

MAGGIE
MARTIN

OUT AND ABOUT

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Demoiselle Club debts are announced

Take a bow, Demoiselle Club debts, take a bow to society. And so the 2007 coterie will be Nov. 24 at a glittery formal ball at Shreveport Country Club. But before the formalities begin, there will be an announcement fete on May 25 and parties, parties, parties in the good old summertime. And the debts are:

Ginny Broyles, daughter of Bill and Nancy Broyles.

Amanda Clemons, daughter of Drs. Dave and Carol Clemons.

Lillian Comegys, daughter of Pam J. Comegys and Stafford and Marianne Comegys.

Morgan Davis, daughter of Dr. David and Madge Davis.

Catherine Dorroh, daughter of William and Katherine Dorroh.

Talbot Flournoy, daughter of Brian and Jenny Flournoy.

Caroline Frierson, daughter of Chris and Paula Frierson.

Marilyn Gautreau, daughter of Teaven and Barbara Redstone.

Emily Lunn, daughter of Doug and Debbie Lunn.

Kate Querbes, daughter of Andy and Mary Frances Querbes.

Alex Rhodes, daughter of Sid and Peggy Rhodes.

Amy Updegraff, daughter of Don and Mary Updegraff.

Werner Viser, daughter of Murray and Pat Viser.

In charge of it all: Cathy Campbell, ball chairwoman, and Betty Henderson, co-chair. Archer Frierson is Demoiselle Club Board president, and Dr. Tom Pressly, vice-president.

Kathryn S. Florsheim is president of Debutante Actives who present the announcement party.

— More from Maggie Martin, 2D

Grab the remote

“MASTERPIECE THEATRE: PRIME SUSPECT 6.” 8 P.M., PBS (concludes next Sunday).

In the year of Helen Mirren, people might want to step back and admire her previous work.

Don't expect the splendor of her Emmy-winning “Elizabeth I” performance or the tortured restraint of her Oscar-winning (maybe) “The Queen.” Instead, we see her as a police detective, slowed by drink, tobacco, age and stress. One of her most stressful cases takes her to the atrocities of wartime Bosnia.

Soap suds

In 2006, two actresses, Christel Khalil and Davetta Sherwood, played the key role of Lily on “Young and Restless,” and they've both been nominated for NAACP Image Awards as best daytime actress. Others in the category are “One Life to Live's” Renee Elise Goldsberry (Evangeline), “Passions” Tracey Ross (Eve) and “Guiding Light's” Yvonna Wright (Mel). On the guy side, vying for best daytime actor is a pair from “Y&R,” Bryton McClure and Kristoff St. John (Devon and Neil), “Days of Our Lives” veteran James Reynolds (Abe), and two former cast members, Michael P. Jordan (Reggie, “All My Children”) and Antonio Sabato Jr. (Dante, “Bold and Beautiful”). The winners will be announced Friday, March 2, when the awards air on Fox.



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Director Jeffrey Goodman watches a monitor during filming on the set of “The Last Lullaby” on Tuesday.

‘The Last Lullaby’

Stars Tom Sizemore, Sasha Alexander talk about independent feature.



Greg Pearson/The Times

Director Jeffrey Goodman wrapped filming “The Last Lullaby” in Shreveport on Saturday. It was a \$1.5 million project.

From big-screen dream to star-driven reality

By Alexandyr Kent
akent@gannett.com

Twenty-five months after announcing his plans to make his first feature-length film in his hometown, Jeffrey Goodman has finished shooting “The Last Lullaby.” And its stars are glad they signed on.

“I’m an elitist. I only want to do that which is great and be with people who are great,” Tom Sizemore said.

The leading man has worked with Hollywood’s elite. “I saw in Jeff Goodman a great spirit, a person



Greg Pearson/The Times

Actor Tom Sizemore discusses a scene on the set of “The Last Lullaby.”

who wanted to make great films, who had basically just traded in his youth for a shot at making a motion picture.”

Production on the \$1.5 million project wrapped Saturday. The movie was shot in Shreveport, Minden and locations throughout northwest Louisiana over 22 days.

Actress Sasha Alexander shared appreciation for Goodman.

“He really knows what he wants. He is very



Greg Pearson/The Times

Crew members haul a large light away during filming of “The Last Lullaby.”

■ See MOVIE 3D

Movie: Director has ‘great command of what he wants’

■ Continued from 1D

passionate about what he’s doing and he’s clear about it,” Alexander said. “He’s got a very gentle approach that I appreciate, because as an actor you always hope to have a director who can communicate things to you without sometimes having to say them.”

Slow but steady

Goodman has gone about the craft of directing his first feature humbly but assuredly. He reflected on his first experience directing a feature while nearing the end of day 17. Standing in the darkening parking lot of the Crawfish Hole Number Two restaurant in Minden, his goatee blending into a two-week-old scraggly beard, Goodman waited eagerly while the crew set up the next shot. “It’s intense. There is no minute of pause or rest,” Goodman said. “The way we’re scheduled, every day we need every second of daylight. When we’re shooting at nighttime, we need every second of nighttime.”

He is confident because he and the movie’s producers have assembled the best creative team they could. “It’s a bit intimidating, to be honest,” Goodman said. “It’s quite the paradox. How do you give orders to people who have 100 times more experience than you have? ... Every film wants to feel that there is someone in charge and there is someone steering the ship, and I think it is important that I play that role. But also, not hide the fact that there is a lot I don’t know and there are a lot of people around me who have a lot of those answers.”

Goodman’s comfort in the director’s chair comes from knowing the script, a story about a hit man who falls in love with his final target, backward and forward. “At the end of the day, what I have to fall back on is that no one



Greg Pearson/The Times
Actress Sasha Alexander tries to keep warm on location during the filming of “The Last Lullaby” on Tuesday in Shreveport.

Sizemore on Sizemore

Regarding the VH1 reality series “Shooting Sizemore,” actor Tom Sizemore had this to say. “I despise it. It’s not true, and it’s the truest reality show ever made.” He had pitched a different way of telling the story. “In my way, what was interesting, it wasn’t the drugs that were the only thing that were bothering me ... what killed me was not being able to work. ... What killed me was being falsely accused, but I couldn’t prove I was being falsely accused.”



To read more about movies being made in Louisiana, log on to Alexandyr Kent’s Louisiana Movies blog at louisianamovies.blogspot.com.

knows this story better than I do just because I’ve been with it the longest,” he said. Producer David Koplan has worked with first-time directors before, and Goodman measures up. “He’s doing really well,” Koplan said. “He has a great command of what he wants. He has a great dialogue with all the key crew members and a strong vision for the story that he wants to tell. I think he is taking a very big picture, balanced approach to the whole thing.”

Sizemore stars as lonely hit man

Sizemore’s Hollywood star rose relatively quickly after landing memorable parts in Oliver Stone’s “Born on the Fourth of July” (1989), “Natural Born Killers” (1994) and Tony Scott’s “True Romance” (1993). He was cast as a hit man in Michael Mann’s “Heat” (1995), a performance that led to larger and choice roles in Steven Spielberg’s “Saving Private Ryan” (1998), Martin Scorsese’s “Bringing Out the Dead” (1999), Ridley Scott’s “Black Hawk Down” (2001) and TV’s short-lived but critically

praised “Robbery Homicide Division” (2002-2003). His career nearly came to an abrupt halt in 2003 after being convicted of domestic violence involving ex-girlfriend Heidi Fleiss. She ran a prostitute ring for Hollywood’s elite. He still vehemently denies the charge. He also has battled drug addiction and bankruptcy, and he talks about his life openly in the current VH1 reality series, “Shooting Sizemore.”

“I couldn’t leave L.A. County for up to two years and change, so I couldn’t work,” Sizemore said in his trailer during day 19 of shooting “The Last Lullaby.” “I wanted it to be done ... so I turned my relationship around with probation 180 degrees and now I can travel and do anything I want.” Now in his 40s, Sizemore says his career is just getting started. “I knew I had to start over and it’s unfair and sometimes I’m bitter, but I started looking for the best material,” he said.

Enter his role as Jack Price in “The Last Lullaby.” When Sizemore read the script, he was intrigued by the character’s complexity. “Most movies don’t have any themes, but if they are good, (the themes are) stranger in a strange land, unrequited love, betrayal, that kind of jazz, and this (movie) had an amalgam of themes that I thought were evocative,” Sizemore said while slowly cleaning a CD. “I’m interested in loneliness and how a person deals with it, and the reasons for their loneliness.”

Price is a career contract killer who is trying to retire. When the promise of a big payoff draws him out for one last job, he surprisingly falls in love with his target, Sarah, and breaks his rule about staying detached. “He kills people for a million and up,” Sizemore said. “No one knows who he is. Think about all the time you want to call somebody and say, ‘I’m having a bad day’ or ‘I don’t feel good,’ ‘I don’t know why I feel I’m getting older,’ ‘I’m sadder,’ ‘My mother’s passed,’ ‘My whole life’s changed.’ He can’t. He’s never lived those things.”

Sizemore is adamant about getting his career back on track, and said he just landed a lead in a Tommy Lee Jones movie.

“People were kicking dirt on me a year ago. You know who wasn’t kicking dirt on me? Me,” Sizemore said. “I knew I was doing the drugs to obfuscate what I was doing. I knew I couldn’t handle it. I wasn’t doing the drugs to get high. I was doing the drugs to obfuscate everything that had happened.”

He later added, “I’ll come all the way back. You know why? Because I want to. That’s the very reason why. Because I want to,” he said. “I think I’m a very good actor who is getting better. What really hurt me is that I was making a big, giant jump when this thing happened to me. I was making a giant jump into the big leagues.”

Goodman has been impressed by Sizemore’s work on “The Last Lullaby” and he’s glad his team landed the star.

“First and foremost, he brings plausibility as the character,” Goodman said. “I don’t think he’s hard to buy at all in the role of a retired hit man. I also think he’s an extremely formidable actor. He brings real chops and talent to the role. He’s also got quite the fan base, and he raises the commercial prospects.”

“He’s worked with the best, hon-



Greg Pearson/The Times
A crew member on the set of “The Last Lullaby” prepares for a scene Tuesday afternoon.

estly,” Koplan said. “We’re as fortunate as can be to have him both for talent and knowledge that he shares with us.”

Actress fell in love with script

Alexander hopes “The Last Lullaby” will be as appealing to audiences as it was to her when she read the script on a flight from New York to Los Angeles.

“I found it very mysterious and unpredictable,” she said while getting her hair done between scenes. “And I liked the characters. They were two very lost souls, and in these extraordinary but sad circumstances they find each other. I’m always drawn to relationship type of projects.”

Alexander made a name for herself on “NCIS” as the brainy, beautiful and often irreverent Caitlin Todd. She also worked on TV’s “Presidio Med” and “Dawson’s Creek” and was in “Mission: Impossible III.”

Working with Sizemore has been rewarding. “I didn’t know what to expect. He’s a fantastic actor and I was a huge fan of his work before working with him. I thought he was very perfect for this role. We’re very different. Opposites attract, in a way,” she said. “I think it’s one of the best experiences I’ve ever had.”

The unpredictable plot may intrigue viewers.

“Psychologically, it’s just a maze, very twisty and turny, and you’re not really sure where it’s going to go or who’s bad,” she said. Her character is purposely mysterious from the get-go. “We’re not quite sure why someone would want her dead.”

Goodman has been impressed by her and the cast and crew’s dedication.

“I feel really fortunate to have talented people all the way down the line, because I think it really

strengthens the project,” Goodman said. “Everyone seems to be making it their movie, which is not something I can control or do anything about. That just kind of happens. You feel at times that people are not in this for another paycheck or another job. People are actually emotionally invested in it turning out well. And that’s awesome to see.”

Goodman will soon head to Los Angeles to help edit “The Last Lullaby.” The movie is being made through Koplan’s Timbergrove Entertainment.

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