Sat., 12:30, 3, 5:30, 8, 10:30 p.m. 12:45 a.m.; Sun.-Thurs., 12:30, 3, 5:30, 8, 10:30 p.m. Stomp the Yard 1:40, 4:20, 7, 9:40 p.m. Perfume: The Story of a Murderer Fri.-Sat., 12 noon

WEST HOLLYWOOD BEVERLY HILLS

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

God Grew Tired of Us: The Story of Lost Boys of Su Fri., 5:15, 7:40, 9:55 p.m.; Sat.-Sun., 12:45, 3, 5:15, 7:40, 9:55 p.m.; Mon.-Thurs., 5:15, 7:40, 9:55 p.m. Miss Potter Fri., 5, 7:20, 9:40 p.m.; Sat.-Sun., 12:20, 2:40, 5, 7:20, 9:40 p.m.; Mon.-Thurs., 5, 7:20, 9:40 p.m

Trap Fri., 5, 7:30, 10 p.m.; Sat.-Sun., 12 noon, 2:30, 5,

7:30, 10 p.m.; Mon.-Thurs., 5, 7:30, 10 p.m. **LAEMMLE'S SUNSET 5** 8000 Sunset Blvd. (323)848-3500

Venus 1:45, 4:30, 7:15, 9:45 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.
The Last King of Scotland 1:15, 4:10, 7:10, 9:55 p.m. The Room Sat., 12 mid.

WESTWOOD WEST L.A.

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

Catch and Release Fri., 1:30, 4:20, 7:10, 9:50 p.m.; Sat., 10:50 a.m., 1:30, 4:20, 7:10, 9:50 p.m.; Sun., 1:30, 4:20, 7:10, 9:50 p.m.; Mon.-Thurs., 1:45, 4:20, 7:10,

Epic Movie Fri., 1:15, 3:30, 5:45, 8, 10:10 p.m.; Sat., 11 a.m., 1:15, 3:30, 5:45, 8, 10:10 p.m.; Sun., 1:15, 3:30, 5:45, 8, 10:10 p.m.; Mon.-Thurs., 1:05, 3:15, 5:25, 7:45, 9:55 p.m.

Smokin' Aces Fri., 2, 4:45, 7:40, 10:15 p.m.; Sat., 11:30 a.m., 2, 4:45, 7:40, 10:15 p.m.; Sun., 2, 4:45, 7:40, 10:15 p.m.; Mon.-Thurs., 2, 4:45, 7:30, 10 p.m Freedom Writers Fri., 1, 4, 7, 9:45 p.m.; Sat., 10:45 a.m.,

1:20, 4, 7, 9:45 p.m.; Sun., 1, 4, 7, 9:45 p.m.; Mon.-Thurs., 1:20, 4, 7, 9:45 p.m.

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

Blood and Chocolate Fri.-Sun., 11:40 a.m., 2:25, 5:05, 7:45, 10:35 p.m.; Mon.-Thurs., 2:30, 5:15, 7:55, 10:25

Catch and Release Fri.-Sun., 10:30 a.m., 1:05, 4, 7:05, 10:05 p.m.; Mon. Thurs., 2:20, 5:10, 8, 10:40 p.m. **Epic Movie** Fri.-Sat., 10:05 a.m., 12:25, 2:50, 5:30, 8:15,

10:50 p.m.; Sun., 10:05 a.m., 12:25, 2:50, 5:30, 7:55, 10:15 p.m.; Mon.-Thurs., 1, 3:05, 5:25, 7:50, 10:10 p.m.

Smokin' Aces Fri.-Sat., 11:10 a.m., 2, 5, 8, 11:05 p.m.; Sun., 11:10 a.m., 2, 5, 7:50, 10:45 p.m.; Mon.-Thurs., 1:45, 4:35, 7:35, 10:35 p.m

The Hitcher Fri.-Sun., 2:10, 10:40 p.m.; Mon.-Thurs., 1:50, 10:30 p.m.

Alpha Dog Fri.-Sun., 10:25 a.m., 1:15, 4:20, 7:20, 10:20 p.m.; Mon. Thurs., 1:40, 4:40, 7:40, 10:35 p.m. Stomp the Yard Fri.-Sat., 10:15 a.m., 1, 4:10, 7:10, 10:10

p.m.; Sun., 10:15 a.m., 1, 4:05, 7:10, 10:10 p.m.; Mon.-Thurs., 1:10, 4:10, 7:05, 10 p.m.

m Writers Fri.-Sat., 10:10 a.m., 1:10, 4:05, 7:25, 10:25 p.m.; Sun., 10:10 a.m., 1:10, 4:15, 7:25, 10:25

p.m.; Mon.-Thurs., 1:20, 4:25, 7:30, 10:20 p.m.

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

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

Night at the Museum Fri.-Sat., 10:50 a.m., 1:50, 4:50, 7:50, 10:55 p.m.; Sun., 10:50 a.m., 1:50, 4:50, 7:45, 10:30 p.m.; Mon.-Thurs., 2:15, 5, 7:55, 10:45 p.m.

Letters From Iwo Jima Fri.-Sat., 12:15, 3:35, 7:10, 10:30

p.m.; Sun., 12:15, 3:35, 7:05, 10:25 p.m.; Mon.-Thurs., 3:25, 7:05, 10:20 p.m.

Dreamgirls Fri.-Sun., 10 a.m., 12:50, 3:50, 7, 10:20 p.: Mon.-Thurs., 1:05, 4:05, 7:10, 10:25 p.m.

The Pursuit of Happyness Fri.-Sat., 11 a.m., 1:40, 4:45, 7:40, 10:50 p.m.; Sun., 11 a.m., 1:40, 4:45, 7:40, 10:40 p.m.; Mon.-Thurs., 1:30, 4:30, 7:25, 10:15 p.m. **Babel** Fri.-Sat., 12:45, 4:15, 7:40, 11 p.m.; Sun., 12:40,

4:10, 7:25, 10:50 p.m.; Mon.-Thurs., 3:35, 7, 10:15 p.m. The Last King of Scotland Fri.-Sun., 11:20 a.m., 4:35, 7:35 p.m

LAEMMLE'S ROYAL THEATRE 11523 Santa Monica Blvd. (310)477-5581 Mafioso 1:45, 4:30, 7:15, 9:55 p.m.

LANDMARK REGENT 1045 Broxton Avenue, between Weyburn & Kinross in Westwood (310)281-8223

Little Children Fri.-Sat., 1, 4, 7, 9:35 p.m.; Sun.-Thurs., 1,

MANN BRUIN 948 Broxton Avenue (310)208-8998

Arthur and the Invisibles Fri., 11:10 a.m., 1:30 p.m.; Sat.-Thurs., 11:10 a.m. od Diamond 12:30, 3:50, 7:20, 10:30 p.m

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

The Departed Fri.-Wed., 12:15, 3:40, 7:10, 10:20 p.m. Private Screening Thurs., 7:30 p.m.

MANN NATIONAL 10925 Lindbrook Drive

(310)208-4366 Blood and Chocolate 12 noon, 2:30, 5, 7:30, MANN VILLAGE 961 Broxton Avenue 12 noon, 2:30, 5, 7:30, 10:10 p.m.

(310)208-5576

Dreamgirls 1, 4, 7, 10 p.m. NUART THEATRE 11272 Santa Monica Blvd. (310)281-8223

The Italian (Italianetz) Fri., 5, 7:30, 10 p.m.; Sat.-Sun., 12 noon, 2:30, 5, 7:30, 10 p.m.; Mon.-Thurs., 5, 7:30, 10

Hedwig and the Angry Inch Fri., 11:55 p.m The Rocky Horror Picture Show Sat., 11:55 p.m. WESTSIDE PAVILION CINEMAS 10800 Pico Blvd. at Overland Ave (310)281-8223 Notes on a Scandal Fri.-Sun., 11:45 a.m., 2:30, 4:45,

7:15, 9:40 p.m.; Mon., 11:45 a.m., 7:15, 9:40 p.m.; Tues.-Thurs., 11:45 a.m., 2:30, 4:45, 7:15, 9:40 p.m. The Painted Veil 11:15 a.m., 2, 5, 8 p.m

The Queen 11:20 a.m., 1:45, 4:15, 6:45, 9:20 p.m. The Departed 11 a.m., 2:15, 5:30, 8:45 p.m.

CULVER CITY, LAX MARINA DEL REY

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

Epic Movie Fri., 1:10, 3:30, 5:50, 8:15, 10:35 p.m.; Sat., 10:45 a.m., 1:10, 3:30, 5:50, 8:15, 10:35 p.m.; Sun.-Thurs., 1:10, 3:30, 5:50, 8:15, 10:35 p.m. Smokin' Aces Fri., 2:15, 5, 7:40, 10:40 p.m.; Sat., 11:30

a.m., 2:15, 5, 7:40, 10:40 p.m.; Sun.-Thurs., 2:15, 5, 7:40, 10:40 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.

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

Dreamgirls Fri., 1:30, 4:30, 7:30, 10:30 p.m.; Sat., 10:30 a.m., 1:30, 4:30, 7:30, 10:30 p.m.; Sun.-Thurs., 1:30,

4:30, 7:30, 10:30 p.m.

Babel 1, 4, 7:15, 10:25 p.m. PACIFIC CULVER STADIUM 12 9500 Culver Boulevard, Culver and Washington (310)360-

Catch and Release 1:30, 4:15, 7, 9:45 p.n Epic Movie 1, 2, 3:30, 4:45, 5:45, 7:15, 8:10, 9:35, 10:30

Notes on a Scandal 2:40, 5:10, 7:40, 10:05 p.m.

Smokin' Aces Fri.-Sat., 2:30, 5:15, 7:55, 10:35 p.m.; Sun.-Thurs., 2:30, 5:15, 7:55, 10:25 p.m.

The Hitcher 4:50, 10:10 p.m.
Freedom Writers Fri.-Sat., 1:20, 4:20, 7:35, 10:25 p.m.;

Sun.-Thurs., 1:20, 4:20, 7:35, 10:20 p.m.

Pan's Labyrinth (El Laberinto del Fauno) 1:55, 4:40, 7:20,

Children of Men 2:05, 5, 7:45, 10:20 p.m Night at the Museum 2:20, 4:55, 7:25, 9:55 p.m. Dreamgirls 1:05, 4:05, 7:05, 10:05 p.m. Blood Diamond 1:35, 7 p.m.

The Pursuit of Happyness 1:40, 4:30, 7:30, 10:15 p.m. THE BRIDGE: CINEMA DE LUX 6081 Center Drive (310)568-3375

Blood and Chocolate Fri.-Sat., 12:30, 2:55, 5:20, 7:45, 10:10 p.m., 12:35 a.m.; Sun.-Thurs., 12:30, 2:55, 5:20, 7:45, 10:10 p.m.

Catch and Release Fri., 1:10, 4:05, 7, 9:50 p.m., 12:20 a.m.; Sat., 10:30 a.m., 1:10, 4:05, 7, 9:50 p.m., 12:20 a.m.; Sun., 10:30 a.m., 1:10, 4:05, 7, 9:50 p.m.; Mon., 1:10, 4:05, 7, 9:50 p.m.; Tues., 1:25, 4:05, 7, 9:50 p.m.; Wed.-Thurs., 1:10, 4:05, 7, 9:50 p.m.

Epic Movie Fri.-Sat., 12:15, 2:30, 4:45, 7, 9:15, 11:30 p.m.; Sun.-Thurs., 12:15, 2:30, 4:45, 7, 9:15 p.m. Smokin' Aces 10:30 p.m.; 12:05, 2:40, 5:15, 7:50 p.m Director's Hall; Reserved Seating; Fri., 1:50, 4:30, 7:10, 10 p.m., 12:35 a.m.; Sat., 11:10 a.m., 1:50, 4:30, 7:10, 10 p.m., 12:35 a.m.; Sun., 11:10 a.m., 1:50, 4:30, 7:10,

10 p.m.; Mon.-Thurs., 1:50, 4:30, 7:10, 10 p.m.

The Hitcher Fri.-Sat., 12:30, 2:45, 5, 7:55, 10:10 p.m., 12:25 a.m.; Sun.-Thurs., 12:30, 2:45, 5, 7:55, 10:10 p.m. Stomp the Yard 12 noon, 2:40, 5:20, 8, 10:45 p.m.; 4:40, 7:30, 10:15 p.m. Director's Hall;Reserved Seating
Freedom Writers Fri., 1:50, 4:40, 7:30, 10:20 p.m.; Sat.-

Sun., 11 a.m., 1:50, 4:40, 7:30, 10:20 p.m.; Mon.-Thurs., 1:50, 4:40, 7:30, 10:20 p.m. Pan's Labyrinth (El Laberinto del Fauno) Fri., 2, 4:40, 7:20, 10 p.m., 12:25 a.m.; Sat., 11:20 a.m., 2, 4:40,

7:20, 10 p.m., 12:25 a.m.; Sun., 11:20 a.m., 2, 4:40, 7:20, 10 p.m.; Mon.-Thurs., 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., 11:30 a.m., 2:05, 4:40, 7:15, 9:50 p.m., 12:15 a.m.; Sun., 11:30 a.m., 2:05, 4:40, 7:15, 9:50 p.m.; Mon.-Thurs., 2:05, 4:40, 7:15, 9:50 p.m.

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

2:30, 5, 7:25, 9:50 p.m., 12:15 a.m.; Sun.-Thurs., 2:30, 5, 7:25, 9:50 p.m.

Letters From Iwo Jima 12:40, 3:50, 7, 10:10 p.m Charlotte's Web 12 noon, 2:15 p.m.

Dreamgirls Fri., 1, 4, 7:10, 10:20 p.m.; Sat.-Sun., 10:15 a.m., 1, 4, 7:10, 10:20 p.m.; Mon.-Thurs., 1, 4, 7:10, 10:20 p.m

The Pursuit of Happyness Fri., 1:45, 4:30, 7:15, 10 p.m., 12:30 a.m.; Sat., 11 a.m., 1:45, 4:30, 7:15, 10 p.m., 12:30 a.m.; Sun., 11 a.m., 1:45, 4:30, 7:15, 10 p.m.; Mon.-Thurs., 1:45, 4:30, 7:15, 10 p.m. **Happy Feet** Sat.-Sun., 10:45 a.m.

Happy Feet: The IMAX Experience Fri., 12:15 p.m.; Sat. Sun., 10 a.m., 12:15 p.m.; Mon.-Thurs., 12:15 p.m. The Queen Fri.-Sat., 12 noon, 2:30, 5, 7:30, 10 p.m., 12:15 a.m.; Sun.-Thurs., 12 noon, 2:30, 5, 7:30, 10 p.m.

The Departed 1, 4:10, 7:20, 10:30 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

Blood and Chocolate Fri.-Sun., 11:50 a.m., 2:30, 4:55, 7:45, 10:20 p.m.; Mon.-Thurs., 12:10, 2:30, 4:55, 7:45, 10:10 p.m. Catch and Release Fri.-Sun., 11 a.m., 1:50, 4:40, 7:30,

10:30 p.m.; Mon., 12:40, 4:40, 7:30, 10:20 p.m. The Hitcher Fri.-Sun., 11:20 a.m., 4:15, 9:55 p.m.; Mon.-

Thurs., 4:15, 9:55 p.m.

Alpha Dog Fri., 1:30, 7 p.m.; Sat., 1:30 p.m.; Sat., 7 p.m.; Sun., 1:30, 7 p.m.; Mon.-Thurs., 12:30, 7 p.m.
The Pursuit of Happyness Fri.-Sun., 11:10 a.m., 2:15, 5:10, 8, 10:40 p.m.; Mon.-Thurs., 12:20, 4:30, 7:10, 9:55

The Queen Fri.-Sun., 11:30 a.m., 2, 4:30, 7:15, 9:45 p.m.; Mon.-Thurs., 12:50, 4, 7:20, 9:50 p.m. The Departed 12 noon, 3:20, 6:45, 10 p.m

santa monica Malibu

AMC LOEWS BROADWAY 4 1441 3rd St.

Promenade (310)458-1506 706
The Hitcher Fri., 12:30, 2:50, 5:15, 7:25, 9:45 p.m.; Sat.-Sun., 10:30 a.m., 12:30, 2:50, 5:15, 7:25, 9:45 p.m.; Mon.-Thurs., 12:30, 2:50, 5:15, 7:25, 9:45 p.m. Alpha Dog Fri., 1, 4, 7, 10 p.m.; Sat.-Sun., 10:20 a.m., 1, 4, 7, 10 p.m.; Mon.-Thurs., 1, 4, 7, 10 p.m.

Blood Diamond Fri., 1:30, 4:35, 7:45, 10:45 p.m.; Sat.-Sun., 10:10 a.m., 1:30, 4:35, 7:45, 10:45 p.m.; Mon.-

Thurs., 1:30, 4:35, 7:45, 10:45 p.m. Babel Fri., 1:15, 4:20, 7:30, 10:45 p.m.; Sat., 10 a.m 1:15, 4:20, 7:30, 10:45 p.m.; Sun., 10 a.m., 4:20, 7:30, 10:45 p.m.; Mon.-Thurs., 1:15, 4:20, 7:30, 10:45 p.m. AMC SANTA MONICA 7 3rd St. at Arizona

p.m.; Mon.-Thurs., 2, 5, 8, 10:30 p.m.

Epic Movie Fri.-Sat., 10:55 a.m., 1, 3, 5:10, 7:20, 9:30, 11:30 p.m.; Sun., 10:55 a.m., 1, 3, 5:10, 7:20, 9:30 p.m.; Mon.-Thurs., 1, 3, 5:10, 7:20, 9:30 p.m.

Catch and Release Fri.-Sun., 11:20 a.m., 2, 5, 8, 10:40

Pan's Labyrinth (El Laberinto del Fauno) Fri.-Sun., 10:40 a.m., 1:30, 4:30, 7:10, 9:50 p.m.; Mon.-Thurs., 1:30, 4:30, 7:10, 9:50 p.m.

Children of Men Fri.-Sun., 11:40 a.m., 2:10, 4:50, 7:40, 10:10 p.m.; Mon.-Thurs., 2:10, 4:50, 7:40, 10 p. Night at the Museum Fri.-Sun., 11 a.m., 1:40, 4:10, 7,

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

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

LAEMMLE'S MONICA FOURPLEX 1332 2nd Street (310)394-9741

us 1:30, 4:10, 7, 9:30 p.n Letters From Iwo Jima 1:20, 4:45, 8 p.m. Captive (Cautiva) Sat.-Sun., 11 a.m. Iraq in Fragments Sat.-Sun., 11 a.m. Volver 1:40, 4:20, 7:10, 9:55 p.m The Queen 1:55, 4:35, 7:30, 9:55 p.m My Country, My Country Sat.-Sun., 11 a.m.
MANN CRITERION 1313 Third Street Promenade (310)395-1599

Blood and Chocolate 11:50 a.m., 2:20, 4:50, 7:20, 10

Smokin' Aces 11:30 a.m., 2, 4:40, 7:40, 10:40 p.m Stomp the Yard 11:20 a.m., 2:10, 5, 7:50, 10:30 p.m Freedom Writers 11:10 a.m., 1:50, 4:30, 7:30, 10:20 p.m. Arthur and the Invisibles 11 a.m., 1:20 p.m. Casino Royale 3:30, 7, 10:10 p.m.

The Last King of Scotland 12:50, 3:50, 6:50, 9:50 p.m NUWILSHIRE 1314 Wilshire Blvd. (310)281-8223

Notes on a Scandal Fri.-Sun., 11 a.m., 1:30, 4:15, 7, 9:30 p.m.; Mon.-Thurs., 1:30, 4:15, 7, 9:30 p.m The Departed 1, 4:30, 8 p.m.

no. Hollywood Universal City

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

Blood and Chocolate Fri.-Sat., 11:25 a.m., 1:50, 4:25, 7, 9:25 p.m., 12 mid.; Sun., 11:25 a.m., 1:50, 4:25, 7, 9:25 p.m.; Mon.-Thurs., 2:15, 4:40, 7:15, 9:50 p.m. Catch and Release Fri.-Sun., 11:45 a.m., 2:30, 5:10, 8,

10:45 p.m.; Mon.-Thurs., 1:50, 4:30, 7:10, 9:45 p.m. **Epic Movie** Fri.-Sat., 11 a.m., 12:50, 3:10, 5:20, 7:40, 10

p.m., 12:20 a.m.; Sun., 11 a.m., 12:50, 3:10, 5:20, 7:40, 10 p.m.; Mon.-Thurs., 1:30, 3:40, 5:50, 8:10, 10:30 p.m. Smokin' Aces Fri.-Sat., 11:05 a.m., 1:35, 4:15, 6:50, 9:30 p.m., 12:30 a.m.; Sun., 11:05 a.m., 1:35, 4:15, 6:50, 9:30 p.m.; Mon.-Thurs., 2:10, 4:50, 7:30, 10:10 p.m.

The Hitcher Fri.-Sat., 12:15, 2:35, 5, 7:30, 9:50 p.m.

12:10 a.m.; Sun., 12:15, 2:35, 5, 7:30, 9:50 p.m.; Mo Thurs., 3, 5:20, 7:50, 10 p.m.

Alpha Dog Fri.-Sat., 11:50 a.m., 2:40, 5:35, 8:30, 11:20 p.m.; Sun., 11:30 a.m., 2:15, 5:05, 7:55, 10:40 p.m.; Mon.-Thurs., 1:55, 4:45, 7:25, 10:15 p.m.

Stomp the Yard Fri.-Sat., 11:55 a.m., 2:45, 5:30, 8:15,

11:10 p.m.; Sun., 11:55 a.m., 2:45, 5:30, 8:10, 10:45 p.m.; Mon.-Thurs., 2:20, 5, 7:45, 10:20 p.m.

Freedom Writers Fri.-Sun., 11:20 a.m., 2, 4:45, 7:35, 10:30 p.m.; Mon.-Thurs., 1:35, 4:15, 7:20, 10:05 p.m. Pan's Labyrinth (El Laberinto del Fauno) Fri.-Sun., 11:10 a.m., 1:55, 4:35, 7:20, 10:10 p.m.; Mon.-Thurs., 1:45, 4:20, 7, 9:35 p.m.

Children of Men Fri.-Sat., 1:30, 4:10, 6:55, 9:20, 11:50

p.m.; Sun., 1:30, 4:10, 6:55, 9:20 p.m.; Mon.-Thu 1:40, 4:10, 6:55, 9:40 p.m.

Night at the Museum: The IMAX Experience Fri.-Su 12:30, 3, 5:25, 7:55, 10:25 p.m.; Mon.-Thurs., 2, 4:25, 7:05, 9:30 p.m

Dreamgirls Fri.-Sat., 11:15 a.m., 2:05, 4:55, 7:50, 10:50 p.m.; Sun., 11:15 a.m., 2:05, 4:55, 7:50, 10:45 p.m.; Mon.-Thurs., 1:40, 4:35, 7:35, 10:25 p.m

PANORAMA CITY SHERMAN OAKS, ENCINO

LAEMMLE'S TOWN CENTER 5 17200 Ventura

Blvd (818)981-9811

Venus 12:10, 2:40, 5:10, 7:40, 10:10 p.m.
The Painted Veil 1:20, 4:20, 7:20, 10:05 p.m. Volver 1, 4, 7, 9:45 p.m. Babel 1:15, 4:45, 8 p.m.

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

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

Call theater for schedule. PACIFIC GALLERIA STADIUM 16 15301 Ventura Boulevard (818)501-5121

Blood and Chocolate Fri.-Sat., 1:40, 4:30, 7:20, 10:10 p.m.; Sun.-Wed., 1:40, 4:30, 7:05, 9:35 p.m.

Catch and Release Fri.-Sat., 1:35, 4:40, 7:45, 10:50 p.m.; Sun.-Wed., 1:35, 4:40, 7:45, 10:30 p.r

Epic Movie Fri.-Sat., 2:15, 4:55, 7:35, 10:15 p.m.; Sun.-Wed., 1:55, 4:35, 7, 9:40 p.m.

Notes on a Scandal Fri.-Wed., 1:45, 4:30, 7:15, 9:45 p.m. Smokin' Aces Fri.-Sat., 1:55, 4:55, 7:55, 10:55 p.m.; S Wed., 1:20, 4:20, 7:30, 10:15 p.m

The Hitcher Fri.-Sat., 2:05, 4:45, 7:15, 9:40 p.m.; Sun Mon., 2:05, 4:45, 7:15, 9:45 p.m.; Tues., 1:45, 4:10, 10:15 p.m.; Wed., 2:05, 4:45, 7:15, 9:45 p.m.

Alpha Dog Fri.-Wed., 1:15, 4:10, 7:10, 10:05 p.m Stomp the Yard Fri.-Sat., 1:40, 4:35, 7:20, 10:10 p.m. Sun.-Mon., 1:40, 4:40, 7:30, 10:15 p.m.; Tues., 1:40, 4:40, 7:30 p.m.; Wed., 1:40, 4:40, 7:30, 10:15 p.m

Freedom Writers Fri.-Sat., 1:25, 4:25, 7:25, 10:25 p.m.; Sun.-Wed., 1:25, 4:25, 7:25, 10:20 p.m.

Pan's Labyrinth (El Laberinto del Fauno) Fri.-Sat., 1:50, 4:45, 7:40, 10:30 p.m.; Sun.-Wed., 1:50, 4:45, 7:40, 10:25 p.m

Children of Men Fri.-Wed., 1:35, 4:25, 7:05, 9:50 p Night at the Museum Fri.-Sat., 1:55, 4:35, 7:10, 9:45 p.m.; Sun.-Wed., 1:55, 4:35, 7:10, 9:50 p.m

Letters From Iwo Jima Fri.-Sat., 1:05, 4:20, 7:35, 10:55 p.m.; Sun.-Wed., 12:50, 4:05, 7:20, 10:30 p.m Dreamgirls Fri.-Sat., 1:10, 4:20, 7:30, 10:40 p.m.; Sun.-

, 1:10, 4:15, 7:20, 10:25 p.m Blood Diamond Fri.-Sat., 1, 4:15, 7:30, 10:50 p.m.; Sun.-Wed., 12:55, 4:10, 7:25, 10:30 p.m.

The Pursuit of Happyness Fri.-Wed., 1:05, 4:05, 7, 9:55

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

Arthur and the Invisibles Fri., 2, 4:15 p.m.; Sat.-Sun., 1:40, 4:25 p.m.; Mon.-Thurs., 2, 4:15 p.m.

The Good Shepherd Fri., 7, 10:20 p.m.; Sat., 7:05, 10:30 p.m.; Sun.-Thurs., 7 p.m.

Borat: Cultural Learnings of America for Make Benefit Glorious Nation of Kazakhstan Fri., 2:10, 4:30, 7:10, 9:30 p.m.; Sat., 1:35, 4:10, 7, 9:35 p.m.; Sun., 1:55, 4:30, 7:05 p.m.; Mon.-Thurs., 2:10, 4:30, 7:10 p.m.

The Queen Fri., 2:15, 4:35, 7:15, 9:40 p.m.; Sat., 1:30,

4:20, 7:10, 9:45 p.m.; Sun., 1:30, 4:20, 7:10 p.m.; Mon. Thurs., 2:15, 4:35, 7:25 p.m.

The Departed Fri., 2:45, 7:05, 10:15 p.m.; Sat., 1, 4:15, 7:20, 10:25 p.m.; Sun., 1, 4:05, 7:15 p.m.; Mon.-Thurs., 2:45, 7:05 p.m

The Last King of Scotland Fri., 2:25, 5:05, 7:45, 10:20 p.m.; Sat., 1:15, 7:35, 10:15 p.m.; Sun., 1:15, 4:25, 7:35 p.m.; Mon.-Thurs., 2:20, 5, 7:40 p.m.

WOODLAND HILLS WEST HILLS, TARZANA

AMC PROMENADE 16 Topanga Canyon Blvd. And Oxnard N. of 101 Fwy. (818)883-2AMC Blood and Chocolate Fri.-Sat., 12 noon, 2:45, 5:25, 8:05,

10:40 p.m.; Sun., 12 noon, 2:45, 5:15, 7:50, 10:25 p.m.;

Mon.-Thurs., 2:15, 5:15, 7:50, 10:25 p.m.

Catch and Release Fri.-Sun., 10:30 a.m., 1:15, 4:05, 7, 9:50 p.m.; Mon.-Thurs., 1:15, 4:05, 7, 9:50 p.m. **Epic Movie** Fri.-Sat., 10:30 a.m., 12:50, 3:15, 5:45, 8:10,

10:35 p.m.; Sun., 10:30 a.m., 12:50, 3:15, 5:45, 8:10, 10:30 p.m.; Mon.-Thurs., 1:10, 3:30, 5:45, 8:10, 10:30

Notes on a Scandal Fri.-Sun., 12:10, 2:35, 4:55, 7:15, 9:45 p.m.; Mon.-Thurs., 2:25, 5:10, 7:35, 9:55 p.m. Smokin' Aces Fri.-Sun., 10:55 a.m., 1:35, 4:35, 7:30, 10:25 p.m.; Mon.-Thurs., 2, 4:50, 7:40, 10:25 p.m. The Hitcher Fri.-Sat., 11:05 a.m., 1:25, 10:50 p.m.; Sun.

10:50 a.m., 1:05, 10:05 p.m.; Mon.-Thurs., 1:05, 10:05

Alpha Dog Fri.-Sat., 10:45 a.m., 1:35, 4:40, 7:35, 10:35 p.m.; Sun., 10:45 a.m., 1:35, 4:40, 7:35, 10:30 p.m.; Mon.-Thurs., 1:35, 4:40, 7:35, 10:30 p.m.
Stomp the Yard Fri.-Sun., 10:50 a.m., 1:45, 4:30, 7:20,

10:20 p.m.; Mon.-Thurs., 1:25, 4:10, 7, 9:40 p.m. Freedom Writers Fri.-Sat., 11 a.m., 1:55, 5, 8, 10:55 p.m.;

Sun., 10:40 a.m., 1:45, 4:40, 7:40, 10:35 p.m.; Mo Thurs., 1:45, 4:35, 7:30, 10:35 p.m.

Pan's Labyrinth (El Laberinto del Fauno) Fri.-Sat., 11:15 a.m., 2, 4:45, 7:40, 10:30 p.m.; Sun., 11:15 a.m., 2, 4:45, 7:30, 10:15 p.m.; Mon.-Thurs., 2, 4:45, 7:25, 10:10

Children of Men Fri.-Sat., 11:20 a.m., 2, 4:30, 7:05, 9:40 p.m.; Sun., 11:50 a.m., 2:30, 4:55, 7:45, 10:20 p.m.; Mon.-Thurs., 2:30, 4:55, 7:45, 10:20 p.m.

Night at the Museum Fri.-Sun., 10:35 a.m., 1:20, 4:15, 7:10, 10:05 p.m.; Mon.-Thurs., 1:20, 4:15, 7:10, 10:05

Dreamgirls Fri.-Sun., 12:20, 3:35, 6:45, 9:55 p.m.; Mo Thurs., 1:05, 4:20, 7:20, 10:15 p.m.

The Pursuit of Happyness Fri.-Sun., 10:45 a.m., 1:30, 4:25, 7:15, 10:10 p.m.; Mon.-Thurs., 1:30, 4:25, 7:15,

Babel Fri.-Sun., 11:40 a.m., 3:05, 6:30, 10 p.m.; Mon.-

Thurs., 3:05, 6:30, 9:45 p.m.

The Departed Fri.-Sat., 4, 7:25 p.m.; Sun.-Thurs., 3:20,

The Last King of Scotland Fri.-Sat., 10:35 a.m., 1:40, 4:45, 7:45, 10:45 p.m.; Sun.-Thurs., 1, 4, 7:05, 10 p.m. **AEMMLE'S FALLBROOK** Fallbrook Mall (818)340-8710

Seraphim Falls Fri.-Sun., 1:30, 4:20, 7:20, 10 p.m.; Mon.-Thurs., 2:30, 5:20, 8:20 p.m.

m-e-lshq Fri.-Sat., 12 noon, 1, 4, 5, 8:30, 9:30 p.m.;

Sun.-Thurs., 12 noon, 1, 4, 5, 8, 9 p.m

Miss Potter Fri., 12 noon, 2:30, 5, 7:30, 10 p.m.; Sat., 12 noon, 2:30, 5, 7:30 p.m.; Sun., 12 noon, 2:30, 5, 7:30, 10 p.m.; Mon.-Thurs., 1, 3:30, 6, 8:30 p.m

The Painted Veil Fri.-Sun., 12:30, 3:45, 7, 9:50 p.m.; Mon.-Thurs., 1:30, 4:45, 8 p.m.

The Oueen Fri.-Sun., 11:30 a.m., 1:55, 4:30, 7:10, 9:45 p.m.; Mon.-Thurs., 12:30, 2:55, 5:30, 8:10 p.m. Little Children 1:40, 4:50, 8 p.m.

Burbank & Vicinity

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

Blood and Chocolate Fri.-Sat., 11:50 a.m., 2:30, 5:10, 7:55, 10:45 p.m.; Sun., 11:50 a.m., 2:30, 5:10, 7:55, 10:30 p.m.; Mon.-Thurs., 1:55, 4:20, 7:05, 9:30 p.m. Catch and Release Fri.-Sat., 11:10 a.m., 2, 4:55, 7:50, 10:50 p.m.; Sun., 11:10 a.m., 2, 4:55, 7:50, 10:40 p.m.;

Mon.-Thurs., 2, 4:55, 7:45 p.m. Epic Movie Fri.-Sat., 11:45 a.m., 2:10, 4:30, 7, 9:25, 11:45 p.m.; Sun., 11:45 a.m., 2:10, 4:30, 7, 9:25 p.m.; Mon.-Thurs., 1, 3:10, 5:25, 7:45, 10:10 p.m.

Smokin' Aces Fri.-Sat., 11 a.m., 1:45, 4:40, 7:35, 10:25, 11:50 p.m.; Sun., 11 a.m., 1:45, 4:40, 7:35, 10:20 p.m.; Mon.-Thurs., 1:40, 4:35, 7:30, 10:10 p.m

The Hitcher Fri.-Sat., 10:50 a.m., 1:05, 3:25, 5:45, 8:10, 10:35 p.m.; Sun., 10:50 a.m., 1:05, 3:25, 5:45, 8:10 10:25 p.m.; Mon.-Thurs., 1:05, 3:25, 5:35, 7:55, 10:20

Alpha Dog Fri.-Sat., 11:30 a.m., 2:25, 5:20, 8:15, 11:20 p.m.; Sun., 11:30 a.m., 2:25, 5:20, 8:15, 11 p.m.; Mon.-Wed., 1:10, 4:10, 7:15, 10 p.m.; Thurs., 1:10, 4:10 p.m. mp the Yard Fri.-Sat., 11:55 a.m., 3:10, 6:05, 9 p.m.; Sun., 12:15, 3:10, 6:05, 9 p.m.; Mon.-Thurs., 12:45, 3:30, 6:15, 9 p.m

Freedom Writers Fri.-Sat., 10:40 a.m., 1:40, 4:35, 7:45, 10:55 p.m.; Sun., 10:40 a.m., 1:40, 4:35, 7:45, 10:50 p.m.; Mon.-Thurs., 1:35, 4:30, 7:35, 10:30 p.m.

Miss Potter Sat., 7:25 p.m.

Pan's Labyrinth (El Laberinto del Fauno) Fri.-Sat., 11:40 a.m., 2:30, 5:30, 8:20, 11:15 p.m.; Sun., 11:40 a.m., 2:30, 5:30, 8:20, 11 p.m.; Mon.-Thurs., 1:30, 4:25, 7:20,

Children of Men Fri.-Sat., 11:35 a.m., 2:15, 4:50, 7:30, 10:15 p.m.; Sun., 11:35 a.m., 2:15, 4:50, 7:30, 10:05 p.m.; Mon.-Thurs., 1:45, 4:15, 7, 9:25 p.m.

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

Letters From Iwo Jima Fri.-Sat., 12:40, 4:05, 7:20, 10:40 p.m.; Sun., 7:30, 10:35 p.m.; Mon.-Thurs., 12:50, 4, 7:10, 10:25 p.m.

alypto Fri.-Sat., 12:20, 3:35, 6:50, 10:05 p.m.; Su 12:20, 3:35, 6:50, 9:55 p.m.; Mon.-Thurs., 12:40, 3:45, 6:50, 9:55 p.m.

The Pursuit of Happyness Fri.-Sat., 11:05 a.m., 1:55, 5:05, 8, 11:05 p.m.; Sun., 11:05 a.m., 1:55, 5:05, 8, 10:55 p.m.; Mon.-Thurs., 1:25, 4:05, 7:05, 9:50 p.m. Casino Royale Fri., 12:30, 4, 7:25, 11 p.m.; Sat., 12:30, 4, 11 p.m.; Sun., 12:30, 4, 7:25, 10:45 p.m.; Mon.-Wed.,

AMC BURBANK TOWN CENTER 6 Outside the Mall on N. First St. (310)289-4262 Catch and Release Fri., 1:15, 4:05, 7, 9:55 p.m.; Sat.-

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

Smokin' Aces Fri.-Sun., 12:30, 3:15, 6:10, 9 p.m.; Mon. Thurs., 12:50, 3:25, 6:10, 9 p.m.

Dreamgirls Fri.-Sun., 12 noon, 3:05, 6:20, 9:30 p.m.; Mon.-Thurs., 12:45, 3:40, 6:35, 9:30 p.m.

Babel Fri.-Sat., 12:45, 4:10, 7:30, 10:55 p.m.; Sun 12:45, 4:10, 7:30, 10:45 p.m.; Mon.-Thurs., 3, 6:25, 9:45

The Departed Fri.-Sun., 12:40, 4, 7:25, 10:50 p.m.; Mon. Thurs., 1:15, 4:45, 8:15 p.m.

The Last King of Scotland Fri., 1:35, 4:35, 7:40, 10:45

p.m.; Sat., 10:45 a.m., 1:35, 4:35, 7:40, 10:45 p.m.; Sun., 10:45 a.m., 1:35, 4:35, 7:40, 10:40 p.m.; Mon.-Thurs., 1:25, 4:15, 7:15, 10:05 p.m.

AMC BURBANK TOWN CENTER 8 3rd and

Magnolia, Inside the Mall (310)289-4262 Notes on a Scandal Fri., 2:30, 5, 7:30, 10:05 p.m.; Sat.,

11:55 a.m., 2:30, 5, 7:30, 10:05 p.m.; Sun., 11:55 a.m 2:30, 5, 7:30, 9:50 p.m.; Mon.-Thurs., 2:30, 4:50, 7:20, 9:45 p.m

Seraphim Falls Fri., 1:50, 4:50, 7:50, 10:50 p.m.; Sat., 11 a.m., 1:50, 4:50, 7:50, 10:50 p.m.; Sun., 11 a.m., 1:50, 4:50, 7:50, 10:45 p.m.; Mon.-Thurs., 1:30, 4:20, 7:15,

Primeval Fri.-Sat., 8, 10:30 p.m.; Sun., 7:45, 10:20 p.m.; Mon.-Thurs., 7:45, 10:05 p.m.

Stomp the Yard Fri., 1:45, 4:35, 7:25, 10:15 p.m.; Sat.-

Sun., 10:55 a.m., 1:45, 4:35, 7:25, 10:15 p.m.; Mon.-Thurs., 2:15, 5:15, 7:55 p.m. Arthur and the Invisibles Fri., 2 p.m.; Sat.-Sun., 11:30

a.m., 2 p.m.; Mon.-Thurs., 2 p.m. The Good Shepherd Fri.-Sat., 12 noon, 3:40, 7:20, 11

p.m.; Sun., 12 noon, 3:40, 7:20, 10:50 p.m.; Mon., 1:25, Rocky Balboa Fri.-Sat., 4:30, 7:10, 9:55 p.m.; Sun., 4:30,

7:10, 9:45 p.m.; Mon.-Thurs., 4:30, 7:10, 9:35 p.m. Charlotte's Web Fri., 2:20, 5:10 p.m.; Sat.-Sun., 11:45

a.m., 2:20, 5:10 p.m.; Mon.-Thurs., 2:20, 5:10 p.m Volver Fri., 1:40, 4:40, 7:40, 10:40 p.m.; Sat., 10:45 a.m., 1:40, 4:40, 7:40, 10:40 p.m.; Sun., 10:45 a.m., 1:40, 4:40, 7:40, 10:35 p.m.; Mon.-Thurs., 1:40, 4:40, 7:25, 10:10 p.m.

en Fri., 1:30, 4:15, 7, 9:45 p.m.; Sat., 10:50 a 1:30, 4:15, 7, 9:45 p.m.; Sun., 10:50 a.m., 1:30, 4:15, 7, 9:40 p.m.; Mon.-Thurs., 1:35, 4:15, 7, 9:40 p.m

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Street (323)256-6383 Alpha Dog 2, 5:55, 9:45 p.m. Primeval 12:15, 4:10, 8:05 p.m

Code Name: The Cleaner 12:20, 4:05, 7:50 p.m. Happily N'Ever After 12:10, 3:35, 7 p.m.
Arthur and the Invisibles 1:50, 5:15, 8:40 p.m.

Children of Men 2:10, 5:55, 9:35 p.m.
UA LACANADA FLINTRIDGE 1919 Verdugo Blvd (800)326-3264 508

Catch and Release 11:40 a.m., 2:25, 5:10, 7:55, 10:35

Epic Movie 11:50 a.m., 2, 4:15, 7:20, 9:35 p.m Smokin' Aces 11:45 a.m., 2:20, 5:05, 7:50, 10:40 p Night at the Museum 11:20 a.m., 2:10, 4:50, 7:30, 10:20

Charlotte's Web 12:25, 2:50, 5:15, 7:40, 10:10 p.m **Dreamgirls** 12:15, 4, 7, 10 p.m The Pursuit of Happyness 11:30 a.m., 2:15, 5, 7:45,

The Queen 11:25 a.m., 2:05, 4:35, 7:10, 9:40 p.m.

PASADENA & VICINITY

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

Seraphim Falls 1:15, 4, 7, 9:45 p.m. Funny Money 1:40, 4:20, 7:30, 9:55 p.m God Grew Tired of Us: The Story of Lost Boys of Sudan

1:15, 3:20, 5:30, 7:40, 9:50 p.m. Miss Potter 1:55, 4:40, 7:10, 9:35 p.m.

Pan's Labyrinth (El Laberinto del Fauno) 1:50, 4:30, 7:20, 9:55 p.m.

Children of Men 1:30, 4:10, 7, 9:30 p.m. Dreamgirls 1:45, 4:50, 8:40 p.m.

Little Children 1:45, 5, 8:15 p.m. LAEMMLE'S PLAYHOUSE 7 673 East Colorado Boulevard (626)844-6500

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

Venus 11:30 a.m., 2, 4:35, 7:15, 9:45 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.

The Last King of Scotland 1:30, 4:25, 7:20, 10:10 p.m. PACIFIC HASTINGS 8 355 North Rosemead Blvd (626)568-8888

Catch and Release Fri.-Sat., 2:10, 4:45, 7:30, 10:15 p.m.; Sun.-Thurs., 2:10, 4:45, 7:30 p.m

Epic Movie Fri.-Sat., 1, 3:10, 5:20, 8, 10:10 p.m.; Sun.-Thurs., 1, 3:10, 5:20, 8 p.m.

Smokin' Aces Fri.-Sat., 1:30, 4:15, 7, 9:45 p.m.; Sun.-Thurs., 1:30, 4:15, 7 p.m. The Hitcher Fri.-Sat., 1:15, 3:20, 5:30, 7:50, 10:05 p.m.; Sun.-Thurs., 1:15, 3:20, 5:30, 7:50 p.m.

Stomp the Yard Fri.-Sat., 1:40, 4:30, 7:20, 9:55 p.m.; Sun.-Thurs., 1:40, 4:30, 7:20 p.m.

Night at the Museum Fri.-Sat., 2, 5, 7:45, 10:25 p.m.; iun.-Thurs., 2, 5, 7:45 p.m. Babel Fri.-Sat., 1:05, 4:10, 7:15, 10:20 p.m.; Sun.-Thurs.,

1:05, 4:10, 7:15 p.m. The Queen Fri.-Sat., 1:10, 3:30, 5:45, 8:15, 10:30 p.m.;

Sun.-Thurs., 1:10, 3:30, 5:45, 8:15 p.m. REGENCY ACADEMY CINEMAS 1003 East Colorado Boulevard (626)229-9400

The Good Shepherd Fri., 4:15, 7:45 p.m.; Sat.-Sun. 12:45, 4:15, 7:45 p.m.; Mon.-Thurs., 4:15, 7:45 p.m. Apocalypto 3:45 p.m.

Blood Diamond Fri., 4:30, 7:30 p.m.; Sat.-Sun., 1:30, 4:30, 7:30 p.m.; Mon.-Thurs., 4:30, 7:30 p.m. The Holiday Fri., 4:45, 8 p.m.; Sat.-Sun., 1:15, 4:45, 8 p.m.; Mon.-Thurs., 4:45, 8 p.m.

Borat: Cultural Learnings of America for Make Benefit Glorious Nation of Kazakhstan Fri., 3:30, 5:30, 7:30, 9:30 p.m.; Sat.-Sun., 1:30, 3:30, 5:30, 7:30, 9:30 p.m.;

rs., 3:30, 5:30, 7:30, 9:30 p.m. Flags of Our Fathers Fri., 7:15 p.m.; Sat.-Sun., 12:30, 7:15 p.m.; Mon.-Thurs., 7:15 p.m.

The Departed Fri., 5, 8:15 p.m.; Sat.-Sun., 1, 5, 8:15 p.m.; Mon.-Thurs., 5, 8:15 p.m.
RIALTO 1023 Fair Oaks Ave. (626)388-2122

The Painted Veil Fri., 5:15, 8 p.m.; Sat., 4:15, 7, 9:45 p.m.; Sun., 11:45 a.m., 2:30, 5:15, 8 p.m.; Mon.-Thurs.,

5:15, 8 p.m. The Princess Bride Sat., 11:55 p.m.

ENTERTAINMENT TODAY

YOUR MOVIE GUIDE









FRI 26

SUN 28

MON 29

Everclear (Live Music in Bar/Club, Punk, Rock)

Everclear's Northwestern grunge-punk style, combined with Art Alexakis' us-against-them lyrics, were taken to heart by fans when the band debuted in 1995. Also elemental to Everclear's success is its obsessive touring schedule and aggressive self-promotion. House of Blues -Sunset Strip, 323-848-5100, 8430 Sunset Blvd., \$19.50-\$20

01/26/07: 7:30 p.m.

Lynn Harrell, Cellist (Classical)

Come hear the supreme artistry of a legendary master at the height of his genius performing one of the 18th Century's finest concertos. Cerritos Center for the Performing Arts, 562-916-8501, 12700 Center Court Dr., \$20-\$36 01/26/07: 8 p.m.

The Chieftains (Folk,Irish/Celtic)

The Chieftains uncovered the wealth of traditional music from the Emerald Isle, making it their own with a style that is exhilarating and definitive. During a 40-year career, they have become the most influential and renowned of Irish folk ensembles. Cerritos Center for the Performing Arts, 562-916-8501, 12700 Center Court Dr., \$27.50-\$59 01/27/07: 8 p.m.

Carol Channing (Cabaret,Pop)

Debbie Reynolds began her career in film by playing wholesome, perky young women. Her dancing skill became evident when she played opposite Gene Kelly in 'Singin' in the Rain,' and she was briefly a Top-40 singing sensation with 'Tammy.' She has gone on to become a Hollywood legend with her Las Vegas shows. McCallum Theatre, 760-340-2787, 73000 Fred Waring Dr., \$65-\$100 01/27/07: 8 p.m.

Terracotta Warriors (Musical)

Terracotta Warriors is a musical spectacle that depicts the dramatic life and times of the first emperor of China. A full-scale production with epic sets and lavish costumes, the show combines extravagant dance with spectacular music and dazzling acrobatics. Battles and conquests, forbidden love, and the creation of the Great Wall are all part of the majesty of Terracotta Warriors. Kodak Theatre, 323-308-6363, 6801 Hollywood Blvd., \$15-\$75 01/28/07: 2 p.m.

Los Angeles Master Chorale: Steve Reich Birthday Concert (A cappella)

In celebration of composer Steve Reich, the Los Angeles Master Chorale will perform 'You Are' and Reichs newest work 'Daniel Variations.' Walt Disney Concert Hall, 213-625-0594, 135 N. Grand Ave., \$19-\$89 01/28/07: 7 p.m.

Jam Session with Johnny Polanco y Orquesta Amistad (Latin/Salsa,Live in Bar/Club)

Johnny Polanco is one of the most sought-after bandleaders in the U.S. Empowered by the extensive knowledge accumulated throughout nearly 35 years of professional musicianship, the leader of L.A.'s Conjunto Amistad is an autodidactic artist who has achieved a high degree skill of 13 instruments which include the tres and cuatro guitar, trombone, vibes and many more. El Floridita, 323-871-8612, 1253 N. Vine St., 01/29/07: 8 p.m.

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

Mickey Champion is from Lake Charles, Louisiana, and has been singing for over fifty years. She was discovered in Los Angeles by the great bandleader Johnny Otis, and went on to work with such great performers as T-Bone Walker, Little Esther Phillips, Roy Milton, Billy Holliday and many others. Babe's and Ricky's Inn, 323-295-9112, 4339 Leimert Blvd., \$8, 01/29/07: 7 p.m.







TUE 30

WED 31

THUR 01

David Copperfield

This famous illusionist will make things disappear and then reappear right before your very eyes. McCallum Theatre, 760-340-2787, 73000 Fred Waring Dr., \$65-\$95 01/30/07: 4 and 7 p.m.

Mose Allison

(Blues, Jazz, Live Music in Bar/Club, Swing)

From his first recording work in 1956 with Al Cohn to collaborations with the likes of Stan Getz and Gerry Mulligan, Mose Allison has crafted a unique brand of jazz that incorporates elements of swing, bop, blues and classical music. Jazz Bakery, 310-271-9039, 3233 Helms Ave., \$30 01/30/07: 8 and 9:30 p.m.

Joss Stone

(Jazz,Live Music in Bar/Club,R&B/Soul)

British singer Joss Stone, despite being in her late teens, has taken the reigns of R&B and runs the gamut of her soulful voice with her debut album 'The Soul Sessions,' which includes classics like 'Some Kind of Wonderful' alongside a reworking of the White Stripes' 'Fell in Love With A Boy.' Stone's follow-up is called 'Mind, Body & Soul.' House of Blues - Sunset Strip, 323-848-5100, 8430 Sunset Blvd., \$20, 01/31/07: 8 p.m.

PopSmear: The Yellow Umbrella Tour (Live Music in Bar/Club, Pop, Rock)

PopSmear.org is a non-profit organization created by Boston musician and cervical cancer survivor, Christine Baze. The organization's purpose is to raise funding for research and to create awareness in the worldwide fight against cervical cancer. Hotel Café, 323-461-2040, 1623 1/2 N Cahuenga Blvd., \$12, 01/31/07: 7 p.m.

Ladysmith Black Mambazo

(A cappella, World)

With the power of gospel and the precision of Broadway, the members of Ladysmith Black Mambazo are the undisputed kings of mbube, South African a cappella singing. The group was featured on Paul Simon's hit album, 'Graceland.' Pepperdine University - Center for the Arts, 310-456-4522, 24255 Pacific Coast Hwy., \$40, 02/01/07: 8 p.m.

Kristeen Young (Alternative,Rock)

Formerly the vocalist of the celebrated English new wavers The Smiths, Morrissey went solo after that band's breakup in 1987. With his dark, humored lyrics and emotive vocals. Morrissey has garnered a huge cult following. Pasadena Civic Auditorium, 626-449-7360, 300 E. Green St., \$45-\$75, 02/01/07: 8 p.m.

FEATURE

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



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WED 1.31 Church Of The 8th Day Presents.

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2.13 - THEY SHOOT HORSES DON'T THEY

2.15 - THE OCTOPUS PROJECT

2.16 - A JOHNNY CASH SHOW: CASH'D OUT + SACRED COWBOYS

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There is "NO COVER CHARGE"

Rex Merriweather (Left) Russell Nakaoka (Right

SPORTS

WEEKLY SPORTS WRAP-UP

ne more game. One more time to watch men strategically running around to hit one another, to earn the right to wear some gaudy ring the size of a lemon for the rest of your life. And for a free trip to Disneyworld. It is a shame it has to end.

The Super Bowl matchup has been decided, and it doesn't seem too surprising. The Chicago Bears, who dominated the NFC with their defense all year (except that last month of the season, but who was really paying attention?) face the Indianapolis Colts, who seem to have a monkey the size of Montana on their back. People want you to focus on Peyton Manning's "epic" journey to the Promised Land, but you know what? Whatever. There have been so many incredible players, in all sports, who never won a championship. It doesn't take anything away from what they've done, but America's constant yearning for absolute domination dictates our need to win and conquer everything. That's why we watch. This truly is an American experience.

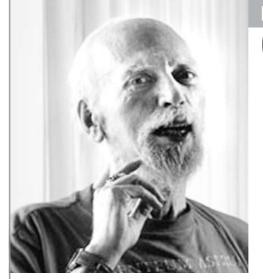
What will sure to be one of the most discussed subplots this upcoming week will be the presence of not one, but *two* Afro-American head coaches patrolling the sidelines for the first time in NFL history, the two being Lovie Smith with Chicago and Indianapolis' Tony Dungy. This is becoming eerily similar to when Denzel Washington and Halle Berry both won the Oscar in the same year. People seem to like to double their order of history, with a side of self-congratulatory self-righteousness. Whether it is right or wrong, it does deserve to be recognized, at least for the attention it's getting.

A bit ironic, since the first ever black head coach, Art Shell, was fired a few weeks ago for the second time, from the same team. Interesting to note that the Oakland Raiders are trying to fill that voided position with college position coaches. *Position coaches...from college.* Whom of which rebuffed the offer to be a head coach in the biggest sports league in America to stay at those assistant positions in college. Sometimes I long for the days of glory they enjoyed from before I was born.

Another coach relieved of his duties, albeit self invoked, Bill Parcells, made the announcement to retire from coaching while still on contract with the Dallas Cowboys. Was it TO? Was it the fact that he didn't win a single playoff game in Dallas? Was it the fact that he doesn't want to be mocked for the inevitable donning of the adult diapers on the sidelines next year? Seriously, he needs to let the game go and make time to take a yoga class.

Lastly, it must be noted that it is only a few more months before baseball season, which will be the beginning of the heart attack epidemic at Dodgers Stadium. I honestly can't wait for the All You Can Eat Pavilions the Dodgers will be offering this upcoming season. Imagine it: fat baseball fans shoving hot dogs and nachos down in 97-degree heat that is the Los Angeles Summer, with the threat of a baseball flying over a hundred miles an hour at their heads.

In related news, the Los Angeles Angels of Anaheim will be strapping a pipe bomb under 12 seats at every home game to do *their* part in population control.



Author Robert Anton Wilson (also known as RAW) died of natural causes at age 74.

A novelist, essayist, futurologist (artists who investigate and posit where the world is going in the future), philosopher, psychologist, anarchist, and conspiracy theorist, Mr. Wilson was best known for his sci-fi/philosophy books *The Illuminatus! Trilogy*. He was also a former editor for *Playboy Magazine*.

ENTERTAINMENT INSIDERS

OBITUARY BY RUSTY WHITE

ROBERT ANTON WILSON

Died Jan. 11, 2007

His writings garnered him a large cult following that continues to grow. The writings of RAW deal with consciousness elevation, paranoia, conspiracies, and the nature of reality in a relatively optimistic and humorous way.

In his own words, Wilson's writings "attempt to break down the conditioned associations—to look at the world in a new way." He had also said that his goal was "to try to get people into a state of generalized agnosticism, not agnosticism about God alone, but agnosticism about everything."

Mr. Wilson appeared as himself in the documentary *The Gospel According to Philip K. Dick.* His play *Wilhelm Reich in Hell* was turned into a direct to video production in 2005. His life was explored in the documentary *Maybe Logic: The Lives and Loves of Robert Anton Wilson*.



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COMEDY FEATURE SCRIPT WANTED WITH AFRICAN AMERICAN LEAD

EGM Film International is looking for a completed comedy screenplay where the lead character is an African-American male in his 30's. The more outrageous, the better.

Budget is open. WG and non-WG writers are welcome.

Please do not submit a query if your screenplay isn't already written with the African-American lead. I am not looking for a screenplay that can be 'adapted.'

Credits include: 'Irish Jam,' 'Ripper,' 'Slow Burn,' 'Monolith' and others.

TO SUBMIT:

- Please go to www.lnkTippro.com/leads
 Enter your email address (you will be signing up for lnkTip's newsletter FREE!)
- Copy/Paste this code: xhe2wj37tp
 You will be submitting a logline and synopsis only, and you will be contacted to submit the full script only if there is interest from the production company.

IMPORTANT:

Please ONLY submit your work if it fits what the lead is looking for EXACTLY.

Email any questions to: jerrol@inktip.com

GRAPHIC ARTIST NEEDED TO CREATE POSTERS FOR FILM

Producers seeking graphic artist to create posters to be shown within their upcoming film "DONNA ON DEMAND," a postmodern noir by L.A. Law star Corbin Bernsen.

These posters, to be featured prominently in the film, will be of fictitious movies that Corbin's character starred in when he was younger.

No pay, but a great chance to network, get experience and an on-screen film credit for "original poster design."

TO SUBMIT:

Please put POSTER ARTIST in the subject line, and email website links to samples of your work (or jpgs) to:

submissions@AntibodyFilms.com

URL links preferred; please keep attachments under 750Kb.

CREATIVE INTERN WANTED AT BREAKING INTO HOLLYWOOD

Job Description:

A rapidly growing entertainment networking organization is looking for a Creative Intern/
Creative Volunteer to create and update marketing materials, including flyers, ads, logos, etc...
Also, responsible for updating the organization's website (Dreamweaver).

This is a GREAT opportunity for a student looking to develop a portfolio. Previous Assistant obtained an internship with Dreamworks and created over 10 samples of a variety of work and obtained the skills to work at an agency/studio/prod company.

College credit is available. Position is UNPAID, but may turn into one in 2008. Time commitment is P/T. approx. 10-12 hours/month.

If you are hard working and responsible, and seeking to express your creative design capabilities as well as learn the ins and outs of entertainment, this opportunity this is ideal for you!

INDUSTRY JOBS

It is also a GREAT networking opportunity for creative design student who also has an interest in the entertainment industry as an aspiring actor, writer, musician, or producer.

COLLEGE CREDITS AVAILABLE UPON REQUEST.
(up to 4)

Responsibilities:

-Website maintenance of feature films and nonprofit orgs. Making weekly updates to sites and ads.

- -Research, follow-up and administrative tasks -Coordinate with event directors of conferences -Interact with writers, producers, actors and agents
 - Maintain digital photos/archives

Company description:

Founded in May 2005, BRreaKiNG iNTo HoLLyWooD is a 501(c)(3) non-profit organization that assists aspiring professionals in the entertainment industry with achieving their goals.

We encourage our members to pursue their careers with creativity, enthusiasm and integrity. Past event speakers include executives at Disney, Warner Bros., Nickelodeon, GRAMMYs, other studios, talent agencies and prominent producers, writers, actors, etc...

Requirements:

- 6-month commitment (pref. a year) - Must be familiar with HTML/Flash/ Dreamweaver/Photoshop and all Microsoft office
- applications.

 Have simple photography and videography skills

 Must have 24-HR access to computer and
 Internet.
- Reliable transportation & live in Los Angeles County.

- Must be excellent with using Microsoft Word, Excel and Powerpoint
- Able to take direction and work independently.
 Must be highly organized AND detail-oriented.
- Great interpersonal skills, people skills and professionalism
- Must have a passion for diversity and the entertainment industry!!!

Benefits:

- Attend various workshops, panels, events and mixers for FREE
- FREE meals at business lunches/meetings
 Network with top professionals in the film, TV
 and music industry.
- Recommendation letter upon completion of 6 months.

Position is UNPAID. College credit available.

TO APPLY:

Send a well-written and creative cover letter in body of your email with your resume attached.

Email to: Intership@BreakingIntoHollywood.org

NEED SOMEONE WITH DV CAM TO SHOOT INTERVIEW

I need someone to **shoot an interview** for me at the *Hollywood Reporter* office on Wilshire and La Brea on Tuesday, January 16th at 10:45 AM.

It shouldn't take more than an hour. I need two mics, a DV cam, lights and an experienced shooter.

The pay is \$200

TO APPLY:

Please contact Marion Trent at: marion@creativemomentum.net

UPM/LINE PRODUCER WANTED FOR FEATURE FILM/ MOCKUMENTARY

Seeking **UPM/Line Producers** (non-union) who can budget and run a feature length event-based mockumentary with a budget between 1 and 2 million.

This is a paid position with participation potential based on experience.

TO SUBMIT:

Email your resume to: giladcreativemedia@gmail.com

EFFECTS ARTISTS NEEDED FOR FEATURE FILM

Indie Film Distributor/Director and a Sundance Dramatic Competition Alum with two distributed films looking for someone to create two, five to ten frame sequences for a 96 min thriller currently in final post production and with int'l distribution.

You will take a still or two, that we provide, from two of our actors and create their awful death in 5 to ten frames.

What you get? A credit and two tickets to the LA screening. I know. Not much. But hey, you also have the knowledge that you scared the pants/S%%& off of many, many people all over the world. Plus, we're always looking for great people who are skilled at image manipulation for paid work.

TO SUBMIT:

Email a still or two of your best work, or a web link to: cafedelatour@yahoo.com

CASTING

CASTING FUN, OUTGOING GIRLS FOR COSMO GIRL MAGAZINE WEBISODES

Actuality Productions and Hearst
Entertainment, in conjunction with Cosmo Girl
Magazine, are looking for some outgoing, fun,
exciting, entertaining, young women to share
some of their most embarrassing stories for a
brand new internet based project....

TO SUBMIT:

Email the information list below to: mb2casting@yahoo.com

You MUST include the following information:

- 1. Name 2. Age 3. Phone Number
- 4. The names of your two friends
- 5. Briefly write your embarrassing story!

CASTING TEACHERS TO CO-HOST PRIMETIME NETWORK GAME SHOW

We are casting attractive and witty FEMALES that are certified to teach at an accredited elementary school (not looking for actors just to play a part).

They will be CO-HOSTING (i.e. Vanna White) a PRIMETIME, MAJOR NETWORK game show

called "The World's Easiest Game Show"

Auditions begin NOW and shooting will be in early February (weekends only).

Again, you MUST be certified to teach at an accredited elementary school to be considered.

TO SUBMIT:

Email contact information, a current photo or headshot, and a summary as to why you would be the best co-host to give away big \$\$\$ to a lucky contestant.

Send to:

Gameshow.teachers@gmail.com

FOX NETWORK CASTING FOR WORLD'S EASIEST GAMESHOW! WIN OVER 1 MILLION DOLLARS!

Would you like to be a part of the world's easiest game show and get a chance to win over 1 million dollars?

We are currently casting for a new **Primetime Major Network Game Show**, and if you are
between the ages of 27 & 55, then we want you!

You must be energetic, outgoing, successful, competitive, and able to correctly answer very simple trivia questions to win the big \$\$\$\$!

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
 - 2. A picture
- 3. Tell us why you think we should choose you for a shot at the grand prize!

Place your **AD** Here!

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Aries; [March 20th to April 20th]

Cooperation is excellent on Thursday, but goes into the crapper on Friday. Your ho-hum weekend will pick up speed and become productive from Monday into Wednesday.

Taurus; [April 20th to May 20th]

Push deals with money people, sales, and land issues for all they are worth until Saturday. More emotions filter down from the cosmos on Sunday and make your days littered with minor family hassles until Wednesday.

Gemini; [May 21st to June 22nd]

Mental confusion may contaminate your brain until Sunday when the delays and hassles it brings are over. Fast-talking and good communications all the way to Wednesday may make your week.

Cancer; [June 23rd to July 22nd]

"Moody" is the word for the way that you're sure to feel all the way to Monday. Big improvements in love, family relationships, and career will brighten your days from then until Wednesday.

Leo; [July 23rd to August 22nd]

Avoid pushy attitudes on Thursday. And steer clear of "money talks" on Friday. Save the weekend for love and use your time from Monday to Wednesday to keep family needs met economically and timely.

Virgo; [August 23rd to September 22nd]

Work ahead of schedule on Thursday, as there is big pile up coming until Monday. On Tuesday and Wednesday, get small tasks done quickly and move on to the next ones as fast as possible.

Libra; [September 23rd to October 22nd]

You appear cheerful on Thursday, able to take imitative Friday, and then turn emotional Saturday. Lay low from Sunday to Wednesday, and just focus on the usual stuff.

Scorpio; [October 23rd to November 22nd]

Make strong statements Thursday to Saturday, but do it with professional consideration and panache. Emotions are on the rise and may be hard to contain until after Wednesday, especially in love.

Sagittarius; [November 23rd to December 22nd]

Your ideas are popular and well-received until Saturday when it may be best to keep a lower profile, especially in family issue and love. Fatigue dominates until Monday is over and allows you to accomplish everything nicely until Wednesday.

Capricorn; [December 23rd to January 19th]

You appear to invest a *ton* of effort, energy, and even money until Saturday is over. Be careful what you put in writing on Sunday. Fatigue and even illness may claim Monday to Wednesday. Conserve.

Aquarius; [January 20th to February 18th]

Good luck on Thursday may melt away on Friday only to return for a fun and enjoyable weekend of gatherings, parties, and surprises that include invitations.

Sunday to Wednesday it is time for seasonal and career accomplishments.

Pisces; [February 19th to March 20th]

Clear your plate Thursday to make room for the confusion and frustration that *may* cloud your judgment Friday to Monday. Allow emotions to be tactfully vented Tuesday and Wednesday.

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



COMICS

Walker and Prescott.com by Drew-Michael



Skinny Panda by Phil Cho



WARNING

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

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

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

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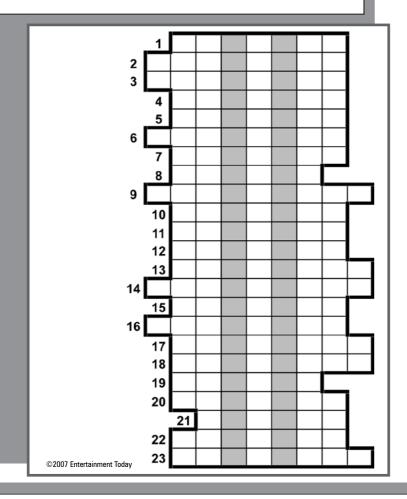
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For more information, please call: 1-800-523-3157

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POPGRIDDLE CROSSWORD PUZZLE



SUDOKU

The ultimate logic puzzle

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

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

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

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SUDOKU CONTEST!

First 5 with correct answers will win Knitting Factory tickets and gift certificates.

Send correct answers to:
Entertainment Today
3807 Wilshire Blvd, Suite 717
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1	8	4	3	7	2	6	5	9
2	9	7	4	6	5	1	3	8
5	3	6	1	8	9	4	7	2
9	1	5	8	2	3	7	4	6
3	6	2	7	9	4	5	8	1
7	4	8	6	5	1	9	2	3
8	7	1	5	3	6	2	9	4
6	2	3	9	4	7	8	1	5
4	5	9	2	1	8	3	6	7

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

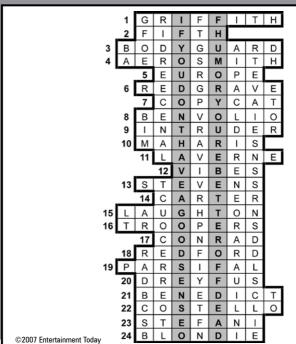
- 1. The hockey goaltender-looking "stalker" in 1987's The Running Man
- 2. 1999 science fiction novel by Michael Crichton; historians travel to and get trapped in 14th century feudal France; adapted for the big screen in 2003
- 1981 German film based upon a novel by Klaus Mann, starring Klaus Brandauer; a stage actor ingratiates himself with the Nazi Party in order to keep and improve his job
- 4. Lead singer of Stone Temple Pilots throughout the 1990's, currently with Velvet Revolver
- 5. Actress, garnered an Oscar nomination in 1967 for Bonnie and Clyde
- 6. Computer-generated host of a music video show, known for his stuttering, distorted, electronically sampled delivery, originally developed in 1985 for British TV
- 7. Director of 1989's Vampire's Kiss, starring Nicolas Cage and 1998's A Merry War
- 8. Greek-French director, known for his political-themed films, such as 1969's *Z*, 1982's *Missing*, and 2003's *Amen*; Costa
- 9. From the Rascals 1967's hit: Groovin'... on a Sunday ___
- 10. Swedish-born singer and actress, twice nominated for an Academy Award for 1971's *Carnal Knowledge* and 1975's *Tommy*
- 11. Long-running sitcom about the life of Ray Barone and his family; Everybody Loves
- 12. Hanna-Barbera's animated gorilla who spent his time in the front display window of Mr. Peebles' pet shop
- 13. 1980 film, a spoof of the disaster movie genre; food poisoning strikes the crew and passengers of a 747, and it is up to a former fighter pilot to land the plane safely
- 14. Singer, she has won Grammy awards for the songs "Ain't it Heavy" and "Come to my Window" in 1992 and 1994 respectively
- 15. Canadian actor, Captain Kirk of the USS Enterprise in the 1960's TV series *Star Trek*
- 16. Fictional character portrayed by Hugh Quarshie; an immortal born in Ethiopia, friend of Connor MacLeod in 1986's Highlander
- 17. Progressive metal band founded in 1994 by guitarist Michael Romeo
- 18. Psychedelica-influenced rock band formed in San Francisco in 1965; the ____ Dead
- 19. Director of Eternal Sunshine of the Spotless Mind and Dave Chappelles's Block Party
- 20. Jazz guitarist, founded his own group in 1977; recorded the soundtrack of 1985's *The Falcon and the Snowman*, featuring David Bowie in the main theme, "This Is Not America"
- 21. Lead guitarist of Kiss, who took over Ace Frehley's character of the "Spaceman"
- 22. 2001 horror film, a brother and a sister driving home for spring break encounter a flesh-eating creature in the isolated countryside; *Creepers*
- 23. Japanese filmmaker, directed Ran, Dreams, and Rhapsody in August

CROSSWORD CONTEST!

First 5 with correct answers will win Knitting Factory tickets and gift certificates.

Send correct answers to:
Entertainment Today
3807 Wilshire Blvd, Suite 717
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Answers to last week's puzzle



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