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ENTERTAINMENT TODAY

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SINCE 1967



Dakota Fanning's more than just a Hounddog...
and that's not all we learn at this year's

Sundance Film Festival





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A MOST SPECTACULAR PHANTOM

PHANTOM OF THE OPERA: THE LAS VEGAS SPECTACULAR
AT VENETIAN RESORT HOTEL & CASINO, LAS VEGAS

BY TRAVIS MICHAEL HOLDER



Now playing at a custom-built and extremely unique theater space, the immortal Phantom.



ALL IMAGES: JOAN MARCUS / ETHAN MILLER

The world's most celebrated musical now has a home in the millennium's self-proclaimed entertainment capital of the world. *The Phantom of the Opera* has grossed more than \$3 billion worldwide since its London premiere in 1986, having played more than 65,000 performances in 20 countries and sweeping the 1988 Tonys to win seven awards, including Best Musical. In January of 2006, *Phantom* became the longest-running show in Broadway history, even surpassing the same phenomenally successful composer's infamously sappy dancing felines.

Bringing Sir Andrew Lloyd Webber's *Phantom* to Las Vegas as a permanent attraction at the Venetian Hotel has to be one of the town's most inspired decisions, coming to glorious new life in its own custom-built \$40 million theatre designed to resemble the famed Opera Garnier in Paris and boasting a one-ton sputtering chandelier engineered to break apart in five separate pieces—surely offering the fastest, scariest, themepark-iest, most spectacular crash in *Phantom* history. As Sir Andrew himself commented about his most recognized career achievement making a home in Sin City, "It's a rare opportunity we have to utilize all of the theatrical advancements of the last 20 years and create an environment that is singularly unique to *Phantom*, but, in the end, it is always the... universal theme of love and love lost that stays with the audience."

Unlike the doomed productions of *Hairspray* at the Luxor, *Avenue Q* at the Wynn, and *We Will Rock You* at Paris, for some reason Vegas has proven itself the perfect permanent home for *Mamma Mia*, still holding secure court at Mandalay Bay, and without a doubt

Phantom is yet another successful transfer. Perhaps it's the incredible special effects already associated with this production that makes it unfold so seamlessly at the Venetian, where obviously no expense was spared to make it suitably ostentatious, or perhaps it's the state-of-the-art sound and heightened volume level of the music (to me, the main reason *Mamma Mia* continues to fill Vegas houses) that keep the attention of those dazzled *touristas* still firmly grasping foot-long margaritas in one hand and hot little casino chips in the other. Simply, nowhere has *Phantom* worked as well as it does here.

When this show makes its regular touring descent for the 1,123rd time on Los Angeles, it's one invitation I won't even consider accepting, as I've seen *Phantom* so many times I'm more than a tad tired of it. Ironically, in Vegas it was new and fresh for me, something I quite honestly didn't expect. Though nothing new has been added to the original staging, and the production still includes the precision directorial guidance of the legendary Harold Prince, the costumes seem grander and sparklier, the elephant brighter and more fluid in motion, the stage more massive (and higher) than ever before, and, of course, the auditorium itself is the most elaborate art nouveau palace fashioned for any Opera Ghost to grant his approval.

The show has been trimmed to a Vegas-y intermissionless 95 minutes in length without losing one song, something that's also a plus in a Ted Turner sort of way, and although some of the large ensemble seemed a little weary and remotely controlled by the second showing at 10pm on a Tuesday night, they're without a doubt a precision veteran musical

theatre cast (including the always dependable and gifted LA-based Doug Carfrae as Monsieur Lefevre). The incredibly demanding leading roles are wisely double-cast to avoid what is actually called "Vegas throat"—meaning the dry desert weather and the nighttime work schedule, coupled with the reality of doing 10 or 12 shows a week, can take the Mamma Rose out of Merman herself.

Brent Barrett, who won the LADCC Award in LA as Billy Flynn in the last incarnation of *Chicago* at the Ahmanson, is a dynamic Phantom, although I wish I had been able to also see his counterpart, that amazing LA musical theatre star Anthony Crivello (who received the Tony as Valentine in *Kiss of the Spider Woman*), appear behind the mask. Tim Martin Gleason is the quintessentially dashing Raoul vying for the love of the lovely Christine Daae and, as that lusted after operatic Peggy Sawyer of an earlier era, Elizabeth Loyacano (who alternates as Christine with Sierra Boggess) was in fine voice late that weekday night, even in that one much anticipated ultra-high note. Danielle White, understudy for both actresses who usually appear as the diva Carlotta, also immediately proved herself to be a stellar asset to this production, as are Rebecca Spencer as the ominous ballet mistress and O.G. confidante Madame Giry and Brianne Kelly Morgan as her sweetly earnest ballerina daughter Meg.

Not only does this production dazzle like new, but for the first time, the environmental proscenium always smartly identifying *Phantom* has been enhanced for Vegas. As the audience files into the 1,800-seat theatre, not only is the onstage chandelier draped for the auction that opens the show, the entire house is.

As the strident organ music that concludes that bone-chilling first scene swells dramatically, the gossamer covers vanish gracefully into the pit and the sides of the auditorium are revealed to house elaborate multi-leveled opera boxes from the front to the back, complete with glowing *faux* kerosene-lit sconces between each of them. In these boxes, mannequins of every size and age and shape watch the onstage action clothed in elaborate period eveningwear. This must be an eerie place to be stuck in alone during the day waiting for rehearsal to begin.

Perhaps the only downside to the advent of this aptly dubbed *Phantom: The Las Vegas Spectacular* is that it stands in place that once housed the Venetian's former Guggenheim Museum, where, over the years since the hotel opened in 1999, some of the most memorable touring art exhibits west of the Chicago Art Institute have been mounted—not to mention a dynamic showing of vintage motorcycles. If there's one thing Vegas doesn't seem to have available as it prospers and grows, it's a historical preservation society; guess the hotel magnates, construction companies, and crane operators see to that. Let's hope the spirit of ol' Solomon R. Guggenheim won't start swinging from the opera house's highest hydraulically controlled gilt ornamentation at *Phantom's* permanent home at the Venetian—or is that maybe just the next step in the continuously surprising history of the Las Vegas Strip? Bet a good Vegas-esque haunting as promotion would sell a lot of tickets. *PH*

The Venetian Resort Hotel & Casino is located at 3355 Las Vegas Blvd. South, Las Vegas; for tickets, call (702) 414-7469.

EURIPEDES IN THE WEHO

THE BACCHAE AT CELEBRATION THEATRE BY TRAVIS MICHAEL HOLDER



Bob Simpson stars as Pentheus and Mike Tausin stars as Quintus in *The Bacchae* at Celebration.

The Celebration Theatre's artistic director Michael Matthews and the company's literary manager Allain Rochel have conspired to bring Euripides into WeHo with their brazen re-imagining of the classic Greek epic *The Bacchae*, first presented in the fourth century BC, shortly after the playwright's death.

In *The Bacchae*, Euripides' Greek Chorus was made up of devout female worshippers of Dionysus who the god had enraptured into a sexual frenzy and brought with him from Asia to obsequiously do his bidding. Rochel has cleverly adapted *The Bacchae* to offer a Chorus made up instead of five scantily-clad hot young Boys' Town club kids seemingly plucked right off the dance floor at Rage, conspiring all along the way with director Matthews to bring the story—and its relevance to modern-day politics and warmongering—into our modern and equally dysfunctional world.

The Bacchae is a spectacular achievement for the Celebration, with starkly angular and incredibly inventive staging by Matthews and a graffiti-overrun environmental design by Kurt Boetcher that continues through the theatre's playing space and spill into the audience. They have also drawn together a spectacular cast, headed by the ever-steadfast Michael A. Shepherd as a bellowing, half-beastly, half-queeny Dionysus, giving a richly defining performance to cap all the others he's offered LA audiences over the past few years. The campy Bobby Reed, resembling a fugitive from an old Andy Warhol movie as an aging bare beer-bellied, leather-garbed Tiresias, and Daryl Keith Roach as the eventually hoodwinked Cadmus, are wonderful in scenes together that could be playing out at the French Quarter Marketplace. Still, it is Michael Tausin in his exceptionally promising LA stage debut as Quintus who

offers the most memorable moments, particularly in one movingly heartfelt monologue relating the horribly bloody assassination of his lover.

Perhaps the only downside to this auspicious world premiere is that it's still a tad short of ready for performance. The concept of bringing *The Bacchae* into our contemporary times is a worthy one, especially the adaptor's idea that there are "strong parallels" to the gay community's "reluctance to examine what it is to be gay outside of a sexual context," as Rochel addresses in his program notes. "If we are to expect new results, we must challenge these ideas in new ways," he writes, "taking them head-on instead of existing outside a moral and social structure."

The suggestion of this theme permeates *The Bacchae*, however, still only on a peripheral level at this point; the adaptation must be brought more solidly into an examination of our modern situation, not just hinted at to "justify an interpretive scheme," as Rochel admits. Obviously, the talent is there to do just that and the existence of this perfectly moldable raw ancient theatrical material is there for the taking. A little more development and this almost-there retelling of *The Bacchae* could be a stunning undertaking rather than just a really, really good one. *ET*

The Celebration is located at 7051-B Santa Monica Bl., Hollywood; for tickets, call (323) 957-1884.

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.

KURT BOETCHER

ONE STROKE AT A TIME

SWIMMING AT LANKERSHIM ARTS CENTER BY JOSEPH N. FEINSTEIN



Shaun O'Hagan and Shana Gagnon with the Road Theater company present *Swimming*.

MATT KAISER

I never thought I'd be writing these words in a review, but "ripped from the headlines" is what the new play *Swimming*, produced by the Road Theatre Company, now playing at the Lankershim Arts Center in North Hollywood, is all about.

Written by Steve Totland and directed by Meryl Friedman, the action takes place on an almost bare stage, less a butcher block table, four chairs, and the thickest slab of movable board, all set against a huge backdrop which one can imagine to be the ocean, the forest, or anything else set designer Laura Fine wants it to be.

Onto the stage appear Denise and David, (Shana Gagnon and Shaun O'Hagan), a ten-year married couple, talking, cavorting and kissing. Some of the kisses feel quite real; other don't. There is an 11 year

difference between them, and the mood brightens considerably as Denise announces she's pregnant.

We then move to meet Mark and Alice (Chet Grissom and Heather Sher), Denise and David's two "best friends" who are merely living together and who also talk, cavort and kiss, though less frequently. Now Denise announces her pregnancy to the thorough delight of all.

When Mark and David have a chance to go swimming, the action really begins, for there are problems—serious problems—that create questions, doubts, and give the play its *raison d'être*. *ET*

The Lankershim Arts Center is located at 5108 Lankershim Blvd., North Hollywood; for tickets, call (866) 811-4111.

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by Hawley Anderson

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TECHNOLOGY

GO, GO GADGET *EVERYTHING*

BY BRAD AUERBACH

2007 CONSUMER ELECTRONICS SHOW



Throng of eager attendees flood into the halls of the 40th Annual International Consumer Electronics Show.

The annual January pilgrimage to Mecca, er...to Las Vegas, for the Consumer Electronics Show reveals many wonders. Here, every technology company on the planet finds some sort of toehold to exhibit their wares. The huge established companies take out booths the size of a city block, while the tiny start-ups contend with card tables along the back wall. Some companies eschew the hangar-like convention center halls and opt for suites along the Vegas Strip. It is a whirlwind of hyperactivity, and every year I love every minute.

The trends seem to be repeating over the last few years: things are getting bigger and smaller. The line between the technology and the media proffered is disappearing. On the one hand, the size of flat panel screens are getting larger, but the capability of mobile phones to deliver quality imagery is equally astounding.

One thing that has been reconfirmed year in and year out: no matter how bright and shiny and crisp the technology, *without compelling content, the new gadgets become paperweights or anchors*. As a result, the hardware and software companies are engaged in an endless dalliance. Hence why traditional media companies (TV networks, movie studios, music companies) are obliged to attend CES in order to help shape the future of entertainment delivery options.

Increasingly, the media companies now wring their hands over UGC, known to mortals as "user generated content." With folks spending more time at YouTube, for instance, they find less time for movie theatres, DVD's, TV shows, and CD's. But racing toward us in this

proliferation of UGC are two big issues: how will we find the most engaging stuff when time is precious, and what happens to bandwidth capacity when high-definition hardware is more available to punters wanting to upload videos of their cats' bath time?

Of the many things that are intriguing for 2007, there are several other trends and products worth discussing further:

The iPod reshaped the way people consumed music, and increasingly the way TV and film is distributed. An entire economy has arisen around the iPod. One of the cooler gadgets solves the problem of being away from a power source when you need to recharge your iPod. The iTurbo (about \$30, from a company called Voxrod) is a slender tube that contains a single AA battery. Before your iPod runs out of juice, you plug in the iTurbo and recharge. This is great for extended trips to the beach, or trips far from home where you want to travel light.

Another cool addition to your iPod arsenal is the i.Sound Wall that can be hung on the wall. It frames your iPod with an alarm clock and four-way speaker system. For a \$100 piece of technology, the sound is relatively impressive, and the remote control gives you control from a distance. I like the feature that lets me wake-up with my favorite music, or increasingly with my favorite podcast.


Undoubtedly, the biggest tech news of the last several months has been the tumbling prices of flat panel screens. Right on time for Christmas, customers who never really thought about replacing their TV's were seen carting out HDTV

flat panel screens from Costco's and WalMart's around the nation. The price wars affected suppliers and retailers; one major Korean manufacturer reported its recent 85% drop in revenue was directly attributable to the plunge in HDTV prices.

I spoke with Denis Karpeles and Sam Miller, executives with Syntax-Brilliant Corporation, one of the fastest-growing manufacturers of HDTV's in North America. The duo firmly believes that "plasma's time has come and gone." They believe that LCD is the preferred format for flat panel HDTV. Although two large companies might disagree (Pioneer and Panasonic have bazillions of dollars invested in their plasma assembly lines), many of the apparent deficiencies of LCD have been eliminated.

Most notably, the motion blur often seen in fast action sequences is now less apparent. Karpeles said that there will be "no more rat tails," referring to the disconcerting effect of pixels not refreshing rapidly enough. Syntax-Brilliant markets their flat panels under the Olevia brand, and they offer an impressive array of models from 20 inches to 50+ inches.

Several companies have been dabbling with technologies to expand the flat panel experience. One such effort is DDD, and Syntax-Brilliant has been testing its version with glasses that do not require an unchanging head position. The undoubted first adopters of 3-D will be video gamers, so we should expect even more collaboration between the software and hardware worlds.

No matter what, however, there will always be a wonderful proliferation of TLA: "three letter acronyms." 

DAKOTA FANNING LIKES IT ROUGH

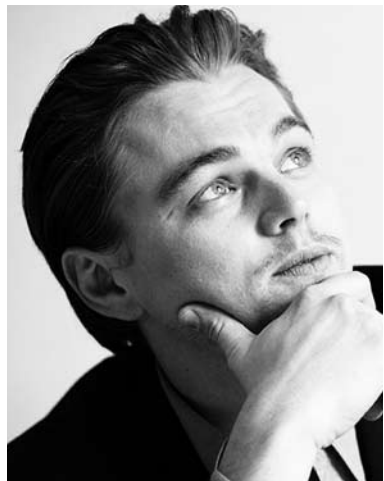
BY ERIK DAVIS

Dakota Fanning is Some Hounddog!

Now that **Dakota Fanning's** new film *Hounddog* (in which her character is raped) has premiered, controversy over the 12-year-old's explicit scenes is spreading farther and wider than **Anna Nicole Simpson** during a visit to the local retirement home. Apparently, a petition calling for the arrest of Fanning's mother and agent has popped up online, all while critics continue to pan the film—not because of the rape scene, but because it's, well, not good. Meanwhile, Fanning has lashed out at those who have been unkind toward her mom, insisting that the world is a nasty place...and if a 12-year-old wants to film a rape scene in exchange for an Oscar nomination, then she sure as hell has the right to do so. Ain't America grand?

Who's Your Daddy!

And speaking of **Anna Nicole Smith**, a judge has temporarily blocked an order that would force a DNA test to determine the identity of ANS' baby daughter. Behind door number one, we have celebrity photographer **Larry Birkhead**. Behind door number two, we have longtime Smith attorney **Howard K. Stern**. And, behind door number three, we have hundreds of thousands of people who couldn't care less about the outcome. The order shall be delayed until an American doctor can receive a work permit in order to conduct the test down in the Bahamas.



The late Leonardo DiCaprio.

Spain Shows No Love for Leonardo DiCaprio!

Upset that he showed up an hour late to a photo call while promoting his new film *Blood Diamond* in Madrid, the Spanish press promptly booed the *Titanic* star...for thirty seconds. Because that's how long it took **Leonardo DiCaprio** to realize that people in Spain won't kiss your ass when it doesn't show up on time. Upon exiting the room, the crowd cheered...until they realized none of them would be receiving paychecks since their assignment just skipped town without paying the bill.



Dakota Fanning: "But what I really want is to go to 'real-girl' school one day."

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

...surprise, surprise—**Lindsay Lohan**. Just when you thought we'd have a month off from reporting on her everyday chicanery, Lohan has turned her rehab treatment into a nice, relaxing vacation. From shopping to spending time with friends to taking a trip to her condo, Lohan has done everything except embrace the treatment that she was supposedly set to receive. Of course, "her people" have been working overtime to defend Lindsay's every move, taking five minutes each night before bed time to throw darts at that framed *Herbie Fully Loaded* poster hanging over their toilets. Now that her "treatment" has ended, Lohan returned to the set of her latest film, *I Know Who Killed Me*, as yours truly has begun writing the sequel, *I Know Who's Receiving This Week's Golden Donkey*.

That Thing Called Love

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

Is **George Clooney** really dating **Pamela Anderson**, or is the world coming to an end? I can't tell, because both produce utterly ridiculous images in my head. Yes, apparently the he's-too-sharp heartthrob has been spotted out on the town with **Paris Hilton's** long lost filmmaking mentor, playing puppy love while walking, well, puppies. Oh George, just please keep the video cameras locked up and out of Pam's reach. I'm sure you're proud of *Ocean's Thirteen*...inches, but that doesn't mean we need to buy front row tickets to the premiere.

Now that **Anne Heche** has officially switched teams, she's switching men, too. Reports claim that the actress has split from her husband after five years of marriage for her *Men in Trees* co-star **James Tupper**. Yes, in Anne's word, apparently men do grow on trees. Heche has one son, Homer, with Tupper, who left his wife in

November. Gee, I wonder if little Homer's first response to all this was, *D'oh!*

Kate Hudson is wasting no time jumping back in the sack after her brief romance with **Owen Wilson** flopped *You, Me and Dupree*-style—she's recently been spotted kissing on Jet frontman **Nic Cester** while filming her latest flick in Australia. Someone's obviously enjoying her time Down Under, huh? This might prove slightly problematic, since Cester is friends with Hudson's ex, **Chris Robinson**. So, she's done the immediate rebound with co-star, romantic fling with ex-husband look-alike...what's next? How about love affair with older man? Hey, **George Clooney** should be available next weekend.

Quote of the Week: **Hugh Hefner** in response to **Kelly Osbourne's** desire to pose nude for *Playboy*: "I can't see it happening somehow—we don't airbrush to that extent." ☞



Lohan: "Rehab makes me hungry."

JAMES WOODS CHOMPS ON SHARK

BY FRANK BARRON

Among the big hits on the CBS schedule, *Shark* is a success story that doesn't get too much attention, unless you get star James Woods talking about it.

The series follows a cutthroat defense attorney who winds up working for the Los Angeles District Attorney's High Profile Crime Unit, under the beautiful thumb of his former courtroom nemesis, District Attorney Jessica Devlin (*Star Trek: Voyager's* always hot Jeri Ryan).

The courtroom drama has presented outstanding stories this freshman season. And it has been a perfect fit for the flamboyant actor (and graduate of MIT), giving Woods a chance to air his strong opinions about the justice system.

"I've always felt the slight miscarriage of justice," he reports. "DA's are often political offices throughout the country. And oftentimes cases where it's so clear that a crime has been committed and the perpetrator of that crime is ignored because, as a political move, if the DA thinks he or she can't win the case, they often don't

prosecute if there's a chance they could lose. Because they don't want to look bad. So the criminal justice system is kind of the dog being wagged by the tail of political ambition. And that's not a good thing."

Woods—who has done some outstanding films, including *The Onion Field*, *The Virgin Suicides*, and *Casino*—is in no hurry to pursue big screen projects right now, he says. "There seems to be not too much breadth to the imagination in the movies these days. They are very careful. Movies seem to be scared, whereas television seems to be like a teenager feeling his or her wild oats. Television is more sophisticated, more gut-wrenching to me today than the movies."

Shark has Brian Grazer, the head of Imagine Television, as its executive producer. Grazer, along with his production partner Ron Howard, has produced movies that have grossed billions of dollars, and agrees with Woods that "television is taking more chances, and that's exciting to me." Grazer is also behind *24*, the hit on Fox TV that has put its plans for a big screen *24* movie on hold. ☞

A GOLDEN EPISODE

THE JOHN KERWIN SHOW HITS 50 BY STAN FURLEY

So just who *is* John Kerwin, you ask? Well, if you've been paying attention to the stand-up comedy circuit over the last few years, you'd be familiar with the guy who's shared the stage with the likes of Ray Romano, Jon Stewart, Rosie O'Donnell, and Denis Leary. From there, he became the perennial host of the Hollywood Improv, after which he went on to star in a number of his own talk show pilots with networks such as VH1, before deciding to go off on his own with *The John Kerwin Show*, now in its sixth year on the air.

Over the course of his career as a stand-up comedian and now talk show host, John has worked with a vast myriad of the veritable crème-de-la-crème of the comedy talk show world: everyone from Emmy Award-winning director Liz Plonka of *Late Night with Conan O'Brien* to legend Tony Desena, who was a long-time writer for *The Tonight Show Starring Johnny Carson*.

The award-winning *The John Kerwin Show* remains a "full service"

talk show in which John interviews various celebrity guests, performs brief sketches, and brings on a host of other special features that are sometimes informative and always hilarious.

An ardent fan of Johnny Carson since he was a child, the television bug bit John during an auspicious run on *Hollywood Squares* in which his passion for being more than just another boob on the tube was finally calcified. Today, Angelenos all over the city can enjoy John Kerwin's unique approach to interviews and modern comedy.

After years of being such an inimitable Los Angeles icon, it's no wonder that Kerwin was able to celebrate his 50th episode with *Kung Fu's* David Caradine (who you may also remember from the *Kill Bill* series, depending on how old you are) and J-Lo's ex, actor/choreographer Chris Judd. ☞

More information on The John Kerwin Show and scheduling available at www.TheJohnKerwinShow.com.

GOD NAMM IT THE 2007 NAMM SHOW

BY MARK JOHNSTON

ALL IMAGES: NATIONAL ASSOCIATION OF MUSIC MERCHANTS



NAMM Show at Anaheim Convention Center.

If not for anything else, the NAMM Show (once known as the National Association of Music Merchants, now representing the International Music Products Association)—the world's largest music products trade show—is a great way to walk up to someone and say, "You used to be in that shitty band, right? What are you doing now? Oh you work at Blockbuster and moonlight at Guitar Center?"

Upon entering the Anaheim Convention Center, area you are instantly taken aback by the overwhelming urge to start walking up to strangers and drop names. After my own encounter with a 20-something who came up to me and asked if I was "so-and-so" in "that one band," I decided to make my first stop at the Taylor booth.

Taylor guitars are a staple of every famous recording artist. No matter what genre, no matter what your social status in the musician hierarchy; if you're signed and can afford it, you're playing a Taylor. The most impressive thing that I have come to know about this company is not only the fine craftsmanship and beautiful woods they use to construct their masterpieces (seriously, each and every guitar that comes out of their shop is a work of art), but the amazing customer service on which Taylor prides themselves.

Amazingly enough, that great customer service was even present at their booth at the show. Most vendors may approach you, but as they shake your

hand, they immediately look down at your badge to see who you are, for whom you work. Not so with Taylor, whose representatives look you straight in the eye and make sure you remember them in the event you should ever become super-famous (and, of course, super-rich).

The Taylor guitar line has been divided into three main categories: Acoustics, Acoustic/Electrics (A/Es), and Electrics. I was perplexed when I heard the word "Electrics," not knowing that this company had crossed over into the solely electric world. The Taylor T5, with its humbucking pickups and proprietary body sensor, produces a versatile range of pure analog tones from strumming acoustic to crunch electric that rivals even more seasoned solid bodies.

Advancements in their Acoustic/Electric line include upgraded binding (even maple binding on their 800 series), abalone rosettes on the 500 and 700 series, and Gotoh tuners on the 900's. I also have to make mention of the strides the company has made in creating a more accessible guitar for those of us on a tighter budget. Although they're using laminate rosewood and spruce tops, the 100 and 200 series from Taylor sound almost as incredible as their illustrious counterpart, The Grand Auditorium.

After an enjoyable tour of the Taylor booth, I began roving the grounds and found some incredibly interesting new and innovative products that are going

to improve the lives (and laziness) of today's artist. The two most notable ones are: VirtuosoWork's Notion music composition and performance software, and WaveMachine Labs' Drumagog drum replacement plug-in software.

Notion is simply great. Their music composition software allows you to hear what you're composing...played by the London Symphony Orchestra. Notion also lets you determine the key, time signature, and dynamics of the song, then you can compose your masterpiece. The program replays your score, backed by the London Symphony Orchestra as recorded at Abbey Road Studios.

Ease of use and an impressive sound library make this an accessible and versatile program. Personally, my compositions sounded like utter crap, but that's solely because I am impatient and click random points on the scale in concomitance, hoping the finished product will sound halfway decent, and it doesn't.

Then there's Drumagog. WaveMachine Labs' Drumagog is a plug-in that automatically replaces drum tracks with a vast array of other samples. Engineers and producers worldwide use Drumagog to fix and enhance existing drum tracks. Drumagog is extremely easy to use. Just insert it onto a drum track and select your favorite sample. Drumagog does the rest. A huge sample library and extremely user-friendly controls make this my pick of the show. *R*

A FRANK TALK ABOUT THE BIRD & THE BEE

BY MARK JOHNSTON



Ever since having heard about it from their PR firm, I had been incredibly excited to see The Bird & The Bee at the Troubadour for their CD release party. I decided to take our illustrious Editor-In-Chief and make a night of it. Based on the night's activities, we decided to stop off at Real Food Daily for dinner and partake of some amazing vegan delectations, then take our sweet time getting to the venue—we were VIP's, after all, and had special seating.

Upon our arrival at the venue, we saw that the show had been sold-out. This always causes a mixture of feelings in me. On one hand, I'm delighted

that the band I'm about to see has risen to such a well-deserved level and sold out the Troubadour for their concert; on the other hand, the Troubadour is the worst venue to try and meander through the crowds in my usual cockish swagger, especially when it is completely filled to the brim with self-described music aficionados who don't like intruding on their neighbors' "sphere of influence" and get upset when an asshole like me shoves in front of them.

We sauntered upstairs to the VIP bar/lounge thing and had qualms about hanging out there too long, as the floor was already full and getting fuller as Double-B set up their gear. So we headed downstairs to mingle with the groundlings. Unfortunately, for a band that sings catchy jazz songs reminiscent of Astrud Gilberto mixed with the pop sensibility of the Happy Mondays...many of their fans turned out to be absolutely dick-tacular.

Making our way to the opposite end of the room for a better view, we settled on an open spot next to the aisle near the restroom. After a moment, my glorious chief and lord was tapped on the shoulder and asked to move because his height obstructed a short fat woman from viewing the show from where she stood....at the back of the room, against the wall, where the entire crowd was already blocking

her from seeing anything. We moved slightly to the left...and giggled at her fatness.

As The Bird & The Bee took the stage, though, our little encounter with the non-Press plebeians dissipated into air as the Bird (Inara George)'s voice softly caressed the notes of the group's opening number. Opening their set with a beautiful, soft, dulcet song was a gamble for the dynamic duo, but Inara and the Bee (Greg Kurstin) had every person in the audience captivated.

Inara's voice is so sweet and has such tonal flawlessness that you can't help but gawk at her, wondering how she's pulling it off. Then she picked up her bass. Now, realizing that this woman is beautiful, can sing as an ambrosial mix between Sarah McLachlan, Imogen Heap (side note: I have to say this...Imogen Heap looks like Steve Coogan—look him up on IMDB), and Gilberto; and can do all this while playing the bass guitar at the same time—I was floored.

Accompanied by a seamless group of backup singers and talented rhythm section, the group took the audience on a time-traveling, hip-swaying, mop-topping good time. "I Hate Camera" and "Again and Again" displayed the band's 60's pop influence, while

"Fucking Boyfriend" was a delicious jazz-infused pop song that exemplified how a live band can really bring a song from impressive to amazing.

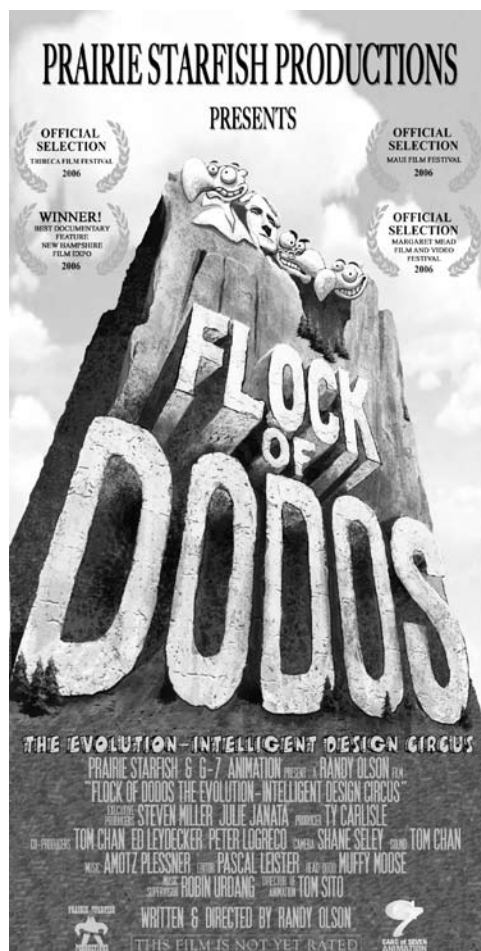
The Bird & The Bee on compact disc sounds great, precise, and masterfully recorded. But the vivacious sound of the duo with a backup band and singers really makes the songs come to life so much better than any recorded medium can demonstrate.



So aside from the tards behind us that were acting too pompous to walk two steps to their right, I would say it was a fair evening and a very good show. *R*

ONE INTELLIGENT DESIGN

BY JOSEPH TRINH



Independent filmmaking is a tough gig. With all the costs that go into a production, along with all the peripherals afterwards, it is always a small wonder when any film gets produced and put out there without the stamp of approval from a big studio exec. Add to that a subject matter that isn't nearly as sexy as, say, hairy Eastern European men wrestling in the nude, then the difficulty just increases. That's what makes *Flock of Dodos: The Evolution-Intelligent Design Circus* such an interesting case study.

Written and directed by Randy Olson—a marine biologist with previous experience in filmmaking—*Flock of Dodos* takes on a scientific debate while concurrently vying for a mass audience appeal. With a humorous point of view akin to Morgan Spurlock's *Super Size Me*, Olson attempts to take an objective look at the ongoing argument over the validity of Evolution, or more correctly, the validity of Intelligent Design. The problem with this, as seen in the film, is that the argument seems one-sided, in several ways.

One of the main problems Olson discovered in the process of making his film was that the Intelligent Design camp was the only side that really makes a cogent argument. With an annual budget upwards of \$5 million (funded primarily by the Discovery Institute in the state of Washington), the Intelligent Design camp—those who believe in the “Creationist”

theory of Man, that Man was created by God or some “intelligent” other being—now wages an aggressive campaign to get ID into the schools.

And what are the pro-Evolution people doing? Pretty much nothing, according to Olson's film. And this seems to be the core of the problem. What he saw was that the Evolution camp, admittedly the from which he hails, seems to feel that the argument itself is so axiomatic that it is undeserving of a true discussion—Evolution is *so* obvious to these people, to these scientists, that they don't find it necessary to discuss their points.

Of course, this leaves folks out in Everytown, USA with only the ID argument to ponder over and read up on. Despite what seems to be an overwhelming lopsidedness in empirical evidence, the ID camp has gained some massive ground, thanks to good PR. *Flock of Dodos* plans to change that, or at least make the debate a little less unbalanced.

After its successful world premiere at the 2006 Tribeca Film Festival in New York, interest in the film became high, though no distribution deal was struck at the time. *Flock of Dodos* went on to screen at several other film festivals, including the Maui International Film Festival and the New Hampshire Film Expo, where it won the award for Best Documentary Feature. Without making such

an overt political stand, ala Michael Moore, Olson attempts to let both sides speak for themselves, allowing the audience to reach their own conclusions on the debate, instead of cramming his own opinions down their throats.

All around the country, universities and scientific organizations have made inquiries to host a screening of the doc. With a lot of interest in the film and no theatrical distribution deal in place, how do we please all those interested in seeing this unique film? Well, you really can't see it in too many places right now, but the *Flock of Dodos* team is going to try to hold screenings on Darwin Day at various museums and universities across the country in celebration of Charles Darwin's birthday (February 12th).

With local screenings at the Egyptian Theater and at USC this upcoming week, you can see for yourself what the hubbub is all about. The film is also planned to be released on DVD, with a deal in the works with Showtime.

Go, go truly independent cinema! 🐘

Flock of Dodos: The Evolution-Intelligent Design Circus will screen at the Egyptian Theater in Hollywood on Tuesday, February 6th at 7:30pm. For more information, go to www.FlockOfDodos.com or www.AmericanCinematheque.com.

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WHO YOU CALLIN' A HOUNDDOG?

BY JONATHAN W. HICKMAN



DEERJEN FILMS

Dakota Fanning on set of Deborah Kampmeier's *Hounddog*, a Southern gothic fable that has been stirring global controversy for its frank depiction of a brutal rape scene involving 12-year-old Fanning.

The case for *Hounddog* needs to be made. No doubt that you've heard about the controversy promulgated by folks who have an agenda and, as is typically the case, haven't yet bothered to see the movie. Early reports tainted the public's opinion of the film by alleging all manner of sexual misconduct. After seeing the film, I can safely say that *Hounddog* contains nothing that I found exploitive.

At a public screening at Sundance, writer/director Deborah Kampmeier answered questions head on about how she managed to get the controversial shot, "the rape scene," as it has been dubbed. Her technique, as I understand, was to shoot her young actress alone, just her, a camera, and her actress—without the sexual component. This way, any question of exploitation can be removed.

But the real the question remains: is the film any good?

Hounddog is a Southern gothic fable, a fantastical view of the region that Erskine Caldwell romanticized in *Tobacco Road* and *God's Little Acre*, both of which were set in an earlier time. Students of Caldwell know that his novels were demonized and that they received much attention primarily due to the baseness of human nature that was revealed and explored. The ironic thing about the world "created" by Caldwell was that it wasn't a parody; rather, it was a fairly accurate depiction of life as it once was, where people acted out of desperation.

As with Caldwell's work, the world engendered by writer/director Deborah Kampmeier is dark and dangerous, peopled by forces capable of evil with a warm perverse smile. Lewellen (a stunningly good—no joke—Dakota Fanning) is a barely tween girl living with her father in a decrepit shack behind her grandmother's home. She's obsessed with Elvis Presley and, upon request, will break into an amusing version of "Hound Dog," complete with the swinging hips.

Her father (the always competent David Morse) is a sinister fellow at the beginning of the film who ogles his daughter and romances his sister-in-law (Lewellen's mother being nowhere to be found). Lewellen's grandmother (Piper Laurie) is a strict disciplinarian who becomes more and more unhinged as the film progresses.

One day, Lewellen's father is struck by lightning while plowing a field. Thereafter, he becomes more like Frankenstein's monster than dear old Dad. And the tall muscular Morse makes this difficult and unforgiving role work as he moans, mopes, and slinks around the family homestead.

Although Dad has become some kind of mentally damaged parody of himself, Lewellen doesn't seem to be that affected by the transformation. She's more interested in trying to get tickets to see Elvis, who's slated to appear in concert somewhere near her community. Given the relative freedom Lewellen is afforded to roam about without supervision, it is likely

that something bad is possible. The film is shot in a soft focus, with darkness in the air, giving the film a foreboding tone.

While on one of her excursions, Lewellen visits a horse ranch and plays with a rich girl nicknamed Grasshopper (Isabelle Fuhrman). Innocent and curious, Lewellen talks to anyone and catches the interest of an older boy whose designs on her are insidious. But the dangers to Lewellen are plentiful from humans and nature—snakes have a unique place in Lewellen's life and visit her nightly. The supernatural twist with snakes only reinforces the fantastical approach to setting the action in the world of nightmare and less in the world in which we inhabit.

Within this construct, writer/director Kampmeier is free to take liberties that color character decision-making and propensities in ways that are off-kilter and even, at times, counter to reality. I especially appreciated little details that grounded the story when it appeared that it was merely an idealized fantasy. For example, in one particularly contained scene, Lewellen assists her Grandmother in making jelly, and an old pair of pantyhose are used as a strainer for the hot liquid solution.

This is really how the stuff is made...just like my grandmother used to make it. But overall, *Hounddog* isn't meant to depict things as they really are or might have been. This is a fable, a fairytale in step with the Brothers Grimm: parables that were cautionary stories

often featuring children but not originally deemed suitable for children to read.

Remarkably, through an absolute perfect performance by the young movie star Fanning, *Hounddog* feels bigger than it really is. Fanning, who occupies most every scene, isn't some cute child trading on her youth and likeability; no, here she influences the events and is the heart of the film. Even when things become predictable, Fanning's commitment to character carries the film.

And while I thought that Piper Laurie played the grandmother in such an over-the-top manner that it impacted the message of the movie, Fanning remained a whole person who, due to circumstances beyond her control, matures without understanding fully what is happening to her physically or emotionally. Through a clichéd but effective wind-down, Kampmeier brings the story full circle in an ending that we see coming but welcome.

Lewellen's emotional journey that results in the loss of her innocence will give us pause, because in this largely fantastical world, truth can sometimes be gleaned. Children face dangers everywhere many from the most unlikely sources. The case in favor of *Hounddog* should be made, the controversy dispelled, and message learned. While the film features children and does contain a horrific rape scene, it is a tasteful cautionary fable and a true fairytale for adults. *✎*

SUNDANCE STAYS COOL

BY JONATHAN W. HICKMAN



At minus four degrees, Park City can be a little frigid around Sundance time. But the excitement is enough to warm up festivalgoers hell-bent on finding the next *Little Miss Sunshine*. In the last week of January every year, there is an electrifying buzz in this ski resort town, with deals being made and careers getting started, or, in some cases, jump-started.

This year when the festival began, folks were talking about the controversy surrounding Deborah Kampmeier's *Hounddog* starring pre-teen bonafide movie star Dakota Fanning. Before leaving Atlanta for Salt Lake City, I talked about this film on the radio and all anyone wanted to know about was the alleged rape scene. Radio conservative pundit Sean Hannity was screaming about the film on his show, denouncing it without having even seen the movie.

But this kind of thing isn't new to the Sundance Film Festival, which has featured films that dealt with child abuse and controversial subjects before. Telling difficult stories is the hallmark of independent filmmaking. And as an example, Gregg Araki brought his much more edgy *Mysterious Skin* to the festival in 2005. That film still makes me uncomfortable.

You might be able to ski, snowboard, and even go on a snow mobile ride in and around Park City, but the mass of visitors elect to stand in long lines for sometimes as long as two hours before start time in order to watch movies. It's all about the art here, but festival programmers aren't a bunch of film snobs. In 2007, sandwiched in between painfully bleak features such as David Gordon Green's serious *Snow Angels*, we got the surprisingly great-looking satirical zombie movie *Fido* and the terrifying midnight film *The Signal* made in Atlanta.

The streets of Park City are dotted with filmmakers and actors stretching their legs from venue to venue. Around the same place I saw Jennifer Anniston mobbed in a little restaurant last year, my brother nearly knocked Oscar winner Philip Seymour Hoffman down as he made his way from an event. One can really rub elbows with the stars here, if you're willing to hike up and down Main Street. Hoffman politely made room for my brother to move his video camera and stumble uncomfortably down the slick stairs.

For a film critic, Sundance takes place in one location where the press screenings are held. This hasn't always

been the case; I remember in previous years taking in films at several different places, but it was refreshing to discover that I had the option this year of never leaving the Yarrow Hotel where full-blown theaters are set up in large ballrooms.

Still, it is always good to take in a public screening, especially because that is where the talent makes an appearance. Red carpet affairs are often followed by parties throughout the town, but the most entertaining screenings have to be the midnight ones at the Egyptian Theater located near the top of Main Street.

But the dry frozen air that makes your lungs ache and your toes numb is tempered by the tingle of being a part of the magic, touching a little piece of the process. Making the movie is a large part of the process, showing the film to people and braving their reactions is another.

Sir Anthony Hopkins made his directorial debut this year with a David Lynch inspired experiment entitled *Slipstream*. At the press conference for the film attended by Hopkins, I sat in the front row and studied the actor-cum-director. I've been in a room with the great thespian before, but this time he was clearly irritated. *Slipstream* wasn't getting a good reception, and from Hopkins' body language, you could tell he was prepared for tough questions.

As he talked about his movie, you could see how passionate he was about the movie, and that passion could easily be mistaken for bitterness. There is an audience for the visually assaultive *Slipstream*, just the same as Terry Gilliam's positively daunting *Tideland* finally made its way into theaters. Hopkins told us that he spent something like 13 weeks editing the project, and the over-produced nature is evident. Sundance is a good place to try things out.

The festival progressed, and word spread that Garth Jennings' *Son of Rambow* made festival history by being purchased for something like \$8 million by Paramount Vantage. The extremely moving and possibly commercial John Cusack film *Grace is Gone* was smartly picked up by the Weinstein Company for \$4 million, while *Hounddog* went without a distributor.

Maybe it's the cold that kept distributors away. *☞*

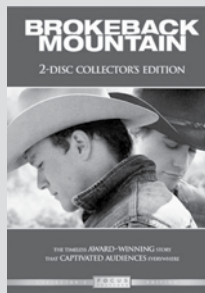
DVD

THIS WEEK IN DVD'S

BY MIKE RESTAINO



There's little in terms of bonus goodies on **Viva Pedro: The Almodóvar Collection (Sony)**, but with movies of Almodóvar's canon, it's hard to complain. Representative of both the Spanish director's early work (*Law of Desire*, *Matador*, *Women on the Verge of a Nervous Breakdown*, *The Flower of My Secret*) as well as his newer fare (*All About My Mother*, *Bad Education*, *Live Flesh*, *Talk To Her*), this compilation may not be complete—any Almodóvar collection without *What Have I Done to Deserve This?* and *Pepi, Luci, Bom* is not a full one—but the Spanish provocateur's inimitable pizzazz comes through on all these pictures as though a canary busting right out of its cage. Video transfer quality is fairly strong on all of the films here—new upgrades have been given to *Nervous Breakdown* and *All About My Mother* (which needed them—their initial DVD pressings were lackluster in this regard)—and sound mixes are passable. The three bonus featurettes—in this collection on a disc of their own—are tentative and surface-level investigations of the artist's output, but in this collection, it's the films that wow you. And do they ever. Now bring us the next box set to finish it off!



Resort to clichés if you must (you *square*), but Ang Lee's gay cowboy movie is pretty much the best mainstream film made in the last ten or 15 years. But is there a reason to buy the new **Brokeback Mountain: Special Edition (Universal)**? Well, hold yer horses, you Gyllenhaal-lovin' spur-freak: The answer is...kinda. The film still looks and sounds majestic (yeah, there's a little edge enhancement to the 1.85:1 Anamorphic widescreen transfer, but it's very infrequent), but even with a second DVD edition—the first *Brokeback* DVD showed up last April—bonuses are surprisingly thin. The four featurettes included on the film's first release also show up here, and while *A Groundbreaking Success* has a bit of hindsight-philosophizing about the film's already-pristine legacy, the other two new bonuses ain't much of anything (where the Hell is a Jake/Heath/Ang Lee commentary? And with the brouhaha the film drummed up, this is a *perfect* opportunity to drop a comprehensive documentary on the newly-fetishized gay cowboy movie genre). But hear me out:



Instead of trading in your old copy for this new DVD edition, your buddy Mike says upgrade a step further: Pick up the **Brokeback Mountain Combo HD-DVD and Standard DVD (Universal)**.

Yeah, yeah—if I hadn't have been sent a free HD player, I'd still be on the fence as to whether it's worth a hill of beans—but with the exception of a few hiccups (on my player, the 5.1 DTS sound mix afforded the film was only included on the standard DVD side—what gives?), this one's a solid bet. Even if you're still undecided on your sentiments toward the increasingly-stupid high-definition world of home entertainment, this flip-sided disc offers all of the bonuses of this new 2-DVD set (on a standard DVD) as well as a sparkling 1080p HD-DVD transfer that will make you as gay for this movie as those cowboys are for each other.



Ready for some bad TV? If you've seen one episode of *Murder, She Wrote*, you've seen 'em all—even my grandma (who's a *monstrous* fan of TV whodunits) thinks Jessica Fletcher (Angela Lansbury) ain't all that—so the multi-hour **Murder, She Wrote: The Complete Fourth Season (Universal)** collection gets old fast. Angela chills at home, gets a crazy phone call from a crazy person whose brother/husband/wife/kid has been murdered, and Lansbury (led by her patented inquisitive eyebrows) enters the fold to solve the crime with British zip and whirl. No bonuses, sub-par transfers—this is dental office viewing at best...



...but *MSW*'s mundanity is better than anything off of **The A-Team: Season Five (Universal)**, the (thankfully) final installment of the much-beloved (yet surprisingly under-watched) actioner from the 1980's. BA Barrabas is still the king of 80's TV—Mr. T can pity whichever fools he likes, as far as this writer's concerned—but in its fifth go-round, this shoot-em-up series is *seriously* shooting blanks. However, the interview included on this set is surprisingly illuminating (creator Stephen J. Cannell tells us exactly what he was going for with the show, and it wasn't quite what you'd expect). What your buddy Mike is waiting for: An Angela Lansbury/Mr. T cage match. Lansbury would make that guy *cry*. Am I right? I'm puttin' \$20 on Angela. Go get em, bitch!

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

ENTERTAINMENT TODAY

BY JONATHAN HICKMAN, TONY SULLIVAN, ERIC LURIO

AT THE 2007 SUNDANCE FILM FESTIVAL

An American Crime

Directed by Tommy O'Haver

Starring Catherine Keener, Ellen Page, Bradley Whitford, James Franco

They say that truth is stranger than fiction. Sometimes it is, as are the atrocities that have occurred in the unluckiest of places—in this case, suburban Indiana. The banality of evil has rarely been shown in as graphic of a manner as in this film. The framing device is the murder trial of Gertrude Baniszewski (Catherine Keener), who is accused of one of the most notorious crimes of the 1960's: the torture and murder of one Sylvia Likens (Ellen Page). The prosecutor (Bradley Whitford) interrogates various witnesses, whose stories are told through flashbacks. This is one heck of a scary movie. (EL)

Away from Her

Directed by Sarah Polley

Starring Julie Christie, Michael Murphy, Olympia Dukakis

This expansion of Alice Munro's short story, "The Bear Went Over the Mountain," gives us the characters of Grant (Gordon Pinsent) and Fiona Anderson (Julie Christie), who have been married for decades and are still in love. Unfortunately, the early signs of Alzheimer's have set in, and Fiona knows that eventually she will have to be sent away to a nursing home. Grant realizes this as well, and he takes the revelation much harsher than his wife. (EL)

Broken English

Directed by Zoe Cassavetes

Starring Parker Posey, Drea de Mateo, Melvil Poupaud, Gena Rowlands, Peter Bogdanovich, Justin Theroux
Nora (Parker Posey) is in her mid-thirties, living in New York City. She has friends, but they've found their own lifemates. Her mother (Gena Rowlands) smartly tells her that she needs to stop going out with married couples. Sage advice for Nora who desperately wants to find true love; but she's trying too hard. Zoe Cassavetes' *Broken English* is honest and thought-inducing entertainment. Parker Posey plays sardonic and depressed better than anyone. Here, her Nora works a necessary but "not her" job and can't go to sleep at night without the assistance of pills. She's still attractive enough to garner the attention of more than a few eligible men, but she keeps letting lust move in faster than more long-term emotions. Her entire approach is wrong, she flirts too easily, drinks too much, and can be bedded down with a smile on the first date. She knows that what she's doing isn't working, but has no idea what other options are available to her. In one very telling scene, she reveals her naivety by crying at lunch with her mother, saying something that to the objective listener sounds so very trite. We laugh, some of us, uncomfortably. *Broken English* feels extremely genuine, real, and isn't just for the gal crowd. (JH)

Bugmaster

Directed By Katsuhiko Ôtomo

Starring Jô Odagiri, Nao Omori, Yû Aoi, Makiko Esumi
Set in Japan at the turn of the 20th century, *Bugmaster* concerns the exploits of a Mushishi or Bugmaster—a kind of shaman who has the power to exorcize Mushi, or bugs, bizarre amoeba-like spirits who create mischief in the world and are invisible to most. The film is beautifully acted, shot, and scored, although the music is not in the least bit oriental and features the unlikely addition of didgeridoos. Katsuhiko Ôtomo has crafted a meditative mood piece, featuring startlingly original special effects, but the climax has an emotional resonance but lacks oomph, meaning the overall effect of the movie is rather dull. (TS)

Chicago 10

Directed by Brett Morgen

Featuring Hank Azaria (voice), Dylan Baker (voice), David Dillinger (archive footage), Abbie Hoffman (archive footage), Nick Nolte (voice), Jerry Rubin (archive footage), Mark Ruffalo (voice)

Chicago 10 is something really peculiar: an animated documentary. Brett Morgan, who directed *The Kid Stays in the Picture* came up with an interesting idea: use archive footage when possible, then two different styles of animation when such footage is unavailable. The effect works relatively well, and is reminiscent of some of the recent retrospected films of Richard Linklater. What it does is successfully recreate the chaos of 1968 and the farce of the trial that followed. In the late fall of 1967, a group of left-wing activists decided to protest the Vietnam War by holding a "non-violent" direct action at the National Democratic convention. Never has something gone so wrong and backfired so spectacularly. (EL)

Clubland

Directed by Cherie Nowlan

Starring Brenda Blethyn, Khan Chittenden, Emma Booth, Richard Wilson

Brenda Blethyn in a tour-de-force performance plays a middle-aged vaudevillian whose day and audience are both in decline. Add to this her failed marriage, oily concubine, and her sons who are becoming more interested in girls than in mom. A further complication is that one son, Mark, has a handicap. Played to perfection by newcomer Richard Wilson, Mark steals every scene in which he appears. Meanwhile, the other brother, Tim, makes his discovery of girls in the form of Jill who he meets while helping her and her friend move houses. What follows is a touching and honest look at awkward teenage romance much to the disapproval of mom. (TS)

Fido

Directed by Andrew Currie

Starring Carrie-Anne Moss, Billy Connolly, Dylan Baker, Tim Blake Nelson, Henry Czerny

Much fun is to be had watching *Fido*, perhaps the prettiest zombie movie ever made. In this alternative reality, an alien virus of some kind has crashed into earth and reanimates the dead. Our story picks up after the catastrophic Zombie Wars in which most of the world's population was killed or, worse, has become the undead that walk the earth. But a company named ZomCon offers a glimmer of hope: the zombie domestication collar. This device actually tames the zombie by slaking his thirst for human flesh. Still, danger is lurking and it might not be the dead behind it all. (JH)

The Good Life

Directed by Steve Berra

Starring Mark Webber, Zoëy Deschanel, Bill Paxton, Harry Dean Stanton, Chris Klein, Patrick Fugit, Drea de Matteo, Bruce McGill, Donal Logue, Deborah Rush
Jason Prayer (Mark Webber) is a tabula rasa. He has very little definition to his life. Jason works two jobs, both of which have no future. By day, he pumps gas as a full service station selling gas at self-serve prices. By night, Jason helps out at a decaying movie theater run by the aged Gus (Harry Dean Stanton). Gus has problems remembering things and can't keep the theater open without Jason's help. And although Jason has worked in the theater (that shows old classic films) for years, he doesn't appear to really care about the movies or even know that much about them. Jason cares about people and keeps going because he imagines that they can't live without him. (JH)

Grace is Gone

Directed by James C. Strouse

Starring John Cusack, Alessandro Nicola, Shelan O'Keefe, Gracie Bdenarczyk

Grace is Gone is very, very good. When you first see John Cusack playing Stanley Phillips, you don't recognize him. Seated on a couch at a support group for the spouses of those serving in the war in Iraq, Cusack as Stanley looks positively not Cusack. In fact, he's Stanley. And Stanley is the only male at the support group. He's uncomfortable and you're uncomfortable for him. Stanley is married to Grace, who serves in Iraq. Grace and Stanley have two daughters—one who's 12 and another who's eight. He works at a big box warehouse named Home Store, and each morning rallies his co-workers as though a cheerleader. But the cheer is all for show. One morning, Stanley receives a knock at the door: Grace is gone. How will he tell his daughters? What will he tell them? Get your hanky ready, as *Grace is Gone* takes us on an emotional journey. Credit must be given to everyone involved, but Cusack's performance might be his best ever, as he successfully abandons the Cusack walk and nervous talk. And this is especially tricky because he is in almost every frame in the movie. Instead of another hip wise-cracker, we get a measured man who must methodically deal with an impossible situation. *Grace is Gone* might have serious break-out potential. (JH)

Hear and Now

Directed by Irene Taylor Brodsky

Narrated by Irene Taylor Brodsky and featuring her parents Paul and Sally Taylor

"After surgery, who will they be?", filmmaker Irene Taylor Brodsky asks in her narration during the film *Hear and Now*. She's talking about her parents, Paul and Sally Taylor, both deaf their entire lives. "Will they still be Deaf People, or Hearing People, or will they be something in between?", she questions in the film. "What if the implant doesn't work? What if one of them can hear and the other can't?" The "implant" is the technological marvel that is the cochlear implant that could restore Irene's parents the ability to hear. *Hear and Now* is a documentary film by Irene Taylor Brodsky that chronicles her parents' attempt to journey from the non-hearing world to the hearing one. The film is an extremely personal one that carefully shares with us many tender moments. (JH)

Interview

Director Steve Buscemi

Starring Steve Buscemi and Sienna Miller

This has been done before, most notably by the late Dutch director Theo Van Gogh. Maybe because of this, Buscemi's film feels stale, contrived, and becomes tiresome even though the performances are excellent. Pierre Peters (Steve Buscemi) is having a bad day; there's a huge political story brewing in Washington, but his editor has stranded him with Katja (Sienna Miller). Katja is a popular television and movie actress, and Peters has been ordered to interview her. At first, the beautiful movie star does not appear that she will make the interview, leaving Peters alone for almost an hour at a restaurant. And when she arrives late, Peters, who is already annoyed, decides to vent his frustration out on her. Journalists will identify immediately with Peters' situation and find the initial exchange between the two entertaining. (JH)

It is Fine! EVERYTHING IS FINE!

Directed by Crispin Hellion Glover

Starring Steven C. Stewart, Margit Carstensen, Carrie Szlasa, Lauren German, Bruce Glover

When a man with cerebral palsy falls for a visitor to an art gallery, a series of romantic and sexual encounters begins. After one of our hero's paramours rejects him, she is found murdered, and we're off into a bizarre film noir with a true lady killer. After Crispin's 2005 Sundance debut with *What is It?*, a somewhat free-for-all surrealist tale, it was something of a surprise to find that *It is Fine!* has a linear narrative. Yes, the imagery contained therein is guaranteed to shock and alienate the average audience. Beneath the surface, lurks the ultimate empowerment movie for the ultimate movie underdog. This is revenge of the nerds raised to the nth degree. At times, the movie is patently ridiculous, contains laughable dialogue (except, you can't laugh), too staged sets, and driving scenes with back projection that would have been dumped from Perry Mason episodes, but we are in the fantasy of a man for whom life has involved unimaginable suffering. It would be easy to dismiss the film but for the wraparound that packs an emotional wallop hard to forget and justifies the excess that preceded it. The screenplay was written by the film's star, Steven C. Stewart, who was afflicted with cerebral palsy and ultimately succumbed to the disease before the completion of the film. Crispin Glover is nowhere near entering the mainstream, but his grasp of cinematic narrative has born twisted fruit. (TS)

Longford

Directed by Tom Hooper

Starring Jim Broadbent, Samantha Morton, Lee Boardman

When heroes are wrong, they pay a hefty price. Witness the case of the seventh Earl of Longford, who got involved with a notorious child murderer, and campaigned for her release; something for which he has never been forgiven by the British public. HBO and the BBC have made this television movie that traces the sorry events of a good but naïve man who causes personal disaster by doing what he thinks is the right thing. The film starts on a radio talk show, where Frank Packenham (Jim Broadbent), the aforementioned Earl, is promoting a book he's just written, and the callers begin to denounce him for his relationship with Myra Hindley (Samantha Morton), the abovementioned serial killer. Great acting and an interesting film, to be sure. (EL)

The Savages

Directed by Tamara Jenkins

Starring Philip Bosco, Philip Seymour Hoffman, Laura Linney, Debra Monk

Dark comedy is a very tricky thing, especially if it isn't executed as a live-action cartoon. This is one of the funniest films about dying of old age that's been made in years. Lenny Savage (Philip Bosco) is living with his longtime girlfriend Doris in the famous Sun City retirement community, when an altercation with her caregiver leads to problems. Thus, after years of estrangement, their father returns into the lives of his grown children Wendy (Laura Linney) and Jon (Philip Seymour Hoffman). Hilarity ensues. No, seriously. (EL)

Teeth

Directed By Mitchell Lichtenstein

Starring Jess Weixler, John Hensley, Josh Pais, Hale Appleman, Lenny Von Dohlen

Certainly one of the most talked about films at Sundance, *Teeth* has quite a bite. A cautionary tale of sorts that plays out as a vicious horror fable, the commercial potential of *Teeth* might be limited, given the need to show a significant amount of male genitalia on screen. Okay, here's the bottom line: not one, not two,

but *three* severed penises are on display in this film. It was more than enough to make me squirm in my seat, as just about nothing is left to the imagination. *Teeth* is about the virtuous Dawn, an innocent high school girl who has taken a vow of chastity. And she's a spokes-woman for an abstinence organization of which the members make a purity promise and wear ruby colored rings to remind them to refrain from any kind of sex before marriage. But when Dawn catches the eye of a handsome young man, Tobey (Hale Appleman), who is himself struggling with the concept of purity, she must decide how far to go. And if she takes the plunge into womanhood, the man on the other end might be in for a big surprise. This chick's vagina is mutated and hungry. (JH)

A Very British Gangster

Directed by Donal MacIntyre
Narrated by Donal MacIntyre, featuring Dominic "Lattlay Fottfoy" Noonan
Dom's youngest, Bugsy, doesn't want to be like his dad, because he tells us that his dad "did armed robberies and stuff." And he says in his own way that this kind of behavior leads to prison where they spit in your drink, or in your food, and then they mix it up. You never know what you might be eating. Innocent words from the child of a dangerous man—a very British gangster. Stylish and scary, this high-gloss documentary screening at the Festival has great commercial appeal. It's like the British *Sopranos*, minus the suburban homespun spin. *A Very British Gangster* follows Manchester crime boss Dominic Noonan—who

later changed his name to Lattlay Fottfoy, an acronym for his family motto: "Look after those that look after you, fuck off those that fuck off you." Director Donal MacIntyre admits that he shot his film deliberately like a gangster movie. And in addition to the complex and often beautiful camera work, *Gangster* has a kickin' soundtrack with familiar tunes that have provided soundtrack for films like those by Tarantino. The effect of this high-energy music and cinematography is to make this documentary more like a narrative feature film. And MacIntyre organizes his footage and interviews in a way that feels like a gangster flick—giving us an intimate chapter in a gangster's life. (JH)

We Are the Strange

Directed by Michael Belmont
This film is the ultimate revenge of YouTube. Michael Belmont, using the pseudonym M dot Strange, made a feature film in his tiny apartment (no basement), and put bits and pieces on the site that, over the past few months has, for some reason that I cannot fathom, created a rather large following. The film was recommended to me and I actually had to pay to get into the second screening at Sundance (there was no press screening). If they gave out a booby prize at Sundance, this would definitely win, hands down. *We Are the Strange* is indeed terrible. Not bad, terrible. (EL) Ⓡ



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Diane Keaton and Mandy Moore star in Michael Lehmann’s *Because I Said So*, a comedy...of the heart.

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 biopic began, and the prosecutors—who originally wanted this to become a theatrical episode of *America’s Most Wanted*—gave director Nick Cassavetes (*The Notebook*, *John Q.*) all the help he required. It’s really amazing that this film is based on a true story, because the progression of events are so incredible—they number the witnesses in the case and it’s something like fifty—that it’s barely believable. The acting is nonetheless surprisingly exceptional. Justin Timberlake has his breakout performance here, proving that he’s no longer just some pretty boy from a teen pop idol group. The rest of the cast are equally up to snuff. The film is decent, but not as good as it should have been given the cast and director. Maybe it’s the story. (EL)

An Unreasonable Man
Not Yet Reviewed (Not Rated)

A look at everyone’s favorite curmudgeonly malcontent, Ralph Nader. This documentary, from *Everyone Loves Raymond* writer/producer Steve Skrovan and bit-part actress Henriette Mantel (who was not only an aid for Nader while she worked on her acting and comedy chops back in the day, but was also apparently at one time a “tree surgeon”), gives the full picture of the man who ensured that *all* newly manufactured cars have seatbelts, from whiny pundit to whiny presidential candidate. Features interviews with Nader, Howard Zinn, and Pat Buchanan. (MK)

Arthur and the Invisibles
★ ★ ★ 1/2 (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 firsthand. (PS)

Because I Said So
Not Yet Reviewed (PG-13)

Michael Lehmann directs this Nancy Meyers film lookin’ thing (am I wrong? look at the poster, and not just because Diane Keaton’s on it) about an overbearing mother (Keaton) who tries to set up her daughter (Mandy “I’m Not Ever Going Away” Moore) with a great guy so that Moore (who’s done a fabulous job of making herself resemble Lindsay Lohan these days) won’t have the same funk-up-

life as she. Lehmann is the man behind *Heathers* and *Airheads* (not bad, not bad). *But*, it was all *seriously* down hill from there with *My Giant*, *The Truth About Cats and Dogs*, and *40 Days and 40 Nights*. Yikes. Of course, the fact that he ripped off one of my more “original” screenplays to make his upcoming *Flakes* doesn’t leave me bitter, but we’ll leave that unsaid. (“You can’t make a movie about cereal, Matt. Nobody cares about cereal, Matt. Stop crying all the time, Matt.” Etc., etc.) (MK)

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)

At 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. (MK)

Children of Men
★ ★ ★ ★ (R)

Based on the novel by PD James, *Children of Men* quickly and efficiently transports us to a vision of 2027 Britain in which mankind as we know it is literally on its last legs. For unknown reasons, humans have been unable to reproduce since 2009, and everything has gone to hell as a result. In his previous efforts, *Harry Potter and the Prisoner of Azkaban* and the critically lauded *Y tu mama tambien*, director Alfonso Cuarón exhibited his gift for allowing the human touch to break through technique, as we see once again here with even stronger results. (PS)

Constellation
Not Yet Reviewed (PG-13)

Jordan Walker-Pearlman directs this ham-fisted story of an Afro-American family in the Deep South, as they cope with the consequences of Father’s interracial tryst some years ago. Believe it or not, story takes a *real* twist when they find that the current fabric of today’s culture is equally complicated and convoluted! Oh my! Etc. You know the drill with this one that stars Billy Dee Williams, Rae Dawn Chong, and Ever Carradine,

daughter of Lewis Skolnick himself, Robert Carradine. (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)

Freedom Writers
Not Yet Reviewed (PG-13)

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

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



Kristen Stewart and Evan/Theo Turner star in Columbia Pictures’ new thriller *The Messengers*.

TAKASHI SEIDA

ART FILM OF THE WEEK BY AARON SHELEY
BENNY'S VIDEO



Arno Frisch (Funny Games) in Michael Haneke's nihilistic Benny's Video.

In the pre-credit sequence of a film by Austrian director Michael Haneke (*The Piano Teacher*, *Funny Games*), the slaughter of a pig is in full view of the audience. After a butcher's gun takes down the animal, the videotaped event rewinds and displays the terror again and again in nauseating slow-motion. *Benny's Video* is a study of innate violence in a detached, isolated world.

14-year-old Benny (*Funny Games'* Arno Frisch) is an action movie freak who compulsively rents tape after tape of what he knows to be graphic movies born of fake special effects...though he is nonetheless preternaturally drawn to the gruesome images—whether real or no. When his parents leave town for a few days, Benny decides it is time for a bit of the old ultraviolence himself, prompted, no doubt, by his childhood memory and obsessive viewing of the killing of the pig.

He invites an innocent girl from the video store over to his house and while taping her for posterity, uses the same butcher's gun to fire shots into the young girl in a shocking display that will resensitize even the most jaded viewer of blood and guts. With no logical impetus behind it, his killing is akin to Camus' *The Stranger*. Notice Haneke's use of off-screen space is, in the murder scene, terrifyingly diabolical (Haneke is a master of this technique).

Benny's nonchalant attitude to the murder is all the more gut-wrenching. He has no mind to keep the murder a secret, and displays the tape for his parents, after which they become afraid for themselves and for their son's crime reflecting back on them. Benny shows no signs of remorse or guilt, just a fascination of how actual violence changes his

world view. On tape, he rubs blood from his victim on his naked body, studying all of the footage of death with a critical eye. When Benny shaves his head later in the film, this is a sign of his transformation into an above-the-law, Nietzschean superman with no real familial connections and no guidelines for his actions that go unpunished.

His parents ultimately decide to clean up the mess so that nothing will come of the dismal situation of their son's cold-blooded murder. The film continues with Benny's videotaped interludes while he is in exile in Egypt, waiting for the body to be disposed of by his parents. Combined with a melancholy organ score, the video tapes may appear banal and mundane. Yet, the non-violent moments are just as scary as the violent for being so enigmatic and filled with the ambiance of Benny's recent crimes.

Throughout the film, Haneke never allows the horror of actual murder to sit right with the audience. Benny has no motivation except for wanting to produce a killing of his own—not for thrills, but for mere documentation. This reasoning, too, is questionable, as Benny (or Haneke, for that matter) never answers the question as to why the grisly occurrence happened. Perhaps it was done out of curiosity or as an act of sheer power.

The realism is stark, the film is without morals, and technology is scrutinized as an objectifying apparatus, neutral to actual events of carnage—both in the film itself and for the viewer. Often considered a postmodern work with disconnected characters and a nucleus of experimental framing, Benny taped his masterpiece of real death and Haneke plays along, cycling extreme brutality with a beauty of poetics. 🐾

overcoming the greatest of obstacles, and still persevering in light of the worst struggles. (JH)

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 deterrent 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

★ ★ ★ ★ (R)

Please see our feature on page 12.

The Messengers

Not Yet Reviewed (PG-13)

The Brothers Pang (Oxide and Danny...seriously) direct this incredibly derivative and hackneyed horror film that, from the trailers alone, seems to be yet another run-of-the-mill "Hey, you kids will watch *anything* that has these same three or four horror film tropes in it, woncha? Buy Pepsi!" kind of a film. Yawn. You know the game by now: we're given a beautiful and bucolic sunflower farm (yup) in North Da (sigh) kota where, surprise surprise: there's suddenly a ghostly presence in the house of a boringly WASPy family replete, of course, with a marble-eyed

little boy with bowl-haircut who looks, as usual, like a composite of *The Ring's* David Dorfman and that alien Pepsi Girl (coincidentally enough). He's obviously the only one who can see the Gollum-esque creatures in the house that is shaken—not stirred—as though this were that shitty remake of *The Haunting* all over again. (MK)

Night at the Museum

Not Yet Reviewed (PG)

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

The Painted Veil

★ ★ ★ (PG-13)

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

Pan's Labyrinth

★ ★ ★ 1/2 (R)

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)

Seraphim Falls

★ ★ 1/2 (R)

There is unquestionably a lot to like about *Seraphim Falls*—the blend of narrative ambi-

guity, 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 of here. How many movies have to bomb horribly, how many executives' careers must end before they get it? It's like how they keep making more flicks in the *Baby 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 tired—you 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) 🐾

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

HOLLYWOOD & VICINITY

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

Because I Said So 11:40 a.m., 2:20, 5:20, 8, 10:40 p.m.
Catch and Release Fri.-Tues., 2:10, 4:50, 7:30, 10 p.m.; Wed., 1:30, 4:20 p.m.; Thurs., 2:10, 4:50, 7:30, 10 p.m.
Notes on a Scandal 1:05, 3:15, 5:25, 7:35, 9:45 p.m.
Seraphim Falls Fri.-Sun., 7:15, 9:55 p.m.; Fri.-Sun., 1:45, 4:35 p.m.; Mon.-Tues., 1:45, 4:35, 7:15, 9:55 p.m.; Thurs., 7:15, 9:55 p.m.; Thurs., 1:45, 4:35 p.m.
Pan's Labyrinth (El Laberinto del Fauno) 12 noon, 2:30, 5:30, 8:10, 11 p.m.
Children of Men 11:30 a.m., 2, 5, 7:50, 10:10 p.m.
The Good Shepherd 11:50 a.m., 3:30, 7, 10:30 p.m.
Curse of the Golden Flower (Man cheng jin dai huang jin jia) Fri.-Sun., 1:55, 4:25, 7:05, 9:35 p.m.; Mon., 1:55, 4:25 p.m.; Tues.-Thurs., 1:55, 4:25, 7:05, 9:35 p.m.
Letters From Iwo Jima 1:20, 4:20, 7:20, 10:20 p.m.
Dreamgirls 11:35 a.m., 2:25, 5:15, 8:05, 10:55 p.m.
Blood Diamond 1:15, 4:15, 7:25, 10:25 p.m.
The Pursuit of Happyness 1:50, 4:30, 7:10, 9:50 p.m.
Volver Fri.-Tues., 2:05, 4:55, 7:55, 10:35 p.m.; Wed., 2:05, 4:55 p.m.; Thurs., 2:05, 4:55, 7:55, 10:35 p.m.
Babel Fri.-Wed., 1:40, 4:40, 7:40, 10:50 p.m.

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

Peter Pan Fri., 10 a.m., 12:15, 2:30, 4:45, 7, 9:15 p.m.; Sat., 12:15, 2:30, 4:45, 7, 9:15 p.m.; Sun.-Thurs., 10 a.m., 12:15, 2:30, 4:45, 7 p.m.

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

Because I Said So Fri.-Sun., 10:50 a.m., 1:30, 4:20, 7:10, 10 p.m.; Mon., 11 a.m., 1:40, 4:20, 7:10, 10 p.m.; Tues.-Thurs., 10:50 a.m., 1:30, 4:20, 7:10, 10 p.m.
The Messengers 10:25 a.m., 12:40, 3, 5:15, 7:50, 10:20 p.m.
Catch and Release 10:35 a.m., 1:15, 4:15, 7:15, 10:10 p.m.
Epic Movie 11:25 a.m., 1:55, 4:20, 7, 9:20 p.m.
Smokin' Aces 11 a.m., 1:45, 4:35, 7:35, 10:25 p.m.
Stomp the Yard 11:05 a.m., 2:05, 5:10, 8, 11 p.m.
Freedom Writers 10:40 a.m., 1:35, 4:30, 7:30, 10:30 p.m.
Pan's Labyrinth (El Laberinto del Fauno) 11:30 a.m., 2:15, 5:05, 7:55, 10:45 p.m.
Children of Men 10:45 a.m., 1:25, 4:25, 7:20, 10:15 p.m.
Night at the Museum 11:20 a.m., 2:10, 4:55, 7:55, 10:35 p.m.
Letters From Iwo Jima 10:30 a.m., 1:30, 4:40, 7:50, 11 p.m.
Dreamgirls 10:30 a.m., 1:35, 4:40, 7:45, 10:55 p.m.
Blood Diamond Fri.-Wed., 12:45, 4:05, 7:25, 10:50 p.m.
The Pursuit of Happyness 10:55 a.m., 1:50, 4:45, 7:40, 10:55 p.m.

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

Stranger Than Fiction Fri.-Sun., 1:15, 7:15 p.m.; Mon.-Thurs., 7:15 p.m.
Borat: Cultural Learnings of America for Make Benefit Glorious Nation of Kazakhstan Fri.-Sun., 1, 3, 5:15, 7:30, 9:30 p.m.; Mon.-Thurs., 3, 5:15, 7:30, 9:30 p.m.
Little Miss Sunshine 3:45, 9:45 p.m.
I.R.A.: King of Nothing Fri., 4, 7, 9:15 p.m.; Sat.-Sun., 1:30, 4, 7, 9:15 p.m.; Mon.-Thurs., 4, 7, 9:15 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 Marlon Ave. (323)290-5900 703

Constellation Fri.-Sun., 10:30 a.m., 12:45, 3, 5:15, 7:30, 9:45 p.m.; Mon.-Thurs., 12:45, 3, 5:15, 7:30, 9:45 p.m.
The Messengers Fri.-Sat., 10:45 a.m., 1, 3:20, 5:40, 8, 10:35 p.m.; Sun., 10:45 a.m., 1, 3:20, 5:40, 8, 10:30 p.m.; Mon.-Thurs., 1, 3:20, 5:40, 8, 10:30 p.m.
Epic Movie Fri.-Sun., 10:40 a.m., 12:55, 3:10, 5:30, 7:50, 10:20 p.m.; Mon.-Thurs., 12:55, 3:10, 5:30, 7:50, 10:20 p.m.
Smokin' Aces Fri.-Sun., 11:50 a.m., 2:30, 5, 7:40, 10:10 p.m.; Mon.-Thurs., 2:30, 5, 7:40, 10:10 p.m.
The Hitcher Fri.-Sat., 11:10 a.m., 1:20, 3:45, 5:50, 8:10, 10:30 p.m.; Sun., 11:10 a.m., 1:20, 3:45, 5:50, 8:10, 10:20 p.m.; Mon.-Thurs., 1:20, 3:45, 5:50, 8:10, 10:20 p.m.
Stomp the Yard Fri.-Sun., 10:35, 11:30 a.m., 12:15, 1:15, 2, 2:50, 4:05, 4:50, 5:45, 6:45, 7:25, 8:30, 9:20, 10:05 p.m.; Mon.-Thurs., 1:15, 2, 2:50, 4:05, 4:50, 5:45, 6:45, 7:25, 8:30, 9:20, 10:05 p.m.
Freedom Writers Fri.-Sun., 11 a.m., 1:50, 4:45, 7:35, 10:25 p.m.; Mon.-Thurs., 1:50, 4:45, 7:35, 10:25 p.m.
Children of Men Fri.-Sat., 10:50 a.m., 1:05, 3:35, 5:55, 8:20, 10:40 p.m.; Sun., 10:50 a.m., 1:05, 3:35, 5:55,

8:15, 10:30 p.m.; Mon.-Tues., 1:05, 3:35, 5:55, 8:15, 10:30 p.m.; Wed., 1:05, 3:35, 10:30 p.m.; Thurs., 1:05, 3:35, 5:55, 8:15, 10:30 p.m.
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 12:50, 3:55, 7, 9:55 p.m.
Blood Diamond 3:40, 9:55 p.m.
The Pursuit of Happyness Fri.-Sun., 10:55 a.m., 1:35, 4:15, 7:05, 9:50 p.m.; Mon.-Thurs., 1:35, 4:15, 7:05, 9:50 p.m.
The Departed Fri.-Sun., 12:30, 6:55 p.m.; Mon.-Thurs., 12:35, 6:55 p.m.
The Last King of Scotland Fri.-Sun., 10:35 a.m., 1:30, 4:30, 7:15, 10 p.m.; Mon.-Thurs., 1:30, 4:30, 7:15, 10 p.m.

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

Pan's Labyrinth (El Laberinto del Fauno) Fri., 5:55, 8:30 p.m.; Sat.-Sun., 1, 3:25, 5:55, 8:30 p.m.; Mon.-Thurs., 5:55, 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.
Babel Fri., 5:35, 8:35 p.m.; Sat.-Sun., 1:55, 5:35, 8:35 p.m.; Mon.-Thurs., 5:35, 8:35 p.m.
Can Mr. Smith Get to Washington Anymore Fri., 5:40, 7:40, 9:35 p.m.; Sat.-Sun., 1:30, 3:35, 5:40, 7:40, 9:35 p.m.; Mon.-Thurs., 5:40, 7:40 p.m.

MANN BEVERLY CENTER 13 8522 Beverly Boulevard, Suite 835 (310)652-7760 -

Blood and Chocolate 12:30, 9:30 p.m.
The Italian (Italianezt) 12:20, 2:40, 5, 7:20, 9:40 p.m.
Alpha Dog 1:20, 3:50, 6:30, 9:10 p.m.
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.
Charlotte's Web 2:50, 5:10, 7:20 p.m.
The Good German 12:50, 3:20, 6:30, 9 p.m.
Apocalypse 1, 4:10, 7, 10 p.m.
Casino Royale 12:30, 3:30, 6:50, 9:50 p.m.
Happy Feet 1:40, 4:10, 6:50, 9:10 p.m.
Borat: Cultural Learnings of America for Make Benefit Glorious Nation of Kazakhstan 1:10, 3:10, 5:20, 7:30, 9:30 p.m.
Deliver Us From Evil 12:50, 3, 5:20, 7:40, 10 p.m.
The Departed 12:20, 3:30, 6:40, 9:50 p.m.
UNIVERSITY VILLAGE 3 3323 South Hoover (213)748-6321
The Messengers Fri.-Sat., 1:15, 3:30, 5:45, 8, 10:15 p.m., 12:20 a.m.; Sun.-Thurs., 1:15, 3:30, 5:45, 8, 10:15 p.m.
Epic Movie 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.
Shortbus Fri.-Sat., 12 mid.

WEST HOLLYWOOD BEVERLY HILLS

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

Notes on a Scandal 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.
Little Miss Sunshine Fri., 5:10, 7:40, 10 p.m.; Sat.-Sun., 12:10, 2:40, 5:10, 7:40, 10 p.m.; Mon.-Thurs., 5:10, 7:40, 10 p.m.
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.
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.

WESTWOOD WEST L.A.

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

Because I Said So Fri., 1:20, 4, 7, 9:35 p.m.; Sat., 11 a.m., 1:30, 4, 7, 9:35 p.m.; Sun., 1:20, 4, 7, 9:35 p.m.; Mon.-Thurs., 1:30, 4, 7, 9:35 p.m.
Catch and Release Fri., 1:30, 4:20, 7:10, 9:50 p.m.; Sat., 11:05 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, 9:45 p.m.
Epic Movie Fri., 1:15, 3:30, 5:45, 8, 10 p.m.; Sat., 11:10 a.m., 1:15, 3:30, 5:45, 8, 10 p.m.; Sun., 1:15, 3:30, 5:45, 8, 10 p.m.; Mon.-Thurs., 2:15, 5, 7:20, 9:20 p.m.
Smokin' Aces Fri., 2, 4:45, 7:40, 10:05 p.m.; Sat., 11:30 a.m., 2, 4:45, 7:40, 10:05 p.m.; Sun., 2, 4:45, 7:40, 10:05 p.m.; Mon.-Thurs., 2, 4:45, 7:30, 9:55 p.m.
AMC CENTURY CITY 15 10250 Santa Monica Boulevard (310)289-4AMC
Because I Said So Fri.-Sat., 10:55 a.m., 1:40, 4:45, 7:35, 10:35 p.m.; Sun., 11:40 a.m., 2:10, 4:50, 7:30, 10 p.m.; Mon.-Thurs., 2:10, 4:50, 7:25, 10 p.m.
The Messengers Fri.-Sat., 10 a.m., 12:15, 2:40, 5:10, 7:40, 10:40 p.m.; Sun., 10 a.m., 12:20, 2:45, 5:15, 7:55, 10:15 p.m.; Mon.-Wed., 2:30, 5, 7:30, 10:15 p.m.; Thurs., 5, 10:15 p.m.
Catch and Release Fri.-Sat., 10:25 a.m., 1, 4, 7:05, 10:05

p.m.; Sun., 10:35 a.m., 1:20, 4:10, 7, 9:50 p.m.; Mon.-Thurs., 1:25, 4:15, 7, 9:55 p.m.
Epic Movie Fri.-Sat., 10:10 a.m., 12:25, 2:55, 5:30, 8:05, 10:55 p.m.; Sun., 10:15 a.m., 12:40, 3:05, 5:30, 8, 10:25 p.m.; Mon.-Thurs., 1, 3:15, 5:30, 7:55, 10:20 p.m.
Smokin' Aces Fri.-Sat., 11:15 a.m., 2, 5, 8:10, 11 p.m.; Sun., 11 a.m., 1:45, 4:45, 7:45, 10:30 p.m.; Mon.-Thurs., 1:30, 4:20, 7:05, 10:05 p.m.
Stomp the Yard Fri.-Sat., 10:45 a.m., 1:45, 4:55, 7:55, 10:50 p.m.; Sun., 10:55 a.m., 1:55, 4:40, 7:40, 10:35 p.m.; Mon.-Tues., 2:20, 5:05, 8, 10:45 p.m.; Wed., 1, 3:55, 10:45 p.m.; Thurs., 2:20, 5:05, 8, 10:35 p.m.
Freedom Writers Fri.-Sat., 10:15 a.m., 12:55, 4:05, 7:10, 10:15 p.m.; Sun., 10:10 a.m., 1:05, 4, 7:15, 10:20 p.m.; Mon.-Wed., 1:15, 4:30, 7:40, 10:40 p.m.; Thurs., 2, 7:30 p.m.
Pan's Labyrinth (El Laberinto del Fauno) Fri.-Sat., 12:40, 3:50, 7, 10:10 p.m.; Sun., 10:30 a.m., 1:25, 4:25, 7:20, 10:20 p.m.; Mon.-Thurs., 1:45, 4:10, 7:10, 10:10 p.m.
Children of Men Fri.-Sat., 11:10 a.m., 1:55, 4:50, 7:50, 10:45 p.m.; Sun., 11:30 a.m., 2, 4:35, 7:10, 9:55 p.m.; Mon.-Thurs., 2:15, 4:55, 7:45, 10:15 p.m.
Night at the Museum Fri.-Sat., 11 a.m., 1:50, 4:40, 7:30, 10:25 p.m.; Sun., 10:50 a.m., 1:30, 4:20, 7:25, 10:05 p.m.; Mon.-Thurs., 1:20, 4:35, 7:30, 10:25 p.m.
Letters From Iwo Jima Fri.-Sat., 12:30, 3:55, 7:25, 10:50 p.m.; Sun., 12:25, 3:45, 7, 10:10 p.m.; Mon.-Thurs., 12:55, 4:05, 7:20, 10:35 p.m.
Dreamgirls Fri.-Sat., 10:05 a.m., 1:05, 4:10, 7:20, 10:30 p.m.; Sun., 10 a.m., 1, 4:05, 7:10, 10:15 p.m.; Mon.-Thurs., 1:10, 4:25, 7:35, 10:40 p.m.
The Pursuit of Happyness Fri.-Sat., 11:20 a.m., 2:10, 5:05, 8, 10:55 p.m.; Sun., 11:05 a.m., 1:50, 4:55, 7:50, 10:35 p.m.; Mon.-Wed., 2, 5:10, 7:50, 10:35 p.m.; Thurs., 1:05, 3:55, 10:45 p.m.
Babel Fri.-Sat., 12:45, 4:20, 7:45, 11 p.m.; Sun., 12:15, 3:35, 7:05, 10:25 p.m.; Mon.-Thurs., 12:50, 4, 7:15, 10:30 p.m.
The Last King of Scotland Fri.-Sat., 10:20 a.m., 1:10, 4:15, 7:15, 10:20 p.m.; Sun., 10:05 a.m., 1:15, 4:30, 7:35, 10:40 p.m.
Mon.-Thurs., 1:35, 4:45, 7:50, 10:45 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, 4, 7, 10 p.m.

MANN BRUIN 948 Broxton Avenue (310)208-8998

Blood Diamond 12:30, 3:50, 7:20, 10:30 p.m.

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

The Departed Fri., 7:10, 10:20 p.m.; Sat.-Thurs., 12:15, 3:40, 7:10, 10:20 p.m.

MANN NATIONAL 10925 Lindbrook Drive (310)208-4366

The Messengers 12:25, 2:40, 5:10, 7:40, 10:10 p.m.

MANN VILLAGE 961 Broxton Avenue (310)208-5576

Dreamgirls Fri.-Wed., 1, 4, 7, 10 p.m.

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

Becket Fri., 5, 8:30 p.m.; Sat.-Sun., 1:30, 5, 8:30 p.m.; Mon.-Thurs., 5, 8:30 p.m.

Kiss Kiss, Bang Bang 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.-Mon., 11:45 a.m., 2:30, 4:45, 7:15, 9:40 p.m.; Tues., 11:45 a.m., 2:30, 4:45, 9:40 p.m.; Wed.-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

The Messengers Fri., 12:55, 3:20, 5:45, 8:10, 10:45 p.m.; Sat., 10:25 a.m., 12:55, 3:20, 5:45, 8:10, 10:45 p.m.; Sun.-Thurs., 12:55, 3:20, 5:45, 8:10, 10:45 p.m.
Epic Movie Fri., 1:10, 3:30, 5:50, 8:20, 10:35 p.m.; Sat., 10:45 a.m., 1:10, 3:30, 5:50, 8:20, 10:35 p.m.; Sun.-Thurs., 1:10, 3:30, 5:50, 8:20, 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.
Letters From Iwo Jima 12:45, 3:50, 7, 10:10 p.m.
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)360-9565
Because I Said So 2:10, 4:45, 7:50, 10:20 p.m.
The Messengers 1, 3:10, 5:20, 7:35, 9:50 p.m.
Catch and Release 1:30, 4:15, 7, 9:45 p.m.
Epic Movie 2, 4:45, 7:10, 9:35 p.m.

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

Smokin' Aces 2:30, 5:15, 7:55, 10:25 p.m.

Freedom Writers 2:05, 4:55 p.m.

Pan's Labyrinth (El Laberinto del Fauno) 1:55, 4:40, 7:20, 10 p.m.

Children of Men 7:45, 10:15 p.m.

Letters From Iwo Jima Fri.-Sat., 1:10, 4:15, 7:25, 10:35 p.m.; Sun.-Thurs., 1:10, 4:35, 8:10 p.m.

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

Blood Diamond 4:10 p.m.

The Pursuit of Happyness 1:40, 4:25, 7:30, 10:10 p.m.

The Departed Fri.-Sat., 1, 7:15, 10:30 p.m.; Sun.-Thurs., 1, 8 p.m.

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

Because I Said So Fri.-Sat., 12 noon, 2:25, 4:50, 7:15, 9:50 p.m.; Sun.-Mon., 12 noon, 2:25, 4:50, 7:15, 9:50 p.m.; Tues., 2:25, 4:50, 7:15, 9:50 p.m.; Wed.-Thurs., 12 noon, 2:25, 4:50, 7:15, 9:50 p.m.

The Messengers Fri.-Sat., 4:40, 7, 9:20, 11:40 p.m.

Director's Hall/Reserved Seating Fri.-Sat., 12:45, 3:05, 5:25, 7:45, 10:05 p.m., 12:25 a.m.; Sun.-Thurs., 4:40, 7, 9:20 p.m. **Director's Hall/Reserved Seating** Sun.-Thurs., 12:45, 3:05, 5:25, 7:45, 10:05 p.m.

Blood and Chocolate 11:45 a.m.

Catch and Release Fri

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

The Messengers Fri.-Sat., 10:30 a.m., 12:35, 2:40, 4:50, 7:05, 9:10, 11:15 p.m.; Sun., 10:50 a.m., 12:55, 3, 5:10, 7:40, 10 p.m.; Mon.-Thurs., 1:10, 3:15, 5:20, 7:50, 10:05 p.m.
Catch and Release Fri.-Sat., 11:20 a.m., 2, 5, 8, 10:40 p.m.; Sun., 11:20 a.m., 2, 5, 8, 10:30 p.m.; Mon.-Thurs., 2, 4:40, 7:35, 10:10 p.m.
Epic Movie Fri.-Sat., 10:50 a.m., 12:55, 3, 5:15, 7:50, 10 p.m.; Sun., 10:35 a.m., 12:45, 2:45, 4:55, 7:15, 9:30 p.m.; Mon.-Thurs., 1, 3, 5:10, 7:20, 9:25 p.m.
Pan's Labyrinth (El Laberinto del Fauno) Fri.-Sat., 10:40 a.m., 1:30, 4:30, 7:15, 9:50 p.m.; Sun., 10:40 a.m., 1:30, 4:30, 7:10, 9:50 p.m.; Mon.-Thurs., 1:30, 4:30, 7:10, 9:45 p.m.
Children of Men Fri.-Sat., 11:40 a.m., 2:10, 4:40, 7:40, 10:10 p.m.; Sun., 11:40 a.m., 2:10, 4:40, 7:20, 10:10 p.m.; Mon.-Thurs., 2:10, 4:50, 7:40, 9:55 p.m.
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, 9:30 p.m.
Dreamgirls Fri.-Sat., 10:35 a.m., 1:20, 4:20, 7:30, 10:30 p.m.; Sun., 10:30 a.m., 1:20, 4:20, 7:30, 10:20 p.m.; Mon.-Thurs., 1:20, 4:20, 7:30, 10:15 p.m.

**AERO THEATRE 1328 Montana Avenue
(323)466-FILM**

Taxi Driver Wed., 7:30 p.m.
Thunderball Fri., 7:30 p.m.
Dr. No (1962) Sat., 7:30 p.m.
Midnight Run Thurs., 7:30 p.m.
HOLLYWOOD THEATERS - MALIBU CINEMAS
3822 Cross Creek Road (310)456-6990
Notes on a Scandal Fri., 4:15, 7:15, 9:30 p.m.; Sat.-Sun., 1:15, 4:15, 7:15, 9:30 p.m.; Mon.-Thurs., 4:15, 7:15, 9:30 p.m.
Venus 7 p.m.

The Queen Fri., 4, 9:15 p.m.; Sat.-Sun., 1, 4, 9:15 p.m.; Mon.-Thurs., 4, 9:15 p.m.

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

God Grew Tired of Us: The Story of Lost Boys of Sudan Sat.-Sun., 11 a.m.
Venus 1:30, 4:10, 7, 9:30 p.m.
Letters From Iwo Jima 1:20, 4:45, 8 p.m.
Captive (Cautiva) Sat.-Sun., 1:40, 4:20, 7:10, 9:55 p.m.; 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 7:20, 10 p.m.
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 11:50 a.m., 2:20, 4:50 p.m.
Casino Royale 12 noon, 3:30, 7:10, 10:10 p.m.
The Last King of Scotland 12:50, 3:50, 7, 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**

Because I Said So Fri.-Sat., 11:55 a.m., 2:30, 5:20, 8, 10:40 p.m.; Sun., 11:55 a.m., 2:30, 5:20, 7:45, 10:05 p.m.; Mon.-Thurs., 2:30, 5:20, 7:45, 10:05 p.m.
The Messengers Fri.-Sat., 11:55 a.m., 2:20, 4:50, 7:20, 9:45 p.m.; Sun., 11:55 a.m., 2:20, 4:50, 7:20, 9:45 p.m.; Mon.-Thurs., 2:20, 4:50, 7:20, 9:45 p.m.
Catch and Release Fri.-Sun., 11:10 a.m., 1:50, 4:25, 7, 10:10 p.m.; Mon.-Thurs., 1:50, 4:25, 7, 10:10 p.m.
Epic Movie Fri.-Sat., 12:50, 3:10, 5:15, 7:40, 10 p.m., 12:15 a.m.; Sun., 12:50, 3:10, 5:15, 7:40, 10 p.m.; Mon.-Thurs., 1, 3:10, 5:15, 7:40, 10 p.m.
Smokin' Aces Fri.-Sat., 11:05 a.m., 1:40, 4:15, 6:50, 9:30 p.m., 12:05 a.m.; Sun., 11:05 a.m., 1:40, 4:15, 6:50, 9:30 p.m.; Mon.-Thurs., 1:40, 4:15, 6:50, 9:30 p.m.
The Hitcher Fri.-Sat., 12:05, 2:15, 4:30, 6:40, 9:10, 11:30 p.m.; Sun., 12:05, 2:15, 4:30, 6:40, 9:10 p.m.; Mon.-Thurs., 2:15, 4:30, 6:40, 9:10 p.m.
Alpha Dog Fri.-Sat., 11:50 a.m., 2:40, 5:40, 8:20, 11:15 p.m.; Sun., 11:15 a.m., 2, 4:40, 7:30, 10:15 p.m.; Mon.-Thurs., 2, 4:40, 7:30, 10:15 p.m.
Stomp the Yard Fri.-Sat., 12 noon, 2:45, 5:30, 8:15, 11:10 p.m.; Sun.-Thurs., 1:15, 3:50, 7:05, 9:50 p.m.
Freedom Writers Fri.-Sat., 11:20 a.m., 2, 4:45, 7:35, 10:30 p.m.; Sun., 11:20 a.m., 2, 4:45, 7:35, 10:20 p.m.; Mon.-Thurs., 2, 4:45, 7:35, 10:20 p.m.
Pan's Labyrinth (El Laberinto del Fauno) Fri.-Sat., 1:30, 4:20, 7:10, 10:20 p.m.; Sun.-Thurs., 1:30, 4:20, 7:10, 9:55 p.m.
Night at the Museum: The IMAX Experience Fri.-Sat., 12:40, 4:10, 8:05, 10:35 p.m.; Sun., 12:40, 4:10, 7:55, 10:15 p.m.; Mon.-Thurs., 3:20, 7, 9:30 p.m.
Dreamgirls Fri.-Sat., 11:15 a.m., 2:05, 4:55, 7:45, 10:50 p.m.; Sun., 11 a.m., 1:55, 4:45, 7:35, 10:25 p.m.; Mon.-Thurs., 1:55, 4:45, 7:35, 10:25 p.m.

Roving Mars Fri.-Sun., 11:30 a.m., 3, 6:30 p.m.; Mon.-Thurs., 1, 2:10, 5:45 p.m.

**PANORAMA CITY
SHERMAN OAKS, ENCINO**

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

Blood and Chocolate Fri., 2:10, 9:40 p.m.; Sat., 1:45, 9:35 p.m.; Sun.-Thurs., 2:20 p.m.
Alpha Dog Fri., 7, 9:55 p.m.; Sat., 7, 9:50 p.m.; Sun.-Thurs., 7:15 p.m.
Arthur and the Invisibles Fri., 2, 4:30 p.m.; Sat., 1:30, 4:15 p.m.; Sun.-Thurs., 2, 4:30 p.m.
Borat: Cultural Learnings of America for Make Benefit Glorious Nation of Kazakhstan Fri., 4:45, 7:05 p.m.; Sat., 4:35, 7:10 p.m.; Sun.-Thurs., 5, 7:25 p.m.
The Queen Fri., 2:20, 4:55, 7:20, 9:50 p.m.; Sat., 1:25, 4:15, 7:05, 9:45 p.m.; Sun.-Thurs., 2:10, 4:50, 7:30 p.m.
The Departed Fri., 2:45, 7, 10:10 p.m.; Sat., 1, 4:05, 7:15, 10:20 p.m.; Sun.-Thurs., 2:45, 7 p.m.
The Last King of Scotland Fri., 2:05, 4:50, 7:30, 10:05 p.m.; Sat., 1:15, 4:25, 7:35, 10:15 p.m.; Sun.-Thurs., 2:05, 4:45, 7:20 p.m.

**WOODLAND HILLS
WEST HILLS, TARZANA**

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

Because I Said So Fri.-Sun., 10:35 a.m., 1:20, 4:10, 7:05, 10:05 p.m.; Mon.-Thurs., 1:20, 4:25, 7:05, 9:40 p.m.
The Messengers Fri.-Sat., 10:05 a.m., 12:25, 2:55, 5:30, 8:05, 10:40 p.m.; Sun., 10:05 a.m., 12:25, 2:55, 5:30, 8:05, 10:25 p.m.; Mon.-Thurs., 2:30, 5, 7:25, 9:50 p.m.
Blood and Chocolate Fri.-Sat., 10:35 p.m.; Sun., 10:30 p.m.; Mon.-Thurs., 10:05 p.m.
Catch and Release Fri.-Sun., 11:25 a.m., 2:15, 5, 7:50, 10:35 p.m.; Mon.-Thurs., 1:45, 4:35, 7:20, 10 p.m.
Epic Movie Fri.-Sat., 10:50 a.m., 1:15, 3:30, 5:50, 8:20, 10:50 p.m.; Sun., 12:15, 2:30, 4:50, 7:10, 9:30 p.m.; Mon.-Thurs., 2, 5:10, 7:50, 10:10 p.m.
Notes on a Scandal Fri.-Sun., 12:05, 2:45, 5:20, 7:55 p.m.; Mon.-Thurs., 2:40, 5:05, 7:35 p.m.
Smokin' Aces Fri.-Sun., 11:15 a.m., 2, 4:45, 7:35, 10:25 p.m.; Mon.-Thurs., 2:10, 4:55, 7:40, 10:25 p.m.
Alpha Dog Fri.-Sat., 10:10 a.m., 4:25, 10:55 p.m.; Sun., 3:25, 9:55 p.m.; Mon.-Thurs., 4:20, 10:30 p.m.
Stomp the Yard Fri.-Sun., 10:45 a.m., 1:25, 4:30, 7:30, 10:10 p.m.; Mon.-Thurs., 1:50, 4:40, 7:35, 10:20 p.m.
Freedom Writers Fri.-Sat., 11:10 a.m., 2:05, 5, 7:55, 10:50 p.m.; Sun., 10:10 a.m., 1:05, 4, 7, 10 p.m.; Mon., 1:10, 4:05, 7, 10:05 p.m.; Tues., 1, 5:30, 10:05 p.m.; Wed.-Thurs., 1:10, 4:05, 7, 10:05 p.m.
Pan's Labyrinth (El Laberinto del Fauno) Fri.-Sun., 11:05 a.m., 1:50, 4:50, 7:40, 10:30 p.m.; Mon.-Thurs., 1:55, 4:45, 7:30, 10:15 p.m.
Night at the Museum Fri.-Sun., 11 a.m., 1:45, 4:20, 7:15, 10 p.m.; Mon.-Thurs., 1:35, 4:30, 7:10, 9:55 p.m.
Letters From Iwo Jima Fri.-Sun., 12 noon, 3:15, 6:45, 10:15 p.m.; Mon.-Thurs., 1, 4:10, 7:15, 10:20 p.m.
Dreamgirls Fri.-Sun., 10 a.m., 1:05, 4:05, 7:10, 10:20 p.m.; Mon.-Thurs., 1:15, 4:10, 7:10, 10:15 p.m.
The Pursuit of Happyness Fri.-Sun., 10:15 a.m., 1:10, 4:15, 7:20, 10:10 p.m.; Mon.-Thurs., 1:40, 4:30, 7:20, 10:10 p.m.
Babel Fri.-Sun., 11:40 a.m., 3:05, 6:30, 9:55 p.m.; Mon.-Thurs., 3:10, 6:30, 9:45 p.m.
The Departed Fri.-Sat., 1, 7:25 p.m.; Sun., 12:05, 6:25 p.m.; Mon.-Thurs., 1, 7:05 p.m.
The Last King of Scotland Fri.-Sat., 10:40 a.m., 1:40, 4:40, 7:45, 10:45 p.m.; Sun., 10:40 a.m., 1:40, 4:40, 7:45, 10:35 p.m.; Mon.-Thurs., 1:05, 4, 7, 10 p.m.

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

Because I Said So Fri.-Sun., 11:40 a.m., 2:20, 5, 7:30, 9:55 p.m.; Mon.-Thurs., 12:40, 3:20, 6, 8:30 p.m.
Seraphim Falls Fri.-Sun., 1:30, 4:20, 7:20, 10 p.m.; Mon.-Thurs., 2:30, 5:20, 8:20 p.m.
Salaaam-e-Ishq Fri.-Sat., 12:45, 5, 9:30 p.m.; Sun.-Thurs., 12:30, 4:45, 9 p.m.
Venus Fri.-Sun., 11:45 a.m., 2:10, 4:35, 7, 9:25 p.m.; Mon.-Thurs., 12:45, 3:10, 5:35, 8 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 Queen 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.
The Rocky Horror Picture Show Fri., 12 mid.

**BURBANK
& VICINITY**

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

Because I Said So Fri.-Sat., 11:50 a.m., 2:25, 5:15, 8:05, 10:45 p.m.; Sun., 11:50 a.m., 2:25, 5:15, 7:55, 10:30 p.m.; Mon.-Thurs., 2:25, 5:10, 8:10 p.m.
The Messengers Fri.-Sat., 11:10 a.m., 1:35, 4:05, 6:40, 9:10, 11:35 p.m.; Sun., 11:10 a.m., 1:35, 4:05, 6:40, 9:10 p.m.; Mon.-Thurs., 1:20, 4, 6:40, 9:10 p.m.
Catch and Release Fri.-Sat., 11:40 a.m., 2:30, 5:25, 8:10, 11 p.m.; Sun., 11:40 a.m., 2:30, 5:25, 8:05 p.m.; Mon.-Thurs., 1:45, 4:25, 7:10, 9:55 p.m.

Epic Movie Fri.-Sat., 11:45 a.m., 2:05, 4:25, 7, 9:25, 11:45 p.m.; Sun., 11:45 a.m., 2:05, 4:25, 7, 9:25 p.m.; Mon.-Thurs., 2:05, 4:15, 7, 9:25 p.m.
Smokin' Aces Fri.-Sat., 11:30 a.m., 2:15, 5, 7:50, 10:40 p.m.; Sun., 11:30 a.m., 2:15, 5, 7:50 p.m.; Mon.-Thurs., 2:20, 5, 7:50, 10:30 p.m.
The Hitcher Fri.-Sat., 11 a.m., 1:15, 3:40, 6:05, 8:30, 10:55 p.m.; Sun., 11:55 a.m., 2:30, 4:45, 7:05, 9:30 p.m.; Mon.-Thurs., 2:30, 4:45, 7:05, 9:30 p.m.
Alpha Dog Fri.-Sat., 11:20 a.m., 2:20, 5:20, 8:20, 11:20 p.m.; Sun., 11:20 a.m., 2:20, 5:15, 8, 10:40 p.m.; Mon.-Thurs., 1:25, 4:20, 7:15, 10:10 p.m.
Stomp the Yard Fri.-Sat., 10:50 a.m., 1:40, 4:30, 7:20, 10:15 p.m.; Sun., 11:25 a.m., 2:15, 5:20, 8:15 p.m.; Mon.-Thurs., 1:30, 4:30, 7:25, 10:15 p.m.
Freedom Writers Fri.-Sat., 10:55 a.m., 1:55, 5:10, 8:15, 11:20 p.m.; Sun., 10:55 a.m., 1:55, 5:05, 7:55, 10:45 p.m.; Mon.-Thurs., 1:55, 4:35, 7:30, 10:25 p.m.
Pan's Labyrinth (El Laberinto del Fauno) Fri.-Sat., 10:45 a.m., 1:30, 4:20, 7:10, 10 p.m.; Sun., 10:45 a.m., 1:30, 4:20, 7:10, 9:55 p.m.; Mon.-Thurs., 1:15, 4:10, 7:15, 10 p.m.
Children of Men Fri.-Sat., 11:35 a.m., 2:10, 4:50, 7:25, 10:05 p.m.; Sun., 11:35 a.m., 2:10, 4:50, 7:25, 10 p.m.; Mon.-Thurs., 2:10, 4:50, 7:20, 10:05 p.m.
Night at the Museum Fri.-Sat., 11:05 a.m., 2, 4:55, 7:40, 10:25 p.m.; Sun., 11:05 a.m., 2, 4:55, 7:40, 10:20 p.m.; Mon.-Thurs., 2, 4:55, 7:40, 10:20 p.m.
Letters From Iwo Jima Fri.-Sat., 12:40, 4, 7:15, 10:30 p.m.; Sun., 12:40, 4, 7:15, 10:25 p.m.; Mon.-Wed., 1:50, 5:05, 8:15 p.m.; Thurs., 5:05 p.m.
Apocalypto Fri.-Sat., 12:20, 3:35, 6:50, 10:10 p.m.; Sun., 12:20, 3:35, 6:50, 10:05 p.m.; Mon.-Thurs., 2:15, 5:15, 8:30 p.m.
Blood Diamond Fri.-Sat., 12:45, 4:05, 7:30, 10:50 p.m.; Sun., 12:45, 4:05, 7:30, 10:45 p.m.; Mon.-Tues., 1:40, 5, 8:20 p.m.; Wed., 1, 4:05 p.m.; Thurs., 1:40, 8:20 p.m.
The Pursuit of Happyness Fri.-Sun., 10:55 a.m., 1:45, 4:40, 7:35, 10:35 p.m.; Mon.-Thurs., 1:35, 4:40, 7:35, 10:30 p.m.

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

Because I Said So Fri., 1:40, 4:20, 7:10, 9:55 p.m.; Sat.-Sun., 11 a.m., 1:40, 4:20, 7:10, 9:55 p.m.; Mon.-Thurs., 1:50, 4:25, 7, 9:40 p.m.
Smokin' Aces Fri., 1:15, 4, 6:50, 9:35 p.m.; Sat.-Sun., 10:35 a.m., 1:15, 4, 6:50, 9:35 p.m.; Mon.-Thurs., 1:15, 4, 6:45, 9:30 p.m.
Dreamgirls Fri., 1:30, 4:25, 7:25, 10:30 p.m.; Sat., 10:30 a.m., 1:30, 4:25, 7:25, 10:30 p.m.; Sun., 10:30 a.m., 1:30, 4:25, 7:25, 10:25 p.m.; Mon.-Thurs., 1:25, 4:25, 7:15, 10:10 p.m.
Babel Fri., 3:15, 6:40, 10:05 p.m.; Sat.-Sun., 11:55 a.m., 3:15, 6:40, 10:05 p.m.; Mon.-Thurs., 1:40, 4:50, 8 p.m.
The Departed Fri., 2:55, 6:20, 9:45 p.m.; Sat.-Sun., 11:30 a.m., 2:55, 6:20, 9:45 p.m.; Mon.-Thurs., 1:45, 5, 8:15 p.m.
The Last King of Scotland Fri., 1:35, 4:30, 7:30, 10:35 p.m.; Sat., 10:40 a.m., 1:35, 4:30, 7:30, 10:35 p.m.; Sun., 10:40 a.m., 1:35, 4:30, 7:30, 10:30 p.m.; Mon.-Thurs., 1:35, 4:30, 7:25, 10:15 p.m.

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

The Messengers Fri.-Sat., 12 noon, 2:30, 5, 7:25, 10 p.m.; Sun., 12 noon, 2:30, 5, 7:25, 9:50 p.m.; Mon.-Thurs., 1:35, 4:05, 6:40, 9:10 p.m.
Blood and Chocolate Fri., 2:20, 5:10, 7:45, 10:20 p.m.; Sat., 11:45 a.m., 2:20, 5:10, 7:45, 10:20 p.m.; Sun., 11:45 a.m., 2:20, 5:10, 7:40, 10:10 p.m.; Mon.-Thurs., 2:20, 5:10, 7:40, 10:10 p.m.
Catch and Release Fri., 1:30, 4:20, 7:10, 10:05 p.m.; Sat., 10:45 a.m., 1:30, 4:20, 7:10, 10:05 p.m.; Sun., 10:45 a.m., 1:30, 4:20, 7:10, 9:55 p.m.; Mon.-Thurs., 1:30, 4:20, 7:10, 9:55 p.m.
Notes on a Scandal Fri., 2:25, 4:55, 7:20, 9:50 p.m.; Sat., 11:55 a.m., 2:25, 4:55, 7:20, 9:50 p.m.; Sun., 11:55 a.m., 2:25, 4:55, 7:20, 9:40 p.m.; Mon.-Thurs., 2:25, 4:55, 7:20, 9:40 p.m.
Seraphim Falls Fri., 7, 9:55 p.m.; Sat., 4, 7, 9:55 p.m.; Sun., 4, 7, 9:45 p.m.; Mon.-Thurs., 7, 9:45 p.m.
Stomp the Yard Fri.-Sun., 12:30, 3:20, 6:10, 9 p.m.; Mon.-Thurs., 12:45, 3:30, 6:10, 9 p.m.
Charlotte's Web Fri., 1:50, 4:30 p.m.; Sat.-Sun., 10:50 a.m., 1:25 p.m.; Mon.-Thurs., 1:25, 4:30 p.m.
Volver Fri., 1:45, 4:45, 7:40, 10:35 p.m.; Sat., 11 a.m., 1:50, 4:45, 7:40, 10:35 p.m.; Sun., 11 a.m., 1:50, 4:45, 7:30, 10:15 p.m.; Mon.-Thurs., 1:50, 4:45, 7:30, 10:15 p.m.
The Queen Fri., 2:10, 4:50, 7:35, 10:15 p.m.; Sat., 11:30 a.m., 2:10, 4:50, 7:35, 10:05 p.m.; Mon.-Thurs., 2:10, 4:50, 7:35, 10:05 p.m.

**GLENDALE
HIGHLAND PARK**

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

The Hitcher 12:25, 4:20, 8:15 p.m.
Code Name: The Cleaner 12:20, 4:05, 7:50 p.m.
Freedom Writers 2, 5:55, 9:50 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.

MANN EXCHANGE 10 128 North Maryland Avenue (818)549-0045

Because I Said So 11:30 a.m., 2, 4:30, 7, 9:30 p.m.
Blood and Chocolate 11:20 a.m., 1:50 p.m.
Catch and Release 11:30 a.m., 2:10, 4:50, 7:30, 10:10 p.m.
Stomp the Yard 11:40 a.m., 2:20, 5, 7:40, 10:20 p.m.
Freedom Writers 4:20, 7:20, 10:20 p.m.
Pan's Labyrinth (El Laberinto del Fauno) 12:40, 3:40, 6:40, 9:20 p.m.
Letters From Iwo Jima 12:20, 3:30, 6:50, 10 p.m.
Dreamgirls 1, 4:10, 7:10, 10:10 p.m.
The Pursuit of Happyness 11:50 a.m., 2:30, 5:10, 7:50, 10:30 p.m.
The Queen 11:40 a.m., 2:10, 4:40, 7:10, 9:40 p.m.
The Departed 11:50 a.m., 3:10, 6:30, 9:50 p.m.
MANN MARKETPLACE 4 144 South Brand Blvd, Suite P (818)547-3352
The Messengers 12 noon, 2:30, 5, 7:30, 10 p.m.
Epic Movie 12:10, 2:40, 5:10, 7:40, 10:10 p.m.
Smokin' Aces 11:40 a.m., 2:10, 4:50, 7:50, 10:30 p.m.
Night at the Museum 11:30 a.m., 2, 4:40, 7:20, 9:50 p.m.
UA LACANADA FLINTRIDGE 1919 Verdugo Blvd (800)326-3264 508
Because I Said So 12 noon, 2:30, 5, 7:45, 10:20 p.m.
The Messengers 12:10, 2:35, 4:55, 7:30, 9:50 p.m.
Catch and Release 11:40 a.m., 2:25, 5:10, 7:50, 10:30 p.m.
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, 7:40, 10:15 p.m.
Night at the Museum 11:35 a.m., 2:10, 4:50, 7:25, 10:05 p.m.
Dreamgirls 12:15, 4, 7, 10 p.m.
The Queen 11:25 a.m., 2:05, 4:35, 7:10, 9:40 p.m.

**PASADENA
& VICINITY**

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

Because I Said So 1:40, 4:20, 7:30, 9:55 p.m.
Seraphim Falls 1:15, 4, 7, 9:45 p.m.
The Italian (Italianetz) 1:55, 5:10, 7:40, 10 p.m.
Mafioso 1:25, 4:40, 7:15, 9:50 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 p.m.
Venus 11:30 a.m., 2, 4:35, 7:15, 9:45 p.m.
Letters From Iwo Jima 12:30, 3:45, 7,



FRI 02

The Temptations Review Featuring Dennis Edwards
(Gospel,Pop,R&B/Soul)
A four-time Grammy Award winner and 1996 addition to the Rock 'n' Roll Hall of Fame, Gladys Knight gained fame as lead singer for Gladys Knight and the Pips. Her hits include 'I Heard It Through the Grapevine' and 'Midnight Train to Georgia.' Gibson Amphitheatre at Universal CityWalk, 100 Universal City Plaza, 818-622-4440, \$45-\$90
02/02/07: 8:15 p.m.

Jose Feliciano
(Latin/Salsa)
From 1962, Feliciano performed his Spanish-American material in the clubs and coffee-houses of Greenwich Village. His Latin treatment of the Doors' 'Light My Fire' became his first hit, followed by his version of the R&B standard 'Hi Heel Sneakers.' Cerritos Center for the Performing Arts, 12700 Center Court Dr., 562-916-8501, \$27.50-\$57
02/02/07: 8 p.m.



SAT 03

Johnny Mathis
(Pop)
Johnny Mathis is a legendary pop vocalist whose hits include 'Chances Are' and 'Too Much, Too Little, Too Late.' McCallum Theatre, 73000 Fred Waring Dr., 760-340-2787
02/03/07: 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, 300 E. Green St., 626-449-7360, \$45-\$75
02/03/07: 8 p.m.



SUN 04

Allison Mose
(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, 3233 Helms Ave., 310-271-9039, \$30-\$35
02/04/07: 8 and 9:30 p.m.

Gospel Brunch at House of Blues
(Gospel,Live Music in Bar/Club)
Experience HOB's popular Gospel Brunch, featuring inspiring gospel performances and an amazing buffet to feed the body and the soul. House of Blues - Sunset Strip, 8430 Sunset Blvd., 323-848-5100, \$18.50-\$20
02/04/07: 10 a.m. and 1 p.m.



MON 05

Paul Weller
(Live Music in Bar/Club,Pop,R&B/Soul,Rock)
From his formative years as lead singer of The Jam to the pop foundations of the Style Council, Paul Weller has carved his niche as one of Britain's most revered songcrafters. Weller has embraced everything from experimental funk and psychedelic jazz to acoustic folk and pastoral soul rock. Avalon Hollywood , 1735 N. Vine St., 323-467-4571, \$37.50; \$65
02/05/07: 8 p.m.

DJ Marshall Barnes
(Live Music in Bar/Club,Rap/Hip Hop,Rock)
The Game is from the birthplace of Gangsta Rap, Compton, California. But this is a new, different westside story, one that joins with the eastside while paying respects to rap's hardcore pioneers of the '80s, NWA. The Game, a former gangbanger who turned to rap after being shot five times and left for dead, is about peace not war. House of Blues - Sunset Strip, 8430 Sunset Blvd., 323-848-5100, \$40
02/05/07: 8 p.m.



TUE 06

Marty and Elayne
(Jazz,Live Music in Bar/Club)
The venerable Marty and Elayne have been performing their jazz-oriented lounge act at the Dresden Room for 18 years. Dresden Room, 1760 N. Vermont Ave., 323-665-4294
02/06/07: 9 p.m. till 1:15 a.m.

Hellcat Night
(Live Music in Bar/Club,Rock)
Hellcat Records hosts this night at The Echo. Echo, The, 1822 W. Sunset Blvd., 213-413-8200, \$5
02/06/07: 7 p.m.

Groove Factory
(Dance Club,Funk,R&B/Soul,Rap/Hip Hop,Reggae)
'Groove Factory' features live performances and release parties. Zanzibar, 1301 Fifth St., 310-451-2221, \$10 - Cash
02/06/07: 9 p.m.



WED 07

John Fogerty
(Live Music in Bar/Club,Rock)
A founding member of Creedence Clearwater Revival, John Fogarty's solo releases 'Centerfield' and Blue Moon Swamp' have earned him acclaim and praise from fan around the world. House of Blues - Sunset Strip, 8430 Sunset Blvd., 323-848-5100
\$90
02/07/07: 8 p.m.

Orphans of the Rwanda Genocide
(Gallery,Museum,Photography)
This important photo exhibition focuses on haunting first person testimonies and insightful images of human tragedy and survival in Rwanda. Powerful photographs taken by Jerry Berndt portray genocide memorial sites-lye-covered bones and tattered clothing contrasted with hopeful images of the orphans of Rwanda rebuilding their lives through marriages, birth, and healing. Museum of African American Art,



THUR 08

Erin McKeown
(Acoustic,Alternative,Folk)
Part folk diva, part beat poet, part jazzy funkteer, Erin McKeown is proficient on bass, piano, electric and acoustic guitars as well as banjo and mandolin. Amoeba Music, 6400 Sunset Blvd., 323-245-6400
02/08/07: 7 p.m.

Tony Bennett
(Jazz,Live Music in Bar/Club,Pop,Swing)
Veteran crooner Tony Bennett, who is also a serious and accomplished painter, has enjoyed a career that has made him one of the most popular recording artists of all time. House of Blues - Sunset Strip, 8430 Sunset Blvd., 323-848-5100
\$100
02/08/07: 8 p.m.

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KRS ONE
with Conclusion
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FRI 2.2

COMPLETE CONTROL RADIO SAT 2.3
LEFT ALONE
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Trent Cantrelle
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SAT 2.3
estradasphere
Stolen Babies
BAD ACID TRIP

LOS ANGELES presents... Indie 101
VOLUMEN CERO
PASTILLA AND SILVESTRE

SUN 2.4
COUGAR
WITH BABY MAMMALS + LYRA

COMPLETE CONTROL RADIO THURS 2.8
ONLY CRIME
(ft. members of Bane/Converge/
Velocity Engine/Hagfish/
Armstrong/Gwar/Descendents/
ALL/Black Flag/Good Riddance)
with New Mexican Disaster Squad

VALENTINE'S DAY - WED 2.14
head cat
featuring...
Lemmy Kilmister (Motorhead)
Slim Jim Phantom (The Stray Cats)
DJ-Daniel Ash (Love & Rockets)
Danny Harvey (13 Cats)

WED 2.7
MULAYLOR

LACK OF LUXURY TOUR THURS 2.13
REHAB AUTHORITY ZERO
A CHANGE OF PACE CRAZY ANGLOS

THURS 2.15
THE OCTOPUS PROJECT
MEALS FOR CHILDREN & CONQUISTADOR

A JOHNNY CASH SHOW... FRI 2.16
CASH
THE NEXT BEST THING TO JOHNNY CASH
WITH SACRED COWBOYS & ROSES PAWN SHOP

THURSDAY FEBRUARY 1ST - 8PM
MIKE DILLON'S GO-GO JUNGLE
THUNDERADO / NEW CYCLE
MONDAY FEBRUARY 5TH - 730PM
Tin Panda Presents...
INMEMORY PHOTO ATLAS
DINCI VA / CULPRIT / PANIMA
SATURDAY FEBRUARY 10TH - 7PM
Church Of The 8th Day Presents...
THE MENTORS
WILLIE PSYCHO / FINAL SOLUTION
WORHORSE / GFI / WANTED DEAD
SUNDAY FEBRUARY 11TH - 7PM
SCARS OF TOMORROW
TUESDAY FEBRUARY 13TH - 730PM
KXLU 88.9 FM Presents...
THEY SHOOT HORSES DON'T THEY
A FAULTY CHROMOSOME
THURSDAY FEBRUARY 15TH - 630PM
TERROR
WARRIORS / ALL SHALL PERISH
STICK TO YOUR GUNS / WAR OF AGES
THURSDAY FEBRUARY 22ND - 730PM
MOONRATS
(members of Pretty Girls Make Graves)

THE FREEZER BURNER TOUR THURS 2.20
galapagos4
QWEL QWAZAAR ROBOUST
Offwhyte / Mestizo / DJ Dallas Jackson

FRI 2.3
Stonehoney

TUES 2.27
WHOLE WHEAT BREAD
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2.11 - D.I. + TIPPERS GORE	3.7 - THE FINNISH MOOSIC TOUR FEATURING KTU
2.12 - ERNIE HALTER + COLBIE CAILLAT	3.8 - DIE HUNNS
2.17 - DESTRUCTION + INTO ETERNITY + HIRAX	3.10 - BLACKFIELD ft. STEVEN WILSON OF PORCUPINE TREE
2.23 - VISA + LES VAGABONDS	3.11 - GIANT SQUID + LUDICRA
2.24 - CLUB VODKA PRESENTS: LOVE/HATE	3.12 - SUBURBAN LEGENDS
3.2 - THE BLASTERS + ANGEL CITY OUTCASTS	3.13 - SKATALITES + GO JIMMY GO
3.3 - THE LOVED ONES + DEAD TO ME	3.18 - UNDER BYEN + FRIDA HYVONEN
3.6 - ZOE + LOS ABANDONED	3.21 - STORM LARGE & THE BALLS

ALTERKNIT LOUNGE

FRI 2.2 Porla Records, Tin Panda & Filter Present... AMESTORY / SCARLET GREY HONG KONG SIX / THE MORNING BENDERS JAMFRITH / DJ KIDS AT THE DISCO	SAT 2.3 ENDLESS HALLWAY DEADSARA THE AMNESTY / THE VESPERTINES
SUN 2.4 Church Of The 8th Day Presents... THE DOLEMITE PROJECT GRAVE DESECRATION CONDEMNED / VESUVIUS / ROTT / SICK	TUES 2.6 7pm - Early Show... EL PASO HOT BUTTON & RIZORKESTRA 9pm - Bluebeat Lounge Presents... RASKAHUELE DUBCOINCIDENCE / GREEN MACHINE
THURS 2.8 Dramaturgy Presents... SOLARE / BOXVIOLET NATIONALE / TWEAK BIRD 1 DOWN 2 ACROSS	FRI 2.9 - THE HOUSE HARKONEN SAT 2.10 - GERTIE FOX + LITTLE BRAZIL SUN 2.11 - EDISON GLASS + VICIO

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There is "NO COVER CHARGE"

Rex Merriweather (Left) Russell Nakaoka (Right)

SPORTS

WEEKLY SPORTS WRAP-UP

BY JOSEPH TRINH

The college basketball season has reached the meat of conference play, where teams begin to jockey for position in preparation for the big Tournament that seems to whip the sports world into a frenzy every March. The NBA reached the midpoint of their season, with the All-Star Weekend quickly approaching. All this means is that basketball won't be truly relevant for at least another month. Thank God for the Super Bowl.

This year's offering, as with every year, has those "experts" focusing on the quarterback matchup, which really isn't much of a matchup at all. On one side, we have the great Peyton Manning of Indianapolis, the NFL's darling. Arguably the best quarterback in the League, he already seems to have one foot in the Hall of Fame. On the other side, we have Rex Grossman of Chicago, who is already considered one of the worst quarterbacks to lead a team into the Super Bowl.

The early spread (seven points in favor of Indy right after the conference title games) was pretty much an indicator of Vegas' opinion of this matchup, who seem to agree with the rest of the world, outside of Illinois, in the belief of the Colts' inevitable victory. My response? Trent Dilfer and Brad Johnson both won the Super Bowl recently (and yes, both suck, if you didn't know), and this Bears team is eerily similar to those teams in terms of defensive stoutness, so don't go anointing the Colts just yet.

If the Bears' offensive line can neutralize the pass rush of Indy and let running backs Thomas

Jones and Cedric Benson find their running lanes in that undersized Colts defense, the Bears just might be able to win the game with their offense. When Rex Grossman gets the protection he needs to step into his throws, he can actually make good decisions, despite what everyone thinks (OK, I'm not really convinced on that, but still, follow me here).

With their defense, led by that ogre people call Brian Urlacher, the Bears definitely have a shot at beating the Colts. In the NFC title game, if you remember, quarterback Drew Brees of New Orleans played a near perfect game, and they still lost to Chicago, behind four turnovers, something these Bears seem to have a knack for creating. Indianapolis' offense really hasn't played all that well in the past month, with Manning throwing for just two touchdowns and six interceptions in three playoff games. Is he going to continue that? Look, I'm just sayin', y'know what I'm sayin'?

I believe that this Super Bowl will help solidify one of the Colts' legacies. Either Manning continues his bad postseason rep and loses yet another big game (which means the Bears win), or kicker Adam Vinatieri will once again win a Super Bowl by kicking a late field goal, adding to his already Hall of Fame career (trust me; he will go to Canton). Either way, the Colts ain't gonna cover the spread, so bet on the Bears. When your bookie looks at you with that inevitable befuddled look on his face, tell him *Entertainment Today* told you to do so. Of course, if you read this column regularly, you should know that I know nothing about football. Thank God for basketball season. *R*



ENTERTAINMENT INSIDERS

OBITUARY

BY RUSTY WHITE

ALFREDO RIPSTEIN

Jan. 20, 2007

His 1995 *El Callejon de los Milagros* also won the Golden Ariel as Best Picture. Salma Hayek starred. Mr. Ripstein's film *The Beginning and the End* won the Golden Ariel as Best Picture.

Award-winning Mexican producer Alfredo Ripstein died of respiratory failure at age 90.

Mr. Ripstein began his lengthy career as a production manager in the late 1930's. He turned to producing during the 1940's. Mr. Ripstein continued to produce films until 2005.

His 2002 film *The Crime of Father Amaro* was nominated for the Best Foreign Language Film Oscar and Golden Globe. The movie won Mexico's Golden Ariel as Best Film.

This last film the producer made was a family affair, as Mr. Ripstein's son Arturo Ripstein was the director. Mr. Ripstein was honored with the Salvador Toscano Medal at the 2004 Ariel's in recognition of his lifetime contribution to the Mexican film industry.

Mr. Ripstein's many credits include: *Swamp of the Lost Souls*, *Mysteries From Beyond the Grave*, *The Living Coffin*, *Rio Hondo*, *Crown of Tears*, and *Rosario*.

www.EntertainmentToday.net

THE VOICE OF ASTROLOGY

BY RITA ANN FREEMAN

The full moon on Friday may see some stormy energy creating difficult situations that may last into next week. Think things through to their end before commenting or chiseling it in stone.

Aries; [March 20th to April 20th]

The full moon may have you nervous and edgy all the way to Saturday when big plans take over for the rest of the weekend. Talking and negotiations appear to fill your days until Wednesday, with demands on your patience highest on Tuesday.

Taurus; [April 20th to May 20th]

Give deep thought to personal issues Thursday to Saturday, as risk complications may arise. On Sunday, spending and saying too much appear to be unwise. Hot new love energies or prospects are likely through Wednesday.

Gemini; [May 21st to June 22nd]

Emotions are on the rise Thursday to Sunday, and it may take some time to adapt to this new phase. Talking nervously or speaking out too soon is likely all the way to Tuesday. Good news on Wednesday may make your day.

Cancer; [June 23rd to July 22nd]

Your awareness may have the blinders on all the way through the full moon until the clarity of Monday takes over. A fast scramble on Tuesday may involve either a career situation or romantic partner. Wednesday appears cheerful and productive.

Leo; [July 23rd to August 22nd]

Fatigue, illness, or some kind of blundering mistake may dominate events and choices all the way to Saturday. A long talk with yourself may be required Sunday into Monday, before you can feel centered once again. Good luck in love is likely to brighten up your days into Wednesday.

Virgo; [August 23rd to September 22nd]

Some kind of larger issue may dominate your thinking, spending, and decision-making into Sunday. Use the soft approach on Monday, or risk alienating success. Find balance on Tuesday, and use Wednesday for mixing and socializing.

Libra; [September 23rd to October 22nd]

If you are looking for big pay-offs in career and domestic accomplishments, invest great effort Thursday to Sunday. Take the time to phrase words, requests, and comments carefully on Monday. Hot new love energies open doors of opportunity big time from Tuesday to Wednesday.

Scorpio; [October 23rd to November 22nd]

Cooperation from others may be very hard to come by, at least in full, from Thursday to Sunday. Monday appears to require a passive attitude with no aggression showing, especially in communications. You may feel as though some things are getting away from you on Tuesday, but you should be able to rope them in nicely by Wednesday.

Sagittarius; [November 23rd to December 22nd]

You appear to invest *huge* amounts of time/energy into efforts on Thursday into Saturday with some goal or project. Disappointment is indicated for Sunday, and it may be critical to remain calm and simply solve the problem with a soft touch on Monday and Tuesday. Cheerful and highly cooperative energies should light up your Wednesday.

Capricorn; [December 23rd to January 19th]

A slow start to Thursday could heap more work on you from Friday to Sunday. Poor quality cooperation Monday and Tuesday may have your fuse rather short. You appear to have great success with power people, money issues, and career energies on Wednesday.

Aquarius; [January 20th to February 18th]

A great deal of energy will dominate activity Thursday to Sunday, with fatigue, headache, illness, digestive distress, and eye sensitivities a likely consequence. From Monday to Wednesday, you appear to have many demands placed upon you, possibly all at once!

Pisces; [February 19th to March 20th]

On Thursday and Friday, you may find yourself being "all business" with a very good outcome likely. Trends should switch fast on Saturday, while fatigue enters to bring many demands on your time lasting until Tuesday. On Wednesday, you appear cheerful and productive while accomplishing with greater ease.

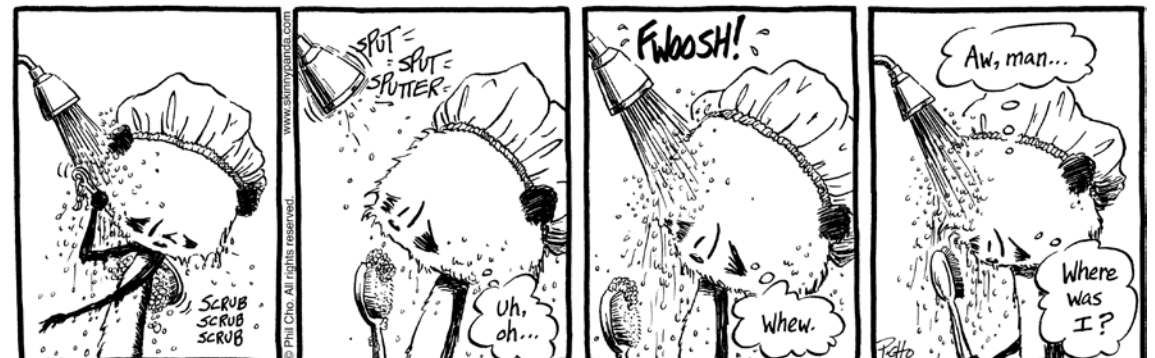
Please contact Rita Ann for personal service at www.VoiceOfAstrology.com.

COMICS

Walker and Prescott.com by Drew-Michael



Skinny Panda by Phil Cho



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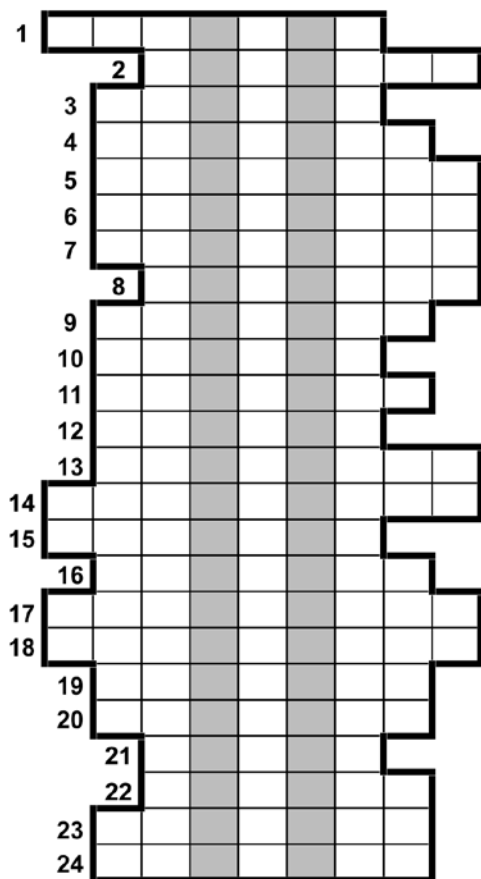
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12-06

POPGRIDDLE CROSSWORD PUZZLE



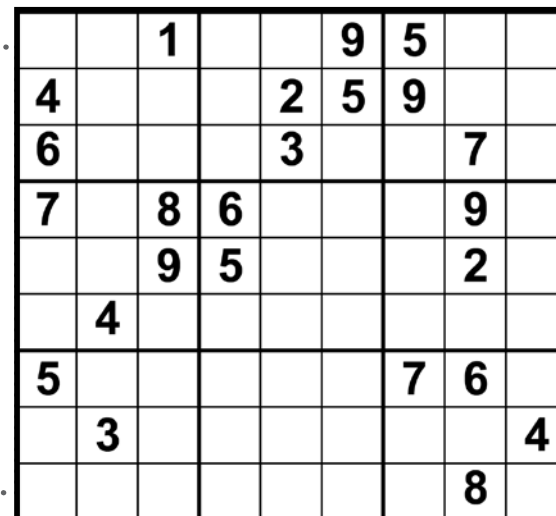
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SUDOKU

The ultimate logic puzzle

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

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



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SUDOKU CONTEST!

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

Send correct answers to:
Entertainment Today
3807 Wilshire Blvd, Suite 717
Los Angeles, CA 90010

Answers to last weeks puzzle:

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

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Find the answers to read a quote from *The Osterman Weekend* on the gray columns.

Created by G. Gillen

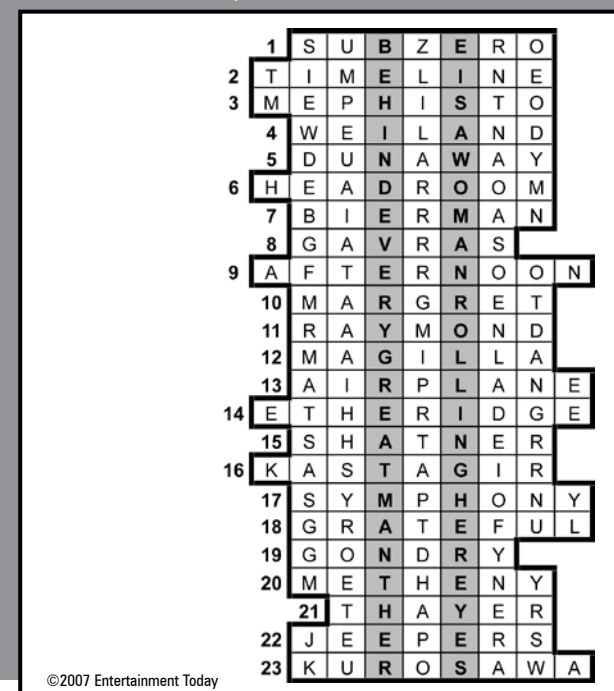
1. Country band started in 1969 by Randie Owen, Teddy Gentry, and Jeff Cook
2. Fictional character created by Leslie Charteris in the 1920's and featured in many novels, novellas, radio, TV, and film; aka *The Saint*
3. Media franchise created by Japanese manga artist Naoko Takeuchi; ___ *Moon*
4. One of the most influential guitar players in rock music history; his debut album *Are You Experienced* has been inducted into the US National Recording Registry
5. 1997 film, Dr. Kimble, unjustly accused of murdering his wife, must find the real killer, while avoiding being captured by the marshals; based on the 1960's television series
6. Actress, nominated for Academy Awards for *Gloria* and *A Woman Under the Influence*
7. Actor, won an Academy Award for his role in the 1955 film version of *Marty*
8. 1985 post-apocalyptic novel by David Brin, a drifter gives hope to a community threatened by local warlords with empty promises of aid from the Restored USA
9. Actor, Felix Unger in the TV series *The Odd Couple*
10. 1991 film, an old woman living in Nagasaki Japan takes care of her four grandchildren for their summer vacation; *Rhapsody in* ___
11. Assistant director of the FBI and direct supervisor of Mulder and Scully in *The X-Files*
12. Successful rock band of the 1970's and 1980's, founded by guitarist, songwriter, and producer Tom Scholz
13. 1960's sitcom depicting the home life of horror movie monsters
14. 1963 film with Elizabeth Taylor, about the struggles of the young queen of Egypt to resist the imperialist ambitions of Rome
15. Canadian singer-songwriter, she won a Grammy award for the 2001 single "I'm Like a Bird"
16. Comic book series written by Neil Gaiman; the king of dreams learns one must change or die
17. Name given to the fashion line designed by Mugatu (Will Ferrell) in 2003's *Zoolander*
18. Writer, director of *Reservoir Dogs*, *Pulp Fiction*
19. Folklorist and author, best known for the novel *Their Eyes Were Watching God*
20. Director of *Brazil*, *The Fisher King*; member of Monty Python
21. Musician, founding member and frontman of Talking Heads
22. Writer of *Million Dollar Baby* and director of *Crash*
23. 1994 Italian language film, the story of Chilean poet Pablo Neruda and his relationship with a simple postman who learns to love poetry; with Philippe Noiret
24. Cornish hero and one of the Knights of the Round Table; the story of his romance with Isolde has inspired poetry, films, and opera

CROSSWORD CONTEST!

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

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Answers to last week's puzzle:



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