MOVIE TIMES | INTERVIEWS | REVIEWS | CROSSWORD & GAMES

ENTERTAINMENT TODAY

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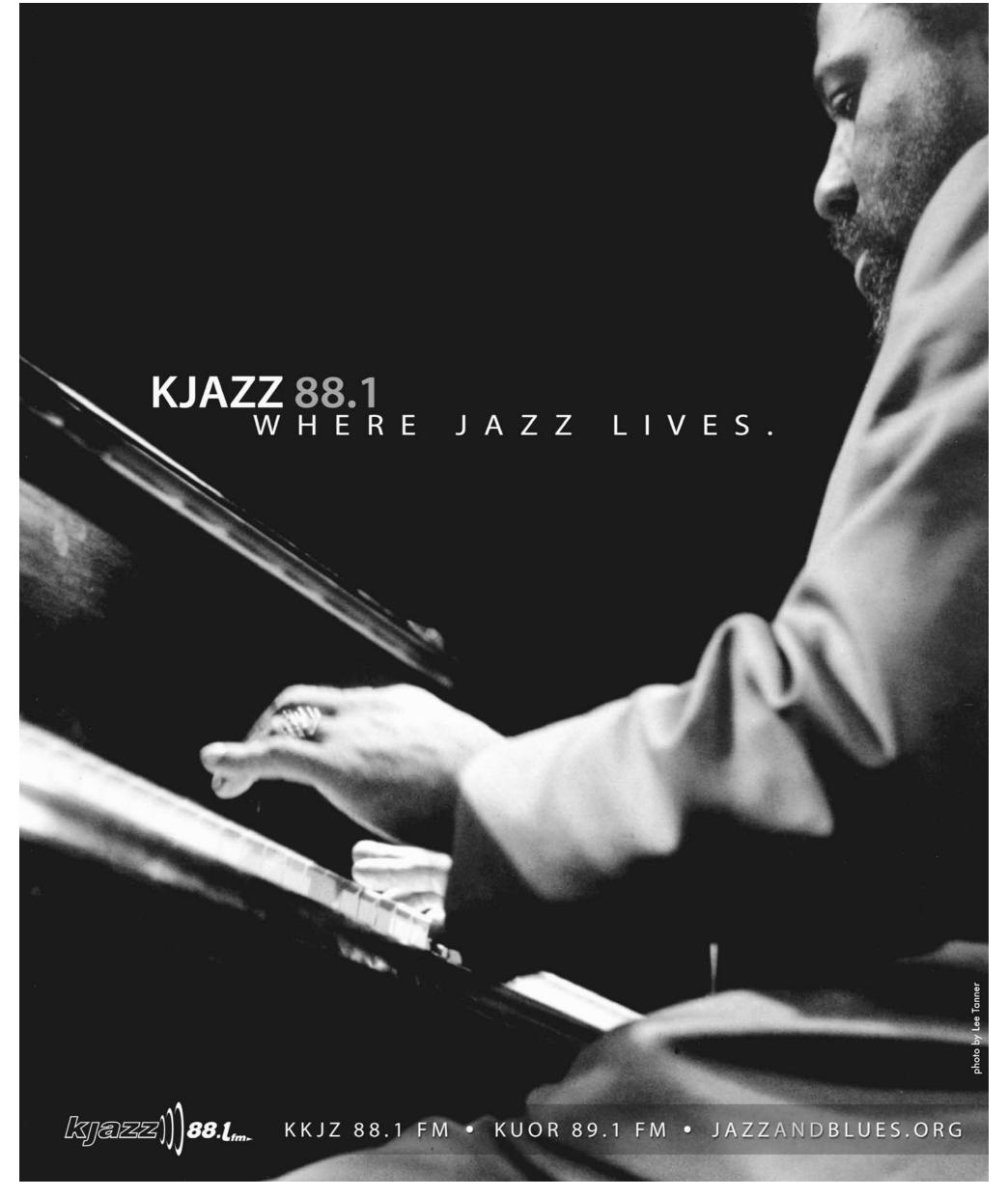
SINCE 1967



LUC BESSON IS COOLER THAN YOU THE DIRECTOR OF THE PROFESSIONAL, LA FEMME NIKITA, AND THE FIFTH ELEMENT IS BACK AND BIGGER THAN EVER WITH ARTHUR AND THE INVISIBLES

WE TALK TO ALICIA KEYS ABOUT HER NEW MOVIE, SMOKIN' ACES

NIRVANA AND SMASHING PUMPKINS PRODUCER BUTCH VIG GETS INTIMATE



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ENTERTAINMENT TODAY

4 THEATER

The real Thirteen: Travis Michael Holder walks the line of pedophilia when he falls in love with the effervescent prepubescents who make "13," now playing at Mark Taper Forum, a true delight; And the winner is...(again): Well, we didn't quite have enough room for all the award winners of the 16th Annual Ticketholder Awards, so Holder is back again to tell you who else he thinks kicks serious rectum.

6 TELEVISION

Idle worship: You can't *not* love **Monty Python**, and yet, did you know that *rock stars* of the day were the ones who basically put up all the money for *Holy Grail* and *Life of Brian*?! It's true! And now **Frank Barron** gives us the goods on how much money they're raking in from their investments; AND: Gossip Guy **Erik Davis** plunges deep into the weird world of **Marilyn Manson** and **Evan Rachel Wood...**

7 RESTAURANT

Polly want a cracker?: The Ritz in Newport Beach is one place that you might have to wait to frequent until *after* you sell that first screenplay. Of course, if you're down to go down *today*, bring a Gold Card and your appetite, because **Joseph Feinstein**'s review is absolutely mouth-watering.

8 MUSIC

Keys to the kingdom: Alicia Keys has almost done it all...at least in the world of music. Now she's back in her new shoot 'em up film, Smokin' Aces, and she's got a word or two to say about her nascent acting career; Being Butch: Producer Butch Vig has worked with everyone from Nirvana to Smashing Pumpkins to Garbage, and now he's setting up a truly singular once-in-a-lifetime charity event for his old friend Wally Ingram that will include such acts as Bonnie Raitt and Freedy Johnston (not to mention some of those already mentioned: plus members of the Pixies!). Butch chatted it up with Mark Johnston about music, the upcoming event, and throat cancer.

9 MOVIES

Getting hitched: Mark Johnston doesn't necessarily enjoy his viewing of music video director Dave Meyers' foray into feature filmmaking with the remake of 1986's *The Hitcher*, but he sure hears a lot of funny comments during the screening; Hot, hot, hot: Our old friend Brad Schreiber checks out the 18th Annual Palm Springs International Film Festival, and he tells us which movies kept the desert climate cool; The Golden Blobes: Stan Furley gets his heart broken during the 64th Annual Golden Globes Awards, and never even gives the show a looksy...but he's decided to give us his educated reaction to the Awards anyway; PLUS: Mike Restaino's DVD Reviews, and Art Film of the Week with Aaron Sheley.

16 MOVIE TIMES & EVENT LISTINGS

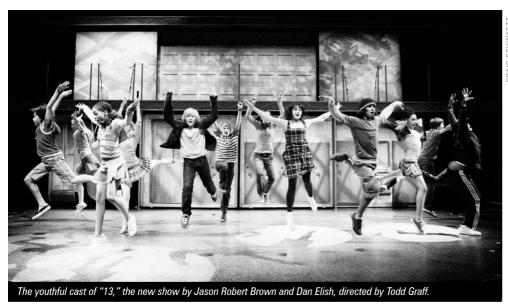
12 LUC BESSON COMES CLEAN

La Femme Nikita. Leon the Professional. The Big Blue. The Fifth Element. Luc Besson is one filmmaker who makes us all go, "Whoah," and yet...where the hell has he been for the last eight years? Who does this guy think he is: James Cameron?! Peter Sobczynski has a firm sit-down with the French director about moviemaking, writing children's books, and even a bit about Besson's latest creation: Arthur and the Invisibles, a film that intermingles live action and animation.

22 - 23 FROLICSOME FUN

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

A DAY OF OY VAY! BY TRAVIS MICHAEL HOLDER "13" AT MARK TAPER FORUM



hat a bang-up way for the 2007 theatre season to begin! The world premiere of Jason Robert Brown's"13" was a superb event indeed for Los Angeles, and the show is a good contender for future glory in those greener theatrical climes on our other coast. Hopefully, this auspicious beginning will be only the first stop in a upwardly mobile Drowsy Chaperone-y journey for this appealing new work, from its first burst onto the Mark Taper stage right up to Tony Award night in 2008.

Above everything that deserves praise here, there's first and foremost the brightly infectious score by Brown, who seems to continuously make the bravest of professional choices for someone in his particular

stage of flirtation with great fame and renown: he reinvents his work completely with each new chapter of his career evolution—and hey, that approach did wonders for Johnny Depp, right?

With a cast and band made up of some of the most talented teenagers you'll ever see performing on one stage, "13" is the story of Evan (Ricky Ashley), a 13-year-old Jewish kid from New York City—after the traumatic separation of his parents—is transplanted to suburban Appleton, Indiana. Soon to have his bar mitzvah in this strange new environment with only his mother and the rented rabbi they found online as guaranteed attendees, Evan goes on a woebegone and challenging quest to get the cool kids he barely

knows from his classes at Dan Quayle Junior High to show up and hear him read backwards.

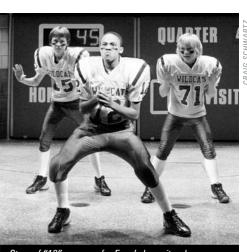
Oddly, although Brown's lyrics are as fresh and crisp and fascinating as his music, Dan Elish's book for "13" at first seemed a little too Saved by the Bell, only buoyed for the first half hour or so by Brown's score, Michele Lynch's striking and whimsically youthful choreography, CTG's always first class production values, and the incredibly potent and explosive talents of the 13 dazzling kids who energize the show. But Elish's characters grow on you as they develop, as the writer craftily, stealthily segues from Ferris Bueller to Lanford Wilson. Evan wins friends, loses friends, recovers friends, and by the time he gives his heartfelt bar mitzvah speech, there isn't a dry eye in the house.

Lynch, our town's best musical director, David O. and director Todd Graff should be lauded for so deftly managing to corral and brilliantly pilot this amazing cast of potential child stars, graciously letting the kids' talents be the primary focus of their efforts. Ashley is totally believable and sweetly endearing as Evan, as are Sara Neimietz as the traditional loval plain girl he should be inviting to the party, Tyler Mann as the disabled neighbor who goes to all lengths of manipulation to get his way, and Emma Degerstedt as the maybenot-so-bubbleheaded blonde cheerleader whose first tonguing everyone is obsessed on plotting.

Nope, the cast couldn't be better chosen or guided, with Evan's gangly still testosterone-challenged (give them a minute here, folks) posse of four-Ryan Ogburn, Ellington Ratliff, Christian Vandal, and especially the athletically unstoppable Seth Zibalese-offering some of the evening's most impressive musical moments, and there also must be special mention made of O's dynamic all-teen band, with the particularly impressive Chris Raymond wailing a knockout guitar solo.

It's way early to predict what's in store for LA theatre in 2007 since this is literally the first opening of the season, but if this bunch of gifted munchkins doesn't win honors as the ensemble cast of the year by award time a year from now, I'll eat my presskit. And that goes double for Jason Robert Brown's innovative, charming, and most hum-able score. If the rest of 2007 ends up as exciting as "13," we're off to a remarkable start. 🔁

The Mark Taper Forum is located at 135 N. Grand Av. in the LA Music Center; for tickets, call (213) *628-2772.*



Stars of "13" press on for Evan's bar mitzval

heatre in our city was so prolific in the last months of 2006 that my 16th annual TicketHolder Awards had to be trimmed due to space considerations in the Jan. 4th issue. For the recipients of these honors, here's my remaining eight awardees and runners-up, so no one who did the kind of dynamic work these people contributed to the anemic cultural scene last year will be excluded. Congratulations to everyone—I wish my mention of your talents might lead not only to enlargement of your egos, but to your bank accounts as well. But hey, this is theatre in LA, right? What am I thinking?



BEST CABARET PERFORMANCE: Jake Broder. Lord Buckley in Los Angeles, M Bar

BEST ORIGINAL SCORE: Jonathan Larson,

tick... tick... BOOM!, Rubicon at the Coronet

RUNNERS-UP: Gregg Lee Henry, Little Egypt, Matrix; Adam Guettel, Light in the Piazza, Ahmanson; Michael Roth, Nighthawks, Douglas; Lori Scarlett, Break-Up Notebook, Hudson; Tom Waits, Black Rider, Ahmanson

BEST CHOREOGRAPHY: Rob Ashford,

Curtains, CTG, Ahmanson Theatre

Scissorhands, Ahmanson; Christopher Gattelli, tick... tick... BOOM!, Rubicon; Janet Miller, Pennington, *Dorian Gray*, Boston Court

BEST SET DESIGN:

Robert Wilson,

The Black Rider, CTG, Ahmanson Theatre

RUNNERS-UP: Tom Buderwitz, Equinox, Odvssev: Joel Daavid, Bluebonnet Court. Hudson; Donna Marquet, Nighthawks, Douglas; Michael Michetti, Dorian Grav, Boston Court: Sybil Wickersheimer, Unfinished American Highwayscape. Boston Court

BEST COSTUME DESIGN: Frida Parmeggiani,

The Black Rider. Ahmanson Theatre

Scissorhands, Ahmanson: Tracy Christensen, Souvenir, Brentwood: Shon LeBlanc, Bluebon-Marvelous Wonderettes, El Portal; Jerry Mitch- net Court, Hudson; A. Jeffrey Schoenberg, Pasadena Playhouse; David Manning, Break-Up ell, Dirty Rotten Scoundrels, Pantages; John Nighthawks, Douglas; Amanda Seymour, Dorian Notebook, Hudson; Ross Scott Rawlings, Sweet Rand Ryan, Sweeney Todd, East West Players; Grav. Boston Court

BEST SOUND DESIGN:

John Zalewski,

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

RUNNERS-UP: David Beaudry, Triptych, Matrix; Mark Bennett, Without Walls, Taper; Robbin E. Broad, Eurvdice, Circle X: Michael Hooker, Machiavelli, UCIrive Field Station at the Hay worth; Doug Newell, Grace, Furious

BEST MUSICAL DIRECTION:

Sweeney Todd, East West Players

RUNNERS-UP: Matthew Bourne, Edward RUNNERS-UP: Lez Brotherston, Edward RUNNERS-UP: Bent Clausen, Black Rider, Ahmanson: Brent Cravon. tick... tick... BOOM!. Rubicon: Brent-Alan Huffman, Sister Act,

BEST LIGHTING DESIGN:

Rand Ryan,

Nighthawks, CTG, Kirk Douglas Theatre



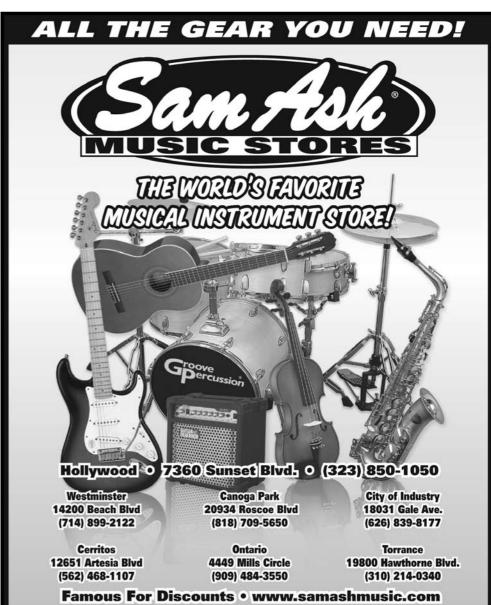
RUNNERS-UP: Mike Durst, Huck & Holden Black Dahlia; Howard Harrison, Edward Scissorhands, Ahmanson; Jeremy Pivnik, Unfinished American Highwayscape, Boston Court; Robert Wilson, Black Rider, Ahmanson

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, is about to begin the festival circuit as a feature film with Travis in a leading role.





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Rex Merriweather (Left) Russell Nakaoka (Right)

Monty Python alumnus Eric Idle

t's hard to link the Monty Python television shows with the great rock and roll bands of the 60's and 70's, but linked, indeed, they are, according to Python member Eric Idle who's making it bigger than ever (financially) with the smashing success of his Broadway hit musical Spamalot and a comic oratorio based on Life of Brian due out soon.

Idle explains that, years ago, the BBC owed the comedy group \$2 million, having erred in the handling of the original masters of the Python projects. "We had a great lawyer named Jim Beech, who managed Queen. He told us to forget the \$2 million and 'just ask for the masters.' It was a brilliant thing to do, because ever since, we've owned our masters, which we distributed around the world. We now own almost everything, including our movies."

That came about, he adds, "because Holy Grail, which cost \$400,000, was made by 20 groups of people who put in \$10,000 each to help. Groups like Pink Floyd, Genesis, Led Zeppelin. It was paid for by British rock and roll guys who basically didn't really want their money back. And they've been

surprised ever since that they still get checks from Spamalot. The Life of Brian film was paid for entirely by George Harrison, who spent \$4 million. He mortgaged his house, because he wanted to see the movie. It's still the most that anybody has ever paid for a movie ticket," Idle laughs.

As for the Monty Python masters, he says, "the nice thing about them is they keep ticking over. The residuals. We never made millions of dollars and then could retire, and have a lifestyle that we could afford. It just gave you enough to be able to keep writing what you wanted to do. But owning the masters is really smart, and could only have come from rock and roll people, because they, from early on, understood the importance."

As for the stage presentation of The Life of Brian, it will debut this year with the Toronto Symphony Orchestra. Meanwhile, Idle reveals that the Tonyand Grammy-winning Spamalot is also a smash in London, and will be playing at the Wynn Hotel in Las Vegas, come the end of March.

And Idle still thanks those wonderful legendary British bands who put up the front money. 🏱



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GOSSIPGUY

AMERICAN IDLE MANSON GETS WOOD!

Your New American Idols: David Beckham and Posh Spice!

In a five-year deal worth upwards of \$250 million, David Beckham (along with his wife, Victoria "Man, am I lucky I married this guy" Beckham) is heading to America, where David will play soccer for the Los Angeles Galaxy. (Yes, believe it or not, we have professional soccer teams too!) So what if he'll make more than the entire league combined? It's David Beckham, baby! Screw Spears and Hilton—we finally have a new couple to stalk. Yes! We're taking bets now: Which one ends up in rehab first?

From Miss Nevada to Midgets, Monkeys, and Playboy!

After her title of Miss Nevada was revoked recently-subsequent to a set of extremely sexually-explicit photos arriving online-Katie Rees wants the country to know that she's ashamed of her behavior and is sorry she made one big mistake. So, to make it up to us, she's currently eying a deal to pose nude in Playboy, as well as hosting something called The Beacher's Madhouse at the Hard Rock Hotel and Casino in Las Vegas. A few things on the agenda: a female orgasm contest, halfnaked girls, midgets, and monkeys. See, aren't you upset Trump and Co. didn't give Ms. Rees a second chance?

It's on! Jolie vs. Madonna: Who's the Better Adoptive Mother?!

Madonna is pissed at Angelina Jolie, and orphans everywhere just want the whole mess to go away. In a recent article appearing in a French magazine, Jolie reportedly slammed Madonna for adopting her baby illegally, claiming that she (unlike Madonna) "likes to stay on the right side of the law." Ouch. However, Jolie later stated that her words were twisted around (what else is new?) and that she had plenty of good things to say about Madonna. Like how Brad Pitt is totally so much hotter than Guy Ritchie.





Jolie and Madonna duke it out to see who can be the biggest embarrassm

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

Goth rocker Manson and coquettish Wood watch Gregg Araki's Mysterious Skin.

... Anthony Michael Hall. Move over Michael Richards, The Breakfast Club star wants everyone to know that he hates black people, too. Well, we're not actually sure he hates black folks, but he did throw the "N" word around outside. of all places, LA's Laugh Factory recently, as though it's now the "cool" thing to do. Apparently, AMH was just messing around with some fans while signing autographs. but it's nevertheless still a stupid thing to do...especially with today's publicityhungry "victims" of Political Incorrectness. Then again, who does Hall have to apologize to? His legions of fans? All three of them (excluding Ally Sheedy)? Heck, he could use the attention. So, for using the "N" word outside of the Laugh Factory months after the joke ended, Anthony Michael Hall is this week's biggest ass.

That Thing Called Love

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

Yes, it's officially over. No, we're not talking about the feud between Donald Trump and Rosie O'Donnell—that little love fest will most likely continue until those of us at home physically take a stand

and ship both of them off to an island far, far away. No, we're talking about Justin Timberlake and Cameron Diaz. In a joint statement, the couple has admitted to splitting up, ending their four-year relationship and squashing our dreams of seeing both of them in a romantic comedy that ultimately bombs at the box office. Did anyone tell Lance that Justin is once again single? Get on that STAT!

Is Britney Spears dating a K-Fed looka-like? According to reports, the recently single mother of two has been spotted with 25-year-old male model Isaac Cohen who, as with K-Fed, prefers his jeans low and those handkerchiefs around his head to be slammin' crazy-fresh style. Cohen's agent (wait, he has an agent?!) confirmed the romance to People Magazine, saying "He's not a player. He's not out to get famous." The Gossip Guy then added, "He's just out to gwet laid." Hey, it's better

In an attempt to date as many random people (Tom Green?) as possible, Drew Barrymore has ended her whopping five-year (is that a record?) relationship with Strokes' frontman Fabrizio Moretti. Apparently, they just needed some "time off" from one another-either that, or they needed some "time with" a whole bunch of aroupies.

And, finally, this week's WTF relationship award goes to Marilyn Manson and Evan Rachel Wood. He's 38 and paints his face up with goth make-up, while her claim to fame is the movie Thirteen. At exactly half Manson's age, apparently she's his new muse. Props to Manson for dating someone who's legally an adult, although we'd like to send out an official warning to Dakota Fanning. Watch out, girl: he likes them young and controversial.

Quote of the Week: Eva Mendes on Cameron Diaz: "If I were a guy, I'd ask Cameron to marry me. She's got the greatest spirit and she has the cutest, tightest butt. Her butt is so cute, I can't



RESTAURANT

THE RITZ IN NEWPORT BEACH

BY JOSEPH N FEINSTEIN

Q: Why does the magnificent Escoffier room at the Ritz Restaurant in Newport Beach remind someone of the magnificent Scandia Restaurant in Los Angeles?

A: Both were built and designed by one and the same person.

reddie Glusman, the current owner of the Ritz, has also owned Pierro in Las Vegas for the past 25 years. He has brought his special vision to each of the five separate rooms at the Ritz Restaurant. And, the Escoffier Room, where we dined, may well be one of the most exquisite rooms we have ever seen.

As we entered, we were greeted with warm amber lighting, an array of tables and black leather booths, oversized chairs, a snowy field of white linen as far as the eye could see, big chandeliers, and those large, handsome copper dual rotisseries with four large geese turning that could whet even the most jaded appetite. Goose is preferred at Christmas holiday time, but (usually) there are ducks on the spit. No matter, you will be delighted if you order either of them, I promise!

The lovely menu is one of the most complete anywhere: sixteen appetizers, including the "Ritz Egg" and "The Carousel"; four soups; nine salads; twelve "House Specialties" and four Featured Items that include a Roast Christmas Goose with Lingonberry Sauce and seven Everyday Classics (fish and seafood); plus seven most tempting desserts. Generous portions are offered, so you might plan to share often and reap the rewards of sampling several different dishes.



Note: In checking both luncheon and dinner menus: Soups, salads, and appetizers all appear to be the same price; there is a distinguishable difference in their fish, and seafood entrees where prices curve downward, and there are three tempting sandwiches under twenty dollars.

We began our dinner with the Special Squash Soup for my wife and their Combination Seafood cocktail for me. It's a combination of Maine lobster morsels and Dungeness crab legs, accompanied by two sauces; a mustard sauce and a delicious cocktail sauce. A splendid beginning that was served graciously and expertly by Stephen. We shared the Spring Mix Salad: a combo of mixed lettuce with goat cheese, caramelized walnuts, pears, and walnut oil vinaigrette: so light, so special! A wonderful lead-in to our entrees that we selected from the "Featured Items" list. My wife selected the Bavarian "Holiday" sauerbraten that was accompanied by crisp German potato pancakes, sweet-sour red cabbage and gingersnap sauce, laced with sour cream. Thoughts of calories flew out the window, and she showed me two thumbs up with her most engaging smile. The dish was a huge success!

Naturally, I couldn't resist the goose. Its twists and turns on that rotisserie had

been calling me ever since we sat down. This was served with warm apple compote, the red cabbage, and I substituted the celery root mashed potatoes for some of those crispy potato pancakes. Two huge goose breasts appeared, smothered in that same sweet lingonberry sauce, and each bite was a revelation. Good? No. Great? Yes!

Excellent food cooked by master chefs, served by a gracious waiter in an absolutely lovely ambiance; it doesn't get any better, anywhere.

We completed dinner with the Profiteroles and their Viennese Apple & Pear strudel, and I suggest you do the same, although the other five choices may tempt you to explore further.

To me, the name "Ritz" connotes the n'th degree of superb taste. Suffice it to say that this "Ritz" lived up to its name. Oh yes, please do remember to tell them Joseph sent you, for it may mean another piece of goose!

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THE PIANO PLAYER







hen Grammy Award winner Alicia Keys set out to act in her first feature film, one thing was certain—she wasn't going to be cast, as she says, as "the girl who plays piano." Instead, she plays a not-so-sweet street assassin in the upcoming Smokin' Aces, opposite Ben Affleck, Ray Liotta, and Andy Garcia.

"I didn't want to play a character similar to who I am," Keys said. "I wanted to play a character completely out of the box, and blow people's minds." In this gritty wild gangster world created and directed by Joe Carnahan (Narc), Keys plays Georgia Sykes, one of many assassins sent by the mob to kill Buddy "Aces" Israel (Jeremy Piven).

"This role challenged me in many ways, and that was rewarding," explained Keys. But, how does one go from winning nine Grammy awards and selling more than ten million albums to becoming a vicious gunslinger in an action film? "I re-discovered how close the two worlds are. Growing up. I was always amazed at how actors were completely transformed." Continued Keys: "I reconnected with the way I was moved as a child when I would see a film."

For Alicia Keys, who grew up in artistic family, acting and singing are the same animals. "The two are very close. For me, this film confirmed how close they are. I personally feel acting is not totally different from singing. When I write a song, it is a memory.

When I perform, I have to recall that memory. It's that same technique I use in a basic way for acting as well.

In her characteristically soft voice, the slight, articulate woman in the wispy dress confessed: "There was much work that went into developing [the character of] Georgia." Keys worked with an acting coach that helped her to find the extreme elements that went into building the role. "She dug things out from inside of me," Keys explained. "There were things that, if I didn't address them with [my coach], I would not be able to address them as Georgia."

In discussing her rigorous regiment to transform herself into the character. Keys explained that "our gun-training was extensive. I was cut and hurt very badly, but it was all part [of] developing Georgia. I had to answer, 'Why did she do what she did?', and 'What drove her to this point?'. 'What was it with men, as Georgia'?"

"There were some deep discoveries," the singer revealed of her process. "This role gave me the opportunity to be completely different in every way. To take that character and be the complete opposite is the excitement of it." 🔁

Smokin' Aces will be opening January 26th, and also stars Grammy Award winner Common, Van Wilder star Ryan Reynolds, Peter Berg, and Nestor Carbonell.

PRODUCER BUTCH VIG: BEAT IT, WALLY

ifficult it is to cope with a friend struggling with the depredation of Cancer. Every day is painful for the sufferer and those who bare witness to its affects. Famed music producer Butch Vig, whose good friend Wally "Llama" Ingram (amazing drummer who has performed with Sheryl Crow, Bonnie Raitt, Jackson Browne, Los Lobos, and Tracey Chapman) was recently diagnosed with throat and neck cancer, has been witnessing the struggle first-hand, and has organized a grand event to aid his comrade.

If you're going to sit there and tell me you don't know who Butch Vig is, I'm just going to go nuts. Apparently, for you, the last 15 years never happened. Butch Vig is one of the important producers of our time, having worked with such monumental acts as Smashing Pumpkins, Soul Asylum, Nine Inch Nails, Depeche Mode, Nirvana (for which he produced a little album called Nevermind), and U2. Without Butch Vig, that whole "Seattle Sound" thing wouldn't have happened.

Vig is also the drummer of the immensely successful act that he helped to create: Garbage. If you were to go through the liner notes of your album collection, you would definitely see his name more than once, and for us indie-rock peons, Butch Vig is the sole reason the mainstream world had the pleasure of hearing such bands as Ash, Sonic Youth, Tad, L7, and even acoustic rocker Freedy Johnston. But not only is Butch Vig a drummer, a singer, and a producer; he is also, more importantly, a philanthropist. To help out with the escalating medical fees incurred by his good friend of 20 years, Vig quickly put together an all-star benefit of Wally's close friends and band mates.

Throat cancer, sometimes called pharyngeal cancer, is diagnosed in over 60,000 patients annually, and accounts for over five percent of the cancers diagnosed in America. It affects three parts of the body: the nasopharynx (the area behind the nose in the throat), the hypopharynx (the bottom portion of the throat), and the oropharynx (the middle part of the throat). The most common treatment for this is Chemotherapy, which Wally has undergone for the past few months. He has had countless sessions and treatments, and rising medical costs have left Ingram in a tough situation.

Already, the entertainment community has hosted a string of events to benefit "the Llama": including a benefit dinner hosted by Kevin O'Neill, with a performance by none other than Jackson Browne. Radio promotions, wristbands, and an outpouring of support from the press have helped bring this cause into the limelight and will hopefully raise enough funds to assist Ingram with his treatment.

"Beat It Wally: A Benefit Concert for Musician Wally 'Llama' Ingram" will take place Wednesday, January 31st at the Alex Theatre in Glendale. Beginning at 7pm, this event will feature some of the biggest names in music, spanning countless genres and periods, all to help a friend in need. Artists slated to perform include: the Animals, Kevin O'Neil and the Radiant Voices, Victoria Williams, Keb' Mo', Bonnie Raitt, Garbage (for the first time in two years), the Martinis (featuring members of the Pixies), and the Know-It-All-Boyfriends (a super group featuring Freedy Johnston, Butch Vig, Jay Moran, Duke Erikson, James Cowan, and Bill Bielefeld).

Vig also stated that as a special treat for their fans, many of the artists will be doing some special performances and once-in-a-lifetime collaborations during their sets. This should truly be a noble event for an amazing musician and caring soul. 🔁

Tickets for the event are \$65 for general admission, \$85 for reserved seats. Silver Circle and Gold Circle seats are also available. To purchase tickets through the Alex Theatre website, go to www.AlexTheatre.org and enter your code: LLAMA, to purchase tickets.

For more information please visit www.WallyIngram. com or call (310) 374-4837.

SEVEN YEAR HITCH THIS WEEK IN DVD'S



THE HITCHER ***

(2 1/2 out of 4 stars) DIRECTED BY DAVE MEYERS STARRING: SEAN BEAN, SOPHIA BUSH, ZACHARY KNIGHTON, NEAL McDonough

83 MINUTES RATED R

n the way to a weekend of booze, sex, and ski boats at Lake Havasu, Grace Andrews (Sophia Bush) and Jim Halsey (Zachary Knighton) run afoul of a motorist with a bit of car trouble who turns out to be murderous lunatic John Ryder (Sean Bean). Panic ensues as the couple has to flee for their lives not only from the nefarious Hitcher but also from the New Mexico State Police who have mistakenly fingered Grace and Jim as the assailants in many of the Hitcher's devious crimes. Car chases, explosions, shoot-outs, and an interesting ending involving a big rig leave our mishap-laden heroes torn between certain death at the hands of a madman, or the wrathful long arm of the law that may or may not want to hear their side of the story.

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

While some of the more "delicious" parts from the original 1986 version are missing, music video director Dave Meyers was able to update the Eric Red script, relying on the help of Jake Wade Wall (When a Stranger Calls), without giving it that "re-hashed" feeling. However, character ineptitude by a cast largely comprised of WB (or whatever the hell it's called now) alumni left most of the audience yelling direction at the screen—and not in the cool "Oh my god the killer's behind you!" kind of way, but more like: "You idiot! You have a gun! Shoot him! Shoot him you, dumb bitch!" (Real quote overheard from the audience.)

It's still hard to determine whether the movie was a good one or not; on one hand you have clever cinematography, well placed bolts from the blue, and a well played, menacing villain that taunts his prey oh so well. Then again, you have characters who position themselves in an awkward situation that yields their either taking the Wilford Brimley approach of being whiney bitches and doing things only because "It's the right thing to do" or the more venerable Steven Seagal tactic of pulling out your gun and shooting the fucker in the face since he's driving alongside vou!

It's actually fun to get angry at this movie, because the obvious choice to kill the bad guy when you can (subsequently ending the movie 45 minutes early) is never taken, and for the amount of times that it occurs in this movie, one really gets his money's worth. Besides, for all the clever villainy, better than average cinematography, questionable character dynamics, and gratuitous gore (thank you for that, by the way), it's worth doling out the eight bucks to see so many people die. ⊱

Entertainment Today received a host of gay-themed titles for review this week (providing an intriguing change of pace from reviewing Full House: Season Five and Idiocracy—don't worry: you'll get reviews of those next week), but your buddy Mike has to say that it might have been nicer to get good gay-themed



The Irregularity of the Tearing (Water Bearer Films) is less a gay fantasia than it is an incomprehensibly oblique avant-garde piece that is laudable for its ambition, but painfully distressing in its redundancy. Split into three parts—God is a Dog, Les 9 Mardis, and Combat—this film is heralded on its back DVD cover as a "cine-diary" (a moniker that should instill fear in anyone who ever had to stomach Tarnation), but it's really just three short films about pretty boys moping about their lost loves past, present, and future. The interview with director Patrick Carpenter sheds a bit of light on what the Hell the guy was trying to do with this lavender triptych, but video and audio quality are bottom-barrel bad-bad enough to really

limit the effect the film can have.

Prince In Hell (Water Bearer Films) is, unfortunately, not a duet between the Purple Rain legend and the king of darkness—it's a blunt and grungy morality tale about jealousy and emotional dismemberment in post-unification Berlin. Oh, what do I know-the most cogent part of the film involves a bizarre street performer skipping down a major German street with his dingle flopping around all over the place, and that takes place in the film's first ten minutes. Some sequences in the rest of the film resonate—call it My Own Private Idaho with more of an opium-laced drug culture and a lot more sex and openly-performed bodily functions (there's a lot of poop and puke here)-but again, Water Bearer doesn't do much with the video transfer (it's really quite ugly), and there are no extras of note to mention, save a few trailers.





Like a Brother (Water Bearer Films) is also painfully disjointed. Its cover purports that the picture is "a portrait of a young man torn between boyish love and manly passion" (what's the point of having a tag line such as that unless the film's a porno?), but it's really just another pout-session about a young boy who's torn between the club-hopping promiscuity of the big city world and the boy-toy crush he left behind in smalltown France. Again, Water Bearer's video transfer is odiously undernourished (even though it was shot digitally, its presentation on DVD is seriously sub-standard), and the making-of featurette, trailer, and scant stills gallery doesn't make up for its faults.

Angora Ranch (Water Bearer Films) is thankfully much lighter and more effervescent than the other new Water Bearer titles, but the flip-side to that particular coin toss is that this low-grade DV affair showcases some of the worst acting this side of Hollywood Improv Theatre. The love story between a sassy young twink and the older gentleman who steals his heart (awww) is enough to keep the film alive, but it plays as more of a college-assignment A/V club experiment than an actual movie. Again, the transfer and sound mix here won't impress anyone (though it's the best of this recent WBF bunch), and the few bonus features included (stills gallery, behind-the-scenes featurettes) ain't much.





The real shitter of the bunch, though, is The Night Listener (Buena Vista), an awfully-directed mess of a picture that had the pedigree to be a classic. Based on Armistead Maupin's epically introspective novel (one of the best of the last decade), this Robin Williams-starrer about a gay radio personality, who gets involved in a bizarrely complicated web of lies involving a dying child and his whack-job mama, plays as though a woefully underfed Lifetime movie. Director Patrick Stettner (helmer of the ho-hum The Business of Strangers) takes Maupin's source material and turns it into a stillborn film; easily one of the biggest disappointments of 2006. The good news?: The video transfer here is stunning—almost reference-quality. That won't

mean much to you, though, as you'll groan through this missed opportunity of a movie.

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

FOR MOVIE REVIEW BRIEFS AND TIMES Go To Page 14-18

www.Entertainment Today.**net**

CINEMA BLOSSOMS 18TH PALM SPRINGS INTERNATIONAL FILM FESTIVAL IN THE DESERT















wo hours from Los Angeles, the Palm Springs International Film Festival has grown to be a top tier festival, and in its 18th incarnation, it has now topped even itself, showing 254 films from 74 countries, including the majority of films offered for nomination for Best Foreign Language Film Oscars.

Palm Springs offers star-gazing in the clear, desert night sky, as well as its annual awards gala, where honorees this year included: Sydney Pollack, Cate Blanchett, Todd Field, composer Philip Glass, Kate Winslet, and *Babel* director Alejandro González Iñárritu.

Among the strongest of the 31 films viewed:

After the Wedding (Denmark): Director Susanne Bier has crafted a touching drama with nice twists, as the Danish head of an African orphanage (Mads Mikkelsen) returns to Europe to find much needed funds. He learns his CEO benefactor is married to his ex-girlfriend who, unknown to the head of the orphanage, had their child out of wedlock—a young girl just getting married. But the CEO has a secret of his own and subtly initiates his new friend into the family structure. Offered as the official Danish nominee for Best Foreign Language Film at this year's Oscars, After the Wedding avoids melodrama and touches the heart in a marvelous and constantly evolving manner.

Strike (Germany): Volker Schlöndorff, himself an Oscar winner for his powerful adaptation of the Günter Grass novel The Tin Drum, tells the previously unheralded story of Agnieska Kowalska, who was the figure behind the Gdansk shipyard strike that gave birth to the Solidarity movement in then-Communist Poland. As historical figure Kowalska, actor Joanna Bogacka is utterly engaging, both quirky and steely in her resolve, as the crane operator who let Lech Walensa take the lead in the battle for worker rights. Schlöndorff, in attendance to introduce the film, explained he learned Polish to better direct his fine actors.

How Much Do You Love Me? (France): The always inventive director Bertrand Blier created this romantic comedy involving a stunning prostitute (Monica Bellucci) who falls for a nerdy guy (Bernard Campan) whose greatest asset is his recent winning of a lottery. As the odalisque begins to develop feelings for her nerd, in comes the oddball gangster who rules the girl's life and loves her as well (Gerard Depardieu). Blier, as screenwriter, exhibits his proficiency in the art of storytelling by adding wonderfully surreal touches to the final act, making this much more than a comedic love story.

Murch (USA): Edie Ichioka worked as an assistant to legendary film and sound editor Walter Murch (The Godfather, Apocalypse Now, The English Patient, The Conversation). She and husband David have spliced together a video interview with the brilliant Murch in conjunction with cuts from his films. They have cleverly utilized editing techniques during Murch's comments, which are wide-ranging and go far beyond what he teaches the viewer on sound and film editing.

Murch is uniquely intuitive in much of his work, and as such, this is an important document for not just cineastes but those who work in film and video.

The Iceberg (Belgium): Co-directors and -screenwriters Dominique Abel, Fiona Gordon, and Bruno Romy display an expertise in creating physical comedy that transcends cultural barriers. A manager of a fast food restaurant (Gordon) accidentally locks herself in a deep freeze, and when her husband (Abel) and children do not notice she has been missing, she has a breakdown and decides to run away with a deaf fisherman. Recalling the deft visual humor of Jacques Tati, this delightful tale of a love triangle has a charm and cleverness that stays with the viewer long after the last amusing image.

Shut Up and Sing (USA): Oscar winner Barbara Kopple, along with Cecilia Peck, deserves kudos for this documentary on the Dixie Chicks, the ultra-popular country music group that was maligned for its lead singer's uttering of an invidious comment about George W. Bush during a live concert. The doc then follows the ensuing media attention and boycott of the band's work. The humor is steady throughout and emotionally moving by its conclusion. And with knowledge of the lies and deception that have surrounded the invasion and occupation of Iraq, the film takes on a greater significance about the nature of Free Speech in the Land of the Free.

The Boss of It All (Denmark): The US premiere of brilliant provocateur Lars von Trier's latest film shows a bite and hilarity surpassing anything on the American version of TV's The Office. A Danish business owner hires an actor to pretend to be the owner of his company in order to avoid personal criticism for his sometimes doctrinaire policies. But when the actor finds out the truth, despite his contract swearing him to secrecy, he launches a campaign to get even. The outlandishly funny final scene, when the actoras-boss must sign papers selling the company, is a fitting tribute to the soullessness of business...and a surprisingly amusing change in direction for the creator of Zentropa and The Kingdom.

Salvador (Spain): Director Manuel Huerga and writer Lluis Arcarazo have made a stunning tribute to real-life Catalan revolutionary and martyr Salvador Puig Antich who robbed banks to support the poor in Franco-era Spain and was eventually executed after a Basque separatist bombing-assassination instigated revenge by the government. The absolutely brilliant cinematography by David Olmedes and screen charisma of Daniel Bruhl help make Salvador a memorable and beautifully made portrait of valiant defiance of fascism.

The Lives of Others (Germany): Set in Germany just before the fall of the Wall, Florian Henckel von Donnersmaerk's film follows the life of an East German secret policeman who performs surveillance on a noted playwright and his actress girlfriend. As he develops empathy for their lives, the Stasi operative must make a choice about working within the Communist system or risking his own career to help the artists.

WHERE'S MY GOLDEN GLOBE?

BY STAN FURLEY







Eddie Murphy, Jennifer Hudson, Bill Condon, Beyonce, and Jamie Foxx celebrate the big wins of their film Dreamgirls at the Awards

No, that's not Meryl: it's Helen Mirren!



Yes, this is Meryl: garnering yet another globe for The Devil Wears Prada

Yes, this is Meryl: garnering Golden Globel Globel

A proud America Ferrera with her globe



hose of you out there who comprise Entertainment Today's readership are by now probably well aware of our collective tastes on current cinema. Yes, we're all very angry and disappointed...but don't tell our advertisers. Anywho, the 64th Oscars Jr. (aka Golden Globes) happened Monday night, and yes, Thom Yorke was right: no surprises, please.

Few if any of us actually wasted our time watching the show this year. Really, what's the point? After all, you'll get the same thing at the Academy Awards (plus a bit more organization). Also, let's face brass tacks here: the GG's are awarded based on the votes cast by less than 100 "part-time" journalists who live in Hollywood and abroad...so, again, I ask: what's the point?

Personally, I was out and about, running amuck with a couple of young devotchkas who taught me quite quickly that you lovely Hollywood dames really are all alike. Of course, it wasn't necessarily their fault the bar that supposedly gives out free Sake for an hour on Monday nights was closed—it was MLK Day, after all—but that didn't mean they had to run off to some "indie" skater concert for 15-year-olds and senescent, bald-headed punkers, now did it?

Eh, back to the subject at hand: those 100 part-time journalists picking what they think will be the Oscar winners this year. OK: Best Picture (Drama). Babel?! Seriously?! As Marge

Simpson would say: "Whatever!" Now, I've declaimed against Misters Iñárritu and Arriaga since I endured the first two parts of the reprehensibly dull Amorres perros, and was, as such, overwhelmed with joy to hear the torrent of bad criticism lavished upon the duo for their supposedly even-more-dull and needlessly circuitous Babel. And, yet, here it is: winner of the Golden Globes' best picture? What the funk? Eh, I still won't see it.

Best Picture (Comedy). Hmm...You know there's something rotten in the state of America when Borat is up for a "Best Picture" at any award ceremony, let alone the GG's. Now, I liked Borat (not as much as the television show, of course), but best picture? I still agree with our devilishly handsome Editor-In-Chief who felt that Strangers with Candy was the funniest and "best" comedy film of the year. But, I suppose we're just two peas in a very tight pod. Nevertheless, Dreamgirls nailed this one (I guess it's a musical?), and Bill Condon (Gods and Monsters, Kinsev) again proves that to make it big in Hollywood, all you need is to be really "happy" and produce a film that appeals to the rest of those "happy" members of the entertainment industry who think being "happy" is just fabulous.

I didn't see any of the movies nominated for Best Actor (Drama), except for The Defarted, but thank goodness Leo didn't win. Shave that beard, LD! You're not Johnny Depp! Scorsese ain't gonna cast you in his rousing biopic of Colonel Sanders, no matter how much you attempt to resemble the man. Helen Mirren is a gem; good for her for winning not one but two GG's for playing two queens (are you listening, Mr. Condon?). SBC took the GG for Best Actor (Comedy) for Borat, and Ms. Streep took her award for The Devil Wears Prada. PS: I just love how Depp was up for Best Actor (Comedy) for Pirates. I guess they decided to take a cue from the PR team of Snakes on a Plane, eh? Why not pretend it's a comedy? Or maybe they thought it was a musical?! Either way, even without winning a prize, the flick is certain to take in even more millions of the McDonald's-eating public with this auspicious nomination. Maybe this also means that Depp can finally go back to

making *good* movies again (whatever happened to that Julian Schnabel flick)?

Dreamgirls swept for both Supporting Actor awards (Eddie Murphy and Jennifer Hudson, respectively), and the biggest "well, duh" decision was the further canonization of Marty, who took in his second GG for Best Director. How ironic that his first award was given to him for the absolutely awful Gangs of New York, and now he receives his second for what could possibly be described as the worst movie of the year and definitely the worst movie of his career.

The Queen and Peter Morgan took the GG for Best Screenplay, which is not a bad choice at all. That movie was exceptionally decent, and possibly could have been bested only by Little Children (at least for the movies nominated). Nobody really cares about Best Song or Score (do you give a damn about the score for The Da Vinci Code? And does the fact that The Fountain received a nom for Best Score make it any better of a movie? No, sir).

Best Foreign Language Film went to Clint's Letters from Iwo Jima. With two noms this year, will there ever be a day when all of the films nominated will be made by American directors who simply happened to write the dialogue to be spoken in a foreign language? That's one award ceremony I'd stay home to watch.

Best Animated Film went to *Cars*, not too surprisingly, and then there were a bunch of winners for television shows and mini-series, but we're not going to get into that, because writing about television is akin to making television about writing.

And there you go: another year of meaning-less Golden Globes, "eco-friendly" limousines, Leo's Confederate mustache/goatee, Condon's gay ol' time, and Marty's long-awaited booby prize for making a handful of better-than-average films some twenty years ago. Maybe, just maybe, when the Academy Awards air on February 25th, that bar will be open and, even if there's no girls involved, I can finally get my hour of free Sake and forget all about this awful year of movies.

"There are three big periods in our lives: childhood, adolescence, and adulthood, and most of the films that I have done have talked about adolescence"





AN INTERVIEW WITH LIIC RESSON BY RETER SORCZYNSKI

or devoted fans of French director Luc Besson—the man behind such international blockbusters as *La Femme Nikita*, *Leon the Professional*, and *The Fifth Element*, these days are bittersweet indeed. On the one hand, Besson has returned to the director's chair for the first time since 1999's *The Messenger: The Story of Joan Of Arc* with not one, but two new films. The filmmaker has recently released *Arthur and the Invisibles*, a cheerfully goofy animated fantasy (based on a pair of children's books written by the director) in which a young boy (*Charlie and the Chocolate Factory*'s Freddie Highmore) travels to the land of the Minimoys and joins forces with the beautiful Princess Selenia (voiced by Madonna) in order to defeat the vile Maltazard (David Bowie) and uncover some rubies that will help his grandmother (Mia Farrow) save the family farm. After this, *Angel-A*, a low-budget romantic fantasy that Besson shot largely in secret in Paris, will make its American debut later this month at Sundance in advance of a planned March opening.

Visiting New York in order to attend the American premiere of *Arthur and the Invisibles*, Besson got on the phone to talk about the challenges of going from live-action filmmaking to animation, his rumored retirement, and his die-hard passion for moviemaking.

Peter Sobczynski: When it was announced that you were going to be doing *Arthur and the Invisibles* as your new project, it seemed strange that someone famous for doing these large-scale action films would turn to doing something aimed at a much younger audience.

Luc Besson: I started making films when I was 20-years-old, and when you are young, you want to kick people. You want to exist. You want to push people and say, "Get out of my way—I need to express myself!" You are like a little fighter when you start. This was especially true in the 1980's when French society was very bourgeois; I felt that I had to exist and push all the rules in order to start. Now it is thirty years later, and you get older, and the world is more and more difficult. You can see a lot of pain in the world, and you find yourself turning to the younger generation now. First, you want to apologize for the state in which you've left the planet and because the examples we have given them are not very good—we are basically killing each other for money and power and we are destroying the planet. I am more sensitive to that, and it is true that I want to talk to them and give them a little more love and humanity to give them a better sense. Kids between five and ten are building themselves by looking for the truth—if you talk to them, you have to be very careful with what you say.

PS: Most of your films deal with children—either literal ones such as Mathilda in *Leon*, or metaphorical ones such as Korben Dallas in *The Fifth Element*—whose adventures mark the passage from the relative innocence of childhood to the often harsh and violent reality of the adult world.



LB: For me, those films were all about the period of adolescence, and this is the first time I have really talked to *kids*. There are three big periods in our lives—childhood, adolescence, and adulthood—and most of the films that I have done have talked about adolescence. *Angel-A*, which is the last one, is probably my

first one for adults, and *Arthur* is the first one for kids. Maybe I had the feeling that I was repeating myself too much in talking about adolescence, and I needed to talk about other periods.

PS: Could you discuss the genesis of *Arthur and the Invisibles*?

LB: The first signal came from Patrice Garcia, who worked with me on *The Fifth Element* as one of the main designers. We became friends, and he came to me during the editing of *Joan of Arc* with one drawing of a Minimoy seated on a leaf. I was fascinated with the drawing and with the character because you could use this character to say anything you want about nature and childhood. I felt that it was the perfect messenger that I was waiting for to express myself on a lot of things. As you mentioned, my previous films were more violent, and I couldn't talk about that. That was how it started—with him and his drawing. He wanted to do a short animated film for television, and I convinced him that this character was powerful enough for an entire feature film. We started on this, and a friend of mine—a producer named Emmanuel Prevost—joined the team. The fourth musketeer was Pierre Buffin, who was from BUF and could take care of the 3-D animation. He did that, Patrice took care of the 2-D and creating the characters, and I took care of the film.

PS: Obviously, making an animated feature film is much different than making one that is live-action. Did you have any difficulty in adjusting to these new demands?

LB: Half of it was stuff that I knew. The script was something that I knew, obviously, and the storyboards I knew. Then I filmed the live-action scenes with Mia Farrow and Freddie Highmore, and this was something that I knew. At the beginning, it was very tough for me. [The computer animators] wouldn't even say "Hi" to me—they were a bunch of nerds with a mouse in their hands. It was tough for me because I had to learn to be patient. I had to learn to spend two to three hours every morning in the room giving my advice and comments and come back the next day and do it again. For the first two-and-a-half years, I didn't see one frame, and we had already spent over \$30 million. That was very hard for me because everyone around me was saying "Luc, are you sure you know what you are doing?", and I had to say, "Yes, of course!" when I was really feeling totally depressed. One day, after two-and-a-half years, they finally showed me eight seconds of Arthur walking, talking, and smiling, and I had tears in my eyes because it was real and it worked! After that, they just had to do 2000 more shots, and that would be it.

PS: Can you talk a little about the casting of the main voices for the English-language version of the film?

LB: The first rule in casting voices is that you have to find a good voice—a perfect voice—to play the part. That is the thing. I started with Snoop Dogg because I was inspired by him for the role of Max. I went to see him, and he said yes right away. I actually filmed him because no one else can move like him. I went to LA with my camera, and he played the part—he is the only one who actually played his part. With Madonna, I recorded her three years ago before doing the animation. That was new because you do the exact opposite for the rest. I worked with her in a studio for three or four days to get the voice. I had asked her to play Selenia, who is a young princess about ten or 12 years old, and I wanted her to really play the character. Then the young actress who played



Selenia had to play with an audio playback—she had the voice of Madonna and had to act in a way so that she followed all of her intonations. With David [Bowie], it was the same thing—he did his voice and then the actor who played him had to follow all the little movements in David's voice. That was new because usually you do the exact opposite—you do the character and then Madonna would have to follow what was on the screen.

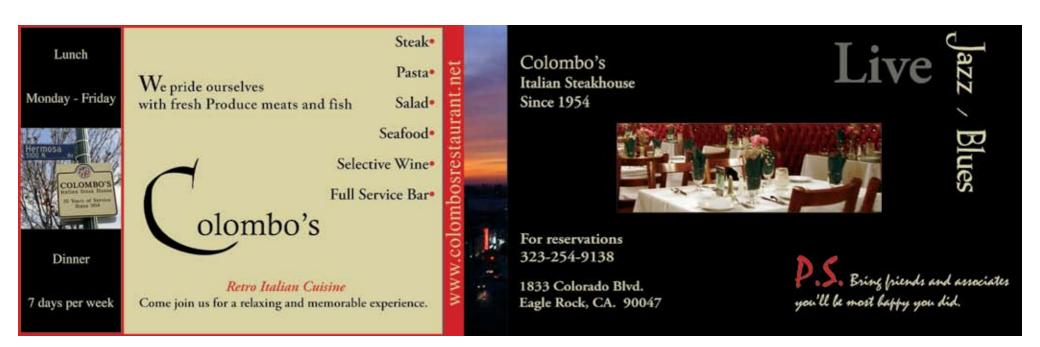
PS: You have written and/or produced a slew of films in the last few years—the *Transporter* films, *Kiss of the Dragon, District B-13*, and *Bandidas*, to name just a few—but *Arthur and the Invisibles* and *Angel-A* are the first ones that you have actually directed since *The Messenger* back in 1999. Had you planned on taking such a long break from directing, or was the gap simply the result of *Arthur and the Invisibles* taking so long to make it to the screen?

LB: Patrice Garcia came to me with that drawing when I was in the editing room of *The Messenger*, and I never stopped. I know that people think that I was on the beach for five years, but in fact, I started *Arthur* before that film was even released. That was a very long process, and it is why people think that I disappeared for a couple of years, but I was really just working

on the film. That was so long, even for me, that after three years, I decided to do Angel-A.

PS: Years ago, when you were first starting out, you proclaimed at the time that you planned on only directing ten feature films because you feared running out of things to say as a filmmaker. With this film and *Angel-A*, you have now reached that goal of ten features. Are you still planning on making good on your vow, and if so, is that limited to just directing or are you going to stop writing and producing films as well?

LB: I don't know. I love the moviemaking field—I love to write and produce, and I don't want to disappear. What I am saying is that I feel full and happy and very lucky in a way, because I got to make ten films, and I never expected that I would be able to do that in my career. I feel a little empty and tired after 30 years of working in this business, and I am not sure that I will have the energy to start a new project feeling fresh and brand-new. It is difficult for me to consider film in any other way—just taking a big check and making a big action film. I have too much respect for my films and for the audience, and I just can't do that. If I feel that I can't bring anything more or anything new—I don't want to repeat myself—then I'd rather see that as a signal to stop.





Alone with Her

Not Yet Reviewed (Not Rated)

From IFC comes yet another dull horror film rip-off/remake. This time we have the sublimation of Michael Powell's Peeping Tom (or Kathryn Bigelow's Strange Days...however you want to put it), as Colin "Tom" Hanks stalks a young girl and etc. ensues. You know the drill. The reason this film was made by IFC, though, is because of the boringly derivative gimmick of its being shot mostly from the first-person perspective of Hanks' roving camera as he gets closer and closer to his love interest. (MK)

Alpha Dog

 \star \star 1/2 (R)

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

Arthur and the Invisibles

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

Please see our interview on page 12.

Anocalypto

 $\star\star\star$ (R)

Apocalypto, Mel Gibson's highly-anticipated

directorial follow-up to The Passion of the Christ, feels like a project that was initiated by Terrence Malick and hijacked halfway through by Fli Roth. There are scenes of extraordinary visual beauty that capture the rhythms and feel of a culture alien to us in such an effortless manner that it feels as though we have actually been plunged into the jungles of pre-Colombian Central America and are observing the natives' activities first-

Black Christmas

No Stars (R)

It probably will come as a surprise to no one to learn that the remake of the holiday slasher semi-classic Black Christmas is nowhere near as entertaining as Bob Clark's 1974 original. Simply put, this is an utterly worthless retread that is too repellent to be entertaining, too boring to be offensive and/or transgressive, and too derivative to provide even trace amounts of thrills, chills, or creative bloodshed to the easiest-to-please fans of the genre. (PS)

Children of Men

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

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

Code Name: The Cleaner

Not Yet Reviewed (PG-13)

From the director of The Man, the remakes of Miracle on 34th Street and The Absentminded Professor (aka Flubber), and Encino Man, comes this abominable blacksploitation tale

of Cedric the Entertainer being mistaken for some kind of secret agent. The rest is trite hilarity. Also stars Lucy Liu as the hot Asian airl. (MK)

The Dead Girl

 \star \star 1/2 (R)

Karen Moncrieff's Blue Car is one of the more impressive—and overlooked—directorial debuts of the past few years. Her latest effort, The Dead Girl, is an ambitious piece of formalist filmmaking that weaves together a group of disparate characters around a nonlinear storyline about a young woman's (Brittany Murphy) unsolved murder. Featuring an accomplished cast that includes Toni Collette (playing a very strange character), Mary Beth Hurt, Mary Steenburgen, Marcia Gay Harden, and the aforementioned Murphy as a handful of wounded, loosely connected souls, The Dead Girl is cold and methodical, but the fractured narrative doesn't seem the best way to tell this tale. Moncrieff is certainly a sophisticated filmmaker, but her choices blunt much of the story's inherent tension. Still, The Dead Girl has its moments, one of them being a fantastic performance by relative newcomer Rose Byrne. (WC)

Dreamgirls

 \star \star 1/2 (PG-13)

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

Factory Girl

Word around the campfire is that one of the (many) reasons that George Hickenlooper's

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

Freedom Writers

Not Yet Reviewed (PG-13)

Yes, obviously this film is yet another Dangerous Minds with Hilary Swank this time assuming the role of SWF savior to a bunch of a gangsta high school kids who have more children of their own than books. And yet... it's directed by Richard LaGravenese whose name will probably mean zilch to vou-but the film's he's written might mean more: The Fisher King, The Ref, and even a segment (that he also directs) in the highly anticipated portmanteau film Paris, ie t'aime where his work joins the likes of such international

luminaries as Sylvain Chomet, Gus Van Sant, the Coen Brothers, and Tom Tvkwer. Thus, whether Freedom Writers will be any good whatsoever is anybody's guess. (MK)

God Grew Tired of Us: The Story of the Lost Boys of Sudan ★ ★ ★ 1/2 (PG)

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

The Good Shepherd

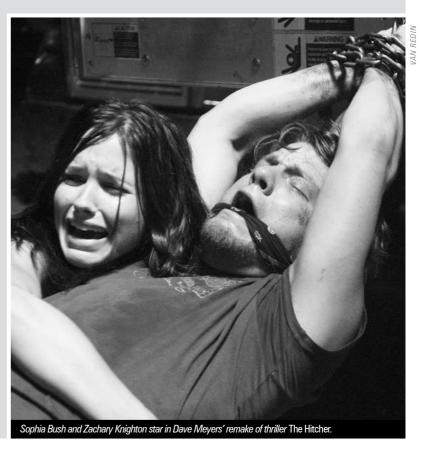
 $\star\star\star$ (R)

Even though it marks only his second time in the director's chair. Robert De Niro's The Good Shepherd is the kind of impossibly ambitious epic that even the most skilled of veterans would never even attempt to undertake. Not only does it tackle an amazingly complex subject-a look at the formative vears of the CIA through the eyes of a key player whose own life will parallel both the agency's early noble ambitions and its eventual descent into power-hungry corruption and paranoja-but it wants to do so in a way that will transform what could have been pulp-thriller elements into an elegiac epic along the lines of The Godfather. (PS)

Happily N'Ever After

★ 1/2 (PG)

Little more than a watered-down Shrek, films gives us yet another CGI children's story compendium thrown into a pop culture Cuisinart. In Fairvtale Land, where everyone lives in an eternal time-loop, the Wizard



★ ★ 1/2 (Not Rated)

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

The Hitcher

★ ★ 1/2 (R)

Please see our review on page 9.

The Italian

Not Yet Reviewed (PG-13)

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

Lonely Hearts

★ ★ ★ (R)

For some reason, *Lonely Hearts*—the story of real-life "Mickey and Mallory" duo Raymond Fernandez and Martha Beck, already immortalized in the 1970 film *The Honeymoon Killers*, was not released until now. January is often a month when the studios dump the last of what they got in an effort to clean the slate and move on to the new year. Had this film been released at an appropriate time, it probably would have done incredibly well, as it is so much better than the other 2006 films of its noirish ilk. Film stars John Travolta, James Gandolfini, Salma Hayek, Jared Leto, Laura Dern, and Scott Caan. (JH)

Miss Potter

Not Yet Reviewed (PG)

Chris Noonan (Babe) directs this fantastical biopic of renowned children's story writer Beatrix Potter whose Peter Rabbit books and other timeless favorites continue to delight the world decades later. Unfortunately, Renee Zellweger stars as Beatrix herself (which does make some sense, as she resembles a rabbit). Fortunately, Emily Watson plays the sister of Potter's husband-to-be played by Ewan McGregor. Surely, there will be a lot of adorable and awkward British bumbling afoot between the romantic development between McGregor and Zellweger. but hopefully they're able to pull it together in a tale that gives us the real-life story of Potter...with a surrealist twist in that we can actually see (animated on screen) the fantasy world Potter herself sees in constructing the universe of Peter and his friends. (MK)

Night at the Museum

Not Yet Reviewed (PG)

Ben Stiller stars in this rollicking comedic

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

The Painted Veil

★ ★ ★ (PG-13)

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

Pan's Labyrinth

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

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

Perfume:

The Story of a Murderer

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

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

Primeval

Not Yet Reviewed (R)

The same old story once again: Anaconda,

Lake Placid, etc. etc. The only reason I'd see this one is to hear Orlando Bloom (the token black guy for this incarnation) give his best Ice-Cube and go: "They got snakes out here this bia?!". (MK)

Rocky Balboa

1/2 (PG)

Many are saying that, if nothing else, Rocky Balboa is, at bottom, a fitting conclusion to the series. I defy this and assert that the "fitting conclusion" occurred at the end of Rocky the First. All the rest after that is merely a half-baked hodgepodge of Sylvester Stallone's self-aggrandizing hallucinations. This disjointed string of forced performances, rampant narcissism on the part of Sly, longwinded speech after speech after speech, and hackneyed cliches in perpetua is trite where it's supposed to be inspiring and ultimately dull where it should be fun. Far worse than you could ever imagine, Rocky Balboa is not worth today's exorbitant ticket prices even for a gasp or a giggle at campy nostalgia or cheesy kitsch. (MK)

Stomp the Yard

★ ★ (PG-13)

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

Tears of the Black Tiger

Not Yet Reviewed (Not Rated)

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

Venus

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

Peter O'Toole stars in this charming romantic dramedy as a veteran actor whose only thrills in life include playing cards with his equally senescent friends as they read the obituaries and droll on about the old days. Directed by Notting Hill's Roger Michell, story takes a twist when O'Toole runs afoul of one of a cherubic young niece of one of his friends and an odd sort of friendship develops between the two. O'Toole is at his very best here, and all but makes the movie. This is certainly the stuff of Oscar potential. (JH)

FILM

ART FILM OF THE WEEK BY AARON SHELEY ATOM EGOYAN'S CALENDAR



or less than \$80,000, Atom Egoyan (Exotica, The Sweet Hereafter, Where the Truth Lies)—the art-house and independent Canadian director—concocted a treasure trove of enigmatic, improvised delight with his minimalist moral tale in Calendar.

On a road trip to discover the best-looking Armenian churches for a calendar that he has been commissioned to shoot, a young photographer, his luscious and free-spirited wife, and a seemingly feckless translator/guide travel across the magnificent countryside. Along the way, the photographer (played subtly by Egoyan himself) becomes impatient with the trip, as he notices a slow progression of a more-than-just-friends bond between the guide and his wife (played by Egoyan's actual spouse, actress Arsinee Khanjian).

The entire film is an exercise in awesome improvisation, as the production team was literally made up of Egoyan, his wife, and his guide (for those scenes shot in Armenia). In producing these scenes for the film, the trio would literally drive from church to church—usually with a good six hours or more between each—and brainstorm what would be the next scene as they drove.

Egoyan, as the photographer, shot these scenes with a delightfully late 80's video camera to produce something that reads as wholly realistic, especially as the other "actors" (wife and guide, who happened to be their actual guide on the trip, PS) would talk to Egoyan behind the camera, his character never being seen during these sequences.

Exceptional formal technique incorporates video tricks such as onscreen fast-forwards from video footage culled from the Armenian trip and watched later on by Egoyan's character back home in Canada. These sequences of the distraught protagonist back home watching the video footage from his trip are interspliced with the shots of the trip themselves, as well as delightfully sardonic and self-deprecating scenes of Egoyan on various "dates" that go horribly awry.

Egoyan, the protégé of fellow Canuck David Cronenberg, is among the top of the greatest contemporary filmmakers for his endeavors that lead to thought-provoking interpretation.

His films are whimsical, yet filled with melancholy; always lurid, entertaining, amusing, dark, and multi-layered.

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www.Entertainment Today.net

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

HOLLYWOO & VICINITY

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

Alpha Dog 2, 4:50, 8, 10:30 p.m

Primeval Fri.-Mon., 5, 10 p.m.; Tues., 4:10 p.m.; Wed. Thurs., 5, 10 p.m.

Pan's Labyrinth (El Laberinto del Fauno) 11:25 a.m., 2:05, 4:55, 7:35, 10:15 p.m.

e: The Story of a Murderer Fri.-Tues., 1:05, 4:05, 7:05, 10:05 p.m.; Wed., 1:05, 4:05 p.m.; Thurs., 1:05, 4:05, 7:05, 10:05 p.m.

Children of Men 11:50 a.m., 2:20, 5:10, 7:50, 10:20 p.m. Notes on a Scandal 11:35 a.m., 2:15, 5:15, 8:05, 10:25

The Good Shepherd 12:35, 4, 7:20, 10:40 p.m. Night at the Museum Fri.-Wed., 11:15 a.m., 1:55, 4:35, 7:15, 9:45 p.m.; Thurs., 11:15 a.m., 1:55, 4:35 p.m. Curse of the Golden Flower (Man cheng jin dai huang jin

jia) Fri.-Wed., 11:20 a.m., 1:50, 4:40, 7:30, 10:10 p.m.; Thurs., 1, 3:50 p.m. Letters From Iwo Jima 1:30, 4:30, 7:40, 10:50 p.m.

Dreamairls 11:40 a.m., 2:30, 5:20, 8:10, 11 p.m. Apocalypto Fri.-Mon., 2:10, 7:10 p.m.; Tues., 1:20 p.m.; Wed., 7:10 p.m.; Thurs., 2:10, 7:10 p.m.

Blood Diamond 1:15, 4:25, 7:25, 10:35 p.m. The Pursuit of Happyness Fri.-Wed., 11:10 a.m., 1:40, 4:20, 7, 9:50 p.m.

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

Babel 1:35, 4:45, 7:45, 10:55 p.m.

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

Code Name: The Cleaner Mon., 11:30 a.m., 5, 10:40 p.m. Happily N'Ever After Mon., 12:10, 2:40, 5:10, 7:40, 10:10

Arthur and the Invisibles Mon., 12 noon, 2:30, 4:50, 7:10, 9:30 p.m.

We Are Marshall Mon., 3:30, 9:50 p.m.

Rocky Balboa Mon., 12:20, 2:50, 5:20, 7:50, 10:20 p.m. Casino Royale Mon., 1:50, 7:30 p.m.

The Departed Mon., 11:50 a.m. 6:30 r MANN GRAUMAN'S CHINESE 6925 Hollywood Blvd (323)464-8111

Freedom Writers Mon., 1:10, 4:10, 7:20, 10:30 p.m.
PACIFIC EL CAPITAT Hollywood Blvd, West of Highland (323)467-7674

Mary Poppins (1964) Fri.-Sat., 10 a.m., 1:10, 4:20, 7:30, 10:15 p.m.; Sun.-Thurs., 10 a.m., 1:10, 4:20, 7:30 p.m.

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

The Hitcher 11:45 a.m., 2:25, 5:10, 7:45, 10:20 p.m Alpha Dog 11:15 a.m., 2:10, 5:20, 8:20, 11:30 p.m. Stomp the Yard 11:10 a.m., 2:10, 5:05, 8:15, 11:15 p.m.
Freedom Writers 10:50 a.m., 1:55, 5:05, 8:05, 11:10 p.m. Arthur and the Invisibles Fri.-Mon., 10:55 a.m., 1:40, 4:20, 7:05, 9:25 p.m.; Tues., 10:55 a.m., 1:40, 4:20, 10 p.m.; Wed., 10:55 a.m., 1:40, 4:20, 7:05, 9:25 p.m.; Thu 10:55 a.m., 1:40, 4:20, 10 p.m.

Pan's Labyrinth (El Laberinto del Fauno) 11:30 a.m., 2:25 5:25, 8:25, 11:20 p.m.

Children of Men Fri.-Mon., 10:40 a.m., 1:25, 4:25, 7:20, 10:15 p.m.; Tues., 10:40 a.m., 1:20, 4, 7:05, 10:15 p.m.; Wed., 10:40 a.m., 1:25, 4:25, 10:40 p.m.; Thurs., 10:40 a.m., 1:25, 4:05, 7:05, 10:30 p.m.

The Good Shepherd 11:20 a.m., 3:20, 7, 10:45 p.m.
Night at the Museum Fri.-Sun., 11:25 a.m., 2:15, 5, 7:50, 10:35 p.m.; Mon., 11 a.m., 2:05, 5, 7:50, 10:35 p.m.; Tues.-Thurs., 11:25 a.m., 2:15, 5, 7:50, 10:35 p.m. Letters From Iwo Jima 1, 4:15, 7:40, 10:55 p.m.

Dreamgirls 10:30 a.m., 1:35, 4:45, 7:55, 11:05 p.m.

Apocalypto 12:45, 4:10, 7:25, 10:40 p.m. Blood Diamond 12:30, 4, 7:30, 10:50 p.m The Pursuit of Happyness 10:45 a.m., 1:50, 4:50, 8, 11

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

Deja Vu 9:50 p.m

The History Boys Fri.-Sun., 1:15, 7:30 p.m.; Mon.-Thurs., For Your Consideration 10:10 p.m.

Stranger Than Fiction 4:15, 10:05 p.m

Flags of Our Fathers Fri.-Sun., 12:45, 3:30, 7:15 p.m.; Mon.-Thurs., 3:30, 7:15 p.m.

The Prestige Fri.-Sun., 1, 4, 7 p.m.; Mon.-Thurs., 4, 7 p.m. REGENT SHOWCASE 614 North LaBrea and Melrose (323)934-2944

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

DOWNTOWN, S. LOS ANGELES

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

The Hitcher Fri.-Sat., 10:35 a.m., 12:50, 3:15, 5:40, 8, 10:25 p.m.; Sun., 10:35 a.m., 12:50, 3:15, 5:40, 8 10:05 p.m.; Mon.-Thurs., 12:50, 3:15, 5:40, 8, 10:05

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

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

Code Name: The Cleaner Fri.-Sun., 11:40 a.m., 2:10, 4:35, 7:10, 9:30 p.m.; Mon.-Thurs., 2:10, 4:35, 7:10, 9:30 p.m.

m Writers 12:35, 3:30, 6:25, 9:20 p.m Happily N'Ever After Fri.-Sun., 11:55 a.m., 2:20, 4:40 p.m.; Mon.-Thurs., 2:20, 4:40 p.m.

Arthur and the Invisibles Fri.-Sun., 11 a.m., 1:15, 3:35,

5:55, 8:05, 10:15 p.m.; Mon.-Thurs., 1:15, 3:35, 5:55, 8:05, 10:15 p.m.

Night at the Museum Fri.-Sun., 11:50 a.m., 2:30, 5, 7:30, 10:05 p.m.; Mon.-Thurs., 2:30, 5, 7:30, 10:05 p.m. Curse of the Golden Flower (Man cheng jin dai huang jin jia) Fri.-Sun., 10:45 a.m., 1:30, 4:15, 7:15, 10 p.m.;

Mon.-Thurs., 1:30, 4:15, 7:15, 10 p.m. Charlotte's Web 12:40, 3:10, 5:35, 7:55, 10:15 p.m. Dreamgirls Fri.-Sat., 10:40 a.m., 1:40, 4:45, 7, 7:50, 9:50, 10:40 p.m.; Sun., 10:40 a.m., 1:40, 4:45, 7, 7:50, 9:50 p.m.; Mon.-Thurs., 1:40, 4:45, 7, 7:50, 9:50 p.m.

The Pursuit of Happyness Fri.-Sun., 11:05 a.m., 1:45. 4:25, 7:20, 10:10 p.m.; Mon.-Thurs., 1:45, 4:25, 7:20, 10:10 p.m.

The Last King of Scotland Fri.-Sat., 10:55 a.m., 1:35, 4:30, 7:35, 10:30 p.m.; Sun., 10:55 a.m., 1:35, 4:30, 7:35, 10:20 p.m.; Mon.-Thurs., 1:35, 4:30, 7:35, 10:20

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

The Hitcher Fri., 5:35, 7:50, 9:55 p.m.; Sat.-Sun., 1:10, 3:20, 5:35, 7:50, 9:55 p.m.: Mon.-Thurs., 5:35, 7:50 p.m. Primeval Fri., 5:45, 8, 10:15 p.m.; Sat.-Sun., 1:15, 3:30, 5:45, 8, 10:15 p.m.; Mon.-Thurs., 5:45, 8 p.m.

Curse of the Golden Flower (Man cheng jin dai huar iia) Fri., 5:40, 8:15 p.m.; Sat.-Sun., 1:55, 5:40, 8:15 p.m.; Mon.-Thurs., 5:40, 8:15 p.m.

Danielson: A Family Movie Fri., 5:30, 7:45, 10 p.m.; Sat.-

Sun., 1, 3:15, 5:30, 7:45, 10 p.m.; Mon.-Thurs., 5:30, 7:45 p.m.

WEST HOLLYWOOD BEVERLY HILLS

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

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

12:10, 2:40, 5:10, 7:40, 10 p.m.; Mon.-Tues., 5:10, 7:40, Trap Fri., 5, 7:30, 10 p.m.; Sat.-Sun., 12 noon, 2:30, 5,

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

God Grew Tired of Us: The Story of Lost Boys of Sudan 12:45, 3, 5:15, 7:30, 9:55 p.m.

Modern Man Fri.-Sat., 12 mid. The Queen 1:30, 4:15, 7, 9:35 p.m. Little Children 1, 4, 7, 9:55 p.m. The Last King of Scotland 1:15, 4:10, 7:10, 9:55 p.m.

WESTWOOD WEST L.A.

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

Alpha Dog Fri., 1:30, 4:05, 7, 9:50 p.m.; Sat., 11 a.m 1:35, 4:10, 7:20, 10:10 p.m.; Sun.-Thurs., 1:30, 4:05, 7, 9:50 p.m.

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

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

The Good Shepherd Fri., 2:30, 6:15, 9:45 p.m.; Sat., 12

noon, 3:30, 7, 10:30 p.m.; Sun.-Thurs., 2:30, 6:15, 9:45

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

The Hitcher Fri.-Sat., 10:15 a.m., 12:25, 3:05, 5:45, 8:30, 11 p.m.; Sun., 10:15 a.m., 12:25, 3:05, 5:45, 8, 10:10 p.m.; Mon.-Thurs., 1:10, 3:25, 5:45, 8:10, 10:45 p.m Alpha Dog Fri.-Sat., 10:30 a.m., 1:20, 4:30, 7:45, 10:55 p.m.; Sun., 10:30 a.m., 1:20, 4:30, 7:25, 10:20 p.m.; Mon.-Thurs., 1:50, 4:35, 7:40, 10:35 p.m.

Primeval Fri.-Sat., 5:30, 8:15, 11:05 p.m.; Sun., 5:20, 7:45, 10:15 p.m.; Mon.-Thurs., 5:25, 8, 10:30 p.m. Stomp the Yard Fri.-Sun., 10 a.m., 12:55, 4, 7:05, 10:15 p.m.; Mon.-Thurs., 2, 4:50, 7:35, 10:25 p.m.

Freedom Writers Fri.-Sat., 10:10 a.m., 1, 4:05, 7:25 10:40 p.m.; Sun., 10:10 a.m., 1, 4:05, 7:20, 10:40 p.m.; Mon.-Thurs., 1:40, 4:40, 7:45, 10:40 p.m.

Happily N'Ever After Fri.-Sun., 10:25 a.m., 12:40, 3 p.m.; Mon.-Thurs., 1, 3:05 p.m.

Arthur and the Invisibles Fri.-Sun., 11:50 a.m., 2:20, 5 p.m.; Mon.-Thurs., 2:35, 5:05 p.m. Pan's Labyrinth (El Laberinto del Fauno) Fri.-Sun., 10:35 a.m., 1:35, 4:35, 7:35, 10:20 p.m.; Mon.-Thurs., 1:55, 4:55, 7:50, 10:40 p.m.

Children of Men Fri.-Sat., 11:35 a.m., 2:25, 5:15, 8:05, 11:10 p.m.; Sun., 11:35 a.m., 2:25, 5:15, 7:55, 10:45 p.m.; Mon.-Thurs., 2:30, 5:15, 7:55, 10:30 p.m.

The Good Shepherd Fri.-Sat., 10:55 a.m., 2:55, 7:15, 11 p.m.; Sun., 10:55 a.m., 2:55, 7, 10:40 p.m.; Mon.-Thurs.. 2:45, 6:30, 10:05 p.m.

Night at the Museum Fri.-Sun., 7:55, 10:45 p.m.; Fri.-Sun.,

10:40 a.m., 1:30, 4:25, 7:55, 10:45 p.m.; Mon.-Thurs., 1:30, 4:25, 7:10, 9:55 p.m.

Letters From Iwo Jima Fri.-Sun., 12 noon, 3:40, 7:10, 10:35 p.m.; Mon.-Thurs., 3:30, 7, 10:15 p.m.

Dreamgirls Fri.-Sun., 10:05 a.m., 12:50, 3:55, 7, 10:30 p.m.; Mon.-Thurs., 1, 4, 7:05, 10:10 p.m.
The Holiday Fri.-Sat., 1:10, 7:40 p.m.; Sun., 1:10, 7:30

p.m.: Mon.-Thurs., 1:05, 7:25 p.m.

The Pursuit of Happyness Fri.-Sat., 10:20 a.m., 1:15, 4:10, 7:20, 10:25 p.m.; Sun., 10:20 a.m., 1:15, 4:10, 7:15, 10:25 p.m.; Mon.-Wed., 1:45, 4:45, 7:35, 10:25 p.m.; Thurs., 1:45, 4:45, 10:25 p.m. Casino Royale Fri.-Sat., 10 a.m., 4:20, 10:55 p.m.; S

10 a.m., 4:15, 10:35 p.m.; Mon.-Thurs., 4:10, 10:35 p.m. Babel Fri.-Sat., 12:30, 4:15, 7:50, 11:10 p.m.; Sur 12:30, 4:10, 7:25, 10:50 p.m.; Mon.-Thurs., 3:15, 6:45,

The Last King of Scotland Fri.-Sat., 7:30, 10:50 p.m.;

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

Mon.-Thurs., 7:30, 10:20 p.m.

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

Venus 12:15, 2:40, 5:05, 7:30, 9:55 p.m. LANDMARK REGENT 1045 Broxton Avenue, between Weyburn & Kinross in Westwood (310)281-8223

Primeval 9:50 p.m.
Little Children 1, 4, 7:10 p.m.
MANN BRUIN 948 Broxton Avenue (310)208-8998

Arthur and the Invisibles Fri.-Sat., 11:10 a.m., 1:30 p.m.; Sun., 11:10 a.m., 1:30, 3:50 p.m.; Mon.-Thurs., 11:10 a.m., 1:30 p.m

Blood Diamond Fri.-Sat., 3:50, 7:10, 10:20 p.m.; Sun., 7:10, 10:20 p.m.; Mon.-Thurs., 3:50, 7:10, 10:20 p.m. MANN FESTIVAL 1 10887 Lindbrook Avenue (310)208-2765

Children of Men 11:40 a.m., 2:15, 4:50, 7:30, 10:10 p.m.

MANN NATIONAL 10925 Lindbrook Drive (310)208-4366

e Hitcher 12:30, 2:50, 5:20, 7:40, 10 p.r NUART THEATRE 11272 Santa Monica Blvd. (310)281-8223

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

Raiders of the Lost Ark Fri., 11:55 p.m The Rocky Horror Picture Show Sat., 11:55 p.m.
WESTSIDE PAVILION CINEMAS 10800 Pico Blvd. at Overland Ave (310)281-8223

Notes on a Scandal 11:45 a.m., 2:30, 4:45, 7:15, 9:40

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

CULVER CITY, LAX MARINA DEL REY

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

Primeval 1:45, 7:45 p.m

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

Children of Men Fri., 1:40, 4:20, 7:15, 10 p.m.; Sat.,

10:50 a.m., 1:40, 4:20, 7:15, 10 p.m.; Sun.-Thurs., 1:40, 4:20, 7:15, 10 p.m. The Good Shepherd Fri., 2:20, 6:15, 9:45 p.m.; Sat

10:40 a.m., 2:20, 6:15, 9:45 p.m.; Sun.-Thurs., 2:20, 6:15, 9:45 p.m.

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

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

Blood Diamond 4:25, 10:15 p.m.
Babel Fri., 1:25, 4:10, 7, 9:50 p.m.; Sat., 10:35 a.m.,

1:25, 4:10, 7, 9:50 p.m.; Sun.-Thurs., 1:25, 4:10, 7, 9:50

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

Stomp the Yard 1:20, 4:10, 7:20, 10 p.m Happily N'Ever After 11:50 a.m., 2:10, 4:30 p.m. Arthur and the Invisibles 12 noon, 2:20, 4:40, 6:50, 9:20

Charlotte's Web 11:40 a.m., 2, 4:20, 6:40, 9 p. Borat: Cultural Learnings of America for Make Benefit Glorious Nation of Kazakhstan 7, 9:10 p.m Babel 12:40, 3:50, 7:10, 10:10 p.m.

The Queen 12:30, 2:50, 5:10, 7:30, 9:50 p.m.
PACIFIC CULVER STADIUM 12 9500 Culver Boulevard, Culver and Washington (310)360-

The Hitcher 1, 3:10, 5:25, 7:40, 10 p.m Alpha Dog Fri.-Sat., 2, 4:40, 7:35, 10:25 p.m.; Sun.-Thurs., 2, 4:40, 7:35, 10:20 p.m. **Primeval** Fri.-Sat., 1:15, 3:30, 5:45, 8, 10:30 p.m.; Sun.- Thurs., 1:15, 3:30, 5:45, 8, 10:15 p.m.

Freedom Writers 1:30, 4:30, 7:25, 10:20 p.m.
Pan's Labyrinth (El Laberinto del Fauno) 2:20, 5:05, 7:45, 10:25 p.m

Children of Men Fri.-Sat., 2:15, 4:55, 7:30, 10:15 p.m.; Sun.-Thurs., 2:15, 4:55, 7:30, 10:10 p.m

The Good Shepherd Fri.-Sat., 3:40, 9:40 p.m.; Sun.-Thurs., 3:40, 9:35 p.m.

Night at the Museum 1:55, 4:35, 7:20, 9:50 p.m. Curse of the Golden Flower (Man cheng jin dai huang jin iia) 1:05, 7:05 p.m.

Dreamgirls Fri.-Sat., 1:10, 4:10, 7:10, 10:10 p.m.; Sun.-Thurs., 1:10, 4:10, 7:10, 10:05 p.m.

Apocalypto 1:50, 5:10, 8:15 p.m

Blood Diamond 2:10, 5:15, 8:30 p.m.

The Pursuit of Happyness 1:20, 4:15, 7, 9:45 p.m. THE BRIDGE: CINEMA DE LUX 6081 Center Drive (310)568-3375

The Hitcher Fri., 12 noon, 1, 2:15, 3:15, 4:30, 5:30, 7:15, 8:15, 9:30, 10:30, 11:45 p.m.; Sat., 10:45 a.m., 12 noon, 1, 2:15, 3:15, 4:30, 5:30, 7:15, 8:15, 9:30, 10:30, 11:45 p.m.; Sun., 10:45 a.m., 12 noon, 1, 2:15, 3:15, 4:30, 5:30, 7:15, 8:15, 9:30, 10:30 p.m.; Mon.-Thurs., 12 noon, 1, 2:15, 3:15, 4:30, 5:30, 7:15, 8:15, 9:30, 10:30

Alpha Dog Fri., 1:50, 4:35, 7:20, 10:05 p.m., 12:30 a.m.; Sat., 11:05 a.m., 1:50, 4:35, 7:20, 10:05 p.m., 12:30 a.m.; Sun., 11:05 a.m., 1:50, 4:35, 7:20, 10:05 p.m.; Mon.-Thurs., 1:50, 4:35, 7:20, 10:05 p.m.;

Primeval Fri.-Sat., 12:45, 3:05, 5:25, 7:45, 10:05 p.m., 12:25 a.m.; Sun.-Thurs., 12:45, 3:05, 5:25, 7:45, 10:05

Stomp the Yard 7:30, 10:15 p.m. Director's Hall; Reserved Seating; Fri., 1:40, 4:20, 7, 9:45 p.m., 12:30 a.m.; 12 noon, 2:40, 5:20, 8, 10:45 p.m.; Sat., 11 a.m., 1:40, 4:20, 7, 9:45 p.m., 12:30 a.m.; Sun., 11 a.m., 1:40, 4:20, 7, 9:45 p.m.; Mon.-Thurs., 1:40, 4:20, 7, 9:45 p.m.

Freedom Writers Fri., 1:50, 4:40, 7:30, 10:20 p.m.; Sat.-Sun., 11 a.m., 1:50, 4:40, 7:30, 10:20 p.m.; Mon.-Thurs., 1:50, 4:40, 7:30, 10:20 p.m. **Happily N'Ever After** 12:15, 2:30, 4:45 p.m.

Arthur and the Invisibles 11:50 a.m., 2:10, 4:30, 6:50 Pan's Labyrinth (El Laberinto del Fauno) Fri., 2, 4:40, 7:20, 10 p.m., 12:25 a.m.; Sat., 11:20 a.m., 2, 4:40, 7:20, 10 p.m., 12:25 a.m.; Sun., 11:20 a.m., 2, 4:40, 7:20, 10 p.m.; Mon.-Thurs., 2, 4:40, 7:20, 10 p.m.

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

p.m.; Mon.-Inurs., 2:05, 4:40, 7:15, 9:50 p.m.

The Good Shepherd 6:45, 10:15 p.m.

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

5, 7:25, 9:50 p.m. Letters From Iwo Jima 12:40, 3:50, 7, 10:10 p.m.

Charlotte's Web 12 noon, 2:15, 4:30 p.m.

Dreamgirls 9:50 p.m.; 6:40 p.m. Director's Hall;Reserved Seating; Fri., 1, 4, 7:10, 10:20 p.m.; Sat.-Sun., 10:15 a.m., 1, 4, 7:10, 10:20 p.m.; Mon.-Thurs., 1, 4, 7:10, 10:20 p.m.

Blood Diamond Fri.-Sat., 9:15 p.m., 12:10 a.m.; Sun.

Thurs., 9:15 p.m.

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

Happy Feet Fri., 2, 4:30 p.m.; Sat.-Sun., 11:30 a.m., 2, 4:30 p.m.; Mon.-Thurs., 2, 4:30 p.m. Happy Feet: The IMAX Experience Fri., 12:15 p.m.; Sat.-

, 10 a.m., 12:15 p.m.; Mon.-Thurs., 12:15 p.m. My Little Pony: A Very Pony Place Sat.-Sun., 10 a.m.

SANTA MONICA MALIBU

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

Primeval Fri., 1, 3:20, 5:40, 7:55, 10:15 p.m.; Sat.-Sun., 10:45 a.m., 1, 3:20, 5:40, 7:55, 10:15 p.m.; Mon.-Thurs.,

1, 3:20, 5:40, 7:55, 10:15 p.m.

The Good Shepherd 12 noon, 3:30, 7, 10:35 p.m. Blood Diamond Fri., 1:30, 4:35, 7:45, 10:55 p.m.; Sat.-Sun., 10:25 a.m., 1:30, 4:35, 7:45, 10:55 p.m.; Mon.-Thurs., 12:50, 4:20, 7:35, 10:45 p.m. **Babel** Fri., 1:20, 4:25, 7:35, 10:45 p.m.; Sat.-Sun., 10:15

a.m., 1:20, 4:25, 7:35, 10:45 p.m.; Mon.-Thurs., 12:35,

4:05, 7:15, 10:25 p.m. AMC SANTA MONICA 7 3rd St. at Arizona (310)289-4AMC

The Hitcher Fri.-Sat., 11:50 a.m., 2:20, 4:40, 7, 9:30, 11:30 p.m.; Sun., 11:50 a.m., 2:20, 4:40, 7, 9:30 p.m.;

Mon.-Thurs., 1, 3, 5:20, 8, 10:25 p.m.

Alpha Dog Fri.-Sun., 11:55 a.m., 2:35, 5:30, 8:10, 10:55

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

Pan's Labyrinth (El Laberinto del Fauno) Fri.-Sun., 11:10 a.m., 1:50, 4:50, 7:40, 10:30 p.m.; Mon.-Thurs., 1:50, 4:30, 7:20, 9:55 p.m.

Children of Men Fri.-Sun., 11 a.m., 1:30, 4:20, 7:20, 10 p.m.; Mon.-Thurs., 2:20, 4:50, 7:40, 10:20 p.m. Night at the Museum Fri.-Sun., 11:40 a.m., 2:10, 5, 7:30, 10:10 p.m.; Mon.-Thurs., 1:20, 4, 7:10, 9:40 p.m. Dreamgirls Fri.-Sun., 11:05 a.m., 2, 5:10, 8, 10:50 p.m. Mon.-Thurs., 1:05, 4:05, 7:05, 10:05 p.m. The Pursuit of Happyness Fri.-Sun., 11:20 a.m., 2:30, 5:20, 7:50, 10:40 p.m.; Mon.-Thurs., 1:30, 4:20, 7:30, 10

AERO THEATRE 1328 Montana Avenue (323)466-FILM

Ran Sat., 7:30 p.m Rashomon (1950) Fri., 7:30 p.m. Dersu Uzala Thurs., 7:30 p.m. Red Beard (1965) Sun., 7:30 p.m.

Yojimbo Wed., 7:30 p.m. LAEMMLE'S MONICA FOURPLEX 1332 2nd Street (310)394-9741

Curse of the Golden Flower (Man cheng jin dai huang jin jia) Fri., 9:50 p.m.; Sat.-Sun., 11 a.m., 9:50 p.m.; Mon.-Thurs., 9:50 p.m.

Letters From Iwo Jima 1:20, 4:45, 8 p.n The Painted Veil 1:20, 4:10, 7 p.m Captive (Cautiva) Sat.-Sun., 11 a.m Volver 1:40, 4:20, 7:10, 9:55 p.m. The Queen 1:55, 4:35, 7:30, 9:55 p.m Sweet Land Sat.-Sun., 11 a.m.

MANN CRITERION 1313 Third Street

Promenade (310)395-1599

Stomp the Yard 11:10 a.m., 2:10, 5, 7:40, 10:20 p.m. Freedom Writers 11 a.m., 1:50, 4:40, 7:30, 10:30 p.m Arthur and the Invisibles 11:30 a.m., 2:20, 4:50, 7:20, 9:40 p.m.

Charlotte's Web 11:40 a.m., 2, 4:30 p.m. Casino Royale 12 noon, 3:30, 7, 10:10 p.m Borat: Cultural Learnings of America for Make Benefit Glorious Nation of Kazakhstan 7:10, 10 p.m.

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

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

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

no. Hollywood Universal City

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

The Hitcher Fri.-Sat., 11:10 a.m., 1, 3:15, 5:30, 7:50, 10:10 p.m., 12:25 a.m.; Sun., 11:10 a.m., 1, 3:15, 5:30, 7:50, 10:10 p.m.; Mon.-Thurs., 1:30, 3:40, 5:55, 8:10, 10:30 p.m.

Alpha Dog Fri.-Sat., 1:20, 4:20, 7:10, 10 p.m., 12:15 a.m.; Sun., 1:20, 4:20, 7:10, 10 p.m.; Mon.-Thurs., 1:45, 4:45, 7:40, 10:30 p.m. **Primeval** Fri.-Sat., 11:50 a.m., 2:20, 4:45, 7:20, 9:50 p.m.,

12:10 a.m.; Sun., 11:50 a.m., 2:20, 4:45, 7:20, 9:50 p.m.; Mon.-Thurs., 2:30, 4:55, 7:15, 9:40 p.m.

Stomp the Yard Fri.-Sat., 1:25, 4:10, 7, 9:45 p.m., 12:35 a.m.; Sun., 1:25, 4:10, 7, 9:45 p.m.; Mon.-Thurs., 1:50, 4:40, 7:30, 10:10 p.m.

Freedom Writers Fri.-Sat., 11:30 a.m., 2:25, 5:20, 8:20, 11:20 p.m.; Sun., 11:30 a.m., 2:25, 5:20, 8:20 p.m.; Mon.-Thurs., 1:40, 4:35, 7:30, 10:15 p.m.

Happily N'Ever After Fri.-Sun., 11:35 α.m., 1:50, 4:30 p.m.; Mon.-Thurs., 2:05, 4:15 p.m.

an's Labyrinth (El Laberinto del Fauno) Fri.-Sat., 1:10, 4, 6:50, 9:30 p.m.; Sun., 1:10, 4, 6:50, 9:35 p.m.; Mon.-Thurs., 1:30, 4:10, 7:10, 9:55 p.m.

Children of Men Fri.-Sat., 12:40, 3:05, 5:40, 8:35, 11

p.m.; Sun., 12:40, 3:05, 5:40, 8:15, 10:40 p.m.; M Thurs., 2:20, 4:50, 7:20, 9:50 p.m.

Night at the Museum Fri.-Sat., 11:40 a.m., 2:15, 4:50, 7:30, 10:20 p.m.; Sun., 11:40 a.m., 2:15, 4:50, 7:30, 10:15 p.m.; Mon.-Thurs., 2:15, 5:10, 7:50, 10:25 p.m. Night at the Museum: The IMAX Experience Fri.-Sat.,

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

ocalypto Fri.-Sun., 6:45, 9:55 p.m.; Mon.-Thurs., 6:45,

10 p.m. The Pursuit of Happyness Fri.-Sun., 11:25 a.m., 2:10, 5, 7:40, 10:30 p.m.; Mon.-Thurs., 2:10, 5, 7:45, 10:25 p.m. Happy Feet: The IMAX Experience Fri.-Sun., 2:50 p.m.; Mon.-Thurs., 1:55 p.m

PANORAMA CITY SHERMAN OAKS, ENCINO

LAEMMLE'S TOWN CENTER 5 17200 Ventura Blvd (818)981-9811

God Grew Tired of Us: The Story of Lost Boys of Sudar 12:45, 3, 5:15, 7:40, 9:55 p.m.

The Painted Veil 1:20, 4:20, 7:20, 10:05 p.m

Volver 1, 4, 7, 9:45 p.m. Babel 1:15, 4:45, 8 p.m

Trap 12 noon, 2:30, 5, 7:30, 10 p.m.
PACIFIC GALLERIA STADIUM 16 15301 Ventura Boulevard (818)501-5121

The Hitcher Fri.-Sat., 12:55, 2:20, 3:20, 4:50, 5:50, 7:20, 8:20, 9:50, 10:50 p.m.; Sun., 12:55, 2:20, 3:20, 4:50, 5:50, 7:20, 8:20, 9:50 p.m.; Mon.-Thurs., 1:45, 2:45, 4:25, 5:25, 7:05, 8:05, 9:45 p.m.

Alpha Dog Fri.-Sat., 12:45, 3:45, 7, 9:55 p.m.; Sun 12:50, 3:45, 7, 9:55 p.m.; Mon.-Thurs., 1:25, 4:20, 7:30,

Stomp the Yard Fri.-Sat., 1:45, 4:30, 7:25, 10:20 p.m Sun., 1:45, 4:30, 7:25, 10:25 p.m.; Mon.-Thurs., 1:20, 4:25, 7:15, 10:20 p.m.

Freedom Writers Fri.-Sat., 1:30, 4:30, 7:30, 10:30 p.m.; Sun., 1:30, 4:30, 7:30, 10:25 p.m.; Mon.-Thurs., 1:10, 4:05, 7, 9:55 p.m.

Happily N'Ever After Fri.-Sun., 12:15, 2:35, 4:55 p.m.; Mon.-Thurs., 1:55, 4:40 p.m.

Arthur and the Invisibles Fri.-Sun., 12:10, 2:35, 5, 7:35, 10:05 p.m.; Mon.-Thurs., 2, 4:45, 7:30, 10:05 p.m. Pan's Labyrinth (El Laberinto del Fauno) Fri.-Sat., 1:45, 4:35, 7:25, 10:15 p.m.; Sun., 1:45, 4:35, 7:25, 10:10

p.m.; Mon.-Thurs., 1:50, 4:35, 7:35, 10:25 p.m Children of Men Fri.-Sat., 1:50, 4:45, 7:35, 10:25 p.m.; Sun., 1:50, 4:45, 7:35, 10:20 p.m.; Mon.-Thurs., 1:40, 4:40, 7:40, 10:20 p.m.

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

The Good Shepherd Fri.-Sun., 12 noon, 3:30, 7, 10:30 p.m.; Mon.-Thurs., 1:05, 4:45, 8:30 p.m.

Night at the Museum Fri.-Sat., 1:30, 4:25, 7:10, 10:05

p.m.; Sun., 1:30, 4:25, 7:10, 9:45 p.m.; Mon.-Thurs., 1:50, 4:35, 7:15, 9:50 p.m.

Letters From Iwo Jima Fri.-Sat., 1, 4:15, 7:30, 10:45 p.m.; Sun., 12:05, 3:40, 7:05, 10:20 p.m.; Mon.-Thurs., 1, 4:10, 7:20, 10:30 p.m. **Dreamgirls** Fri.-Sat., 1:10, 4:25, 7:40, 10:55 p.m.; Sun.

1:10, 4:25, 7:30, 10:30 p.m.; Mon.-Thurs., 1:05, 4:10, 7:10, 10:10 p.m

Blood Diamond Fri.-Sat., 12:45, 4:10, 7:40, 10:55 p.m.; Sun., 12:20, 3:35, 7:05, 10:15 p.m.; Mon.-Thurs., 1, 4:10, 7:20, 10:30 p.m.

The Holiday Fri.-Sun., 7:20, 10:30 p.m.; Mon.-Thurs., 7:05, 10:25 p.m.

The Pursuit of Happyness Fri.-Sun., 1:25, 4:20, 7:15, 10:10 p.m.; Mon.-Thurs., 1:40, 4:30, 7:20, 10:10 p.m PACIFIC SHERMAN OAKS 5 Corner of Van Nuys Blvd and Milbank (818)501-5121 Primeval Fri.-Sat., 2:20, 5:05, 7:45, 10:15 p.m.; Sun.-

Thurs., 2:30, 5:05, 7:35 p.m

Rocky Balboa Fri.-Sat., 7:15, 10:05 p.m.; Sun.-Thurs., 5:10, 7:55 p.m

Charlotte's Web Fri.-Sat., 1:45, 4:20 p.m.; Sun.-Thurs., 2:25 p.m. Borat: Cultural Learnings of America for Make Benefit

Glorious Nation of Kazakhstan Fri.-Sat., 2:05, 4:55, 7:20, 9:50 p.m.; Sun.-Thurs., 2:15, 4:35, 7:05 p.m. The Queen Fri.-Sat., 1:55, 4:25, 7:10, 9:55 p.m.; Sun Thurs., 2:10, 4:40, 7:20 p.m.

The Last King of Scotland Fri.-Sat., 1:35, 4:35, 7:30, 10:20 p.m.; Sun.-Thurs., 2, 4:55, 7:45 p.m.

WOODLAND HILLS WEST HILLS, TARZANA

AMC PROMENADE 16 Topanga Canyon Blvd. And Oxnard N. of 101 Fwy. (818)883-2AMC The Hitcher Fri-Sat., 10:40 a.m., 1, 3:25, 5:45, 8:25,

10:45 p.m.; Sun., 10:40 a.m., 1, 3:25, 5:45, 8:05, 10:20 p.m.; Mon.-Thurs., 1, 3:25, 5:45, 8:05, 10:20 p.m. Alpha Dog Fri.-Sat., 11 a.m., 1:50, 4:50, 7:55, 10:50

p.m.; Sun., 12:50, 4, 7:20, 10:15 p.m.; Mon.-Thurs., 1:05, 4, 7:20, 10:10 p.m.

Primeval Fri.-Sat., 10:35 a.m., 12:55, 3:15, 5:40, 8:10, 10:45 p.m.; Sun., 10:35 a.m., 1, 4:50, 7:35, 10 p.m.; Mon.-Thurs., 1:55, 5, 7:35, 10 p.m.

Stomp the Yard Fri.-Sat., 10:45 a.m., 1:35, 4:35, 7:30,

10:25 p.m.; Sun., 10:45 a.m., 1:35, 4:35, 7:30, 10:20 p.m.; Mon., 1:35, 4:35, 7:30, 10:20 p.m.; Tues., 1:35, 4:35, 10:20 p.m.; Wed.-Thurs., 1:35, 4:35, 7:30, 10:20

Freedom Writers Fri.-Sat., 11:05 a.m., 2, 5, 8, 11 p.m.; Sun., 10:45 a.m., 1:45, 4:45, 7:45, 10:35 p.m.; Mon. 1:45, 4:45, 7:40, 10:35 p.m.; Tues., 3:30, 10:35 p.m.; Wed.-Thurs., 1:45, 4:45, 7:40, 10:35 p.m.

Happily N'Ever After Fri.-Sat., 10:50 a.m., 1:10, 3:30, 5:45 p.m.; Sun., 12:25, 2:45, 5:05 p.m.; Mon.-Thurs., 2, 4:20 p.m

Arthur and the Invisibles Fri.-Sun., 11:30 a.m., 2:05, 4:30, 7, 9:30 p.m.; Mon.-Thurs., 2:05, 4:40, 7, 9:30 p.m.

Pan's Labyrinth (El Laberinto del Fauno) Fri.-Sat., 11:35 a.m., 2:20, 5:20, 8:05, 10:50 p.m.; Sun., 10:50 a.m., 1:40, 4:25, 7:10, 9:55 p.m.; Mon.-Thurs., 1:40, 4:25, 7:10, 9:55 p.m.

Children of Men Fri.-Sat., 12 noon, 2:35, 5:10, 7:50, 10:30 p.m.; Sun., 12 noon, 2:35, 5:10, 7:50, 10:25 p.m.; Mon.-Thurs., 2:35, 5:10, 7:50, 10:25 p.m.

Notes on a Scandal Fri.-Sat., 10:30 a.m., 12:45, 3:10, 5:35, 8, 10:35 p.m.; Sun., 10:30 a.m., 12:45, 3:10, 5:35, 8, 10:25 p.m.; Mon.-Thurs., 1:10, 3:30, 5:45, 8:05, 10:25

Night at the Museum Fri.-Sun., 10:40 a.m., 1:25, 4:10, 7:05, 9:50 p.m.; Mon.-Thurs., 1:25, 4:10, 7:05, 9:50 p.m. Curse of the Golden Flower (Man cheng jin dai huang jin jia) Fri.-Sat., 8:05, 10:55 p.m.; Sun.-Thurs., 7:35, 10:15

Letters From Iwo Jima Fri.-Sun., 12:10, 3:20, 6:30, 9:45 p.m.; Mon.-Thurs., 3, 6:30, 9:45 p.m. **Dreamgirls** Fri.-Sun., 12:30, 3:45, 7, 10:10 p.m.; Mon.-

Thurs., 1:05, 4:15, 7:20, 10:15 p.m.

The Pursuit of Happyness Fri.-Sun., 10:30 a.m., 1:15, 4:05, 7:15, 10:05 p.m.; Mon.-Wed., 1:15, 4:05, 7:15, 10:05 p.m.; Thurs., 1:15, 4:05, 10:05 p.m.

Babel Fri.-Sun., 12:20, 3:30, 6:45, 10:05 p.m.; Mon.-Thurs., 3:15, 6:45, 10 p.m

The Last King of Scotland Fri.-Sat., 10:35 a.m., 1:40, 4:40, 7:40, 10:40 p.m.; Sun., 10:35 a.m., 1:30, 4:30, 7:25, 10:30 p.m.; Mon.-Thurs., 1:30, 4:30, 7:25, 10:30

The Magic Flute: Rebroadcast - NCM Event Tues., 7:30

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

Guru Fri.-Sat., 2:30, 6, 9:30 p.m.; Sun.-Thurs., 2, 5:30, 9

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

Pan's Labyrinth (El Laberinto del Fauno) Fri.-Sun., 1:30. 4:15, 7, 9:45 p.m.; Mon.-Thurs., 2:30, 5:15, 8 p Children of Men Fri.-Sun., 11:30 a.m., 2, 4:40, 7:20, 9:55 p.m.; Mon.-Thurs., 12:30, 3, 5:40, 8:20 p.m

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

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

Desa Muduru Sun., 10 a.m. Pokiri Fri., 10 p.m

& VICINITY

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

The Hitcher Fri.-Sat., 10:30 a.m., 12:55, 3:20, 5:45, 8:15, 10:50 p.m.; Sun., 10:30 a.m., 12:55, 3:20, 5:45, 8:15,

10:45 p.m.; Mon.-Thurs., 2:30, 5, 7:25, 9:35 p.m.

Alpha Dog Fri.-Sat., 10:35 a.m., 1:25, 4:20, 7:15, 10:20 p.m.; Sun., 10:35 a.m., 1:25, 4:20, 7:15, 10:10 p.m.; Mon., 1:25, 4:20, 7:15, 10:05 p.m.; Tues., 1:25, 4:20,

10:30 p.m.; Wed.-Thurs., 1:25, 4:20, 7:15, 10:05 p.m. **Primeval** Fri., 11:15 a.m., 1:35, 4:10, 6:45, 9:20 p.m.; Sat., 1:35, 4:10, 6:45, 9:20 p.m.; Sun., 11:15 a.m., 1:35, 4:10, 6:45, 9:20 p.m.; Mon.-Thurs., 1:35, 4:05, 6:45,

Stomp the Yard Fri.-Sat., 11:30 a.m., 2:20, 5:10, 8:05, 11:05 p.m.; Sun., 11:30 a.m., 2:20, 5:10, 8:05 p.m.; Mon.-Thurs., 2:20, 5:10, 8:05 p.m.

Freedom Writers Fri.-Sat., 10:40 a.m., 1:40, 4:40, 7:40, 10:35 p.m.; Sun., 10:40 a.m., 1:40, 4:40, 7:40 p.m.;

Mon.-Thurs., 1:40, 4:40, 7:45 p.m.

Arthur and the Invisibles Fri.-Sun., 11 a.m., 1:30, 4:15, 7, 9:30 p.m.; Mon.-Thurs., 1:30, 4:15, 7, 9:30 p.m.

Pan's Labyrinth (El Laberinto del Fauno) Fri.-Sat., 11:20

a.m., 2:15, 5:05, 7:55, 10:55 p.m.; Sun., 11:20 2:15, 5:05, 7:55, 10:40 p.m.; Mon.-Thurs., 1:20, 4:10, 7:10, 9:50 p.m.

Children of Men Fri.-Sat., 11:10 a.m., 2:05, 4:50, 7:35 10:15 p.m.; Sun., 11:10 a.m., 2:05, 4:50, 7:35, 10:20 p.m.; Mon.-Thurs., 2:05, 4:50, 7:35, 10:15 p.m.

The Good Shepherd Fri.-Sat., 12 noon, 3:30, 7:10, 11 p.m.; Sun., 12 noon, 3:30, 7:10, 10:45 p.m.; Mon.-Wed. 12 noon, 3:30, 7, 10:30 p.m.; Thurs., 12 noon, 3:30 p.m. Night at the Museum Fri.-Sat., 10:55 a.m., 1:45, 4:30,

7:30, 10:25 p.m.; Sun., 10:55 a.m., 1:45, 4:30, 7:30, 10:15 p.m.; Mon.-Thurs., 1:45, 4:30, 7:30, 10:10 p.m Letters From Iwo Jima Fri.-Sat., 12:30, 4:05, 7:20, 10:45 p.m.; Sun., 12:30, 4:05, 7:20, 10:30 p.m.; Mon.-Thurs.,

12:30, 3:55, 7:20, 10:25 p.m.

Rocky Balboa Fri.-Sat., 11:25 a.m., 2, 4:35, 7:05, 9:55 p.m.; Sun., 11:25 a.m., 2, 4:35, 7:05, 9:40 p.m.; Mon. Thurs., 2, 4:35, 7:05, 9:40 p.m.

Dreamgirls Fri.-Sat., 10:45 a.m., 1:55, 5, 8:10, 11:20 p.m.; Sun., 10:45 a.m., 1:55, 5, 8:10 p.m.; Mon.-Thurs., 1:55, 5:05, 8:10 p.m.

Apocalypto Fri.-Sun., 12:20, 3:35, 6:50, 10:05 p.m.; Mon.-Thurs., 12:20, 3:35, 6:50, 10 p.m.

The Pursuit of Happyness Fri.-Sat., 10:50 a.m., 1:50,

4:45, 7:45, 10:40 p.m.; Sun., 10:50 a.m., 1:50, 4:45, 7:45, 10:25 p.m.; Mon., 1:50, 4:45, 7:40, 10:20 p.m.; Tues., 1:50, 4:45, 7:40, 10:15, 10:20 p.m.; Wed.-Thurs., 1:50, 4:45, 7:40, 10:20 p.m.

Casino Royale Fri.-Sat., 12:40, 4, 7:25, 10:45 p.m.; Sun., 12:40, 4, 7:25, 10:35 p.m.; Mon.-Thurs., 12:10, 3:20, 6:40, 9:55 p.m

The Magic Flute: Rebroadcast - NCM Event Tues., 7:30

AMC BURBANK TOWN CENTER 6 Outside the Mall on N. First St. (310)289-4262 Primeval Fri.-Sat., 12:50, 3:20, 5:55, 8:25, 10:55 p.m.;

Sun.-Thurs., 12:50, 3:20, 5:55, 8:25 p.m

Night at the Museum Fri.-Sun., 12:30, 3:20, 6:10, 9 p.m.; Mon.-Thurs., 1, 3:35, 6:10, 9 p.m.

The Painted Veil Fri., 1:40, 4:40, 7:45, 10:50 p.m.; Sat.,

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

4:20, 7:20, 10:10 p.m. **Dreamgirls** Fri.-Sun., 12 noon, 3:15, 6:25, 9:40 p.m.;

Mon.-Thurs., 12:55, 3:50, 6:45, 9:40 p.m. **Babel** Fri.-Sat., 12:40, 4, 7:20, 10:45 p.m.; Sun., 12:40, 4, 7:20, 10:30 p.m.; Mon.-Thurs., 12:45, 3:55, 7:05, 10:15

The Last King of Scotland Fri., 1:30, 4:30, 7:35, 10:40 p.m.; Sat., 10:30 a.m., 1:30, 4:30, 7:35, 10:40 p.m.; Sun., 10:30 a.m., 1:30, 4:30, 7:35, 10:25 p.m.; Mon.-Thurs., 1:15, 4:10, 7:10, 10 p.m.

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

Stomp the Yard Fri.-Sun., 1, 4, 6:55, 9:55 p.m.; Mon. Thurs., 1:15, 4, 6:55, 9:50 p.m.

Freedom Writers Fri.-Sun., 12:35, 3:40, 6:40, 9:40 p.m.; Mon.-Thurs., 1:05, 3:50, 6:40, 9:30 p.m.

Happily N'Ever After Fri., 2:05, 4:30, 7:05, 9:30 p.m.; Sat.-Sun., 11:35 a.m., 2:05, 4:30, 7:05, 9:30 p.m.; Mon.-Thurs., 2:05, 4:30, 7:05, 9:20 p.m.

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

jia) Fri., 2, 4:50, 7:40, 10:30 p.m.; Sat., 11:10 a.m., 2, 4:50, 7:40, 10:30 p.m.; Sun., 11:10 a.m., 2, 4:50, 7:40, 10:20 p.m.; Mon.-Thurs., 2, 4:50, 7:30, 10:10 p.m.

Charlotte's Web Fri., 1:55, 4:35, 7:10, 9:45 p.m.; Sat.-

Sun., 11:20 a.m., 1:55, 4:35, 7:10, 9:45 p.m.; Mon. Thurs., 1:55, 4:35, 7:10, 9:40 p.m.

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

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

The Holiday Fri.-Sat., 1:10, 4:20, 7:30, 10:40 p.m.; Sun., 1:10, 4:20, 7:30, 10:30 p.m.; Mon.-Thurs., 1:10, 4:15, 7:15, 10:15 p.m.

The Queen Fri., 1:50, 4:40, 7:20, 10:10 p.m.; Sat., 11:15 a.m., 1:50, 4:40, 7:20, 10:10 p.m.; Sun., 11:15 a.m., 1:50, 4:40, 7:20, 10 p.m.; Mon.-Thurs., 1:50, 4:40, 7:25, 10 p.m.

GLENDALE HIGHLAND PARK

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

val 12:15, 2:10, 4:05, 5:55, 7:50 p.m Code Name: The Cleaner 1:50, 5:20, 8:50 p.m. Happily N'Ever After 12:10, 3:40, 7:10 p.m. Apocalypto 12:10, 2:55, 5:40, 8:30 p.m.
UA LACANADA FLINTRIDGE 1919 Verdugo

Blvd (800)326-3264 508 Alpha Dog 11:10 a.m., 1:55, 4:45, 7:50, 10:35 p.m Happily N'Ever After 12 noon, 2:25, 4:40, 7, 9:15 p.m. Children of Men 11:15 a.m., 1:50, 4:30, 7:10, 9:50 p. Night at the Museum 11:20 a.m., 2:10, 4:50, 7:30, 10:20

Charlotte's Web 12:25, 2:50, 5:15, 7:40, 10:10 p.m

Dreamgirls 12:15, 4, 7:15, 10:15 p.m.
The Pursuit of Happyness 11:30 a.m., 2:15, 5, 7:45, 10:30 p.m

The Queen 11:25 a.m., 2:05, 4:35, 7:20, 9:55 p.m.

PASADENA & VICINITY

LAEMMLE'S PLAYHOUSE 7 673 East Colorado Boulevard (626)844-6500

Miss Potter 11:35 a.m., 2, 4:40, 7:15, 9:40 p.m Notes on a Scandal 11:30 a.m., 2:10, 4:50, 7:40, 10:15

Letters From Iwo Jima 12:30, 3:45, 7, 10:15 p.m. Volver 1:20, 4:15, 7:10, 9:55 p.m Babel 12:15, 3:30, 7, 10:10 p.m.

The Queen 11:45 a.m., 2:20, 4:55, 7:30, 10 p.m.
The Last King of Scotland 1:30, 4:25, 7:20, 10:10 p.m.
PACIFIC HASTINGS 8 355 North Rosemead Blvd (626)568-8888

The Hitcher Fri.-Sat., 1, 3:10, 5:30, 8, 10:10 p.m.; Sun. Thurs., 1, 3:10, 5:30, 8 p.m. Primeval Fri.-Sat., 7, 9:35 p.m.; Sun.-Thurs., 7 p.m.
Stomp the Yard Fri.-Sat., 1:30, 4:30, 7:25, 10:15 p.m.;

Sun.-Thurs., 1:30, 4:30, 7:25 p.m.

Arthur and the Invisibles Fri.-Sat., 2:10, 4:40, 7:10, 9:45

p.m.; Sun.-Thurs., 2:10, 4:40, 7:10 p.m Night at the Museum Fri.-Sat., 2, 5, 7:45, 10:25 p.m.;

Sun.-Thurs., 2, 5, 7:45 p.m. Charlotte's Web 1:40, 4:20 p.m.

The Pursuit of Happyness Fri.-Sat., 1:20, 4:25, 7:05, 9:55 p.m.; Sun.-Thurs., 1:20, 4:25, 7:05 p.m. Babel Fri.-Sat., 1:05, 4:10, 7:15, 10:20 p.m.; Sun.-Thurs.

1:05, 4:10, 7:15 p.m. The Queen Fri.-Sat., 1:10, 3:30, 5:45, 8:15, 10:30 p.m.; Sun.-Thurs., 1:10, 3:30, 5:45, 8:15 p.m. REGENCY ACADEMY CINEMAS 1003 East

Colorado Boulevard (626)229-9400

Apocalypto Fri., 4:15, 7:05, 9:55 p.m.; Sat.-Sun., 1:15, 4:15, 7:05, 9:55 p.m.; Mon.-Thurs., 4:15, 7:05, 9:55 p.m. Blood Diamond Fri., 4:30, 7:30 p.m.; Sat.-Sun., 1:30, 4:30, 7:30 p.m.; Mon.-Thurs., 4:30, 7:30 p.m.

The History Boys Fri., 3:20, 7:15, 9:45 p.m.; Sat.-Sun 12:45, 3:20, 7:15, 9:45 p.m.; Mon.-Thurs., 3:20, 7:15, 9:45 p.i

Borat: Cultural Learnings of America for Make Benefit Glorious Nation of Kazakhstan Fri., 3:30, 5:30, 7:45, 10 p.m.; Sat.-Sun., 1:30, 3:30, 5:30, 7:45, 10 p.m.; Mon.-

Thurs., 3:30, 5:30, 7:45, 10 p.m.
Flags of Our Fathers Fri., 3:45, 7, 9:50 p.m.; Sat.-Sun., 12:30, 3:45, 7, 9:50 p.m.; Mon.-Thurs., 3:45, 7, 9:50

The Departed Fri., 5, 8:15 p.m.; Sat.-Sun., 1, 5, 8:15 p.m.; Mon.-Thurs., 5, 8:15 p.m.

ENTERTAINMENT TODAY

YOUR MOVIE GUIDE









FRI 19

SAT 20

SUN 21

MON 22

13: The Musical -at- Mark Taper Forum (Musical)

In a middle school in Appleton, Indiana, thirteen 13 year olds are finding their way from childhood into a whole new unnverving era — their teens. 13: The Musical' is their provoking, engaging story, told with contagious energy and humor and performed by all-teen actors plus a hot teen band. 213-972-7238, 135 N. Grand Ave., \$45-\$65, Starts at 8 p.m.

Legends!: National Tour -at- Starring Linda Evans and Joan Collins (Comedy)

This comedy, about big stars, big egos and big hair, stars 1980s 'Dynasty' soap stars Joan Collins and Linda Evans. The show centers on a pair of desperate and waning movie stars who are courted by an unscrupulous producer to star together in a Broadway show, even though they hate each other. Wilshire Theatre, The, 323-658-9100, 8440 Wilshire Blvd., \$25-\$75, Starts at 8 p.m.

Quilters, the Musical -at- Hermosa **Beach Playhouse** (Drama, Musical)

This musical by Molly Newman and Barbara Damashek focuses on the everyday but extraordinary women who helped settle the Western frontier. The play follows a woman and her six daughters as they face the hardships of pioneer life and find strength in the art of quilting Hermosa Beach Playhouse, 310-372-4477, 710 Pier Ave., \$35-\$40, Starts at 8 p.m.

Parables of Space: Lavi Daniel (Gallery, Museum, Painting)

Lavi Daniel's mid-career survey exhibition, 'Parables of Space', spans the years 1982 to 2006, highlighting his recent large-scale, gestural abstract oil paintings beginning in 2004. Including Daniel's recent canvases, the show presents six distinct groups of work, revealing both the radical style shifts and the underlying consistency of a remarkable artistic evolution. Armory Center for the Arts, 626-792-5101, 145 Raymond Ave. Starts at 12 p.m. till 5 p.m.

Yin Xiuzhen: Restroom W (Installations,Sculpture)

Yin Xiuzhen's sculpture and installations since the mid-1990s have often responded to the massive destruction and reconstruction of Beijing. Through various types of interventions and exercies, Yin seeks to personalize objects and allude to the lives of people affected by sudden social, physical and cultural disruption and transformation. Her works often incorporate detritus such as used clothes, shoes or rubble from demolished buildings as a means to convey aspects of individual experiences in relation to global transformations. Roy and Edna Disney/CalArts Theater, 213-237-2800, First St. and Grand Ave. Starts at 12 p.m. till 6 p.m.

Skin + Bones: Parallel Practices in **Fashion and Architecture** (Art, Exhibition, Museum)

This exhibition explores the common visual and intellectual principles that underlie both fashion and architecture. Architects and fashion designers produce environments defined through spatial awareness—the structures they create are based on volume, function, proportion, and material. Presenting the work of international fashion designers and architects, the exhibition examines themes such as shelter, identity, tectonic strategies, creative process, and parallel stylistic tendencies including deconstruction and minimalism. MOCA, 213-621-1741, 250 S. Grand Ave., Los Angeles, \$8 General Admission, Starts at 11 a.m. till 5 p.m.







TUE 23

WED 24

THUR 25

Emily Haines & the Soft Skeleton (Music)

Emily Haines is an artist that defies labeling. Written and recorded over the past four years, the record sites contributions from the likes of Scott Minor from Sparklehorse, Broken Social Scene's Justin Peroff, Stars' Evan Cranley and Metric's Jimmy Shaw. A distinct contrast from Metric's bold, danceable sound, Knives is an intimate and subtle collection of mellow, piano-driven tunes complimented by soft string and horn arrangements. El Rey Theatre, 5515 Wilshire Blvd, Los Angeles, Starts at 8 p.m.

Gza W/ DJ Muggs (Music, Hip Hop)

The careers of both GZA and DJ Muggs have spanned more than ten years, but in hip hop you're only as skilled as your last record. "Grandmasters" is no conceptual album, just GZA's lyrical intricacies over very detailed production. Muggs provides mostly dark, moody music and the bulk of the album sounds rock influenced, with regular guitar and heavy bass. Key Club, 9039 Sunset Blvd., Los Angeles, \$20, Starts at 7 p.m.

Traditional Tasting (Tasting)

Traditional Tastina allows tasters to select six wines from a list of fine wines. Mount Palomar

Magritte and Contemporary Art: The Treachery of Images (Art, Museum)

This is the first major exhibition to explore the impact of Belgian surrealist artist René Magritte's (1898-1967) work on U.S. and European artists of the post-war generation. Featuring sixty-eight paintings and drawings by Magritte, including many international loans of his signature works, and sixty-eight works in diverse media by thirty-one contemporary artists, the exhibition examines the different and sometimes unconscious ways that pop, conceptual, and postmodern sensibilities have referenced Magritte's ideas and imagery. LACMA, 323-857-6000, 5905 Wilshire Blvd. Los Angeles, Starts at 12 p.m. till 8 p.m.

FEATURE TERE

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



0 2.15 - THE OCTOPUS PROJECT 2.15 - TERROR + WARRIORS + ALL SHALL PERISH 2 16 - A IOHNNY CASH SHOW-CASH'D OUT + SACRED COWBOYS 2.17 - DESTRUCTION + INTO ETERNITY + HIRAX 2.20 - QWEL + QWAZAAR + ROBUST

> AGAINST ALL AUTHORITY 3.2 - THE BLASTERS + ANGEL CITY OUTCASTS 3.3 - THE LOVED ONES + DEAD TO ME

EVA O. (ACOUSTIC)
WITH LE RUE DELASHAY SUNDAY JANUARY 28TH - 6PM ROSES ARE RED ROOKIE OF THE YEAR **FOUR LETTER LIE** SCENES FROM A MOVIE / FOREVER IN FALL THURSDAY FEBRUARY 1ST - 8PM 2.23 - VISA + LES VAGABONDS KE DILLON'S 2.27 - WHOLE WHEAT BREAD + ·GO JUNG

THURS THE 1.18 HOLLOWPOINTS SIDEKICK / THE MISGUIDED **DIRTY TACTICS**

FRI 1.19

THEE EMERGENCY **DIN CALIBER**

SAT 1.20

Early Show - 730pm

SUN 1.21

SUN 1.21 Punk Rock Matinee - 5pm

2ND HAND JUSTICE / BRUISE VIOLET SOCIETYS VICTIMS / ASSAULT / APR

Bluebeat Lounge Presents.

POLICE & THIEVES THE REVIVERS CHRIS MURRAY COMBO

PEOPLE / CANDY PHANTOM / THE GAMBLE / CRY HAVOC

THURS 1.25

Dramaturgy Presents. THE BREAK-UP BRENDA'S DEATH OF A DANCER SUNDAY DRIVERS / TWEAK BIRD / THE NAKED

Record Release Party

OBSOLETE HEART / AERO

SUN 1.28 Church Of The 8th Day Presents.

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2.4 - COUGAR + BABY MAMMALS + LYRA

2.7 - THE MUTAYTOR

28 - ONLY CRIME

2.11 - D.I. + TIPPERS GORE + MEDIA BLITZ

2.11 - SCARS OF TOMORROW

2 12 - FRNIF HAITER + COLRIF CALLLAT

2.13 - REHAB + AUTHORITY ZERO + A CHANGE OF PACE

2.13 - THEY SHOOT HORSES DON'T THEY

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SPORTS

WEEKLY SPORTS WRAP-UP

Rangeles was rocked by two of the biggest professional sports stories since the introduction of Fernando Valenzuela. Firstly, the City of Angels, the world capital of entertainment, is about to inherit the world's most glamorous sports relative: Victoria Beckham, formerly Posh Spice and currently the wife of soccer player David Beckham. Secondly, the Los Angeles Dodgers, beginning next year, will have the pavilions (the outfield bleachers, for you non-baseball fans) be—get this—all you can eat. Yes.

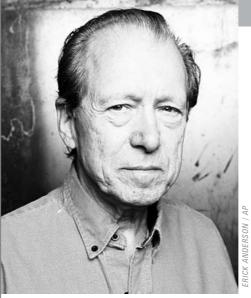
Yes, indeed. Victoria is finally making her triumphant return to the States after years of isolation in crappy ol' Europe. Though she is without Baby, Sporty, Shemp, and BeeBop, I am sure she will be making an even bigger impact on American culture this time around. She is accompanied by her aforementioned husband, David, who, according to some source, just signed a contract with the Los Angeles Galaxy of Major League Soccer for reportedly \$250 million over the next five years. Thought he is 31 years of age, he still seems to have some following in the sports world, some say. Then again, who cares: it's soccer.

David's arrival to the States is meant to bring world attention to a sport in a country that doesn't care for it. Case in point: the NFL, America's greatest sports association, rakes in roughly \$8 billion annually, whereas MLS, the league David will be the face of, brings in about \$8 million. My numbers here might be

slightly off, but he comparison is valid. Let's hope he holds up his side of the bargain. The love affair with Beckham and Hollywood is well documented. His mark on the world can be felt everywhere, including the great sports epic, Bend it Like Beckham, which allowed Americans to finally appreciate young girls in soccer shorts, as well as escorting Miss Victoria to many red carpet events, most recently to TomKat's wedding. Word has it that David called Mr. Cruise to ask him for advice about living in Los Angeles. Tom told him to always remember to tip the valet guys at the spaceship landing pads, or else they'll scratch up your space modular. Sound piece of advice, if I ever heard one.

As for the other top LA sports story, the Los Angeles Dodgers have announced that those who choose to sit in the right field pavilions will have the opportunity to watch the game while eating as many Dodger Dogs as humanly possible. For the price of \$40, you get the privilege to stand in line for 35 minutes to get 11 hotdogs, 18 nachos, and a Coke, then sit 400 ft. away from home plate, just to watch the peaks of pop flies by, well, someone, since you can't fucking tell while sitting about a tenth of a mile away. I'd hate to be a Giants outfielder, coming into LA, with an 80% chance of a relish shower.

Seriously you guys, when the hell are we going to have a pro football team here? Guys? Seriously. You guys? \triangleright



Country/Rock pedal- teel guitarist "Sneaky" Pete Kleinow died of Alzheimer's Disease at age 72. Mr. Kleinow was also a noted Emmy-winning stop-motion animator. "Sneaky" Pete Kleinow was a guitarist for the Flying Burrito Brothers and appeared in the excellent Maysles Brothers documentary *Gimme Shelter* with other members of his band as they performed at the ill-fated Altamont Concert in 1969.

ENTERTAINMENT INSIDERS

OBITUARY BY RUSTY WHITE

PETE KLEINOW

Died Jan. 6, 2006

It was Kleinow's stop-animation innovation that brought the artform to a new level. It was he who was originally responsible for the early Pillsbury Doughboy commercials. He also animated the Purina Chow Chuck Wagon in the notorious commercial (lampooned in an episode of *Family Guy*). Kleinow also worked with clay stop-animation on such pioneering shows as *Davey and Goliath* and *The Gumby Show*.

The ultra-frightening and realistic ending of James Cameron's *The Terminator* owes a great debt to Pete Kleinow's animation, as well. Pete Kleinow was also responsible for the spectacular re-entry scenes in *The Right Stuff*.

He also worked on: Gremlins, RoboCop 2, Army of Darkness, and The Empire Strikes Back, Holes, Terminator 2: Judgment Day, The Return of the Living Dead, and the television show Land of the Lost.



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IIPM/LINE PRODUCER WANTED FOR FEATURE FILM/MOCKUMENTARY

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

TO SURMIT:

Email your resume to: giladcreativemedia@gmail.com

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Seeking UPM/Line Producers (DGA only) that have experience with budgets in the under 10

million dollar range for a feature film titled The Parking Lot. We are collaborating with DGA and SAG members.

For more information, please go to www. changemakersproductions.com, and click on **Current Projects**

TO SUBMIT:

Email your resume to: JenniferAvaFairchild@gmail.com

VIDEO EDITOR WANTED - FREELANCE

Comedy Spotlight Needs a freelance Video Editor to edit our mini-DVs into two 30-minute programs. Shot with two cameras, edit consists

INDUSTRY JOBS

mainly of switching back and forth between each camera, with one or two exceptions.

Use your own equipment and convert to DVD.

TO SUBMIT:

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

WARDROBE STYLIST NEEDED

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

Salary is negotiable, this is a paying job.

TO SUBMIT:

Email your resume and website link or sample

photos as attachments to: mparry1665@aol.com

EDITOR NEEDED FOR SAG FEATURE WITH PRODUCER OF QUINCENERA

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

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

Producer's last film was Quinceañera, which won

both the Grand Jury Prize and Audience Award at Sundance last year.

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

Pay Range is \$5,000

TO SUBMIT:

Email your resume and a link to your reel to: gppichiring@gmail.com OR

> you may mail your reel to: Shelter

4929 Wilshire Blvd #920 Los Angeles, CA 91010

CASTING

CASTING FUN, OUTGOING GIRLS FOR COSMO GIRL MAGAZINE **WEBISODES**

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

There is pay!!!

Specifically, we are seeking groups of 3 girls (who are friends) between the ages of 18-22 (or at least look that age) who have funny embarrassing stories to share....This project is based on a section of the magazine called "Ouch" where girls' embarrassing stories are revealed...

TO SUBMIT:

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

You MUST include the following information:

1. Name 2. Age

3. Phone Number 4. The names of your two friends 5. Briefly write your embarrassing story!

CASTING TEACHERS TO CO-HOST PRIMETIME NETWORK GAME SHOW

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

They will be CO-HOSTING (i.e. Vanna White) a PRIMETIME, MAJOR NETWORK game show called "The World's Easiest Game Show"

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

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

TO SUBMIT:

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

> Send to: Gameshow.teachers@gmail.com

"REAL MEDICINE" RECEIVE FREE ADVANCED DIAGNOSTIC TESTING FROM A TEAM OF PHYSICIANS

Producers of a new primetime medical television show are seeking participants who are concerned about symptoms that may indicate a medical problem.

Are you concerned about a lump, headaches, chest pains, dizziness, blurred vision, or upset stomach? Do you have a family history of cancer, diabetes, MS, or heart disease? Are you having problems with infertility? Do you, your friend or relative fear going to the doctor because of the possible results?

Many people are concerned about their health or the health of a close friend or relative. Maybe you have symptoms but have not received a

conclusive diagnosis. Or maybe you want a second opinion.

If you fit this description and are ready for a thorough medical exam, and you have medical insurance, please contact us ASAP and provide the information needed below. Please contact us if your friend or relative fits this description and is ready for a thorough medical exam, and has medical insurance.

This show will focus on the importance of early detection, risk assessment and prevention of disease.

Please forward this to anyone who might benefit from free medical diagnositic testing.

YOU MUST HAVE MEDICAL INSURANCE TO PARTICIPATE IN THE SHOW.

TO SUBMIT:

E-mail us at: realmedicine@aol.com

YOU MUST INCLUDE THE FOLLOWING INFORMATION:

1. A brief description of your symptoms and past medical history

2. A picture

3. Date of birth

4. Contact phone number and email address

Include any previous medical diagnosis pertaining to your current symptoms.

For additional information, call (323) 845-3009! Selected patients will receive free diagnostic testing and a \$1,000.00 honorarium

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

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

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

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

If you think you've got what it takes, tell us why.

TO SUBMIT:

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

You must include:

1. Your contact information

2. A picture

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

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Aries; [March 20th to April 20th]

Cooperation energy is likely to be frustrating on Thursday and Friday, so it may be best to implement a do-it-yourself strategy. Saturday brings with it a huge energy shift that may be easy to feel, as cooperation and cheer will be on the rise. Emotions will muddy your thinking on Sunday and Monday. Wednesday is a great day to accomplish, find success, and burn the midnight oil.

Taurus; [April 20th to May 20th]

Thursday appears to be a very creative romantic time, and lusty thoughts have you scalping a sensual weekend. New friends and parties are indicated on Friday and Saturday. On Monday, avoid making comparisons in your life and give envy the heave ho. Tuesday and Wednesday are your best days for career contacts and cooperation to open doors.

Gemini; [May 21st to June 22nd]

A great deal of talking and some level of hassle will shorten your fuse on Thursday into Friday. More patience returns on Saturday, accompanied by more cooperation on Monday and Tuesday. Emotions may muddy Tuesday, but you put in the fast fix on Wednesday.

Cancer; [June 23rd to July 22nd]

New projects and opportunities fill Thursday and Friday. A happy romantic time Saturday will remain stable if you use Sunday for talking and family gatherings. Very busy and demanding energies will fill Monday and Tuesday. Your ESP will be on high Wednesday, with your sharpest insights used for family, Aires, Aquarius, Pisces, Virgo, and Gemini.

Leo; [July 23rd to August 22nd]

An opportunity unfolds Thursday but may need you to stall until Friday when you get a clearer view of the players and needs involved. Useful info may filter in on Saturday and Sunday, hidden with social contacts. Avoid letting emotions cloud your judgment or cause you to make comparisons Monday or Tuesday. Good news in love and cooperation appears for Wednesday.

Virgo; [August 23rd to September 22nd]

You put so much effort and energy into tolerating Thursday and Friday that by Saturday, you may be exhausted and in need of rest. Sunday will be excellent for talking and enjoying family, friends, and free time. You may run into an old contact or friend on Monday. Fatigue and irritation make Tuesday challenging. Your energy, focus, and success are back up and running on Wednesday.

Libra; [September 23rd to October 22nd]

A creative and romantic wave of energy is available Thursday and Friday...if you can tap into it. Ideas on decorating and enhancing your life fill your projects for the weekend. Good news in romance can be squelched on Monday or Tuesday if you verbalize comparisons to a partner. You may be fatigued or prone to illness on Wednesday.

Scorpio; [October 23rd to November 22nd]

A delay on Thursday may have you scrambling and fuming by Friday. Seasonal duty appears to dominate your time and effort on Saturday. A piece of valuable information may come to you on Sunday that puts a whole new spin on your plans for Monday. Use a soft touch in all things on Tuesday. Act fast and work late on Wednesday.

Sagittarius; [November 23rd to December 22nd]

You appear to be cheerful and find good cooperation on Thursday and Friday. Pay attention to small needs on Saturday. Enjoy family gatherings, travel, and long discussions that solve problems on Sunday. Fight off over-the-top energy and behavior, keep your word and schedule on time, and answer messages fast from Monday to Wednesday.

Capricorn; [December 23rd to January 19th]

Tell the truth tactfully on Thursday, but hold your tongue on Friday. Try to stick with whatever your original plans were for the weekend. Avoid commenting on the actions of spouse, coworkers, Taurus, Libra, Aquarius, Leo, or other Capricorns on Monday and Tuesday. Problem solve, answer messages, and pay for needs fast on Wednesday.

Aquarius; [January 20th to February 18th]

For best success, create fast solutions to problems on Thursday. Avoid aggressive personalities, water cooler gossipers, and interruptions on Friday. Focus on an accomplishment schedule for the weekend. Keep your goals very reasonable for Monday and Tuesday. Rely upon your ESP gut feelings on Wednesday, no matter what the facts tell you.

Pisces; [February 19th to March 20th]

Solve problems fast on Thursday and Friday, and make sure they are taken to the finished product. Have an intimate discussion with a favorite crony or lover over the weekend to cement the relationship. Gatherings, fun, food, and excitement appear to fill Monday and Tuesday. On Wednesday, a strong hunch may lead to big profit, praise, or promise.

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



COMICS

Walker and Prescott.com by Drew-Michael



Skinny Panda by Phil Cho









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

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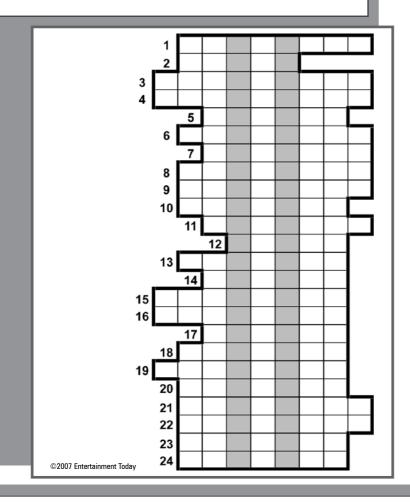
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12-06

POPGRIDDLE CROSSWORD PUZZLE



SUDOKU

The ultimate logic puzzle

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

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

•		4		7	2	6	5	9
	9			6	5			
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0	1	5			3			6
3		2		9	4		8	
7				5				
8		1		3		2	9	
6		3	9	4			1	5
•	5		2					

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

Answers to last weeks puzzle:

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Find the answers to read a quote from *Who Framed Roger Rabbit* on the gray columns. *Created by G. Gillen*

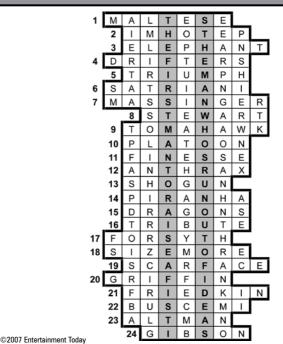
- 1. Actor, best known for his own show in the 1960's, portraying Sheriff Andy Taylor
- 2. 1997 film, a cab driver in the future protects a beautiful woman who's the only weapon against an evil force trying to destroy life, directed by Luc Besson; The ____ Element
- 1992 film, a famous singer and actress hires an ex-secret agent to protect her from a stalker, directed by Mick Jackson
- 4. Rock band formed in the late 1960's by Steven Tyler and Joe Perry
- Swedish hard rock band; achieved worldwide success in the 1980's with the hit singles "The Final Countdown" and "Carrie"
- 6. English actress, won an Academy Award for her supporting role in 1977's Julia
- 7. Fictional character in the Marvel Comics universe who can duplicate another being's appearance down to the cellular level: alter ego of Vanessa Carlysle
- 8. Character in Shakespeare's *Romeo and Juliet*, one of the Montagues; Romeo's cousin
- 1993 film, with Billy Dee Williams, space-traveling convicts in a secret mission through an alternative reality become the victims of their own fantasies; Alien
- 10. Actor, gained notoriety as Buzz Murdock in the 1960's TV series Route 66
- 11. Fictional character played by Penny Marshall in a spin-off of *Happy Days*; two roommates who work in a brewery in Milwaukee, Wisconsin
- 12. 1988 film, two mismatched psychics (Jeff Golblum and Cindy Lauper) team up for a mysterious mission to find a lost city in Ecuador
- 13. Stage name of English singer-songwriter born Steven Georgiou, who changed his name to Jusuf Islam after converting to Islamism
- 14. Screenwriter and producer, creator of *The X-Files*
- 15. Stage and film actor, remembered for his roles in *The Sign of the Cross, Island of Lost Souls*, and *The Private Life of Henry VIII*
- 16. 2002 film, written by and starring the Broken Lizard comedy group; Super _
- 17. Polish-born British author, his novels Lord Jim and Nostromo continue to be widely read; his novella Heart of Darkness inspired Francis Ford Coppola's Apocalypse Now
- 18. Actor, director, founder in 1980 of the Sundance Institute for aspiring filmmakers
- 19. Opera by Richard Wagner, loosely based on Wolfram Von Eschenbach's medieval epic poem about an Arthurian knight and his quest for the Holy Grail
- 20. Birth family name of French actress Anouk Aimee, who was nominated for an Academy Award for 1966's *A Man and a Woman*
- 21. Actor, Lt. Templeton "The Faceman" Peck in the 1980's The A-Team television series
- 22. Actor, comedian, teamed up with Bud Abbott appearing in radio and TV and starring in over 30 films in the 1940's and 1950's
- 23. Lead singer of No Doubt, launched her solo career in 2004 with the album Love. Angel. Music. Baby.
- 24. Rock band, pioneer in the early American punk rock and New Wave scenes in the 1970's; fronted by Deborah Harry

CROSSWORD CONTEST!

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

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Answers to last week's puzzle:



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