# MOVIE TIMES INTERVIEWS REVIEWS CROSSWORD & GAMES GAMES GAMES GAMES GAMES VOL.39 NO.08 FEB 22-28 2007 SINCE 1967

THE QUEEN'S PETER MORGAN TELLS US WHAT THE ACADEMY AWARDS ARE REALLY ALL ABOUT INTERVIEW BY JONATHAN W. HICKMAN

OUR ACADEMY AWARDS PREVIEW JOE STRUMMER LIVES ON...AND ON...





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# NTERTAINMENT TODAY

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LA's about takin' it easy, brah: So, what is it that all of these rich HOLLYWOOD KIDS RUNNING AROUND WITHOUT ANYTHING TO DO ALL DAY ARE UP TO, ANYWAY? ARE THEY MAKING MOVIES, WRITING A BOOK, RECORDING AN ALBUM, PAINTING A PICTURE? No. THEY'RE FEEDING THE MONKEY IN HOLLYWOOD, AND TRAVIS MICHAEL HOLDER HAS A THING OR TWO TO SAY ABOUT THEIR WORK ETHIC; GET AKIMBO: HOLDER REVIEWS KIMBERLY AKIMBO NOW AT VICTORY THEATRE CENTER: PIE IN THE SKY: MARY E. MONTORO SAMPLES THE TROJAN PIE AT LILLIAN THEATRE.

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BLOODY HELL. **Peter Morgan** has quite a corpus that can be seen in this YEAR ALONE, AS HE'S RESPONSIBLE FOR HAVING WRITTEN THE QUEEN, THE LAST KING OF SCOTLAND, AND LONGFORD. HE'S IN THE WORKS WITH RON HOWARD WITH HIS LATEST, AND IN THE MEANTIME HE'LL BE WAITING AROUND FOR HIS THE Other Boleyn Girl to come out later this year. Now he's up for an ACADEMY AWARD FOR BEST SCREENPLAY, AND JONATHAN W. HICKMAN FINDS out from the scribe that the Awards Season is not all tea and CRUMPETS.

22 - 23 FROLICSOME FUN PROFESSOR KLICKBERG'S INSUPERABLE CROSSWORD PUZZLE. THE VOICE OF ASTROLOGY WITH RITA ANN FREEMAN, SUDOKU, AND COMICS.

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# THEATER DUDE, JUST CHILL BY TRAVIS MICHAEL HOLDER

in their small Beachwood Canyon-adjacent apartments, perpetually getting high and calling Pink Dot for more Ketel One, they know they should be stuffing headshots into envelopes or doing something worthwhile to validate their existence. "Maybe it's okay if we just say, 'I live in Hollywood and I got totally fucked-up today," suggests Sunny (Theresa Burkhart) to her friend Lola (Alex Dawson) as an alternative to the realization that "no one really does anything in this town." Instead, as chronicled in Burkhart's Feeding the Monkey in Hollywood, they put their creativity to a different use: inventing schemes and situations to impress upon everyone the fact that they're busy, vital artistes leading fascinating lives-as long as they remember to wipe the coke residue off their faces.

Unfolding in two separate apartments distinguishable from one another only by reversible movie posters, a coke-dusted coffee table, and a battered Barcalounger, the girls' day is juxtaposed with that of Brian and Matt (Jeff Rubio and Matt Gallagher), who stare at the tube, pick their navels, and try to remain as inert as possible so that they don't have to shower again today. "Maybe we need a project," suggests Brian. "Yeah," Matt agrees, "I like that word."

As Brian and Matt build a Hydroponic Automatic Inebriator worthy of Betty Boop's grandfather,

s a quartet of Hollywood hopefuls vegetate Sunny and Lola concoct a stew of Miracle Grow, Ajax, bleach, and lube to make them sick in an effort to explain why they are frittering their day away watching 91/2 Weeks. When their cooking skills blind them, they decide to visit Brian and Matt's apartment anyway-after all, they know the car keys are on the hook near the door, the pothole in the road is just before the stop sign at the preschool, and they can distinguish between the guys because Matt smells of Polo and Brian of CK-1.

> Burkhart's rapid-fire script is golden, and these four precision comic actors are hilarious, led by director Jamie Wollrab to create a refreshing evening reminiscent of Lucy Ricardo reinterpreted by Cheech and Chong. Feeding the Monkey in Hollywood won't save rainforests or change the world, so don't expect to leave with a new understanding of life among the sharks in Lost Angeles, because there is none—unless you've lived through what these people are experiencing and are oddly warmed to find that nothing much has changed in 40 years. Why, I even looked online for the nearest Pink Dot, emailed Netflix to send me  $9\frac{1}{2}$ Weeks, and hopefully Matt and Brian's Hydroponic Inebriator will be perfected and for sale at California Caregivers Alliance by summer. 🏱

> Gardner Stages is located at 1501 N. Gardner St. in Hollywood (natch); for tickets, call (323) 960-1053.



Alex Dawson and Theresa Burkhart in Burkhart's Feeding the Monkey in Hollywood now at Gardne

## www.EntertainmentToday.net

# **RANDOM BREEZES OF HOPE**



Sharon Johnston, Kathleen Bailey, and Judy Jean Berns in a comedy by David Lindsay-Abaire

avid Lindsay-Abaire takes us on another bizarrely inappropriate detour into the Jerry Springer challenge to the American dream in *Kimberly Akimbo,* for which he received the LADCC Award for Playwrighting in its premiere at South Coast Rep in 2001. Now, after an exceptional amount of praise and vilification generated from the enormous success of his Fuddy Meers, the Tony-nominated Rabbit Hole (third in my TicketHolder Awards Top Ten Productions in LA last year at the Geffen), and my favorite, Wonder of the World, that 16-year-old menopausal heroine Kimberly Levaco bobs back into LA.

The play concerns the insular world of a typical suburban nuclear family crashing through life. Kimberly (Judy Jean Burns) is a gawky teenager dressed in costumer Dawn DeWitt's Britney Spears-inspired finery, normal except for a rare genetic condition accelerating the aging process four-and-a-half times, leaving her with the appearance of a woman resolutely into her AARP years. More disturbing, it's the day of Kimberly's 16th birthday, which her parents have forgotten, and the life expectancy of those afflicted with her ailment is 16.

Not that her family seems to care. Her pregnant mother Pattie (Kathleen Bailey), with bandaged hands from surgery after acquiring carpal tunnel through years spent squeezing cream filling into pastries, is convinced she's dving of cancer, and dad Buddy (Joe O'Connor) breaks every promise, ending up "face down in a bowl of peanuts somewhere" each night after his shift in a gas station kiosk. Kimberly has allies in her homeless ex-con druggy Aunt Debra (Sharon Johnston), who sleeps and gives handjobs in the public library, and moonstruck classmate Jeff (Patrick Rogers), who sees a beautiful young girl despite the fact that Kimberly looks like Margo when they took her out of Shangri-La. Still, both have their own agendas: Debra using her niece in a scheme to cash stolen checks and Jeff because she's the first person who doesn't recognize his position as the school's resident nerd.

Director Maria Gobetti possesses the quintessential offbeat sense of humor to understand and enhance the quirkiness of this darkly rich material and, since she's directed all but one of these performers in several other highly successful productions at the Victory, it's

fairly easy to see how pleased actors are to work with her. No one could have been better chosen to interpret Lindsav-Abaire: it's a match made in Dysfunctional Cracker Family Play Heaven.

Berns is indelible, finding not only the youth and latent vallevgirlisms of the doomed title character, but gently suggesting the heartache Kimberly chokes down on a daily basis is more of a consequence of her parents having given up on her and less because of Kimberly's being victimized by her disease. Thankfully, working alongside Bailey has become a habit for Berns and, this time out, their collaboration offers a new challenge: the delicious theatrical conceit that Bailey is playing Berns' mother and the camaraderie between them is here ingeniously reinvented.

O'Connor and Johnston play their wildly exaggerated roles with simplicity and conviction, blessed with the world-class directorial eye and infinite patience of Gobetti to help each find touchingly gossamer moments of poignant humanity. Rogers is a breathtakingly facile young comedian with a guaranteed future if the theatrical gods are anywhere around to combat those nasty demons out to screw with the fragile lives of too-youthful character actors.

Above everything making Kimberly Akimbo special is the fascinatingly askew vision of Lindsay-Abaire, who takes on the eternal subject of family and finds a way to meld his goofy humor with a modernday Ibsen or Miller-esque exploration into the heart of what is subtly but systematically destroying our species. His insight is finding some random breezes of hope to filter into what seems to be a bleak future for our screwed-up society, one overpowered by so much media hype and skewed politics that we all tend to overlook what is most important in our lives: each other. 🄛

#### The Victory Theatre Center is located at 3326 W. Victory Bl., Burbank; for tickets, call (818) 841-5421.

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.

kill off the Greeks and the residents of Troy. USA has Bernie's infamous lethal pie to kill off a world buried in lewdness. One bite is all it takes, because, seriously, there won't be anyone around to offer you a napkin. The Daughters of Decency are on a mission to protect citizens from the enemies of Faith, Prosperity, and Freedom. This includes banning indecent books such as Romeo and Juliet (yeah right) and The Adventures of Huckleberry Finn (whatever). They serve as the entertainment for a political rally in honor of Senator Moorehead who will be served a piece of wholesome Americana-the apple pie-to demonstrate their patriotism.

In this estrogen-fused crew are sisters Leda DeWitt Busby (Diane Frank) and Daphne DeWitt (Lynne Marta). They prepare for the final meeting held in their home, but are temporarily distracted by Leda's morose daughter Bernadine (Meeghan Holaway). Apparently, Bernie mixed a deadly concoction using her grandmother's bone china teacups. Leda is fed up with her strange daughter who's a combination of Wednesday Addams and the gothic teenager Wynona Ryder played in Beetlejuice.

Bernie towers over her aunt and mother. dressed tastefully in black and white, hiding behind her long dark hair and glasses. Daphne's giving spirit doesn't ignore her niece's eccentric nature, but gives her the benefit of the doubt. As the women make last minute touches, high society matron Marsha Lomax (Rendé Rae Norman) and her pious friend Fay MacAdoo (Stephanie McVay) settle in. They go over the plan in greeting their Senator, while Bernie brings out the pie.

After hearing the Daughters going on about saving their community from outside negative influences, Bernie goes into a tirade on how the world's hypocrisy exacerbates her wishes that it would all just go away. Her solution is a homemade bomb

he Trojans had their sacred horse as a ruse to she baked in the pie. She walks out and leaves the frantic Daughters to figure out what to do. So, right about now, the Daughters of Decency are void of their faith and freedom, with no prosperity to help them out. Apparently, Bernie has a history of expressing her dismay. Leda confesses to the women that her daughter has been in and out of mental hospitals and has had enough "shock treatments and thorazine to cripple a moose."

> In the middle of the mayhem, actress Mary Gillis' portrayal of Iris Stubbs-a woman who drinks before noon-represents that which the Daughters fight against. She is pretty much a thorn in the women's side and in her own way is the voice of the people who the Daughters wish to save. Though he doesn't say much, Marty Rosen acts as a Greek chorus spitting out famous quotes. Also Leda's and Daphne's father, he floats in and out of consciousness, he suffered a series of strokes, and injects perceptive adages when something ridiculous is said. Rae Norman plays it bigger than life as the demanding Marsha Lomax. The woman is 90% merciless Alexis Carrington merciless and 10 percent a compassionate Krystal Carrington toward the end.

> I felt somewhat lost in The Trojan Pie in the beginning. There were moments where I thought I got "it," then lost "it," gained "it" back only to leave somewhat baffled

> Later, I had the opportunity to speak with playwright William Moreing to see if I missed something. He sprinkled remnants of mythology, the clash of socio-economical classes, and most importantly, the fact that the Daughters of Decency are so resistant to accept change, the changing world creeps upon them subtly. After our long and informative talk, I understood more than I thought. 🄛

> The Lillian Theater is located at 1076 Lillian Way; for tickets call (323) 960-7784

# BOOK A TASTE OF AMERICAN PIE FOR THOSE IN NEED

he Mammoth book of Best New Erotica volume six is one to read in bed. Technically, this is the 13<sup>th</sup> edition of the book, as earlier compilations were individually titled. Edited by Maxim Jakubowski, the tome brings you into contact with up and coming writers who are filled with fresh ideas. This eclectic collection of stories offers something for everyone, from stories for the timid and shy to the amorous and sexually liberated. Both sides of the spectrum are represented creatively enough: those who are new to the game will have their imaginations easily teased, whereas those self-proclaimed libertines amongst us will find

many a moment of fine reminiscing.

"The Exchange" by Robert Buckley is about three college friends who have recently become reunited. The tale plays on our deepest and most vulnerable emotions-love, fear, our inadequacies, and (the biggest players of them all) jealousy and envy. The central conceit is exactly what one would expect: partner swapping. The main characters—Danny, Mercy, and Greg—are college buddies who haven't seen each other in years. While hanging out one afternoon, Mercy and Greg spill all the juicy details about how the swapping works to Danny and his wife Ann. And Ann, though reticent with her own husband, becomes intrigued and accepts an invitation for a swap. One weekend. they share a suite in a hotel located in the touristy part of town and, though they don't see each other until they swap to return home, doors are left open and ears get a healthy dose of moans and groans from opposite ends of the suite. Suffice it say, jealousy runs rampant and Danny releases his rage in a sexual frenzy.



"Five Girls," by Riain Grey, is a composite of five short and sweet descriptions of important and crucial life points shared between females.



It's a slow ascension of experiences with sexual partners of the same sex. The first episode describes fear of self, the ambiguity of whether or not the main character is bi-sexual or a strict lesbian. With each scenario, the lead character becomes

more comfortable with who she is, what she wants, and subsequently learns to accept her needs and desires. As a result, her acceptance of self allows her to feel and enjoy the touch of both male and female domination of physical and emotional pleasure without experiencing any guilt for her desires.

Beyond a shadow of a doubt, my favorite of the lurid omnibus is "Pennsylvania Hotel, 7th Avenue, New York" by Lisette Ashton. There's everything you'd ever want in this story, from restraints to the filling of every orifice of the body. When I came to the end of this one. I also found myself at the end of my chair. This story made me realize two things: 1) A female just got me super excited, and 2) I need to be in a relationship more than ever. This woman set a sultry mood and created the highest sense of erotic pleasure; an orgasm from a seduction, using only words. After reading the story, I wanted to shake Ms. Ashton's hand and say, "Thank you." If I ever get the chance to meet her, you can bet your bottom dollar I'll pick her brain for more.

In the end, this collection of stories is a must read. It's good for all demographics: the ones having sex regularly-good for you-and those of us who find ourselves in this situation these days: sitting in a restaurant after dinner, staring at a fancy dessert cart, hoping to find something that will satisfy those carnal cravings. If you're lucky enough to be getting the real thing, you probably won't appreciate this book as much as I did, but, nonetheless, every tale is fresh, well-told and captivating, which, in truth, is all any of us should need.  $\triangleright$ 





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# DVD

Mikio Naruse-call him the esoteric art-house antidote to Yasuiiro Ozu-has been all but invisible to us Yanks: None of his films have received a proper Region 1 DVD



release (until now). Criterion, solidifying their status as the undoubted patron saint of international cinema on DVD, has finally added Naruse to their release schedule, dropping on us the master's finest hour: When a Woman Ascends the Stairs (Criterion). Equal

parts morality tale and introspective character analysis, When a Woman Ascends the Stairs is the tip-toeing story of a bar hostess (Hideko Takamine) who must juggle her own desires and plans with the iron-clad society methodologies that have her trapped. Naruse has the narrative trajectory of Kurosawa (as slow-paced and pensive as it is, this picture is never mumbling or dull), but he has Ozu's eye for quiet, unassumed nuance. And this disc looks positively extraordinary-the 2.35:1 Anamorphic widescreen transfer afforded the picture is leaps and bounds cleaner than any print of the film I've ever seen, and Criterion has even preserved the film's original Perspecta sound effects with a 3.0 soundtrack (the original Japanese mono mix is also here). Criterion regular Stephen Prince offers a stand-out commentary track, as well, and even though the interview with actor Tatsuya Nakadai isn't exactly mesmerizing (where is some interview footage with Naruse, people?), it's a worthy inclusion to an exemplary DVD release.

Criterion has long been a staunch supporter of the Archers on DVD (they've single-handedly introduced this lowly writer to Black Narcissus, The Tales of Hoffman, and The Life and Death of Colonel Blimp, and that alone merits them a gold star), but it's with special applause that 49th Parallel (Criterion) arrives. This 1941 masterwork-made before Michael Powell and Emeric Pressburger became a de facto directing/writing team (though they did collaborate in that fashion here)—is, along with their A



Canterbury Tale, the team's most charming and deliciously multi-faceted work. This tale of a team of Nazis whose U-Boat gets stranded in the waters of Northern Canada couples Powell's heft of vision with Pressburger's near-preternatural ability to give his characters

both colloquial truism and panoramic symbolism. And this DVD is a marvel: Disc One brings a commentary with historian Bruce Eder (yeah, it's a bit dry, but I'll take it), but Disc Two is the real honey-pot-not only do we get excerpts of Michael Powell's dictations for one of his autobiographies and A Pretty British Affair (a documentary on the distinctly British nature of the Archers' pictures). but Criterion has included the impossible-to-find The Volunteer, a 1943 short by Powell and Pressburger featuring Ralph Richardson. Necessary viewing, folks.

Green For Danger (Criterion) doesn't have the filmmaking prowess that befell such British masterworks as The 39 Steps and The Lady Vanishes, but writer/director Sidney Gilliat (Hitch's screenwriting collaborator on Vanishes) brings a heady dose of English properness and piqued sass to the table here, nonetheless. Where Powell and Pressburger looked at the wartime nightmare of WWII through almost psychedelic glasses with 49th Parallel (at least ideologically), Green for Danger instead turns the Nazi threat into an almost bookish murder-mystery triviality: Gilliat subdues the fear and rampant British paranoia of the period into a palpable, almost goofy affair, and this does wonders for his film's sense of style. I suppose one should call it a murder mystery (somebody dies on an operating table—but was there foul play involved...?), yet Gilliat makes Green For Danger far more than Agatha Christie-esque dinner party fare: It's a thematically knee-deep investigation of a culture in danger of being



decimated by an all-too familiar menace. Unfortunately, Green For Danger's DVD presence pales in comparison to recent Criterion releases-veah. there's a commentary here (as with 49th Parallel, Bruce Eder provides a historical basis for the picture), and we get

an interview with British film historian Geoff Brown. but between these thin extras and a transfer that isn't anywhere as gorgeous as the one given to, say, When a Woman Ascends the Stairs, the release definitely comes up short-but that doesn't mean the film is any less substantive or thoughtful than its more finessed and glamorous cousins.

Oh, man-if you've ever had a goth-chick girlfriend, then



Beauty and the Beast: The First Season (Paramount) has to offer. Ron Perlman basically plays Glenn Danzig with a kitty-mask instead of a heavy metal scowl, and pre-T2 Linda Hamilton is a sassy go-getter D.A. by day

and a sultry, Stevie Nicks shawl-mistress by night-and Linda and her big man-kitty look deeply into each other's eyes and sigh...they sigh. Yeah, Mike has disdain for this show-20 minutes in, and I was ready to cry uncle-but this is one of the most hotly-desired shows to finally appear on DVD. You know what sucks, though, my goth chicas? There ain't a single extra here, and the full-frame transfers are really sub-standard (even for a TV show from the late 80's).

Far more astute (and trendy) is Ricky Gervais' Extras: The Complete First Season (HBO), even though the show's in-crowd hipness is almost enough to establish a backlash against it. Yeah, the guy's funny, and his



fellow cast mates are a credible motley crew of hilarious up-and-comers, but Extras' real ace-in-the-hole is its frequent usage of top-tier celebrity cameos, each of them ready to poke fun both at Gervais and themselves with equal savvy. A Gervais commentary or two

would have been nice here, but the deleted scenes and outtakes included on this set are worth a peek, and the 16x9 Anamorphic transfers are top-of-the-line.

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

# DVD HISWEEK IN DVD'S LET'S ROCK AGAIN



remember being invited to a semi-underground screening in Hollywood several years ago, and being astounded at a superb post-Clash documentary about Joe Strummer. The film eventually gained some traction on the festival circuit, and may have had a theatrical run of several days. What a delight that it is finally available on DVD to enjoy at length.

The film opens in slash and burn style by capturing the history of the Clash in one quick song...a legal clearance nightmare of glorious footage and clips. The remainder of the film is drawn from the 2002 trials and tribulations of trving to get traction for Strummer's new band, the Mescaleros, as they tour the US behind their second album, Global A Go-Go. The concert and interview footage is interspersed with backstage behavior, mostly involving scrawny Brits getting out of their sweaty togs.



The film's best sequence is established around the Atlantic City boardwalk. Strummer visits a nearly deserted radio station in an effort to get some airplay and promotion for his upcoming gig at Trump Plaza. The disconnect is startling and amusing: being from one of the best bands ever and then groveling on the boardwalk to get airplay and punters to his gig. "Ermmm, I used to be in the Clash...."

In one of the film's many cutaways, Strummer describes his 11 year layoff, admits he went from hero to zero, and that it was good for his soul. Indeed, the interview sequences are extremely insightful. Some of the discussions are one-on-one, and some are on the street with fans. The interview sequences are well-balanced by the scorching live performances. The songs inevitably range from newer Mescaleros tracks to Clash classics and some choice covers.

There are many grin-inducing surprises that emerge from the interview sections. Strummer talks about running a marathon in an impressive four hours and 20 minutes. It turns out he is a huge Beach Boys fan; the film has recurrent ocean and lyric imagery. But Strummer confirms he would not have gotten

into music without American bands such as the Kingsmen, the Standells, and presumably the Swingin' Medallions.

As though he were listening in on my favorite pub debate, Strummer asserts he'd rather be a trash man than a door man, because he could travel around. He equates his songwriting technique to that of a crossword puzzle writer, and debunks the myth that the songwriter is a vessel through which lyrics magically flow. "You gotta beat those lyrics out of your brain; it is hard work." Hence, he saves the words to the very end of the song's creation: "They are like lettuce: they can get old guickly, so I use 'em just before I am ready."

In an acknowledgement to the evolving nature of touring, he expresses resignation about how the Internet has taken the surprise out of preparing set lists: everyone knows what the band played at the prior night's gig.

The live sequences show an understandably appreciative audience. The new songs are met with respect and warmth, and the chestnuts such as "London's Burning" remind any remaining doubters that Strummer was a genius. At the apogee of nearly every song, Strummer's evocative rasp is matched by his trademark fist against the temple.

We are now in a nascent resurgence of all things Clash; the Rude Boy rockumentary was reissued last summer, a gorgeous Clash singles box set was found under certain punks' Christmas trees, and this summer will see The Filth and the Fury helmer Julien Temple put to good use with his documentary Joe Strummer: The Future Is Unwritten.

There has been some revisionist history lately, about how early in their career, the Clash curtailed their middle/upper class background. (This is a reverse of sorts from how the Beatles turned themselves from rough Teddy Boys to polished lads.) Time will tell how much of the image matched the Clash's early reality, but the music Strummer created will last for eons.

Let's Rock Again includes five additional concert songs, a good Q+A with director Dick Rude—but the outtakes of mucking about backstage would have been better left on the cutting room floor. The best bonus feature is an integrated stream-of-consciousness section, cut across myriad Strummer interviews that is amusing, enlightening, and inspiring. 🄛



Strummer, an integral component of Punk.



## GOSSIPGUY BRITNEY SUCCEEDS AT GAINING MORE PRESS



Never having had a childhood of her own, Spears has decided it's finally time to piss off Mon

## BRITNEY HEADS TO REHAB, THEN SHAVES HER HEAD!

Does it ever end? Seriously, Britney, does it ever end? With Anna Nicole Smith squarely in the spotlight these past two weeks, Britney Spears is getting restless. The girl desperately needs more attention. And so, she briefly checked into rehab, then realized-holy cow-you can't actually drink, have sex, and get wasted in rehab, no matter what Lindsay Lohan or Nicole Richie may have told her. So, 24 hours later, she checked herself out, promptly shaved her head, and got a tattoo. Is it possible that Spears is somehow channeling Anna Nicole? Or was Smith channeling Britney Spears? Either way, we all know where this girl is heading, should she stay the course...and it's a pretty dark place-what with it being six feet under the ground and all. Where the hell are her parents?

## WHO WANTS TO BE ANNA NICOLE SMITH'S BABY'S FATHER!

Screw all those other reality shows, I say **Regis Philbin** signs on to *Who Wants to be Anna Nicole Smith's Baby's Father?*. Heck, in a few days, Regis' name will probably be added to the mix. So far, we have ex-lawyers, ex-bodyguards, ex-husbands, exboyfriends, and a prince. All of whom have stepped up to claim that they might be Dannielynn's father. Which is scarier?: the fact that Anna Nicole had sex with that many guys during a one month period, or that *that* many guys would have sex with Anna Nicole? Okay, it's a trick question—the answer to both is: "Yuck!"

#### **EMINEM TRASHED BY FORMER WIFE!**

Though rapper **Eminem** is normally the one to lay the smackdown on folks such as his mother and his are-they-together-today ex-wife **Kim Mathers**, a mouthful of his own words were shoved down our throats by none other than his Ms. Kim herself. While visiting a Detroit radio show recently (where she apparently shared some of her own rapping "talent"), Kim used the opportunity to let us all know that Eminem is nothing in bed without his Viagra. Ouch. Oh, and she followed it up with: "I vomit in my mouth whenever I'm around him." Viagra and vomit? Hmm, looks like she has the title of her first album...or tell-all memoir. Maybe she can get hints—either way—from **K-Fed**.

#### AND THIS WEEK'S GOLDEN DONKEY GOES TO...

...**Nicole Richie**. Apparently, life might not be so simple for Richie, as she was officially charged

with a misdemeanor for driving the wrong way on a Los Angeles freeway recently and subsequently failing a sobriety test. The bad news for Richie is, if she's convicted (and, c'mon—the girl was *driving* on the wrong side of the freeway), she will receive a mandatory 90 days in jail. Ha, from *The Simple Life* to *Some Hard Time*. Maybe she'll get her own biopic, but for right now Nicole Richie will have to settle for this week's biggest ass.

#### THAT THING CALLED LOVE

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

And the award for the oddest romance rumor of the week has to go to **Cameron Diaz** and **Djimon Hounsou**. Right? Weird? From Justin to Hounsou? Looks as though someone found his bloody diamond. According to reports, the unlikely pair went dancing in Hollywood at Hyde, got jiggy with some **Michael Jackson** tunes, and then got down with some "lip-on-lip action." I guess we'll now see if what they say is true—Carmen's gone black...will she go back?

After swearing off marriage, radio shock jock **Howard Stern** finally proposed to his long-time girlfriend **Beth Ostrosky** just in time for Valentine's Day. In typical Stern fashion, he made his girlfriend strip off all of her clothes before handing her a 5.2 carat diamond ring...that co-host **Artie Lang** quickly chopped up and snorted before anyone could notice.

Scarlett Johansson wants everyone to know she's not dating Justin Timberlake. The pair, who were seen partying it up in Miami over Superbowl weekend, reportedly enjoyed a hot and heavy twoday tryst. However, Johansson notes, "I think when two people are single and are seen together, it's immediately like a crazy feeding frenzy." Yeah, that's because when two people are single and seen together, it usually means they're screwing together too. Sorry, Scarlett: match point.

Quote of the Week: Country singer Kenny Chesney on those rumors that suggest his marriage to Renee Zellweger ended because he was gay: "It's not true. Period. Maybe I should have come out and said, 'No, I'm not [gay],' but I didn't want to draw any more attention to it. I didn't have to prove to anybody that I wasn't [gay]."

## MUSIC COPING WITH COPELAND AT THE HOUSE OF BLUES BY MARK JOHNSTON

Normally when you go to see a band of a younger generation, there is usually the ever-wonderful problem of stage volume syndrome. Larger venues ask the performers to turn down their amplifiers because the theatre has a multi-million dollar speaker system that can accentuate each instrument and improve the overall experience for the audience. To most of the public's dismay, bands just can't do this—they require the omnipresence of blaring amps and squeal-

ing vocals that they use as their monitors instead of the expensive boxes on the floor in front of them. Copeland doesn't ever have to worry about this; their problem is actually the polar opposite.

Arriving at the venue right before the show started, I was a little surprised by the composition of the crowd: a mix of college football enthusiasts, young men who looked as though they had just stepped out of the pages of a Paul Mitchell catalog with their plain-Jane girlfriends, and boppy teenage girls brandishing bleached blonde hair and Trapper Keepers. Being an impatient man, I couldn't bare the thought of having to wait in line with the cast of *One Tree Hill*, so I finagled myself a way in.

Positioning myself at the top of the Loge section of the venue, I noticed the setup on the stage: piano off to stage right, three guitar amps, drums, and a bass setup. Let's examine some triple-threat bands (three guitar players): Lynard Skynard, Guns N Roses, Iron Maiden, Blue Oyster Cult, Molly Hatchet...and Copeland? It's hard to envision Copeland having such intricate guitar work that they require a third guitarist, and it's definitely not to fill out their massive sound. So when the band took the stage, I was curious to see what was to come. Starting off the set with a lively, piano-driven ditty, the band coasted through some of their newer material off of Eat, Sleep, Repeat before front man Aaron Marsh traded the ivories for the fretted nickel.

Copeland doesn't necessarily need three guitar players to get through their set, but after seeing them perform, I think that if Marsh hadn't picked up that guitar, I'd have picked up and left. The



Triple guitar-threat Copeland in the scene nov

band is amazing, they are great musicians, and they write great material...they are just lifeless up there. When they do move, they resemble Crispin Glover mixed with Ed Grimley.

Thankfully, Marsh was able to lead the band through an array of songs from *In Motion* and *Beneath the Medicine Tree*, including personal favorite, "Pin Your Wings Down," while moving enough to maintain my interest. All in all, the band played a very solid set, with few hiccups. Copeland has successfully put out three albums to critical review, has toured all over the world to the delight of thousands, and has maintained integrity as a pop band that hasn't gone too "emo" or even attempted to latch on to the "screamo" scene onto which a shit-ton of bands have jumped.

For being their second tour with Switchfoot (or "Switchfeet" as Marsh called them), Copeland doesn't really seem to be at ease on the stage. Sure they've had five years or more to hone in on their skills and stage presence, but another couple months in the oven might really be of some help. However, hundreds of thousands of Copeland fans can't be wrong: the band does (in the auditory sense) successfully rock the casbah—as much as a piano-oriented, falsetto-infused soft rock band can.

I probably wouldn't fork out the ticket price to see them when they come to town again if they're on a sub-par bill, but I will be rushing to Best Buy on New Release Tuesday when their next CD comes out. By the way—*Eat, Sleep, Repeat* is in stores now...go get it.



Copeland's latest album, Eat, Sleep, Repeat, is in stores now and ready to blast some tunes

# MUSIC KODO-CHROME DULA BY MARK JOHNSTON EXPLOSIONS IN THE SKY BY ELI FLASHER BLOW YOU AWAY

he Kodo Drummers have been touring and performing around the world for a number of years, and every time I had the opportunity to see them ... I missed it. So, when I was offered tickets to their performance at the illustrious Royce Hall on the UCLA campus, I jumped at the offer. Albeit, I did have my compunction of the fact that I was going to watch a bunch of guys hitting drums for two hours, and after having seen the American equivalent—Street Drum Corps—I had some preconceived notions of what to expect. With an amalgamation of excitement and circumspect, I picked up my cohort and headed back to school.

Upon arrival at Royce Hall, I noted the interesting mixture of culture aficionados, post-adolescent males trying to impress their girlfriends with their refinement, and stoners who were trying to expand their minds. Groovy. We walked in, took our seats, and examined the press material provided. After a few minutes of catching up on the names of the various performances of the evening, the lights dimmed and the drumming began.

A progressively increasing rhythm began to resonate from behind our seats, from the reception area of the entrance hall; and with a thrust of the entrance doors, the drummers burst through behind the audience and made their way towards the stage before us. Their demeanor and garb instantly reminded me of the drunken sushi chef who is always happy to see you, even if it's your first time there

The highlight of the evening was the Miyake performance, where drums were placed low to the ground, requiring the performers to take strenuous stances in order to play. The performance truly demonstrated the troupe's hard work ethic and the rigorous training procedures that the group had undergone to hold these impossible stances. Positioning their bodies adjacent to the drum, with the outer leg bent and the other straight, the troupe would use their entire body to propel themselves towards the drum to produce the amazing resonance that followed. A fantastic feat of strength, managed by great strength of feet.

Equally stunning was the Monochrome portion, where the performers aurally took the audience on a journey of change, death, and rebirth. They were able to portray the changing of seasons and their life cycle with drums. It was inconceivable, as I closed my eyes. I could instantly feel the Spring rain and the breeze, then the falling of leaves and their passing into Winter. Simply amazing.

At an hour and 40 minutes, the Kodo performers never became stale or boring. They successfully kept me awestruck for the entire length of the show. With the exception of the audience never really knowing when to applaud—leading to several awkward moments-the night went off without a hitch and maintained its momentum throughout.

I don't know if the performance DVD can really capture the troupe's zeal and intricacy, but-in the event you can't see them live-I would suggest purchasing any CD or DVD you can find of this elite performance ensemble. 🄛



xplosions in the Sky are not an easy band to review, as the all-instrumental quartet plays mood music that moves in stages like the moon. Their latest release, All of a Sudden I Miss Everyone, is a dark black hole of a quitar thrashing, drum driving, bass thumping orgy heavy enough for the metal heads, while perhaps just groovy enough for the psychedelic lovers out there.

This is not music to listen to while making babies, unless your significant other is into the freaky shit. No. this album is best enjoyed on a dark night, alone in your car driving into oblivion, or maybe with the lights off in your basement, illuminated only by flickering candlelight and the cherry of a joint. Explosions in the Sky may be recognized by some as providing the soundtrack to the film Friday Night Lights, but they are by no means trying to go mainstream, as the politically conscious foursome refuse to play in LiveNation/Clear Channel venues.

Seven seconds into All of a Sudden I Miss Everyone gives you an idea of what to expect from this band. The brief howling of a guitar leads into

Tongue-in-cheek song "Ho Back in Home-

wrecker" appears to be a direct reference to one

of their Mypace friends (I noticed her comment

right above mine on their page). It is quite a

a fuzzed-out riff that is soon blown out by the conjunction of the rest of the band, setting the stage for a sonic soul journey into the abyss. This first track, appropriately titled "The Birth and the Death of the Day," soon trickles into a steady stream of blissful melody, featuring dual guitars trotting alongside one another, driven by a steady bass drum, and showing the lighter side of the band.

Don't ever get too comfortable in this earthy tone, as in any given moment, black skies appear and turn the mood 180 degreesthough, not in a hardcore way; it somehow remains graceful, like seeing a dead bald eagle being dropped off a cliff. This track smoothly retreats back into the light before segueing into the second cut, "Welcome, Ghosts,"

which-with its coordinated drumming-sounds, at points, of a modern military salute.

There are obviously themes in this album of the contrast between light and dark, which can also be seen in the wonderful cover art of the record, displaying a city underwater, barely even visible except for a lone chap in a small vessel holding a lantern. One cannot help picture the city of New Orleans when staring at this cover and imagining what a montage of helpless. stranded victims might look like while listening to this record as its soundtrack

The album ends with "So, Long Lonesome," a standard EITS track, augmented by a beautiful piano pattern that is a transplendent ending to this tenebrous journey. This is not an album or a band that one can listen to numerous times throughout the day, as it can get a little repetitive; but, it's definitely the right one to have on during a thunderstorm or a depressing evening, such as spending Valentine 's Day alone for the third consecutive year. Bassist Michael James is hard to pick out on this record, but I can imagine that when seeing this band live, his weapon of choice will be ever-present. P-

HATE THOSE HEROES

ith searing guitar riffs and pounding drums, Lovehatehero steps to the forefront of pussy whiney emo rock with their latest Ferret Records release White Lies. When you buy this CD, you get: 30+ minutes of guitar solos, off-time bass riffs (unintentionally off-time, mind you), and some kind of gang vocal thing that can't help but leave you wondering when this barrage of dookie is going to be over.

Produced by Cameron Webb (credits include Social Distortion and Silverstein), the band courageously attempts to daunt their overwhelming desire to spread their love of Dianetics with you

to share tales of redemption, heartbreak, and the greatest gift of all: unrequited love.

The album starts off slow and ceases to let go. "Goodbye My Love" is a riff-heavy song with snarling vocals reminiscent of the Locust

record that was put out as a joke and is a Chihuahua barking for twenty minutes, while latter songs such as "Red Dress" and "Move On" are...oh wait....

band since their debut CD Just Breathe and their subsequent shows at the Empress in my

able hook.

beloved Connecticut. If you enjoy Thrice, circa 2003, or wondered what it would be like if the band VAI had attempted to make a screamo record then look no further. After a ground-breaking, well-

more riffage-filled songs that have no discernreceived debut, the band definitely falls short with this second effort. But, you can't really hold it against them: they had to hurriedly write an entire album amidst touring after losing most of their band; it appears as though the expatriate members probably saw the band's future ahead of them, and decided that it wasn't bummer for me; I have been an avid fan of the worth it. 🄛



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# FILM DON'T CALL 911 BY JESSE ALBA



The men and women of the Reno Sheriff's Department on special assignment in Miai

#### RENO 911!: MIAMI

\*\*\*\* (1 out of 4 stars) DIRECTED BY BEN GARANT STARRING: BEN GARANT, MICHAEL IAN BLACK, PAUL REUBENS, KERRIS KENNEY, DANNY DEVITO, THOMAS LENNON, WENDI MCLENDON-COVEY

84 MINUTES, RATED R

oys, looks like we got a hit on our hands. A real moneymaker." So went a probable discussion between executives when a decision was made to milk Reno 911!, the hit Comedy Central show, for a feature film. The thinking behind this production made sense. Hit TV shows have proven to be bankable commodities, and with a relatively low production cost, the opportunity for a strong initial B.O. showing would mean a guaranteed profit and the likelihood for future spin-offs

Film opens with an exaggerated hostage situation outside of a large office building where the police are lost on what to do and whom to call. Arriving in helicopters are members of the most elite crime fighting crew in the country-the Reno Police Department. Dressed in perverted versions of SWAT wear, Wendi McLendon-Covey's supple breasts are on full display; we're informed that the team's the best of the best, the only crew capable to handle situations of this sensitive nature. The scene unfolds, or unravels into the bizarre when Thomas Lennon's Lieutenant Jim Dangle begins asking for kinky behavior from a misplaced model, only to be awakened by Deputy Travis Junior, his partner, because Dangle's in fact driving the squad car! And he immediately runs through a porta-toilet.

A brilliantly fun opening, with all the smarts that made the show such a success. The remainder of the film finds our group traveling to Miami for a cop convention, only to discover that they weren't invited and therefore can't enter the convention center, which becomes a quarantined site because of an apparent terrorist chemical attack, leaving the Reno crew to police the streets of South Beach.

With the exception of a few lewd jokes and slapstick comedy moments, the film is directionless and begs the most repeated question in American cinema today: "Why?". Why are we watching this film? Why was it made? Why would anyone care? The half-hour format of the television incarnation is perfect for this concept: essentially a kind of spoof on reality TV mainstay Cops (shoddy camera work and all). On television, before the shtick gets repetitive-occasionally torturous-the episode is over.

The well-crafted characters maintain the integrity of their roles in what is essentially a comedy troupe comprised of the finest improvisational actors working today. I can safely say this after attending the press conference for the film. Arriving terribly disappointed by the film itself. I was shocked to learn that the entire cast of the film had arrived in character. The questions delivered by reporters addressed the relationships and happenings of the film as though the movie portrayed reality. The line between fiction and reality has been blurred with the advent of reality television, and most recently films such as Borat. Created by Thomas Lennon and Robert Ben Garant, Reno 911! allows the creative talents of the actors to be utilized to their full potential, and never was this more on display than when they answered impromptu questions.

Press conferences are always standard fare. Safe questions and safe answers. Free food and fake smiles. The Reno 9111: Miami press conference was perhaps the greatest hour of stand-up comedy most reporters in the room will ever witness. The entire session felt like 15 minutes of gut-wrenching laughter. The reporters played along with the cast, addressing them by character names, asking pointed questions about their pasts, futures, and reactions to being portrayed on the big screen.

The cast never broke, cracked a smile, or allowed a moment of uncomfortable silence to pass. Truly, some of the most gifted performers who happened to be trapped within a film made with purely financial interests in mind. At least they kept the running time at barely over an hour. It's worth it if you're a die-hard fan. But, if you're not, a buddy will buy the DVD and you can always catch the funny scenes in between trips to the kitchen.  $\blacktriangleright$ 

## THE NUMBER 23 ADDS UP TO FEAR JIM CARREY ON HIS NEW THRILLER BY JIM HOLT

umber 23 is dark and stormy. There. That opening sentence about Jim Carrey's latest movie (and his latest obsession) is exactly 23 characters long. Coincidence? Perhaps. How about this one: The Number 23 is everywhere. Again, 23 characters. Again, coincidence? Well, actually, both proclamations were written to fit.

For thousands of other people, however, the number 23 is hardly coincidence and no laughing matter. Bloggers, authors, and conspiracy lovers have seen it everywhere, for a long time. This month, the spooky prime number steps into the spotlight with its own movie. New Line Cinema is set to release The Number 23 starring Jim Carrey and Virginia Madsen on—wait for it—February 23<sup>rd</sup>.

"It started out for me, when a friend of mine from Canada started seeing the number everywhere, adding up license plates, that sort of thing. He had a book of 23 phenomenon and he handed it to me," said Carrey.

"I said he was crazy, and then I started seeing it everywhere. And, then one day, years later, after it had kind of entered my life in a big way, someone handed me the 23<sup>rd</sup> psalm—a book on the 23<sup>rd</sup> psalm-the Valley of the Shadow of Death: living without fear basically, knowing you're taken care of, about not sweating it."

From that point on, the number 23 changed Jim Carrey's life. He changed the name of his company from Pit Bull Productions to JC 23. And, when he explained the company name change to a friend, the friend in turn handed Carrey a script called The Number 23.

"I read the script. I was compelled by it," Carrey said. "I was freaked out, because the first page of the script is about trying to catch a pit bull."

Carrey, who explained being drawn to films in a spiritual way, said it was convenient and appropriate that he should play dogcatcher Walter Sparrow in The Number 23, given that he played a similar role starting out in Ace Ventura: Pet Detective.

Needless to say, his new film is far from funny. The psychological thriller, written by Fernley Phillips (who is slated to jump from the bed of Joel Schumacher to Bryan Singer for his next project), is a bright white, high-contrast spin on the film noir genre, featuring a very buff and heavily tattooed Jim Carrey as the alternate character Fingerling.

Carrey has been quoted as saving that he wanted to do the movie in order to have the number mess with the audience the way it has messed with him. On the first day of shooting, the Golden Globe-winning actor gave co-star Virginia Madsen a dozen roses and a book on the 23 phenomenon. Madsen, who says she watches all the Discovery Channel shows on the unexplained—ghosts, UFO's, Bigfoot—says she knew about the number 23 before she was cast.

"I had heard about it, but I didn't know how vast it was until the first day of production," she said, noting that the film went into production on January 23rd



of last year. And it doesn't end there: The Number 23 is director Joel Schumacher's 23rd directorial assignment for film and TV, the combination of letters in the names of the film's two actors-Jim Carrey and Virginia Madsen-total 23, as do the names of Jim Carrey and Joel Schumacher.

Still not convinced about the significance of the number 23? The film's producers want you to consider this:

- Each parent contributes 23 chromosomes to the DNA of a child
- It takes 23 seconds for blood to circulate throughout the entire body
- In humans, the 23rd chromosome determines gender.
- Earth's axis is off by 23.5 degrees
- The Knights Templar had 23 Grand Masters

Jim Carrey said he had to go a very dark place within himself to play the deranged lead character whose life is ravaged by the number 23. "I really have always thought of myself as somebody who lives in the middle of the wheel and is able to go to the extreme, to the outside of the wheel and in any direction.

"The best case scenario for me is to be able to be centered and to go out from there, to do something zany and funny and then do something that has some depth to it, that's serious.

"There many colors to paint with, and I'd hate to get trapped in one little thing. I always feel that funny is an appendage, but it's not my whole body."

Number 23 will strike a nerve. There: 23 letters-no, wait: 24. Close enough. 🖻

FILM

# A PHOTO STATE A

hat an odd year it is for the Academy Awards—steeped in sure-things and complete mysteries. While most years at the Oscars have a handful of hot races to watch, this year, there are relatively few top categories up for grabs. But the ones that are still being contested—namely Best Director and Best Picture—are the most watched and coveted of them all, meaning this year's ceremony could be divided into two halves: one incredibly boring, and one of the most exciting in recent memory.

No question there're favorites in the field—particularly Helen Mirren, for her performance in *The Queen*, and Forest Whitaker for his stunning turn in *The Last King of Scotland*—but few people are placing firm bets on the wide-open Best Picture category, and while many would certainly like Martin Scorsese to bring home the gold as Best Director, the tide could quickly turn.

All this aside, there are some other dramas worth paying attention to as well this weekend—a more-modern-than-usual Costume Design category, an Original Song category featuring three (yes, *three*) *Dreamgirls* numbers, a documentary race that might bring Al Gore onto the Oscar stage, and two Best Screenplay categories that may shed light early on about what the Best Picture voters are thinking.

But it will be the night's last ten minutes that shall stand as the most exciting, as the world will hold its breath to see which of the five Best Picture nominees (*Babel*, *The Departed*, *Letters from Iwo Jima*, *Little Miss Sunshine*, and *The Queen*) will manage to take home the night's top honor.

Here's my guide to the Top 11 categories—the categories most worth watching—and who is likely to reign supreme Sunday night:















BEST DIRECTOR Will win: Martin Scorsese, *The Departed* - Should win: Scorsese

BEST ACTOR Will win: Forest Whitaker, The Last King of Scotland - Should win: Peter O'Toole, Venus

> BEST ACTRESS Will win: Helen Mirren, The Queen - Should win: Mirren

BEST SUPPORTING ACTOR Will win: Eddie Murphy, Dreamgirls - Should win: Murphy

BEST SUPPORTING ACTRESS Will win: Jennifer Hudson, Dreamgirls - Should win: Hudson

> BEST ANIMATED FILM Will win: Cars - Should win: Monster House

**BEST FOREIGN FILM** Will win: *Pan's Labyrinth* - Should win: *Pan's Labyrinth* 

BEST DOCUMENTARY Will win: An Inconvenient Truth - Should win: Deliver Us From Evil

BEST ORIGINAL SCREENPLAY Will win: Little Miss Sunshine - Should win: Letters from Iwo Jima

> BEST ADAPTED SCREENPLAY Will win: The Departed - Should win The Departed

Ellen Degeneres hosts the 79<sup>th</sup> Academy Awards on Sunday, February 25<sup>th</sup> at 5pm on ABC. See how Steven Snyder tallies up, next week in his Academy Awards, wrap-up.



he Queen has already won many awards and received much international acclaim The film has been nominated for six Oscars including Best Film of the Year. Peter Morgan, The Queen's screenwriter, has been nominated for Best Writing (Original Screenplay). Seemingly coming out of nowhere, you may remember having seen Morgan's name elsewhere this year, as he also penned the script for another Oscar contender, The Last King of Scotland, as well as the script for HBO's Longford, which had Sundance abuzz this year. As though that were not nearly enough, his The Other Boleyn Girl, dealing with the wives of Henry VIII (a subject upon which he has written before), is coming out later this year and stars Natalie Portman, Eric Bana, Scarlett Johansson, and Kristin Scott Thomas. Currently, Morgan is at works on an adaptation of his own stage play for Ron Howard

Peter Morgan, the most prolific writer in Hollywood today.

I recently spoke with Morgan over the phone about his work and his Oscar nomination.

"Initially, it's wonderful, and then there comes a point where survival is the goal," Morgan laughs as he talks about the Awards Season. "Of course, it's exciting. The Golden Globe win, and I would say the New York Film Critics Circle, and the Venice Film Festival go down as three of the most wonderful nights of my professional life."

Finding the overall purpose of the Awards Season was very informative for Morgan, who noted that, "Writers are not built on the most solid foundations generally." He then confessed, "And I certainly include myself on that. A lot of attention, and a lot of scrutiny, and a lot



of exposure. If you look at the life [writers] have chosen for ourselves—a life of insularity and withdrawal—it's quite antithetical. Awards Season is designed with actors in mind, and the Golden Globes was certainly designed that way."

As the Awards Season draws to a close, Morgan has begun to appreciate the meaning of it all. And it has a lot to do with money.

"That, funny enough,

was the most reassuring thing about it. I heard that *The Queen*, as a result of the Golden Globe win, the following morning, went up by 10 percent. And the Oscar nomination, that day, the film went up, I think, 40 percent. So, it does make sense, and in a funny way, it was a most gratifying thing. I'm not gonna profit from that, but it made sense finally. Sometimes it's hard to make sense of this whole process otherwise."

When talking about the insular nature of writers, Morgan was talking about the process as well as the emotional side of it too.

"I spend eight hours a day in a room on my own," he discloses. "I get up early, and the reason I get up early is because I have young children. I have four

> young children." His children are all under eight-years-old. "And over the course of the last eight years, my wife and I, our nights have been broken, so I've learned, and I no longer know what it's like to have unbroken sleep. Getting up early, and going to work, and being awake at that time is now completely normal to me, so by

lunch time or early afternoon, I'm pretty much done."

On Morgan's sharing of his writing credits for *The Last King of Scotland*: "I never met the other writer," he says, referring to writer Jeremy Brock. "The other writer came on board only when I was on set with *The Queen* and *Scotland* still needed some work at the end. I mean, the film was greenlit and in rehearsals, but they needed someone else to come on. And then they, rather scandalously, didn't pay him. And so the only remuneration that he sought was credit, which I was obviously a little distressed about, but there we are. He's a very nice man, and you know…"

Previously, Morgan worked with *The Queen* director Stephen Frears on the 2003 television film *The Deal*. And in that film, Michael Sheen also played Prime Minister Tony Blair as he had in *The Queen*. But, did the process of working on a television film differ from working on a theatrical one?

"Not at all, I have found that the process of making a feature television film and feature theatrical film are indistinguishable from one another, particularly since I was working with exactly the same producers and the same director. So, it was a seamless and happy transition."

And Morgan's collaborative efforts with Stephen Frears proved to be close. "In the case of Stephen, the first thing to be said is that Stephen is an unusually collaborative director. I would also say that I'm an unusually collaborative writer. So, the process with Stephen is how I wish it would be on every project. But obviously on set, I don't give notes to actors, that's left to him. But it is very two-headed Hydra like."

I went on to question the truth of a particular scene in *The Queen* that I found so powerful, it was one of the few I mentioned in a recent review of the film. The scene finds the Queen alone in the middle of the gray wilderness that is the sprawling backyard of her vast estate. Her jeep has broken down, and she's left pondering her situation with Princess Diana, when she suddenly finds a beautiful doe who is subsequently shot in the distance. She is startled, and we have a marvelous glimpse of the inner-humanity that may have seemed before lacking by her veneer of harsh posterity.

"Straightaway, yes, [the Queen] drives her own Land Rover," Morgan quickly responds. "That is well documented, absolutely categorically true. Second, the Land Rover that she drives is a particularly old one, and she is resistant, as women of that generation are, resistant to flamboyance, and hates profligacy. She, you know, walks around the house turning out lights."

"But when you did take liberties with the facts," I asked, "how were you able to reconcile them with reality?"

"This scene [at the river] is a good one to use in microcosm, because the facts we all know, and the place we filmed is on the neighboring estate and in terms of the look, virtually identical. We don't know [for certain] that the Queen's Land Rover got stuck in [the water]. Would she drive out? Yes, of course. We know that they went stalking... Well, we know that they went shooting on the day after Diana's death. The truth is, I know that they went grouse shooting, not for deer. However, the deer season had started—it starts in August—so, technically speaking, they could have gone deer stalking."

"[Certain scenes]—the actual mechanics of the scenes—were out of my imagination. I guess that is the sort of thing I need to do to stay interested, quite frankly. I mean, otherwise, it would become a documentary or something."

"It is, in a way; it feels so authentic," I insisted.

"But, no it isn't. Every single scene is a work of imagination, and documentaries aren't the work of imagination; they are works of fact. And this is an important difference; *United 93*, for example, was put together entirely from transcripts, which is, effectively, a reconstruction."

Onto the Queen herself: "Helen Mirren, did you always have her in mind?"

"Yes, she was the producer's idea, and what an inspired idea it was." Morgan's tone reflected that he was beaming on the other end of the line. "And I met with her before I started writing, and told her what I had in mind and she was committed to it, of course, to the script not being gibberish."

"Did you find that her personality and abilities worked into your melding of the character?"

"I think it helped to know that she was doing it, because she has a certain privacy, and a hardness, and a coldness about her, and I'm sure she wouldn't care that I refer to, that helped," Morgan says carefully. "And I tried to write about someone who struggled with her emotional landscape and I have no idea whether Helen does or doesn't. But I thought Helen being quite tough would make her being lost more touching."





very year at the Academy Awards, it seems as though there is at least one person who comes out of nowhere and captivates observers with either an electrifying performance or a compelling personal back story. This year, that person is clearly Best Supporting Actress nominee Jennifer Hudson, the 25-year-old Chicago native who went from being a runner-up contestant on *American Idol* to landing the key role of Effie, the troubled diva whose rise and fall forms the emotional center of the musical *Dreamgirls*.

Although reaction to the film as a whole has been mixed, everyone who has encountered it has been blown away by Hudson's performance. That overwhelmingly positive response to the newcomer paid off last month with a Golden Globe for Best Supporting Actress. Hudson is currently the front-runner for the Oscar, as well. "I really don't know what to say about that," Hudson remarked about the Oscar buzz last November, the day after attending a packed screening of the film in her hometown. "I am in awe of everything. I'm just glad to be a part of the film. It's a huge honor. Anytime anyone mentions that, it's like, 'Stop, are you serious? Is this a joke? Wake up now!' I can't believe it. It's the icing on the cake. I just live in the moment and enjoy it as it is."

In order to snare the role, Hudson underwent a series of auditions that saw her competing for the part against hundreds of would-be Effies, including fellow *Idol* competitor Fantasia Barrino. "My first audition was in 2005 in New York. I went in and they said, 'You are the best we have seen.' A month later, they said, 'We're going to go in a different direction.' I guess they were going to make Effie skinny! So, then they

said if we didn't hear from them in about two or three months, that I didn't get the part. Then they called to tell me I wasn't being considered anymore. Then they called back two or three weeks later and wanted me to come out and do a screen test."

Did her status as an *American Idol* contestant help or hinder her during the audition process? "I think both ways. It benefited me and set me back in some aspects. I was like, 'Thank you for even giving me the chance.' They could have easily just passed me over. At the same time, it was a platform for me to be seen and have them say, 'Jennifer, we want you to come and audition.' If it hadn't been for *American Idol*, they wouldn't have known to pick up the phone."

The centerpiece of the film and of Hudson's performance is, of course, her version of "And I Am Telling You I'm Not Going," a rendition that rivals the Jennifer Holliday original and which has been inspiring bursts of applause at screenings. "For me, it is not a song—it's Effie's story. And it is her lines. There are no lines at all, but it's in the song. It's called a song, but it really isn't a song. In [the] moment Effie is going through that, I felt like Florence Ballard [the former Supremes member upon which Effie is loosely based] and just led it strictly by emotion. In the studio, I recorded the song four times, and by the time I got to the final recording, I knew how Effie felt at that moment—what she wanted to say, what she needed to say, and how she should say it—and just went completely off the emotion of what I felt reading Florence Ballard's story, and seeing what she went through."

Even in the unlikely event that Hudson doesn't take home the Oscar this weekend, her performance in *Dreamgirls* means that she will no longer be identified solely by her "*American Idol* contestant" moniker. "I do believe it is time for a new title! I'll love it when people say, 'Oh my God, that's Jennifer Hudson from *Dreamgirls*!' I'm proud of my history and I would never deny it. But that was three years ago! It's something new now."





## THE ASTRONAUT FARMER

(2 out of 4 stars) Directed by Michael Polish Starring: Billy Bob Thornton, Virginia Madsen, Bruce Dern, Jon Gries, Tim Blake Nelsen, JK Simmons, Sal Lopez, Bruce Willis 104 minutes, Rated PG

C harles Farmer's shot at going to outer space was thwarted when he chose to return home after his father's suicide. As a young man, Charles was an astronaut. But instead of career, he decided that his family was the priority. Still, the passion to leave it all behind and orbit the Earth never left.

The Astronaut Farmer is the Polish Brothers' most accessible film to date. This odd mix of Disney-inspired family friendly nonsense with Polish Bro quirkiness almost works, but the tone proves to be way too cheesy to be satisfying. And while there are moments of tension during the various launches, and a brief sense of wonder during the (already spoiled by the trailers) space moments, the film as a whole never rises above predictable foolishness. The hammy performances and clichéd dialogue doesn't help make the story the least bit credible.

Here's the tale of the tape: Charles Farmer is a rancher who was once an astronaut. The aforementioned family issue prevented him from going into outer space on the government's nickel, so, over the years, he collected old rocket material from a scrap yard in order to construct his own space vehicle. And Farmer's ship is a sight to behold—it looks kind of like a missile, and the US government has taken notice.

When Farmer mortgages everything in one last push to launch his rocket, the FAA and the military get involved. This leads to a series of comic confrontations where the FAA, led by a director-type named Jacobsen (JK Simmons), holds hearings in an effort to stop Farmer from realizing his dream. No doubt, you've seen that scene where Farmer makes his "weapons of mass destruction" comment before a panel of guys in suits. And only in the Hollywood movie world would this meeting take place in a high school gymnasium!

Everything in *Astronaut Farmer* is a plot device. This means that every line of dialogue is perfectly timed to move the story along, make us chuckle, and above-all, work well in movie trailer clips. But, honestly, this kind of filmmaking is entertaining to a fault and but doesn't quite make the grade. What's really sad is that when the story makes an attempt at drama, the tone change from goofy fun Disney pic is a little disconcerting.

Thornton makes a great astronaut Farmer. And I enjoyed seeing Madsen as his wife, with Bruce Dern as her father. But everything is a little too clean. The characters have emotional issues, through seem to deal with them with a level-headed clarity that isn't the least bit genuine. After all, the title character decides to spend all of his family's money, risk his life, and, if the rocket explodes, the life of everyone around him, just to propel himself into the Earth's orbit for a little while. Frankly, this makes for pretty pictures but not much pathos.

The Polish Brothers, Michael and Mark, are smart guys. Their previous, almost unwatchablein-one-sitting work (*Northfork*), was interesting and showed great promise. But by diving into family oriented mainstream fare, they give us nothing more than a modern, funky family film in the vein of *The Computer Wore Tennis Shoes*. And while this comparison isn't exactly fair, *The Astronaut Farmer* will hopefully not destroy their rising dreams that, unlike those of Charles Farmer, aren't really dangerous or destructive.

# SPORTS WEEKLY SPORTS WRAP-UP

his past week, the sports world offered us up the NBA All-Star Game, a weekend long showcase of all that is NBA, which was held in Las Vegas—the first time an All-Star Game was held in a city without an existing NBA team. One might ask why hold it in a non-NBA city, and I will say that one has never been to Vegas (seriously, if you had to ask, you're stupid).

Las Vegas—a town where more than a few NBA players own houses, home of the Palms Casino owned by the Maloof brothers who also own the Sacramento Kings, and the legalized debauchery—just made sense. An All-Star weekend is supposed to be a celebration of the achievements of these fine, rich athletes. I think they deserve a vacation in Vegas; God knows the stress levels basketball players have to endure. There have been talks about moving a sports franchise to Vegas, but the existence of sports betting throughout the town, and Vegas' refusal to remove them from casinos, hinders any possible move. Oh well.

Other basketball stories include trade speculations, most notably with Pau Gasol of the Memphis Grizzlies, and Jason Kidd and Vince Carter of the New Jersey Nets. One rumor has the Los Angeles Lakers trading Kwame Brown, Jordan Farmar, another player, and maybe a draft pick for Kidd. I say do it, but why respond to rumors? With the trade deadline looming, rumors are going all over the place—to and fro, yes or no, up and down, and always twirling, TWIRLING! TWIRLING!

In other news, Britney Spears shaved her head, and got a couple of tattoos done recently, which is Step Four in Uncle Billy's "7 Steps Towards Justifying that Trailer You Bought." She was refused an ad during the Super Bowl, thereby fulfilling the requisite for sports relevancy set by my editors.

Marty Schottenheimer, who has taken several different teams to the best record in the conference but has failed to reach the Super Bowl his whole career, was fired as coach of the San Diego Chargers, and was replaced by Norv Turner, a coach who's really never won anything. As I've said before, San Diego's not going to have a championship team.

Some of the more popular sports topics recently have been about who can make up the most accurate mockup of the next NFL draft, and the finalization of recruiting classes for next year's college football season. Most sports writers believe that the Oakland Raiders will use the #1 overall pick on quarterback JaMarcus Russell of LSU, but others think that they might trade down to fill out their many needs on offense. Some others still don't believe that it'll matter at all. This has been a recent topic on sports talk radio. Just goes to prove that football rules this country. In related news, the US is still at war in Iraq.

In all honesty, the sports world really failed us this past week. When the week's top stories are just speculations and conjectures on things that haven't yet happened, your section in the news failed, as seen in this article. Good thing there are bars such as the Mountain Bar in Chinatown on Hill Street. Next to living a life, working toward a future, reliving the wisdom of Rocky and Bullwinkle, and about anything else productive, drinking with old friends is the best way to recuperate from a slow sports week. And Vic "The Brick" Jacobs still sucks.



Singer/actress Barbara McNair died of throat cancer at age 72.

Having begun her singing career in cabarets, night clubs, and on stage, Ms. McNair appeared on Broadway in 1958.

Ms. McNair was one of the first black women to host her own TV show in the US. As the shame that was segregation began to crumble in America, ENTERTAINMENT INSIDERS OBITUARY BY STAN FURLEY

#### BARBARA MCNAIR DIED FEB. 4, 2007

the entertainment industry took notice, and *The Barbara McNair Show* premiered in 1969 with a run until 1971.

Also having enjoyed a fine film career, she played Sidney Poitier's wife in *They Call Me Mr. TIBBS!* and *The Organization*. The two films were sequels to the Oscar-winning *In the Heat of the Night*. Her other film and TV credits include A *Change of Habit* with Elvis, *I Spy*, *Hogan's Heroes*, *The Mod Squad*, *Mission: Impossible*, *Vega\$*, *The Jeffersons*, and *The Redd Foxx Show*.

Ms. McNair performed as a singer on many, many variety TV shows, including: *Laugh In, The Ed Sullivan Show*, and *The Tonight Show with Johnny Carson*.

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## REVIEWBRIEFS NOW PLAYING..



#### The Abandoned Not Yet Reviewed (R)

A film producer who loses the last of her adopted family members goes back in search of heritage in Russia, from where she originally was born. Once there, strange happenings are afoot, including the disappearance of the producer's guide. (MK)

## Amazing Grace ★ 1/2 (PG)

The life of William Wilberforce, one of the leading campaigners for the Abolitionist Movement in Great Britain, is one that is not well known in America outside the world of academia. A spiritual man who came very close to choosing a life of religion instead of politics. Wilberforce's life is one that should be recognized, especially this year, which marks the 200th Anniversary of the Slave Trade Act in England, and the film, Amazing Grace, directed by Michael Apted, attempts to immortalize his life's work. Unfortunately for William Wilberforce, this movie does not do him justice. It is not to say that Amazing Grace doesn't have some good qualities. The production value of the film is good, with some pretty shots of Merry Ol' England and some well designed sets, and costuming did well in keeping up with our preconceived notions of what people of 18<sup>th</sup> Century Britain would have looked like. Also, the performances were good enough for what was given to the cast, but the problem with the film begins, and ends, with the treatment of the story. That story comes off as an emotional history lesson, with little real insight into the people. It has the feel of something that can survive at a public school screening, but as a cinematic experience, it falls a bit short. (JT)

## **The Astronaut Farmer**

★ ★ 1/2 (PG) Please read our review on page 13.

## Breach

Not Yet Reviewed (PG-13) Inspired by one of the greatest security breaches in US history. Young FBI agent Eric O'Neill (Ryan Phillippe) plays a cat and mouse game with his boss, Robert Hanssen (Chris Cooper), who is ultimately convicted of selling secrets to Russia. (JH)

#### Bridge to Terabithia Not Yet Reviewed (PG)

Based on the Katherine Paterson children's book, this Walden Media and Disney production aims to capture the same audience that made *The Chronicles of Narnia* such an enormous hit. Story follows the adventures of Jesse and Leslie who discover a magical kingdom in the forest. (JH)

#### **Children of Men** $\star \star \star \star (R)$

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

#### **Close to Home**

Not Yet Reviewed (Not Rated) Neama Shendar and Smadar Sayar are two young women in the Israeli Border patrol. Film examines their initially hostile relationship and daily lives in the flashpoint that is modern day Jerusalem. Naturalistic and endearing performances from the leads. (JH)

## **Days of Glory** $\star \star \star 1/2$ (R)

Algeria's entry for this year's Best Foreign Language film Oscar, *Days of Glory* is based on an often ignored historical footnote. During World War II, North African soldiers fought beside Frenchmen against the Nazis. Their mission and their loyalty to the Allied cause was the same as that of their French brethren, but the same treatment and respect was not always forthcoming for Arab and North African soldiers. Director Rachid Bouchareb's film is part generic war drama, part political protest. The film revolves around the recruits' personal stories. (MM)

## Factory Girl

Word around the campfire is that one of the (many) reasons that George Hickenlooper's (Mayor of Sunset Strip, "Some Folks Call It a Sling Blade") biopic of Warhol superstar Edie Sedgwick is flying so low under the radar is that Bob Dylan himself has been taking a few whacks at the flick that shows him to be the opportunistic, hypocritical, and self-absorbed mountebank that he really is (and was, even back in the Stone Age when he was still relatively relevant). Well, other than the fact that Dylan is terribly portrayed by Hayden "I'm Your Father" Christensen, I see no real problems here, less the fact that Dylan is shown to also have no idea what Andy Warhol (the best incarnation of the character to date, less the cartoonishly pallid skin...ably played to perfection by Guy Pearce) was all about. Even with all the glitz, glamour, and deft craftsmanship in direction, there's no getting around the flat (and incredibly historically inaccurate) screenplay. Don't forget that this one comes from the scribe of Wonderland (whose name is Cantain Mauzner) a film that was basically a watered-down version of Boogie Nights. What you end up

with this time 'round is a watered-down version of the ambrosial *I Shot Andy Warhol*, more or less. There may be no gun-toting butch dykes in this one, but the sets, locations, and characters are all the same again. Nevertheless, Sienna Miller absolutely shines as the Poor Little Rich Girl, the only female in existence that Warhol may have not only wanted become but would have also actually *schtupped*. (MK)

#### **Ghost Rider**

Not Yet Reviewed (PG-13)

Marvel's skeletal vigilante biker rides onto the screen personified by Nicolas Cage. Comic book fans are drooling, but the trailer is just awful. Even comic books need one foot in reality. (TS)

#### Glastonbury

Not Yet Reviewed (R)

Documentary and music video icon Julien Temple (*The Filth and the Fury*) directs this concert doc of UK's Glastonbury music festival. Considered the best-known festival in the world, the showcase is also the longestrunning event of its kind. Combining footage taken from a recent festival with home movies and the like from festivals past, *Glastonbury* gives us the goods on the hottest of the hot in the world of music since 1971. With performances and interviews with David Bowie, Coldplay, Radiohead, Oasis, Chemical Brothers, Velvet Underground, Primal Scream, and the Cure. (MK)

#### **Gray Matters**

Not Yet Reviewed (PG-13)

In a story that sounds somewhat similar to last year's *Imagine Me and You*, Heather Graham plays a woman who finds herself flirting with sexual ambiguity (amongst other things) when she finds herself crushing on her brother's fiancée (Bridget Moynahan). (TS)

#### Hannibal Rising

★ (R)

Hannibal Rising is essentially the Superman IV of the Hannibal Lecter series-a low-rent and low-witted attempt to milk a few more bucks out of a franchise whose days has come and gone—you half expect Jon Cryer or Mariel Hemingway to pop up in cameos along the way. It is a real shame, because Lecter has been such a fascinating character in his previous screen excursions that I would have loved to have seen him appear in a film with a story more worthy of his unique persona. Instead, all we have been given is an exercise in pure greed that is so shameless and devoid of artistic inspiration that it might inspire the good doctor to have Harris. Webber, and producer Dino De Laurentis for dinner-the results of that would be far easier to swallow than Hannibal Rising. (PS)

## The Lives of Others $\star \star \star \star$ (R)

A brilliant political thriller with a gripping human drama, *The Lives of Others* portrays Gerd Wiesler, a member of the Stasi (the "secret police" of East Germany) following the order of a jealous commanding officer, as he spies on prominent German playwright Georg Dreyman. Over the course of the film, Wiesler begins to empathize with his subject and realizes the true motive behind his assignment, thus leading to the dissolution of the mission and the erstwhile spy's subsequent demotion. *The Lives of Others*, from



first-time director Florian Henckel von Donnersmarck, is an intriguing glimpse into the lives of the German populace during the Cold War and the group of men and women known as the Stasi. (MJ)

### 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-themill "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)

#### **Music & Lyrics**

Not Yet Reviewed (PG-13)

In a meeting of contemporary romantic comedy titans, Hugh Grant plays a washed-up 80's pop star who gets a last chance at a comeback with an offer to write a new tune for a Britney Spears-esque pop diva, and Drew Barrymore is the quirky girl with a flair for lyrics that he meets by happenstance. Appears as predictable as they come, but should still be fairly winning and often very funny thanks to the charisma and comic timing of the two leads. (PS)

#### 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)

#### Norbit

No Stars (PG-13)

Just when you thought that Eddie Murphy had finally gotten his career back on track with his acclaimed performance in *Dreamgirls*, along comes *Norbit* to destroy whatever goodwill he has managed to accumulate over the last few months. Little more than an excuse for him to play multiple roles (a la the *Nutty Professor* films), this desperate exercise in anti-comedy sees him playing a sweet-tempered nebbish, the nebbish's monstrous (in every sense of the word) wife Rasputia, and an elderly Chinese man, while co-star Thandie Newton (as the nerd's nice

childhood sweetheart—you can tell because
 she is thin) stands around with a frozen smile
 while wondering how one goes from working
 with Bertolucci to playing second-fiddle to a load of latex. It would be easy to call the results sexist, racist, misogynistic, and "sizeist," but that would be too easy. This film displays nothing but sour contempt for
 all living things (one bit of wackiness involves
 Rasputia deliberately running over a dog with

her car), especially those who still hold out hope that Murphy will one day regain the comedic chops and sheer likeability that made him a star in the first place. As it is, *Norbit* is a film so hateful and creatively bankrupt that I can confidently predict that only one person could possibly emerge from a screening of it smiling, and his name is Alan Arkin. (PS)

## **The Number 23** $\star \star \star (R)$

Please read our interview on page 10.

## **Pan's Labyrinth** $\star \star \star 1/2$ (R)

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

## **Reno 911!: Miami**

Please read our review on page 10.

## Seraphim Falls

★ ★ 1/2 (R) There is unquestionably a lot to like about Seraphim Falls-the blend of narrative ambiguity, visceral energy, and formal beauty at times suggests the work of no less a master of the western genre than Sam Peckinpah-but the final scenes are such a wonky and pretentious mess that I can't guite 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

#### Smokin' Aces

Not Yet Reviewed (R)

worth it in the end. (PS)

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)

## Starter for 10 $\star \star \star$ (PG-13)

Much like a British version of a John Hughes film, this endearing romantic comedy follows clever and charming Brian (James McAvov) through his "fresher" year at the posh Bristol University. A working class boy, but drawn to the world of intellect, Brian's life really takes off when he leaves his sweet mother's (Catherine Tate) nest. Not only is he accepted as a contestant in the prestigious University Challenge, a televised guiz show, he is also torn between two beautiful women: the book-smart blonde bombshell Alice (Alice Eve) and the socially conscious, fantastically sarcastic Rebecca (a stand-out performance by Rebecca Hall). And true to the college experience, as soon as a student is caught up in a love triangle and confronted with raging hormones, grades automatically drop. This film does a fantastic job of recreating 1985 with convincing production design, appropriate costumes and fitting cinematography, but the real magic in Starter for 10 is its heart and sharp sense of humor. (CR)

#### Tyler Perry's Daddy's Little Girls Not Yet Reviewed (PG-13)

No Madea in this one, folks. Instead, what we have is a "reverse *Cinderella* story" of a romantic comedy in which a rich female attorney falls in love with a manual laborer who has three kids. Things gets nutty when the father's ex-wife returns and wants her three kids back. Stars Louis Gossett Jr. and Gabrielle Union. (MK)

#### Wild Hogs

Not Yet Reviewed (PG-13)

Van Wilder director Walt Becker helms this one about a coterie of older gents suffering from a bit of Mid-Life Crisis, when, in perfect City Slickers fashion, they decide to rekindle their rebellious youth and become a biker gang. All goes swimmingly until, in perfect Simpsons fashion, they run afoul of an actual biker gang in New Mexico. And hilarity ensues! (Or so they hope.) Stars John Travolta, Ray Liotta, Martin Lawrence, Marisa Tomei, and Tim Allen. Funnily enough, the biker gang our boys run into were originally supposed to be the Hell's Angels...that is until the Angels sued Disney, who subsequently changed the name of the gang to a fictitious group. Now that's funny. (MK) 🄛

## FILM

## ART FILM OF THE WEEK BY AARON SHELEY GOING PLACES



n French, the title Les Valseuses is slang for testicles-fitting for this laugh riot of a farce that satirizes all that is bourgeoisie in society. Eve-popping characters Jean-Claude and Pierrot (played respectively by a star-turning, licentious Gerard Depardieu and a playfully lubricous Patrick Dewaere) embark on a road-movie/buddy-film delight. On a binge of madness from the get-go, the pair are often engaged in chasing and molesting innocent women, elevating the film's fiendishly canny and subversive misogyny to an intentionally excessive height.

The boys also practice the art of auto theft, leading to the hilarity of Pierrot getting shot in the balls. The duo take hostage a young beautician named Marie-Ange (the absolutely stunning Miou-Miou) and trade her in for another vehicle.

Everything these two *My Own Private Idaho*-esque vagabonds find themselves embroiled in is for a laugh or a shock, living on the run from police for stirring up trouble wherever they go. Stealing a getaway ride on a train, Jean-Claude pays an attractive woman to breast-feed Pierrot. Yes, sexual harassment is definitely their forte.

At a certain moment in the film, there is an ambiguous hint that Jean-Claude has actually raped Pierrot, adding even more nonsense to their already over-the-top plight. Picking up Marie-Ange again, they attempt to give the harlot her first orgasm, but soon realize she is hopelessly frigid; she's a whore for the monetary compensation only.

Marie yearns to be taught by these overly hairy hippies how to enjoy casual sex, but is too erratic in temperament. The men again ditch her after invading her "day job" for easy money. The film then slows its pace momentarily to introduce Jeanne Moreau (of *Jules and Jim* fame) who joins them in their off-beat quest of insanity. As peculiar as always, Moreau's character (an older woman who has only recently been released from what appears to be a lifetime of prison) involves herself in a threesome with the men and then shoots herself with a gun she finds on the boys while they sleep.

Undergoing a period of grieving, the drifters get back with the icy love of Marie-Ange. Jacques, the son of the suicidal Moreau character. meets the trio upon being granted his own freedom from prison and is allowed dibs on Marie-Ange, finally succeeding-due to his awkward virginity—in giving her an orgasm. Still newcomer Jacques is a criminal with a murderous instinct. Though Marie's floodgates are now open and she can truly enjoy the freewheeling free love of her n'er-do-well buddies. the two knuckle-heads end up being wanted for a murder committed by Jacques.

Thus, after innumerable stolen getaway cars and more madcap farces, the film climaxes with the deflowering of none other than the notorious Isabelle Huppert as a 16year-old rebellious teen. Earlier, the pair had sniffed her panties to determine her age when they had happened upon her house during a routine break-in.

Nothing is sacred in this fantastic musing on the lives of two abnormal minds coming together to pervert all with which they come in contact. Bertrand Blier, the director-writer (also the novelist of the book upon which the film is based), must take full responsibility for the transgressions of his performers. Yet, he is never heavy-handed or self-indulgent, always coming up with witty sight and sound gags that guarantee to make the audience roll with laughter, all the while cringing at the next set-up for a dirty joke. Think Jacques Tati meets Francis Veber and Eric Rohmer, with a twist of Gus Van Sant. 🖻

## ENTERTAINMENT TODAY MOVIE GUIDE

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 Amazing Grace 11:35 a.m., 2:05, 4:35, 7:25, 9:55 p.m. Astronaut Farmer 11:30 a.m., 1:50, 4:30, 7:30, 9:50 p.m. Starter for Ten 11:45 a.m., 1:55, 4:55, 7:55, 10:25 p.m.

Breach 11:40 a.m., 2:10, 5:10, 8, 10:30 p.m. Ghost Rider Fri.-Tues., 7:15, 10:05 p.m.; 12 noon, 2:30, 5:30, 8:20, 10:50 p.m.; Thurs., 7:15 p.m.; Thurs., 10:05 p.m.

Music and Lyrics 11:50 a.m., 1:25, 2:20, 4:15, 4:50, 7:10, 9:40 p.m.

Factory Girl 1:15, 3:25, 5:35, 8:15, 10:35 p.m The Lives of Others (Das Leben der Anderen) 1, 4, 7,

10:20 p.m. Norbit Fri.-Wed., 1:40, 4:40, 7:40, 10 p.m.

Notes on a Scandal Fri.-Wed., 1:05, 3:15, 5:25, 7:35, 9:45 p.m.; Thurs., 1:05, 4:25 p.m.

Pan's Labyrinth (El Laberinto del Fauno) 11:55 a.m., 2:15, 5:05, 8:05, 10:45 p.m.

Children of Men Fri.-Wed., 2, 5, 7:50, 10:10 p.m.; Thurs., 2, 4:35 p.m.

Letters From Iwo Jima 1:20, 4:20, 7:20, 10:40 p.m Blood Diamond Fri.-Sun., 12:55, 4:05, 7:05, 10:15 p.m., Mon., 12:55, 4:05 p.m.; Tues.-Thurs., 12:55, 4:05, 7:05,

MANN CHINESE 6 6801 Hollywood Blvd (323)464-8111

Italian Film Festival 2007 Fri., 11 a.m., 1, 3, 5, 7, 9, 10:15

p.m.; Sat., 10 a.m., 1 p.m. PACIFIC EL CAPITAN Hollywood Blvd, West of Highland (323)467-7674

Bridge to Terabithia Mon.-Wed., 10 a.m., 12:20, 2:40, 5,

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

Wild Hogs Sat., 7 p.m. Astronaut Farmer Fri.-Sat., 10:40 a.m., 1:25, 4:10, 7:05, 9:50 p.m., 12:20 a.m.; Sun., 10:40 a.m., 1:25, 4:10, 7:05, 9:50 p.m.; Mon., 1:25, 4:10, 7:05, 9:50 p.m.;

Tues.-Thurs., 10:40 a.m., 1:25, 4:10, 7:05, 9:50 p.m. The Number 23 Fri.-Sat., 11:55 a.m., 2:40, 5:20, 7:55, 10:25 p.m., 12:10 a.m.; Sun.-Thurs., 11:55 a.m., 2:40, 5:20, 7:55, 10:25 p.m.

Reno 9111: Miami Fri.-Sat., 10:40 a.m., 12:50, 3, 5:15, 7:35, 9:55 p.m., 12:10 a.m.; Sun.-Thurs., 10:40 a.m., 12:50, 3, 5:15, 7:35, 9:55 p.m.

Breach 10:35 a.m., 1:35, 4:25, 7:25, 10:20 p.m. Bridge to Terabithla Fri., 10:25, 11:30 a.m., 12:45, 2, 3:05, 4:30, 5:25, 7:10, 9:45 p.m.; Sat., 10:25, 11:30

a.m., 12:45, 2, 3:05, 4:30, 5:25, 9:45 p.m.; Sun.-Thurs 10:25, 11:30 a.m., 12:45, 2, 3:05, 4:30, 5:25, 7:10, 9:45 p.m

Ghost Rider 10:30, 11:20 a.m., 1:10, 2:10, 4:05, 5:05, 7, 7:55, 9:55, 10:55 p.m.

Music and Lyrics Fri.-Sat., 11:45 a.m., 2:15, 4:45, 7:20, 8, 9:50, 10:35 p.m., 12:15 a.m.; Sun., 11:45 a.m., 2:15, 4:45, 7:20, 8, 9:50, 10:35 p.m.; Mon., 11 a.m., 8, 10:35 p.m.; Tues.-Thurs., 11:45 a.m., 2:15, 4:45, 7:20, 8, 9:50,

10:35 p.m. Tyler Perry's Daddy's Little Girls 11:50 a.m., 2:20, 4:55,

7:30, 10:05 p.m. Hannibal Rising 11:15 a.m., 2:10, 5:05, 8:05, 10:50 p.m.

Norbit Fri., 11 a.m., 1:40, 4:20, 7:20, 10 p.m., 12:20 a.m.; Sat., 11 a.m., 1:40, 4:20, 7:10, 10 p.m., 12:20 a.m.; Sun.-Thurs., 11 a.m., 1:40, 4:20, 7:20, 10 p.m. Because I Said So 10:50 a.m., 1:25, 4:15, 7:05, 9:40 p.m.

Pan's Labyrinth (El Laberinto del Fauno) 11:35 a.m., 2:25,

5:10, 7:50, 10:40 p.m. REGENT SHOWCASE 614 North LaBrea and Melrose (323)934-2944

Babel Fri., 4:30, 7:30 p.m.; Sat.-Sun., 1:30, 4:30, 7:30 p.m.; Mon.-Thurs., 4:30, 7:30 p.m VINE 6321 Hollywood Blvd. (323)463-6819

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

## DOWNTOWN, S. LOS ANGELES

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

**The Abandoned** Fri.-Sun., 11:50 a.m., 2:20, 4:50, 7:30, 10:05 p.m.; Mon.-Thurs., 11:50 a.m., 2:20, 4:50, 7:30, 9:45 p.m

Astronaut Farmer Fri.-Sun., 11:25 a.m., 2:10, 5, 7:45, 10:25 p.m.; Mon.-Thurs., 2:10, 5, 7:45, 10:15 p.m. **The Number 23** Fri.-Sat., 10:25 a.m., 12:45, 3:15, 5:45, 8:15, 10:45 p.m.; Sun., 10:25 a.m., 12:45, 3:15, 5:45, 8:15, 10:25 p.m.; Mon.-Thurs., 12:45, 3:15, 5:45, 8,

10:10 p.m Reno 9111: Miami Fri.-Sun., 10:55 a.m., 1, 3, 5:20, 7:25,

9:45 p.m.; Mon.-Thurs., 1, 3, 5:20, 7:25, 9:45 p.m. Bridge to Terabithia Fri.-Sat., 10:20 a.m., 12:25, 3:05, 5:30, 8:05, 10:30 p.m.; Sun., 10:20 a.m., 12:25, 3:05, 5:30, 8:05, 10:15 p.m.; Mon.-Thurs., 12:40, 3:05, 5:30,

7:50, 10:05 p.m. Ghost Rider Fri.-Sat., 11:05, 11:45 a.m., 1:45, 2:25, 4:25,

ENTERTAINMENT TODAY FEBRUARY 22-28, 2007

5:10, 7:05, 7:55, 9:50, 10:40 p.m.; Sun., 11:05, 11:45 a.m., 1:45, 2:25, 4:25, 5:10, 7:05, 7:55, 9:50 p.m. Mon.-Thurs., 1:45, 2:25, 4:25, 5:10, 7:05, 8:05, 9:50

Tyler Perry's Daddy's Little Girls Mon., 12:30, 12:55, 1:35. 2:15, 2:55, 3:35, 4:15, 4:55, 5:35, 6:15, 6:55, 7:35, 8:20, 9, 9:30, 10:15 p.m.

Hannibal Rising Fri.-Sun., 10:50 a.m., 1:50, 4:20, 7:10, 9:55 p.m.; Mon.-Thurs., 1:50, 4:20, 7:10, 9:55 p.m. Norbit Fri.-Sat., 11:15 a.m., 12:35, 1:55, 3:25, 4:35, 5:55, 7:15, 8:35, 10, 10:50 p.m.; Sun., 11:15 a.m., 12:35, 1:55, 3:25, 4:35, 5:55, 7:15, 8:35, 10 p.m.; Mon.-Thurs., 12:35, 1:55, 3:25, 4:35, 5:55, 7:15, 8:35, 10 p.m.

**The Messengers** Fri.-Sun., 11:55 a.m., 2, 4:40, 7, 9:10 p.m.; Mon.-Thurs., 2, 4:40, 7, 9:10 p.m.

Curse of the Golden Flower (Man cheng jin dai huang jin jia) Fri.-Sat., 10:20, 11, 11:35 a.m., 12:15, 12:55, 1:35, 2:15, 2:55, 3:35, 4:15, 4:55, 5:35, 6:15, 6:55, 7:35, 8:10, 9, 9:40, 10:20, 10:50 p.m.; Sun., 10:20, 11, 11:35 a.m., 12:15, 12:55, 1:35, 2:15, 2:55, 3:35, 4:15, 4:55, 5:35, 6:15, 6:55, 7:35, 8:10, 9, 9:40, 10:20 p.m.; Tues. Thurs., 12:30, 12:55, 1:35, 2:15, 2:55, 3:35, 4:15, 4:55,

## 5:35, 6:15, 6:55, 7:35, 8:20, 9, 9:30, 10:15 p.m. LAEMMLE'S GRANDE 4-PLEX 345 South Figueroa Street (213)617-0268

Ghost Rider Fri., 5:35, 8, 10:25 p.m.; Sat.-Sun., 12:40, 3:10, 5:35, 8, 10:25 p.m.; Tues.-Thurs., 5:35, 8 p.m. Music and Lyrics Fri., 5:20, 7:45, 10:10 p.m.; Sat.-Sun 12:20, 2:45, 5:20, 7:45, 10:10 p.m.; Tues.-Thurs., 5:20,

7:45 p.m Norbit Fri., 5:30, 7:55, 10:20 p.m.; Sat.-Sun., 12:30, 3, 5:30, 7:55, 10:20 p.m.; Tues.-Wed., 5:30, 7:55 p.m. Alone With Her Fri., 5:30, 7:30, 9:30 p.m.; Sat.-Sun.

1:30, 3:30, 5:30, 7:30, 9:30 p.m.; Tues.-Thurs., 5:30, 7:30 p.m Charging the Rhino Thurs., 3:10, 7:30 p.m.

To Di in Jerusalem Thurs., 1:30, 5:45 p.r

White Light/Black Rain: The Destruction of Hiroshima and Nagasaki Thurs., 12 noon, 4:10 p.m. MANN BEVERLY CENTER 13 8522 Beverly

Boulevard, Suite 835 (310)652-7760 -Breaking and Entering 1, 3:50, 6:40, 9:20 p.m. The Messengers 12:40, 3, 5, 7:20, 9:30 p.m. Epic Movie 1:10, 3:10, 5:10, 7:10, 9:10 p.m Smokin' Aces 1:40, 4:30, 7:10, 9:40 p.m Freedom Writers 12:50, 3:40, 6:50, 9:40 p.m. Miss Potter Sat., 6:30 p.m.; Sun., 1:30 p.m.

Children of Men 7:50, 10:10 p.m. The Good Shepherd Fri., 1:30, 5:30, 9 p.m.; Sat., 1:30, 9 p.m.; Sun., 5:30, 9 p.m.; Mon.-Thurs., 1:30, 5:30, 9 p.m. Night at the Museum 12:20, 2:50, 5:20, 7:50, 10:10 p.m. Dreamgirls 1:10, 4, 7, 10 p.m.

Blood Diamond 12:40, 3:40, 6:40, 9:50 p.m

The Pursuit of Happyness 1:30, 4:20, 7, 9:30 p.m. Casino Royale 12:30, 3:30, 6:50, 9:50 p.m. Happy Feet 12:20, 2:40, 5:20 p.m. UNIVERSITY VILLAGE 3 3323 South Hoover

- (213)748-6321 Bridge to Terabithia 11:30 a.m., 2, 4:30, 7, 9:30 p.m
- Ghost Rider Fri.-Sat., 12 noon, 2:30, 5, 7:30, 10 p.m. 12:25 a.m.; Sun.-Thurs., 12 noon, 2:30, 5, 7:30, 10 p.m. Norbit 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

Renaissance Fri.-Sat., 12 mid.

## WEST HOLLYWOOD BEVERLY HILLS

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

- Volver Fri., 5:30, 8:20 p.m.; Sat.-Sun., 12 noon, 2:45, 5:30, 8:20 p.m.; Mon.-Thurs., 5:30, 8:20 p.m. Babel Fri., 5, 8:10 p.m.; Sat.-Sun., 1:45, 5, 8:10 p.m.;
- Mon.-Thurs., 5, 8:10 p.m.

Cafe Setareh 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

Gray Matters 1:20, 4:20, 7:15, 9:55 p.m Venus 1:45, 4:30, 7:15, 9:45 p.m.

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 The Room Sat., 12 mid.

## WESTWOOD WEST L.A.

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

Reno 911!: Miami Fri., 1, 3, 5:25, 8, 10:20 p.m.; Sat., 11:05 a.m., 1:05, 3:15, 5:25, 8, 10:20 p.m.; Sun., 1, 3, 5:25, 8, 10:05 p.m.; Mon.-Thurs., 1:15, 3:15, 5:25, 8,

10:05 p.m. Breach Fri., 1:30, 4:15, 7, 9:45 p.m.; Sat., 11 a.m., 1:30, 4:15, 7, 9:45 p.m.; Sun.-Thurs., 1:30, 4:15, 7, 9:45 p.m. Ghost Rider Fri., 2:15, 5, 7:35, 10 p.m.; Sat., 11:20 a.m., 2:15, 5, 7:35, 10 p.m.; Sun.-Thurs., 2:15, 5, 7:35, 10

Because | Said So Fri., 1:45, 4:30, 7:10 p.m.; Sat., 11:10 a.m., 1:45, 4:30, 7:10 p.m.; Sun.-Thurs., 1:45, 4:30, 7:10 Dreamgirls 9:30 p.m. AMC CENTURY CITY 15 10250 Santa Monica Boulevard (310)289-4AMC Wild Hogs Sat., 7:30 p.m.

ShowTimes for: 02 / 23 / 2007 - 03 / 01 / 2007

Babel 1, 4, 7:15, 10:25 p.m. PACIFIC CULVER STADIUM 12 9500 Culver

Boulevard, Culver and Washington (310)360-

Astronaut Farmer 2, 4:35, 7:10, 9:45 p.m. The Number 23 Fri.-Sat., 1:05, 3:25, 5:45, 8:10, 10:35

p.m.; Sun.-Thurs., 1:05, 3:25, 5:45, 8:10, 10:30 p.m. Reno 911!: Miami 1, 3:10, 5:25, 7:40, 9:55 p.m.

Bridge to Terabithia Fri., 1:50, 2:35, 4:30, 5:15, 7:05, 7:50, 9:35, 10:15 p.m.; Sat., 1:50, 2:35, 4:30, 5:15,

7:50, 9:50, 10:15 p.m.; Sun.-Thurs., 1:50, 2:35, 4:30, 5:15, 7:05, 7:50, 9:35, 10:10 p.m.

**Ghost Rider** Fri.-Sat., 1:30, 2:15, 4:15, 4:55, 7, 7:35, 9:40, 10:20 p.m.; Sun.-Thurs., 1:30, 2:15, 4:15, 4:55, 7,

7:35, 9:40, 10:15 p.m. Music and Lyrics Fri.-Sat., 2:50, 5:30, 8, 10:30 p.m.; Sun.-

Thurs., 2:50, 5:30, 8, 10:25 p.m. Tyler Perry's Daddy's Little Girls Fri.-Sat., 2:20, 4:50, 5:20,

7:40 p.m.

7:20, 9:50, 10:25 p.m.; Sun.-Thurs., 2:20, 4:50, 5:20,

Wild Hogs Sat., 7:15 p.m. The Abandoned Fri.-Sat., 12:05, 2:35, 5:05, 7:35, 10:05

p.m., 12:35 g.m.; Sun., 12:05, 2:35, 5:05, 7:35, 10:05

Astronaut Farmer Fri.-Sat., 11:55 a.m., 2:25, 4:55, 7:30,

The Number 23 Fri.-Sat., 12:25, 2:50, 5:15, 7:40, 10:05

p.m., 12:25 g.m.; Sun., 12:25, 2:50, 5:15, 7:40, 10:05

Reno 911!: Miami Fri., 12:50, 3, 5:10, 7:20, 9:40 p.m., 12

mid.; Sat., 10:40 a.m., 12:50, 3, 5:10, 7:20, 9:40 p.m., 12 mid.; Sun., 10:40 a.m., 12:50, 3, 5:10, 7:20, 9:40

Breach Fri.-Sat., 12:10, 2:40, 5:10, 7:45, 10:15 p.m.

12:35 a.m.; Sun., 12:10, 2:40, 5:10, 7:45, 10:15 p.m. Bridge to Terabithia Fri., 12 noon, 2:20, 4:40, 7, 9:30,

Ghost Rider Fri.-Sun., 1:30, 4:30, 7:40, 10:35 p.m. Director's Hall;Reserved Seating; Fri.-Sat., 10:15 p.m.

1, 4, 7:10, 9:50 p.m.; Sun., 10:15 p.m.; Sun., 12:30,

Music and Lyrics Fri.-Sat., 12:05, 2:25, 4:45, 7:05, 9:30,

Tyler Perry's Daddy's Little Girls Fri.-Sun., 9:45 p.m.; Fri.-

Sat., 12:20, 2:40, 5, 7:20 p.m., 12:05 a.m. Director's

Hall;Reserved Seating; Fri., 12:50, 1:20, 3:10, 3:40, 5:30, 6, 7:50, 8:20, 10:10, 10:40 p.m., 12:30 a.m.; Sat.,

10:30, 11 a.m., 12:50, 1:20, 3:10, 3:40, 5:30, 6, 7:50,

5, 7:20 p.m. Director's Hall:Reserved Seating: Sun

8:20, 10:10, 10:40 p.m., 12:30 a.m.; Sun., 12:20, 2:40,

10:30, 11 a.m., 12:50, 1:20, 3:10, 3:40, 5:30, 6, 7:50,

Hannibal Rising Fri., 1, 3:55, 6:50, 9:45 p.m., 12:35 a.m.; Sat., 10:15 a.m., 1, 3:55, 6:50, 9:45 p.m., 12:35 a.m.; Sun., 10:15 a.m., 1, 3:55, 6:50, 9:45 p.m.

Norbit Fri., 11:45 a.m., 12:15, 12:45, 2:15, 2:45, 3:15,

4:45, 5:15, 5:45, 7:15, 7:45, 8:15, 9:50, 10:45 p.m., 12:10 a.m.; Sat., 10:20, 11:45 a.m., 12:15, 12:45, 2:15,

2:45, 3:15, 4:45, 5:15, 5:45, 7:15, 7:45, 8:15, 9:50,

10:45 p.m., 12:10 a.m.; Sun., 10:20, 11:45 a.m., 12:15,

12:45, 2:15, 2:45, 3:15, 4:45, 5:15, 5:45, 7:15, 7:45,

The Messengers Fri.-Sat., 10:15 p.m., 12:30 a.m.; Sun.,

Night at the Museum: The IMAX Experience Fri.-Sun.,

SANTA MONICA MALIBU

azing Grace Fri., 1:25, 4:05, 7, 9:45 p.m.; Sat.-Sun.

10:50 a.m., 1:25, 4:05, 7, 9:45 p.m.; Mon.-Thurs., 1:25,

Astronaut Farmer Fri., 1:10, 4:20, 7:20, 9:55 p.m.: Sat.-

Sun., 10:35 a.m., 1:10, 4:20, 7:20, 9:55 p.m.; Mon.-

Gray Matters Fri., 2, 4:45, 7:35, 10:10 p.m.; Sat.-Sun.,

11:10 a.m., 2, 4:45, 7:35, 10:10 p.m.; Mon.-Thurs., 2,

Because I Said So Fri., 4:30, 10:15 p.m.; Sat.-Sun., 10:40

a.m., 4:30, 10:15 p.m.; Mon.-Thurs., 4:30, 10:15 p.m. Babel 1:05, 7:05 p.m. AMC SANTA MONICA 7 3rd St. at Arizona

Reno 911!: Miami Fri.-Sun., 10:45 a.m., 12:50, 3:05,

Breach Fri.-Sun., 11:20 a.m., 2, 4:35, 7:10, 9:50 p.m.;

5:20, 7:50, 10:10 p.m.; Mon.-Thurs., 1, 3:10, 5:20, 7:50,

Little Robots: In the Big Show Sat.-Sun., 10 a.m.

AMC LOEWS BROADWAY 4 1441 3rd St.

Promenade (310)458-1506 706

Thurs., 1:10, 4:20, 7:20, 9:55 p.m

4:05, 7, 9:45 p.m.

4:45, 7:35, 10:10 p.m.

Wild Hogs Sat., 7:30 p.m.

(310)289-4AMC

10:10 p.m.

11:50 p.m.; Sun., 12:05, 2:25, 4:45, 7:05, 9:30 p.m.

3:30, 6:40, 9:25 p.m.

8:20, 10:10, 10:40 p.m.

8:15, 9:50, 10:45 p.m.

12:45, 3:10, 5:35, 8 p.m.

10:15 p.m

11:50 p.m.; Sat., 12 noon, 2:20, 4:40, 9:30, 11:50 p.m.; Sun., 12 noon, 2:20, 4:40, 7, 9:30 p.m.

12:40 a.m.; Fri., 1, 4, 7:10, 9:50 p.m.; Fri.-Sat., 12:30, 3:30, 6:40, 9:25 p.m., 12:15 a.m.; Sat.-Sun., 10:15 a.m.,

10 p.m., 12:25 a.m.; Sun., 11:55 a.m., 2:25, 4:55, 7:30,

Pan's Labyrinth (El Laberinto del Fauno) 2:45, 7:40 p.m. THE BRIDGE: CINEMA DE LUX 6081 Center

Breach Fri.-Sat., 2:05, 4:45, 7:30, 10:10 p.m.; Sun.-Thurs.,

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

Wild Hogs Sat., 7:05 p.m.

2:05, 4:45, 7:30, 10:05 p.m.

7:20, 9:50, 10:20 p.m.

Drive (310)568-3375

p.m.

10 p.m.

Norbit 1:55, 4:40, 7:15, 10 p.m.

9565

10:30 a.m., 1:25, 4:15, 7:10, 10 p.m.; Sun.-Thurs., 1:25,

Astronaut Farmer Fri., 10:40 a.m., 1:20, 4:10, 7:05, 10 p.m.; Sat., 10:40 a.m., 1:20, 4:10, 7:05, 10:40 p.m.; Sun., 10:40 a.m., 1:20, 4:10, 7:05, 10 p.m.; Mon.-Thurs., 2:30, 5:05, 7:55, 10:35 p.m.

The Number 23 Fri.-Sat., 10:05 a.m., 12:30, 3, 5:45 8:30, 11:15 p.m., 12:20 a.m.; Sun., 10:05 a.m., 12:30, 3, 5:45, 8:20, 10:45 p.m.; Mon.-Thurs., 12:50, 3:20, 5:45, 8:15, 10:40 p.m. Reno 911!: Miami Fri.-Sat., 10:10 a.m., 12:15, 2:35, 5:10,

7:45, 10:25 p.m., 12:40 a.m.; Sun., 10:10 a.m., 12:15, 2:35, 5:10, 7:45, 10:25 p.m.; Mon.-Thurs., 12:55, 3, 5:15, 7:45, 10 p.m. Starter for Ten Fri.-Sat., 10:15 a.m., 12:40, 3:05, 5:40,

8:10, 10:45 p.m.; Sun., 10:15 a.m., 12:40, 3:05, 5:40, 8:05, 10:30 p.m.; Mon.-Thurs., 12:45, 3:05, 5:30, 8, 10:45 p.m.

Breach Fri.-Sat., 10:45 a.m., 1:30, 4:30, 7:30, 10:30 p.m., 12:45 a.m.; Sun., 10:45 a.m., 1:30, 4:30, 7:30, 10:20 p.m.; Mon.-Thurs., 1:10, 4:05, 7, 9:55 p.m.

Bridge to Terabithia Fri., 11:30 a.m., 2, 4:40, 7:20, 9:55 p.m.; Sat., 11:30 a.m., 2, 4:40, 9:55 p.m.; Sun., 11:30 a.m., 2, 4:40, 7:20, 9:55 p.m.; Mon.-Thurs., 2:15, 4:40, 7:15, 9:50 p.m.

Ghost Rider Fri-Sat. 10:20 a.m. 1, 4:05, 7, 10:05 p.m. 12:35 a.m.; Sun., 10:20 a.m., 1, 4:05, 7, 10:05 p.m.; Mon.-Thurs., 1:50, 4:45, 7:30, 10:30 p.m.

Music and Lyrics Fri-Sot, 11a.m., 1:55, 5, 8:05, 11:05 p.m.; Sun., 11a.m., 1:55, 5, 7:55, 10:40 p.m.; Mon.-Thurs., 12:45, 3:10, 5:40, 8:10, 10:45 p.m.

Tyler Perry's Daddy's Little Girls Fri.-Sun., 10 a.m., 12:25, 2:55, 5:20, 7:50, 10:20 p.m.; Mon.-Tues., 1:15, 3:30, 5:50, 8:05, 10:30 p.m.; Wed., 1:45, 4:35, 10:35 p.m.;

Thurs., 1:15, 3:30, 5:50, 8:05, 10:30 p.m. Norbit Fri.-Sat., 9:50 a.m., 12:20, 2:50, 5:35, 8:15, 10:55 p.m.; Sun., 9:50 a.m., 12:20, 2:50, 5:35, 8, 10:35 p.m.; Mon.-Thurs., 2:20, 5, 7:40, 10:10 p.m.

Because I Said So Fri.-Sun., 11:35 a.m., 2:05, 4:45, 7:25, 10:10 p.m.; Mon.-Thurs., 2:25, 4:55, 7:35, 10:05 p.m. okin' Aces Fri.-Sat., 10:30 a.m., 4:35, 10:40 p.m.; Su 10:30 a.m., 4:35, 10:35 p.m.; Mon.-Thurs., 4:20, 10:20

Pan's Labyrinth (El Laberinto del Fauno) Fri.-Sat., 10:55

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

Letters From Iwo Jima Fri.-Sun., 1:10, 7:15 p.m.; Mon.-Thurs., 1, 7:05 p.m. Dreamgirls Fri.-Sat., 9:55 a.m., 1:15, 4:25, 7:35, 11 p.m.;

Sun., 9:55 a.m., 1:15, 4:25, 7:35, 10:45 p.m.; Mo Wed., 1:05, 4:15, 7:20, 10:25 p.m.; Thurs., 1:05, 4:15, 10:25 p.m.

The Last King of Scotland Fri.-Sun., 9:55 a.m., 12:55, 3:55, 7:10, 10:15 p.m.

Mon.-Thurs., 1:30, 4:25, 7:25, 10:15 p.m. LAEMMLE'S ROYAL THEATRE 11523 Santa Monica Blvd. (310)477-5581

Days of Glory (Indigenes) 1:20, 4:10, 7, 9:45 p.m. LANDMARK REGENT 1045 Broxton Avenue, between Weyburn & Kinross in Westwood (310)281-8223

Bridge to Terabithia Fri.-Sun., 12 noon, 2:30, 5, 7:30, 9:45 p.m.; Mon.-Thurs., 2:30, 5, 7:30, 9:45 p.m. MANN FESTIVAL 1 10887 Lindbrook Avenue

(310)208-2765 Blood Diamond 12:15, 7:10 p.m.

The Departed 3:40, 10:20 p.m. MANN NATIONAL 10925 Lindbrook Drive

(310)208-4366 Music and Lyrics 11:30 a.m., 2, 4:40, 7:20, 9:50 p.m. NUART THEATRE 11272 Santa Monica Blvd. (310)281-8223

Glastonbury Fri., 5:15, 8:30 p.m.; Sat.-Sun., 2, 5:15, 8:30 p.m.; Mon.-Thurs., 5:15, 8:30 p.m.

Velvet Goldmine 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 Amazing Grace 11:10 a.m., 1:50, 4:30, 7:15, 9:55 p.m. The Lives of Others (Das Leben der Anderen) 11 a.m., 2, 5.8:15 p.m.

andal 11:40 a.m., 2:15, 4:45, 7, 9:40 p.m. Notes on a Sco The Queen 11:20 a.m., 1:40, 4:15, 6:45, 9:20 p.m

## CULVER CITY, LAX MARINA DEL REY

AMC LOEWS MARINA 6 13455 Maxella Ave.

Amazing Grace Fri., 1:30, 4:30, 7:30, 10:30 p.m.; Sat.,

1:30, 4:30, 7:30, 10:30 p.m. Breach Fri., 2:15, 5, 7:45, 10:40 p.m.; Sat., 11:30 a.m.,

2:15, 5, 7:45, 10:40 p.m.; Sun.-Thurs., 2:15, 5, 7:45,

Bridge to Terabithia Fri., 1:45, 4:25, 7, 9:30 p.m.; Sat

Hannibal Rising Fri., 1:25, 4:15, 7:10, 10 p.m.; Sat.,

11:10 a.m., 1:45, 4:25, 7, 9:30 p.m.; Sun.-Thurs., 1:45, 4:25, 7, 9:30 p.m. Music and Lyrics Fri., 2:30, 5:15, 8, 10:45 p.m.; Sat.,

11:50 a.m., 2:30, 5:15, 8, 10:45 p.m.; Sun.-Thurs., 2:30,

10:45 a.m., 1:30, 4:30, 7:30, 10:30 p.m.; Sun.-Thurs.,

(310)578-2002

10:40 p.m.

18

5:15, 8, 10:45 p.m.

## ENTERTAINMENT TODAY MOVIE GUIDE

Bridge to Terabithia Fri., 11:40 a.m., 2:25, 5, 7:30, 10 p.m.; Sat., 11:40 a.m., 2:25, 5, 10:20 p.m.; Sun., 11:40 a.m., 2:25, 5, 7:30, 10 p.m.; Mon.-Thurs., 2:25, 5, 7:30, 10 p.m.

Tyler Perry's Daddy's Little Girls 1:55, 7:15 p.m. Pan's Labyrinth (El Laberinto del Fauno) Fri.-Sun., 11 a.m. 1:40, 4:20, 7, 9:40 p.m.; Mon.-Thurs., 1:40, 4:20, 7, 9:40 p.m

Children of Men Fri.-Sun., 11:45 a.m., 2:35, 5:15, 7:45, 10:15 p.m.; Mon.-Thurs., 2:35, 5:15, 7:45, 10:15 p.m. Dreamgirls Fri.-Sun., 10:55 a.m., 1:45, 4:40, 7:40, 10:35 p.m.; Mon.-Thurs., 1:10, 4, 7:20, 10:05 p.m.

The Pursuit of Happyness Fri.-Sun., 11:05 a.m., 4:25, 9:35 p.m.; Mon.-Thurs., 4:25, 9:35 p.m. p.m.; Mon.-Thurs., 4:25, 9:35 p.m. AERO THEATRE 1328 Montana Avenue

(323)466-FILM

Our Daily Bread (Unser taglich Brot) Sat., 5 p.m.; Wed., 7:30 p.m.

Los Angeles Plays Itself Fri.-Sat., 7:30 p.m. LAEMMLE'S MONICA FOURPLEX 1332 2nd Street (310)394-9741

Starter for Ten 1:50, 4:45, 7:20, 9:45 p.m The Lives of Others (Das Leben der Anderen) 1:10, 4:35,

8:15 p.m.

An Unreasonable Man Sat-Sun, 11 a.m. God Grew Tired of Us: The Story of Lost Boys of Sudan

Sat.-Sun., 11 a.m.

Venus 4:30, 9:55 p.m.

Letters From Iwo Jima 1:20, 7 p.m Captive (Cautiva) Sat.-Sun., 11 a.m.

Volver 1:40, 4:20, 7:10, 9:55 p.m.

My Country, My Country Sat.-Sun., 11 a.m. MANN CRITERION 1313 Third Street

Promenade (310)395-1599

Ghost Rider 11, 11:40 a.m., 1:40, 2:20, 4:20, 5, 7, 7:50, 9:40, 10:40 p.m.

Music and Lyrics 11:20 a.m., 2, 4:40, 7:20, 10 p.m. Norbit 11:50 a.m., 2:30, 5:10, 7:40, 10:20 p.m.

Smokin' Aces 12 noon, 2:40, 5:20, 8, 10:30 p. NUWILSHIRE 1314 Wilshire Blvd. (310)281-

8223

Factory Girl Fri.-Sun., 12 noon, 2:30, 5, 7:30, 10 p.m.; Mon.-Thurs., 2:30, 5, 7:30, 10 p.m The Last King of Scotland 1, 4, 7, 9:55 p.m

## NO. HOLLYWOOD UNIVERSAL CITY

AMC UNIVERSAL CITY 19 WITH IMAX 100 Universal City Plaza (818)508-0588 707 Wild Hogs Sat., 7:30 p.m.

Astronaut Farmer Fri.-Sun., 11:10 a.m., 1:50, 4:30, 7:15, 9:55 p.m.; Mon.-Thurs., 1:50, 4:35, 7:10, 9:40 p.m. The Number 23 Fri.-Sat., 11:15 a.m., 1:45, 4:20, 6:50, 9:30 p.m., 12:10 a.m.; Sun., 11:15 a.m., 1:45, 4:20 6:50, 9:30 p.m.; Mon.-Thurs., 2:35, 5:05, 7:35, 10:10

p.m Reno 9111: Miami Fri.-Sat., 11 a.m., 12:50, 3:05, 5:20, 7:40, 10:05 p.m., 12:25 a.m.; Sun., 11 a.m., 12:50, 3:05, 5:20, 7:40, 10:05 p.m.; Mon.-Thurs., 1:30, 3:40, 5:50, 8, 10:20 p.m.

Breach Fri.-Sun., 11:40 a.m., 2:30, 5:15, 8, 10:40 p.m.; Mon.-Thurs., 1:55, 4:45, 7:30, 10:05 p.m.

Bridge to Terabithia Fri., 11:45 a.m., 2:20, 4:50, 7:25, 9:50 p.m.; Sat., 11:45 a.m., 2:20, 4:50, 10:25 p.m.; Sun. 11:45 a.m., 2:20, 4:50, 7:25, 9:50 p.m.; Mon.-Thurs.,

1:35, 4:10, 6:50, 9:20 p.m. Ghost Rider Fri.-Sat., 11:25 a.m., 1:30, 2:25, 4:15, 5:10, 7, 8:15, 9:40, 11 p.m., 12:30 a.m.; Sun., 11:25 a.m 1:30, 2:25, 4:15, 5:10, 7, 8:10, 9:40, 10:45 p.m.: Mon.-

Thurs., 1:40, 2:20, 4:20, 5, 7, 7:40, 9:40, 10:30 p.m. Music and Lyrics Fri.-Sun., 11:30 a.m., 2:15, 4:55, 7:45, 10:20 p.m.; Mon.-Thurs., 2:05, 4:40, 7:15, 9:50 p.m. Tyler Perry's Daddy's Little Girls Fri.-Sun., 11:50 a.m.,

2:10, 4:40 p.m.; Mon.-Thurs., 3, 5:40 p.m. mibal Rising Fri.-Sat., 11:55 a.m., 2:40, 5:30, 8:25,

11:10 p.m.; Sun., 11:55 a.m., 2:40, 5:30, 8:15, 10:50 p.m.; Mon.-Thurs., 1:45, 4:30, 7:25, 10:15 p.m.

Norbit Fri., 11:35 a.m., 2:15, 5, 7:50, 10:30 p.m., 12:15 a.m.; Sat., 11:35 a.m., 2:15, 5, 7:50, 10:30 p.m., 12:20 a.m.; Sun., 11:35 a.m., 2:15, 5, 7:50, 10:30 p.m.; Mon. Thurs., 2:15, 4:50, 7:20, 10 p.m.

The Messengers Fri.-Sat., 7:05, 9:20, 11:50 p.m.; Sun., 7:05, 9:20 p.m.; Mon.-Thurs., 8:10, 10:25 p.m.

Night at the Museum: The IMAX Experience Fri.-Sun., 12:05, 2:35, 5:05, 7:35, 10:10 p.m.; Mon.-Thurs., 2,

4:25, 7:05, 9:30 p.m. CENTURY 8 NORTH HOLLYWOOD 12827 Victory Blvd. & Coldwater Canyon (818)508-6004

The Abandoned 11:35 a.m., 2:20, 5, 7:40, 10:10 p.m. Astronaut Farmer 12:05, 2:45, 5:20, 7:55, 10:25 p.m. The Number 23 11:40 a.m., 2:10, 4:40, 7:20, 10 p.m Reno 911!: Miami 11:30 a.m., 1:50, 4, 6:15, 8:25, 10:30

Bridge to Terabithia 11:50 a.m., 2:30, 4:50, 7:15, 9:45

Ghost Rider 12 noon, 2:40, 5:15, 7:45, 10:20 p.m. Tyler Perry's Daddy's Little Girls Fri.-Tues., 11:55 a.m., 2:25, 4:55, 7:25, 9:55 p.m.

Norbit 11:45 a.m., 2:15, 4:45, 7:10, 9:40 p.m.

## PANORAMA CITY SHERMAN OAKS, ENCINO

LAEMMLE'S TOWN CENTER 5 17200 Ventura Blvd (818)981-9811 Factory Girl 12 noon, 2:30, 5, 7:30, 9:45 p.m.

The Lives of Others (Das Leben der Anderen) 1:40, 4:55. 8:10 p.m. Venus 12:10, 2:40, 5:10, 7:40, 10 p.m.

inted Veil 12 noon, 5:45 p.m. Babel 1:15, 4:45, 8 p.m.

Little Children 2:45, 8:30 p.m. PACIFIC GALLERIA STADIUM 16 15301

Ventura Boulevard (818)501-5121

Amazing Grace Fri., 1:25, 4:35, 7:40, 10:45 p.m.; Sat. 1:35, 4:40, 7:40, 10:40 p.m.; Sun.-Thurs., 1:35, 4:40, 7:40, 10:25 p.m.

Astronaut Farmer Fri., 1:35, 4:30, 7:25, 10:10 p.m.; Sat.-Thurs., 1:50, 4:40, 7:25, 10:10 p.m.

The Number 23 Fri., 1:55, 4:55, 7:30, 10:15 p.m.; Sat., 12:15, 2:45, 5:15, 7:50, 10:20 p.m.; Sun., 12:15, 2:45, The Nu 5:15, 7:50, 10:15 p.m.; Mon.-Thurs., 2:45, 5:15, 7:50, 10:15 p.m

Reno 911!: Miami Fri.-Sat., 12:45, 3:10, 5:35, 8, 10:30 p.m.; Sun., 12:45, 3:10, 5:35, 8, 10:20 p.m.; Mon.-Thurs., 12:50, 3:10, 5:35, 8, 10:20 p.m

Starter for Ten Fri., 1:30, 4:20, 7:10, 9:55 p.m.; Sat.-

Thurs., 1:50, 4:35, 7:10, 9:55 p.m. Breach Fri., 1:45, 4:45, 7:35, 10:25 p.m.; Sat.-Thurs.,

1:40, 4:35, 7:35, 10:25 p.m. Bridge to Terabithia Fri., 1:25, 2:25, 4:15, 5:15, 7:05, 8:05, 9:55, 10:55 p.m.; Sat., 12 noon, 1:40, 2:40, 4:20, 5:20, 8:05, 10:15, 11:05 p.m.; Sun., 12 noon, 1:40, 2:40,

4:20, 5:20, 7:05, 8:05, 9:45 p.m.; Mon.-Thurs., 1:40, 2:40, 4:20, 5:20, 7, 8:05, 9:45 p.m. Ghost Rider Fri.-Sat., 1:35, 2:35, 4:25, 5:25, 7:15, 8:15, 10:15, 11:15 p.m.; Sun.-Thurs., 1:35, 2:35, 4:25, 5:25,

7:15, 8:15, 10:05 p.m. Music and Lyrics Fri., 1:45, 2:45, 4:30, 5:30, 7:05, 8:05,

9:45, 10:45 p.m.; Sat., 12:05, 1:45, 2:45, 4:30, 5:30, 7:05, 8:05, 9:45, 10:45 p.m.; Sun., 12:05, 1:45, 2:45,

4:30, 5:30, 7, 8:05, 9:50 p.m.; Mon.-Thurs., 1:45, 2:45, 4:30, 5:30, 7:05, 8:05, 9:50 p.m.

Norbit Fri., 2:05, 4:50, 7:30, 10:10 p.m.; Sat., 1:25, 4:20, 7:15, 10:10 p.m.; Sun.-Thurs., 1:25, 4:20, 7:15, 10:05

p.m use | Said So Fri., 1:50, 4:40, 7:20, 10:05 p.m.; Sat., 1:55, 4:45, 7:30, 10:20 p.m.; Sun.-Thurs., 1:55, 4:45, 7:30, 10:15 p.m.

Letters From Iwo Jima Fri., 12:50, 4:05, 7:20, 10:35 p.m.; Sat., 12:10, 3:45, 7:20, 10:35 p.m.; Sun., 12:10, 3:45, 7:20, 10:30 p.m.; Mon.-Thurs., 12:45, 4:05, 7:20, 10:30

p.m. Dreamairls Fri., 1, 4:10, 7:25, 10:40 p.m.; Sat.-Thurs. 12:55, 4:10, 7:25, 10:30 p.m. PACIFIC SHERMAN OAKS 5 Corner of Van

Nuys Blvd and Milbank (818)501-5121 Tyler Perry's Daddy's Little Girls Fri.-Sat., 2, 4:50, 7:40,

10:25 p.m.; Sun.-Thurs., 2:30, 4:50, 7:10 p.r Notes on a Scandal Fri.-Sat., 1:55, 4:15, 7, 9:45 p.m.;

Sun.-Thurs., 2, 4:20, 7 p.m. Children of Men Fri.-Sat., 1:50, 4:45, 7:35, 10:20 p.m.;

Sun.-Thurs., 2:10, 4:45, 7:35 p.m. The Queen Fri.-Sat., 1:30, 4:20, 7:10, 9:55 p.m.; Sun.-

Thurs., 2:40, 5, 7:20 p.m. The Last King of Scotland Fri.-Sat., 1:45, 4:35, 7:20,

10:10 p.m.; Sun.-Thurs., 2:05, 4:45, 7:30 p.m

## WOODLAND HILLS WEST HILLS, TARZANA

LAEMMLE'S FALLBROOK Fallbrook Mall

(818)340-8710

The Number 23 Fri.-Sun., 12 noon, 2:30, 4:50, 7:20, 9:45 p.m.; Mon.-Thurs., 1, 3:30, 5:50, 8:20 p.m. Breach Fri.-Sun., 1:50, 4:30, 7:10, 9:50 p.m.; Mon.-Thurs., 2:50, 5:30, 8:10 p.m

Music and Lyrics Fri., 11:40 a.m., 2:20, 7:40, 10:10 p.m.; Sat.-Sun., 11:40 a.m., 2:20, 5, 7:40, 10:10 p.m.; M

Thurs., 12:40, 3:20, 6, 8:40 p.m. Notes on a Scandal Fri.-Sun., 11:30 a.m., 2, 4:40, 7:30, 10 p.m.; Mon.-Thurs., 12:30, 3, 5:40, 8:30 p.m.

Venus Fri., 11:45 a.m., 2:10, 4:35, 7 p.m.; Sat.-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 Volver Fri.-Sun., 9:45 p.m.; Mon.-Thurs., 5:30 p.m

The Queen Fri.-Sun., 11:30 a.m., 1:55, 4:30, 7:10 p.m.; Mon.-Thurs., 12:30, 2:55, 8:10 p.m.

Eklavya - The Royal Guard Fri.-Sun., 2, 4:30, 7, 9:30 p.m.; Mon.-Thurs., 1:30, 4, 6:30, 9 p.m.

Madhumasam Fri., 10 a.m. Pachaikili Muthucharam Fri., 10 p.m.

## BURBANK & VICINITY

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

AMC Best Picture Showcase: 2007 Oscar® No 11 a.m.

Wild Hogs Sat., 7:30 p.m.

Amazing Grace Fri., 10:30 g.m., 1:20, 4:10, 7, 9:50 p.m.; Sat., 10:40 a.m., 1:20, 4:10, 7, 9:50 p.m.; Sun., 10:40

a.m., 1:20, 4:10, 7, 9:45 p.m.; Mon.-Thurs., 1:20, 4:10, 7, 9:35 p.m.

ShowTimes for: 02 / 23 / 2007 - 03 / 01 / 2007

Norbit 11:30 g.m., 1:50, 4:20, 6:50, 9:20 p.m

Letters From Ivo Jima 1:50, 10:10 p.m. MANN MARKETPLACE 4 144 South Brand Blvd, Suite P (818)547-3352 Bridge to Terabithic Fri., 11:30 a.m., 2, 4:30, 7, 9:30

p.m.; Sat., 11:30 a.m., 2, 4:30, 9:30 p.m.; Sun.-Thurs., 11:30 a.m., 2, 4:30, 7, 9:30 p.m.

Ghost Rider 11:50 a.m., 2:30, 5:10, 7:50, 10:30 p.m.

PASADENA & VICINITY

LAEMMLE'S - ONE COLORADO CINEMAS 42

LAEMMLE'S PLAYHOUSE 7 673 East Colorado

The Lives of Others (Das Leben der Anderen) 1:10, 4:40,

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

Volver 1:20, 4:15, 7:10, 9:55 p.m. The Last King of Scotland 1:30, 4:25, 7:20, 10:10 p.m.

Amazing Grace Fri.-Sat., 10:35 a.m., 1:25, 4:45, 7:55,

10:45 p.m.; Sun., 10:35 a.m., 1:25, 4:45, 7:55, 10:25

p.m.; Mon., 11:20 a.m., 2:10, 4:45, 7:55, 10:25 p.m.; Wed.-Thurs., 1:25, 4:45, 7:55, 10:25 p.m.

Astronaut Farmer Fri., 10:40 a.m., 1:15, 4:05, 7:10, 9:50

p.m.; Sat., 10:40 a.m., 1:15, 4:05, 7:05, 9:55 p.m.; Sun., 10:40 a.m., 1:15, 4:05, 7:10, 9:45 p.m.; Mon., 11:05

a.m., 1:30, 4:05, 7:10, 9:45 p.m.; Tues.-Thurs., 1:15,

The Number 23 Fri.-Sat. 11:20 a.m. 2:05, 4:35, 7:15,

10:25 p.m.; Sun., 11:20 a.m., 2:05, 4:35, 7:15, 9:55

p.m.; Mon., 11:45 a.m., 2:05, 4:35, 7:15, 9:55 p.m.; Tues.-Thurs., 2:05, 4:35, 7:15, 9:55 p.m.

Reno 911!: Miami Fri.-Sat., 10:45 a.m., 1:10, 3:20, 5:30, 8:15, 10:50 p.m.; Sun., 10:45 a.m., 1:10, 3:20, 5:30,

8:15, 10:20 p.m.; Mon., 11:15 a.m., 1:25, 3:25, 5:30,

8:15, 10:20 p.m.; Tues.-Thurs., 1:10, 3:20, 5:30, 8:15,

Breach Fri.-Sat., 11 a.m., 1:45, 4:30, 7:50, 10:35 p.m.;

Sun., 11 a.m., 1:45, 4:30, 7:45, 10:15 p.m.; Mon., 11:10

9:35 p.m.; Sat., 10:55 a.m., 1:30, 4:10, 10:05 p.m.; Sun.,

10:55 a.m., 1:30, 4:10, 7:05, 9:30 p.m.; Mon., 11:30

Ghost Rider Fri.-Sat., 10:30, 11:30 a.m., 1:20, 2:20, 4:15,

5:15, 7:30, 8:30, 10:15, 11:15 p.m.; Sun., 10:30, 11:30

a.m., 1:20, 2:20, 4:15, 5:15, 7:30, 8:30, 10:05 p.m.;

Mon., 11:35 a.m., 1:20, 2:20, 4:15, 5:15, 7:30, 8:30,

10:05 p.m.; Tues.-Thurs., 1:20, 2:20, 4:15, 5:15, 7:30,

Music and Lyrics Fri.-Sat., 11:05 a.m., 1:50, 4:55, 7:45,

10:10 p.m.; Sun., 11:05 a.m., 1:50, 4:55, 7:25, 9:50

Tyler Perry's Daddy's Little Girls Fri., 11:10 a.m., 1:35,

p.m.; Mon., 11 a.m., 2:15, 4:55, 7:25, 9:50 p.m.; Tues.-Thurs., 1:50, 4:55, 7:25, 9:50 p.m.

4:20, 7, 10:05 p.m.; Sat., 11:10 a.m., 1:35, 4:20, 7:10,

Norbit Fri., 2:45, 4:25, 5:25, 8:05, 9:55, 10:55 p.m.; Sat.,

2:45, 4:25, 5:25, 8:05, 9:50, 10:55 p.m.; Sun., 2:45, 4:25, 5:25, 8:05, 9:40 p.m.; Mon.-Tues., 2:45, 5:25, 8:05,

10:35 p.m.; Wed.-Thurs., 2:45, 4:25, 5:25, 8:05, 9:40

Because I Said So 1:40, 7:20 p.m. Pan's Labyrinth (El Laberinto del Fauno) Fri.-Sat., 1:55,

Dreamgirls Fri.-Sat., 1, 4:40, 7:40, 10:40 p.m.; Sun.-

RIALTO 1023 Fair Oaks Ave. (626)388-2122

Letters From Iwo Jima Fri., 8:20 p.m.; Sat.-Sun., 12:15, 8:20 p.m.; Mon.-Thurs., 8:20 p.m.

The Queen Fri., 5:45 p.m.; Sat.-Sun., 3:25, 5:45 p.m.;

ENTERTAINMENT TODAY

FEBRUARY 22-28, 2007 ENTERTAINMENT TODAY

4:50, 7:35, 10:30 p.m.; Sun.-Thurs., 1:55, 4:50, 7:35,

9:45 p.m.; Sun., 11:10 a.m., 1:35, 4:20, 7, 9:35 p.m.;

Mon.-Thurs., 1:35, 4:20, 7, 9:35 p.m.

Thurs., 1, 4:40, 7:40, 10:30 p.m

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

Office Space Sat., 11:55 p.m.

YOUR MOVIE GUIDE

a.m., 1:50, 4:10, 7:05, 9:30 p.m.; Tues.-Thurs., 1:30,

a.m., 1:45, 4:30, 7:45, 10:15 p.m.; Tues.-Thurs., 1:45,

Bridge to Terabithia Fri., 10:55 a.m., 1:30, 4:10, 7:05

Starter for Ten 12:10, 2:40, 5:10, 7:50, 10:10 p.m.

Factory Girl 12 noon, 2:30, 5, 7:30, 9:50 p.m

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

PACIFIC PASEO STADIUM 14 336 East

Colorado Boulevard (626)568-8888

Wild Hogs Sat., 7 p.m.

4:05, 7:10, 9:45 p.m.

4:30, 7:45, 10:15 p.m.

4:10, 7:05, 9:30 p.m.

8:30, 10:05 p.m.

D.m.

10:10 p.m

10:20 p.m.

Because I Said So 12:10, 2:50, 7:50 p.m.

Norbit 11:40 a.m., 2:20, 5, 7:30, 10 p.m.

The Abandoned 1:25, 4:10, 7:20, 9:55 p.m.

Bridge to Terabithia 1:20, 3:40, 7, 9:25 p.m. Ghost Rider 1:40, 4:20, 7:15, 9:55 p.m.

Music and Lyrics 1:55, 4:50, 7:30, 10 p.m.

Letters From Iwo Jima 1:45, 5, 8:15 p.m.

ach 1:50, 4:30, 7:10, 9:45 p.m

Miller Alley (626)744-1224

Babel 1:35, 4:40, 8 p.m.

Boulevard (626)844-6500

8 p.m.

The Queen 1:15, 3:50, 7, 9:35

Astronaut Farmer Fri., 11:10 a.m., 1:55, 4:35, 7:30, 10:20, 11:45 p.m.; Sat., 11:10 a.m., 1:55, 4:35, 7:30, 10:20 p.m.; Sun., 11:10 a.m., 1:55, 4:35, 7:30, 10:10 p.m.; Mon.-Thurs., 2:10, 5:05, 7:40 p.m.

**The Number 23** Fri., 11:30 a.m., 2:10, 4:45, 7:25, 10:05 p.m., 12 mid.; Sat., 11:30 a.m., 2:10, 4:45, 7:25, 10:05, 11:45 p.m.; Sun., 11:30 a.m., 2:10, 4:45, 7:25, 10:05 p.m.: Mon.-Thurs., 2:15, 5:15, 7:55 p.m.

Reno 911!: Miami Fri.-Sat., 11:15 a.m., 1:35, 4:05, 6:30, 9, 11:20 p.m.; Sun., 11:15 a.m., 1:35, 4:05, 6:30, 9 p.m.; Mon.-Thurs., 1:35, 4:05, 6:30, 9 p.m.

Breach Fri.-Sun., 10:55 a.m., 1:40, 4:25, 7:20, 10:10 p.m.; Mon.-Thurs., 1:40, 4:25, 7:30, 10:10 p.m.

Bridge to Terabithia Fri., 11:25 a.m., 2, 4:30, 7:10, 9:40 p.m.; Sat., 11:25 a.m., 2, 4:40, 10:55 p.m.; Sun., 11:25 a.m., 2, 4:30, 7:10, 9:40 p.m.; Mon.-Thurs., 1:55, 4:30, 7:20, 9:40 p.m.

Ghost Rider Fri.-Sat., 11:45 a.m., 2:30, 5:20, 8:10, 11 p.m.; Sun., 11:45 a.m., 2:30, 5:20, 8:10 p.m.; Mon.-Thurs., 1:45, 4:35, 7:30, 10:10 p.m.

Music and Lyrics Fri.-Sun., 10:45 a.m., 1:30, 4:15, 7:05, 9:55 p.m.; Mon.-Thurs., 1:30, 4:15, 7:15, 9:55 p.m.; Wed.-Thurs., 1:30, 4:15, 9:55 p.m.

Tyler Perry's Daddy's Little Girls Fri.-Sat., 11:20 a.m. 1:50, 4:20, 6:55, 9:25 p.m.; Sun., 11:20 a.m., 1:50 4:20, 6:55, 9:30 p.m.; Mon.-Thurs., 1:50, 4:20, 6:55, 9:25 p.m.

Hannibal Rising Fri., 11 a.m., 1:45, 4:50, 7:45, 10:40 p.m.; Sat., 1:05, 4, 9:30 p.m.; Sun., 11 a.m., 4:50, 7:45, 10:30 p.m.; Mon.-Tues., 1:15, 4, 7:10, 9:55 p.m.; Wed., 1:15, 4, 9:55 p.m.; Thurs., 1:15, 4, 7:10, 9:55 p.m.

Norbit Fri.-Sat., 11:20 a.m., 2:05, 4:40, 7:15, 10 p.m.; Sun., 11:20 a.m., 2:05, 4:40, 7:15, 9:50 p.m.; Mon.-

Thurs., 2:05, 4:40, 7:25, 9:50 p.m. Because | Said So Fri., 11:40 a.m., 2:20, 4:55, 7:35 10:15 p.m.; Sat., 10:35 a.m., 2:20, 4:55, 7:35, 10:15

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

The Messengers Fri.-Sat., 10:45 a.m., 1, 3:25, 5:50, 8:20, 10:50 p.m.; Sun., 10:45 a.m., 1, 3:25, 5:50, 8:15, 10:30 p.m.; Mon., 2:25, 4:50, 9:30 p.m.; Tues.-Wed., 4:50, 9:30

p.m.; Thurs., 2:25, 5, 10 p.m. Epic Movie Fri., 11:05 a.m., 1:15, 3:35, 5:55, 8:15, 10:35 p.m.; Sat., 1:15, 3:35, 5:55, 8:15, 10:35 p.m.; Sun., 11:05 a.m., 1:15, 3:35, 5:55, 8:15, 10:25 p.m.; Mon.

1:15, 7:05 p.m.; Tues.-Wed., 2:25, 7:05 p.m.; Thurs., 2,

Pan's Labyrinth (El Laberinto del Fauno) Fri.-Sat., 11:35

2:15, 5:05, 7:55, 10:35 p.m.; Mon.-Thurs., 1:45, 4:35,

a.m., 2:15, 5:05, 7:55, 10:45 p.m.; Sun., 11:35 a.m

Letters From Iwo Jima Fri.-Sun., 12:15, 3:30, 6:45, 10

Hidden Secrets - NCM Event Wed.-Thurs., 7 p.m. The New York Metropolitan Opera: Tchaikovsky - Eugene

Onegin - NCM Event Sat., 10:30 a.m. AMC BURBANK TOWN CENTER 8 3rd and

The Abandoned Fri., 1:55, 4:25, 7, 9:30 p.m.; Sat.-Sur

4:25, 7, 9:25 p.m. Astronaut Farmer Fri.-Sun., 12:30, 3:15, 6:05, 9 p.m.;

11:25 a.m., 1:55, 4:25, 7, 9:30 p.m.; Mon.-Thurs., 1:55,

The Number 23 Fri.-Sun., 1, 3:40, 6:20, 9:05 p.m.; Mon.-

Ghost Rider Fri., 1:45, 4:35, 7:25, 10:15 p.m.; Sat.-Sun.

Tyler Perry's Daddy's Little Girls Fri.-Sun., 12:55 p.m.;

Mon.-Thurs., 1:15 p.m. Factory Girl Fri., 2:15, 4:45, 7:15, 9:40 p.m.; Sat.-Sun.,

11:55 a.m., 2:15, 4:45, 7:15, 9:40 p.m.; Mon.-Thurs.,

Smokin' Aces Fri., 2:05, 4:50, 7:35, 10:25 p.m.; Sat.-Sun.,

11:15 a.m., 2:05, 4:50, 7:35, 10:25 p.m.; Mon.-Thurs.,

Night at the Museum Fri., 2:40, 7:55, 10:30 p.m.; Sat.

Blood Diamond Fri.-Sun., 3:25, 6:45, 10:05 p.m.; Mon.

The Pursuit of Happyness Fri., 12 noon, 5:15 p.m.; Sat.-

GLENDALE HIGHLAND PARK

Sun., 11:45 a.m., 5:05 p.m.; Mon.-Thurs., 5 p.m.

HIGHLAND THEATER 5604 North Figueroa

The Abandoned 12:55, 3:05, 5:15, 7:25, 9:15 p.m

Bridge to Terabithia 12:20, 2:30, 4:40, 6:50, 9 p.m.

Norbit 12:15, 2:25, 4:35, 6:45, 8:55 p.m. MANN EXCHANGE 10 128 North Maryland

Music and Lyrics 11:20 a.m., 12:30, 3, 5, 5:30, 7:30, 8,

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

Ghost Rider 11:20 a.m., 2, 4:40, 7:20, 10 p.m

Tyler Perry's Daddy's Little Girls 5:20, 10:30 p.m.

Sun., 2:25, 7:55, 10:30 p.m.; Mon.-Thurs., 2:25, 7:40,

11 a.m., 1:45, 4:35, 7:25, 10:15 p.m.; Mon.-Thurs., 2:30,

Magnolia, Inside the Mall (310)289-4262

Mon.-Thurs., 1:20, 3:55, 6:35, 9:15 p.r

Thurs., 1:30, 4:10, 6:50, 9:30 p.m.

2:15, 4:45, 7:15, 9:40 p.m.

2:05, 4:50, 7:35, 10:10 p.m.

Thurs., 3:35, 6:45, 9:55 p.m.

Street (323)256-6383

Avenue (818)549-0045

10:30 p.m

19

4:50, 7:05, 9:30 p.m.

7:20, 10:05 p.m.

5:20, 8:10 p.m.

10:15 p.m

Miss Potter Sat., 7 p.m.; Sun., 2 p.m

p.m.; Mon.-Thurs., 1:25, 4:45, 8 p.m.

## EVENTLISTINGS music // theather // special events // comedy



## FRI 23

#### Wylde Bunch

(Funk, Jazz, Live Music in Bar/Club, R&B/Soul, Rap/Hip Hop) The Wylde Bunch bridges the generation gap with more than just music. At the core of the "Bunch" is a sense of family. Four M.C.'s, four background singers, dancers, a drummer, piano, bass and guitar make up the act. Blending jazz, funk, R&B, and rap in a solid fist of sound that punches out the beats. The "Bunch" follows in the tradition of Earth, Wind, and Fire; Parliament; Kool and the Gang , in channeling these groups energy and showmanship into a pulsing stage show. The band's music takes the audience back to the frentic R&B shows of the early 60's, while creating music firmly in the contemporary trip hop style. Gig - Hollywood, 7302 Melrose Ave., 323-936-4440 02/23/07: 11:30 p.m.

#### Green 17 Tour 2007 Featuring Flogging Molly

(Irish/Celtic,Punk,Rock) In the spirit of groups like Black 47 the Pogues, Flogging Molly combines Celtic music with punk rock to form what they call "a guinness come music with point fock to form what band will visit 17 cities in all, with guests TwoPointEight and Street Dogs in tow. Henry Fonda Music Box Theatre, 6126 Hollywood Blvd. 323-464-0808, \$24 02/23/07: 9 p.m.



## SAT 24

#### James Taylor (Folk,Rock)

With a career spanning more than 30 years, James Taylor has enjoyed enormous success with such hits as 'Fire and Rain,' 'Carolina on My Mind' and 'You've Got a Friend.' Theatre, 8440 Wilshire Blvd., 323-658-9100, Wilshire \$89.50-\$99.50 02/24/07: 8 p.m.

#### Bill Clark and Mighty Balls of Fire

(Blues,Live Music in Bar/Club) Saxophone great Bill Clark and the Mighty Balls of Fire play what critics call "real blues." Babe's and Ricky's Inn, 4339 Leimert Blvd., 323-295-9112, \$8; \$15 per couple 02/24/07: 8 p.m.



# **SUN 25**

#### Sub City Take Action! Tour 2007

rnative,Live Music in Bar/Metal,Pop,Punk,Rock) Hot Topic Presents The Sub City Take Action! Tour featur-ing The Red Jumpsuit Apparatus, with Emery, Scary Kids Scaring Kids, A Static Lullaby, and Kaddisfly. This multi-city, nationwide non-profit tour brings the issue of suicide and depression to the front page. Hopeless/Sub City Records, the founder and organizer of the tour, will once again donate a percenatge of all ticket sales sold to the Youth America Hotline! 1-877-YOUTHLINE (968-8454). House of Blues - Sunset Strip, 8430 Sunset Blvd., 323-848-5100, \$16.50-\$17.50 02/25/07:6 p.m

#### AI Stewart

(Acoustic,Folk,Live Music in Bar/Club,Rock) Recognized as an inspirational performer and prodigious lyricist, Scottish folk rocker AI Stewart's roots are in the leg-endary folk clubs of 1960s London, where he worked with artists such as Simon and Garfunkel, Cat Stevens, Bert Jansch and Ralph McTell. Hotel Café, 1623 1/2 N Cahuenga Blvd., 323-461-2040 02/25/07: 7:30 p.m.



## MON 26

#### John Butler Trio

(Blues,Funk,Live Music in Bar/Club,R&B/Soul) The John Butler Trio is a popular band from Australia. But-ler's inflections of blues, funk and soul is shared between textured instrumentals and lyrics that alternate from peppy rhymes to crafted poetry. Hotel Café, 1623 1/2 N Cahuenga Blvd., 323-461-2040 02/26/07: 8 p.m.

#### **Blue Mondays**

(Dance Club) Blue Mondays features all the very best in 80's music. Boardner's, 1652 N. Cherokee Ave., 323-462-9621 02/26/07: 8 p.m.



# TUE 27

#### Rock Star: Supernova Tour

(Rock) Tommy Lee finally gets to put his new band to the test. With the winner of the reality TV competition as lead vocalist, Supernova hits to road to support thier debut album. Long Beach Convention Center, 300 E. Ocean Blvd., 562-436-3636, \$35.50-\$45.50 02/27/07: 7:30 p.m.

#### Wicked: National Tour

(Musical)

Winner of three 2004 Tony Awards, 'Wicked' is a new musical based on the Gregory Maguire novel, 'Wicked: The Life and Times of The Wicked Witch of the West.' It takes place in the Land of Oz and tells the story of many of the characters before Dorothy arrived. The play's book was written by Winnie Holzman. The music and lyrics are by Stephen Schwartz. Pantages Theatre – Hollywood, 6233 Hollywood Blvd., 323-468-1770, \$27.50-\$85.50 02/27/07:8 p.m.



# WED 28

Styx is one of the biggest album-rock bands of the late '70s, producing monster hits with stadium rock, power

ballads and concept albums. House of Blues - Sunset Strip, 8430 Sunset Blvd., 323-848-5100, \$60

This important photo exhibition focuses on haunting first

person testimonies and insightful images of human trage-dy and survival in Rwanda. Powerful photographs taken

by Jerry Berndt portray genocide memorial sites-lye-cov-ered bones and tattered clothing contrasted with hope-

ful images of the orphans of Rwanda rebuilding their lives through marriages, birth, and healing. Museum of African

American Art, 4005 S. Crenshaw Blvd., 323-294-7071

Orphans of the Rwanda Genocide

Styx

02/28/07: 8 p.m.

02/28/07: 10 till 4 p.m.

(Live Music in Bar/Club,Rock)

(Gallery, Museum, Photography)

# THUR 01

#### **Rickie Lee Jones**

(Folk, Jazz, Rock) Singer/songwriter Rickie Lee Jones gained significant commercial success at the outset of her career with '79's 'Chuck E.'s in Love.' But a restless creative spirit — combined with a stubborn refusal to fit comfortably into any one musical niche — sealed her ultimate destiny as one of the most diverse and creative female musicians around. Henry Fonda Music Box Theatre, 6126 Hollywood Blvd., 323-464-0808, \$32 03/01/07:9 p.m.

## SnoCore 2007 Featuring Army of Anyone

(Alternative,Live Music in Bar/Club,Rock) Army of Anyone headlines the latest SnoCore tour with additional acts Hurt and more to be announced. Army Of Anyone is comprised of former Filter frontman Richard Patrick, along with ex-Stone Temple Pilots Robert and Dean DeLeo, and drummer Ray Luzier. Key Club - West Hollywood, 9039 Sunset Blvd., 310-274-5800 03/01/07

FEATURE ER

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

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Candidates with at least 5 years experience in Pay is from \$35 to \$75/hr. - depending on experience considered for this position TO SUBMIT: 1. Please go to www.lnkTippro.com/leads 2. Enter your email address (you will be signing up for InkTip's newsletter - FREE!) and sales financing. TO APPLY: TO APPLY: production/distribution/business affairs required. J.D. Email your resume (as text within the email, NOT as an Email your resume immediately with salary requirements preferred The controller is responsible for managing accounting attachment), and a LINK to your reel (no attachments to: isenbergcasting@hotmail.com 3. Conv/Paste this code: 5vhakws6vx 4. You will be submitting a logline and synopsis only, functions and preparation of reports and statistics please) to: Natasha@Storytellerz.tv TO SUBMIT: detailing financial results. Establishes and maintains Job starts ASAP (the week of 2/12/07) and will last at Email a brief cover letter and resume to: and you will be contacted to submit the full script only it accounting practices to ensure accurate and reliable data least thru May/June. Please respond ASAP! execsec@crystalsky.com there is interest from the production company. **HIRING CASTING ASSISTANT** necessary for business operations. May specialize in one Ivy Isenberg & Isenberg Casting or more functional accounting area such as accounts - ASAP! IMPORTANT: Please ONLY submit your work if it fits **BEYOND THE FRAME LTD.** receivable, accounts payable, payroll, budget, tax, etc. what the lead is looking for EXACTLY. CONTROLLER WANTED Are you a SUPER ASSISTANT on the verge of being a TO APPLY: Casting Associate? Just haven't been given that break at CRYSTAL SKY PICTURES We are seeking a completed drama/thriller feature Email any questions to: jerrol@inktip.com Email a brief cover letter and resume to: gary@arcligtfilms.com you need to show that you will be an awesome Casting script. The script must feature American or European Major independent film production, financing and youth (teens to late 20s) who have gone abroad for an . Director?? idealistic purpose, as in "The Constant Gardener." distribution company is seeking a $\ensuremath{\textbf{Controller}}$ . SUNDANCE 2007 Ivy Isenberg (formerly of Weber & Associates) has FILM FESTIVAL ROUNDUP! **GRAPHIC ARTISTS WANTED** opened her own casting office and is in IMMEDIATE need Experience in production and distribution is required. Please do not submit material that does not fit the - FREELANCE of a super assistant for multiple projects above description Tons of festival information at TO SUBMIT: EXPECT TO BE VERY BUSY - I am looking for someone I Email a brief cover letter and resume to Budget will not exceed \$35 million. WGA and non-WGA Storytellerz is hiring freelance graphic artists to work out www.INFOLIST.com of our Marina Del Rey Office. can promote. New office is on Sunset and Crescent execsec@crystalsky.com writers welcomed. Movie Reviews! Behind the Scenes at Parties! CASTING Inside Scoop on Events! Celebrity Sightings! Gift Lounges! **CASTING INTERIOR DESIGNER TO HOST** STYLISTS / Co-Star / Male or Female / Do you have strong opinions and are not afraid to stand Euthanasia And More! All Ethnicities / 18-100 We're looking for high-end, low-end, hip, sassy, gorgeous, up for your beliefs? Are you falsely judged by your appearance? Do others find you too conservative or too **CABLE NETWORK SERIES** Prostitution Terrorism For comprehensive information We are looking for interior designers, set decorators, art directors, prop stylists, design and market editors, etc. to Global Warming wacky, male, female, gay, straight, anywhere on the map liberal? Are you an amazing judge of character? On the Sundance Film Festival Stem Cell Research Looking for the interesting TYPES as described above, including, but not limited to: ONLY REAL HAIR STYLISTS WHO ARE CURRENTLY host a new cable network series. Inner racial relationships/dating Please go to WORKING AT A SALON/BARBERSHOP/SPA ETC www.InfoList.com Search keyword "Roundup' Do you know your David Hicks from your Dorothy Draper? hippy/alternative lifestyle If you have strong opinions about any of the above, OR Do you know who launched the Hollywood Regency look obsessed with plastic surgery Project Name: Split Ends her controversial issues, we want to hear from you in recent years? Could you make a 200 so ft studio look Project Type: Reality TV in an open marriage like a Classic Six? Could you decorate a whole house from Union Status: Non-Uni war veteran/military TO SUBMIT: Email the following information to: a weekend shopping at Brimfield? Do your friends call you Submissions Due By: 2/9/2007 psychic healer Place Your for all their decorating secret sources? If so then we're ex-addict/alcoholic Rate: TBA castingstory@yahoo.com Production Company: 44 Blue Productions looking for you! mistress Classified AD Here! Audition Location: West LA CA 90025 stripper/male/female You must include: City Lights Television is looking for a NEW YORK based Casting Company: 1. Your Name 2. Your Age swinger female interior designer/host, 25 to 35 years old, any ethnicity. Design skills are a must but you must know Creative Management Entertainment Group Casting Directors: Marki Costello 3. Your contact information 4. A recent photograph polygamist 5. A short bio including your type and beliefs little person Casting Associates: Peter Huntley Casting Coordinators: Brandon McCormick how to shop and be able to stretch a dollar to give even Muslim the most basic room big style for very little money. real cowboy About the show A new entertainment format in which 5 ordinary members of the public decide between them which 1 contestant is Casting Assistants: Ben McCormick naturist TO SUBMIT: body art/piercings Email your bio/resume/credits, a photo of yourself TO SUBMIT: married gay man/woman with children going to be given a large sum of money. (very important), Send headshots/photos/resume/bios (if you don't have Native American and photos of your work to: any, don't worry, we'd still love to see you, just tell us a Vegas Showgirl The 5 people hoping to be given the money do not have to bit about you!) - please em designers@citylightsmedia.com nail to Rapper any quiz questions or complete any challenges. For information and rates Gun club member slitendscasting@gmail.com

**CASTING REAL HAIR STYLISTS FOR STYLE** NETWORK SHOW

Style Network is looking for BEAL Hair Stylists for the second season of the hit reality television show, Split Ends.

We are casting the second season of Split Ends on Style Network, a reality television show where high-end hair stylists switch places with low-end hairdressers. Can a high-end Beverly Hills stylist actually pull off a blue rinse, wash and set in Smalltown, USA? What's a barber from the heartland to do when faced with the demand of a big city client?

CMFG 2050 S. Bundy Drive, Suite 280

Los Angeles, CA 90025

#### **CASTING ALL TYPES WITH EXTREME** VIEWS & EXTREME LIFESTYLES

A new show from the producers of THE WEAKEST LINK is conducting an extensive NATIONWIDE search for people (18 years+) with extreme views, extreme lifestyles and everything in between for a chance to win big bucks\$\$\$\$!!

Mail Submissions to:

Orthodox Religion Scientologist

If you fit the above descriptions, OR have other interesting, unique, or extreme qualities, we want to hear from you!

> Strong beliefs/opinions may inclu Death penalty Lesbian/Gay Marriages Gav Adoption Cannabis Abortion Animal rights

Instead, the panel of 5 will determine who gets the cash

They will hear all about each contestant's beliefs, family status, salary and occupation...they will also be shown photographs and interview the hopefuls which will all go towards building a case for each contestant to win the money.

However, there will be NO sob-stories - this is NOT about being the most DESERVING.

Instead, it's about the panel themselves and how they reveal their prejudices through their judgments.

We are an award-winning British production company in

simply by hearing information about each contestant's life and deciding who they like the most.

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email: Classifieds@EntertainmentToday.net

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The week is very productive for many signs, especially Pisces, Taurus, Virgo, Gemini, Leo and Cancer. There is high potential for making *good deals* in a variety of forms.

#### Aries; [March 20<sup>th</sup> to April 20<sup>th</sup>]

A fast trip out requires you pay attention to details Thursday/Friday. Use a soft touch over the weekend and curb aggression. Monday/Tuesday flow cooperatively but *back off* Wednesday.

#### Taurus; [April 20th to May 20th]

It's all about money Thursday to Sunday from discussions and decisions to pitching and signing. Monday to Wednesday cooperation swings your way and you may even be given to going slightly *over the top* at times.

#### Gemini; [May 21<sup>st</sup> to June 22<sup>nd</sup>]

Errands, last minute duty or short road trips may dominate travel Thursday/Friday. Some of you may have long distance jaunts that cover a busy, talkative weekend. Monday issues that have been delayed may pick up speed and play out fast by Wednesday.

#### Cancer; [June 23<sup>rd</sup> to July 22<sup>nd</sup>]

Domestic needs appear to be on the rise *big time* Thursday to Sunday gobbling up money, effort, patience and brain power. Rewards and appreciation are far easier to come by Monday/Tuesday but an emotional upset early on Wednesday needs to be handled quickly and ended fast.

#### Leo; [July 23<sup>rd</sup> to August 22<sup>nd</sup>]

Travel Thursday to Saturday is likely and the key to success is organization early in the trip and tolerance without forcefulness later. Sunday to Tuesday emotions are sensitive around you and it may be best to not engage unless necessary. Wednesday appears to be a *powerhouse day* of good fortune.

#### Virgo; [August 23<sup>rd</sup> to September 22<sup>nd</sup>]

You put a lot of effort into Thursday to Sunday but it all pays off FAST by Monday when progress potential is at its highest. A very busy Tuesday/Wednesday may create *milestone stellar days* for your calendar.

#### Libra; [September 23<sup>rd</sup> to October 22<sup>nd</sup>]

Romance and great progress in personal relationships with family, friends and coworkers lights up your days all the way to Sunday. A lot of talking fills the weekend. It's all about business and duty Monday to Wednesday. Guard against *overspending trends* on Monday.

#### Scorpio; [October 23<sup>rd</sup> to November 22<sup>nd</sup>]

What MAY seem like challenges Thursday/Friday can easily become opportunity by Monday/Tuesday. A piece of very valuable communication or information falls to you Wednesday so keep your ears open and massage that network.

### Sagittarius; [November 23<sup>rd</sup> to December 22<sup>nd</sup>]

Happy attitudes lend cooperation Thursday but fall into greater challenge Friday, especially with coworkers, Gemini, Taurus, Scorpio or Virgo. Avoid money discussions or displays. Fatigue robs progress over the weekend but you are up and running Monday to Wednesday and anxious to *invest and succeed*.

#### Capricorn; [December 23rd to January 19th]

A great deal may be asked or expected of you Thursday to Saturday and by Sunday/ Monday your attitude dims and bogs down. Bolster yourself up! Opportunity could be hidden within duty Tuesday and Wednesday and lead to BIG cash, improvement and/or power plays!

#### Aquarius; [January 20th to February 18th]

You appear to be the problem solver and butt saver Thursday/Friday and by Saturday/ Sunday you may have sinking attitude about being taken advantage of. See the glass as half full and be a sport. *Everyone loves a winner* and you get to win BIG TIME by Wednesday!

#### Pisces; [February 19th to March 20th]

Money issues and opportunities dominate Thursday AND Friday. Getting the nod is likely. Saturday you may feel like your *shields are down* but by Sunday you are back up and running full speed. Monday/Tuesday you put a great deal of work, time and effort into what should be successful days. Wednesday be VERY respectful to ANY *authority figures*.

Visit Rita Ann's Web Site and get questions answered LIVE at www.voiceofastrology.com



IN THE OF....



COMICS

HIS LEGACY IS EXPANSIVE. HIS MEMORY IS NOT HIS ABILITY TO COMPLETE SENTENCES IS TOTALLY SHOT



AND THEN. ONCE HE IS GONE, THEY'LL LAUGH AT WHAT POSSESSED THEM TO EVER GIVE TWO SHITS ABOUT DEAR OLD CHARELTON HESTON



BO MARK J. D CHARLESW.

HE'S SURLY AND RANDY FLATULENT AND BLUNT BUT "HE'S AN ISTITUTION" SO HE CAN DO WHAT HE WANTS



WHEN HE SPEAKS PEOPLE HUMOR HIM BY NODS AND APPLAUSE THEY'LL FORK OUT A FEW BUCKS TO HIS CHARITABLE CAUSE



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## **PROFESSOR KLICKBERG'S INSUPERABLE CROSSWORD**



### ACROSS

- Born with the name "Milton," this erstwhile Marx Brother left the group (though not the family) before they made 5. any of their famous movies
- 6 American avant-garde artist and minimalist music composer whose oeuvre includes "Four Violins"
- 7. Clear, reddish color
- Salvador Dali and Luis Bunuel's 1929 short film, "An \_\_\_\_\_ 14. \_Dog"
- "Sweet Sweetback's Baadasssss 16.
- 21. "Wait'll they get a \_ of me!"
- Creator of "The Far Side" 22.
- "How's 23. News?"
- 24. Poet, Gertrude
- 26. Object of Arthur Dent's affection in Douglas Adams' "Hitchhiker's Guide to the Galaxy"
- Toaster" 27. "Brave
- 29. Writer of the novel adapted to the big screen by Clint Eastwood, "Midnight in the Garden of Good and Evil"
- 30. Lucille Ball and Desi Arnaz

### DOWN

- This comedy troupe and show, "\_\_\_\_ City," set the stage for "Saturday Night Live" 1.
- Also known as the "\_\_\_\_\_ Boys," this ragtag group of nativists are commonly referred to as "The Dead End 2. Kids"
- 3. \_: attacking an opponent's character rather than answering his argument ad
- Series of five Nirvana bootlegs unofficially released by Blue Moon Records 4.
- \_, Heather?" 8. "What's your
- 9. Ono Band
- 10. Buster Keaton stars in 1928's "Steamboat , Jr.'
- 11. He wrote "I Am Legend"
- Directed "Over the Edge," "Truck Turner," and "Reform School Girl" 12.
- Sequel to Irvine Welsh's novel "Trainspotting" 13.
- 15. Benny
- This eighth album by the Flaming Lips is composed of four CD's designed to be played simultaneously off of 17. four different stereos
- 18. Creator of "Life in Hell" series
- 19. Imaginary fantasy world created by CS Lewis
- Short-lived television show and stand-up act from the minds that brought us "The State," "Wet Hot American Summer," 20. "Viva Variety," and "Reno 9-1-1"
- This young photography wunderkind was stoned to death while working for Reuters in Somalia 25.
- 28. "No is good



## The ultimate logic puzzle



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SUDOKU CONTEST!
First 5 with correct answers will win

Knitting Factory tickets and gift certificates.

order).

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

4	Ansv	vers t	to las	t we	eks p	uzzle	:		
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	1	3	4	7	8	5	9	2	6
	3	2	1	8	6	7	4	9	5
	6	5	8	3	9	4	7	1	2
	4	9	7	5	1	2	6	8	3

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## THANK YOU FOR READING

