MOVIE TIMES | INTERVIEWS | REVIEWS | CROSSWORD & GAMES

## ENTERTAINMENT TODAY

VOL.39 | NO.11 | MAR 15-21 2007 SINCE 1967





## CONTENTS

PUBLISHER THERESA YOUNG

> ASSOCIATE PUBLISHER CECILIA TSAI

**EDITOR-IN-CHIEF**MATHEW KLICKSTEIN

ART DIRECTOR STEVEN RADEMACHER

**DESIGNER**DAVID TAGARDA

PHOTO EDITOR JOANNA MUÑOZ

OFFICE ASSISTANT JANE GOV

TECHNICAL SUPERVISOR KATSUYUKI UENO

STAFF WRITERS
JESSE ALBA
BRAD AUERBACH
JON BARILONE
FRANK BARRON
MATT CABRAL
JOHN CRUMLISH

WARREN CURRY
ERIK DAVIS
JOSEPH FEINSTEIN
ELI FLASHER
MICHAEL GUILLÉN
ORMLY GUMFUDGIN
JONATHAN HICKMAN
TRAVIS HOLDER
DANIELLE JACOBY
MARK JOHNSTON
LINDSAY KUHN
MARIANNE MORO
MIKE RESTAINO
SEAN REYNOLDS
CARMEN ROHDE
BRAD SCHREIBER
AARON SHELEY
PETER SOBCZYNSKI
BILLIE STONE
JOSEPH TRINH
WIN-SIE TOW
RUSTY WHITE
JONATHAN ZEITLIN

CARTOONISTS ATOMSMASHERS

COMMUNICTIONS
CONSULTANT
THE WEBSTER GROUP

CIRCULATION SUPERVISOR DAVID SALDANA

**EXECUTIVE OFFICE** 3807 WILSHIRE BLVD, SUITE 717 LOS ANGELES, CA 90010

> PHONE: (213) 387-2060 FAX: (213) 341-2225

PLEASE DIRECT ALL

LETTERS TO THE EDITOR TO:

MATHEW KLICKSTEIN,

EDITOR ENTERTAINMENT TODAY. NET

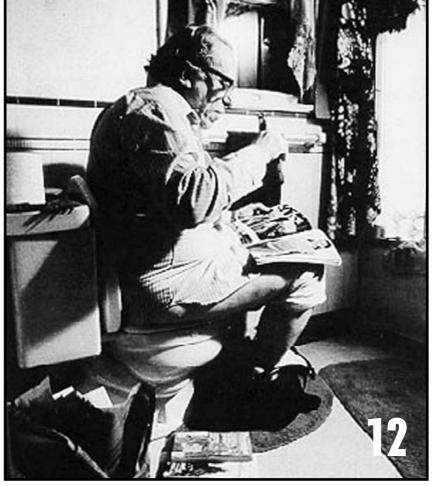
ADVERTISING/SALES
(213) 387-2060 EXT. 15
Advertisement@EntertainmentToday.net

www.Entertainment Today.**net** 









## **ENTERTAINMENT TODAY**

## **4** THEATER

SINGING THE BLUES: TRAVIS MICHAEL HOLDER AND A BOY WHO HE CLAIMS TO BE THE NEXT BIG THING IN ACTING TAKE A MAGICAL TRIP TO VEGAS TO CHECK OUT THE BLUE MAN GROUP AT THE VENETIAN, AND ALONG THE WAY, HE LEARNS A THING OR TWO ABOUT BODY PAINT; MAMET MISSES: WELL, DAVID MAMET NEVER CLAIMED TO BE MUCH OF A FEMINIST, BUT THE WAY HE WROTE ALICIA SILVERSTONE'S CHARACTER IN SPEED-THE-PLOW NOW AT GEFFEN BESPEAKS MUCH, DEAR FRIENDS; TENDERNESS: MARY MONTORO REVIEWS TENDER, NOW AT GTC BURBANK.

## **5** TRAVEL

PORKING OUT IN PORTLAND: NOTICE HOW WHEN ANYONE SAYS THEY'RE THE HELL OUT OF THIS ROTTEN TOWN, THEY'RE ALWAYS ON THEIR WAY TO PORTLAND, OR? JUST AS EVERYONE'S MOVING HERE FROM OHIO, THERE'S DEFINITELY A MASS EXODUS OF OUR FOLKS TO GRAYER CLIMATES UP NORTH, AND MARK JOHNSTON TELLS US WHY.

## **6** TELEVISION

BAD HAIR DAY: NOBODY EVER SAID THAT **DONALD TRUMP** KNEW ANYTHING ABOUT HAIR PRESERVATION...BUT HE SURE KNOWS HOW TO MAKE MONEY...WE GUESS. ANYWHO, **FRANK BARRON** CHECKS IN ON THE MOGUL'S LATEST VENTURE: TAKING *THE APPRENTICE* TO UNIVERSAL STUDIOS FOR THE DAY; PLUS: GOSSIP GUY **ERIK DAVIS** TELLS US THE DEFINITION OF DRAMATIC IRONY WHEN *PRISON BREAK'S* **LANE GARRISON** GOES TO JAIL...FOR *REAL*, B!

## **7** BOOKS

The other sandler: TV writer **Ellen Sandler** gives us a hint or two about what it takes to write for the likes of **Ray Romano** in her new book *The TV Writer's Workbook*, and **Brad Schreiber** tells us all about what he's learned from the read; Looks familiar: She's **Izabael**, web/comic con vixen, and **Mark Johnston** will tell you why you might want to start collecting *X-Men* books, when he reviews the lady's husband's new book, *Moon Age Daydream*.

## 8 MUSIC

HOLY HADDEN!!!: YES, THEY'RE CALLED !!!, AND **ELI FLASHER** CHECKS OUT THEIR NEW ALBUM *MYTH TAKES*...AND FINDS OUT THAT IT'S **OK** TO STILL PUMP YOUR FIST TO ROCK/DANCE MUSIC; HERE COMES THE SON: **ELI FLASHER** GIVES A LISTEN TO **SON VOLT**'S LATEST, *THE SEARCH*.

## **11** FILM

SHAKE, SHAKE: KEN LOACH IS BACK AND MORE BRITISH THAN EVER WITH HIS CANNES AWARD-WINNING FILM THE WIND THAT SHAKES THE BARLEY. WHAT THAT TITLE MEANS, WE DON'T KNOW...BUT WARREN CURRY CAN TELL YOU ANYTHING ELSE YOU WANT TO KNOW ABOUT THE FLICK; THE NEW NIGHTMARE: WHAT WOULD HAPPEN IF JASON, FREDDY, AND MICHAEL WERE ALL REAL? WELL, BESIDES THERE BEING A GROSS PAUCITY OF BIG-BREASTED BLONDES (D'OH!), WE'D PROBABLY END UP WITH MOB RULE OR SOMETHING. FIND OUT FOR REAL WHEN JONATHAN HICKMAN GIVES NEW MOCKUMENTARY SLASHER FILM (YOU READ RIGHT) A TRY AS HE REVIEWS BEHIND THE MASK: THE RISE OF LESLIE VERNON; ALSO: MIKE RESTAINO'S DVD REVIEWS AND ART FILM OF THE WEEK WITH AARON SHELEY

## 18 MOVIE SHOWTIMES & EVENT LISTINGS

## **12** RECTANGULAR OBJECTS

Once upon a time, there was a world in which people sat down and read around the fire. They talked, they laughed, they thought, they philosophized, they contemplated, and they ate cheese. Nowadays, they have robots who do all these things for you. Well, maybe not robots, but certainly the Internet. There are still those soldiers of fortune out there vying to bring us back to a world without Lindsay Lohan, however, and this means indie book publishers all over LA. Sean Reynolds gives us an account of such phenomenal places and people, and just in time for Small Press Month.

## **22 - 23** Frolicsome fun

CROSSWORD PUZZLE, HOROSCOPES, SUDOKU, AND COMIC STRIP.

PROPERTY OF ENTERTAINMENT TODAY. REPRODUCTION WITHOUT WRITTENCONSENT IS PROHIBITED. ALL RIGHTS RESERVED. THE VIEWS OF THE REVIEWERS AND WRITERS OF THIS PUBLICATION ARE THEIR OWN, AND DO NOT NECESSARILY REFLECT THOSE OF THE MANAGEMENT OF ENTERTAINMENT TODAY. © 2007

## GETTING BLUE BALLS

BY TRAVIS MICHAEL HOLDER BLUE MAN GROUP AT VENETIAN HOTEL, LAS VEGAS

journeyed to Las Vegas with my dear friend and rising LA musical theatre star Peter Musante last week, right after his return from several months performing western songs at the Tokyo Disney and just before his migration to New York City next week to begin training with Blue Man Group. Perhaps the coolest thing about our mad and gloriously dysfunctional week of Vegas dazzle and long nights talking about life til dawn was seeing the Blue troupe's permanent and most technically spectacular Vegas show through Peter's enormously widened eves.

See, not only is Peter venturing into a whole new city and brand new dimension of his already staggeringly successful professional life since his graduation from UCLA in 2005 (Peter was my TicketHolder Award choice that same year for Lead Performance in a Musical as Huck Finn in Big River at San Diego's Moonlight Amphitheatre and a runner-up for honors last year in Musical theatre Guild's Li'l Abner), the guy had never even seen the Blue Men perform. Happily, however, in one evening, my most talented friend went from extreme anxiety to extreme excitement as he contemplated entering the next stage in his career development.

When those infamously bald cobalt-colored guys debuted in 2005 in their own specially designed theatre in the gloriously ostentatious Venetian Hotel, their wildly popular show, which combines rock music, astoundingly detailed multimedia theatrics, and a monumental amount of recycled paper products, was aimed to take yet another step into the future as seen by a bizarre trio of disorientated émigrés from some mysteriously altered dream state. Playing in a suitably grand 1,760-seat home adjacent to their technically amazing Venetian neighbor Phantom of the Opera, BMG's Vegas production is their most elaborate to date, admittedly designed to gleefully confound those somnambulant tribes of tourists and, surely, also to keep up with the Cirque du Soleil Jones.

With the first few rows of patrons asked to don hooded raincoats, incredible video presentations assaulting the senses with mind-boggling statistical information about the world in which we try to live, and a vibrant live band providing rhythmically tribal accompaniment—at one point climbing the huge labyrinth of industrial piping behind the stage for a musical finale to make your law drop to about there—the three unstoppably agile Vegas Blue Men catch florescent marshmallows in their teeth, find their share of suitably wary victims in the house to help them create art pieces with their own bodies, and send reams and reams of recycled confetti tumbling from the back of the house, leaving the audience forced to pass it on toward the stage or be buried alive in the process.

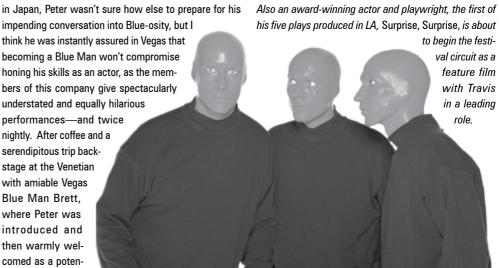
Perhaps the most impressive thing about Brett, Marcus, and David, the three azure performers who've energized the show both times I've attended, is the continuous state of world-class bewilderment they manage to maintain throughout the 100-minute performance, as though everything they experience happens for the first time. Perhaps this is the one thing that made the Chaplin-esque Mr. Musante, son of a Union Square mime who shared her talents generously with her gifted offspring, realize how perfect his transformation into Blueness will be.

Aside from relentlessly studying and practicing drumming over the entire period he was working onstage impending conversation into Blue-osity, but I think he was instantly assured in Vegas that becoming a Blue Man won't compromise honing his skills as an actor, as the members of this company give spectacularly understated and equally hilarious performances-and twice nightly. After coffee and a serendipitous trip backstage at the Venetian with amiable Vegas Blue Man Brett. where Peter was introduced and then warmly welcomed as a potential future member of

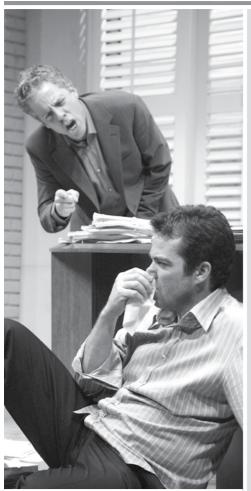
the family with open arms, the kid was more than ready to don his first skullcap and dig into that ominous jar of day-glo blue greasepaint. And personally, whenever and wherever that happens, I can guarantee you I'll be there to cheer him on. P-

Blue Man Group appears indefinitely at the Venetian Resort Hotel Casino, 3355 Las Vegas Blvd. South, Las Vegas, for tickets, call 702-414-9000.

Travis Michael Holder has been writing for ET since 1990.



## /IPOSSIBLE TO LEA



David Mamet's play lives again at Geffer

ollywood mini-mogul Bobby Gould has a good thing going with his promotion as head of production for a major film studio, able to greenlight any project under \$40 million without answering to anybody over his typically perilous head. This is also a boon for his longtime partner-in-crime Charlie Fox in David Mamet's 1988 "dramady" Speed-the-Plow, a play mostly famous for the rather inauspicious theatrical debut of an international musical pop diva known only by one name. Now in a generally snappy revival at Geffen Playhouse, Speed-the-Plow seems even more relevant today—at least here in our city so overshadowed by the churning wheels of Hollywood-than when first presented nearly two decades ago.

Jon Tenney and Greg Germann work splendidly off of one another, with Tenney's nicely underplayed Bobby a perfect foil for the enormously physical performance by Germann as Charlie. As Bobby furls his nostrils and drinks in the paint fumes of his impressively grand new executive office (still craftily under renovation in Robert Blackman's appropriately Feng Shui-ed set design). Charlie paces and pounces around the leather Ikea-haute furniture as the tiger that he is, proposing a project to his friend and mentor so foolproof that they'll get so rich they're "gonna hafta hire someone to help them figure out what to buy."

It's a perfect relationship before the entrance of a supposedly inexperienced young office temp named

Karen (Alicia Silverstone), who may or may not be as naïve as she seems. After coming to Bobby's home the night after her first day in his employ on an obvious pretense, Karen begins a dual-purposed seduction, offering her charms, it appears, in return for her boss agreeing to produce a risky picture based on a dryly academic and possibly science-fiction-ish tome about the dangers of global radiation. After a night of spectacular attitude-altering lovemaking, Bobby decides to leave behind Charlie's blockbuster project and film the book instead, much to Charlie's chagrin.

"It's a summer picture, right?" Charlie quips, thinking he's going along with a joke, but soon the reality of the situation begins to sink in. "Have you read this book? Have you?" he asks Bobby incredulously. "I've read the coverage," Bobby snaps back. "What do you want from me, blood?" Hooray for Hollywood.

As with Madonna before her, Silverstone, so good in Mamet's otherwise ill-conceived and poorly acted Boston Marriage at this same theatre last season, is doomed simply by playing the role of Karen. To say Mamet doesn't write well for women is a well-worn given, but here the problem is more apparent than anywhere else in his body of work. As a wide-eved, lip-chewing innocent in the first act to an instant Industry shark in the second Karen's emotional makeover is not in any way believable. Throw in the characteristic inability of most actors who work primarily in movies to be able to

sustain a complete character and find a transformative arc in more than briefly filmed takes, and the result isn't pretty here.

Why one of our most gifted theatre directors, the Geffen's own Randall Arney, couldn't help Silverstone through this (any more than Blackman's glaringly obvious costuming, transforming Karen from Ugly Betty to The Devil Wears Prada in one flash of an intermission) is anyone's guess, except that Mr. Mamet simply gives him nothing with which to work here. Originally casting a superstar in a severely underwritten role was a bad idea 19 years ago, but Madonna's participation in the original version of Speed-the-Plow at least took the heat off of the playwright all those years ago. Today, particularly considering the performance of the usually quite watchable Silverstone, the problem is obviously in the writing.

Funny, I was once part of a one-act festival that shared the bill with a play by David Mamet's sister Lynn, a piece that showed clearly what a huge problem she had with liking men. Wouldn't it be interesting to time-travel back to Chicago in the 50's and be a fly on the wall of the Mamet household as these two grew up? I for one would love to see what made both kiddies so hard on the opposite sex. 🏱

The Geffen Playhouse is located at 10886 Le Conte Av., Westwood; for tickets, call 310-208-5454.

## TENDER IS THE NIGHT

henever a new dramatist emerges with a new piece of work, I look forward to seeing what she can offer to the massive volume of theatrical literature, what she can show the audience that hasn't been done before, or even better, her ability to create a story that is familiar but involves

*Tender* is English playwright Abi Morgan's introduction into theater. Her most recent creation was the HBO mini-series *Tsunami: The Aftermath*. So, obviously the girl has awesome writing skills to pen a tale about so poignant of an event. Morgan uses all of her emotions in this combination of *Crash* meets *Closer*. Told in a series of connected vignettes, seven people play the Six Degrees of the Kevin Bacon game, connected to one another without being aware of said connection.

And said connection is Tash (Jennifer Pennington) a single, boozing, closed off sometimes-employed soul who begins the game with a one-night stand with Squeal (Shawn MacAulay). After being given the brush-off, other characters come into play with their own set of relationship problems. There is Hen and Al (actual couple Amy and Ryan Honey): together for six years and soon to be parents). Tash and Hen are best friends, but Tash is a bit resentful that Hen is moving closer to adulthood, and Hen is tired of putting up with Tash and being pregnant.

As she puts it, "I can't wait to shit out this watermelon." All is a hardworking construction worker with a wandering eye who is in no rush to stand at the altar. Hen works at the Missing Person's Bureau and unsuccessfully tries to help Gloria (Judy Blue) in locating her husband missing for over a year. Facetious and hurt, Gloria's only sunshine is meeting Squeal at a neighborhood pool while still "mourning" for her husband Marvin.

All of these lost souls have lack of companionship in common. Some are willing to dive into human warmth, such as market/research analyst Nathan (Mark McClain Wilson) who, as with Gloria, has a missing spouse. The loneliness consumes him wholly. His one night with Tash only ignites the powder in his explosive keg of a mind.

Morgan weaves an intricate look in how people who don't have intimate contact can easily be hurt, whether it is all they live for or like Tash avoid it like a disease. There is no quick fix: only people trying to survive the day. Morgan had the right idea in making the stage into a 24-hour subway train with sliding doors, representing how quickly our emotions run. God bless Dan Jenkins, the scenic designer, who put the whole thing together and made it so convincing. It is the perfect metaphor of how our lives and emotions today move far too quickly.

The GTC Burbank is located at 111- B W. Olive Avenue in Burbank; for tickets call 323-254-9328

## **TRAVEL**

## EVERYONE'S MOVING TO PORTLAND NOW

BY WARK JUHNSTON

or a very long time, Los Angeles has been turning into a shithole. The people are rude and pretentious, parking in most places is a nightmare, and the cost of living is driving all of the cool artists, struggling actors, and aspiring models-cum-porn stars away to Orange County or Ventura. With rising gas prices and very little knowledge of the world outside, natives are weary to venture out in search of something better; so, most of the people in "HelLA" believe that they are trapped in a bad situation and must stay because there is nothing better outside of their precious Valley of the Dolls.

For a long time, I agreed with the consensus in regards to this matter; then, while on tour about two years ago, I discovered Portland, Oregon. Friendly people, great food, and a cost of living that is almost half of what it is in LA, where wages are quite comparable. Also, the average age is 35. Over the last year, I've been sauntering back and forth to the City of Roses and, with your consideration, I will provide an overview of the best that the city has to offer (for a Vegan Hipster from Los Angeles).

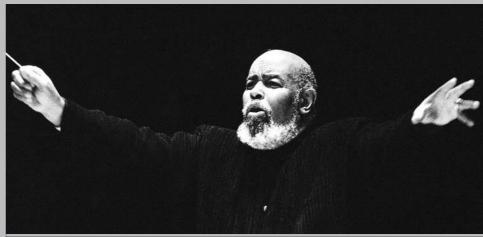
Upon my arrival in Portland, I was picked up by my good friend Mark and driven to my Expedia-picked hotel, the Avalon Hotel and Spa. This being the second time I've stayed at this hotel, I was glad to return. The Avalon Hotel offers contemporary luxury at a very reasonable rate, even by Portland standards. The room I stayed in was a River-facing room, complete with balcony and magnificent bathroom that featured a shower adjacent to a tub (use your imagination...I did). The hotel boasts an on-site Spa, complementary town car service, a full gym, and a walking path just steps outside the door. Top that with the famous Rivers restaurant being next door, providing the hotel with a better than normal room service menu. This hotel is perfect for you hipsters that are too cool for the Best Western but can't afford to stay in a supertrendy hipster hotel.

After checking in, I was escorted to the Montage, a salvaged Italian Restaurant turned into what can only be described as a David Lynch inspired fantabulous foodbaggery of funtastic proportions. Our waiter was surly and curt, but he was always coming around, checking on our meal, making certain we were satisfied. Their choices for Vegans were limited, but the dishes they do have are amazing.

Our stomachs satiated, we decided to hit the town; Portland has a pretty hefty selection of saloons, taverns, and pubs for your drinking pleasure. Most feature good live music by bands that aren't in town only to get signed, and so they actually *care* about what they're playing; and all the bars feature drink specials that will get you completely shit-faced for less than the cost of the gas that it took you to get there.

Favorite bars of the evening included: Berbati's Pan, Shanghai Tunnel, Dante's, and the Tube. After a night of drinking, nothing spells lovin' like a big old box of VooDoo Donuts—regular and vegan donuts available all night and well into the morning.

The following morning, I decided to indulge my taste buds at Portland's leading Vegan restaurant, Veganopolis. Aside from having a curt but cantankerous middle-aged gentleman behind the counter who obviously is letting the stress get to him, the food was absolutely astounding. Good portions and fair prices, along with a treasure trove of desserts really sets Veganopolis in high regards with this hungry traveler. The counter girl was also much friendlier than her decrepit counterpart, which does indeed count for something in my book.



In the middle of downtown Portland resides the gargantuan Oregon Symphony Theater.

Portland has so much to do and see, that a week isn't even enough; amazing shopping on 23rd Street and in the Pearl district, fun-themed bars in Chinatown, and a beautiful river walk are only a scant portion of the myriad activities this city has to offer. Within the city, there are some amazing historical and cultural places of interest as well: the Japanese and Chinese Gardens, the International Rose Test Garden, the Oregon Zoo, and the Shanghai Tunnels offer tourists days of amazing horticulture, beautiful (and very humanely kept) animals, and a dash of fun and excitement.

But what about you snooty Silverlake-rs or you West Hollywood types who need to feel as though you're part of the cultural elite? Portland still has you covered. Within the confines of the upscale Pearl District lies the Gerding Theater in the Armory, home to the Portland Center Stage Theater. This beautiful building hosts two separate theaters: a 599-seat Main Stage Theater, and a 200-seat Studio Theater. The most impressive aspect of this theater is that it is the first historic renovation and the first performing arts venue to receive the highest Green (Eco-efficient) building rating possible, LEED Platinum.

My last adventure in Portland was a trip to the Oregon Symphony, for their final performance of *Sweeping Excitement*. The Orchestra was founded in 1895, making it the oldest in the West, and one of only six orchestras founded before 1900. Located at the Arlene Scnitzer Concert Hall, in the middle of downtown Portland, the theater boasts an impressive 2,776 seats, and a seasonal attendance of over 300,000! Quite an impressive feat for any Orchestral theater. Well-chosen pieces, a beautiful performance, and a visually stunning theater definitely made the Oregon Symphony a highlight of my trip worthy of a second-time 'round when I return in the summer.

Portland offers the traveler a plethora of activities, regardless of their social standing or monetary situation. From getting liquored up and roaming the streets of Chinatown, to sampling Gelatto and gallivanting your Great Dane up and down the streets of the Pearl, Portland definitely has something for everyone. No wonder we're all starting to move there, eh?

## YOU'RE FIRED!

BY FRANK BARRO



Trump to network: "Ivana suck your blood."

here's been a flurry of television shows shooting at Universal Studios Hollywood to the delight of visitors at the tour center. And "The Donald" himself has been seen recently hanging out with the "Universal monsters" at the theme park.

Donald Trump brought the two teams featured on the latest installment of *The Apprentice* to Universal to film a tourist-grabbing competition that will narrow down the field of hopefuls. The episode, airing March 25<sup>th</sup> on NBC, will have the budding entrepreneurs taking on the "task" of developing and implementing an Annual Pass Campaign for Universal Studios Hollywood.

For two days, the teams had contact with theme park guests, who were then surveyed by a Universal research team to gauge each team's communication skills and their strategies. So, if you were at the tour center during the competition, you may be responsible for one of the job-seekers hearing Trump growl, "You're fired."

To have *The Apprentice* shoot at Universal, with the teams "working at the largest movie studio and theme park in the world" (according to Trump) was a natural for the NBC-Universal show which is set in Los Angeles this season. Talking about his real estate endeavors, Trump said he has a "big job going up in Los Angeles, that's doing very well," and that was one of the reasons to move the competition to LA.

At the recent TV press tour, he noted that a lot of folks at NBC liked the idea of taking the urban-jungle show out of New York and "roving."

"If you look at *Survivor*, every year it's a different jungle. I could see *The Apprentice* going back to New York every other year, and maybe going someplace else. There's talk about Miami, Las Vegas, Chicago, and, certainly, it fits very well in New York."

Trump recently had another one of his pet projects shooting at Universal, as well. The hot beauty queens competing for Miss USA 2007 did a swimsuit photo shoot and promos at the theme park. Participating was Tara Conner, Miss USA 2006, who, after mending her wild party-girl ways, avoided hearing the words "You're fired" from Trump, who is the Miss Universe/Miss USA Organization owner. The 56th Annual Miss USA Pageant will air live from the Kodak Theatre in Hollywood on Friday, March 23rd on synergy-minded NBC.

## GOSSIPGUY

## GARRISON GETS GANKED

PRISON BREAK STAR CHARGED WITH MANSI AUGHTER!

Lane Garrison has found a new best friend: irony. As one of the stars of FOX's hit new show *Prison Break*, Garrison was enjoying his new-found fame recently when he slid behind the wheel of a car—packed full of



Actor Lane Garrison

teenagers—and got smashed, literally. Not only was he drunk (and apparently high on cocaine), but Garrison crashed the car, killing one of the passengers. The actor has been charged with vehicular manslaughter and contributing to the delinquency of a minor. If found guilty, the thespain may end up spending a bunch of years in prison where, I'm sure, there won't be another **Michael Scofield** willing to bust him out.

## O.J. SIMPSON SAYS HE MIGHT BE DANNIELYNN'S FATHER!

For reasons one cannot explain (either he's an asshole or wants people to believe there are women out there stupid enough to still have sex with him), OJ Simpson has thrown his name into the hat as the potential father of Anna Nicole Smith's baby. The two starred in Naked Gun 33 1/3 together back in 1994, and OJ admits that he may have "slow-moving sperm." Ha, OJ made a funny—everyone laugh now. Or not. OJ later told a videographer, "I hope they don't do a DNA test on Anna Nicole's baby. If they find out Dannielynn is mine, I don't want Fred Goldman trying to seize her money—or the baby herself." Wow. (And why hasn't Fred Goldman beaten the crap out of this guy yet?)

## **ANGELINA JOLIE: ADDICTED TO ADOPTING!**

If there is such a thing as an addiction to adopting, then **Angelina Jolie** needs help...and fast. The actress is apparently interested in adopting a Vietnamese child now; one she met during a recent trip to Ho Chi Minh City. Reports suggest that the adoption is being fast-tracked so that Jolie can receive the four-year-old this May. Is it just me, or do you think also that Jolie is planning something big? Either she's building her own army or putting together a new United Nations—but seriously, we just want to know which kid will play **Brad Pitt** in the eventual biopic. And will it be called *The Jolie-Pitt Bunch*?



Jolie-Pitt: Earth's most attentive parents.

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

... **Sienna Miller** for blaming her foul mouth on an imaginary form of Tourette's Syndrome she feels she might have. Miller is known for holding nothing

back during interviews, going so far as to say drugs "are fun," and "accidentally" referring to the city of Pittsburgh as "Shitsburgh." However, rather than fess up to being a moron, Miller blames her possible nervous disorder. She says, "These things just come out. I think it might be mild Tourette's; not to insult people who have *proper* Tourette's, but I will say the most inappropriate things at the most inappropriate time to the most inappropriate person. Always. Guaranteed." Tell us, Sienna, what exactly is "proper Tourette's"? No reason needs to be given; the above speaks for itself—Sienna Miller is officially 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...

It is a sad week for men everywhere; **Salma Hayek** has announced that she's engaged...and pregnant. I'll give you a moment to grieve. Cry. Moan. Weep. Feel better yet? Too bad—Salma doesn't care about you and she never will; she's too busy shacking up with businessman **Francois-Henri Pinault**. And, since he is the CEO of PPR (who own Gucci and Yves St. Laurent), there's a good chance he makes more money than you, too (and that Salma will be staying with him for a *long* time). But doesn't it just kill you that she went from someone as cool as **Edward Norton** to an old fart named Francois?



Elizabeth Hurley with new non-Hugh beau

And speaking of beautiful women who should forever remain single so that our fantasies never fade, **Elizabeth Hurley** and **Arun Nayar** were married twice last week; once in Britain and again in India, after parading around a ritual fire and spending five straight days partying in between. The celebration is reportedly so insane, press in India are touting it as "The Big Fat Indian Wedding." However, we're not sure if they're referring to the couple's bank account or the actual wedding.

Finally, we have a woman who, if she ever does marry, will probably do it at least eight times. Yes, I'm talking about **Lindsay Lohan**—the woman, the myth, the legend. Lohan recently spoke out against reports that claim she's dating every single man she talks to. (Because, seriously, why date when you can get sloshed and screw?) Says Lohan, "If I leave a club or a restaurant at the same time as a guy, it's immediately thought we're an item, that I'm either dating him or sleeping with him. It's not true and I'm not that kind of person. I like to really get to know a guy before anything else develops." By "getting to know a guy," does she mean looking him up on IMDB?

Quote of the Week: Jennifer Hudson on not thanking American Idol after winning her Oscar: "If I'd been any better at my job when I was at Burger King in my middle teens, I wouldn't be here either, so should I thank them too?"

## ADVERTISE your business in ENTERTAINMENT TODAY

For more information and rates email advertisement@entertainmenttoday.net or call (213) 387-2060

www.EntertainmentToday.net

## SANDLER'S LISTS MAMA-PAPA BY MARK JOHNSTON

llen Sandler could fairly be billed as the Dalai Lama of television writing. It is not clear if she wears orange robes when writing. (There is a swathe of orange on the book's cover.) What is known and cannot be denied is that she defines, paradigmatically, the medium as one that is simple but not easy. She explores the consciousness of those who create sitcoms and episodic dramas in The TV Writer's Workbook with a lucid, wise sensibility and wry detachment that avoids pomposity and, yet, paradoxically, establishes her guru status. Not that her credentials are for nothing, including her Emmy nomination while being Co-Executive Producer on the hit show Everybody Loves Raymond and her work on more than 25 prime-time shows, plus the pilots she's created for network and cable television.

Sandler stresses that, in commercial television, there is a form to be followed; but this does not mean that the writing, especially in situation comedies, should be formulaic. And her philosophy is supported by the structure of her new book. Any "how-to" on TV writing would be expected to have chapters on premise, structure, theme, plot, story, and so on. One might get appendicitis without an appendix on resources. The thesaurus is, in a word, essential.

But beyond all this, what helps this crafty tome sparkle are some unexpected touches. In TV format. she opens the book describing how her career in New York theatre—specifically a play she wrote and directed starring Rhea Perlman-led to her first job in TV, writing for James Brooks and a series called Taxi.

Then, there is a breakdown of the elements in the rather tasty Raymond episode she wrote, "No Fat." Throughout the book, Sandler sprinkles attributions to others who have helped her along the way. Perhaps her being a member of the experimental Open Theatre in New York, as a performer, helping shape pieces improvisationally, better prepared her for a



career in television than anything else could have. When she is not providing extremely useful and clear writing exercises, her prose reflects the traits that are ideal to this collaborative medium, generosity of spirit, and lack of egotism.

And that applies to the breakdown of an email exchange with a potential consulting client, who, despite all best intentions, completely botches her approach to enlist Sandler's advice and aid. While most writing books are laden with pronouncements on the craft, very few have so much insider dope on business decorum. In particular, Sandler has priceless thoughts on organizing readings of one's work and networking in social settings without seeming to be a Depression-era fruit vendor.

At the heart of the book, too, is how important heart is to writing for television. It's not all just formatting and jokes. Sandler reminds us that commercial TV sitcoms such as Raymond become hits because they tap into a humanity that expands the humor. It is no surprise that Ray Romano and show runner Phil Rosenthal called upon their own family and married lives to create their story lines, and relied on talented staffers, such as Sandler, to bring the influence of their own experiences into the show.

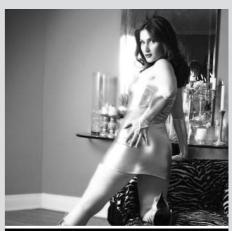
When Sandler recalls her own father's negation of her creative abilities and how it influenced one of the episodes she wrote, there can be no better example of how the best of TV writing wrings laughter or creates tension, but also hits us where we live. 🗠

n the vast reaches of the Internet, there is a sex-vixen-pinup space creature named Izabael who travels from comic convention to comic convention, seducing middle-aged comic lovers and prepubescents alike. Wearing little more than a smile, she shakes hands, signs autographs, and takes pictures with people who most of us would guard our lunches from with every ounce of our being. She is the descendent of a Goetic daemon named Seere-an aspect of the subconscious, combining traits of both the Mercurial and

In actuality, Izabael is Izabael Von Dragen, wife of author Shawn Von Dragen, and she is just another humanoid from Hollywood who enjoys magick, art, music, clothes, shoes, and other beautiful women. But she does have the out-going, sexually charged personality necessary to promote a sci-fi book to a hoard of nerds young and old. With the addition of a website and MySpace page, she has now reached out of the incorporeal, and into the pages (and dirty, dirty thoughts) of men everywhere.

The book in question, Moon Age Daydream, is a literary novel written in the science-fiction argot from the point of view of a young male using the futuristic slang of his day, similar to how Nadsat was deftly employed in A Clockwork Orange.

Dabbling in the occult, the narrator must unravel the mystery of his missing ex-girlfriend while struggling with his current obsessions: a fiery young female who will do anything for an extra buck and an artificial intelligence (Isabelle, inspired by none other than Izabael) with a jealous streak as cold and wide as a space highway. Not



Author muse and nerd fantasy, Izabae

your usual boy meets girl story, but guite clever in the boy meets girl, boy loses girl, boy wants to find girl but is entranced by another girl manner...and with interesting resolve.

For being his first book, author Shawn von Dragen has created quite a daunting task for himself: not only writing a clever, well-defined story; but also creating a vernacular for our narrator to incorporate throughout. Any schlomo can put together a story, publish it, and call himself a writer...but a storyteller creates the world around the story and envelops the reader within.

Von Dragen successfully tells the story, and creates the universe around it. Presenting it from the standpoint of our humble narrator, written in a language from the not-so-distant future really adds to the believability and timelessness of the story. All-in-all, a good read, especially for those of us who enjoy sci-fi but aren't fluent in Klingon. 🏱



## PUMP YOUR FIST IN THE AIR

BY ELI FLASHE



put this album in my car stereo for my first listen, turned up the bass, volume etc. for my first exposure to this band. Seconds into the first track, my immediate reaction was, "Fuck yeah!". That's right, it is that kind of album: part of the dance-rock genre that has reemerged heavily in the 21st century but without any (ok, maybe one) of the wuss ballads that certain bands have included on their records.

No, this record rolls in the same vein as LCD Soundsystem, Hot Chip, or the Rapture, bringing traditional rock instruments back to the dance party. This octet going by the name !!!, which is often pronounced ChkChkChk, is not going to be remembered for its deep lyrical content; however, its catchy, bopping choruses will get stuck in your head for days following your exposure to this album, entitled *Myth Takes*.

The band should not strictly be labeled dance rock; more like disco funk punk rock, as this sixteen-limbed outfit is too big for a label also given by some to describe bands such as the Killers and Panic at the Disco!. These guys are better than that (that's why they get three exclamation points and Panic only gets one) and *Myth Takes* proves it.

The opening track starts out with fast-paced vocals taking over a deliciously funky running bass as sonic sounding guitar screeches soar above it all. Unfortunately, this track is short, not even three minutes, but it sets the tone for a damn good time, definitely a good party starter for those who throw shindigs *Garden State* style (ecstasy, hot girls, the cast of *Scrubs*).

"All My Heroes Are Weirdos" follows the opener with quirky, drum heavy, Talking Heads-style guitar licks and vocals that sound all British like. This track slowly grows with intensity and growls with passionate vocal croons. "Must Be the Moon" shows us that, lyrically, this band might need some help, as the opening line of "One drink, two drink three drinks, four, she had eyes that I couldn't ignore," sounds straight out of an R-rated Dr. Suess novel.

Luckily, though, the dance-friendly drums, plump bass, echoing guitar, and keyboard effects make this track extremely danceable. A harmonized chorus of "Must Be the Moon," including the vocal breakdown at the end, pushes the track into the six-minute category, and is evidence of their ability to write catchy choruses, a must-have for DJ's looking to add some new flair to their sets. This album rolls on with a bang, as "A New Name" with a shredding guitar line at the chorus and

a vocal pattern that sounds mysteriously akin to the Eurhythmics' "Sweet Dreams".

The album dips into strict indie rock territory with the sixth track, "Sweet Life," yet remains original, with pounding overlapping drums and percussion, keeping the track fresh and lively. The heavy drumming leads into "Yadnus," which seems to steal the opening drum pattern from that pedophile Gary Glitter's "Rock and Roll part 2" before sliding slightly into blandness, with the exception of some vocal freak outs and falsetto singing of the words "Fixin to Kiss Ya," which just sound plain cool.

Do not turn off "Bend over Beethoven" early; although it starts as another boring old cut, it eventually skyrockets into an eight-minute guitar shredding dance freak-out that most jambands would kill to be able to pull off live. This track smoothly transitions into a funky, horn-driven number called "Break in Case of Anything," which is somehow a good name for this track, as it is a little chaotic and is difficult to categorize.

The album ends with "Infinifold," which is indeed a slow, ballad-like song without a chorus. It sounds to be filler to me, but perhaps it's the necessary chill-out needed after listening to an overall upbeat album that could be used in place of your Billy Blanks tape for a much needed workout fat reader.

!!! will be killing them loudly at Coachella this year, and pick up the album if you like your dance with a little rock in it. The album artwork, brimming with colorful monsters, dragons, hobgoblins, and other mythical creatures is worth the purchase alone.  $\stackrel{\sim}{\sim}$ 

## <u>SON VOLT RETURNS</u>

BY ELI FLASHER



on Volt is a late 20th century band trying to adapt to the early part of the 21st century, as they search for their place within the world of popular music. Volt is led by Jay Farrar, who is partly responsible for helping make Americana cool again with the country-rock outfit Uncle Tupelo—always overshadowed by the co-creation of current Wilco front man Jeff Tweedy. Volt's fifth album, appropriately titled *The Search*, brings new instruments, members, and techniques to their repertoire, allowing them to embark on a new territory of musical boundaries.

The opening track sets a wonderful, gloomy mood that, if followed correctly, would make this a remarkable experience of listening pleasure: a sparsely played

piano tune, accompanied by drums and eventually a string section while Farrar mournfully sings over and over, "Feels like driving round, in a slow hearse." The following track, however, ruins the mood with gleeful pop mush, overproduced with a repeating horn pattern that calls for too much attention.

The band tunes out the sunshine on "Action" which heads into a gritty country rock direction, allowing Farrar's slightly distorted vocals, echoed guitar riffs, and playful organ to bring credibility back to Son Volt's latest endeavor. While Farrar's voice is definitely the alpha of the pack, skillfully played organ sounds remain an integral part of this effort, as is heard on "Circadian Rhythm," which seems to be the kind of track Rick

Danko and Garth Hudson would be playing if the Band were still around today.

Farrar preaches 21st century worries on "Beacon Soul," which is merely a standard pop/rock song, but lyrics such as: "Who the hell is Dow Jones anyways/Society's bones on a cafeteria tray," keeps within the political questioning that Son Volt keeps in focus throughout *The Search*.

One of the best tracks on this album is also the shortest. "Satellite" is a good ol' fashioned rock n' roll song, the type you might hear at a bar and start bobbing your head to instead of paying attention to the conversation at hand. "Methamphetamine" highlights the ability of this band to paint a picture through both the lyrics and music it provides. While Farrar rambles on about small town life and small town pleasures, a pedal steel guitar riff winds through the music as a drifter, strung out, confused and looking to make a buck to pay for his fix.

The album ends with "Phosphate Skin," an acoustic cut that Farrar pours his heart into, promising that "It can only get better from here/Don't have any fear." This makes for what is a wonderful ending to a pretty

good album. Not one that will be tearing up the pop charts, or something to play for your friends at a party. No, this album is for the cross-country travelers, the dive bar regulars, neckerchief wearers and those who don't know how to eat with chopsticks. This is simple music for simple folks, the Jack Kerouac's and Tom Wait's of the world. This album won't change your life, but it's good listening.

Son Volt will be appearing at the El Rey Theater on April 3<sup>rd</sup>.



7021 HOLLYWOOD BLVD 3 2 3 . 4 6 3 . 0 2 0 4 www.knittingfactory.com 3 STAGES \* 3 FULL BARS \* FOOD ALL SHOWS ALL AGES UNLESS NOTED



## **BROADCAST DATES**

MAR 16 – MAZARIN MAR 23 – THE BROKEN WEST MAR 30 – PORTASTATIC APR 6 - MARGOT & THE NUCLEAR SO & SO'S





complete control radio presents FRI 3.16 THE 103/1 **CASXIO** THE LIEUTENANTS





SOCIAL CONFLICT RAI DISASTER STRIKES





**THURS 3.22 RMY**of FRESHMEN SCHOOLYARD **HEROES** ransit War until june

OBITUARY REPULSION

DECEASED SAT 3.24 + SUN 3.25 BRUTAL TRUTH THE ACCUSED CRETIN / PROFECIA MANY ATHEIST PIG DESTROYER STRONG INTENTION MORE! WACO JESUS losangelesmurderfest.com



**TUES 3.27 Final Conflict** THE GHOULS BAUNLON BOCKEBS 103/1 RESILIENCE UNLOVED





RHETTMATIC OF THE BEAT JUNKIES



3.16 - Twilight of the FLOWER MACHINE, ROCKING HORSE PEOPLE, STEVENSON RANCH DAVIDIANS, NATIONALE, NORTHSTAR SESSIONS

3.17 - FAT LENNY (WEEN COVER BAND), MR. HYDE, GREY MOOSE

3.18 - 5pm - Punk Rock Matinee - KASTLE GREY SKULL. RUSTY EYE. MASS NOSTALGIA, SOCIAL CONFLICT, INNER CITY STRIFE

3.19 - JONAH MATRANGA (onelinedrawing/far/gratitude), JOSHUA ENGLISH (6 GOING ON 7), FRANK TURNER (MILLION DEAD) **3.21 -** Tin Panda Presents GET BACK LORETTA, THE CITY DRIVE, FLETCH

3.18 - 930pm - TYLA (DOGS D'AMOUR), THE BEGGARS

3.22 Dramaturgy SINK TO SEE, AVARICE, DEATH OF Presents A DANCER, THE SCREENING, THE NO SHOW

3.26 - I AM THE ARM (MEMBER OF SUBARACHNOID SPACE), DINOSAUR HEART, CHILDHOOD FRIENDS

3.28 - THE INTERVALS, COSMONAUT, TOTARA 3.29 - THRIVING IVORY, SKYSCRAPER FRONTIER, KISSING TIGERS, AMESTORY

### FRONT BAR

FRIDAY MARCH 16TH - 730PM **DEADSARA / THE VESPERTINES** DIN CALIBER / CRASH KINGS

SATURDAY MARCH 17TH - 8PM

## VISA

MONSTER TRUCK STATION WAGON ED / ONE SIDE ZERO

SUNDAY MARCH 18TH - 730PM Japan Night featuring

## GO!GO!7188 / HY

ORESKABAND / ASAKUSA JINTA THE 50 KAITENZ / PISTOL VALVE

MONDAY MARCH 19TH - 7PM

## THE MORLOCKS

THE CLAMOUR / THE PSYCRONS WOOLLY BANDITS / TOKYO SMOG / MONGOOSE,

TUESDAY MARCH 20TH - 8PM SECONDHAND / MONTY SERENADE ARE I

PHIL BENSEN / POWERSPACE SCENES FROM A MOVIE

THURSDAY MARCH 22ND - 7PM

## SMOKE OR FIRE LOVE EQUALS DEATH

LOVE ME DESTROYER / DAYBREAK ENDS

MONDAY MARCH 26TH - 7PM .OVE HATE HERO VANNA / MORELLO **BLINDED BLACK / DEATH PILOT** 

### Ν SALE 3.28 - CUBIKY RECORD RELEASE

3.29 - EVIL BEAVER RECORD RELEASE

4.2 - SECRET HANDSHAKE + NEW YEAR'S DAY 4.1 - EL VUH + QUINTO SOL

4.2 - TOTAL CHAOS + THE GHOULS 4.3 - PIEBALD + MC CHRIS

3.30 - JEWMONGOUS - UNKOSHER COMEDY SONGS 4.4 - HIT THE LIGHTS + ALL TIME LOW 4.5 - CHEMIKILLAZ (Awol One + Mascaria) 4.6 - SEKTACORE (MEXICO)

4.7 - DIRTY HEADS + JOSEPH ISRAEL 4.8 - CASS MCCOMBS + ARBOURETUM

4.11 - PAUL WALL

4.12 - SAY HI TO YOUR MOM

4.15 - SWINGIN' UTTERS 4.18 - AEREOGRAMME 4.20 - ESTRADASPHERE

4.21 - SMOOSH 4.23 - A STATIC LULLABY

5.4 - AGNOSTIC FRONT 5.16 - THE NEW DEAL 5.18 - MUSTARD PLUG + BUCK-O-NINE

5.22 - SOL.ILLAQUISTS OF SOUND

TICKET WEB













The latest breakthrough in pediatric medicine may not have much to do with science at all.



PEANUTS © United Feature Syndicate, Inc.

800-315-2580 \* starlight.org

## LOACH SHAKES SLASHING THE GENRE



Soon, the conflicting sides are embroiled in a civil war, literally pitting brother against

Loach has made quite a statement here.

The winner of the Palm d' Or at the 2006 Cannes Film Festival, The Wind That Shakes the Barley has come under scrutiny by critics in Loach's native England for its depiction of British brutality. If the effectiveness of a political film can be measured by the passionate reaction elicited from both supporters and detractors,

by his brother's willingness to serve the powers they so recently, and vehemently, opposed.

The director's matter-of-fact style presents dramatic moments without the customary embellishment. The documentary-like camera work and jerky editing, which often cuts away from scenes before it feels as though they've reached an obvious denouement, create a naturalistic atmosphere. And some might find this atmosphere, which is void of any visual flourishes, problematic because of how it tends to deemphasize emotion.

While there's little bloodshed, the violence is still riveting. One excruciating scene finds Teddy being tortured in a gruesome way that's sure to cause audiences to squirm. The Flying Column's method of dealing with two Irish men who they suspect of betraying them is comparatively less taxing on the viewer, but remains cold and brutal. Of course, there's no question on which side the filmmakers' (the script was written by frequent Loach collaborator Paul Laverty) sympathies lie, but Loach is able to submerge his agenda-driven tactics just enough to prevent the film from feeling overwhelmingly manipulative. It's not exactly a "fair and balanced" portrait, but neither is it ideologically pompous.

The thick accents render some of the dialogue, which frequently overlaps, difficult to understand. It's not absolutely critical to pick up every word, but subtitles would have been welcome. Because of the way Loach covers the scenes, the acting, even in histrionic moments, feels slightly underplayed, though Murphy is the clear stand out as the headstrong Damien whose sacrifices are ultimately met with little reward.

the underdog, and his stripped-down though rigorous aesthetic has always been the perfect way to frame his tales of injustice. His powerful films, by design, won't ever find universal acceptance, but will, more importantly, stir thought and debate. Fortunately, The Wind That Shakes the Barley is no exception. >

Ken Loach has made a long career of championing

## THE WIND THAT SHAKES THE BARLEY \*\*\*

(3 and 1/2 out of 4 stars) DIRECTED BY KEN LOACH STARRING: CILLIAN MURPHY, PADRAIC DELANEY, LIAM CUNNIGHHAM, ORLA FITZGERALD 124 MINUTES, RATED NOT RATED

t 70 years of age, Ken Loach shows no signs of slowing down. Although his last film released in the US, 2004's A Fond Kiss, tackled many of his movies' usual themes of working class strife, the picture felt as though a relatively minor work for the veteran British director. So, it's interesting to see Loach return with The Wind That Shakes the Barlev. a muckraking historical tale that is one of the most ambitious efforts of his career. In Cillian Murphy (28 Days Later, Red Eye), Loach is also working with his biggest name actor since directing a pre-Oscar winning Adrien Brody in Bread and Roses.

Set in 1920's Ireland, Murphy plays Damien, a medical student who, appalled by the abuse his friends and family suffer at the hands of British authorities and abandons his studies to join his brother, Teddy (Padraic Delaney), in the fight for Irish independence. The men operate as an Irish Republican Army guerilla force called the Flying Column, and respond to the strongarm tactics of the British "Black and Tan" squads with their own brand of violence. The war wages back and forth, as Damien and Teddy survive combat, torture, and imprisonment until the signing of the Anglo-Irish Treaty gives Ireland partial independence.

Although it appears to be a victory for the Irish revolutionaries, the Treaty causes internal division. Teddy supports the Treaty, viewing it as the first step to his country's complete autonomy, and joins the Irish army, which operates under the auspices of the British. Refusing to abide by the Treaty, Damien is disgusted



Pádraic Delaney as Teddy, Aidan O'Hare as Steady Boy and Cillian Murphy as Damier



Behind the Mask: The Rise of Leslie Vernon deftly melds the genres of mockumentary and slasher.

## **BEHIND THE MASK:** THE RISE OF LESLIE VERNON



DIRECTED BY SCOTT GLOSSERMAN STARRING: NATHAN BAESEL, ANGELA GOETHALS, ROBERT ENGLUND, SCOTT WILSON, ZELDA RUBINSTEIN, BRIDGETT NEWTON, KATE LANG JOHNSON, BEN PACE, BRITIAN SPELLINGS, HART TURNER 92 minutes, Rated R

he mockumentary has become passé. The pseudo-genre has been "reality-programmed" out of effectiveness. But can it morph into something more? Few would argue that the best place for this evolution is the subgenre of B-grade

At least, this is the goal of filmmaker Scott Glosserman with Behind the Mask: The Rise of Leslie Vernon. Mask smartly utilizes the mockumentary format to build credibility into another played out category: the slasher film. No doubt that without the infusion of mock into chop, the slash here would have been lacking.

Mask starts with documentary filmmaker Taylor Gentry (Angela Goethals) preparing to interview who is reportedly the world's next big real life horror star: Leslie Vernon (Nathan Baesel). Vernon has agreed to permit the documentarian and her crew to interview him at length and even ride along as he plies his trade. Of course, Taylor and her crew are pretty skeptical at first; however, in their universe, horror icons such as Freddy Krueger, Michael Myers, and Jason Vorhees actually exist. Therefore, as the Leslie Vernon myth is promulgated, their interest in the details becomes more and more journalistic. There is some serious reporting to be done.

Mask has a lot of fun convincing us that Vernon is really an aspiring member of the slasher club. We are introduced to his mentor Eugene (a very funny Scott Wilson), who tells us that he's retired from the business. Exactly the nature of the "business" is a mystery. We get the impression that Eugene's wife may have once been the subject of his slasher anger, but now she's domesticated him, and the two live peacefully in the woods in a rather nice home.

It is through Eugene that Vernon has been trained in the slasher arts, and the education is hard work. Vernon takes Taylor and her video crew into his world, showing them and us how he gets in shape for all that slashing. There's a fair amount of working out, study in martial arts, and even time for book-learning: Gray's Anatomy is a centerpiece of his extensive library.

But all that training is good for nothing without putting it to use. This is where Behind the Mask takes a dark turn. Vernon has designs on a group of high schoolers and scopes them out around town. His plan is to stalk and kill all of them at Vernon's ancestral home. Apparently, the well-kept house in the woods acts as a party shack for kids.

Anyway, Vernon intends to take down the whole lot of them in one bloody night, all of them except one kill he calls: The Survivor Girl. Now. the cleverness of Mask is the way it picks apart slasher film conventions and articulates the various components of the genre. The Survivor Girl is a virginal gal who transforms into a vicious avenger during the horrific events surrounding the murder of her friends. Yes, we know this girl

Other slasher terminology includes something perfectly named: The Ahab, which is the hunter who goes after the killer. In Mask, the Ahab is Doc Halloran (Robert Englund) who has a past with Vernon and is Hell-bent on preventing his murderous rampage. I need not tell you who Englund once played. I would remind readers that horror icon Wes Craven effectively spoofed (in a serious way) his own Elm Street films in 1994 with New Nightmare that is arguably one of the series' best.

So much fun is had early in Behind the Mask. This is akin to the self-aware approach employed in New Nightmare, enabling Wes Craven to reinvigorate the genre with a hip script from Kevin Williamson in 1996 with Scream. And Mask has the right idea by using in-jokes to entertain core viewers. But the unconventional take on the genre that begins Mask merely sets up a typical bloody conclusion. Of course, this is perfect for fans of slasher films. And, after all, where else can the genre go? 🗁

## PRESSES PRESS ONWA



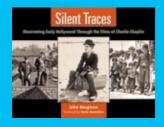




























## BY SEAN REYNOLDS

elow a pale, hazy sky, along the crowded boulevards bursting with what some may believe, our sprawling hometown on the doorstep of the Pacific Ocean sustains a prolific, sophisticated community of poets and novelists, photographers and freelance writers encouraged through independent presses and publishers.

Though known more for its contributions to film, Southern California boasts a vibrant tradition of sponsoring struggling artists who are outside the grating millworks of the Hollywood machine. Iconic novelists Ray Bradbury and Raymond Chandler absorbed the expanding transitory culture of LA and echoed its lonely grandeur with tales of science fantasy and pulp fiction. Of course, no one can forget Mr. Charles Bukowski or John Fante (the man Bukowski called "God") and their LA-inspired novels and stories.

Published at the behest of Buk, by LA publishing legend John Martin of Black Sparrow Press, Fante's effusive protagonist, Arturo Bandini, pleads to an indifferent metropolis in the classic LA novel Ask The Dust,

Los Angeles, give me some of you! Los Angeles come to me the way I came to you, my feet over your streets, you pretty town I loved you so much, you sad fl ower in the sand, you pretty town.

The mission statement of the Red Hen Press in Granada Hills begins, "Our purpose is first to create and promote good writers."

Kate Gale, a poet, novelist, and college professor, moved to LA in1987 and here met her future husband Mark Cull, a former aerospace engineer; and the two passionate entrepreneurs founded Red Hen Press.

creating that. It just seemed to me that everything was so spread out." Gale told me. "Red Hen wanted to carry forth that independent spirit of looking at West Coast writers. We started off publishing poetry, then, eventually, fiction and non-fiction, and then we started the Los Angeles Review."

As with many independent publishers across the nation, such as Graywolf Press in Saint Paul or Copper Canyon Press in Washington State. Red Hen is a non-profit organization. "It's the only way we can do what we do; printing hundreds of copies at a time is expensive." They further enrich the community by donating books to the LA school system and scheduling presentations by poets and authors contributing to the cultural fabric of the city by creating inspirational, thought-provoking opportunities for exchanging ideas.

The editors at Red Hen read thousands of submissions each year. "About 30 percent of what we get is from teachers and academics, but the rest is from writers from all walks of life," said Gale. "I want to read something that really blows my skirt up, something that's feisty and different," she noted. "I'd like to find the next Kafka."

And poet/author Gale has a great eye for talent. One of their writers, and is a Visiting Assistant Professor at the University of California at Riverside. His collection of poetry, Dog Woman, is a "vision quest into one soul, one poet's journey into the dark haunting of his own masculinity." Red Hen's alums also include California Institute of the Arts poet Douglas Kearney, whose hip-hop style leaps from the page in his collection, Fear Some, and Jane Hilberry, author of the stunning, sensual collection, Body Painting.

authors can publish their work, but strive to give Los Angeles wordsmiths an opportunity to extend their unique vision to LA. Gale acts as host of Red Hen's Monday Evenings at the Geffen. Of this experience, she writes, "Given the fl owering of literature, music, and theater in this most auspicious city for the arts, we are pleased to give writers a stage to speak their voice." RH also head up the Poetry at the Ruskin series that combines "unbelievable performances" with complimentary wine and cheese every second Sunday of the month.

Along the way, Red Hen continues to press their agenda of "keeping creative a gathering throng of diversity, LA has a secret. Contrary to and stimulating literature alive." Gale went on to say, "We don't want artists who will never leave their house like Emily Dickinson. We want poets who are willing to get out there and connect with the readership."

> With their eclectic and provocative Los Angeles Review, stunning novels such as David Mason's Ludlow, and Chandra Prasad's Death of a Circus, Red Hen continues to represent the wide scope of creative voices radiating from the streets of LA. www.RedHen.org

> Douglas Messerli founded Sun and Moon Press in Washington DC while completing his graduate studies in Philadelphia. "When I became a professor, I ran the press in Washington and took the train up to Philadelphia to teach for a few days and then ran back home," he told me, as he was settling into a new office on Wilshire. "I had a lot of energy in those days!"

In 1988, he moved to Los Angeles and continued to publish a wide variety of works by contemporary and classic authors, critics, and historians. Sun and Moon published high quality contemporary novels such as City of Glass, the first novel of Paul Auster's highly praised New York Trilogy, and The Relation of My Imprisonment by Russell Banks, author of Affl iction.

Messerli has a passion for literature. Djuna Barnes, an early 20th century novelist, penned ground-breaking novels such as the cult classic Nightwood. Sun and Moon published six of her previously unreleased titles. Messerli said, "We did anthologies and numerous other works. In all, Sun and Moon Press published over 300 books."

In 1997. Messerli traveled to Denmark for a conference on Scandinavian literature and conceived his new venture: Green Integer. "I started it with my "I felt that LA needed more of a literary presence, so I wanted to work on own money, not that I had any money," he joked. "I thought if I just published two or three books, and they support themselves, then I can move forward." The first two books were a small Gertrude Stein essay and Robert Bresson's Notes on the Cinematographer. They both sold very well, "even stronger than the Sun and Moon books which were quite well known," Messerli said. "Sun and Moon was a really reverent press of serious literary text."

> On also being a non-profit organization, Messerli mentioned of his nascent company, "I just grew tired of dealing with the whole non-profit process, world, and life. I decided I would close Sun and Moon Press and focus entirely on what was fast becoming a successful series: Green Integer." Messerli kept some of the titles from the former press and began to focus more on being an international publisher of great literature, exposing current poets and authors alongside reprints of classic writers such as Ford Maddox Ford and James Joyce, also printing translations from authors around the globe.

> "I guess I publish the most difficult literature," Messerli said. "You could describe, more than anything else, that my central principle is complexity. I like fiction, drama, and poetry that questions and makes one think."

According to Messerli, "The focus of Green Integer is publishing the kind Chris Abani, teaches in the MFA Program at Antioch University in Los Angeles of quality writers that would be Nobel Prize winners, and several of them are." For him, the city is a vibrant metropolis of fine art. From the campus of Otis College in Los Angeles, where he is a senior lecturer for the MFA program, to the LA County Museum of Art where his long time friend, Howard Fox, is the curator of contemporary art, Messerli is connected to a sophisticated, vibrant, creative culture fl owing through the City of Angels.

Green Integer rarely accepts unsolicited works; however, Douglas Mes-Gale and Cull have engendered not only a vehicle where poets and serli is always thinking of ways to expand the literary scenery of Southern California. www.GreenInteger.com

> But, this is Los Angeles, the home of soaring real estate prices, beachfront properties, BMW's, fine restaurants, clothing stores, and front row seats. It takes money to hang in LA, so, not surprisingly, there are entrepreneurs; clever, talented artists/businesspeople who make a great living from identifying, nurturing, packaging, and selling creativity and style. If you have a great idea for a slightly off-center how-to book or













a brilliant proposal for a twisted travel guide, the Santa Monica Press may turn your idea into LA's prime vernacular: hard cash.

Jeff Goldman, founder and publisher of Santa Monica Press, is a second generation native of Southern California. He was the arts and entertainment editor for UCLA's Daily Bruin, and while in college, he interned at Columbia Records, writing reviews and bios. After finishing his graduate degree in theater arts, he wrote music and theater reviews for Sound Magazine and NME in London. His passion for writing led him to publishing. I asked him if he had authored any of the books in the Santa Monica Press catalogue. He joked, "There are a few early ones that I won't identify, written under a pseudonym, that I had a large hand in, or all of a hand in, but that was a long time ago."

Their website explains, "The Santa Monica Press is not afraid to cast a wide editorial net." They publish "offbeat looks at popular culture and modern how-to books." Goldman says they receive over 2,000 submissions a year, but can publish only 10 to 15. He says he offers an aggressive, focused strategy for his authors. Their books have been featured in the New York Times, LA Times, Newsday, USA Today, and many other national publications. Santa Monica Press' authors have appeared on programs such as The Late Show with David Letterman, Good Morning America, and The Howard Stern Show.

"We get more press on a national level than any other independent press," Goldman said. "I think we do better than a lot of the big houses. You name a program, a magazine, a newspaper, and pretty much we've been on it or in it."

The outspoken, albeit, approachable editor has a great sense of how to market the diverse catalogue that includes The Encyclopedia of Sixties Cool by Chris Stodder, which profiles over 250 of "the most intriguing personalities" from the Beatles to Muhammad Ali. The tome contains over 200 vintage photographs and more than 50 sidebars, including "groovy screen cars, legendary concerts, Disneyland rides, cool cartoons," and other "artyfacts" of the 1960's.

Another interesting title is the soon to be released Led Zeppelin Crashed Here by Chris Epting. Goldman told me, "This is the fifth book we've done with Epting." Santa Monica Press publishes several books that describe pop-culture landmarks. Goldman says many of them are his best sellers. James Dean Died Here covers 600 different interesting locations; from the bank where Patty Hearst stood brandishing a machine gun, to the garage where the Apple computer was born. The book embraces a wide range of topics and takes the reader to the exact locations where the most significant events in American popular culture took place.

"Remember to look for the shell" is the motto followed by readers seeking interesting titles such as: Things You Can Do While You're Naked, The Book of Good Habits, and Life is Short Eat Biscuits by Amy Smith, where the "Zen of dogs is captured in inspirational bits of wisdom." Santa Monica Press is an imaginative LA success. www.SantaMonicaPress.com

Established in1992 and located by the sea in Santa Monica, Angel City Press is dedicated to the publication of high-quality nonfiction books that are "luxuriously illustrated, showcasing modern design concepts of California's top graphic artists". I had the pleasure of speaking with the president and co-publisher of Angel City Press, Paddy Calistro, one afternoon, and she told me that they publish books that focus on the cultural history of Southern California.

Calistro is considered one of the leading authorities on Edith Head and is the co-author of Edith Head's posthumous autobiography, Edith Head's Hollywood. After writing for the Los Angeles Times for many years, she arrived at the idea of Angel City Press after joining with another writer on a book about Los Angeles. She explained, "We sold it to a major New York publisher and we were not at all happy, because we expected a lot more sales. I said to my husband, 'we could do better than that."

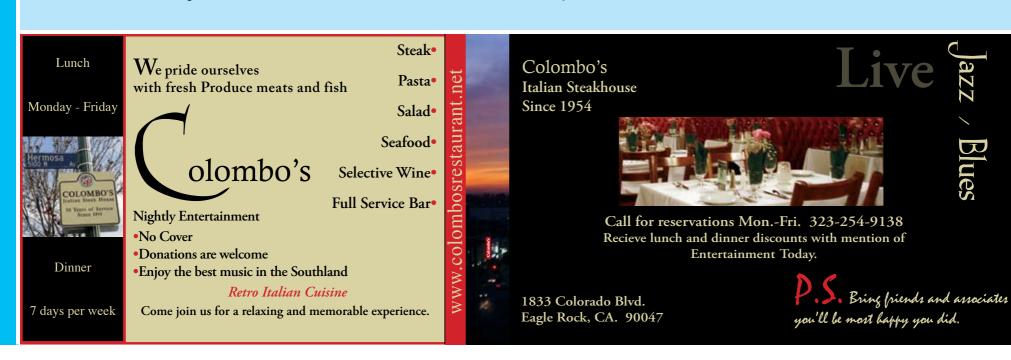
So, they hired writer Betty Goodwin, and published Hollywood Du Jour, a book that profiles Hollywood's 18 best remembered restaurants, such as the Brown Derby and Romanoff's, showcasing their best recipes and telling stories of the celebrities who dined there. "The book sold very, very well. We've since published about 70 books, and a few years ago, we acquired the distribution rights for the Los Angeles Times Books, so now we have two full catalogues."

Angel City Press releases around 10 titles each year and will accept unsolicited manuscripts. Veteran writers Charles Phoenix, author of Americana the Beautiful and Southern Californialand, and Betty Goodwin are well-suited for the type of books that Angel City Press publishes. "We're very selective," said Calistro. "Tim shocked by the number of proposals we get from people who haven't taken the time to really look at the kinds of books we produce." www. AngelCityPress.com

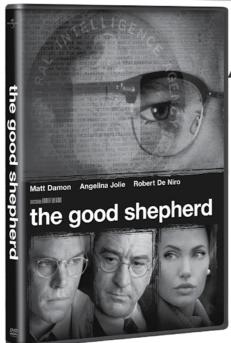
Founded in 2002 by Lord of the Rings actor Viggo Mortensen, Perceval Press releases many politically charged books. They are "a small, independent publisher specializing in art, critical writing, and poetry. The intention of the press is to publish texts, images, and recordings that otherwise might not be presented." www.PercevalPress.com

Established in 1920, the Huntington Library Press is one of Southern California's oldest book publishers. Peggy Park Bernal is the director, and their catalogue includes a quarterly journal for scholars and a mixture of scholarly books, conference papers, exhibition catalogs, and facsimiles from its collections. www.Huntington.org

The London Town Press, founded in 1998 by Martin Burton-environmental lawyer and author of Dear Mr. Leprechaun-publishes, amongst other things, a nature series including Jean-Michel Cousteau's A Raft of Sea Otters. Burton says, "I formed London Town Press in 1998 to publish great children's books. My first book was The Whale Comedian in 1999, then Dear Mr. Leprechaun in 2003, followed by Fooling the Tooth Fairy in 2005. Mr. Leprechaun and Tooth Fairy are true stories from my own childhood." www.LondonTownPress.com.



## ENTERTAINMENT TODAY SWEEPSTAKES



WIN A COPY OF
"the good shepherd"
DVD

OWN IT ON DVD MARCH 27TH

ENTER THE SWEEPSTAKES at

www.EntertainmentToday.net By noon on March 22nd, 2007

\*\* Log on to www.EntertainmentToday.net and go to "Sweepstakes" on the left hand side menu bar.

No purchase necessary. Limit one DVD per person. The winner is randomly selected on or after Thursday, March 22nd, 2007. Entertainment Today employees and participating sponsors and their agencies are not eligible. Incomplete entries are void. All entries become the property of Entertainment Today and will not be acknowledged or returned. This sweepstake is open to United States residents who are 18 years and older



## DVD

## THISWEEK IN DVD'S



Fusing the smarty-pants sleek of Charlie Chan and the sweatiness that only Peter Lorre could provide, Mr. Moto—on paper—is an endearingly entertaining detective. Inspired by the popular JP Marquand novels of the early 1900's,

Fox's Mr. Moto movies followed the Asian-made-up Lorre as he basically did what Charlie Chan did: Solve crimes using both Western forensic skills and good old-fashioned Eastern ascetics. The Mr. Moto Collection: Volume Two (Fox) houses four of the later Lorre Moto movies—Mr. Moto in Danger Island, Mr. Moto's Gamble, Mr. Moto's Last Warning, and Mr. Moto Takes a Vacation-and as one would expect, they're interesting...for about ten minutes. It's a double-edged sword, these old films on DVD: Without the implicit filmic prowess to make them bona fide classics, they're really more nostalgic curios than anything else. But Fox knows this, and has catered this collection to Moto fans excellently: The transfers here are significantly stronger than I ever would have expected, and while the bonus film. The Return of Mr. Moto (with a commentary track from actor Henry Silva), ain't much of anything, coupled with the handful of interviews and featurettes on this box set. The Mr. Moto Collection: v. 2 actually makes for a fine historical document.



I don't know whether it makes me a contrarian hipster or a bona fide weirdo, but your buddy Mike spent Valentine's Day with Godzilla Raids

vs. Godzilla (Classic Media), and it was great. Godzilla Raids Again—presented here in both its original Japanese release and its chopped-up US version (featuring the voice talents of Sulu himself. George Takei—is the lesser of the two films (both the Japanese and US takes on Mothra vs. Godzilla are extraordinary), but the big lizard-fight at the end is totally bitchin'. And Classic Media is giving these Godzilla movies regal treatment: No, the transfers here aren't spot-on, but they're leaps and bounds more pristine than any versions I've ever seen, and the commentary tracks on the films from Ed Godziszewski and Steve Ryfle (as well as a few other geeks and Godzilla alums on Godzilla Raids Again) are essential listening for anyone with more than a passing interest in that lovable Godzilla. Though, truth be told, I'm more of a Mothra man. Happy Valentine's Day, Mothra—can I get you another glass of wine ...?



MVD has a slew of new music releases on the market, but a handful of them are the kind of thing you'd buy on an impulse at a record store, then come home and curse yourself for picking up. The good first: Tammy Wynette: Greatest

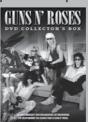
**Hits Live** is similar in quality to *Loretta Lynn: Songs* of *Inspiration* (released a few years ago)—it's not a

compilation of studio recordings, by any means, but this concert features many of the country legend's standouts, including "D-I-V-O-R-C-E" and "Stand By Your Man". Sure, the audio and video quality is poor,



but that's okay—the lack of technical prowess gives you more time to admire Wynette's helmet-cut hairdo. A lesser evil is U2: Achtung Baby—A Classic Album Under Review. No, we don't actually hear any of the songs U2 recorded for

this monolithic mainstream album, but many of the experts gathered to discuss the LP make intriguing points about specific songs' impact and finesse.



At the bottom of the barrel, though, is **Guns n Roses: DVD Collector's Box**. Without having access to any GNR, this two-disc "documentary" is nothing more than surface-level musings on the band's popularity, their meteoric rise

to the top of the glam-rock heap, and their bling-bling album sales. Sure, you get to watch Slash mumble through a few lines of slurred interviews, but after five minutes of this thing, you'll be ready to turn it off and start up your CD of *Appetite for Destruction* instead. And audio/video quality? Forget it. The fact that this Guns n Roses disc has a text discography of the band's output is the zenith of its bonus features palette.



Baz Luhrmann's Romeo + Juliet sucked then and it sucks now, but at least late-90's Leo-freaks can slo-mo their way through Romeo + Juliet: Music Edition (Fox), a DVD celebration of the film's 10<sup>th</sup> anniversary. This release comes with an

expanded CD soundtrack (which includes five more of the odious songs used in the film that weren't included on the film's original bestselling soundtrack) as well as a handful of bonuses that I bet even Baz wouldn't care much for. First of all, there are not one, not two, but three (?) screen-specific audio commentaries here—one from Luhrmann (who, for all intents and purposes, sounds as though he at least knows what the Hell he's talking about), another from composer Craig Armstrong, and yet another from composer Marius De Vries. Even as one compiled track, this would be a stinker—everybody knows that even with a solid soundtrack, it was the film's frenetic pace and visual style that set it apart, not the million-dollar decision of including a Garbage song on the soundtrack. The overlong documentary Romeo + Juliet: The Music isn't much better, but it's better than the handful of the other featurettes that round out the edition. Dig deep into your closet, find the dusty copy of the soundtrack you haven't listened to since sophomore year, and relive Romeo + Juliet that way. Because, mark my words: Even with a tweaked-up and fancy 2.35:1 Anamoprhic widescreen transfer and a DTS soundtrack (that makes you want to set fire to all the speakers in the room before you take your own life), this one's a Leo picture even fan-girls should forget. And yes, for the record, it is worse than Celebrity. Get over yourself.

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

## **SPORTS**

## EKLY SPORTS WRAP-UP

he NCAA Men's Basketball Tournament: 17 days of pure adrenaline and anxiety, a two-week plus national binge of basketball and back stories of perseverance and triumph over adversity. 17 days of upsets and emotions, of Cinderellas and last minute heroics. This half month known as March Madness is to many the greatest 17 days of the year, when there is no rest as we march on to the coronation of college basketball's champion. Also, it is one helluva time for gambling.

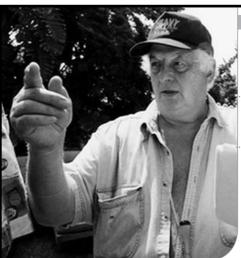
If you work in America, then you should know what a tourney bracket is. If you're reading this paper, then you might not. A bracket represents the field of match-ups; you pick the winners, just like that. Some like to analyze types of teams and personnel in selecting the winners, some go by team colors. If you want to listen to a writer whose playoff predictions/analyses in the other sports is about 25%, then read on.

First, the obvious. #1 seeds have never lost an opening round game, and #2 teams have only lost four times, so it is best not to go against them in the first round. In fact, a top three seed have won the whole thing in 19 of the last 22 years. Since high seeds are the preconceived favorites and are set up with the easiest road to the Final Four, it just seems natural. Coupled with that is the fact that no team below a #8 seed won the tournament since it went to the 64 team format, seeding is pretty good indicator, but not always. Seemingly every year a 12th seed beats a 5th seed.

When trying to set up your brackets, one of the best signs of a team that will help you take money from people is having a star player. Not just a good player, All-America level player, especially a preseason All-American, who had the pressure of that title hanging over him all year. Also, a high scoring team tend to do well, especially if their frontcourt is putting up the majority of the points. Balance scoring actually seems to be a bad thing, since it indirectly signifies that a team doesn't have a go-to scorer.

Don't care about filling out brackets? Just want to bet on the games? Then watch the spread. Vegas always put out the line right after the announcement of the matchups, then shift the line back and forth. Why? The knowledgeable betters put money down early, whereas the majority tend to bet on game day.

Those who don't know and are searching for answers pick up on the shift of the spread, thinking the odds makers are reconsidering who will win, or at least how well the teams match up. Wrong! It's actually the opposite. They want to split up the smart betters from the lazy betters, thereby hedging their odds of taking your money. So if you want to wait to the last minute, go against the shift of the spread. Do that and you just might win, or might not. I, for one, don't condone gambling, which is an evil, evil thing. Money is the root of all evil, and gambling is the quickest way of gaining money, which is the fastest road to Hell. Don't go to Hell! 🏱



throat cancer at age 76.

Emmy-winning director Andy Sidaris died of

Andy Sidaris succeeded in two genres. He was a pioneering TV sports director, directing episodes of ABCs Wide World of Sports for a quarter century. His direction of the controversial 1968 Summer Olympics in Mexico City won him an Emmy award.

## ENTERTAINMENT INSIDERS **OBITUARY** BY RUSTY WHITE

## **ANDY SIDARIS**

**DIED MAR. 7, 2007** 

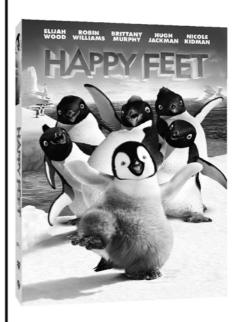
Most people, however, remember Andy Sidaris for his boob-filled action films. Mr. Sidaris developed a loyal following for the dozen films he directed aimed at a young male audience.

With a stable of actresses that included: Julie Strain, Dona Speir, Roberta Vasquez, and countless others, Andy Sidaris turned out plenty of thrillers with plenty of T&A. Think Charlie's Angels with a healthy libido and Russ Meyer's eye for cleavage.

Andy wrote a book about his cinematic endeavors, Bullets, Bombs and Babes: The Films of Andy Sidaris.

www.EntertainmentToday.net

## **SWEEPSTAKES**



## WIN A COPY OF "HAPPY FEET" **DVD**

OWN IT ON DVD MARCH 27TH

**ENTER THE SWEEPSTAKES** at

www.EntertainmentToday.net By noon on March 22nd, 2007

\*\* Log on to www.EntertainmentToday.net and go to "Sweepstakes" on the left hand side menu bar.

No purchase necessary. Limit one DVD per person. The winner is randomly selected on or after Thursday, March 22nd, 2007. Entertainment Today employees and participating sponsors and their agencies are not eligible. Incomplete entries are void. All entries become the property of Entertainment Today and will not be acknowledged or returned. This sweepstake is open to United States residents who are 18 years and older

## 24 HR Recorded **Real Estate Consumer Tips** 1-888-228-8125

EXT 300 - 5 Very Important Tips for Home Buyers EXT 301 - 5 Things You Must do Prior to Selling Your Home! EXT 302 - How to Pull Cash Out of Your Home EXT 303 - How I can sell your home fast & 4 more \$



**Most unique** and exotic Chinese cuisine for the gourmet

## HI DYNAST

Lunch, Dinner · 7 Days · All major credit cards accepted Cocktails · Banquet · Catering · Food to go

2112 Hillhurst Avenue · Los Angeles, CA 90027 · (323) 667·3388

## REVIEWBRIEFS NOW PLAYING...



Sandra Bullock as Linda and Julian McMahon as Jim in TriStar Pictures' psychological thriller Premonition, a film that gives us ghosts, dreams, and coffee

### 300

★ ★ 1/2 (R)

Whether you like 300, the historical epic based on the graphic novel from Sin City creator Frank Miller, or not will depend to a large extent on how you feel about the idea of spending two solid hours watching hordes of muscle-bound guys smacking each other with swords while wearing little more than leather jockstraps and canola oil. If this sounds like your cup of tea, it is likely that you will enjoy the picture immensely. On the other hand, if you are one of those people silly enough to require something of substance in your broadsword-based entertainment, 300 will seem as nothing more than a highly-stylized version of a B-movie programmer that will leave you feeling trapped between a rock and a hard place. (PS)

## The Astronaut Farmer

★ ★ 1/2 (PG)

Charles Farmer's shot at going to outer space was thwarted when he chose to return home after his father's suicide. As a young man, Charles was an astronaut. But instead of career, he decided that his family was the priority. Still, the passion to leave it all behind orbit the Earth never left. Over the years, he collected scraps and whatnot from local junk vards in order to construct his own space vehicle. The US government gets involved when they begin to notice that he's up to something not of this world. The filmmakers (the Polish Brothers) are smart guys, but by diving into family oriented mainstream fare. they give us nothing more than a modern. funky family film of the likes of The Computer Wore Tennis Shoes. (JH)

## Behind the Mask: The Rise of Leslie Vernon

★ ★ ★ (R)

Please see our review on page 11.

## **Black Snake Moan**

**★ ★ ★** (R)

If Moan works, it is because of the music. Brewer smartly intersperses old black-andwhite film footage of the famous Blind Lemon Jefferson talking about the blues-both the music and its emotional counterpart. And Lazarus in Moan is, of course, a Blues man. who's given it up in favor of farming. A tortured soul, he believes that Rae has been deposited literally on his doorstep by God for a reason. He's determined to break her of her "wickedness." and that means a chain around her waist securely shackling her to a radiator. And it is this tawdry dramatic play that really doesn't work, except in bits and pieces, and then mainly when the Blues takes center stage as performed by Jackson in character. Moan has a drive-in movie thing going for it early on. The long lead-in is timed right, permitting Ricci to strut with lusty flavor in front of a huge tractor as the credits roll down and iangly music bursts through the speakers in the theater. At times, the soundtrack sounds purposely distorted as though you're listening to it through a portable speaker hanging on the door of your Chevrolet. (JH)

## Caffeine

Not Yet Reviewed (R)

Starring my ex-girlfriend Mena Suvari, Katherine "The Ringer" Heigl, and elf-like Breckin "Uh, Can't Hardly Wait?" Meyer, *Caffeine* gives us one of those sappy romantic comedies too crappy for even most lesbianic agen-

cy assistants. This is the kind of stuff that normally only comes out on DVD or goes straight to Showtime; but for some reason—especially this time of year—one or two of these stinkers comes through the pipeline. Ostensibly, we're given a hep coffee shop in London where all the workers and customers go through their own relationship hell over the course of a day. Think *Employee of the Month* meets *Waiting*. Yeah, it's that bad.

## **Dead Silence**

Not Yet Reviewed (R)

From the makers of the *Saw* series, comes another derivative and ho-hum offering in the low-budg/high-budg horror field. Again, noname actors, MTV style cutting and visuals that completely take you out of the reality of any possibility of true fear, and nonsense involving dolls or something. You know the drill. The same shit all over again. I'm sure ol' James has fun at the festivals with his buddy Eli, though. So, good for them. This is one of those "no matter how crappy it is, it'll make a lot of dough" type of flicks. You know, kinda like the *Saw* series. (MK)

## Full of It

Not Yet Reviewed (PG-13)

Craig Kilborn and John Carroll Lynch star in this one directed by Jerry Seinfeld doc *Comedian* director Christian Charles in which a young boy is forced to live out the lies he perpetually tells...with hilarious consequences for the whole family. (MK)

## **Ghost Rider**

Not Yet Reviewed (PG-13)

Marvel's skeletal vigilante biker rides onto

the screen personified by Nicolas Cage. Comic book fans are drooling, but the trailer is just awful. Even comic books need one foot in reality. (TS)

## **Gray Matters**

Not Yet Reviewed (PG-13)

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

## The Host

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

The new Korean import *The Host* is a film that simultaneously tries to be a comedy-drama about a dysfunctional family pulling itself back together, a barbed political satire about the disasters that can develop from government ineptitude (both before and after the fact), and an all-out monster movie extravaganza that pays homage to the classics of

the genre while at the same time slyly subverting all the familiar clichés. Even if the end result hadn't been particularly good, I might have still found myself applauding director Bong Joon-ho simply for having the nerve to attempt something so ambitious in the first place. And yet, the most amazing thing about *The Host* is not the fact that Bong has tried to pull off such an audacious juggling act, but the fact that he has done it so successfully. (PS)

## I Think I Love My Wife

★ ★ (R)

Because it is way too uneven for its own good, I can't really recommend I Think I Love My Wife to anyone other than curiosity seekers interested in seeing how Chris Rock can adapt an Eric Rohmer film (in this case, Love in the Aternoon aka Chloe in the Afternoon). However, it does suggest things about Chris Rock' big-screen ambitions that should be encouraged—he does have some of the right ideas but currently lacks the craft to fully realize them. If he ever decided to collaborate with a stronger screenwriter—someone who could do a better job of transforming his ideas into a coherent narrative structureand a reputable director willing to let him do more than simply act as a clown, there is no telling what he might accomplish. If that happens. I Think I Love My Wife may, in due time, come across less as a failed experiment and more like a tentative first step in the right direction (PS)

## **Into Great Silence**

Not Yet Reviewed (Not Rated)

It took German director Phillip Groning sixteen years to be given permission to make this cathartic meditation on the monastic life. A crew of one, Groning spent six months living with the monks of the Carthusian order who allowed him to film them by himself, without artificial lighting or any other modern-day cinematic devices. What resulted is a film that is an incredibly intimate representation of what it is to live in a monastery. There is no score, no voice-over, no archival footage. Only silent life as it is in the monastery. (MK)

## The Last Mimzv

Not Yet Reviewed (PG)

In this adaptation of the famous sci-fi short story, "Mimsy Were the Borogoves," a pair of young children play with some mysterious



Chris Rock with Gina Torres in romantic comedy | Think | Love My Wife.

toys that they have found, not realizing that they have been sent from the future as part of a time-travel experiment, and begin to develop strange powers as a result. Among the grown-ups caught up in the goings-on are Timothy Hutton, Joley Richardson, and Rainn Wilson. (PS)

## **Maxed Out**

Not Yet Reviewed (Not Rated)

This documentary from James D. Scurlock is an expose of credit-card companies and the methods that they use to ensure everincreasing profits by doing everything in their power to keep Americans drowning in credit debt. (PS)

### **Music & Lyrics**

Not Yet Reviewed (PG-13)

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

### The Namesake

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

Based on Juhmpa Lahiri's bestselling novel, and directed by Mira Nair—the inspiring force behind 2002's joyful *Monsoon Wedding—The Namesake* is the multi-generational story of a Bengali husband and wife trying to make the turbulent transition from Calcutta to America, and the struggles faced by their children in honoring their Indian roots while embracing their American future. (SS)

## Nomad

Not Yet Reviewed (R)

As unoriginal as the title of this film may seem, just read the tagline: Courage know no limit (sic). Yeah. You know what? From the poster—a rip-off of Spawn meets SWAT—I'm not even gonna bother looking this one up. Do it yourself. I'm sure it's as big of a waste of time to watch it as it was to make it. But, that certainly won't stop it from making millions and getting an Academy Award for Best Adapted Mustache or whatever. Hey, you never know. With Michael Arndt running amuck, writing Toy Story 3 and all, you just never know. (MK)

## The Number 23

★ ★ ★ (R)

Jim Carrey and Virginia Madsen star in this thriller from Joel Schumacher about a man (Carrey) who grows obsessed with the real-life "23 Phenomenon" that seems to have some kind of mystical power of his character and his character's life/sanity. Carrey said he had to go to a very dark place within himself to play the deranged lead character whose life is ravaged by the number 23. (JH)

## Premonition

★ ★ (PG-13)

After proving in Crash that she can do more than act as the overlooked girl the boy eventually falls in love with, Premonition gives Sandra Bullock another chance to dig deep into her thespian soul to portray stages of grief, hysteria and despair as Linda, a housewife with the nightmarish premonition her husband will end in a fatal car crash. Bullock actually comes up swimming here, showing convincing emotions of love and loss with some tender husband and wife scenes, mostly involving a shower. Despite the effort to keep this complicated screenplay as clear as possible, the film unfortunately raises more questions than answers with its puzzle like structure and non-linear time lapse. Though it is a teeny tiny bit better than I expected after seeing the previews, it still left me with a distracting headache mumbling "What? Why did she..? That makes no sense!" that couldn't be flushed away with a little bit of Tylenol. (CR)

## Reno 911!: Miami

**★** (R

The *Reno 911!* gang bring their antics to the big screen, and though the troupe themselves are some of America's funniest comedians working today, their concept of parodying the reality show mainstay *Cops* simply doesn't translate well at all to a an 80-miinute format. (JA)

### Sunshine

Not Yet Reviewed (R)

Danny Boyle (Trainspotting) teams up once again with his recent writing partner Alex Garland (The Beach, 28 Days Later) to again lay Cilian Murphy in a difficult task: this time, as one of a group of astronauts on a very tough mission. No, they're not going to an asteroid with Ben Affleck and Bruce Willis to save the planet. This time, they're going to the Sun to save the planet! How do you like that?! And rather than Liv Tyler, all we get is Michelle Yeoh to look at and wonder at the identity of her real father. Don't know where that one was going, but where this one is going in another sci-fi drama about saving the world from imminent doom. Really, what's the point, friends? (MK)

## Tortilla Heaven

★ ★ 1/2 (PG-13)

Picture this: Falfúrrias, New Mexico—a small town with the population of 73. The only restaurant in town, called Tortilla Heaven, is about to be blessed..or is it? Owner Isidor Navarro (played by the charismatic Jose Zuniga of Next Stop Wonderland fame) wakes up on a Sunday morning to prepare his restaurant for the day's business. He preps his sauces, his meats, and tortillas as he normally does with love and care. But this Sunday is different. While Isidor is warming his famous tortillas, the face of Jesus Christ mysteriously burns through and onto one of his delicacies. He tries to keep this sighting a secret, only to

find that everyone in the town knows immediately of his miraculous discovery... (CD)  ${}^{\circ}$ 

### The Ultimate Gift

Not Yet Reviewed (PG)

Starring the little girl from *Little Miss Sun-shine*, this ham-fisted Fox Faith romp gives us a parable involving a young man who is taught a grave lesson by his grandfather's legacy in the mode of 12 very special gifts. (MK)

### Wild Hoas

*1/2* (PG-13

If you have gone to the movies with even the slightest modicum of regularity in the last few months, you have probably seen the trailer for Wild Hogs and dismissed it as little more than a knock-off of the perfectly serviceable middle-aged-ennui comedy City Slickers, with the chief difference being that the cast is straddling motorcycles instead of horses. Wild Hogs is a dreadful film-not only is it director Walt Becker's first effort since Van Wilder, it is actually a step backward in terms of quality-but I will admit that there were a couple of minor elements that weren't completely excruciating. As the bumbling small-town sheriff, Steven Tobolowsky has a couple of amusing lines, the best being the one in which he explains the extent of his weapons training. Although Marisa Tomei has virtually nothing to do here, she is nevertheless cheerful and perky and clearly becoming more and more attractive with every passing year. (PS)

## Wild Tigers I Have Known

Not Yet Reviewed (Not Rated)
Coming-to-age story about a 13-year-old boy
who comes to terms with his sexuality and
his lust for the cool kid in school. (MK)

## The Wind That Shakes the Barley

★ ★ ★ 1/2 (Not Rated)

Please see our review on page 11.

## Zodiad

★ ★ ★ ★ (R)

With Zodiac, David Fincher confirms once and for all that he is among the finest working in the world today-how many others do you know of who could make a film as thrilling as this in which most of the action involves two or three people talking in a room? Because it is long, grim and moody and tells a story that requires a long attention span and doesn't provide any cathartic chase scenes or gun battles in the final reels, I have the sad suspicion that those anticipating a standard-issue serial killer thriller (the kind unfortunately suggested in the ads) may come away from Zodiac feeling disappointed that Fincher hasn't given them the typical fare that they have come to expect from the genre. And yet, I'd like to think that there is an audience out there that is as tired of the same old stuff as Fincher clearly is and that they will respond to a film such as Zodiac—one that is extraordinary instead of simply extra-ordinary.

## FILM

## ART FILM OF THE WEEK BY AARON SHELEY

## **MOUCHETTE**



Nadine Nortier as titular character in Robert Bresson's Mouchette.

n Robert Bresson's second Georges
Bernanos adaptation (*Diary of a Country Priest* being the first), he again uses no professional actors and his signature stark realism in full force. He follows the young, troubled teenaged girl Mouchette (Nadine Nortier) through the worst days of her life. Her mother is on her deathbed, her father is a bitter alcoholic, and her schoolmates treat her as a reviled outsider. Mouchette lives in a small, rural French town, and all of her depressing drawbacks have given her anguished blues.

Bresson relishes in close-ups and, in contrast, commonly depicts his characters from the neck down, intentionally cutting off their heads in the frame. Following Mouchette around in her amalgam of pent-up emotions is a quiet and unsettling event. A large duration of the film's audio track is presented through offscreen sound effects, with dialogue used sparsely.

At school, Mouchette's stress is too much for her to bear and she refuses to sing in choir until forced by her unsympathetic teacher; one can clearly see echoes of *Mouchette* in Todd Solondz's *Welcome to the Dollhouse*. After school, the teen hides in a ditch and pelts rocks and dirt at her classmates. The narrative, which covers a short amount of temporal unity, utilizes elliptical gaps at each fade-out in order to construct an impressionistic structural formalism.

In a fever-dream montage of carnival bumper cars, Mouchette discovers short-lived joy through love for an older boy, which is a great contrast to her demeanor in the rest of the film. Her father slaps in her in the face, however, and the boy is lost forever.

Another day after school, Mouchette wanders off the road and into the woods, soon seeking shelter from the pouring rain. Meanwhile, a gamekeeper and a poacher get into an inevitable tussle. The poacher escapes the fight and finds Mouchette wet and alone in the woods. Together, the two retreat to a cabin, where the poacher loses his mind wondering if he murdered the gamekeeper during his drunken stupor.

As the poacher passes out, Mouchette delicately sings to him. He awakens to declare that the girl is his prisoner, and after thrashing around the cabin in pursuit of his evasive target, he knocks Mouchette down to rape her. After the assault, Mouchette escapes, returning to an unwelcome home where she experiences the sadness of her aftermath of victimhood. In the same night, her mother passes away from an undiagnosed sickness.

In the morning, Mouchette is delirious from the previous night's horrors. Even though she was the rape victim, the townspeople treat her as a whore. She is so confused that she begins to believe that her rapist cares for her. To end the pain, she commits suicide in the most realistic and indifferent manner that has probably ever been caught on celluloid.

Bresson is uncompromising in his tale of feminine injustice. Jean-Luc Godard (though he wouldn't admit to it at the time) made a trailer for the Cannes Golden Palm winning film, which advertises the picture as "Christian and sadistic." This evaluation is truthful, yet God is indifferent to the plight of this pastoral tragedy, according to Bresson.

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

## HOLLYWOOD & VICINITY

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

I Think I Love My Wife Fri.-Sat., 11:30 a.m., 12:15, 1:40, 2:35, 4:30, 5:25, 7:20, 8:15, 9:40, 10:35 p.m.; Sun., 5:35, 7:20, 8:15, 9:40, 10:35 p.m.; Mon.-Thurs., 11:30 a.m., 12:15, 1:40, 2:35, 4:30, 5:25, 7:20, 8:15, 9:40,

The Namesake Fri.-Sat., 11:35 a.m., 2:15, 5:15, 8:05 10:45 p.m.; Sun., 5:25, 8:05, 10:45 p.m.; Mon.-Thurs., 11:35 a.m., 2:15, 5:15, 8:05, 10:45 p.m.

ition Fri.-Sat., 11:55 a.m., 12:40, 2:05, 3:10, 4:35, 5:30, 7:25, 8:20, 9:55, 10:40 p.m.; Sun., 5:30, 7:25, 8:20, 9:55, 10:40 p.m.; Mon.-Thurs., 11:55 a.m., 12:40,

2:05, 3:10, 4:35, 5:30, 7:25, 8:20, 9:55, 10:40 p.m.
The Host (Gwoemul) Fri.-Sat., 11:40 a.m., 2:10, 5:10, 8:10, 10:50 p.m.; Sun., 5:20, 8:10, 10:50 p.m.; Mon.-Thurs., 11:40 a.m., 2:10, 5:10, 8:10, 10:50 p.m.

Black Snake Moan Fri.-Sat., 1:55, 5:05, 7:55, 10:55 p.m.; Sun., 5:15, 7:55, 10:55 p.m.; Mon.-Thurs., 1:55, 5:05, 7:55, 10:55 p.m.

Zodiac Fri.-Sat., 12:30, 4:10, 7:50, 11:25 p.m.; Fri.-Sat. 11:45 a.m., 3:25, 7:05, 10:25 p.m.; Sun., 5, 8:30 p.m.; Sun., 7:05, 10:25 p.m.; Mon.-Thurs., 12:30, 4:10, 7:50 11:25 p.m.; Mon.-Thurs., 11:45 a.m., 3:25, 7:05, 10:25

Amazing Grace Fri., 1:25, 4:25 p.m.; Sat., 1:25, 4:25, 7:15, 10:05 p.m.; Sun., 7:15, 10:05 p.m.; Mon.-Thurs., 1:25, 4:25, 7:15, 10:05 p.m.

Breach Fri.-Sat., 11:50 a.m., 2:20, 5, 7:40, 10:10 p.m.; Sun., 5:10, 7:40, 10:10 p.m.: Mon.-Tues., 11:50 g.m. 2:20, 5, 7:40, 10:10 p.m.; Wed., 1:35, 4:45 p.m.; Thurs., 1:35, 4:45, 7:35, 10:15 p.m.

Music and Lyrics Fri.-Sat., 1:30, 4:40, 7:10, 9:30 p.m Sun., 7:10, 9:30 p.m.; Mon.-Wed., 1:30, 4:40, 7:10, 9:30 p.m.; Thurs., 1:30, 4:40 p.m.

The Lives of Others (Das Leben der Anderen) Fri.-Sat. 1:20, 4:20, 7:30, 10:20 p.m.; Sun., 5, 8, 11 p.m.; Mon.-Thurs., 1:20, 4:20, 7:30, 10:20 p.m.

Pan's Labyrinth (El Laberinto del Fauno) Fri.-Sat., 1:35, 4:45, 7:35, 10:15 p.m.; Sun., 5:05, 7:35, 10:15 p.m.; Mon.-Tues., 1:35, 4:45, 7:35, 10:15 p.m.; Wed.-Thurs., 11:50 a.m., 2:20, 5, 7:40, 10:10 p.m.

Children of Men Fri.-Sat., 1, 4, 7, 9:50 p.m.; Sun., 7, 9:50

## p.m.; Mon.-Thurs., 1, 4, 7, 9:50 p.m. LOS FELIZ 3 1822 Vermont Avenue (323)664-

Behind the Mask: The Rise of Leslie Vernon 2:45, 5:20, 7:30, 9:40 p.m.

Black Snake Moan 2:45, 5:45, 8:45 p.m.

PACIFIC EL CAPITAN Hollywood Blvd, West of Highland (323)467-7674 Wild Hogs Fri., 12:20, 2:45 p.m.; Sat., 12:20, 2:45, 5:10,

7:35, 9:55 p.m.; Sun., 12:20, 2:45, 9:55 p.m.; Mon.-Thurs., 12:20, 2:45, 5:10, 7:35, 9:55 p.m. Bridge to Terabithia 10 a.

## PACIFIC'S THE GROVE STADIUM 14 189 The

Grove Drive, 3rd & Fairfax (323)692-0829 Dead Silence Fri.-Sat., 11:50 a.m., 2:30, 5:05, 7:35, 10:05 p.m., 12:30 a.m.; Sun.-Thurs., 11:50 a.m., 2:30, 5:05, 7:35, 10:05 p.m.

I Think I Love My Wife Fri.-Sat., 11:25 a.m., 12:15, 1:55, 2:45, 4:35, 5:25, 7:10, 8:05, 9:45, 10:40 p.m., 12:15 a.m.; Sun.-Thurs., 11:25 a.m., 12:15, 1:55, 2:45, 4:35, 5:25, 7:10, 8:05, 9:45, 10:40 p.m.

ition Fri.-Sat., 10:30, 11:35 a.m., 12:50, 2:05, 3:15, 4:40, 5:45, 7:15, 8:20, 9:50, 10:55 p.m., 12:20 a.m.; Sun., 10:30, 11:35 a.m., 12:50, 2:05, 3:15, 4:40, 5:45, 7:15, 8:20, 9:50, 10:55 p.m.; Mon., 10:30, 11 a.m., 12:50, 2:05, 3:15, 4:40, 5:45, 7:15, 8:20, 9:50, 10:55 p.m.; Tues., 10:30, 11:15 a.m., 12:50, 1:40, 3:15, 4:05, 5:45, 8:20, 10:10, 10:55 p.m.; Wed.-Thurs., 10:30, 11:35 a.m., 12:50, 2:05, 3:15, 4:40, 5:45, 7:15, 8:20, 9:50, 10:55 p.m.

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

Black Snake Moan Fri.-Sat., 11:15 a.m., 2:10, 5:10, 8:10 11:10 p.m.; Sun., 8:10, 11:05 p.m.; Mon.-Wed., 11:15 a.m., 2:10, 5:10, 8:10, 11:05 p.m.

Wild Hogs Fri.-Sat., 11:20 a.m., 1:55, 4:40, 7:20, 9:55 p.m., 12:25 a.m.; Sun.-Thurs., 11:20 a.m., 1:55, 4:40, 7:20, 9:55 p.m.

Zodiac Fri.-Sat., 12:20, 4:05, 7:45, 11:15 p.m.; Sun.-Wed., 12:20, 4:05, 7:40, 11:10 p.m.

The Number 23 Fri.-Tues., 11:40 a.m., 5:20, 10:50 p.m.; Wed., 2:25 p.m.; Thurs., 11:40 a.m., 5:20, 10:50 p.m Breach Fri.-Tues., 2:25, 8:10 p.m.; Wed., 11:05 a.m., 4,

10:50 p.m.; Thurs., 2:25, 8:10 p.m.
Bridge to Terabithia 11:10 a.m., 1:45, 4:30, 7:05, 9:40

Music and Lyrics Fri.-Sat., 11:30 a.m., 2:15, 4:50, 7:30, 10:05 p.m., 12:25 a.m.; Sun.-Thurs., 11:30 a.m., 2:15, 4:50, 7:30, 10:05 p.m.

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

The Good Shepherd Fri.-Sun., 1, 4:30, 8 p.m.; Mon. Thurs., 4:30, 8 p.m.

od Diamond Fri.-Sun., 1:45, 5, 8:15 p.m.; Mon.-Thurs., 5. 8:15 p.m.

The Pursuit of Happyness 7:45 p.m.

Babel Fri.-Sun., 1:30, 4:45 p.m.; Mon.-Thurs., 4:45 p.m.

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

Volver Fri., 7:30 p.m.; Sat.-Sun., 2:30, 5, 7:30 p.m.; Mon.-7:30 p.m.

VINE 6321 Hollywood Blvd. (323)463-6819

Blood Diamond 4:45, 9:35 p.m.
VISTA 4473 Sunset Boulevard at Hollywood (323)660-6639

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

## DOWNTOWN S. LOS ANGELÉS

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

**300** Fri., 4:40, 7:20, 9:55 p.m.; Sat.-Sun., 1:40, 4:40, 7:20, 9:55 p.m.; Mon.-Thurs., 5:40, 8:20 p.m. Wild Hogs Fri., 5:50, 8, 10:10 p.m.; Sat.-Sun., 1:30, 3:40, 5:50, 8, 10:10 p.m.; Mon.-Thurs., 5:50, 8 p.m.

Zodiac Fri., 5, 8:10 p.m.; Sat.-Sun., 1:50, 5, 8:10 p.m. Mon.-Thurs., 5, 8:10 p.m.

Fired! Fri., 5:45, 7:45, 9:45 p.m.; Sat.-Sun., 1:45, 3:45, 5:45, 7:45, 9:45 p.m.; Mon.-Thurs., 5:45, 7:45 p.m.
MANN BEVERLY CENTER 13 8522 Beverly Boulevard, Suite 835 (310)652-7760

Tortilla Heaven Fri.-Wed., 12:10, 2:30, 4:50, 7:10, 9:50

The Astronaut Farmer 1:10, 3:50 p.m Starter for 10 12:15, 2:20, 4:45, 7, 9:20 p.m Ghost Rider 12:20, 2:40, 5:15, 7:40, 10:10 p.m. Tyler Perry's Daddy's Little Girls 4:20, 10 p.m. Norbit 12:05, 2:25, 4:45, 7:10, 9:30 p.m. Because I Said So 12:10, 2:30, 4:40, 7, 9:20 p.n Notes on a Scandal 12:50, 3:10, 5:20, 7:30, 9:50 p.m.

Night at the Museum 12 noon, 2:20, 4:50, 7:20, 10 p.m.

Venus 12:40, 3, 5:10, 7:20, 9:40 p.m. Letters From Iwo Jima 6:40, 9:40 p.m. Dregmairls 12:45, 3:40, 6:40, 9:30 p.m

The Queen Fri.-Tues., 12 noon, 2:15, 4:30, 6:50, 9:10 p.m.; Wed., 2:15, 4:30, 6:50, 9:10 p.m.; Thurs., 12 noon,

2:15, 4:30, 6:50, 9:10 p.m. Little Children 1, 6:50 p.m.

The Last King of Scotland 1:30, 4:30, 7:30, 10:10 p.m UNIVERSITY VILLAGE 3 3323 South Hoover (213)748-6321

Tortilla Heaven Fri.-Sat., 12:15, 2:35, 4:55, 7:15, 9:35, 11:45 p.m.; Sun.-Thurs., 12:15, 2:35, 4:55, 7:15, 9:35

**300** Fri.-Sat., 1:15, 4, 7, 9:45 p.m., 12:15 a.m.; Sun. Thurs., 1:15, 4, 7, 9:45 p.m.

Wild Hogs 12:30, 3, 5:30, 8, 10:15 p.m. Factory Girl Fri.-Sat., 12 mid.

## WEST HOLLYWOOD BEVERLY HILLS

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

Nomad (The Warrior) Fri., 5:20, 8 p.m.; Sat.-Sun., 12 noon, 2:40, 5:20, 8 p.m.; Mon.-Thurs., 5:20, 8 p.m. Beyond the Gates Fri., 5:30, 8:15 p.m.; Sat.-Sun., 12:05, 2:50, 5:30, 8:15 p.m.; Mon.-Thurs., 5:30, 8:15 p.m. Mehman Fri., 5, 7:30, 10 p.m.; Sat.-Sun., 12 noon, 2:30, 5, 7:30, 10 p.m.; Mon.-Thurs., 5, 7:30, 10 p.m. LAEMMLE'S SUNSET 5 8000 Sunset Blvd.

(323)848-3500

Behind the Mask: The Rise of Leslie Vernon 12:15, 2:40, 5, 7:20, 9:40 p.m.

Caffeine 12:30, 2:50, 5:10, 7:30, 9:50 p.m

The Wind That Shakes the Barley 1, 4, 7, 9:50 p.m Maxed Out: Hard Times, Easy Credit and the Era of Predatory Lenders 12:45, 3, 5:15, 7:35, 9:55 p.m. Israel Film Festival

## WESTWOOD WEST L.A.

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

Dead Silence Fri., 1:45, 4:15, 7:15, 9:45 p.m.; Sat., 11:30 a.m., 1:45, 4:15, 7:15, 9:45 p.m.; Sun., 1:45, 4:15, 7:15, 9:45 p.m.; Mon., 4:30, 7:10, 9:35 p.m.; Tues.-Wed., 2:15, 4:30, 7:10, 9:35 p.m.; Thurs., 4:30, 7:10, 9:35 p.m.

Premonition Fri., 2, 4:55, 7:45, 10:15 p.m.; Sat., 11:40 a.m., 2, 4:55, 7:45, 10:15 p.m.; Sun., 2, 4:55, 7:45, 10:15 p.m.; Mon.-Thurs., 2, 4:55, 7:30, 10 p.m. Black Snake Moan Fri., 1:40, 4:30, 7:30, 10:10 p.m.; Sat.,

11:05 a.m., 1:40, 4:30, 7:30, 10:10 p.m.; Sun., 1:40, 4:30, 7:30, 10:10 p.m.; Mon., 1:55 p.m.; Tues.-Wed., 1:55, 4:45, 7:20, 9:55 p.m.; Thurs., 1:55 p.m. **3reach** Fri., 1:30, 4:05, 7, 9:30 p.m.; Sat., 11 a.m., 1:30,

4:05, 7, 9:30 p.m.; Sun., 1:30, 4:05, 7, 9:30 p.m.; Mon. Thurs., 1:45, 4:15, 7, 9:30 p.m.

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

Dead Silence Fri.-Sat., 11:20 a.m., 1:55, 4:20, 7:15, 10 p.m., 12:20 a.m.; Sun., 11:20 a.m., 1:55, 4:20, 7:15, 10 p.m.; Mon.-Thurs., 1:10, 3:30, 5:50, 8:10, 10:30 p.m. I Think I Love My Wife Fri.-Sun., 10:05 a.m., 12:20, 2:50. 5:15, 7:50, 10:15 p.m.; Mon.-Thurs., 12:55, 3:15, 5:40,

8:05. 10:35 p.m nesake Fri.-Sat., 10 a.m., 1, 4, 7, 10:05 p.m., 12:30 a.m.; Sun., 10 a.m., 1, 4, 7, 10:05 p.m.; Mon.-Thurs., 1, 4, 7:05, 10:05 p.m.

Premonition Fri.-Sat., 9:50 a.m., 12:05, 1:35, 2:40, 5:20, 7, 8, 10:55 p.m., 12:35 a.m.; Sun., 9:50 a.m., 12:05, 1:35, 2:40, 5:20, 7, 8, 10:45 p.m.; Mon.-Thurs., 12:50, 1:50, 4:40, 7:15, 8:15, 9:50 p.m. **300** Fri.-Sat., 10:15, 11:15 a.m., 12:30, 1:15, 2, 3:30,

4:30, 6:30, 7:30, 8:30, 9:30, 10:30, 11:30 p.m., 12:25 a.m.; Sun., 10:15, 11:15 a.m., 12:30, 1:15, 2, 3:30, 4:30, 6:30, 7:30, 8:30, 9:30, 10:30 p.m.; Mon.-Thu 1:15, 2:15, 3:45, 4:30, 5:30, 7, 7:45, 8:30, 9:55, 10:45

Black Snake Moan Fri.-Sun., 11 a.m., 1:45, 4:35, 7:25, 10:25 p.m.; Mon.-Wed., 2:10, 4:55, 7:40, 10:35 p.m.; Thurs., 12:40, 5:45, 10:50 p.m.

**Wild Hogs** Fri.-Sat., 9:55 a.m., 12:15, 2:45, 5:25 p.m.; Fri.-Sat., 9:55 a.m., 12:15, 2:45, 5:25, 7:35, 10:10 p.m.; Sun., 9:55 a.m., 12:15, 2:45, 5:20, 7:55, 10:25 p.m.; Mon.-Thurs., 2, 4:35, 7:10, 9:55 p.m.

**Zodiac** Fri.-Sat., 12 noon, 3:45, 4:45, 7:55, 11:25 p.m.; Sun., 12 noon, 3:45, 4:45, 7:10, 10:35 p.m.; Mon.-Thurs., 12:45, 3, 7, 10:30 p.m.

The Number 23 Fri.-Sun., 11:25 a.m., 4:25, 9:55 p.m.;

Mon.-Thurs., 3:20, 5:45, 10:40 p.m. Reno 911!: Miami Fri.-Sun., 10:35 p.m.; Mon.-Thurs., 10:20 p.m

Breach Fri.-Sun., 11:10 a.m., 2:05, 4:50, 7:40, 10:40 p.m.; Mon.-Thurs., 2:05, 4:45, 7:30, 10:15 p.m. Bridge to Terabithia Fri.-Sat., 9:45 a.m., 12:10, 2:35,

5:05, 7:45, 10:20 p.m.; Sun., 9:45 a.m., 12:10, 2:35, 5:05, 7:50, 10:20 p.m.; Mon.-Wed., 12:40, 3:10, 5:35, 8, 10:25 p.m.; Thurs., 3:20, 8:25 p.m.

Music and Lyrics Fri.-Sat., 10:10 a.m., 12:35, 3:05, 5:40, 8:15, 10:50 p.m.; Sun., 10:10 a.m., 12:35, 3:05, 5:40, 8:15, 10:45 p.m.; Mon.-Thurs., 2:30, 5, 7:35, 10:10 p.m Pan's Labyrinth (El Laberinto del Fauno) Fri.-Sun., 10:45 a.m., 1:50, 4:40, 7:35 p.m.

## Mon.-Thurs., 1:35, 4:25, 7:25 p.m. **LAEMMLE'S ROYAL THEATRE** 11523 Santa Monica Blvd. (310)477-5581

Avenue Montaigne (Fauteuils d'orchestre) 1:45, 4:30, 7:10, 9:45 p.m

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

I Think I Love Mv Wife 12:30, 2:45, 5, 7:30, 10 p.m. MAJESTIC CREST Westwood & Wilshire Boulevards (310)474-7866

Pan's Labyrinth (El Laberinto del Fauno) 2:30, 5, 7:30, 10

### MANN BRUIN 948 Broxton Avenue (310)208-8998

Zodiac 12 noon, 3:30, 7:10, 10:35 p.m.
MANN FESTIVAL 1 10887 Lindbrook Avenue (310)208-2765

The Astronaut Farmer 2:30, 5, 7:30 p.m The Number 23 12:10, 10:10 p.m.

Private Screening Sun., 7:30 p.m.

MANN NATIONAL 10925 Lindbrook Drive (310)208-4366

Music and Lyrics 11:50 a.m., 2:20, 4:50, 7:20, 9:50 p.m.

MANN VILLAGE 961 Broxton Avenue (310)208-5576

300 Fri.-Mon., 12:50, 3:50, 7, 10 p.m.; Tues., 12:30, 3:45, 7, 10:10 p.m.; Wed.-Thurs., 12:50, 3:50, 7, 10 p. NUART THEATRE 11272 Santa Monica Blvd. (310)281-8223

The Rocky Horror Picture Show Sat., 11:55 p.m The Holy Mountain (1973) Tues.-Thurs., 4:30, 7:15, 10

El Topo Fri., 4, 7, 9:50, 11:55 p.m.; Sat.-Sun., 1, 4, 7, 9:50 p.m.; Mon., 4, 7, 9:50 p.m. WESTSIDE PAVILION CINEMAS 10800 Pico

Blvd. at Overland Ave (310)281-8223

Into Great Silence (Die Grosse Stille) 12:30, 4:30, 8 p.m. Amazing Grace 11:10 a.m., 1:45, 4:40, 7:15, 9:55 p.m. The Lives of Others (Das Leben der Anderen) 11 a.m., 2, 5, 8:15 p.m.

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

## CULVER CITY, LAX, MARINA DEL REY

## AMC LOEWS MARINA 6 13455 Maxella Ave.

I Think I Love My Wife Fri., 2:15, 4:50, 7:30, 10 p.m.; Sat., 11:45 a.m., 2:15, 4:50, 7:30, 10 p.m.; Sun.-Thurs., 2:15, 4:50, 7:30, 10 p.m.

Black Snake Moan Fri., 1:50, 4:35, 7:25, 10:25 p.m.; Sat.,

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

Zodiac 2:20, 6:05, 9:35 p.m.

18

Amazing Grace Fri., 2:30, 5, 7:45, 10:30 p.m.; Sat., 11:50 a.m., 2:30, 5, 7:45, 10:30 p.m.; Sun.-Thurs., 2:30, 5, 7:45, 10:30 p.m.

Breach Fri., 1:35, 4:20, 7:15, 9:50 p.m.; Sat., 10:45 a.m., 1:35, 4:20, 7:15, 9:50 p.m.; Sun.-Thurs., 1:35, 4:20, 7:15. 9:50 p.m.

iic and Lyrics Fri., 2:35, 5:05, 7:50, 10:35 p.m.; Sat., 11:55 a.m., 2:35, 5:05, 7:50, 10:35 p.m.; Sun.-Thurs.,

## 2:35, 5:05, 7:50, 10:35 p.m. PACIFIC CULVER STADIUM 12 9500 Culver Boulevard, Culver and Washington (310)360-9565

The Last Mimzy Sun., 3:25 p.m.

**Dead Silence** Fri.-Sat., 2:45, 5:10, 7:25, 9:50 p.m.; Sun.-Thurs., 2:45, 5:10, 7:30, 9:50 p.m.

I Think I Love My Wife Fri.-Sat., 12:30, 1:05, 2:45, 3:20, 5, 5:50, 7:35, 8:15, 10, 10:45 p.m.; Sun., 12:30, 1:05, 2:45, 3:20, 5, 5:50, 7:35, 8:15, 10, 10:35 p.m.; Mon.-Thurs., 1:10, 2:55, 3:35, 5, 5:55, 7:20, 8:20, 9:40, 10:30 p.m.

ition Fri.-Sun., 12:05, 1:30, 2:20, 4:40, 5:35, 7:15, 8. 9:45. 10:25 p.m.; Mon.-Wed., 2:10, 2:45, 4:40, 5:15. 7:10, 7:45, 9:30, 10:10 p.m.; Thurs., 2:10, 2:45, 4:40, 5:15, 7:10, 7:45, 9:45, 10:10 p.m.

**300** Fri.-Sat., 12 noon, 1:20, 2, 2:40, 4:15, 4:50, 5:25, 7:05, 7:40, 8:10, 9:55, 10:35, 10:50 p.m.; Sun., 12 noon, 1:20, 2, 2:40, 4:15, 4:50, 5:25, 7:05, 7:40, 8:10, 9:55, 10:35 p.m.; Mon.-Wed., 1:20, 2, 2:40, 4:15, 4:50, 5:25, 7:05, 7:40, 8:10, 9:55, 10:35 p.m.; Thurs., 1:20, 2, 2:40, 4:50, 5:25, 7:40, 8:10, 10:35 p.m.

Wild Hogs Fri.-Sat., 12:50, 3:10, 5:30, 7:55, 10:15 p.m.; Sun., 12:50, 3:10, 5:30, 7:55, 10:20 p.m.; Mon.-Thurs.,

1, 3:20, 5:40, 8, 10:20 p.m.

Zodiac Fri.-Sun., 12:20, 3:45, 7:10, 10:30 p.m.; Mon.-Thurs., 1:15, 4:35, 8:15 p.m

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

Music and Lyrics Fri.-Sat., 12:15, 2:35, 5:05, 7:30, 10:05 p.m.; Sun., 1:05, 5:45, 8:05, 10:25 p.m.; Mon.-Thurs., 2:35, 5:05, 7:35, 10:05 p.m

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

Dead Silence Fri.-Sat., 12:25, 2:45, 5:05, 7:25, 9:45 p.m., 12:10 a.m.; Sun., 12:25, 2:45, 5:05, 7:25, 9:45 p.m.

1 Think I Love My Wife Fri.-Sun., 12:30, 2:55, 5:20, 7:45 p.m. Director's Hall;Reserved Seating; Fri.-Sun., 10:15 p.m.; Fri.-Sat., 12 noon, 2:25, 4:50, 7:15, 9:40 p.m., 12 mid.; Sun., 12 noon, 2:25, 4:50, 7:15, 9:40 p.m

Premonition Fri., 11:45 a.m., 2:10, 4:35, 7, 9:25, 11:45 p.m.; Fri.-Sat., 12:30, 2:55, 5:20, 7:45, 10:10 p.m 12:30 a.m.; Sat., 11:45 a.m., 2:10, 4:35, 7, 9:25, 11:50 p.m.; Sun., 11:45 a.m., 2:10, 4:35, 7, 9:25 p.m.; Sun., 12:30, 2:55, 5:20, 7:45, 10:10 p.m.

300 Fri.-Sun., 5:15, 8, 10:45 p.m. Director's Hall; Reserved Seating; Fri.-Sat., 11:15 a.m., 1, 2, 3:45, 4:45, 6:30, 7:30, 9:15, 10:15, 11:55 p.m.; Sun., 11:15 a.m., 1, 2, 3:45, 4:45, 6:30, 7:30, 9:15, 10:15 p.m

300: The IMAX Experience Fri.-Sat., 10:45 a.m., 1:30, 4:15, 7, 9:45 p.m., 12:25 a.m.; Sun., 10:45 a.m., 1:30, 4:15, 7, 9:45 p.m.; Wed., 1:30, 4:15, 7, 9:45 p.m.

Black Snake Moan Fri.-Sat., 11 a.m., 1:45, 4:30, 7:15, 10 p.m., 12:35 a.m.; Sun., 11 a.m., 1:45, 4:30, 7:15, 10

Wild Hogs Fri.-Sat., 11:30 a.m., 2, 4:30, 7, 9:30 p.m., 12 mid.; Fri.-Sun., 12 noon, 2:30, 5, 7:30 p.m.; Sun., 11:30 a.m., 2, 4:30, 7, 9:30 p.m.

Zodiac Fri.-Sun., 12:05, 3:25, 6:45, 10:05 p.m.
The Number 23 Fri.-Sat., 12:55, 3:20, 5:40, 8:05, 10:30 p.m., 12:35 a.m.; Sun., 12:55, 5:40, 8:05, 10:30 p.m. **Breach** Fri.-Sat., 10 p.m., 12:25 a.m.; Sun., 10 p.m. Bridge to Terabithia Fri.-Sat., 12 noon, 2:20, 4:40, 7, 9:30, 11:50 p.m.; Sun., 12 noon, 2:20, 4:40, 7, 9:30 p.m. Ghost Rider Fri.-Sat., 10:15 a.m., 1, 4, 7:10, 9:50 p.m. 12:20 a.m.; Sun., 10:15 a.m., 1, 4, 7:10, 9:50 p.m.

Tyler Perry's Daddy's Little Girls Fri.-Sat., 10:30 a.m. 12:50, 3:10, 5:30, 7:50, 10:10 p.m., 12:30 a.m.; Sun., 10:30 a.m., 12:50, 3:10, 5:30, 7:50, 10:10 p.m.

## Norbit Fri.-Sat., 11:55 a.m., 2:15, 4:45, 7:15, 9:50 p.m., 12:15 a.m.; Sun., 11:55 a.m., 2:15, 4:45, 7:15, 9:50 p.m. UA MARINA DEL REY 4335 Glencoe Avenue (800)326-3264 510

Dead Silence Fri.-Sun., 12 noon, 2:30, 5, 8, 10:25 p.m.; Mon.-Thurs., 1:30, 4:40, 7:30, 10 p.m.

Premonition Fri.-Sun., 11:30 a.m., 2:10, 4:40, 7:20, 9:50 p.m.; Mon.-Thurs., 1:15, 4:30, 7:15, 9:40 p.m. 300 Fri.-Sat., 10:40 a.m., 12:30, 1:30, 3:50, 4:30, 7, 7:45, 10:10, 10:45 p.m.; Sun., 10:40 a.m., 12:30, 1:30, 3:50, 4:30, 7, 7:45, 10:10 p.m.; Mon., 1, 1:45, 4, 5, 7, 7:50, 9:50 p.m.; Tues., 1, 1:45, 5, 7, 7:50 p.m.; Tues., 4, 9:50 p.m.; Wed., 1, 7 p.m.; Wed., 1:45, 4, 5, 7:50, 9:50 p.m.; Thurs., 1, 1:45, 5, 7, 7:50 p.m.; Thurs., 4, 9:50

Wild Hogs Fri., 1:40, 4:05, 7:30, 10 p.m.; Fri., 11:10 a.m.; Sat., 1:40 p.m.; Sat., 11:10 a.m., 4:05, 7:30, 10 p.m.; Sun., 1:40, 4:05, 7:30 p.m.; Sun., 11:10 a.m., 10 p.m.; Mon., 1:20, 7:05 p.m.; Mon., 4:20, 9:30 p.m.; Tues. Thurs., 1:20, 4:20, 7:05, 9:30 p.m.

Ghost Rider Fri.-Sun., 11:20 a.m., 1:55, 4:45, 7:25, 10:05 p.m.; Mon.-Thurs., 1:10, 4:10, 7:20, 9:55 p.m.

## SANTA MONICA MALIBU

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

I Think I Love My Wife Fri., 12:55, 3:10, 5:25, 7:55, 10:20 p.m.; Sat.-Sun., 10:45 a.m., 12:55, 3:10, 5:25, 7:55, 10:20 p.m.; Mon.-Thurs., 12:55, 3:10, 5:25, 7:55, 10:20 p.m.

Premonition Fri., 1:15, 2:15, 4:05, 5, 6:45, 7:30, 9:15, 10:05 p.m.; Sat.-Sun., 11:30 a.m., 1:15, 2:15, 4:05, 5, 6:45, 7:30, 9:15, 10:05 p.m.; Mon.-Thurs., 1:15, 2:15, 4:05, 5, 6:45, 7:30, 9:15, 10:05 p.m.

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

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

300 Fri.-Sat., 12:05, 2:40, 5:20, 8, 10:55 p.m.; Fri.-Sun. 11 a.m., 1:45, 4:25, 7:20, 10:05 p.m.; Sun., 12:05, 2:40, 5:20, 8 p.m.; Mon.-Thurs., 1:50, 4:40, 7:20, 10:10 p.m.; Mon.-Thurs., 1, 3:50, 6:40, 9:30 p.m.

Black Snake Moan Fri.-Sat., 11:20 a.m., 2, 4:50, 7:40, 10:30 p.m.; Sun., 11:20 a.m., 2, 4:50, 7:40, 10:25 p.m.; on.-Thurs., 2, 4:45, 7:30, 10:15 p.m.

Wild Hogs Fri.-Sun., 11:45 a.m., 2:30, 5:05, 7:45, 10:15 p.m.; Mon.-Thurs., 1:45, 4:35, 7:10, 9:40 p.m.

Zodiac Fri.-Sun., 11:40 a.m., 3, 6:30, 9:55 p.m.; Mon. Thurs., 2:45, 6:20, 9:45 p.m.

Breach Fri.-Sat., 11:15 a.m., 2:15, 5:10, 7:55, 10:45 p.m.;

Sun., 11:15 a.m., 2:15, 5:10, 7:55, 10:30 p.m.; Mon.-Thurs., 2:15, 5, 7:35, 10:05 p.m.

Bridge to Terabithia Fri.-Sun., 11:35 a.m., 2:20, 4:55,

## 7:25, 9:50 p.m.; Mon.-Thurs., 2:20, 4:55, 7:25, 9:50 p.m. HOLLYWOOD THEATERS - MALIBU CINEMAS 3822 Cross Creek Road (310)456-6990

**300** Fri., 4, 7, 9:45 p.m.; Sat.-Sun., 1, 4, 7, 9:45 p. Mon.-Thurs., 4, 7, 9:45 p.m.

Wild Hogs Fri., 4:15, 7:15, 9:30 p.m.; Sat.-Sun., 1:15, 4:15, 7:15, 9:30 p.m.; Mon.-Thurs., 4:15, 7:15, 9:30 p.m. LAEMMLE'S MONICA FOURPLEX 1332 2nd

## Street (310)394-9741

The Namesake Fri., 1, 2, 4, 5, 7, 8, 9:55 p.m.; Sat.-Sun., 11 a.m., 1, 2, 4, 5, 7, 8, 9:55 p.m.; Mon.-Thurs., 1, 2, 4, 5, 7, 8, 9:55 p.m. Beyond the Gates 1:30, 4:20, 7:10, 10 p.m.

The Lives of Others (Das Leben der Anderen) Fri., 1:55, 5, 8:15 p.m.; Sat.-Sun., 11 a.m., 1:55, 5, 8:15 p.m.; Mon.-Thurs., 1:55, 5, 8:15 p.m.

## MANN CRITERION 1313 Third Street Promenade (310)395-1599

Dead Silence 11:50 a.m., 2:30, 5:10, 7:30, 10:10 p.m.
Tortilla Heaven 11:40 a.m., 2:20, 5, 7:50, 10:30 p.m. The Host (Gwoemul) 11 a.m., 1:50, 4:30, 7:10, 9:50 p.m.
The Ultimate Gift 11:30 a.m., 4:50, 10:20 p.m. The Number 23 2:10, 7:40 p.m. Ghost Rider 11:10 a.m., 1:40, 4:20, 7, 9:40 p.m.

isic and Lyrics 11:20 a.m., 2, 4:40, 7:20, 10 a NUWILSHIRE 1314 Wilshire Blvd. (310)281-

The Wind That Shakes the Barley 12:30, 3:45, 7, 9:55

The Last King of Scotland 12:45, 4, 7:10, 10 p.m

## no. Hollywood Universal City

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

The Last Mimzy Sun., 4 p.m. Dead Silence Fri.-Sat., 11:50 a.m., 2:15, 4:50, 7:30, 10 p.m., 12:20 a.m.; Sun., 11:50 a.m., 2:15, 4:50, 7:30, 10

.m.; Mon.-Thurs., 2:35, 5:10, 7:30, 9:50 p.m. I Think I Love My Wife Fri.-Sat., 11:30 a.m., 1:50, 4:25, 7:05, 9:50 p.m., 12:15 a.m.; Sun., 11:30 a.m., 1:50, 4:25, 7:05, 9:50 p.m.; Mon.-Thurs., 2:10, 4:40, 7:10, 9:40 p.m.

ion Fri.-Sat., 12:40, 3:15, 5:40, 8:10, 10:40 p.m.; Sun., 12:40, 3:15, 5:40, 8:10, 10:35 p.m.; Mon.-Thurs., 2:50, 5:30, 7:50, 10:25 p.m.

300 Fri.-Sat., 11:20 a.m., 12 noon, 2:10, 3, 5, 6, 8, 9, 11, 11:55 p.m.; Sun., 11:20 a.m., 12 noon, 2:10, 3, 5, 6, 8, 9, 10:50 p.m.; Mon.-Thurs., 2, 3, 5, 6, 8, 9, 10:45 p.m. 300: The IMAX Experience Fri.-Sat., 11 a.m., 1:40, 4:20,

7, 9:45 p.m., 12:25 a.m.; Sun., 11 a.m., 1:40, 4:20, 7, 9:45 p.m.; Mon.-Thurs., 1:30, 4:15, 7:20, 10:15 p.m.

Black Snake Moan Fri.-Sat., 11:40 a.m., 5:10, 10:45 p.m.; Sun., 11:40 a.m., 5:10, 10:40 p.m.; Mon.-Thurs., 1:40, 4:30, 7:25, 10:10 p.m.

Wild Hogs Fri.-Sat., 11:15 a.m., 1:45, 4:15, 6:50, 9:30 p.m., 12:05 a.m.; Sun., 11:15 a.m., 1:45, 4:15, 6:50, 9:30 p.m.; Mon.-Thurs., 2:20, 4:50, 7:40, 10:20 p.m. Zodiac Fri.-Sat., 11:45 a.m., 3:30, 7:15, 10:50 p.m.; Sun.,

11:45 a.m., 3:30, 7:15, 10:45 p.m.; Mon.-Thurs., 1:45, 5:20, 8:50 p.m

**The Number 23** Fri.-Sat., 11:55 a.m., 2:25, 5:15, 7:50, 10:30 p.m.; Sun., 11:05 a.m., 1:30, 6:45, 9:20 p.m.; Mon.-Thurs., 2:45, 5:15, 7:55, 10:35 p.m.

Ghost Rider Fri.-Sun., 11:25 a.m., 1:55, 4:30, 7:40, 10:20

p.m.; Mon.-Thurs., 1:55, 4:45, 7:35, 10:30 p.m. Norbit Fri.-Sun., 2:30, 8:15 p.m.; Mon.-Tues., 1:50, 4:20, 7, 9:30 p.m.; Wed., 4:35, 7, 9:30 p.m.; Thurs., 1:50,

## CENTURY 8 NORTH HOLLYWOOD 12827 Victory Blvd. & Coldwater Canyon (818)508-

d Silence Fri.-Wed., 11:30 a.m., 1:45, 4, 6:15, 8:25, 10:30 p.m. ion Fri.-Wed., 11:50 a.m., 2:35, 5, 7:30, 9:55

**300** Fri.-Wed., 11:30 a.m., 2:20, 5:05, 7:55, 10:35 p.m Wild Hogs Fri.-Wed., 11:35 a.m., 2:25, 4:55, 7:40, 10:10 Zodiac Fri.-Wed., 12:15, 3:35, 7, 10:25 p.m.
Bridge to Terabithia Fri.-Wed., 12 noon, 2:30, 4:50, 7:15,

9:45 p.m

Ghost Rider Fri.-Wed., 12:05, 2:40, 5:15, 7:45, 10:20 p.m. Norbit Fri.-Wed., 11:45 a.m., 2:15, 4:45, 7:10, 9:40 p.m.

## PANORAMA CITY SHERMAN OAKS, ENCINO

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

The Wind That Shakes the Barley 1, 4, 7, 9:50 p.m. Avenue Montaigne (Fauteuils d'orchestre) 11:45 a.m. 2:10, 4:45, 7:20, 9:55 p.m.

The Lives of Others (Das Leben der Anderen) 1:40, 4:55,

Israel Film Festival

## Mehman 12:05, 2:35, 5:05, 7:35, 10:05 p.m. PACIFIC GALLERIA STADIUM 16 15301 Ventura Boulevard (818)501-5121

The Last Mimzy Sun., 3 p.m

Dead Silence Fri.-Sat., 12:20, 2:55, 5:25, 7:55, 10:35 p.m.; Sun., 12:20, 2:55, 5:25, 7:55, 10:15 p.m.; Mon.-., 12:40, 3:05, 5:25, 7:55, 10:10 p.m

I Think I Love My Wife Fri.-Sat., 12:25, 2, 3, 4:40, 5:40, 7:10, 8:10, 9:55, 10:55 p.m.; Sun., 12:25, 2, 3, 4:40, 5:40, 7:10, 8:10, 9:55 p.m.; Mon.-Thurs., 12:30, 2, 3:10, 4:40, 5:40, 7:10, 8:10, 9:55 p.m.

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

Mon.-Thurs., 1:10, 4:15, 7:20, 10:20 p.m. Premonition Fri.-Sat., 12:15, 1:55, 2:55, 4:35, 5:35, 7:15,

8:15, 9:50, 10:50 p.m.; Sun., 12:15, 1:55, 2:55, 4:35, 5:35, 7:15, 8:15, 9:50 p.m.; Mon.-Thurs., 1:50, 2:45,

4:35, 5:35, 7:15, 8:15, 9:50 p.m. **300** Fri.-Sat., 12:45, 1:45, 2:30, 3:45, 4:45, 5:30, 7, 7:45, 8:30, 10:05, 10:45, 11:30 p.m.; Sun.-Thurs., 12:45, 1:45, 2:30, 3:45, 4:45, 5:30, 7, 7:45, 8:30, 10:05 p.m.

Black Snake Moan Fri.-Sat., 1:30, 4:30, 7:30, 10:30 p.m.; Sun.-Thurs., 1:30, 4:30, 7:30, 10:15 p.m.

Wild Hogs Fri.-Sun., 1:45, 4:25, 7:05, 9:45 p.m.; Mo Thurs., 1:35, 4:25, 7:05, 9:45 p.m.

Zodiac Fri.-Sat., 12 noon, 3:35, 7:20, 10:55 p.m.; Sun., 12 on, 3:30, 7, 10:30 p.m.; Mon.-Thurs., 12:50, 4:20, 8:15 p.m.

The Number 23 Fri.-Sat., 12:10, 2:35, 5:20, 8:05, 10:40 p.m.; Sun., 12:30, 5:30, 8, 10:30 p.m.; Mon.-Thurs., 12:35, 3, 5:30, 8, 10:30 p.m.

Breach Fri.-Sat., 1:50, 4:50, 7:50, 10:50 p.m.; Sun.-Thurs. 1:50, 4:50, 7:45, 10:25 p.m. Bridge to Terabithia 1:40, 4:30, 7:05, 9:40 p.m

Music and Lyrics Fri.-Sun., 1:55, 4:45, 7:35, 10:20 p.m.; Mon.-Thurs., 1:55, 4:45, 7:35, 10:15 p.m. PACIFIC SHERMAN OAKS 5 Corner of Van

## Nuys Blvd and Milbank (818)501-5121

300 Fri.-Sat., 2:15, 5, 7:40, 10:25 p.m.; Sun.-Thurs., 2:15, 5, 7:40 p.m. azing Grace Fri.-Sat., 1:45, 7:15 p.m.; Sun.-Thurs.,

2:20, 7:35 p.m. Ghost Rider Fri.-Sat., 2, 4:50, 7:20, 10:05 p.m.; Sun.-

Thurs., 2:10, 4:50, 7:20 p.m. Norbit Fri.-Sat., 1:50, 4:30, 7, 9:30 p.m.; Sun.-Thurs., 2,

4:30, 7:10 p.m. Dreamgirls Fri.-Sat., 1:30, 4:40, 7:35, 10:30 p.m.; Sun. Thurs., 2:30, 7 p.m.

The Last King of Scotland Fri.-Sat., 4:35, 9:55 p.m.; Sun. Thurs., 4:55 p.m

## WOODLAND HILLS WEST HILLS, TARZANA

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

The Last Mimzy Sun., 4 p.m.

Dead Silence Fri.-Sun., 10:10 a.m., 12:35, 3, 5:35, 8:05, 10:30 p.m.: Mon.-Thurs., 12:35, 3, 5:35, 8:05, 10:30

I Think I Love My Wife Fri.-Sat., 10:20 a.m., 12:40, 3:10.

5:45, 8:20, 10:50 p.m.; Sun.-Thurs., 12 noon, 2:30, 5:05, 7:30, 9:50 p.m. on Fri.-Sat., 11:05 a.m., 12:05, 1:40, 2:40, 4:10,

5:10, 6:50, 7:50, 9:25, 10:40 p.m.; Sun., 11:05 q.m 12:05, 1:40, 2:40, 4:10, 5:10, 6:50, 7:50, 9:25, 10:25 p.m.; Mon.-Thurs., 12:05, 1:40, 2:40, 4:10, 5:10, 6:50, 7:50, 9:25, 10:25 p.m. **300** Fri.-Sun., 12:15, 3:15, 6:15, 9:15 p.m.; Fri.-Sut.

10:15, 11:15 a.m., 12:15, 1:15, 2:15, 3:15, 4:15, 5:15, 6:15, 7:15, 8:15, 9:15, 10:15, 11:15 p.m.; Sun., 10:15, 11:15 a.m., 12:15, 1:15, 2:15, 3:15, 4:15, 5:15, 6:15, 7:15, 8:15, 9:15, 10:15 p.m.; Mon.-Thurs., 12:15, 3:15, 6:15, 9:15 p.m.; Mon., 12:15, 1:15, 2:15, 3:15, 4:15, 5:15, 6:15, 7:15, 8:15, 9:15, 10:15 p.m.; Tues., 12:15, 1:15, 3:15, 4:15, 6:15, 7:15, 9:15, 10:15 p.m.; Wed.-Thurs., 1:15, 4:15, 7:15, 10:15 p.m.; Wed.-Thurs., 12:15, 2:15, 3:15, 5:15, 6:15, 8:15, 9:15 p.m.

Black Snake Moan Fri.-Sat., 2:35, 5:20, 8:10, 11 p.m.;

Sun.-Thurs., 4:05, 7:05, 9:55 p.m.
Wild Hogs Fri.-Sat., 11:45 a.m., 1:20, 2:20, 5, 6:40, 7:40,

10:25 p.m.; Sun., 11:45 a.m., 1:20, 2:20, 5, 6:40, 7:40, 10:10 p.m.; Mon.-Thurs., 12 noon, 1:20, 2:35, 5:05, 6:40, 7:40, 10:10 p.m.

Zodiac Fri.-Sat., 12:10, 3:40, 7:10, 10:45 p.m.; Sa Mon., 12:10, 3:35, 7, 10:30 p.m.; Tues., 2, 10:30 p.m.; Wed.-Thurs., 12:10, 3:35, 7, 10:30 p.m.

Amazing Grace Fri.-Sun., 10:55 a.m., 1:45, 4:20, 7:25 p.m.; Mon.-Thurs., 1:45, 4:20, 7:25 p.m.

The Number 23 Fri.-Sat., 10:45 a.m., 4, 9:20 p.m.; Sun., 10:45 a.m., 9:20 p.m.; Mon.-Thurs., 4, 9:20 p.m **Breach** Fri.-Sun., 11 a.m., 1:50, 4:35, 7:20, 10:05 p.m.; Mon.-Thurs., 1:50, 4:35, 7:20, 10:05 p.m.

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

**Ghost Rider** Fri.-Sun., 11:25 a.m., 2:05, 4:50, 7:35, 10:35 p.m.; Mon.-Thurs., 2:05, 4:50, 7:35, 10:20 p.m. Music and Lyrics 1:30, 4:25, 7:05, 9:45 p.m

Norbit Fri.-Sat., 12 noon, 10:10 p.m.; Sun., 10:25 a.m., 1, 10 p.m.; Mon.-Thurs., 1, 10 p.m

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

Avenue Montaigne (Fauteuils d'orchestre) Fri.-Sun., 11:30 a.m., 2:10, 4:45, 7:20 p.m.; Mon.-Thurs., 12:30, 3:10, 5:45, 8:20 p.m.

Days of Glory (Indigenes) Fri.-Sun., 1:20, 4:10, 7, 9:45 p.m.; Mon.-Thurs., 2:20, 5:10, 8 p.m.

Zodiac 1:10, 4:35, 8 p.m.

Breach Fri.-Sun., 1:50, 4:30, 7:10, 9:50 p.m.; Mon.-Thurs., 2:50, 5:30, 8:10 p.m.

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

The Lives of Others (Das Leben der Anderen) 1:40, 5, 8:10 p.m.

Miss Potter Fri.-Sun., 2:30, 7:40 p.m.; Mon.-Thurs., 3:30, 8:40 p.m.

The Last King of Scotland Fri.-Sun., 11:40 a.m., 4:50, 10 p.m.; Mon.-Thurs., 12:40, 5:50 p.m.

Notebook Sat., 10 a.m. Okkadunnadu Sat., 10 p.m. Paruthi Veeran Fri., 10 p.m

## BURBANK & VICINITY

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

The Last Mimzy Sun., 4 p.m.

Dead Silence Fri.-Sat., 11:45 a.m., 2:20, 4:45, 7:15, 9:45 p.m., 12 mid.; Sun., 11:45 a.m., 2:20, 4:45, 7:15, 9:45 p.m.; Mon.-Thurs., 2:20, 4:45, 7:15, 9:45 p.m.

I Think I Love My Wife Fri.-Sat., 10:45 a.m., 1:25, 4, 6:35, 9:05, 11:40 p.m.; Sun., 10:45 a.m., 1:25, 4, 6:35, 9:05 p.m.: Mon.-Thurs., 1:25, 4:05, 6:35, 9:05 p.m.

Premonition Fri.-Sat., 10:40 a.m., 12:20, 1:15, 2:55, 3:50, 5:30, 6:25, 8:05, 9, 10:40, 11:30 p.m.; Sun., 10:40 a.m., 12:20, 1:15, 2:55, 3:50, 5:30, 6:25, 8:05, 9 p.m.; Mon.-Thurs., 1:15, 2:55, 3:50, 5:30, 6:25, 8:05, 9 p.m

300 Fri.-Sat., 11:10 a.m., 2:10, 5:10, 8:10, 11:10 p.n Fri.-Sat., 10:30, 11:50 a.m., 1:30, 2:50, 4:30, 5:50, 7:30, 8:50, 10:30, 11:50 p.m.; Sun., 11:10 a.m., 2:10, 5:10, 8:10 p.m.; Sun., 10:30, 11:50 a.m., 1:30, 2:50, 4:30, 5:50, 7:30, 8:50, 10:25 p.m.; Mon.-Thurs., 2:10, 5:10, 8:10 p.m.; Mon.-Thurs., 1, 2:50, 4, 5:50, 7, 8:50, 9:55

Black Snake Moan Fri.-Sun., 10:35 a.m., 1:20, 4:15, 7:10, 10:55 p.m.; Mon.-Thurs., 1:20, 4:15, 7:10, 10:05 p.m. Wild Hogs Fri.-Sun., 11:30 a.m., 2:05, 8:20 p.m.; Fri.-Sun., 10:50, 11:30 a.m., 1:35, 2:05, 4:10, 6:50, 8:20, 9:35 p.m.; Mon.-Thurs., 2:30, 8:30 p.m.; Mon.-Thurs., 1:35, 2:30, 4:10, 6:50, 8:30, 9:35 p.m. Zodiac Fri.-Sat., 11:55 a.m., 3:30, 4:40, 7:05, 10:45,

11:15 p.m.; Sun., 11:55 a.m., 3:30, 4:40, 7:05, 10:30 p.m.; Mon.-Thurs., 1:05, 4:30, 5:05, 8 p.m.

The Number 23 Fri.-Sat., 11:35 a.m., 2:15, 4:50, 7:25, 10 p.m.; Sun., 10:30 a.m., 1:10, 7:25, 10 p.m.; Mon.-Thurs., 2:15, 4:50, 7:25, 10 p.m.

Bridge to Terabithia Fri.-Sat., 12:15, 2:45, 5:20, 7:50, 10:20 p.m.; Sun., 12:15, 2:45, 5:20, 7:50 p.m.; Mon.-Thurs., 2:45, 5:20, 7:50 p.m.

Ghost Rider Fri.-Sat., 11:05 a.m., 1:55, 4:55, 7:40, 10:25 p.m.; Sun., 11:05 a.m., 1:55, 4:55, 7:40 p.m.; Mon.-Thurs., 1:45, 4:35, 7:20, 9:50 p.m.

Music and Lyrics Fri., 11 a.m., 1:40, 4:20, 7, 9:40 p.m.; Sat., 1:40, 4:20, 7, 9:40 p.m.; Sun., 11 a.m., 4:20, 7, 9:40 p.m.; Mon.-Thurs., 1:40, 4:20, 7:05, 9:40 p.m Norbit Fri.-Sun., 11:40 a.m., 2:25, 5, 7:35, 10:10 p.m.;

## Mon.-Wed., 2:25, 5, 7:35, 10:10 p.m. AMC BURBANK TOWN CENTER 8 3rd and Magnolia, Inside the Mall (310)289-4262 Tortilla Heaven Fri., 2:30, 5:05, 7:45, 10:25 p.m.; Sat.,

11:55 a.m., 2:30, 5:05, 7:45, 10:25 p.m.; Sun., 11:55 a.m., 2:30, 5:05, 7:45, 10:15 p.m.; Mon.-Thurs., 2:30, 5:05, 7:45, 10:05 p.m

300 Fri., 3:25, 6:25, 9:25 p.m.; Sat.-Sun., 12:25, 3:25, 6:25, 9:25 p.m.; Mon.-Thurs., 3:25, 6:25, 9:25 p.m. The Host (Gwoemul) Fri., 1:15, 4:10, 7:05, 10 p.m.; Sat.-

Sun., 10:30 a.m., 1:15, 4:10, 7:05, 10 p.m.; Mon.-Thurs., 1:30, 4:15, 7:05, 9:50 p.m.

The Ultimate Gift Fri., 4:20, 9:50 p.m.; Sat.-Sun., 10:50 a.m., 4:20, 9:50 p.m.; Mon.-Thurs., 4:20, 9:40 p.m. **Zodiac** Fri., 2, 5:35, 9:10 p.m.; Sat.-Sun., 10:35 a.m., 2, 5:35, 9:10 p.m.; Mon.-Thurs., 2, 5:35, 9:10 p.m.

Amazing Grace Fri., 1:50, 4:35, 7:20, 10:05 p.m.; Sat.-Sun., 11:05 a.m., 1:50, 4:35, 7:20, 10:05 p.m.; Mon.-

Thurs., 1:50, 4:35, 7:20, 9:55 p.m.

The Astronaut Farmer 1:40, 7:10 p.m.

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

Ghost Rider Fri., 3:10, 6:10, 9 p.m.; Sat.-Sun., 12:15, 3:10, 6:10, 9 p.m.; Mon.-Thurs., 3:10, 6:10, 9 p.m.

## GLENDALE HIGHLAND PARK

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

Tortilla Heaven 12:10, 2:05, 4, 5:55, 7:50, 9:45 p.m.

300 12:30, 2:50, 5:10, 7:30, 9:40 p.m. Wild Hogs 12:15, 2:25, 4:35, 6:45, 8:55 p.m. MANN EXCHANGE 10 128 North Maryland

## Avenue (818)549-0045

The Last Mimzy Sun., 3 p.m.

Dead Silence 12:40, 3, 5:20, 7:50, 10:20 p.m.

I Think I Love My Wife 12:10, 2:30, 4:50, 7:20, 9:40 p.m.
Tortilla Heaven 11:40 a.m., 2:20, 5, 7:30, 10:10 p.m.

**300** 1:10, 4:10, 7, 10 p.m. **The Host (Gwoemul)** 12:50, 6:50 p.m. The Ultimate Gift 3:50, 9:50 p.m

Wild Hogs 12 noon, 2:30, 4:50, 7:20, 9:50 p.m.

Zodiac 11:50 a.m., 3:10, 6:40, 10 p.m mber 23 2:10, 4:40, 7:10 p.m.

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

Music and Lyrics 11:40 a.m., 9:40 p.m. Norbit Fri.-Sat., 12:30, 3, 5:30, 7:40, 10:30 p.m.: Sun. 12:30, 5:30, 7:40, 10:30 p.m.; Mon.-Thurs., 12:30, 3, 5:30, 7:40, 10:30 p.m

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

monition 11:40 a.m., 12:30, 2, 3, 4:40, 5:30, 7:10, 8, 9:40, 10:30 p.m.

300 11:20 a.m., 2:10, 5, 7:50, 10:40 p.m

Bridge to Terabithia 11:30 a.m., 1:50, 4:30, 7, 9:30 p.m.
UA LACANADA FLINTRIDGE 1919 Verdugo Blvd (800)326-3264 508

nition 12:10, 2:40, 5:15, 7:50, 10:20 p.m 300 11:10, 11:45 a.m., 2, 2:30, 4:50, 7:10, 7:40, 10, 10:30 p.m. **Wild Hogs** 11:35 a.m., 2:10, 4:40, 7:30, 10:10 p.m.

Zodiac 11:15 a.m., 2:50, 7, 10:25 p.m.
Bridge to Terabithia 11:40 a.m., 2:20, 4:45, 7:15, 9:50

Ghost Rider 11:50 a.m., 2:25, 5:05, 7:55, 10:35 p.m. Music and Lyrics 12 noon, 2:35, 5, 7:25, 9:55 p.m

## PASADENA & VICINITY

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

ad (The Warrior) 1:40, 4:20, 7:20, 10 p.m.

300 1:20, 4:10, 7, 9:55 p.m

Black Snake Moan 4:40, 9:50 p.m Zodiac 1:15, 4:35, 8 p.m.

Into Great Silence (Die Grosse Stille) 1:25, 4:50, 8:15 p.m.

Breach 1:50, 4:30, 7:10, 9:45 p.m. Miss Potter 1:55, 7:30 p.m.

Volver 4:25, 9:40 p.m. The Queen 1:45, 7:15 p.m.

## The Last King of Scotland 1:10, 4, 7, 9:50 p.m. PACIFIC HASTINGS 8 355 North Rosemead Blvd (626)568-8888

ad Silence Fri.-Sat., 1:40, 4:55, 7:45, 10:05 p.m.; Sun., 1:40, 4:55, 7:45 p.m.; Mon.-Thurs., 2:20, 4:55, 7:40 p.m. I Think I Love My Wife Fri.-Sat., 1:45, 4:35, 7:15, 9:40 p.m.; Sun., 1:45, 4:35, 7:15 p.m.; Mon.-Thurs., 2, 4:40, 7:15 p.m. nition Fri.-Sat., 2:05, 4:30, 7:20, 9:45 p.m.; Su 2:05, 4:30, 7:20 p.m.; Mon.-Thurs., 2:35, 5:05, 7:25 p.m.

Tortilla Heaven Fri.-Sat., 1:50, 4:15, 7:05, 9:30 p. Sun., 1:50, 4:15, 7:05 p.m.; Mon.-Thurs., 2:30, 4:45, 7:30 p.m.

300 Fri.-Sat., 1:35, 4:20, 7:10, 10 p.m.; Sun., 1:35, 4:20,

7:10 p.m.; Mon.-Thurs., 2:05, 4:50, 7:45 p.m. Wild Hogs Fri.-Sat., 1:55, 4:40, 7:30, 9:50 p.m.; Sun., 1:55, 4:40, 7:30 p.m.; Mon.-Thurs., 2:15, 5:10, 7:35 p.m ic Fri.-Sun., 1:30, 4:50, 8:10 p.m.; Mon.-Thurs., 3:10, 7:10 p.m.

Music and Lyrics Fri.-Sat., 2, 4:25, 7:25, 9:25 p.m.; Sun., 2, 4:25, 7:25 p.m.; Mon.-Thurs., 2:10, 4:35, 7:20 p.m. Colorado Boulevard (626)229-9400

Tortilla Heaven Fri., 2:45, 5, 7:15, 9:30 p.m.: Sat.-Sun. 12:30, 2:45, 5, 7:15, 9:30 p.m.; Mon.-Thurs., 2:45, 5, 7:15, 9:30 p.m

Factory Girl 7:10, 9:15 p.m

Notes on a Scandal Fri., 2:30, 4:45, 7, 9:20 p.m.; Sat.-Sun., 12:15, 2:30, 4:45, 7, 9:20 p.m.; Mon.-Thurs., 2:30, 4:45, 7, 9:20 p.m.

Letters From Iwo Jima Fri., 4, 7:30 p.m.; Sat.-Sun., 12:45, 4, 7:30 p.m.; Mon.-Thurs., 4, 7:30 p.m. mgirls Fri., 4:30, 7:45 p.m.; Sat.-Sun., 1:30, 4:30,

7:45 p.m.; Mon.-Thurs., 4:30, 7:45 p.m. Babel Fri., 4:15 p.m.; Sat.-Sun., 1:15, 4:15 p.m.; Mon

Thurs., 4:15 p.m. The Departed Fri., 5, 8:15 p.m.; Sat.-Sun., 1, 5, 8:15 p.m.;

Non.-Thurs., 5, 8:15 p.m RIALTO 1023 Fair Oaks Ave. (626)388-2122

Zodiac Fri., 4:40, 8 p.m.; Sat.-Sun., 1:20, 4:40, 8 p.m.; Mon.-Thurs., 4:40, 8 p.m. The Warriors Sat., 11:55 p.m.

## ENTERTAINMENT TODAY

## YOUR MOVIE GUIDE









## **FRI 16**

## **SAT 17**

## **SUN 18**

## **MON 19**

## **MOENIA**

(Latin/Salsa,Pop)

Popular Latin-American singer-actress Alejandra Guzman has released over ten solo albums since her TV debut as a two-month old. Gibson Amphitheatre, 100 Universal City Plaza, 818-622-4440, \$49.75-\$89.75 03/16/07: 8:15 p.m.

## **GLEN PHILLIPS**

(Acoustic,Live Music in Bar/Club,Rock) Glen Phillips has been making music for two decades now, starting as the 14-year-old frontman of Toad the Wet Sprocket. His solo efforts draw inspiration from The Replacements, Talk Talk, XTC, and Peter Gabriel among others. Phillips melds his influences with the his indigenous SoCal singer-songwriter tradition, filling his music with heart and spirit. Largo, 432 N Fairfax Ave., 323-852-1073, \$5-\$20 - Cash 03/16/07: 8:30 p.m.

## THE YOUNG DUBLINERS

(Irish/Celtic,Live Music in Bar/Club,Rock)

The Young Dubliners fashion rock songs with a Celtic feel and have built a reputation for engaging, exciting live shows. Key Club - West Hollywood, 9039 Sunset Blvd., 310-274-5800, \$22 03/16/07: 8 p.m

### THE BACHELORETTE PARTY

Don B. Welch Productions in association with Will Smith, presents the hit new stage play, 'The Bachelorette Party. Witness what happens when emotions run high, painful memories surface, friendships are tested and love is measured by circumstances. This play shows a place where girl talk can be sweet and innocent or raw and daring. See how people deal with the topics of interracial dating, abuse, disease, the down low, suicide, rape and ultimately murder. Wilshire Ebell Theater, 4401 W. Eighth St., 213-939-1128, \$35.50-\$45.50 03/17/07: 3 and 8 p.m.

### KILLSWITCH ENGAGE

(Live Music in Bar/Club,Metal,Rock)
This critically acclaimed metal band has appeared on MTV2's Headbangers Ball. Formed in 1998, the band emerged from the Boston metal scene to open for such acts as Slayer and Anthrax, with appearances at Ozzfest as well. House of Blues - Sunset Strip, 8430 Sunset Blvd. 323-848-5100, \$23 03/17/07: 7 p.m.

### JIM NORTON

(Stand Up Comedy,Live Music in Bar/Club)

The "Ricky Martin of Comedy," Pablo Francisco has appeared on TV's 'The Practice,' 'The Family Guy' and FOX's 'Mad TV.' This is one man with bright, clever material and dozens of voices to express it in! Ontario Improv, 4555 Mills Circle, 909-484-5411, \$25 03/18/07: 7 p.m.

## THE VIENNA BOYS CHOIR

For nearly five centuries, the Vienna Boys Choir have enchanted millions with their unique charm and exceptional voices. Cerritos Center for the Performing Arts, 12700 Center Court Dr., 562-916-8501 03/18/07: 3 p.m.

### UNIVERSAL STUDIOS BACKLOT TRAM TOUR

One of Hollywood's most famous public attractions, the Universal Studios Tram Tour takes visitors through one of the most famous backlots in entertainment history and includes such classic set pieces as "The Collapsing Bridge," "The Parting of the Red Sea" and the Hill Valley Courthouse from the 'Back to the Future' films. Universal Studios Hollywood, 100 Universal City Plaza, 818-622-3036 03/19/07: 10 a.m. till 6 p.m.

### **BLUE MONDAYS**

(Dance Club)

Blue Mondays features all the very best in 80's music. Boardner's, 1652 N. Cherokee Ave., 323-462-9621, Free before 10PM 03/19/07: 8 p.m.



## **TUE 20**

Pop rocker Rod Stewart's decades-spanning career has produced such hits as 'Maggie May,' 'Do You Think I'm Sexy' and 'Rhythm of My Heart.' Lately, Stewart has taken the pop standards route with renditions of 'The

Way You Look Tonight," 'I'm In The Mood For Love' and 'Smile' on his two volumes of 'The Great American Song-

book.' He returns to the rock side with his latest album

'Still the Same... Great Rock Classics of Our Time.' Staples Center, 1111 S. Figueroa St., 213-624-3100, \$55-\$125

## WED 21

Winner of three 2004 Tony Awards, 'Wicked' is a new musical based on the Gregory Maguire novel, 'Wicked:

## THE RICH INNER LIFE OF PENELOPE CLOUD

(TV Show Taping) Likable actress Marisa Tomei stars in this new sitcom about

**ROD STEWART** 

(Pop,Rock)

03/20/07: 8 p.m

a former literary genius who has an awakening and decides to pursue optimism instead of cynicism. CBS Studio Center, 4024 Radford Ave., 818-655-5000 03/20/07: 5 p.m.

## **WICKED: NATIONAL TOUR**

The Life and Times of The Wicked Witch of the West.' It takes place in the Land of Oz and tells the story of many of the characters before Dorothy arrived. The play's book was written by Winnie Holzman. The music and lyrics are by Stephen Schwartz. Pantages Theatre - Hollywood, 6233 Hollywood Blvd., 323-468-1770, \$27.50-\$85.50 03/21/07: 8 p.m.

## CUBAN JAM SESSION WITH CONJUNTO GUAMA

(Latin/Salsa,Live Music in Bar/Club) Enjoy an evening of great Latin music. El Floridita, 1253 N. Vine St., 323-871-8612 03/21/07: 8 p.m.

## **THUR 22**

## **EISENMAN ARCHITECTS: GROUNDED**

This installation offers visitors a worm's-eye view of the work and an understanding of the spatial qualities of a figured ground that would be impossible to see in the actual built works. SCI-ARC Gallery, 960 E. Third St., 213-613-2200

03/22/07: 10 a.m. till 6 p.m.

## PAT METHENY AND BRAD MEHLDAU

Metheny and Mehldau team up with Larry Grenadier and Jeff Ballard for an incredible evening of jazz. The duo fuses their talent and styles into something entirely unique and musically innovative. With seventeen Grammy Awards under his belt, Metheny is indisputably one of the best jazz guitarists in the world. Joined onstage by friend and collaborator Mehldau, the resulting musical partner-ship is a concert experience not to be missed. McCallum Theatre, 73000 Fred Waring Dr., 760-340-2787, \$50-\$85 03/22/07: 8 p.m.

# FEATURE

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



## GET ALL THE LATEST ENTERTAINMENT INDUSTRY INFORMATION AT WWW.INFOLIST.COM

### **ENTERTAINMENT INDUSTRY PUBLICATION** - AD SALES POSITION

The leading entertainment industry publication is looking to fill 2 outside sales positions. This is a great way to be part of the multi-billion dollar entertainment industry. We are a well established company located in the Los Angeles area for over 30 years.

Advertising sales experience is a plus but not required. We will train if you have no ad sales experience. Job requirements are: honesty. reliable transportation, high energy, positive attitude and the ability to communicate both written and verbally in standard business English.

Salary & commissions paid + benefits Compensation is commensurate on skills, abilities and experience. This position is full time and available for an immediate start date

### TO APPLY:

Fax your cover letter and resume to (818) 752-3220 attn Rex Danyluk.

### SCRIPT WANTED - PSYCHOLOGICAL SUSPENSE THRILLER

We are looking for a character driven, pyschological suspense thriller (NO horrors, farces or gore). Must be original and edgy.

The film will have a budget range of 4-5 million.

### TO SUBMIT: 1. Please go to www.lnkTippro.com/leads

 Enter your email address (you will be signing up for InkTip's newsletter - FREE!) 3. Copy/Paste this code: cbbnr8z7qz
4. You will be submitting a logline and synopsis

only, and you will be contacted to submit the full script only if there is interest from the production company

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

If you aren't sure if your submission fits, please ask InkTip first. Email any questions to: jerrol@inktip.com

## **INDUSTRY JOBS** SCRIPT SUPERVISOR WANTED FOR THRILLER SHORT

UCLA - Director's Certificate Program

Project: Highly Stylized Six Minute Thriller

Shooting: March 17th and 18th.

We are a very talented, soulful group of people in need of a script supervisor

You will receive credit, copy and meals. Thank you for your time and I look forward to hearing from you.

### TO SUBMIT:

Email your resume to: mncow63-script@yahoo.com

### ASSISTANT/ASSOCIATE WANTED AT **DISTRIBUTION CONSULTING FIRM**

Peter Broderick, independent film consultant and

producer, is looking for a smart, self-motivated, and well-organized person to help manage Paradigm Consulting

Must have excellent people skills and a passion for independent film. Duties include correspondence, scheduling, travel arrangements, research, organizing, and client relations. Proficiency on Mac; solid writing and typing skills essential. Prior filmmaking or web experience a plus; attitude an insurmountable minus.

Opportunity to build valuable contacts, contribute to innovative projects, learn the independent film business, and experience the cutting edge of distribution. Part-time, 3 days a week approximately 20 hours.

To learn more about Paradigm Consulting, visit www.peterbroderick.com

### TO APPLY:

Email a cover letter and resume (in the body of the email, NOT as an attachment) to: nikki@peterbroderick.com

Please do not call. We will not be able to respond to all applicants and plan to fill the position by mid-March

### INTERN CAMERAMAN AND EDITORS **NEEDED FOR TV SHOW**

We are looking for INTERNS that are camerame and **editors** for a 14 episode TV show covering the hottest news in film, TV, music, fashion etc in Hollywood for a Swedish TV channel.

We are looking for last year students from the TV and film schools in LA, or for someone with similar skills and experience that we can help train and give experience to that we would later hire for paid positions if they work out.

### TO SUBMIT:

Email Thomas Undhagen at:

thomasundhagen@hollywoodmobile.tv OR Call (323) 466-5583

## **CASTING**

### **CASTING ALL TYPES WITH LOWER BACK** PAIN FOR INFOMERCIAL

### End Lower Back Pain!

We are seeking enthusiastic, outgoing men and women of all ethnicities from 20 to 70 years old to give real life testimonials and be a part of the next infomercial for an amazing new back

This product is endorsed by leading orthopedic physicians, chiropractors, surgeons, and back care experts in Europe. It utilizes the most effective physiotherapies used by chiropractors for relieving lower back pain, in the comfort of your home. This product is the first home based device that reduces lower back pains by operating on the well-known technique of CPM (Continuous Passive Movement). It's like giving yourself you own gentle chiropractic adjustment at home. Successfully sold and used in Europe for several years, we are now bringing it to the United States.

The back product is extremely effective in helping chronic LOWER back pain from the mid-lumbar to the coccyx bone. It is not as effective on upper back pain.

Each individual selected to participate will receive a unit (valued at \$600) to keep PLUS a \$100 reimbursement fee for your time if you are interviewed on-camera for the infomercial.

WE ARE SPECIFICALLY LOOKING FOR: MOVERS/DELIVERY PEOPLE- People who have to lift and move things for a living.

OFFICE WORKERS- Who experience pain because they are forced to sit all day or work at

CAB DRIVER/TRUCK DRIVER/MESSENGER-Anyone who experiences lower back discomfort because they have to sit in a car for long periods

of time.

MOMS AND DADS – Busy parents who are lifting kids (and all the things that come along with them!) a lot

NEW MOMS – Who have to lift the new baby a lot.

ACTIVE PEOPLE - Golfers, tennis players, bowlers, etc. effected by back pain.

SOMEONE WHO'S ACTUALLY CONSIDERED

BACK SURGERY- If pain has driven you to actually consider surgery for relief.

ADDITIONAL TESTIMONIALS – You may not fit into one of the categories above, but if you are experiencing lower back pain and you have your own story to tell, we'd love to hear it!

If selected, we will ship you the unit to live with for at least several weeks. Then, you will be asked to talk in your own unscripted and honest opinions about what you thought of the product. This is NOT an acting job. We are seeking *real* people (who can be actors) who are experiencing real pain.

## TO SUBMIT:

Email us right away if you are interested in being considered for the project. Please include your name, contact phone number, age, occupation, jpeg photo and description of your lower back problems and how they effect you to: sue@getsuperpeople.com

Please contact Sue Nelson at (323) 512-7536 with any questions - thanks!

## CASTING MEN & WOMEN FOR SKINCARE INFOMERCIAL **GET UP TO \$300 in FREE PRODUCTS!**

We are seeking women (and a few men!) of all ethnicities ages 30 to 65 who want to try the

newest, most amazing new care system for FREE!

In addition to several skin care products valued at well over **\$300**, participants will also get a \$100 expense reimbursement if selected to shoot the on-camera testimonial interview.

If you've been worrying about brown spots on your skin or are thinking about trying an expensive laser treatment, these products are for you. The patented formula is a four part system with the main product designed to *lighten* brown spots and hyper-pigmentation on the face, chest and hands caused by sun damage, hormones, "pregnancy mask," and the aging process. Other products include: an amazing antiaging moisturizer designed to prevent and reduce fine lines & wrinkles, a light diffusing skin cream, and a top of the line exfoliant.

\*The ingredients are FDA approved safe and

Please note, we are especially interested in women with the brown spots and hypermentation on the face, chest, and h caused by age, sun damage, and hormones. We are just looking for attractive, telegenic testimonials for before and after photos, as well as a possible on-camera interview.

Ideal candidates are attractive, outgoing, and do not have acne-this is *not* an acne product. We need people who will be able to show a difference in before and after photos.

If selected, you must be available to come for a before and after photo. (dates tbd). Both appointments should only last about 30 minutes and we will do our best to work around your schedule, but you must be available. The program is slated to last 60-90 days.

You also maybe asked to an on-camera testimonial for the infomercial -expressing your honest opinions of the product. This is not scripted. All participants need to be agreeable to participating in the show on-camera if selected.

We will be meeting with people on Saturday, March 10th to make sure your skin is right for this exciting project!

## TO SUBMIT:

Call: (323) 962-6529 ASAP

### **CASTING MODELS TO BE FEATURED ON** UGO.COM

Michael Bezjian Photography is casting for the UGO.com "Girl of the Month."

We will be casting ten finalists to be chosen from submissions, each of whom will be paid \$300 to participate in a photo shoot

The title is "UGO Girl of the Month."

### Here is what we are looking for: Age Range: 18 - 32 (no minors!)

Background: Aspiring Actress / Model / Performer Personality: The UGO girl is a smart, downto-earth, beautiful yet attainable woman with interesting skills and hobbies. She's striving to become an actress, a model, a comedian, or a professional musician, but she's also one of the guys: into video games, sci-fi, horror movies, anime, indie rock, or something which appeals largely to men. She's outgoing and approachable. Ve want fresh faces and real people for this.
Think Sara Silverman, not Pam Anderson.

## TO SUBMIT:

Submissions must include a head shot and full body shot along with a description of why you

should be the "UGO Girl of the Month." Email your submission to: mjb@earthlink.net

All girls must visit www.UGO.com - there will be an easy quiz!

\*\*If you do not have a head shot and full body shot to submit, Michael Bezjian Photography will provide that for you at no charge. Please email your request to the link above.

For information and rates

Call: 213-387-2060 ext. 15

## email:

Classifieds@EntertainmentToday.net

www.Entertainment Today.**net** 

## Tax Act, Inc.

Entertainment Tax Specialist

- · Income Tax Preparation for Individual & Business
  - Audit Representation Payroll

4122 W. Burbank Blvd., Burbank, CA 91505

818-848-4427 www.taxbeacon.com/taxact/



## **SELF SERVICE STORAGE PROVIDING** 24 hour electronic security Climate controlled environment

Variable vault sizes Convenient location 24 hour access Economical rates

818-769-KISS(5477)

## KISS MEDIA VAULTS www.kissvaults.com

4444 Vineland Ave., No. Hollywood, CA 91602

## **ASTROLOGY**

## METAPHYSICAL MESSAGES

**WARNING:** This is a humor piece. Unlike most other astrology columns, this column has no scientific basis, and is not intended as a guide to life decisions.

## Pisces (February 19th to March 20th)

Time seems to slow down when problems arise, doesn't it? Well, just remember this: no matter how large a problem may be...at least you're not a bald, fat, depressed sack of crap that can't seem to get of his lazy ass and get a job! Now, go with it!

## Aries (March 20th to April 20th)

Another week, another half a paycheck. This week is going to seem uneventful on the surface, but cogs has begun to turn, events have been set in motion to change the very fabric of your being. So, you had better watch out for that next week, 'cause it'll sneak up on ya.

## Taurus (April 20th to May 20th)

By now you're probably jobless, homeless, and have not a friend in the world... Good! You deserve it, you pompous bastard! But, look at the bright side: you now have no mortgage, no bills, and a plethora of garbage to eat. Might I recommend the half-eaten cheese sandwich from Spago's? An excellent choice, my good man

## Gemini (May 21st to June 22nd)

Apparently, the Tropicana people didn't like last month's reference to their juice du juor, so I'm just going to say: Geese can be troublesome (D'oh)... especially when those Geese are the government and the troublesomeness is that tax season is here and you are up audit creek without a receipt.

## Cancer (June 23rd to July 22nd)

Life is coming at you full-speed and you need to face the oncoming storm with open eyes and a clear head. There will be many challenges facing you this week, but that's what life's all about. Have fun with it, bake a pie.

## Leo (July 23rd to August 22nd)

After last week's vacation, you probably need a vacation. You deserve another day or two to regenerate those lost brain cells... Wait, you can't. Hmmm. Well, at least you had fun doing it, right? Now, go out there and try and remember where the hell you parked your car.

## Virgo (August 23rd to September 22nd)

Someone you know is being really annoying and needs a good slap. Although it would be beneficial to the world at large to give 'em a good clockin-on-the-noggin, it's also considered sexual harassment in the Los Angeles area and is frowned upon. How else can you take your anger out on this individual? Hateful greeting cards and bags of flaming dog feces on their cubicle floor. Don't worry; they won't press charges as long as they don't know it is from you.

## Libra (September 23rd to October 22nd)

Manic depression getting you down? Go out! See old friends, lost lovers, and hit the town with that cute co-worker from accounting. The one making eyes at you; you know who I'm talking about. Just be sure to not do anything that will make things awkward back at work, as you tend to do. Keep it platonic, at least until the second date.

## Scorpio (October 23rd to November 22nd)

For some reason, this month seems as though it's never going to end. One pitfall after another has left you feeling hopeless and alone. So alone...so alone! But, take heart: the winds are shifting for you very soon, and you will find that you have a bit more luck than you had planned on. Take that luck and squeeze the life out of it for all you can. It is your last chance at happiness, take it!

## Sagittarius (November 23<sup>rd</sup> to December 22<sup>nd</sup>)

So, you did the wrong thing and now everyone at the office is mad at you. Nothing much you can do about it but begin to make amends and beg their forgiveness. It will work, don't worry.

## Capricorn (December 23rd to January 19th)

I hope you're taking to that treadmill. You don't look too good in the lower to mid region. If you want to impress your friends and co-workers and show them what a stud muffin you've become, ride the lightning, foolybooly.

## Aquarius (January 20th to February 18th)

This is the dawning of the age of... not you! Yeah, you aren't the center of the universe this week. For the next week, I do not envy you. Sorry; it's just in the cards for you to suffer aimlessly.

## **COMICS**

## MONBINGTIES IN THE OF. .. GAN PRESENTS - PRY LIFE MEEGAN





MEEGAN THE VEGAN WAS A SWEET LITTLE HIPPIE WHILE HER BODY WAS ONLY 25, HER MIND WAS LIKE 50 "I WON'T TOUCH THE SHANKS FOR LAMB.

OR EAT A PIGS ASS"

BUT SHE'LL CONSUME TONS OF

MOONSHINE AND SMOKE LOTS OF GRASS



HER CONVICTIONS, HOWEVER, WERE NOT
AS HIGH AS YOU WOULD BELIEVE
AND HER VEGANISM QUICKLY
HAD ITS REPRIEVE



AT A BUSY CAFE, WEARING SUEDE BOOTS AND A LEATHER BELT MEEGAN VORACIOUSLY INGESTED A DIET COKE AND TUNA MELT

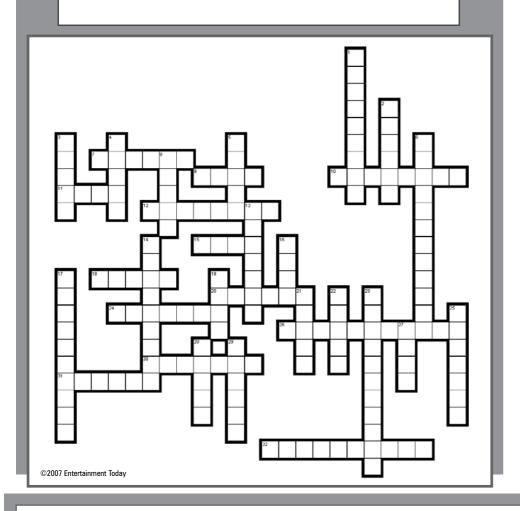
## **ARTIST NOTE:**

.2% OF AMERICAN ADULTS ARE VEGAN
VEGAN WOMEN ARE MUCH MORE LIKELY TO HAVE FEMALE BABIES

BO WARK 2" CHARREN.

WWW.ATOMSMASHERS.NET
WWW.NYSPACE.COM/ATOMSMASHERS

## PROFESSOR KLICKBERG'S INSUPERABLE CROSSWORD



## **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).

1								
	8				7			<b>5</b>
					5	2		9
2	7	6		3				
							1	
	5		9		2		6	
						3	8	
		2				9		
8				1	3			

©2007 Entertainment Today

## **SUDOKU CONTEST!**

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

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

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

©2007 Entertainment Today

## **ACROSS**

- 7. This obstreperous actor was said to have been tamed only by director Werner Herzog
- 9. His comic strip, "Little Orphan Annie," became the source of numerous incarnations in radio, cinema, and musical theater
- 10. Carrie Fisher's singing mother
- 11. His play, "Hurlyburly," was turned into a feature film starring Sean Penn, Kevin Spacey, and Anna Paquin
- 12. Leonard Cohen's "So Long, \_\_\_\_\_
- 15. "Wake, Rattle, &
- 18. Daughter of actor Vic Morrow and writer/actress Barbara Turner
- 20. Author of "The Revolt of the Cockroach People"
- 24. Performs the song, "Hurdy Gurdy Man"
- 26. His book, "House of Leaves," is considered a cult classic
- 30. This surrealist artist created "The Little Prince"
- 31. His humorously macabre characters became fodder for a 1964 television show, a 1991 feature film, and a 1993 sequel
- 32. "You Can't Do That on \_\_\_\_\_\_"

## **DOWN**

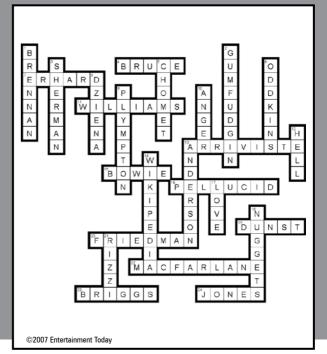
- 1. Starring Fred Willard as the bartender, this 80's TV show utilized Sid & Marty Krofft puppets
- 2. "This film was more \_\_\_\_\_ than church!"
- 3. Early 80's video game being of the adventures of its eponymous title character
- 4. Geeshie
- 5. Played the title character of Adrian Lyne's "Lolita"
- 6. This endomorphic actor/comedian from North Carolina is one of the "Comedians of Comedy"
- 3. She's shot over thirty movies, including: "I Shot Andy Warhol," "Bamboozled," and "Personal Velocity"
- 13. His music became the fulcrum of Fred Wolf's "The Point"
- 14. Pulitzer Prize-winning author of "Middlesex"
- 16. Star of Gus Van Sant's "Last Days"
- 17. Czech director who consistently works with stop-animation
- 19. HORSE the
- 21. His first film was "Three Bewildered People in the Night"
- 22. "I can't believe I ate the whole ."
- 23. A timid, spineless person
- 25. Played Mrs. Roper on TV's "Three's Company"
- 27. New York artist whose work consists of deconstructed stenciled words, florid wallpaper, and swirls of graffiti
- 28. Beat Happening's album, "Music to climb the tree by"
- 29. Starred in Michael Haneke films "Benny's Video" and "Funny Games"

## **CROSSWORD CONTEST!**

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

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

Answers to last week's puzzle:



THANK YOU FOR READING

