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 For the week of Friday, March 2nd!

"A triumph of inventive storytelling... Elizabeth Reaser's performance is a marvel of strength, humor and sensuality."  
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**SWEET LAND** 7:05 & 9:20 Nightly  
 Sun Mat 2:45

**PAN'S LABYRINTH**  
 4:55, 7:15 & 9:35 Nightly  
 Sat & Sun Mat 2:35  
 NEXT WEEK: THE LIVES OF OTHERS

**NOTES ON A SCANDAL** FINAL WEEK!  
 5:05 Nightly Sat Mat 3:05

**BIJOU LATENITE** only \$4 includes FREE popcorn!!

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**METROPOLITAN OPERA - TAD DUN'S THE FIRST EMPEROR**  
 ONLY ON WEDNESDAY 3/7 AT 7 PM

**WILD HOGS PG13**  
 12:20, 2:50, 1:15, 1:45, 3:55, 4:25, 5:30\*, 7:00, 7:30, 8:05\*, 9:35, 10:05, 10:40 \*EXCEPT WEDNESDAY 3/7

**ZODIAC R**  
 12:00, 2:25, 3:30, 6:30, 7:10, 10:05, 10:45

**BLACK SNAKE MOAN R**  
 12:45, 3:40, 7:10, 10:15

**ASTRONAUT FARMER PG**  
 1:40, 4:20, 7:15, 10:25

**NUMBER 23 R**  
 12:05, 2:35, 5:00, 7:35, 10:10

**RENO 911: MIAMI R**  
 12:30, 3:05, 5:25, 7:40, 9:55

**AMAZING GRACE PG**  
 1:30, 4:30, 7:30, 10:35

**BRIDGE TO TERABITHIA PG**  
 1:20, 3:10, 4:00, 7:05, 9:40, 10:15

**GHOST RIDER PG13**  
 \*12:55, 1:50, \*3:50, 4:35, \*7:05, 7:45, \*9:50, 10:30 \*DIGITAL TIMES

**BREACH PG13**  
 12:10, 2:55, 7:25, 10:10

**MUSIC AND LYRICS PG13**  
 1:25, 4:05, 7:20, 10:00

**NORBIT PG13**  
 1:05, 3:45, 7:00, 9:45

**PAN'S LABYRINTH R**  
 12:15, 6:55

**MOVIES 12**  
 \$1.50 All Shows • \$1 Wed All Shows  
 \$2 Friday / Saturday after 6pm

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**STEREO SURROUND SOUND IN ALL AUDITORIUMS**

**HAPPILY N'EVER AFTER PG**  
 [11:55] 2:15, 4:35, 7:10, 9:45

**FREEDOM WRITERS PG13**  
 [12:10] 3:10, 7:20, 10:20

**STOMP THE YARD PG13**  
 [12:15] 3:15, 6:40, 9:30

**ROCKY BALBOA PG**  
 [12:05] 2:35, 5:05, 7:40, 10:25

**NIGHT AT THE MUSEUM PG**  
 [11:20, 12:00] 1:55, 2:30, 4:25, 5:00, 6:55, 7:30, 9:40, 10:00

**BABEL R**  
 [11:35] 2:55, 6:50, 10:10

**CHILDREN OF MEN R**  
 [11:40] 2:25, 4:55, 7:35, 10:05

**CASINO ROYALE PG13**  
 [11:45] 3:00, 6:45, 7:25, 9:50, 10:30

**THE DEPARTED R**  
 [11:50] 3:05, 7:00, 10:15

**ERAGON PG**  
 [11:30] 2:05, 4:30, 7:05, 9:35

**FLUSHED AWAY PG**  
 [11:25] 2:10, 4:40

ADVANCE TICKET SALES ♦ NO PASSES-NO SUPERSAVERS  
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THE NUMBER 23 (R) - ID REQ'D DIG	(1135 235 505) 730 955
RENO 911: MIAMI (R) - ID REQ'D DIG	(1210 230 430) 715 935
GHOST RIDER (PG-13) DIG	(1140 220 450) 720 945
BRIDGE TO TERABITHIA (PG) DIG	(1130 210 435) 700 930
MUSIC AND LYRICS (PG-13) DIG	(1145 225 440) 730 950
THE LAST KING OF SCOTLAND (R) - ID REQ'D DIG	(1125 215 500) 800

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ZODIAC (R) - ID REQ'D DIG	(1145 310) 645 1010
RENO 911: MIAMI (R) - ID REQ'D DIG	(1220 250 520) 750 1020
THE NUMBER 23 (R) - ID REQ'D DIG	(1210 240 510) 740 1015
THE ASTRONAUT FARMER (PG) DIG	710 940
GHOST RIDER (PG-13) DIG	(1135 210 440) 715 950
BRIDGE TO TERABITHIA (PG) DIG	(1150 220 450) 700 920
HAPPY FEET (PG) DIG	(1130 200 430)

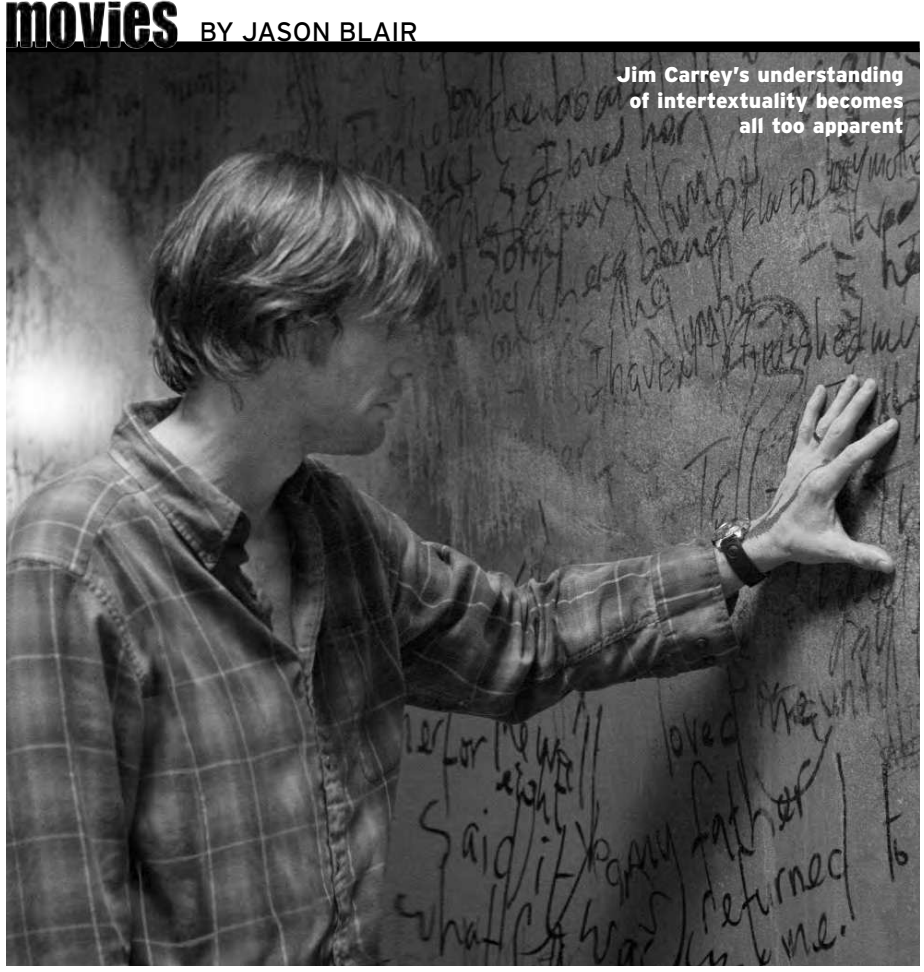
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	Sat. & Sun. (1240 350) 650 940
RENO 911: MIAMI (R) - ID REQ'D DIG	Fri. (240 510) 740 1010
	Sat. & Sun. (1230 240 510) 740 1010
THE NUMBER 23 (R) - ID REQ'D DIG	Fri. (220 450) 720 950
	Sat. & Sun. (1200 220 450) 720 950
BRIDGE TO TERABITHIA (PG) DIG	Fri. (230 500) 730 1000
	Sat. & Sun. (1210 230 500) 730 1000

Times For 3/2 - 3/4 ©2007 [www.REGmovies.com](http://www.REGmovies.com)



Jim Carrey's understanding of intertextuality becomes all too apparent

# Less Than Zero

Silly, dreary thriller doesn't add up

**THE NUMBER 23:** Directed by Joel Schumacher. Written by Fernley Phillips. Cinematography, Matthew Libatique. Music, Harry Gregson-Williams. Starring Jim Carrey, Virginia Madsen, Danny Huston and Rhona Mitra. New Line Cinema, 2007. R. 95 minutes. ★★☆☆☆

the go. Madsen is perfectly cast as Carrey's sunny, stable opposite; she's the tiny voice of reason in the crashing house of mirrors, but she winds up looking bored with it all. The phenomenal Danny Huston (*The Proposition*) shows up for good measure, but he's wasted here. They all are.

Walter Sparrow (Jim Carrey) has life by the tail. Literally: Walter is a dog-catcher. By night, he's cradled by his beautiful wife Agatha (Virginia Madsen) and worshipped by a son (Logan Lerman) who actually seems to take him seriously. Walter might appear a little warped at times, a little frayed around the edges — this *is* Jim Carrey we're talking about — but nothing has prepared him for the journey into madness that awaits. I'm not talking about the book that's ruining his life. I'm talking about starring in a Joel Schumacher film.

Since it's contractually required, I'll give you the thumbnail sketch: Confident that a mysterious book is telling a darker version of his life story, Walter sets out to find the elusive author, uncovering all kinds of secrets in the process. Schumacher relies too heavily on editing and art direction to create the mood and tension the muddling script sorely lacks. The technique fails him utterly. *The Number 23* zigs and zags between two narratives — Walter's implosion and a comic-book dramatization of the mystery book — until, just for good measure, Walter's nightmares take center stage. Fold in a mysterious dog, a creepy priest and a neglected cemetery — not to mention your standard abandoned insane asylum — and you have one of the weakest films of the new year.

Maddeningly inconsistent, Schumacher has perfected an opposite-poles approach to filmmaking, alternating taut films (*Tigerland*, *Falling Down*) with floppy disappointments (*Dying Young*, *Phantom of the Opera*). His duds don't just fall flat: They explode careers, bank accounts, even bulletproof franchises. Schumacher is widely (and perhaps unfairly) blamed for ruining the first *Batman* cycle, his *Batman and Robin* giving off such a graveyard stench that you were justified asking for your money back. (In fact, Randal does exactly that after watching the film in *Clerks: The Animated Series*.)

All my teasing of Schumacher aside, without his missteps we wouldn't have *Batman Begins*. But whereas *The Number 23* could have been an average psychological mystery, instead it's a jumbled mess. *The Number 23* is too slight, for all of its suggestive imagery — Carrey looks like Bigfoot on the promotional poster — and ends in a resolution so disappointing you may elect not to suffer through it. That's because Schumacher appends a filmed postscript summarizing everything you already don't care about. If you happen to see this film and you make it to the end, you should be given some kind of ribbon for endurance. Most of you will already be outside breathing deeply, grateful for the release from the horrible failure that is *The Number 23*. **EW**

In *The Number 23*, Schumacher hits an all-time low, nearly taking down several talented performers with him. Carrey does his best in this supernatural thriller as a man who's convinced a little red book is writing his life. But he fails to give off the skepticism or doubt that might make later events more convincing. He's hooked, right from