

MOVIE TIMES | INTERVIEWS | REVIEWS | CROSSWORD & GAMES

ENTERTAINMENT TODAY

VOL. 38 | NO. 49 | SEPTEMBER 15-21, 2006

SINCE 1967

EXCLUSIVES!!!

Jonathan W. Hickman

checks out

Al Franken:

God Spoke,

a documentary

that might

just prove

Al Franken isn't

as big of a jerk as

you might think...

We've got *This Film Is Not Yet Rated's* **Kirby Dick**

We've got *Mutual Appreciation's* **Andrew Bujalski**

We've got *House of Leaves's* **Mark Z. Danielewski**

We've got the director and the whole

flippin' cast of *Hollywoodland*

What've you got?

Part on in **ET's**
continuing

coverage of the

2006 Toronto

International Film

Festival

All you need is LOVE

ET reviews *The U.S. vs. John Lennon*, an in-depth
look at the former Beatle's war on injustice

by Jessie Alba

MAKE EVERY GAME A HOME GAME.



FOLLOW YOUR FAVORITE TEAM NO MATTER WHERE YOU LIVE WITH NFL SUNDAY TICKET.™
 No matter where your home town is, you can follow your favorite team with NFL SUNDAY TICKET,™
 exclusively from DIRECTV. NFL SUNDAY TICKET™ lets you choose up to 14 games every Sunday.*



BUY NFL SUNDAY TICKET™ FOR \$69.99/MO. ^{4 Months} AND GET:

4 MONTHS FREE DIRECTV'S BEST ENTERTAINMENT PACKAGE
 Just activate the TOTAL CHOICE® PREMIER package when you purchase NFL SUNDAY TICKET™ for four payments of \$69.99.

OVER 250 CHANNELS

Your local channels are included†
 Over 30 movie channels **HBO** **starz** **SHOWTIME** **cinemax**
 XM Satellite Radio channels
 Over 25 specialty/regional sports networks

4 MONTHS FREE ALL OF THE BEST HD CHANNELS
 Ask how to order!



FREE PROFESSIONAL INSTALLATION OF A 4-ROOM SYSTEM

No equipment to buy
 No start-up cost

FREE DVR RECEIVER UPGRADE
 AFTER \$100 MAIL-IN REBATE. Ask How!
 Programming and DVR service commitments are required.

Pause, rewind, slow down live games
 Control your own instant replay
 Record your favorite games, two at a time**

SAVE UP TO
\$540

If you are a true NFL fan, make sure you ask about SuperFan,™ only on DIRECTV.

CALL TODAY FOR DIRECTV'S BEST OFFER OF THE YEAR!

M3 TELECOM

626-571-5010

An Authorized DIRECTV Dealer

Offers end 10/2/06 and are available on approved credit. New lease customers only. Lease fee \$4.99/mo. for second and each additional receiver. *Actual number of games varies by market due to blackout rules and other conditions. †Eligibility based on service address. ††Professional Installation highly recommended. Land-based phone line connection REQUIRED. **INSTALLATION:** Complex/custom installation extra. **PROGRAMMING OFFER:** 2006 NFL SUNDAY TICKET billed in four monthly installments of \$69.99 each. In fifth month, TOTAL CHOICE PREMIER package will continue at the regular charge (\$99.99/mo.) and DIRECTV HD package will continue at \$9.99/mo. In certain markets, programming/pricing may vary. NFL SUNDAY TICKET automatically continues at a special rate, unless customer calls to cancel prior to start of season. NFL SUNDAY TICKET consists of all regular-season Sunday games broadcast on FOX and CBS at 1 p.m. and 4 p.m. ET. Games broadcast by your local FOX or CBS affiliate not included. DIRECTV System has a feature which restricts access to channels. **HARDWARE LEASE:** Purchase of 12 consecutive months (24 consecutive months for advanced receivers) of any DIRECTV base programming package (\$29.99/mo.), or qualifying international services bundle required. DVR service commitment (\$5.99/mo.) required for DVR and HD DVR lease. **FAILURE TO ACTIVATE ALL THE DIRECTV SYSTEM EQUIPMENT IN ACCORDANCE WITH THE EQUIPMENT LEASE ADDENDUM MAY RESULT IN A CHARGE OF \$150 PER RECEIVER NOT ACTIVATED. IF YOU FAIL TO MAINTAIN YOUR PROGRAMMING COMMITMENT, DIRECTV MAY CHARGE A PRORATED FEE OF UP TO \$300. RECEIVERS ARE AT ALL TIMES PROPERTY OF DIRECTV AND MUST BE RETURNED UPON CANCELLATION OF SERVICE, OR ADDITIONAL FEES APPLY. VISIT DIRECTV.COM OR CALL 1-800-DIRECTV FOR DETAILS.** Programming, pricing, terms and conditions subject to change at any time. Pricing residential. Taxes not included. Receipt of DIRECTV programming subject to DIRECTV Customer Agreement; copy provided at DIRECTV.com/legal and in your first bill. NFL, the NFL Shield design and the NFL SUNDAY TICKET name and logo are registered trademarks of the NFL and its affiliates. NFL team names and uniform designs are registered trademarks of the teams indicated. ©2006 DIRECTV, Inc. DIRECTV, the Cyclone Design logo and TOTAL CHOICE are registered trademarks of DIRECTV, Inc. All other trademarks and service marks are the property of their respective owners.

PUBLISHER
KRIS CHIN

MANAGING EDITOR
CECILIA TSAI

EDITOR
MATHEW KLICKSTEIN

PRODUCTION
DAVID TAGARDA

GRAPHICS CONSULTANT
AMAZING GRAPHICS

TECHNICAL SUPERVISOR
KATSUYUKI UENO

COPY EDITOR
JULIAN CAMILLIERI

WRITERS
JESSE ALBA
ADAM BARNICK
FRANK BARRON
KATE E. BROOKS
AMY BOWKER
JULIAN CAMILLIERI
WARREN CURRY
BROOKE DAMMKOEHLER
CLAYSON DEBURGER
JOSEPH FEINSTEIN
SHIRLEY FIRESTONE
JANOS GEREKEN
MICHAEL GUILLÉN
ORMLY GUMFUDGIN
JONATHAN W. HICKMAN
TRAVIS MICHAEL HOLDER

TINA KIM
KAT KRAMER
M. Y. LEE
MICHAEL LEVINE
ERIC LURIO
RUBEN MACBLUE
MARY MALLORY
SCOTT MANTZ
TONY MEDLEY
DAWN MILLER
MARIANNE MORO
MIA PERRY
MIKE RESTAINO
SEAN REYNOLDS
RICA ROMERO
GAIL ROBERTS
ANNIE ROLLINS
SUSIE ROTEMAN
BRAD SCHREIBER
AARON SHELEY
STEVEN SNYDER
PETER SOB CZYNSKI
BILLIE STONE
BETH TEMKIN
JOSEPH TRINH
KIM VOYNAR
MARC WEINER
RUSTY WHITE
JONATHAN ZEITLIN

CARTOONISTS
PHIL CHO
MARK DARCOURT
DREW-MICHAEL
ANNIE ROLLINS

PHOTOGRAPHER
DREW RESSLER

COMMUNICATIONS CONSULTANT
THE WEBSTER GROUP

SALES
KIRT KISHITA

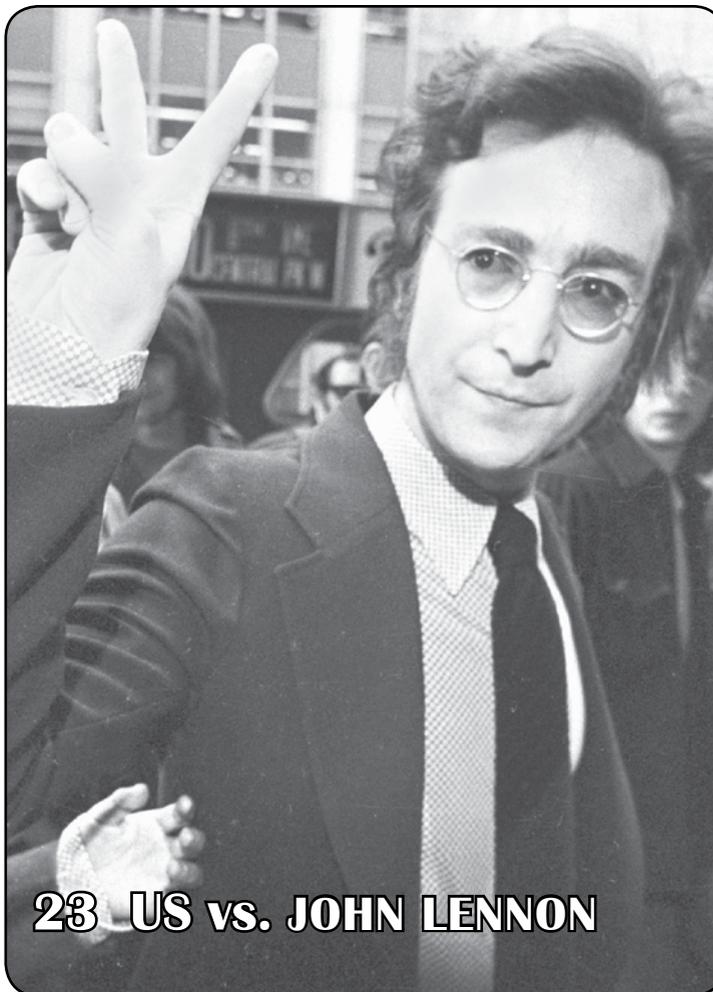
CIRCULATION SUPERVISOR
DANIEL ESPINOSA

EXECUTIVE OFFICE
2325 WEST VICTORY BLVD, SUITE 5
BURBANK, CA 91506-1226
OFFICE (818) 566-4030
Fax (818) 566-4295

www.EntertainmentTodayOnline.com

Property of Entertainment Today.
Reproduction without written
consent 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. ©2006

INDEX



23 US vs. JOHN LENNON



24 BLACK DAHLIA

20 TORONTO FILM FESTIVAL

Entertainment Today goes to the 2006 Toronto International Film Festival. Besides getting the sniffles, we also found some of the best (and worst) films of one of the biggest festivals in the world...

MUSIC

- 12 Is it getting **Kinky** in here?: After bursting out of the underground, the "rocktronica" group is about to hit the big time...and **Marianne Moro** is there to catch all the fun.

BOOKS

- 5 He's just too damn cool: Author **Mark Z. Danielewski** and *ET* Editor **Mathew Klickstein** chat over tea and crumpets about MZD's new book, *Only Revolutions*.

THEATER

- 4 All work and no play: **Travis Michael Holder** snoops on *Sex & Work*; Night of the living painting: **Holder** checks out *Nighthawks*; Mending the *Fences*: **Joseph Feinstein** reviews the re-opening of the famed play.

FOOD

- 9 Come play polo: **Joseph Feinstein** finds out why the Beverly Hills Polo Lounge is well worth the price.

ART

- 9 Honky Tonkin': Resident Aussie **Billie Stone** utilizes her tracking skills to seek out one of LA's most invigorating Folk Artists...

TELEVISION

- 11 Get *Kidnapped*: The new NBC drama is gaining a great deal of buzz, and **MY Lee** is here to tell you why; All those lovely ladies: Media guru **Frank Barron** is on the case and investigates the growing trend of hot mommas infiltrating TV.

- 34 EVENT LISTINGS

MOVIES

- 19 Not necessarily *Everyone's Hero*: **Steven Snyder** reluctantly reviews **Christopher Reeve's** final project; This ain't no *Mighty Ducks*: **Josh Hickman** reviews *Gridiron Gang*; Nothing but the *Truth*: **Peter Sobczynski** checks out the new war documentary *The Ground Truth*; No more lies: **Jonathan W. Hickman** reviews *Al Franken: God Spoke*. PLUS: **Mike Restaino's** DVD Reviews and Art Film of the Week with **Aaron Sheley**.
- 18 No biz like show biz: **Jesse Alba** gets the skinny on the cast and director of *Hollywoodland*.
- 19 Mutual ha-ha: **Mathew Klickstein** speaks with filmmaker **Andrew Bujalski** about his new movie, *Mutual Appreciation*.
- 23 A funny coincidence: **Peter Sobczynski** talks with director **Kirby Dick** about why his last name is considered a bad word by the MPAA

MOVIE TIMES & THEATER LOCATIONS

COLUMNS

- 6 WORDS 'N' MUSIC with **Kat Kramer**
- 7 GOSSIP GUY with **Erik Davis**
- 7 HOLLYWOOD BEAT with **Marci Weiner**
- 8 WARMLY, ORMLY with **Ormy Gumfudgin**
- 8 HOLLYWOOD INSIDER with **Dawn Miller**
- 11 WEEKLY SPORTS WRAP-UP with **Joseph Trinh**

38-39 FROLICSOME FUN

Professor Klickberg's Insuperable Crossword Puzzle, **Lady Katsura** and **Suki Yaki's** Astrological Forecast, Sudoku, and Comics.



Working on Sex



Jennifer Siebel and Steven Schub.

by Travis Michael Holder

The title kinda says it all in Rick Pagano's *Sex & Work*, now making its debut Wednesday and Thursday nights at the Lillian on Joel Daavid's rather incompatible set for our current production of *Caesar and Cleopatra*. As difficult as it is for writer-director Pagano to use this particular space to conjure his own globe-hopping marathon (in the program he states: "It's not my set. It's not my lights. Get over it."), there are some comparisons between the two plays: both are biting commentaries about the intensity of obsessions inherent in human nature: the seemingly insatiable age-old appetite for power, success, and bedding beautiful women. Since Shaw's classic is set in the year 707 of the Republic and *Sex & Work* takes place right here at the dawn of our new messed-up millennium, the juxtaposition of the two stories is, in its own way, almost epic.

After the death of his mother, Rico (Steven Schub) ventures on a breakneck journey to satisfy all his suppressed desires, as he drags along best buddy Lee (McCaleb Burnett) on a whirlwind worldwide quest to become global players by brokering the disposal of toxic waste—or "renewable resources," as we're told by Pagano's antiheroes, which is NPR-speak for "garbage." As our boys turn a small investment into \$30 million, Rico's real passion seems to be simultaneously carving as many notches on his bedpost as possible.

At the expense of even a modest sense of right or morality, both missions are attempted and, as Rico and Lee cajole their way with questionably obtained capital funds from LA to Nigeria (where they're told tourist sights include oil refineries surrounded by barbed wire, and streets where visitors can watch

locals torch cars and cut off babies' arms), 007-inspired long-legged babes fall along the way, beautifully played in various incarnations and with various accents (some successful, some not) by Biana Chiminello, Raina Simone Moore, and Oksana Orlenko.

Along with Jennifer Siebel as the quintessential remorseless big business ice queen (think Donald Trump with good hair and nice breasts) and Patrick Sabongui in a series of stereotypical middle-eastern bad guy and smalltime gangster roles, Pagano's ensemble was obviously chosen with the same care that has made him one of Hollywood's top casting directors. His cast is uniformly energetic and charming—and remarkably able to somehow attempt to make sense out of all this.

Despite Pagano's unique ability to create whimsical dialogue and situations—and heralding his well-intentioned desire to prophesize the consequences of raping our environment in the name of power and greed—our boys' journey from Nigeria to Siberia to Iraqi on a travelogue of international toxic waste dumps to rival a nightmare documentary by Hal and Halla Linker, becomes a confusing ride indeed. More than that, the friendship between Rico and Lee is the throughline here and, despite the fact that both men suddenly inexplicably fall in love and end the hunger for bedpost notching, it's their Hope and Crosby-esque camaraderie that sends them around the world together and propels the play. As written, nowhere do we ever see a strong enough relationship between Rico and Lee to illuminate the origin of their mysterious bond.

On opening night, Pagano admitted that this is a work-in-progress, so perhaps what *Sex & Work* needs to do next is split into two plays: one about work, one about sex.

If not, the next step in its worthwhile future evolution would be to explore a stronger connection, a truer comparison between these two familiar themes that would justify the title while affording its audience something more substantial to grasp. ♪

The Lillian Theatre is located at 1076 Lillian Way, Hollywood; for tickets, call (866) 811-4111.



Hopper's lonesome habitués come to life



This is not a painting: Douglas Steinberg brilliantly brings to life the gloomy characters of the 1947 Edward Hopper painting *Nighthawks*.

by Travis Michael Holder

How many times have we stared at a work of art and wondered about the lives of the painting's inhabitants? Who were those beggars and street kids Caravaggio immortalized for all eternity, and what the heck was Mona Lisa smiling at, anyway? Edward Hopper's famous 1947 painting *Nighthawks*, a true national treasure, has often elicited such contemplation and, luckily for me, the canvas hangs prominently at the Art Institute of Chicago, a place where I gratefully spent many an hour exploring when I was a kid as my mother took—and later taught—classes there.

Unlike Seurat's *Sunday Afternoon on the Island of La Grande Jatte* (also a canvas that became a play) displayed at the Art Institute directly in front of a marble bench where I frequently sat dreaming myself into the painting for entire afternoons, or the echoing stairwell where I sat quietly mesmerized by the sheer size of former AIOF student Georgia O'Keeffe's *Sky Above Clouds*, there wasn't a place to relax near Hopper's *Nighthawks*. Though, that never stopped me from fantasizing endless scenarios that involved the possible life stories of the four city dwellers native to that eerily moody diner at the dead of night.

Thankfully, playwright Douglas Steinberg has satisfied my childhood curiosity with his creation of an entire two-act play centered around that strange quartet of seemingly discarded humans and, after 20 years languishing in his desk drawer, his *Nighthawks* has been dusted off and transformed into one of the most impressive productions of the year in

its world premiere at the Douglas.

Offering a fictional accounting of those enigmatic patrons of Hopper's diner, Steinberg's script is not the easiest to follow and truthfully could still use a bit of refinement and clarification. But, beyond the ingenious inspiration that brings the canvas to life, what makes this particular effort so important is how the director, cast, and designers have collaborated to take the work to a reverent new level.

Unbelievably inventive director Stefan Novinski is the obvious glue that binds this production together, as he contributes his typically unexpected and often jarring staging to the story of Quig and Mae (Dan Castellaneta and Colette Kilroy)



Colette Kilroy and Dan Castellaneta star in *Nighthawks*.

who run the joint by the seats of their pants and are joined by Mae's not-so secret lover Sam (Brian T. Finney) and Morgan Rusler as the silent customer who appears to represent Hopper (you know, the guy in the fedora with his back to the viewer

in the painting). Including Kelly Karbacz as Mae's niece, Joe Fria as her slimy suitor, and Dennis Cockrum as a stuttering minor mobster, this cast is pure gold and worthy of becoming future recipients of major LA awards as an ensemble by year's end.

Yet above anything, the designers here rule. Donna Marquet's set and A. Jeffrey Schoenberg's costumes are so exact to Hopper's lonesome urban vision that the first tableaux duplicating the painting is nothing short of breathtaking. Rand Ryan's exquisite, creamily atmospheric lighting is so dynamic, one can almost see the brush strokes, and Michael Roth's haunting jazz score contributes immensely to the overall undertaking. Simply, *Nighthawks* emerges as one of the best presentations to energize our town this year. Now, if any master theatrical genius can figure out how to send me back into the tranquil peace of floating along with Miss O'Keeffe's glorious clouds, I'm there, too. ♪

The Kirk Douglas Theatre is located at 9820 Washington Blvd. in Culver City; for tickets, call (213) 628-2772.

Travis Michael Holder has been writing for ET since 1990. Also an award-winning actor and playwright, the first of his five plays produced in LA, Surprise Surprise, is about to begin the festival circuit as a feature film with Travis in a leading role.

Travis' Critic's Picks:

Fences, Pasadena Playhouse
Nighthawks, Kirk Douglas Theatre
The Reunion, Howard Fine Theatre
7 Redneck Cheerleaders, Elephant Stageworks
Water & Power, Mark Taper Forum

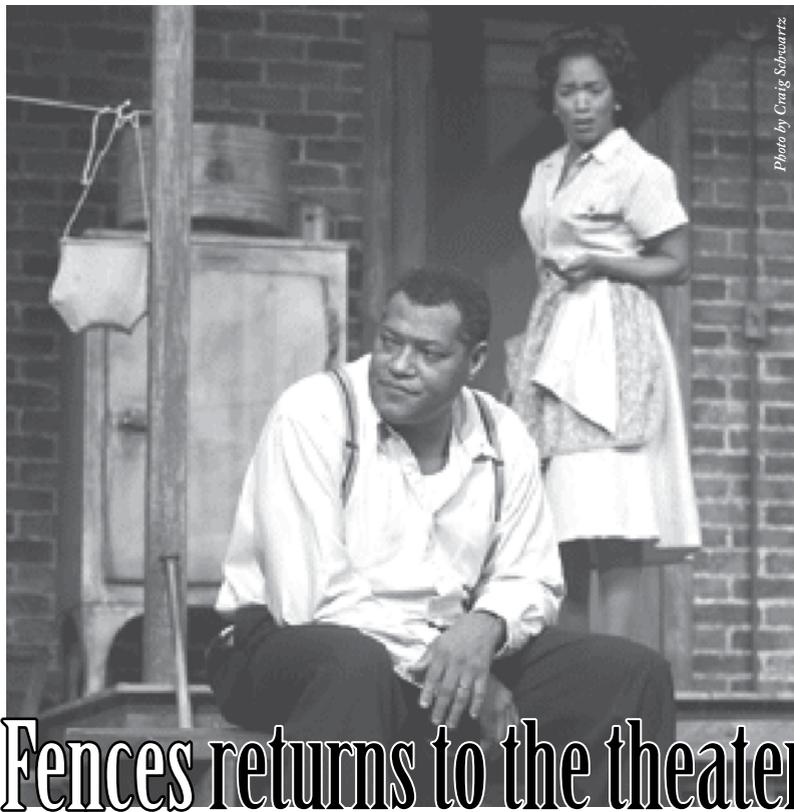


Photo by Craig Schwartz

Fences returns to the theater

Laurence Fishburne and Angela Bassett in August Wilson's immortal *Fences*.

by Joseph Feinstein

Victoria Matthews' performance will take your heart.

Penned by August Wilson, the celebrated 1985 Pulitzer Prize-winning play *Fences* makes a return engagement to the Pasadena Playhouse until October 1st. Starring Laurence Fishburne and Angela Bassett as husband and wife Troy and Rose Maxson, and featuring a stellar cast of five in support, this acclaimed study of the frustrations of the black man and woman of the 50's and 60's, the changes and transitions evident in the family, and the effects of alcohol and drugs on the lives of everyone in lower class Pittsburgh—the usual setting for all Wilson's plays—is told with clarity, pathos, and superior acting that is bound to please any discriminating playgoer.

Troy has been batted about in Negro League baseball, jail, and now, as a garbage collector. His wife, steadfast and loyal for the past eighteen years, has scrimped and saved and provided a home never in want—always clean and presentable—and has been patient and loving to her man. Their son Cory (Bryan Clark) is 17, loves all sports, and excels especially in football; he decides to sacrifice his job at Safeway to his being on the team. Troy has other thoughts, for he remembers so well his own father's insistence that he works first, and play much later.

Meanwhile, subplots play out between Troy and his best friend Bono (Wendall Pierce), his erstwhile friend Lyons (Kadeem Hardison), and his mentally ill brother Gabriel (Orlando Jones). Their interactions help shed light on Troy's life and the problems he faces as he grapples with his place in the world. I shall not tell you about Raynell here, but

Everyone connected with *Fences* deserves kudos. Director Sheldon Epps keeps the action, fun, and drama moving at a phenomenal pace through all nine scenes. Paulie Jenkins' lighting is outstanding in keeping us focused on the action during two-and-a-half hours. Gary Wissmann's scenic design gets it right and exhibits with realism the depressed Hill District and its tenements. He keeps our attention on the ever-increasing fence size, a parable for keeping people in or keeping them out.

Both the language and metaphors of the play will keep you riveted on this assortment of characters and their glib tongues. As these actors speak, the audience's reactions and sympathies register loud and clear, conveying the reality and strength of the script.

I promise you will cringe as Troy tries to steal second. With all the frailties of human nature and all the acts of deceit committed in the play, one wonders how forgiveness can ever be offered. Wilson always seems to find a way to accomplish this profound feat, and that may well be one of the major reasons his audience returns again and again.

This is truly a play for all seasons and all reasons! 🍷

Pasadena Playhouse
39 So. El Molino Avenue Pasadena,
91101-2023

Tel. 626-356-PLAY Through
October 1, 2006 Plays Tuesday
through Sunday



Standing on the shoulders of giants

A few words from author Mark Z. Danielewski

by Mathew Klickstein

All week long, I was charged by the notion of meeting Mark Danielewski and telling him that I had not read any of his three books.

I knew who he is, I have a drove of friends who were floored by his first novel (2000's *House of Leaves*), many of whom treat the tome as a kind of new millennium Bible, and I assumed (rightly so, as it would turn out), that he was the kind of "cool art guy" who would appreciate, if not almost respect, such a declaration upon our meeting for an interview at Psychobabble in Los Feliz.

As I sat there, outside and waiting for the man who was said to have "M&M blue-colored hair" and struck me in pictures as either a friendly soccer player or, in one particular shot, Mickey Rourke from the *Get Carter* remake, I couldn't help but set my Ernest Hemingway anthology aside and crack open *Only Revolutions*, Mark's new book out on shelves this month.

At first, I couldn't really get into the warped rebus of text; I made the mistake of reading eight pages—as the publisher suggests on the "front" cover flap (the book has, instead of a front and back, "two" front covers)—then turned the book around and read the same eight pages again, this time reading the "bottom" section (the book is written in such a manner as to be technically two books in one, to be read upside-down and right-side up concurrently). It took me a minute to realize that the reader is intended to read eight pages, then turn the book upside-down and start from the "other" beginning.

You read the book from the outside to the center where your steadily moving adventure through American history is joined by two Bonnie & Clyde-esque teenage lovers who never age a day past 16. Characters Sam and Hailey grow closer and closer until you (and they) complete the journey.

Danielewski also constructed the book in such a manner as to have the first words of the first eight pages connect with the first words of the "other first" eight pages; the same is true of the *last* words of the "first" eight and "second" eight.

45-minutes later, I was about to leave...when Danielewski stepped past me, sporting a Johnny Truant shirt and sunglasses (to the consequence of my not recognizing him from his pictures), and entered the coffee shop. He almost immediately popped back out, we shook hands, and he sat...for about a half-second, before bounding back up and rushing—in a way in which it seemed at first that he was in a rush to go somewhere else right after our brief interview—into the coffee shop for a drink.

He re-immersed through the glass door, hunkered down in his seat from across me, and inquired about my comfort sitting outside.

We initiated the conversation that, I would imagine, neither one of us thought would have lasted over two hours. I think we even mentioned his books a few times over the course of our discussion.

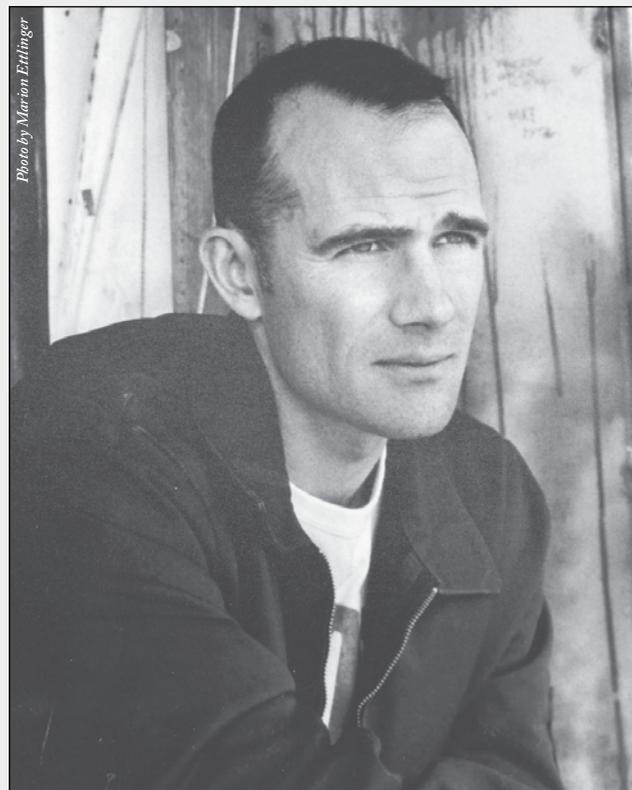


Photo by Marion Ettlinger

Author Mark Z. Danielewski writes the kinds of books others aren't attempt.

Instead of a prototypical, mundane interview dealing with how/why he writes the peculiar books that blossom from his multifarious mind, Mark and I ended up talking about subjects ranging from philosophy to movies, from diets to

television, from USC's film school to being a plumber in San Francisco. Instantly, I understood how such a man could produce these bric-a-brac books that can hardly be called postmodern for lack of any real specific cultural references, yet are as contemporary and all-encompassing a reflection of the modern world as any to be written in recent years.

The smooth celerity at which Danielewski effortlessly connected each tangential anecdote to the next was, to put it mildly, impressive. Snobbish friends of mine and I have, for some time now, been disappointed at the gross paucity of people who hold up to the image that has been created of them by the media or, in some cases, the work they produce. One discussion with Mark Danielewski, and you can see that no one else could have birthed *House of Leaves* or *Only Revolutions*.

That being said, he's a truly discursive kind of a speaker. You feel like you're reading one of his books while listening to him sound off about his year spent in Paris for under \$2000 and living off soup lines, his time in Berkeley when he hardly scraped by for even less money, his time spent as an undergrad at Yale, his time in the graduate screenwriting program at USC, or the years he spent migrating from one place to another with his sister (who would become the rock star Poe) and father—an avant garde filmmaker and documentarian whose itinerant lifestyle gave Danielewski both a variegated upbringing in sundry places all over the world, and a certain sense of alienation at never really feeling like he fit in...especially during his time spent in Utah where he was probably the only person in the whole state who was not a Mormon.

And make no mistake: *House of Leaves* is Mark's book; he even did a bit of the typesetting himself. His being moved from place to place as a child allowed him the ability, that he obviously still

see DANIELEWSKI on p.17



Most unique and exotic Chinese cuisine for the gourmet

CHI DYNASTY

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

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

starlight starbright
children's foundation
where fun shines™



Help a sick child smile.

800-315-2580 ★ starlight.org



Donate \$10 Today!
Text STAR10 to 78787

PEANUTS © United Feature Syndicate, Inc.

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



"Hollywood Tribute Event" ...

Josh Groban gives back to LACHSA

The Los Angeles County High School for the Arts honored singing sensation Josh Groban at star-studded tribute.

by Kat Kramer

Well folks, I attended the first annual "Hollywood Tribute" event presented by the Los Angeles County High School for the Arts Alumni Association. The 2006 honorees included "LACHSA" alumni—singing sensation **Josh Groban**, Warner Bros. Studios educator **Jerry Freedman**, and LACHSA's Artistic Director of the dance department, **KA-Ron Brown Lehman**.

The evening of recognition took place at the Century Plaza Hotel. It began with a cocktail reception, followed by dinner and live performances by LACHSA alumni **Katiss Buckingham** and **Gwendolyn**. Artist **Sonia Romero** (also an alumnus) had her paintings on display in the program, and filmmaker **Mare Murai** was there filming his highly anticipated documentary in honor of LACHSA's 20th Anniversary. The sponsors included Warner Bros., **Celine Dion's A New Day**, Spotlight Publicity, Hamptons Vodka, Keats Elliot Photography, Neutrogena, and Bath & Body Works. But, the best part was yet to come...

Kat Talk (Groban Gives Back)

The professional training program at LACHSA's "Arts High" has encouraged and allowed its students to become finalists in the National Arts Recognition and Talent Search. The elite group of alumni from LACHSA is comprised not only Josh Groban, but **Anthony Anderson**, **Jenna Elfman**, **The Practice's Marla Sokoloff**, and **Matthew Rushing** (principal dancer with the Alvin Ailey American Dance Theatre).

One of the most generous people is Josh Groban, whose debut album has achieved triple platinum status. He's a truly beloved international performer. Groban always goes and

visits LACHSA to give back to the students, and also founded the Josh Groban Foundation that helps children throughout the world through contributions to education, health care, and the arts. Upon accepting his award, the singer stated, "I love this school," and serenaded us with a couple of songs. For a special treat, the school had assembled wonderful highlights of Josh's extraordinary career in a film montage. One of his biggest fans, none-other-than Celine Dion, sent in a taped "Congratulations" message. For more info, go to www.joshgroban.com, or visit www.lachsaalumni.org.

Movie News (*The Ground Truth*)

I went to the LA premiere of a new powerful and important docu-



War documentary *The Ground Truth* speaks truthfully.

mentary by **Patricia Foulkrod** called *The Ground Truth*. The screening was held at the Agapi Spiritual Center in Culver City, and Foulkrod came to present the moving film, as did guests **Shad Meshad** (president of the National Veteran's Foundation), **Vanessa Williams**, **Vondie Curtis Hall**, and **Jasmine Guy**.

The doc focuses on patriotic young American soldiers in Iraq, and it boasts exclusive footage. Focus

Features will release *The Ground Truth* on September 15th at Landmark Theatres.

In other movie news, Sony Pictures Home Entertainment just released another film involving the military. *Serving in Silence: The Margarethe Cammermeyer Story* is now on available DVD. The award-winning, critically acclaimed drama stars Oscar nominees **Glenn Close** and **Judy Davis**, and was executive-produced by Academy Award-winner **Barbra Streisand**, **Craig Zadan**, **Neil Meron**, and Glenn Close.

When it debuted on NBC in 1995, *Serving in Silence* was considered groundbreaking and controversial in its depiction of gays in the military. It was nominated for six Emmy's, and took home three. Check my column for more details soon.

Kat's Calendar – A Look Ahead...

September 18 – "Tutu" – One amazing night of celebration honoring **Archbishop Desmond Tutu** – hosted by **Gillian Anderson**, **Samuel L. Jackson**, **Carlos Santana**, **Alfre Woodard**, and **Denzel Washington**. It's the Archbishop's 75th birthday!

September 29 – 2006 Golden Score Awards honors **James Newton Howard** and **Jeremy Lubbock** at the Sheraton Universal Hotel, presented by the American Society of Music Arrangers and Composers, at a black-tie gala. For information call (818) 994-4661 or check out the website www.ASMAC.org. Don't miss it!

Live Your Dreams...
Kat ☺

Kat Kramer is an actress, singer, and producer. Check her out at KatharineKramer.com



What's with Baby Suri's hair?

by Eric Davis

Baby Suri Arrives ... and Katie Speaks Out!

After waiting months for a photo of the mysterious baby **Suri**, the child finally appeared (alongside her parents **Tom Cruise** and **Katie Holmes**) in a massive *Vanity Fair* piece. Initial response to the pictures can probably be summed up by saying, "Holy crap, look at that hair! Is it real? Is baby Suri wearing a wig? Awww." Seriously though, after checking out said photos, you have to admit that there's something up with that hair. It, well, doesn't look normal.

Also in the *Vanity Fair* article, Katie Holmes responded to critics who felt her relationship with Tom Cruise was extremely unstable and unhealthy. Says Holmes, "Some of the crap that's out there—the stuff that's said about my parents and my siblings—it's really frustrating, the amount of s**t that's out there. And the stuff they say about Suri? You shouldn't say that about us, and you can't say that about my child."

Paris Hilton Arrested for DUI!

One would think that with the ruckus **Mel Gibson** caused after his recent DUI arrest, them there Hollywood folk would be extra careful when out for a night on the town. Well, apparently, **Paris Hilton** didn't listen to reason (ya know, since reason doesn't come in the form of a ten-thousand dollar Prada bag), as she was hauled in by police for "driving erratically" and failing to pass a field sobriety test. According to Hilton's publicist, the (actress? heiress? singer? socialite?) only had one drink on a very empty stomach, and was overly-tired after working on a music video all day. Suuure...and **Lindsay Lohan** never shows up late to a film set, right?

Is She or Is She Not Engaged!

And speaking of Ms. Lohan, is that a monster on her finger, or is she just happy to be rich? Yes folks, that is the question this week amidst reports that Lindsay Lohan's entrepreneur

boyfriend **Harry Morton** has proposed marriage. The news came after onlookers spotted the actress-singer with a huge rock on her hand. However, Lohan's mom denied the rumors, and told *Life & Style* magazine that it's not an engagement ring, but a trinity ring. The happy couple have officially dated for one month now, though we expect the relationship to get bumpy once the hangover, er, honeymoon is over.

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

... **Christian Brando**. That's right, **Marlon Brando's** son (who, back in the 90's, spent six years in prison for murdering his half-sister's boyfriend) reportedly sold his father's

average Hollywood romance. Here's what's swirling around the rumor mill this week:

According to various media reports, **David Spade** and **Heather Locklear** are "taking a break" from their six-month relationship. Phew. Seeing as most people thought this romance was absurd in the first place (although it would make for a wonderful romantic comedy if not one of Spade's "Hollywood Minutes"), it's no big surprise to see it's over. Now, if Spade were to join some kick-ass rock band...

Currently shooting *Pirates of the Caribbean: At Worlds End*, **Orlando Bloom** has decided to end a few things in his personal life, as well.

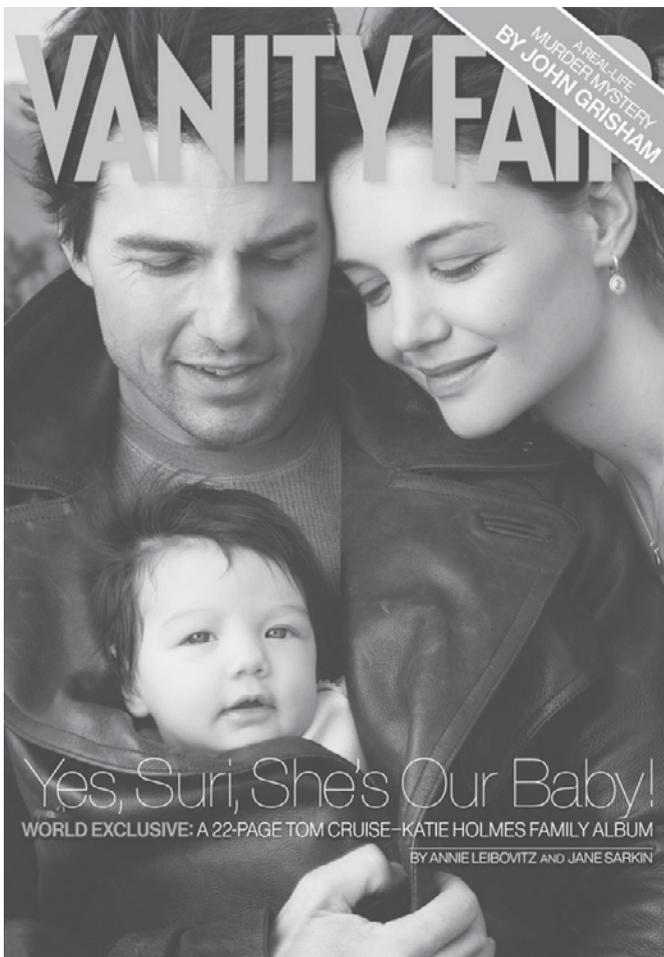
Most notably, he's calling it quits on his four-year relationship with actress **Kate Bosworth**. Sources close to the couple have confirmed the break-up that comes just in time for the two ex-lovebirds to star in the film *Seasons of Dust* together. Yeah, and I'm sure that won't be awkward.

Tennis star **Andy Roddick** served up a slew of nasty comments regarding his rumored love affair with fellow tennis hottie **Maria Sharapova**. Long story short: They're not dating. They're just friends. End of story. Says Roddick, "You know, we're friendly. We're in the same places. I think she's a great girl. You know, we'll talk. That's about it." Yeah, that's about it...until someone gets a few drinks in his or her hot bod. Man, those tennis tours are bad-ass.

Quote of the Week— Steve Irwin's father, Bob, on whether or not Australia should provide the Crocodile Hunter with a full state funeral: "He's just an ordinary bloke, and he wants to be remembered as an ordinary bloke."

See ya next week! 🐼

Feel free to tell Erik how much you absolutely adore him by sending an email to Erik.Davis@gmail.com



celebrity-filled address book to a mysterious buyer who then turned around and put the thing up for sale on eBay. Luckily, Christian's brother Miko was able to have the item removed from the website, and is currently attempting to retrieve it from whoever has the prized possession. Apparently, the book contains phone numbers, email addresses, and home addresses (some of which are still valid) for a number of celebrities and political figures. So, congrats Christian—you're this week's biggest ass.

That Thing Called Love

Love, sex, marriage, divorce—and that's just the first week of your



An entertaining surprise



Sheldon Epps, Angela Bassett, and Laurence Fishburne at the opening of *Fences*.

by Marci Weiner

Laurence Fishburne followed in the massive footsteps of **James Earl Jones** in his majestic portrayal of Troy Maxson, the troubled patriarch in **August Wilson's** *Fences* at the Pasadena Playhouse. Teaming up with his co-star, **Angela Bassett** (*What's Love Got to Do with It?*), Fishburne gives life to this powerful but flawed character riddled with contradictions. Did you know that Bassett's husband, **Courtney B. Vance**, also portrayed Troy on Broadway? She and Vance recently wrote a book entitled *Friends: A Love Story* to be released in January 2007.

A great expression of Vance's love was displayed in the surprise birthday party he threw for his wife at Beverly Hills' newest bistro, Colors on Bedford. Vance told **Barbara Lockhart**, renowned interior designer and owner of the elegant eatery, that Angela believed he was just taking her and her Mom out to dinner. The actress was surprised by 17 close friends and family who dined on wood oven-braised short ribs, filet mignon, and crunchy Ahi tuna.



Barbara Lockhart and Eva La Rue.

A few nights later at Colors, *Feedback Magazine* threw "The Last Party of the Summer," hosted by gorgeous **Alex Parlar**, founder of the exciting new glossy publication. **Eva La Rue**, their July/August cover girl, greeted such guests as film critic **Leonard Maltin**, *Entertainment Tonight's* **Cheryl Woodcock**, and Cheryl's fellow *CSI: Miami* co-star **Rex Linn**. The glamorous guests guzzled pinky vodka martinis, and dined on an assortment of *hors d'oeuvres* that pleased everyone's palate.

Speaking of fine dining, you are invited to attend the Eighth Annual Praise Brunch on Saturday, September 16th at the Beverly Hills Hotel. About 300 media-related guests will be on hand to hear keynote speaker and *American Idol* producer **Ron Deshay**, and see two time Academy Award-winner **Al Kasha** receive the Ambassador Award. **Billy Davis Jr.** & **Marilyn McCoo** (Fifth Dimension) will entertain, as well as Metropolitan Opera tenor **Philip Webb**. Further information can be obtained at www.mediafellowship.org.

Another event of interest is the premiere of *Expiration Date* on September 14th at the historical Hollywood Forever Cemetery. Directed by **Rick Stevenson**, this independent film tells of Charlie Silver Cloud III, a young man who carries a terrible curse on his shoulders. His grandfather and dad were both killed on their 25th birthday by fast-moving milk trucks. Since this flick concentrates on the main character's imminent demise, it's apropos to hold the premiere at the cemetery of choice for Hollywood Legends. Current residents of the famed graveyard: **Cecil B. DeMille**, **Jayne Mansfield**, **Rudolph Valentino** and **Douglas Fairbanks**, to name a few.

If you would like to attend this unique screening, and meet and greet the stars of the film—**Robert A. Guthrie** and **Dee Wallace Stone**, check out their website at www.expirationthemovie.com. Tickets are only \$10 per person. Who says you need deep pockets to live life on the Hollywood Beat? 🐼

Warmly...
Ornly...

with
Ornly Gumfudgin



On Labor Day Weekend, my Attachment drove me all the way out to the little town of Malibu for the big Malibu Kiwanis Club Chili Cookoff & Carnival. It was their 25th Silver Anniversary, and they tell me I've been to each cookoff!

They do a tremendous job raising funds for a list of charities as long as your arm. Dana Karney was in charge this year, and improved on a lot of things. Special parking for the many musicians was one. Another improvement was a reserved spot for my car. A big six-foot sign read, "ORMLEY GUMFUDGIN." Even though they put an "E" in Ornly, I was impressed! I hope they save it for next year.

We always have a few celebrities who come out to help raise funds for charities and have fun doing it. Ali McGraw used to show up each year. Larry Hagman lives right across the street, so he'd show up. I'm not sure about his health these days. I remember one year, I had my cousin Juliette—a cute young thing from France—living with us and working as a "box girl" for Vons so that she could learn English. I took her out to that year's Malibu cookoff, and had photographer Tom Dobyn shoot a picture of that old *Dallas* devil, J.R. Ewing, alongside Juliette. She was so thrilled! Hagman was a favorite in France, too. She took that picture back to France to show her friends, but they wouldn't believe it was true. She could have cried. In fact, she did.

Anyway, our "Main Man" these days is

Gary Busey! Each year, he comes out for this two-day event.

I was out touring the chili cooks in my scooter when I came upon this outstanding chili booth. I stopped and complimented the guy inside. He said thanks, and I drove on.

Eventually, I found out his name: It was Jake Busey, Gary's son. Later on, while my Attachment judged booths and marked her ballot, Gary came by and said to her, "Mark him the winner. That's my son!" By this time, she knew of Jake Busey. Gary didn't realize that you don't take this attitude with someone like Edi Gumfudgin! She fired right back at Gary with, "What is this? A case of rampant nepotism?" Gary probably mumbled, "Well, he is my son."

The following is my own observation. Gary doesn't look like he did a few years ago. I realize, according to the Media—they've mentioned drug abuse, alcohol, whatever; which may or may not be true—that he's been having a little trouble lately.

Let's face it, Gary, some of your fans don't really give a shit, but some of us do. We plead with you to love yourself enough to save what you have left. Another way of saying it is: "If you've gone 'off the deep end,' climb back on board before it's too late. We know you can do it, if you want to."

WE NEED YA. ☞



Hollywood Insider

Q & A with Duke Collister

by Dawn Miller

Duke is the General Manager of the Shrine Auditorium that recently hosted the primetime Emmy Awards and has hosted many of the entertainment industry's grandest events such as the Academy Awards, AMAs, and the Latin Grammys.

The Shrine has been associated with Hollywood's most important award shows. Why is your venue preferred above all others?

The number one reason why people choose to have their shows here is that we have the largest stage in the country. There's nothing they can't do here. We have the means to accommodate them. Another unique benefit is the 54,000 square foot expo hall right next to the building, which is great for hosting after-parties like the Governor's Ball for the Emmys. We also offer extremely competitive pricing, considering the venue. We charge less than venues like the Greek, Universal, and Verizon. We have prime location downtown, right in the middle of the confluence of four freeways, which offers easy access for everyone. The downtown area and the Figueroa corridor have been cleaned up over the past few years. It's a very safe place to visit now. We're in the process of doing a lot of remodeling our venue, plus the surrounding area. And we have USC right next door to us, of course.

The Shrine has been a Hollywood landmark for the last 80 years. What kind of changes are you making to continue this legacy?

We're adding a new parking structure so we can accommodate guests for any events. Production-wise, we're continuing to upgrade our facility so that we can host our shows more economically for our clients. We're also upgrading air conditioning and other things like that. One of the most exciting changes underway is, we're converting to solar power. We're planning on putting two canopies over our parking structures with solar panels. The system will convert power to the DWP so that they'll actually be paying us, and this is hugely beneficial because the biggest expense for any of our clients renting out our facility is the electricity required over the course of the event. As a result of converting to solar power, we'll be able to charge our clients a lot less, and it will be environmentally-friendly.

Competition among large venues is fierce. What are you providing your clients to keep the Shrine viable?

Giving them the best deal we can give them, and more than that: better service, more cooperation.

What are the challenges you face in your line of work?

This could take three days! The biggest thing at the moment is trying to reeducate the people of Los Angeles that the Shrine is a place where they can come, feel safe, and see shows at reasonable prices. People have a misconception that we only have awards shows and that tickets are \$400-\$700. Back in the 40's, 50's, and 60's, the Shrine was well-known as a cultural center, but in recent history, we've been put on the map primarily for our high-profile entertainment awards programs. In order to restore our reputation as a center of cultural activity, we are doing all types of events here, not just rock and roll concerts, not just awards shows, not just ballets—we're going to do everything.

What kinds of perks does your greenroom offer?

That's on a show-to-show basis. It depends on the sponsors, because we never know what they will have in mind.

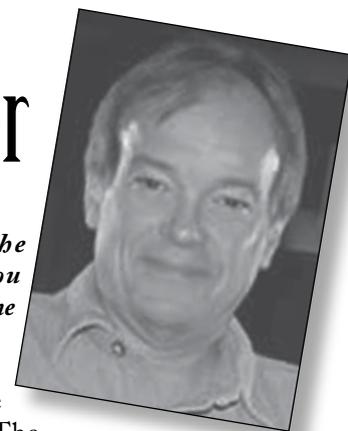
How has 9/11 affected the day-to-day management of high-profile venues such as the Shrine?

That really is something that every one of us, not just at the Shrine or in this industry but every single person, takes into major consideration. Security has become a priority. Here at the Shrine, we stay very aware of terrorist threats. We always search for explosives with bomb-sniffing dogs, we always pat down, we use metal detectors on every show for every person in this building. We have implemented very sophisticated technologies such as x-rays and heat sensors that scan cars as they arrive. We "wand" people and bag-search.

We are being very careful as to what we let in and how we let it in, even with celebrities.

Ratings are down for many award shows. Do you feel that they are still relevant today?

Actually, for most of the awards shows that have been held at the Shrine, ratings have gone up over the past year-and-a-half. This is partly due to the fact that production values are increasing—people are watching not to see who wins, but for the production value. You can see musical acts like John Legend perform on a stage on TV for low cost, while you would have to pay \$75-\$100 a ticket to see them at the Greek. The production value of awards shows has increased a lot over the past few years. ☞



The Shrine Auditorium, of which Collister is the General Manager.

WEEKNIGHTS 8-10pm
HARRISON
on the edge



goharrison.com



Treat yourself to Beverly Hills' Polo Lounge



The famed Polo Lounge in the Beverly Hills has been a Hollywood staple for years. Many films have been shot here, and the food's not bad either...

by Joseph Feinstein

Within the Beverly Hills Hotel, you'll find the very beautiful Polo Lounge dining room. A long-time watering hole for VIP's, the Polo is a restaurant you should know. All too often, exclusive places maintain a reputation that seems to forbid the average person's going there on a casual level. And, yes, while an expensive respite, the prices at the Polo Lounge are affordable for a special treat or an evening out on the town. The food is amazing, and the service is impeccable: something everyone should experience at least once in his or her life.

The swift valet will take your car, and he'll even help you with your jacket or coat. You will walk the path into the hotel where a very comfortable feeling envelopes you instantly. Across the foyer, turn left and—voilà—there you are, with any one of four dining managers who escort you to your table. You can choose to sit inside or dine al fresco; wherever you choose, know you will be in the lap of luxury. Soak it up, for it does feel good!

Water and their assortment of bread and butter arrive two seconds after you plant yourself at your table. Let the spoiling begin!

The menu covers a wide range of food: nine appetizers, six soups and salads, three pastas, nine entrees, and six "Polo Lounge Favorites." Do pay close attention to this last category, as it features those special dishes for which this restaurant has become famous. And, if you stick to the tortilla soup with one of the two salads or a hamburger, you can

get away with a check totaling \$36. I kid you not!

We began with the Dungeness crab cake. It comes resting on a bed of summer squash and saffron puree with Sauce Piperade. It's a lovely, moist, completely filled crabmeat pancake surrounded by piquant tastes so very pleasant to the palate. My wife selected the Tuna Nicoise Salad—an assemblage of rare Ahi, potato, egg, roasted peppers,

sary qualities of moist and delicious freshness. I selected the Tarragon Roasted Maine Lobster that comes adorned with an assortment of baby vegetables—carrots, peas, string beans, squash, onions, celery. Yum! A sauterne and lobster broth added further flavor to the phenomenal lobster.

Because they feature Japanese Premium Wagyu Beef Tenderloin, I decided to splurge and order two ounces (\$25 per ounce)... just to say I've tasted this beef. There were about six very small slices on a plate that brimmed with potatoes, peas, corn and mushrooms. It is a truly outstanding taste—like no other I've ever tasted before. There is a whole process in the raising of these cattle that I'll not go into here. Suffice it to say that the beef is so flavorful, so juicy, so very delicious. This may well be one of only a handful of restaurants that serves this cut.

Their coffee—served in an individual press—is as good as anything else on their menu. Twelve desserts to choose from complete the Polo Lounge menu. They also offer a Chef's Seasonal Five Course Tasting Menu @ \$85 per person or \$125 with wine. Those menu selections change weekly.

All told, it was a memorable evening. ☞

*The Polo Lounge in the Beverly Hills Hotel
9641 Sunset Blvd. Beverly Hills, 90210
Tel. (310) 276-2251; Open 7 days: 7am - 2am
Dinner for two - \$125 w/o alcohol.*



The Polo offers a relaxing respite and a staff that will spoil you rotten!

olives, tomatoes, drizzled by a creamy mustard vinaigrette. I decided upon the tortilla soup: a monster bowl of chicken, avocado, spring onion, and cheddar cheese in a broth that was not too mild, not too spicy, but, as baby bear says, "Just right!"

Fran's entrée of braised European sea bass with clam and artichoke dressing followed the salad, and smiles of delight issued forth from her lovely face. She raised two thumbs to its fulfilling the neces-



Once a honky tonk man, always a honky tonk man

New work by Elias C. Telles at Chango Coffee House

by Billie Stone

A hidden gem on Echo Park Avenue, Chango Coffee House is nestled between a hip strip of stores and a vacant lot.

A quiet haven tucked away from the madness of Sunset, it's the perfect spot for some time out from your everyday break-neck pace. The street's legacy—it was once old "Gallery Row"—is kept alive with Chango's regular art exhibitions. As such, the shop's an ideal place for Californian "Folk Artist" Elias C. Telles' latest work.

The paintings seem right at home hanging from the café's exposed brick walls and crumbling plaster work; the two share a kind of homegrown "hipness." Not to say Telles' accomplishments are strictly colloquial—his work is collected worldwide and has been featured on numerous TV shows and movies, most notably the film *Ray*. To think of his aesthetic is to think slide guitar and smoky honky-tonks just South of the Border.

Telles' imagery pays homage both to a bygone Americana and his own Mexican heritage. Historical figures—from old baseball players to Blues musicians—sit alongside battered American and embellished Mexican flags. Nudes are hung alongside dark and detailed religious iconography. In a time-honored tradition of historic portraiture, scrawled text is included in some compositions to properly introduce the subject. An elusive skeleton grins at you from the wall, still dressed in his dead character's costume—a nod to the familiar *Día de los Muertos* theme of Mexican Folk Art.

The paintings have a dark, moody quality to them, and seem aged as though they have reappeared from another time. In many ways, Telles' works demonstrate many of the hallmarks of traditional American Folk Art: twisted perspectives of landscapes in immense detail are joined by

portraits with flat features and too-round heads.

Telles is a self-taught artist, and his naiveté of conventional figure painting techniques is apparent—it is also what makes the work so interesting. His surfaces are rich and luscious, and the dark imagery is enhanced by his muted color choices and layered varnish. The paintings have a rustic charm to them—some painted on heavy wood, and others held in wooden frames made by hand. They seem almost like smoke-stained and dust-covered ancient relics or at least barroom antiques.

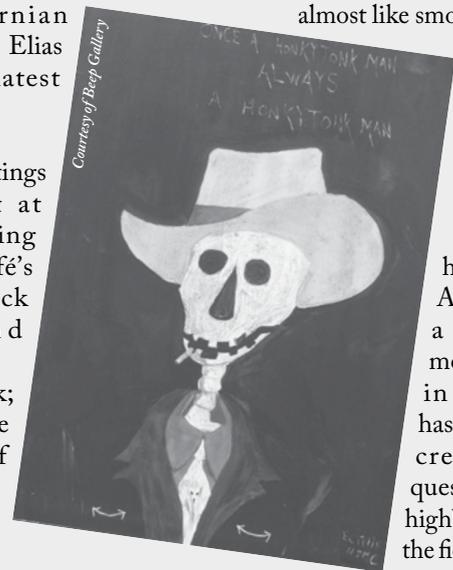
Labeling himself a "Folk Artist" is perhaps a capricious move. Folk Art, in many ways, has a bad rap. Its credence often questioned by the highbrow art world, the field rests outside the mainstream constraints of contemporary art. "Folk Art," also known as "Outsider" or "Intuit" Art, is not only produced by amateur artists; it often utilizes craft materials and traditions handed down through the generations. Thus, it is seen by some as inferior to the trained hand of the artist.

We think Folk Art, and we think macaroni rainbows made for Mom, Suzie Homemaker cross-stitching, or that bad Elvis painting found at thrift stores. Although we may admire a kitschy so-bad-it's-good aesthetic, it can be indeed difficult to place such works in the same echelon as Van Gogh.

Wherever Telles fits in all this, he sure as hell ain't no macaroni gluer. And if art isn't your thing (no dis to Elias), Chango serves great coffee in a chill spot, has friendly laid-back staff, and their paninis are the best in Echo Park. Then again, they may be the *only* paninis in Echo park, and are well worth the visit. ☞

The show runs till Sept. 28 @ Chango 1559 Echo Park Ave., Echo Park, CA. 90026

Elias C. Telles is represented by Beep Gallery @ Auntbeep.com



Courtesy of Beep Gallery



**IF YOU HAVE A PET
KNOW THIS!**



ANIMAL CRUELTY IS A FELONY OFFENSE!

Our Animal Cops need your help to stop the violence.

- ~ Owning or training dogs for fighting is a felony punishable by up to two years in prison and a fine up to \$50,000. Penal Code 597.5
- ~ It is a crime to torture, wound or kill an animal. Penal Code 597
- ~ It is a misdemeanor to carry or cause an animal to be carried or left in a vehicle in a car on a hot day without ventilation. The car can be impounded. Penal Code 597a
- ~ Failure to care for animals or abandoning them in buildings or confined area without food, water or shelter is a misdemeanor. Penal Code 597.1 and 597s
- ~ Dogs kept outdoors cannot be tethered and must be provided access to a doghouse, food, and water at all times. LA Municipal Code 53.70

**To report animal cruelty call LAPD, LA Dept. of Animal
Service, Animal Cruelty Task Force at**

2 1 3 - 8 4 7 - 1 4 1 7



Kidnapped might steal your attention

by M.Y. Lee

Nearly every network has its own crime drama about missing persons, but this season's trend seems to fall away from CBS' stand-alones (a la *Without a Trace*) and turn to a more serialized version. *Kidnapped* is NBC's intriguing new series about the abduction of the son of a wealthy New York family—the Cains—and the battle between the perpetrators, the FBI, and the unconventional expert the family hires to rescue their heir apparent.

Kidnapped opens with cinematically beautiful shots of the various characters in their everyday lives as the children's bodyguard arrives, much in the vein of the film *Man on Fire*. Next thing you know, the fifteen-year old son—Leopold—is in the car on the way to school, and an intense kidnapping scene occurs in which the driver is killed, the bodyguard shot and dragged into a car, and Leopold is taken. Leopold's parents, Ellie (Dana Delaney) and Conrad (Timothy Hutton), decide not to

contact the police, but enlist instead in the help of an expert named Knapp who tells them to avoid the FBI at all costs and allow him to take care of the recovery. Of course it doesn't go smoothly, and when the wife of the missing bodyguard comes to one of

shows—he cleverly reveals exposition through action and natural dialogue between the characters. But what stands out even more is the acting. The show has a very strong cast of seasoned actors who are all believable in their parts and able to show their chops in the highly dramatic scenes.

As with any serialized show, *Kidnapped* will need to maintain its high level of intensity, especially within the early episodes since it will be difficult for people to come in to the series during the middle of the season. It's very similar to FOX's *Vanished* that deals with the

disappearance of a senator's wife, but relies less on conspiracy and more on mysterious characters and fancy storytelling.

In October, the show will face high competition with the premiere of ABC's *The Nine* that will enjoy a strong lead-in with *Lost*. If *Kidnapped* can rally an audience before then, maybe there will be room for it to have its own audience. Only time will tell... *✍*



Photo by Mitchell Haasch

Kidnapped opens with cinematically beautiful shots of the various characters in their everyday lives as the children's bodyguard arrives, much in the vein of the film *Man on Fire*. Next thing you know, the fifteen-year old son—Leopold—is in the car on the way to school, and an intense kidnapping scene occurs in which the driver is killed, the bodyguard shot and dragged into a car, and Leopold is taken. Leopold's parents, Ellie (Dana Delaney) and Conrad (Timothy Hutton), decide not to

the Bureau's retiring agents, Latimer King (Delroy Lindo), and asks for his assistance, the FBI gets involved in the case.

From the beginning, *Kidnapped* feels more like a feature than a pilot, mostly due to the directing of Michael Dinner (*Grey's Anatomy*, *Invasion*). The writer, Jason Smilovic (*Lucky Number Slevin*), does a superb job as—rather than opting for the forced writing oft used by other television

WEEKLY SPORTS WRAP-UP

by Joseph Trinh

Maria Sharapova and Roger Federer both won the 2006 US Open in tennis, with Andre Agassi retiring after 21 years. Tiger Woods won his eighth PGA Player of the Year Award. The Dodgers are ahead in their division, the Angels aren't, and in NASCAR, something happened—but, honestly, who really cares: It's the start of *Football Season!*

Two big stories transpired over last weekend, the first being the match-up of #1 vs. #2 in college football: Ohio St. vs. Texas. Coming into this season, the Buckeyes have the most highly rated offense (sorry Notre Dame, but seriously, did you watch the Fiesta Bowl last year?), with a duo of Heisman hopefuls in Troy Smith and Ted Ginn, Jr. Texas, the defending National Champions, are one of the more balanced teams in the nation, with 14 returning starters, seven on each side of the ball. But, the Longhorns sorely missed one that didn't return, Vince Young, as they pin their title defense hopes on redshirt freshman Colt McCoy, a name that just *sounds* like that of a Texan quarterback, or

at least an Irish thoroughbred.

The game proved that the pre-season polls were right in choosing Ohio St. to start at the top of the rankings, as they won 24-7 in Austin. Troy Smith, who made a strong early statement toward his Heisman campaign, threw for 269 yards and 2 TDs against a tough Longhorns' defense, and solidified their position at #1, with Notre Dame's 41-17 route of Penn St. vaulting them to AP poll's #2 spot. You'll have to wait for #4 USC vs. #19 Nebraska this weekend to see who really deserves to be #2.

Big Story #2 is the kickoff of the NFL season, with some pretty surprising results. Being in LA, the home of the *greatest* college football program in the history of college football (yes, I'm biased), let's start with Mr. Reggie Bush. His debut showed why the Houston Texans' decision to pass him in the draft will go down as the greatest draft day blunder in the history of all of sports, gaining 141 all-purpose yards against an underrated Cleveland Browns' defense.

Fantasy team owners who threw their first pick on him don't look that dumb anymore. Other rookie debuts that impressed: Laurence Maroney who rushed for 86 yards against the Bills, and despite not recording a tackle, defensive tackle Haloti Ngata made an interception and rumbled 60 yards to set up a field goal for his team for probably the most entertaining play of the week. Just imagine a 340 lb. purple butterball plopping the majority of a football field, just to run out of breath and step out of bounds. Football hilarity!

Road teams won only 5 of the 14 games this Sunday—a big surprise, especially Atlanta over Carolina, 20-6. The Panthers, everybody's preseason pick for the Super Bowl, looked horrible, gaining only 215 total yards, 65 on the ground. Another road winner was big brother Peyton Manning beating little brother Eli in the Sunday Night Game in the highest profiled game of the week. The two golden boys threw a combined for over 500 passing yards, with the Colts over the Giants, 26-21. *✍*



I see pretty girls everywhere I go...

by Frank Barron

Once again, *America's Next Top Model* proves Tyra Banks isn't just another pretty face. In her words, she's "fierce" in addition to being the producer and host of the high-drama reality show that premieres its seventh edition Wednesday, Sept. 20 at 8 pm on the new CW network.

The competition gets off to a great start, as a rag-tag group of tired and sweaty wannabe models arrive in Los Angeles and are asked to pose for headshots right after they deplane. Who could possibly look good under those conditions? Well, some real natural beauties were captured by the photographer's lens. Then, after telling their heart-wrenching stories to Tyra in a brief interview session, the girls posed nude on a windy rooftop that overlooks Downtown LA.

That's how the exciting new season starts, as the initial group is trimmed down to 13 finalists. Intriguing enough, the group includes twin sisters. And from the get-go, Tyra acts like a mother hen who nurtures all the chicks in her care—not only does she offer advice on self-esteem and how to look good on the runway, but how also to handle everything life throws at you.

On *America's Next Top Model*, Tyra emphasizes that modeling agencies don't necessarily look for the most beautiful girl. "It's about having something interesting and different about you. It's not about being so pretty. What I think is beautiful is having something that is not so typical. I have a big forehead, and kids would make fun of me. I used to try to wear bangs to cover it up. Yet, when I walked into a modeling agency, they thought that was something special about me." Yes, indeed she proved that she was very special, and now the fashion industry icon helps the wannabes by placing the spotlight on her 13 finalists who will fight to make their dreams come true.

Speaking of pretty girls, it's a pleasant surprise to have Lauren Sanchez return after her maternity leave to the 11 pm newscast on

UPN. Teamed with the super-sharp sports/news broadcaster Rick Garcia, Lauren imbues personality and an infectious smile.

Salma Hayek (soon to be seen on the big screen with Penélope Cruz in *Bandidas*) is another beautiful woman who has expanded her talents. The Academy Award-nominated actress will produce the upcoming ABC series *Ugly Betty* that kicks off Sept. 22nd. Salma, who got her start as an actress in the popular Mexican telenovelas, has Anglicized a version of a hit Latino series—*Yo soy Betty, la fea*—and has developed it into the new show. As far as appealing to an audience beyond the Latino market, Salma observes, "I think the potential out there has not been tapped. We're doing it a different style than the traditional telenovelas, and it's causing a lot of excitement."

The show deals with Betty, an apparently unattractive young woman who beams with inner-beauty, and has to learn to cope with the divas who inhabit the world of high-fashion magazine publishing. Playing *Devil Wears Prada*-styled witch Wilhelmina, Vanessa Williams is out to sabotage Betty's dreams of becoming part of the glamorous business.

Stunning Vanessa (a former Miss America) says that she identifies personally with some of the problems that Betty must face. "Everybody goes through problems," she insists. "There was bad skin for me, which I'm very happy that I've made a wonderful career at, because Proactive has been an opportunity for me to take all my suffering—I continue to break out—and people still come up to me asking for suggestions: from teenagers to people in their 50's. That's going to stay with me forever."

Meanwhile, the enchanting newcomer who stars as title character Betty, America Ferrera (*Real Women Have Curves*), provides the show with its heart, and sincerely says, "When I'm in character and I'm wearing Betty's costume, I never feel more confident, more beautiful. There's a light that shines from the inside, and it's so wonderful to be her." *✍*



Courtesy of NBC
America Ferrera as "Ugly Betty."

KNITTING FACTORY

7021 HOLLYWOOD BLVD.
323.463.0204
KNITTINGFACTORY.COM

THREE STAGES!!! ★ THREE FULL BARS!!! ★ ALL SHOWS ALL AGES UNLESS OTHERWISE NOTED

Sean Healy presents **VAST** FRI 9.15

JOHNNY A. with ADRIAN GALYSH SUN 9.17

QUEERS Hard on! TOYS THAT KILL THURS 9.21

ROSES are RED ROOKIE OF THE YEAR WALTER ROSSINI THE SILENCE SUN 9.24

PELICAN WITH DAUGHTERS SAVIORS NACHTMYSTIUM TUES 9.26

CURUMIN Tommy Guerrero HONEYCUT WED 9.27

PLANES FOR SPACES featuring Shawn Neary (Tapes 'n Tapes) MAPS & ATLASES SINGLE FILE WED 9.20

KAKI KING CHRISTINE BAZE SARAH BETTENS OF K'S CHOICE MON 9.25

DEL THE FUNKY HOMOSAPIEN SPECIAL GUESTS MIKE RELM BUKIUE ONE FRI 9.29

FRONT ROOM THURSDAY SEPTEMBER 14TH - 7PM A DOGHOUSE RECORDS SHOWCASE... MEG & DIA WEATHERBOX / PUSH TO TALK LATE SHOW - 10PM XLR8R'S 100TH ISSUE RELEASE PARTY! DJ SET BY JIMMY TAMBORELLO (DNTEL/POSTAL SERVICE/JAMES FIGURINE) LIVE SETS BY DAEDELUS & FLYING LOTUS EVERY SUNDAY NIGHT - 10PM EVIL CLUB EMPIRE PRESENTS... BLACKLIST 18+ GOTHIC / INDUSTRIAL / DANCE EVERY MONDAY NIGHT - 730PM TIN PANDA PRESENTS... THIS MONDAY - 9-18 THE PETES, THE CHAPIN SISTERS, ALINA SIMONE THURSDAY SEPTEMBER 21ST - 730PM Tower Records & MVD Visual Present... BAD BRAINS DVD RELEASE FREE SCREENING!!! MONDAY SEPTEMBER 25TH - 730PM THE DAMNWELLS ARMY OF ME / ARI SHINE

GIANT ROBOT Presents... DJ KRUSH SAT 9.30

red sparowes WED 10.11

DEL THE FUNKY HOMOSAPIEN SPECIAL GUESTS MIKE RELM BUKIUE ONE FRI 9.29

FRONT ROOM THURSDAY SEPTEMBER 14TH - 7PM A DOGHOUSE RECORDS SHOWCASE... MEG & DIA WEATHERBOX / PUSH TO TALK LATE SHOW - 10PM XLR8R'S 100TH ISSUE RELEASE PARTY! DJ SET BY JIMMY TAMBORELLO (DNTEL/POSTAL SERVICE/JAMES FIGURINE) LIVE SETS BY DAEDELUS & FLYING LOTUS EVERY SUNDAY NIGHT - 10PM EVIL CLUB EMPIRE PRESENTS... BLACKLIST 18+ GOTHIC / INDUSTRIAL / DANCE EVERY MONDAY NIGHT - 730PM TIN PANDA PRESENTS... THIS MONDAY - 9-18 THE PETES, THE CHAPIN SISTERS, ALINA SIMONE THURSDAY SEPTEMBER 21ST - 730PM Tower Records & MVD Visual Present... BAD BRAINS DVD RELEASE FREE SCREENING!!! MONDAY SEPTEMBER 25TH - 730PM THE DAMNWELLS ARMY OF ME / ARI SHINE

ON SALE NOW

| | |
|-----------------------------------|---------------------------------------|
| 9.28.....ELIANE ELIAS | 10.15.....STRIKE ANYWHERE + BANE |
| 9.29.....THE BILLY NAYER SHOW | 10.16.....COVENANT |
| 10.3.....GYM CLASS HEROES | 10.19.....SAW DOCTORS |
| 10.4.....CHERRY POPPIN' DADDIES | 10.21.....NOW IT'S OVERHEAD |
| 10.6.....MAGNOLIA ELECTRIC CO. | 10.22...OXFORD COLLAPSE + THE JOGGERS |
| 10.7.....BETTY + 4 FATES | 10.22.....THE VIBRATORS |
| 10.9.....ZOE | 10.25.....NO MEANS NO |
| 10.10.....SOL.ILLAQUISTS OF SOUND | 10.26.....DADA |
| 10.12.....SUBTLE | 10.27.....VOLTO! |
| 10.13.....TONY LUCCA & FRIENDS | 11.3.....VOLUMEN CERO |

TICKETWEB AUDIX www.knittingfactory.com Meyer Sound peace

ALTERKNIT LOUNGE

@ THE KNITTING FACTORY

THURS 9.14 **EARLY SHOW - 730PM** THE ART OF SELF DEFENSE

LATE SHOW - 9PM ACID REIGN / INFINIT PTENCHUL DEADNETO / ALL ANGLES / INVERSE DELUE / SHAME ANGEL

FRI 9.15 **THE PRESS FIRE!** SOHO VAMP / APT. ROCK THE FLYPAPER CARTEL / THE LADY

TUES 9.19 **EARLY SHOW - 730PM** SION Every Tuesday - 9PM Bluebeat Lounge CHRIS MURRAY COMBO LA SEVERA MATAcera BIRD WAFFLE

WED 9.20 **EVERY WEDNESDAY! 808** SARIAH STORM / JOHN VON TOM BURBANK

THURS 9.21 **NAPTUNES** TURKISH ROCKET JOHN RYAN / EAGLE & TALON

FRI 9.22 **WIRES ON FIRE** TALL BIRDS (EX-CATHETERS) RUMSPRINGA JON WAHL & THE AMADANS

7021 HOLLYWOOD BLVD. HOLLYWOOD, CA 90028 323.463.0204 - ALL AGES WWW.KNITTINGFACTORY.COM

Friday, September 15th, 2006

SHP Presents: Mulberry Purple, Dry September, Immaculate Mess, Cody Marks, Dead City Sunday, Aisle 4

Saturday, September 16th, 2006

An Evening with DRAKE BELL of the #1 Nickelodeon show "Drake & Josh"

Sunday, September 17th, 2006

SCION Presents KING OF THE BEATS featuring RAEKWON (Wu-Tang) and RAHZEL (The Roots)

Monday, September 18th, 2006

BERNARD FANNING principal singer/songwriter for the band POWDERFINGER, ANNE McCUE

Tuesday, September 19th, 2006

Battle of the Bands

Wednesday, September 20th, 2006

Battle of the Bands

Thursday, September 21st, 2006

Carbon Leaf, Matt Nathanson

Friday, September 22nd, 2006

Slant, Scar'd Sanity, Death Punch, Character Assassins, Savior, Loveless, Quitus



GALAXY CONCERT THEATRE

Friday, September 15th, 2006
COCO MONTOYA / JOHNNY A / Brothers N Blues

Saturday, September 16th, 2006
LA GUNS *20th ANNIVERSARY* Feat. Tracii Guns & Paul Black / Union of Saints / Take Out / Coalition 27 / Adore

Thursday, September 21st, 2006
VERUCA SALT / THE STRAYS / AGENT SPARKS / STEFY / MerMer

Friday, September 22nd, 2006
HUMAN LEAGUE / Darvoset / Bloodprox

Saturday, September 23rd, 2006
THE ATOMIC PUNKS / Rokken (Dokken Tribute) / JukeBox Heroes (Foreigner Tribute) / Back In Black (AC/DC Tribute)

Friday, September 29th, 2006
DESPERADO A Tribute to THE EAGLES / Straight Shooter (Bad Company Tribute)

Saturday, September 30th, 2006
JOHNNY RIVERS/ Dave Silver Band

Saturday, September 16th, 2006

Grease Demon Presents: The Coffin Nails, Barnyard Ballers, Hayride to Hell, The Henchmen, Psycho Demons

Sunday, September 17th, 2006

LA GUNS 20th Anniversary w/ The Dizzy Riders, Spades and Blades, Rattleface, Antidote

Monday, September 18th, 2006

80's Metal: METAL SKOOL with Warner Drive, 3 Faced, Seven

Tuesday, September 19th, 2006

The Dirty Kings, Something For Rockets, Mardo, Teaneck

Wednesday, September 20th, 2006

Veruca Salt w/ Agent Sparks, The Strays

Thursday, September 21st, 2006

SIX FEET UNDER w/ Krisium, Decapitated, Abysmal Dawn, Unsanctified

Friday, September 23rd, 2006

SRH/Suburban Noize Present HED PE w/ Mower, Onesezero, Divided by Zero



the VIPER ROOM

Friday, September 15th, 2006
Big Bang, James Hall, Veto,
Jay Aston of Gene Loves Jezebel

Saturday, September 16th, 2006
Scream, James Hall,
Donita Sparks,
Scott and Aimee

Sunday, September 17th, 2006
Can of Jam presents
International Farmers,
Suicide Holiday, Ten Count Junky,
Colleen O'Brian, John Hull

Monday, September 18th, 2006
INDIE 103.1 presents
Carina Round, Motorcycle Boy,
The Distant, Gooding

Tuesday, September 19th, 2006
Constantine Maroulis, Kevin Max

Wednesday, September 20th, 2006
Vast, Buckfast, Mardo,
Cross Culture,
Six Days to Nowhere

Thursday, September 21st, 2006
Emily Haines of Metric

Friday, September 22nd, 2006
The Bangkok Five,
The Ringers,
Oh No Not Stereo, Numchuck



**WHISKY
@ GOGO**
HOLLYWOOD, CA

Friday, September 15th, 2006
Optimus, Totally Radd, Carlotta,
Waking Moments, Mad Temple,
Necromancer, Wreckin Crew, Hol-
lywood Roses

Saturday, September 16th, 2006
Local Hate, Goodsell, Lix, The
Grumpy, Prowler, Eli Santana,
Cicada, Atomic Punks

Sunday, September 17th, 2006
Drop 8, Purity, Death is Eternal,
Lust, Canyon City Beatdown

Monday, September 18th, 2006
Cross with Kay, Mesia, Tolerance
of Pain, The Royal Highness, Sifa

Tuesday, September 19th, 2006
Dead to Fall, Fate by Fire, Obsta,
In Blood I Lay, Continuum

Wednesday, September 20th, 2006
After Midnight Project, Daredevil
Jane,

Friday, September 22nd, 2006
Giangreco Presents Hilary Hawn,
Pillow Fist, Older Than Your
Parents feat. Joey Molland of Bad
Finger, Joe Vitale of CSNY

COORS
LIGHT
LIVE!

GIBSON AMPHITHEATRE

AT UNIVERSAL CITY WALK®

— FORMERLY UNIVERSAL AMPHITHEATRE —



The Whispers THE TEMPTATIONS Live In Concert



Russell Thompkins, Jr.
And The New Stylistics

SATURDAY, OCTOBER 14
TICKETS ON SALE NOW!

TICKETS AVAILABLE AT THE GIBSON AMPHITHEATRE BOX OFFICE & TICKETMASTER LOCATIONS FOR 24 HOUR INFO CALL (818) 622-4440

ticketmaster

213.252.TIXS for sales rep
213.365.6300 / 714.740.2000
Ticketmaster.com



GIBSON
AMPHITHEATRE
AT UNIVERSAL CITY WALK®

PRODUCED BY HOUSE OF BLUES CONCERTS.



Get Tickets at...
hob.com™

WMK PRODUCTIONS, INC. PRESENTS

THREE MO' TENORS

FRI.-SAT., OCT. 6-7, 8 PM

"Sensational!"

—Chicago Tribune

**"A joyous celebration
that blows the roof
off the house!"**

—Boston Herald

Three Mo' Tenors, the highly acclaimed music sensation, returns to the Cerritos Center for the Performing Arts. This talented trio of African-American opera singers belts out Broadway's best, and performs heaven-sent Gospel music in a concert event for the entire family.

Tickets:

\$63/\$50/\$42 Friday

\$67/\$55/\$45 Saturday



Conceived and Directed by Marion J. Caffey

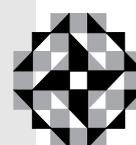
Call (562) 467-8804 today

to reserve your seats or go on-line to www.cerritoscenter.com.

The Center is located directly off the 91 freeway, 20 minutes east of downtown Long Beach, 15 minutes west of Anaheim, and 30 minutes southeast of downtown Los Angeles.

Parking is free.

Your Favorite Entertainers, Your Favorite Theater ...



Cerritos Center
for the Performing ArtsSM



“Rocktronica”: A night of getting Kinky



The unique band Kinky infuses Latin rock into dance and electronic music to produce something that can't be labelled.

by Marianne Moro

Kinky are an underground phenomenon. That is, they're not prominently featured in any mainstream media, although they are a favorite of many Latin and electronic music outlets. You wouldn't know this judging by the SRO crowd at Avalon last Tuesday night.

To celebrate the unveiling of their new album, *Reina*, this five-piece band pulled out all the stops, including a DVD filming of the show, a VIP after-party, and the traditional “album release night” shebang. The capacity crowd consisted of well-dressed multicultural twenty-something's and a smattering of older folks.

For the new convert, Kinky might seem like a milieu of all the current trends. Hailing from Monterrey, Mexico, their sound embodies Latin influences, dance, electronic music, even rock and funk/rap. You can dance to it, but Kinky's music is not frothy or light, and the band has significant energy and stage presence.

A little background on the band: their debut album, *Kinky*, was produced by Chris Allison of Coldplay fame. Not merely dance/electronic music, the band has a cerebral side, and the press often refers to them as the “Mexican Talking Heads.” This “rocktronica meets Latin rock meets dance,” is not easily encapsulated in a catchphrase. Kinky's music doesn't belong to a single genre or sub-category. But one thing's for sure, while listening to their music, it's virtually impossible to sit still.

The three original members—singer Gilberto Cerezo, keyboardist Ulises Lozano, and guitarist Carlos Chairez—soon added drummer Omar Gongora and bassist Cesar Pliego to complete the lineup.

Kinky's self-titled album hit the streets in 2002 when it garnered critical acclaim and a cross-section of Latin and electronic music fans.

Almost instantly, their live shows were lauded as vigorous spectacles. Their second album, *Atlas*, was not as well-received, but their popularity continued to grow.

At the Avalon release party, lead singer Gilberto Cerezo's boundless energy set the tone for much of the show. Some of Kinky's songs are sung in Spanish, others in English. There's no language barrier here, as everyone in the crowd responded equally, regardless of the song lyrics. Cerezo's onstage interplay with bassist Cesar Pliego and guitarist Carlos Chairez was fun to watch. Singers and guitarists ran spiritedly back and forth on the stage while animated visuals and clips of the performance played on the screen behind them. Accordionist Ricky Munos made an appearance for the beat-heavy “¿A Dónde Van Los Muertos?” and there was even a bit of “scratching” incorporated. To call Kinky eclectic in their approach is an understatement.

I was a bit apprehensive about watching Kinky live, and wondered if they would rely on pre-programmed drum loops and canned pop synthesizers, or play a real rock show. Such is the stigma of any band remotely or partially labeled “electronic music.” Will the band just



Refer to them as “underground” if you must, but Kinky's music is far-reaching.

stand there? With Kinky, this is not true. There's nothing sterile or phony here, even the sounds emanating from Omar Gongora's drum kit were fiercely buoyant

beats, and if there's any Ashlee Simpson bathos on the part of the vocalist, you'd never know it.

The rock side of the band shone brightest toward the end of the set with “Sister Twisted,” a new song from *Reina*. Gilberto also performed a soulful duet with 90's rapper Nefertiti on “Lay Back.” Unlike some of their peers, Kinky doesn't require light, fog, or lavish visuals to embellish their dance-oriented music. The energy of the band's performance alone is enough to keep the audience riveted. ♪



THE LOS ANGELES
JOURNAL
for the Education of
MEDICAL MARIJUANA

Rock City News, L.A.'s music magazine since 1983, is starting a new publication entitled The JOURNAL for the EDUCATION of MEDICAL MARIJUANA, shortened to **JEMM**. This publication will feature news and articles regarding the legal, health, and the caregiver issues of medical marijuana, as well as being the Official Program for Richard Eastman's . . .

First Annual L.A. County MEDICAL MARIJUANA EXPOSITION AND PATIENTS RALLY

at the West Hollywood Auditorium
647 N. San Vicente Blvd

on the 10 Year Anniversary of Prop 215

SAT, SEPT 30TH

11 AM to 9 PM

Speakers Dennis Peron, State Assemblyman
Paul Koretz, Richard Eastman, & More
BOOTHs, MUSIC, BANDS

Open to the Public - \$5 Admission

Display Advertising in the Official Program for this event, as well as the first edition of **JEMM** to be distributed throughout Los Angeles, must be in by Tue, September 19th. Rates are low. Contact Ruben MacBlue 323-461-6600 for more info on speakers and attendees.



music is my
passion.

Sam Ash is
my music store.

We pay **TOP DOLLAR** for used
Gibson and Fender guitars & basses
Get cash on the spot or trade it in!
Les Pauls, SG's, 335's, Strats, Teles, etc.
All years, versions & conditions considered.
Call or visit the Sam Ash location
near you, or go to samashmusic.com
for directions and phone numbers

Westminster: (714) 899-2122

Canoga Park: (818) 709-5650

Torrance: (310) 214-0340

Cerritos: (562) 468-1107

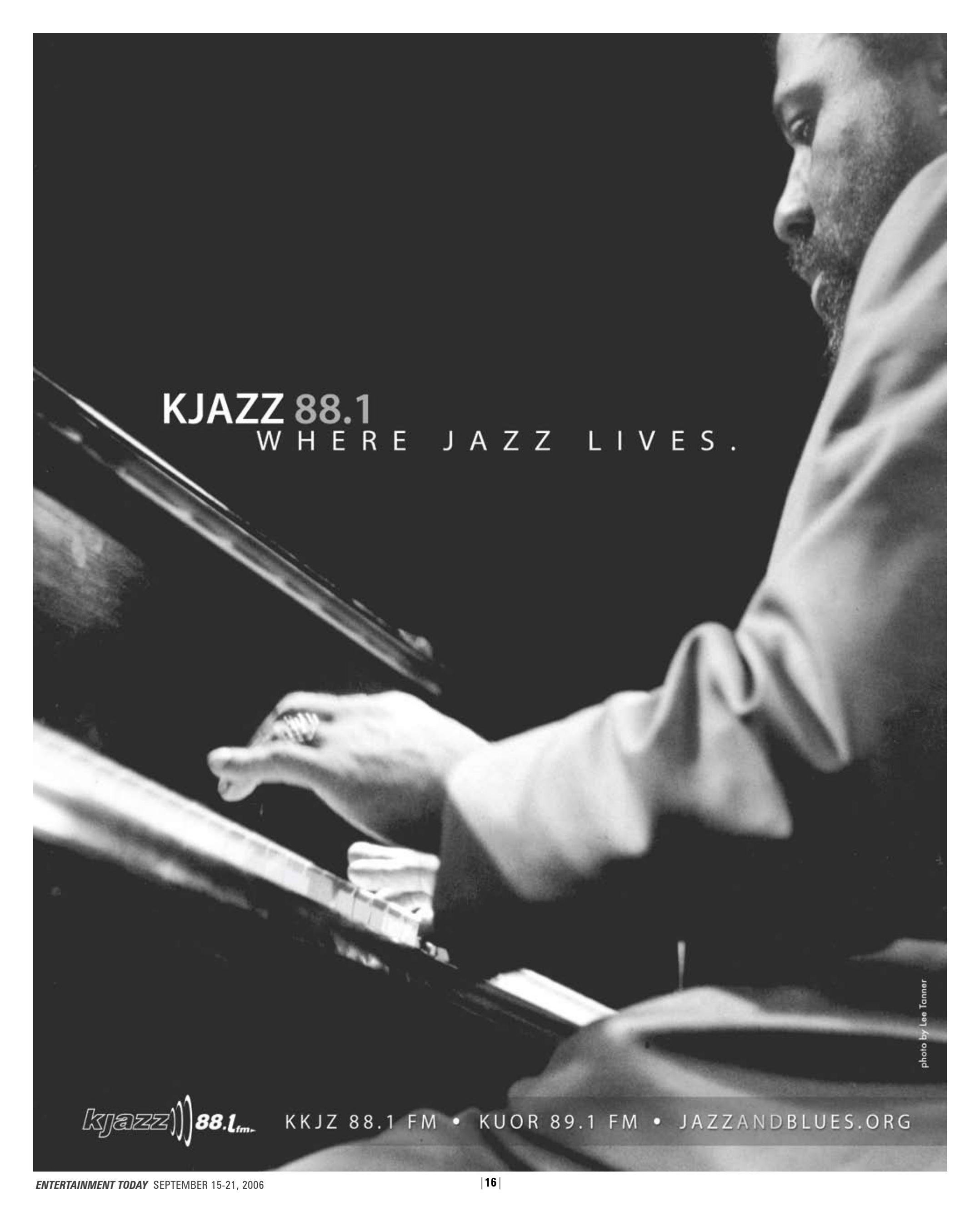
Ontario: (909) 484-3550

Hollywood: (323) 850-1050

City of Industry: (626) 839-8177

West Hollywood: (323) 654-4922

guitars • keyboards • drums • live sound • recording • dj & lighting • band & orchestral



KJAZZ 88.1
WHERE JAZZ LIVES.

kjazz 88.1_{fm}

KKJZ 88.1 FM • KUOR 89.1 FM • JAZZANDBLUES.ORG

photo by Lee Tanner

MARK Z. DANIELEWSKI from p.5

possesses to this day, of being able to absorb many different elements of life all around him, then conflate his experiences into a fantastic farrago of voices, characters, and writing styles that lend themselves to equally fantastic—at once unique and universal—epistolary novels.

He's able to flatten out such experiences and see, for example, how a heroin addict friend of his from his earlier days who had no real formal education is just as intelligent as some of Mark's fellow classmates at Yale: after all, the guy has survived and thus, on some primal level, has gotten by on a highly-developed instinct that those Yale students—with their wealth of knowledge of Faulkner and Derrida—may not necessarily possess.

Mark loves to talk, and you love to listen to what he has to say. It's hypnotic, intoxicating. The way he moves and gesticulates, the intonation of his voice moves along with a pace according to what it is he's talking about...much like the way he writes his books.

The humorous thing for me was listening to him discuss certain facets of his book—say, the way he utilizes pauses or pacing...all the while *utilizing pauses and pacing in talking about these elements*. At the same time, he would discuss elements of his books as though he hadn't written them, as though he and I were two grad students or book club buddies analyzing an excitingly cool book. In fact, he asked almost as many questions as I: "Why do you think that is? What is the center theme, do you think? What is it about the characters that would let them do that?" This was not a sign of any kind of pretension or self-aggrandizement on any level. No, he was honestly just that inquisitive and ebullient about the texts.

At one point, I questioned the possible fascistic tendencies of his books, especially *Only Revolutions* (a text, by the way, that he explained to me does not once mention the words "or" or "in"...though, later he slyly interposed: "Hey, the book is called '*Only Revolutions*, after all!").

The reader *has* to read the book a certain way, I thought. Much like the alienation and "rites of passages"

that Mark had to endure as a child moving from place to place, it might be said that he writes books in such a way that either you're up for the journey and ready to let him be the guide on the voyage...or "fuck off, and maybe you'll come along next time." Though intrigued by this postulate, Mark—calculating at a rapid pace behind those intense, agate eyes of his eyes—countered with the story of a young 23-year-old girl who told him that she had only read the "Haley" part of *Only Revolutions* and enjoyed it thoroughly.

It's Mark's contention that he's less a dictatorial Pied Piper than a fellow adventurer who merely points out the multiple paths that can be taken. You can still choose which ones you take or how to approach the journey. Heck, close your eyes and merely *listen* along the way. Don't

worry if you catch every word or not (especially those neologisms that can't be found in any lexicon, or the many arcane words that make up the ever-changing argot of *Only Revolutions'* time-changing language), just take the ride and enjoy the flow...almost as though you were reading poetry.

The best way to read his books, Mark suggests, is to "let go of the language." Yes, just go down the steady-moving stream and check out what he has to show you on the riverbanks that pass by at a slow and relaxed pace. Get lost in the spiraling galaxy of iridescent stars that are his words.

"I don't understand the word 'experimental' in reference to my books. I don't mind hearing that, but I don't really get it," he explains. It's true: *House of Leaves* is a very simple story about a house and the way it affects a certain family; *Only Revolutions* is a tale as old as *Romeo & Juliet*, *Abelard & Heloise*, *Tristan & Isolde*, or Mickey & Mallory.

This line of thinking spawned an open discussion about Taran-

tino and his ilk who, to many, *also* seem "experimental," but to others seem—as ol' QT himself proudly admits—incredibly derivative: it all depends on what books you've read, what movies you've seen, what pictures you've studied, what music you listen to, and ultimately how you think. The trick, for Mark, is to use all resources available in the quest for cultural progress. "I'm standing on the shoulders of giants, really," says Mark. In doing so, he can reach heights not before considered possible.

"That's why we pursue a different course," rejoins Mark as he gestures and speaks with the effervescence of a calm Neal Cassady, "to see what's out there. People don't try new things just to prove what's already been done. The thing that would flatter me most would be if a physicist really liked my books."

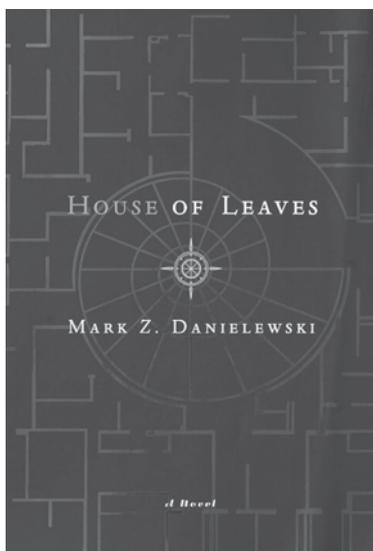
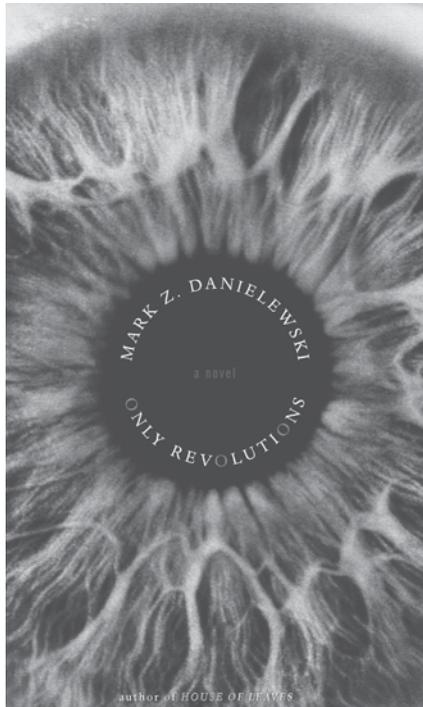
We're walking to his black Prius, and rather than slowing down to bring the interview to a close, Mark suddenly fires off a fusillade of additional anecdotes and topics that could have filled at least two more articles. It's astounding to listen to him pontificate on so many different subjects with the security of a sea captain navigating through black, tempestuous waters at night.

He steps toward his car, opens the door, and I immediately feel relief at having gotten through the whole encounter without showing my true colors (the whole not reading his books thing—something I shall have to rectify immediately). I ask him what the "Z" stands for ("That's the mystery, isn't it?" was his reply), and question him about the bump on his forehead that had suddenly come to my attention.

"Oh," he says with excitement as though he were talking about a character in one of his books, "That began growing when I started writing *Only Revolutions*. It's my horn. I went to the doctors and

had an MRI. They told me it was an ulna. 'What's that mean?' I asked the nurse. 'Well,' she said to me, 'it means you're becoming a unicorn.' 🐾

Mark Z. Danielewski will be reading from *Only Revolutions* at Skylight Books in Los Feliz on September 16th, 7:30pm. 1818 N. Vermont Avenue.



ENTERTAINMENT TODAY

SURVEY

We'd like to get to know you better!!! Please help us serve you by filling out this brief survey.

The first 30 surveys will receive complimentary tickets to upcoming shows at the Knitting Factory and gift certificates. Tickets and gift certificates are given out on a first come first serve basis.

Sex: (circle) Male Female

Age: _____ years old

Is this your first time reading Entertainment Today? (circle one) Yes No

If no, how long have you been a reader of Entertainment Today? _____ years

How often do you read Entertainment Today? (circle one)

Every week

Twice a month

Once a month

Almost Never

In this issue, which article did you find most interesting?

In this issue, which article did you find least interesting?

What section would you like to see added in the future?

Where did you pick up this issue?

What city do you live in?

What is your profession: _____

Comments: _____

Contact information (to send movie tickets):

Name: _____

Address: _____

Email: _____

Please cut along the dotted line and mail your survey to Entertainment Today.

2325 West Victory Blvd, Suite 5
Burbank, CA 91506

or

email: Editorial@EntertainmentTodayOnline.com



Art Film of the Week

Ingmar Bergman's



The Seventh Seal

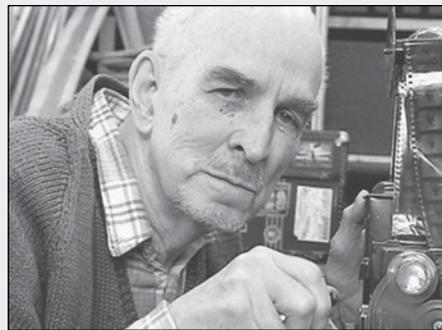
A medieval knight duels a personification of death at a game of chess in this poetic film.

by Aaron Sheley

In the Middle Ages, as a knight returns from the Crusades, he is let down by the omnipresent absence of God.

As the knight begins a metaphysical chess game with Death (of which there are endless parodies) the story shifts to two actors—Jof and Mia—who contrast the knight by seeing the glorious visions of God all around them. Still, Death tolls for all the characters involved, and at the film's grim conclusion, Jof has a vision of the Reaper dancing away with his victims. At a turning point in the film, Max von Sydow's crusading knight looks at a woman straight in the eyes as she burns at the stake. He needs to know if she really has seen the Devil. All he sees is terror in her eyes.

God is nowhere, and the Dark Ages are over-



Director Ingmar Bergman, master filmmaker.

run with self-flagellators and plague victims, all very offensive to the knight's squire who is jaded from his experiences in battle. In fact, he wants nothing except for the knight to give up his futile longings.

The stark, existential poetry of the *Seal* is heightened by Bergman's own soul-searching for the Faith he long before lost. While Jof receives the peaceful visions of God, the knight views only ruin, heartache, and suffering. In spite of

his one-on-one with Death at the chessboard, nothing confirms for the knight that God is real.

Instead, Bergman's allegorical iconography reflects the contemporary themes of struggle in a world without redemption. The knight cheats Death by knocking game pieces over to save the life of Jof and Mia. He finds his only moment of peace when he stops to eat strawberries with the performers. Thus, he rescues them.

However, there is still never an actual sign that he will see God in this life or the next. In fact, the closer he gets to his own certain demise, the further he becomes obfuscated from the presence of holiness.

The death that awaits the knight is purely symbolic oblivion for the quest for God and Truth in our universe.

Viewers will be amazed at the production design that is an uncanny reflection of the Middle Ages. Settings include taverns, a blacksmith's quarters, village squares, and a dark castle that provoke a metaphoric world twice removed by time and space.

Seal stands the test of time as being one of the greatest philosophical journeys into apocalyptic agnosticism that has ever appeared on the art film circuit. **F**



Film Feature

The cast and director of *Hollywoodland* speak out



Allen Coulter (center) directs the cast of *Hollywoodland*, an enigmatic murder-mystery set during the Golden Era of Hollywood.

by Jesse Alba

A sunny Friday afternoon in Beverly Hills, and the streets are already congested.

Tourists don fanny packs and backpacks, and grip small digital cameras. They snap photos beneath the Rodeo Street sign. They pass in and out of designer name stores like they were participating in animal exhibits at a zoo. They mix with the nine-to-fivers, rich housewives, and local kids who sip down iced mochas during the final weeks before school.

The intersection of Rodeo Drive and Wilshire Blvd is the site of the famed Regent Beverly Wilshire, the hotel once called home by the likes of Elvis, Lennon, and Warren Beatty. The presidential suite was even featured in the film *Pretty Woman*, but today it's the sight for a press junket organized by Focus Features for *Hollywoodland*.

Upstairs in Suite 815, members of the online and print press—many of whom moonlight in other professions (today the majority are realtors)—help themselves to multiple portions of the generous lunch spread.

Hollywoodland examines the circumstances that surrounded the 1959 suicide of George Reeves, the actor who played Superman on the popular television series *Adventures of Superman*. The film follows dual narratives, tracks the years leading up to and through Reeves' tenure on the show, and all the while follows the fictionalized character of private dick Louis Simo who takes on the case only to find striking parallels between Reeves' life and his own in his attempt to uncover clues of foul play in the "Man of Steel's" death.

Dressed causally and fresh from the makeup chair, the major actors from the film—Ben Affleck, Adrien Brody, Diane Lane, Bob Hoskins, and

Robin Tunney walk into the room accompanied by the film's director, Allen Coulter. The Q&A session begins politely with the biggest star in the room, Mr. Affleck (who plays Reeves).

You took a break from filmmaking, why was that?

BEN AFFLECK: I made a decision to do things I wanted to do. Not for money or fame. It's great to step away for a little while.

What was it that attracted you to this story?

DIANE LANE: I always had a thing for George; he had me hook, line, and sinker. There were so many layers to his story, and I was happy to play a source of love in his life. I felt a burden of responsibility to honor her (Toni Mannix) as closely as she's been described: her vulnerability and how that came out all wrong. It's interesting to be a thread in such an interesting tapestry.

Can you talk about the theme of life in Hollywood not going as planned?

AFFLECK: I know a thing or two about that (*laughter*). There's the sense that what George had should've been enough. He had the condition where it's never enough. The same impulse that propels us to greatness is also the source that keeps us perpetually unsatisfied.

ADRIEN BRODY: The advantage of this piece is that it illustrates [this dilemma] is not something exclusive to the film industry: the notion that if people had more of something, it would fulfill them. Having lived as a struggling actor and having achieved a certain level of fame, I've encountered the advantages and the pitfalls. I struggle less with things that I thought would make me happy. My character Louis Simo looked for

a bigger picture rather than solving the smaller problems that could have improved his life.

What was it like stepping into another era?

LANE: It's always fun to step into another time. There's always something to explore, the limitations and freedoms of that time.

ALLEN COULTER: We tried to take an approach that would lend some originality to that period. We tried to make 1959 the modern world that was the beginning of the world we know now. Visually, we gave a look that emphasized its modernity. We went back for Reeves' period. The modern era had a ubiquity of noise: records playing, dogs barking, etc...

The film deals with an era in which the public was primarily concerned with the characters being portrayed rather than the actors behind those roles. Today's audiences seem as interested, if not more so, in the personal lives of the actors. Has this made your jobs more difficult?

BRODY: That differs for the individual. Those are separate questions. Some people are fascinated by the transformation. That's what my motivation has been. I love the opportunity to be here and discuss my work and hear thoughts that have been overlooked. The process and the rest of it comes with it, and just is.

AFFLECK: People think they know me. They think I know them.

BOB HOSKINS: I've never had that problem because most people don't know who I am.

AFFLECK: No one wants to see the sausage being made, they just want to eat it. **F**

THANK YOU FOR READING ENTERTAINMENT TODAY



A certain tendency of American cinema

Andrew Bujalski may be the country's only true independent

by Mathew Klickstein

Andy Warhol was a self-proclaimed commercial artist. And why not? Why lie? No matter how polemic, subversive, or artsy-fartsy a piece of artistic expression might be, if you're trying to get it out to the public, if you're trying to at least make your money back, you *are* a commercial artist. Otherwise, why not just produce shit that you can exhibit in your garage to family and friends?

Another "Andy" is Mr. Andrew Bujalski, a filmmaker and long-time friend of a friend of mine. I may affectionately call him "Bujarsky," but *Variety* calls him a combination of John Cassavetes and Eric Rohmer. See his films, and you might end up calling him America's last hope for truly independent cinema.

"I'm not making films for a mass audience," says Bujalski who looks a bit like a squiggly caricature of the kind of nerdy "punk" kid you thought you'd left behind in high school with his black Converse shoes, flannel shirt, jeans, messy hair, ever-present uncomfortable smile, and slight sheen of a lifelong struggle with facial acne. He can be seen in both of his films: *Funny Ha Ha* and the recently released *Mutual Appreciation*.

"The films that mean the most to me are those that gave me my own personal experience in watching them." Bujalski admits that whereas he's capable of enjoying a "massive" experience in a theater—as he had when he saw *There's Something About Mary* on opening night with a huge crowd ("It was a really great feeling to be laughing and sharing this communal sense with such a large group of people in the theater")—but *this* filmmaker makes movies that he

hopes will give people varied and individual reactions, as with those he himself has enjoyed in the past.

Sure, he wants people to see his movies. But this doesn't seem to be his main concern. Nonetheless, after numerous lauds for his inaugural *Funny Ha Ha* (that earned him a

Someone to Watch Award at the 2004 Independent Spirit Awards), his movies are definitely being seen... especially *Mutual Appreciation*, a film that came to Los Angeles theaters last week.

Bujalski doesn't simply *seem* unfazed by his modest commercial success and his slightly-more-than-modest critical success, he truly *is* exactly the same guy I knew when he slept on my friend's couch and told us that between gigs as a substitute teacher in Boston, he was editing his new film.

Yeah, he's a little more interested in the pecuniary facets of the filmmaking process these days—at one point in our intimate colloquy over hot drinks and a shared brownie at the Laemmle Sunset 5's Buzz Coffee, I asked him about how he met his actors, and as he answered, he suddenly asked, "By the way, was there anyone in the theater?" anent my having just seen the movie a few minutes earlier. It was such an awkward interposition that at first I thought he was still answering my question.

In fact, when Bujalski shot the first scenes of *Mutual* back in October '03, *Funny Ha Ha*—though by then in the can and on the festival circuit for quite some time—hadn't really hit its theatrical apex until 2005 (the date Bujalski distinguishes as "the film's actual release.") "We were still pretty

to make another film under the same ascetic and authentic auspices.

And "authentic," *Mutual Appreciation* certainly could be best described. The characters are so earnest and sincere that I couldn't shake this odd, elegiac sense of déjà vu every time another one was introduced. Heck, I really *do* think I remember meeting the adorably cherubic Rachel Clift (Ellie) from some forgotten long-ago camp experience or some such nonsense. After the band session in the film, I caught myself—by sheer reflex—putting my hands together to clap...until I quickly realized that I was in a dark, moderately populated movie theater, not a hep Williamsburg bar. During a scene with that "old friend of mine" Ms. Clift when—under extremely awkward circumstances—she tells her boyfriend with a tremulous waver, "I love you," over the phone, I became misty-eyed at the notion that a girl hasn't said those magic words to me and meant it since high school.

This movie hits hard on a visceral level because, unlike the more popular flavor of disconnected young adults in liminality, Bujalski does not haphazardly construct sycophantically derivative films mired in maudlin sentimentality—rather, he *recreates life*. The actors are so (almost unnervingly) veracious, that one almost expects them to look at the camera. Please don't misunderstand: these are not your friends from film

class muttering lines with soft-voiced insouciance. They're simply so (at times painfully) truthful in their stunning performances—a testament to Bujalski's exemplary direction, being that the same could be said about his freshman effort—that if the Academy Awards were based on sheer merit as opposed

to PR/marketing, the entire cast of *Mutual Appreciation* would be up for some big nods this year.

"All acting is an improvisation," asserts Bujalski when I ask him the obvious question of how much of his

see **BUJALSKI** on p.26



Andrew Bujalski is the mastermind behind *Funny Ha Ha* and *Mutual Appreciation*.

naïve when we were making *Mutual*. We were basically living in the same vacuum as when we made *Funny Ha Ha*," confirms the writer-director who claims, without a shred of defensive reasoning, that in a perverse way, the fact that his first film didn't render too much in the way of profits or mainstream recognition allowed him



Everyone's Hero strikes out



Originally directed by Christopher Reeve, *Everyone's Hero* has a lot of heart, but little else.

EVERYONE'S HERO

★★☆☆
(2 out of 4 stars)

DIRECTED BY COLIN BRADY,
CHRISTOPHER REEVE, DAN ST. PIERRE
STARRING: JAKE T. AUSTIN,
CHERISE BOOTHE, BRIAN DENNEHY,
WHOOPI GOLDBERG, ED HELMS
85 MINUTES, RATED G

by Steven Snyder

What feels even more superficial than *Everyone's Hero's* computer animation is its affection for the game of baseball—a game that today seems less like America's favorite pastime than a league riddled by scandals, subpoenas, and steroids.

Remove the 3-D effects—that are not really required nor appreciated here—and this is a movie that could have been made in the 1940's or 1950's. And while nostalgia can at times be a delightful thing, *Hero* tries to sell its wares a little too hard, and leaves us wondering if its makers really buy all this sappiness...because we sure can't.

It's a story ripped from the pages of baseball history. Babe Ruth plays ball in the World Series, and a young boy named Yankee (voiced by Jake T. Austin) is the only one who can identify the burglar of the Babe's famous bat (a good rule of thumb, kids: never trust a relief pitcher). Yankee sets out to get the bat back to Babe in hopes that the Great Bambino wins the World Series. In so doing, Yankee hopes his dad, who's been blamed for the theft, gets his job back.

Now, it almost feels mean-spirited to criticize a film with such sweet and simple aspirations—not to mention that it was partly the brain-child of the late, great Christopher "Superman" Reeve who shares a directing credit with Colin Brady and Dan St.

Pierre. But, there's a difference between something that's sweet and something that's syrupy, and here's a film that is far too self-aware to ever quite break through the wall that divides movie screen from movie audience.

For starters, the film seems to be animated for no other reason than to allow Yankee to have conversations with a talking baseball and a talking bat. But since the story revolves around real human beings—real kids, parents, and ball players—the animation serves as a major distraction not just in terms of characters, but in terms of dialogue and story.

In this way, it's yet another big-budget animated comedy that feels disconnected from its story—unwisely using computers to replicate reality while ignoring the fact that the best moments of animated cinema have been those which have embraced the surrealism animation makes possible.

Hero gives us another parade of realistic characters, all voiced to perfection by the likes of Brian Dennehy (the Babe) and Ed Helms (the thieving pitcher), who interact awkwardly and rigidly.

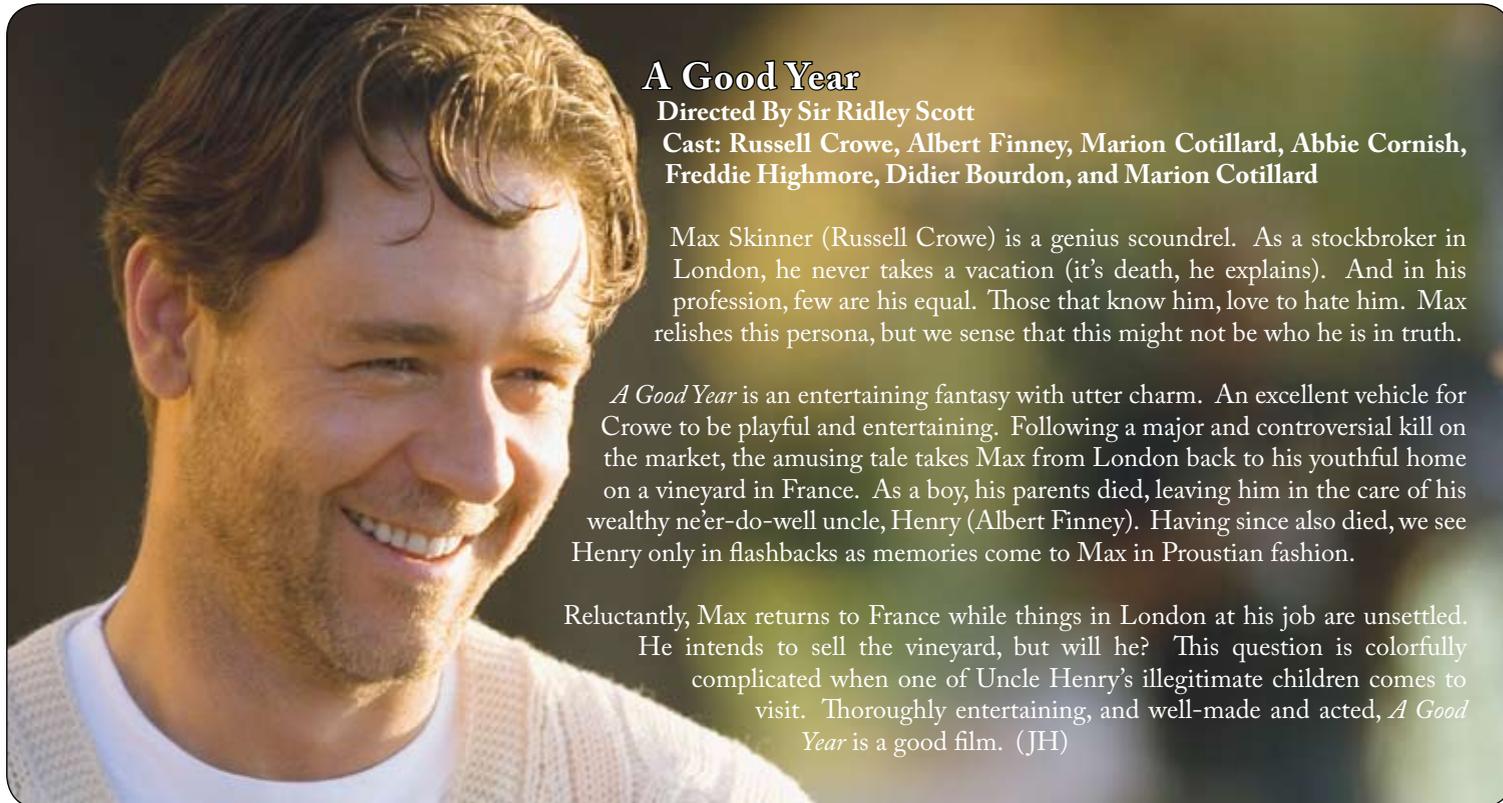
The technical debate aside, *Everyone's Hero* suffers from being an incomplete concept. Early on, the genuine terror Yankee feels when he realizes that he might have cost his dad his job is an intriguing theme. And later, when Yankee debates whether he should head back to the comfort of home or venture on to Chicago alone, and when he hitches a ride on the bus of a team in the Negro League, the film promises an interesting discussion it never quite delivers.

This is a one-note, light-hearted

see **HERO** on p.27

ENTERTAINMENT TODAY at the 2006 Toronto International Film Festival

Part One in our continuing series



A Good Year

Directed By Sir Ridley Scott

Cast: Russell Crowe, Albert Finney, Marion Cotillard, Abbie Cornish, Freddie Highmore, Didier Bourdon, and Marion Cotillard

Max Skinner (Russell Crowe) is a genius scoundrel. As a stockbroker in London, he never takes a vacation (it's death, he explains). And in his profession, few are his equal. Those that know him, love to hate him. Max relishes this persona, but we sense that this might not be who he is in truth.

A Good Year is an entertaining fantasy with utter charm. An excellent vehicle for Crowe to be playful and entertaining. Following a major and controversial kill on the market, the amusing tale takes Max from London back to his youthful home on a vineyard in France. As a boy, his parents died, leaving him in the care of his wealthy ne'er-do-well uncle, Henry (Albert Finney). Having since also died, we see Henry only in flashbacks as memories come to Max in Proustian fashion.

Reluctantly, Max returns to France while things in London at his job are unsettled. He intends to sell the vineyard, but will he? This question is colorfully complicated when one of Uncle Henry's illegitimate children comes to visit. Thoroughly entertaining, and well-made and acted, *A Good Year* is a good film. (JH)

Volver

Directed by Pedro Almodóvar

Cast: Penélope Cruz, Carmen Maura, Lola Dueñas, Blanca Portillo, Yohana Cobo, Chus Lampreave

Pedro Almodóvar returns (no title pun intended) to good form with *Volver*, a small film that is an improvement over his *Bad Education*. *Volver*, literally translated as "Return," finds the ravishingly beautiful and talented Penélope Cruz as Raimunda, a mother of one whose deadbeat husband she does not trust around their daughter.

The delicious opening credit sequence takes place in a cemetery where Raimunda, her daughter, and her sister diligently clean the gravestone of her father and mother. They are not alone: as the winds blow through the cemetery, women of all ages slave away to clean the gravestones of their departed loved ones. This is something you won't likely see in America. We learn that Raimunda's parents were killed in a fire a few years ago. The fire was blamed on the winds of the village of La Mancha. They say the winds can even take away one's sanity.

pot she's grown around the house.

In time, the sisters and Raimunda's daughter return home to Madrid. Raimunda discovers that her husband has lost yet another job. And the way he ogles their daughter is disturbing. Something bad is bound to happen.

Like all of his films, Almodóvar focuses closely on wounded psyches, and here his cathexis is on relationships between the various women involved. The relationship of siblings, cousins, and mothers & daughters is explored in amusing and touching ways. To keep us interested, Almodóvar weaves in a bit of intrigue and a touch of fantasy as Raimunda's mother seems to come magically back from the dead. But, the mystery and the ghost story are smartly secondary to that of healing damaged spirits and reuniting the women of one La Mancha family. Where *Bad Education* was lurid and, at times, for me off-putting, *Volver* manages to be sweet and insightful, reveals that this director knows a great deal about the inner ache that most families rarely reconcile because there's little time to get things out in the open. And when the opportunity arrives to make peace, few know how or where to begin. While not his masterpiece, this is a return of the Almodóvar we love. (JH)

Borat: Cultural Learnings of America for Make Benefit Glorious Nation of Kazakhstan
Directed by Larry Charles

Cast: Sacha Baron Cohen, Ken Davitian, Pamela Anderson

Anyone familiar with Sacha Baron Cohen's HBO television series, *Da Ali G Show*, already knows about Borat, a reporter from the nation of Kazakhstan who's utterly politically incorrect. And in this film, as the title reveals clumsily, Borat visits the United States to learn something. What he ends up doing is make us laugh...a lot. *Borat* is one incredibly funny quasi-mockumentary. I say "quasi" because parts of it appear to be true, at least true in a staged *Punk'd* or reality-programming sense.

The story is told as though a Kazakhstani film crew is capturing Borat's journey. Borat often talks directly to the camera. The film starts in Kazakhstan where he shows us around his village. In Borat's country, women are treated terribly and personal hygiene isn't a

priority. Sex is constantly on his mind. He's been selected by his government to travel to America to learn something perhaps of its culture. Given Borat's complete naiveté in regards to political correctness identity, we are confident that his trip will be eventful. I'm not sure if the version of *Borat* shown here will be the one that opens theatrically.

Not to give anything away, but one unbelievably funny scene involves a lot of male nudity. According to IMDB, the film has already received an "R" rating. My hope is that this integral scene passed the rigorous MPAA's screening. Without this scene, the second half of *Borat* will grate on your nerves. The film is more than a one-note joke in that the inventive Cohen finds new and often funny ways to get his blissfully ignorant into trouble. Irreverent and purposely insulting to those featured in the film, *Borat* looks to be the funniest entries in the festival. (JH)

Mon Colonel

Directed by Laurent Herbiet

For the French, it always comes back to Algeria.

The colonial war between the French and the Moslems that took place between 1954 and 1962 is the core of everything having to do with the relations between Moslems and Europeans for the last half-century or more, and is timely for the simple reason that many in the Arab world think that it's the operative precedent for just about everything since.

Costa Gravas does, as well, and he and his wife have written a screenplay about murder and war that is meant to be an allegory of the War in Iraq. There is no parallel, of course, but the story is, in its way, compelling.

When the film opens, we see retired Colonel Raoul Duplan (Olivier Gourmet) tell someone off-screen to get out of his house, which the person does after shooting him.

There is now a murder to be solved, and since the Colonel died right after making an appearance on TV defending some of the nastier practices of the Algerian War, the French JAG corps appoints Lieutenant Galois (Cécile De France) to investigate. They have nothing to go on until a mysterious package from the murderer arrives that contains the decades-old journal of a lieutenant Guy Rossi (Robinson Stévenin). The action in the diary is filmed in black-and-white, and the "present day" (that is clearly shown to be some time in either the 1980's or early 90's) is filmed in color, which actually makes a great deal of sense, if you think about it.

Rossi is a leftist who joined the army after his love affair ended badly and ended up in Algeria. Here he meets Colonel Duplan, whose job it is to protect the French colonialists under attack by the terrorists/freedom fighters. He's hamstrung by the fact that the civilian authorities (Philippe Chevallier and Guillaume Gallienne) wish to pretend that there is no war and believe that the rebels have rights and such. Reidacher (Bruno Solo), the local prefect of police, doesn't quite agree with this, but he's equally hamstrung.

So the Colonel, his second-in-command, Capitaine Roger (Georges Siatidis), and Rossi start doing things off the books, to the progressive chagrin of Rossi. This leads to more problems.

Is Rossi, who allegedly went missing in action back in the 50's, the murderer? How are the rules of war to be applied when only one side agrees to fight by them? That was the conundrum posed by the Algerian War and all those that came after. It's clear that, to some, only the immediate surrender to any and all resistance movements by the authorities is warranted.

This clearly isn't true, but the argument for it makes for some rather engaging cinema. (EL)

My Life as a Terrorist: The Story of Hans-Joachim Klein

Directed By Alexander Oey

This is a fascinating film. What causes one to become a terrorist? In *My Life as a Terrorist*, Director Oey extends an interview with convicted terrorist Hans-Joachim Klein to a feature-length film. The movie traces his childhood



Raimunda hasn't been home in some time. She introduces her 15-year-old daughter to relatives. One elderly aunt seems to be in need of care. This old woman clearly suffers from some form of dementia, but her home is neat and tidy. She even quickly prepares take-home meals for them. It is all subtly mysterious. And the mystery deepens comically when they visit the home of cousin Augustina (Yohana Cobo) who has lots and lots of questions, and smokes marijuana cigarettes made from



to infamy as an associate of Carlos “The Jackal,” and onto his contemporary humble existence as a farmhand.

This interesting material includes archival footage from the 1975 terrorist event in Vienna where Klein and others led by the Jackal took hostages including many OPEC ministers. Klein was injured, but escaped and avoided capture for some 25 years until he turned himself into the authorities in an effort to find what he calls a “legal existence.” With chilling frankness, Klein discusses his life as a terrorist. Sometimes, his comments are amusing, such as when he talks about Yemen terrorist training camps. “What good is it to train the potential terrorist to carry and use a heavy machine gun?” he jokes. “In the city, such a skill would be useless. After all, carrying a heavy machine gun around in a normal city would probably be a dead terrorist giveaway.” Other times, Klein’s comments are sobering, especially when he describes the 1975 event in Vienna, and refers to the sum of the deaths as “murders.” He’s honest when he uses the word “murder.” Klein acknowledges that he was exploited, and that his idealism morphed into something dark and violent. While not an entertaining and splashy documentary, *My Life as a Terrorist* gives us a peak at what causes a smart and passionate man to become violent and evil. (JH)

The Last King of Scotland

Directed By Kevin Macdonald

Cast: Forest Whitaker, James McAvoy, Kerry Washington, Simon McBurney, and Gillian Anderson

Why did Idi Amin, Uganda’s ruler from 1971 to 1979, murder something like half a million of his fellow citizens? And why did he, at one point, anoint himself “the last king of Scotland?” Kevin Macdonald sheds some light on the subject through the eyes of a young Scottish doctor who becomes close to Amin in the early part of his bloody rule.



The Last King of Scotland is a brutal and beautiful film. It is a movie that looks at one of Africa’s most feared and terrible leaders from the inside. The film shows the romance of a charismatic president and his intoxicating effect on those around him. Cleverly, we get a front row seat when young Scottish doctor Nicholas Garrigan (James McAvoy) is brought into Amin’s inner circle to become his closest advisor. This position, thrust upon the idealistic Garrigan, might be too much for him to handle.

While McAvoy (who played the goat-eared Mr. Tumnus in *The Chronicles of Narnia: The Lion, the Witch, and the Wardrobe*) is very good here, this is Forest Whitaker’s film. He devours the role of Amin as few could (although Yaphet Kotto seemed right for the character in *Raid on Entebbe*). Whitaker is both beguiling and downright scary. No doubt, he is on the short list for Oscar.

My problem with the film is that its focus is a little too much on the young doctor. This leaves Amin as a character who drops in and out of scenes to charm, intimidate, and horrify. This had to be tricky for filmmaker Macdonald, because Garrigan is a character that most in the audience can relate to, and it is also one that weakens the narrative enough to make Amin’s reign of terror less important than Garrigan’s survival. And this is complicated by a

love affair between Garrigan and one of Amin’s youngest wives.

Still, had the film focused exclusively on Amin, I don’t think audiences could have taken its powerful vision. And the device used to tell a part of ruler Amin’s story, that of Garrigan’s perspective, does manage to make a powerful one, at that. (JH)

Venus

Directed By Roger Michell

Cast: Peter O’Toole, Leslie Phillips, Jodie Whittaker, Vanessa Redgrave, and Richard Griffiths

Peter O’Toole is just amazing in *Venus*, a graceful and finely crafted little film that will weigh in heavily around Oscar time. Director Roger Michell re-teams here with writer Hanif Kureishi (*My Son the Fanatic*). The duo made *The Mother*, that, I will admit, I haven’t seen. That film, according to Kureishi who I got to talk to, involved a sexual relationship of a man (played by new Bond Daniel Craig) with a much-older woman. Where *The Mother* was controversial, *Venus* is likely to be received by mainstream audiences.

In *Venus*, O’Toole plays Maurice, a British actor of some note now pretty much relegated in his old age to playing corpses on soap operas. His friends are actors, perhaps of lesser stardom, who now sit around in their old age drinking coffee and reading obituaries. But when one of Maurice’s friends, Ian (Leslie Phillips), is visited by a young niece, Jessie (Jodie Whittaker), Maurice notices something within her that long since left his life. Ian complains bitterly about his Jessie who has moved in to help him around his living space. We first meet her sulking around the apartment and eating something indescribably disgusting from a microwaveable plastic cup. Maurice has come to Ian’s place to take him to the theater, and when Ian proves to not be up for the trip, Maurice takes Jessie along. From here, an odd mentorship begins—albeit begrudgingly, at first—for Jessie who one would think is far too hip to be seen out on the town with such an old man. But after the play, she takes Maurice to a club, and drinks far more than she should. In the cab ride home, Maurice comforts the girl lovingly. A relationship of some sort has begun.

Venus is so well written. Writer Kureishi has a good grasp on his characters, both young and old, especially that of Maurice. But the film might not have generated the kind of buzz it is receiving had it not been for the pitch-perfect performance by the 74-year-old O’Toole. Long one of my favorite actors, O’Toole, in a rare lead role, manages to occupy most every scene, and is the film’s focus even when the performances of those around him are equally wonderful. O’Toole does something special with his eyes as they relate to us that he’s a much younger man beneath the aged exterior. In one scene, his Maurice apologizes, I think, to his estranged wife (played with careful moppet understatement by Vanessa Redgrave). Sitting at a kitchen table, Maurice leans in close to her placing his head on her shoulder lovingly, and—in so doing—tragically conveys a lifetime of regret that he now wishes to admit. But, the regret is not necessarily negative. Maurice has lived a long enough life that the past indiscretions have lost their negative punch.

New-comer Jodie Whittaker plays Jessie well. Her character much transforms from a girl into a woman. This loss of innocence is much more than sexual: it is emotional and an experience that benefits from the life lessons of her elderly admirer. Whittaker’s performance, like all those in the film, no doubt was elevated due to presence of O’Toole. Notwithstanding, Whittaker is independently good here in a role that will get her noticed.

Venus is one of the best films of the festival. (JH)

Stranger Than Fiction

Directed by Marc Forster

Cast: Will Ferrell, Maggie Gyllenhaal, Dustin Hoffman, Queen Latifah, and Emma Thompson

Director Marc Forster can do anything. Here, he makes an eclectic film with an even more eclectic cast. And *Stranger Than Fiction* is awfully good stuff.

Harold Crick (Will Ferrell) is an IRS agent who is stuck in a routine. He is obsessive about numbers, as he counts and crunches them in his head constantly. He lives alone in an antiseptic apartment comforted only by his ordered existence and, above all, his wristwatch. One day, while he brushes his teeth in a characteristically methodical manner, he hears a voice in his head. It is a voice that narrates most everything of his daily regiment. And for both us in audience and Harold on the screen, the sudden presence of narration is unnerving.

Unknown to Harold, the narrator’s voice is that of novelist Kay Eiffel (a never-better Emma Thompson). She is experiencing writer’s block. And in movie fashion, her publisher has shipped over an assistant (a perfectly restrained and refined Queen Latifah) who specializes in fixing blocked writers. The problem Kay has is that she cannot figure out how to kill the subject of her latest novel. She’s unaware that “her character”—Harold Crick—is actually alive both on the page and in real life.

Stranger Than Fiction is more than a comedy. It is funny, yes, but equally insightful. The film utilizes a bit of animation to illustrate Harold’s obsession with numbers that is both as fascinating as it entertaining. As he walks around the city, we see literally his numeric thoughts that calculate percentages, length, values. It reinforces Harold’s sterile existence but, at the same time, makes him unique and interesting.

When, as an agent of the IRS, Harold must audit a baker named Ana (Maggie Gyllenhaal), he is instantly taken with her, and the numbers become less important. The voice continues and reveals that his death may be more imminent than he’s ready to accept.

Stranger Than Fiction pulls the odd story-lines (of the IRS agent, the baker, the writer, and a professor) together marvelously, and never makes a misstep. (JH)

OPERA JAWA

Written and Directed by Garin Nugroho,

Central Java is Moslem. This is important to know because otherwise this film would be totally incoherent. Come to think of it, it doesn’t matter, as the film is incoherent anyway. It’s one of those pieces that doesn’t translate, which is a pity, as it’s clear that Garin Nugroho is proud of his country’s cultural heritage. This is fine, but telling a story is important, too.

The film is a musical film adaptation of the *Ramayana*, a classical epic hugely popular in countries influenced by Hinduism. Java used to be Hindu and Buddhist before the Moslems got there, and their literature managed to survive the mass conversions of the 15th century, mainly as the subject of shadow puppet shows and dances in the “gamelan” tradition. If you don’t know what this is, you’ll know it when you see the film.

The story is about a happily married couple named Siti (Aritika Sari Devi) and Setyo (Martinus Miroto). She’s a housewife, he’s a potter. It seems that the Evil Ludi (Edo Supreiyanto) has the hots for Siti, and uses his magical powers to abduct her, leading to all sorts of nastiness.

Only, we don’t know how he does it—it’s something to do with wicker cones—but other than that, it’s all one unexplainable mess. This, despite the introduction that shows us clearly the pig liver from which the narrator—

who leaves immediately, never to return—claims to have extricated “the truth.”

Cultural quirks like Moslems [who officially *bate* pig livers and should have nothing to do with them, nor the rest of the animal] reading animal entrails don’t exactly endear us to the veracity of the story, nor the lack of characterization for all but the villain who seems to be a mama’s boy with megalomaniacal intentions.



Not that it matters much, because the damn thing is so confusing that if you don’t know the entire story, you won’t make heads or tails of it whatsoever. Getting confused isn’t why we go to the movies. (EL)

Dark Blue Almost Black

Directed By Daniel Sánchez Arévalo

Cast: Quim Gutiérrez, Marta Etura, Antonio de la Torre, Héctor Colomé, Raúl Arévalo, and Eva Pallarés

From Spain, *DarkBlueAlmostBlack* is a terrific debut from writer/director Daniel Sánchez Arévalo. The story concerns Jorge (Quim Gutiérrez) who lives with and cares for his disabled father (Héctor Colomé). Like his father once had, Jorge works as an apartment building janitor. Unlike his father, Jorge has gone to college and has designs on a job in which he will wear a suit (hence the film’s title).

Jorge’s brother, Antonio (Antonio de la Torre), is cooling his heels in jail. This jail has a theater program of some sort in which female and male inmates participate. This is where Antonio meets Paula (Marta Etura) and strikes up what appears to be an immediate sexual relationship. She likes Antonio because he doesn’t have tattoos.

For Jorge, a recent college graduate, the job search is now in full swing. He goes on interviews and gets rejections. Meanwhile, at home, he cares for his father whose mind and body have been damaged greatly by a stroke. The old man remembers things and occasionally recognizes Jorge, but he is completely dependent on Jorge for his survival.

Soon, an old love will return, Antonio will make parole, and Paula will meet Jorge within the walls of the jail.

This is a film that skirts cliché in favor of humanity and maturity. Sometimes, to find one’s true love or place in the world, it is necessary to look objectively at where you are in life. Jorge comes to understand where he must be and what he must do, a clarity that rarely comes to the vast majority of us. *DarkBlueAlmostBlack* is about many things: sex, love, but most of all, responsibility. (JH) ↗

THE SILVER DOLLAR CLASSIC

"Battle of the Bands"
Los Angeles Sports Arena
September 29
7:00pm

"The Game"
Los Angeles Coliseum
September 30
2:15pm



Morehouse College
"House of Funk"

MOREHOUSE vs ALCORN STATE

Alcorn State University
"Sounds of Dyn-O-Mite"

Battle of the Bands — Step Dance Competition — Career & College Expo — 100's of Vendors — Big Family Fun



Tickets available at:



www.silverdollarclassic2006.com

For group sales call 323-923-0940

LA Sports Arena Box Office

MID-CITY Records & Tapes



347 East 1st Street . Los Angeles . CA . 90012
ph: 213.617.9990 . www.ChopSueyCafe.com
email ChopSueyCafe@gmail.com

CHOP SUEY

CAFE & LOUNGE

at the Historic Far East Building in Little Tokyo

OPEN NOW!

Catering, Banquet & Party Facilities AVAILABLE NOW

It's not easy
being me



This holiday season,
help a manatee. Adopt one.

www.savethemanatee.org
1-800-432-JOIN (5646)

**TELL THEM
YOU SAW
IT IN
ENTERTAINMENT TODAY
ADVERTISE**

FOR INFORMATION AND RATES
call:
818-566-4030
email:

Advertisement@EntertainmentTodayOnline.com



What's so funny 'bout peace, love, and the MPAA?

An interview with director Kirby Dick

by Peter Sobczynski

The shroud of secrecy covering the organization known as the MPAA has been lifted thanks to the startling new film *This Film Is Not Yet Rated* from provocative filmmaker Kirby Dick. In the film, Dick exposes the hypocrisy, homophobia, and blatant favoritism of the supposedly “unbiased” Ratings Board in a variety of ways. He interviews a diverse coterie of filmmakers—John Waters, Kimberly Pierce, Mary Harron, Jamie Babbit, Kevin Smith, Atom Egoyan, and Matt Stone—who tell their horror stories of what transpired when their work was slapped with the dreaded “NC-17.”

Not Yet Rated deftly provides side-by-side comparisons of scenes from indie films that were given the “NC-17” (“No Children Under 17”) in its utilization of obviously comparable clips from studio films that received an “R.” Most, if not all, of the comparisons made are staggering in their revealing a blatant bias on the part of the Board.

Dick hires a private detective to track down who the needlessly (and possibly unconstitutionally) anonymous members of the Ratings Board are in order to see if they actually match the MPAA's description of their being ordinary parents of young children with no ties to the industry. (Guess what? Most of 'em hardly meet these “qualifications”!)

In his nerviest point of attack, Dick submits this very film to the MPAA's Ratings Board in order to get a first-hand look at the process.

I sat down recently with Dick to talk about his film, the dangers of an increasingly consolidated media, the inequities of the current rating system, and what, if anything, he feels can be done to change its gross fallacies in a way that gives all filmmakers an equal playing field.

Peter Sobczynski: When did you first become interested in the MPAA and their policies toward the classification of feature films?

Kirby Dick: It was something that I have been interested in for a long time. I had been looking at the notes I had taken for over a decade, and tried to figure out what kind of film I could make out of it. Once my producer and I hit upon this idea of hiring a private investigator, that was when I could finally see it as a film, because I now had a dramatic arc.



Courtesy of IFC

PS: Considering that nearly every one of the top independent distributors are now owned by the major studios—and are therefore signatories to the MPAA, how difficult was it to find financing and distribution for *This Film Is Not Yet Rated*?

KD: I actually went to a number of companies who wanted to work with me but couldn't because they were owned by MPAA companies. For a while, I thought it was never going to get made, and it wasn't until I went to IFC—which isn't an MPAA-related company because they are owned by CableVision. This is one of the themes of the film: media consolidation. These MPAA companies own 95% of the film business, and their corporate parents own 90% of all media. This is why you are seeing a lot of critique about the Media being stifled today. If IFC had been owned by a studio, I don't think that this film would have been made. Or, if it had, it would have been made by credit card.

PS: In terms of the interviews, did you have trouble getting filmmakers who had tussled in the past with the MPAA to speak on camera lest their speaking out might come back to haunt them the next time one of their films goes before the Board?

KD: Yeah, there was a lot of that. I was really surprised of the paranoia that surrounded the idea of people speaking out about the ratings system. They were really afraid that their future movies would be rated more harshly. A few were even afraid of being branded as troublemakers in Hollywood. I think there is a real fear of how the Ratings Board will treat future films, and it is a legitimate fear that the MPAA does nothing to dispel. It works in their favor: This fear silences the very people who have had their films impacted by this

system so that it limits any criticism of that entire process.

PS: Why is it that America is unable to have a workable rating system that allows for adult material without the social and economic stigma carried by the “NC-17,” a rating that automatically means that a film that bears it cannot be shown in many theaters, advertised in most newspapers or on television, and won't be carried at big chain video stores?

KD: The reason it has happened like that in this country is because the film industry is a more powerful industry in this country than virtually anywhere else in the world. They have the power to gain control of the rating system, and once they gain control of it, it becomes an asset, and they are going to use it to increase their bottom line, which is their mandate. They do this in any number of ways. One way that they do it is by releasing films that tend to have more violence in them because they have a rating system that gives those types of films less restrictive ratings so that they get out to a wider audience. The films that have more adult sexuality tend to be made by the competition—independent and foreign filmmakers—and it doesn't hurt the majors to give those films an “NC-17” rating. In fact, even though this competition is comparatively small, it actually helps the majors.

PS: The battles that you cite in the film focus exclusively on films with sexually-oriented material. Why did you decide to limit the focus of the film in this way?

KD: That is a good question. This was a very complex film for me to structure because I was dealing with multiple threads. I had the inter

see **KIRBY DICK** on p.26



Don't believe in Beatles

THE U.S. VS. JOHN LENNON

★★★☆☆

(3 out of 4 stars)

DIRECTED BY DAVID LEAF, JOHN SCHEINFELD

99 MINUTES, NOT RATED

by Warren Curry

I was eight years old when John Lennon died. Though I don't recall exactly where I was when I first heard about the tragedy, I do remember the News being dominated by his death for several days. I would soon learn that he was a member of the Beatles, the most popular rock band of all time. As I grew older, I also discovered that Lennon used his music and his fame as a vehicle to express very outspoken political views, and thus became a lightning rod for controversy.

David Leaf and John Scheinfeld's documentary *The U.S. vs. John Lennon* concentrates on a ten year period from 1966-1976 when Lennon completed his evolution from a harmless “Moptop” pop musician to a political activist whose immense popularity struck fear in the US government's highest powers. It's an engaging film only slightly hampered by a perspective so reverential that it nearly amounts to a grand exercise in hero worship. Aiding the film is a wealth of never before seen archival footage—courtesy of Lennon's wife Yoko Ono—and a host of present-day interviews conducted with many figures integral to the tale. Leaf and Scheinfeld crisply piece the elements together to tell a seamless story about both an admirably strong-willed person and one of the most volatile eras in recent American history.

Even prior to his increasing visibility as an activist, Lennon was no stranger to ruffling feathers. His comment that the Beatles were more popular than Jesus caused an uproar in the United States that sparked a profound public outcry by religious groups who burned Beatles records and called for an all-out boycott of the band's music.

Lennon's socio-political awareness grew when he entered into a relationship with Yoko Ono—a Japanese performance artist living in New York—and he became louder in his disapproval of US involvement in the Vietnam War. In 1971, a year after the demise of the Beatles, Lennon and Ono played at a benefit concert for John Sinclair, the chairman of the White Panther group, who had been jailed for selling marijuana to an undercover police officer. This event, for better and worse, established Lennon as the most famous member of the American counterculture.

Lennon's newfound status made him a deity in some eyes, but the US government quickly perceived him as an enemy. Now keeping company with the likes of well-known radicals Abbie Hoffman, Jerry Rubin, and Black Panther co-founder Bobby Seale—all the while planning a nationwide tour with the purpose of galvanizing young Americans to vote Richard Nixon out of office—Lennon became another victim of the FBI's personal terrorism led by J. Edgar Hoover. The situation came to a head when Senator Strom Thurmond wrote a secret letter to Nixon's attorney general, John Mitchell, that urged for Lennon's deportation. The singer would spend the next five years fighting for the right to stay in the United States.

Leaf and Scheinfeld make no bones about which side of the ideological fence they stand on, and as such, their fervently pro-Len-



Courtesy of Getty Images

Yoko Ono and John Lennon make their mark.

non viewpoint omits information that could have made for a more intriguing documentary. In addition to allowing the filmmakers access to her archives, Yoko Ono is also a prominent interview subject. It would've been fascinating to learn more about Lennon's internal strife that even caused the couple to split-up for well over a year. About the only dissenting voice heard in the interviews is former Nixon

see **LENON** on p.27



Not your typical sports movie



The Rock coaches a group of misfit youngsters in the true-life story of the power of football.

GRIDIRON GANG

★★★☆☆
(3 out of 4 stars)

DIRECTED BY PHIL JOANOU

STARRING: DWAYNE "THE ROCK"

JOHNSON, XZIBIT, L. SCOTT CALDWELL,

LEON RIPPY, KEVIN DUNN

120 MINUTES, RATED PG-13

by Josh Hickman

Based on a true story, *Gridiron Gang* is about a group of juvenile delinquent losers from one of the worst neighborhoods in the United States. Through football, they are given the chance to become winners. The story is inspiring, even though the results of the actual football program weren't absolute. Nonetheless, there was a level of success in real life that makes for fine storytelling. And, truly, any success was better than the life that fate dealt these beleaguered boys.

The big question for moviegoers is how the Rock performs as a serious actor. While I can understand their doubt, the critics fail to see that this is the path that an ex-wrestler must take to gain the respect he deserves as an actor. Every now and then, an actor rises from a comical or untraditional genre. *Gridiron Gang* is the first step toward the title of "serious actor" for Dwayne "The Rock" Johnson.

The story kicks off with a boy named Roger Weathers (Michael J. Pagan). Roger is put in his juvenile detention center's twisted version of solitary. Enter Sean Porter (Johnson) who wakes the inmate the way he woke another juvenile earlier that night: by smacking him on the head. Porter yells at him and reads him the riot act. After some resistance, Roger begins to

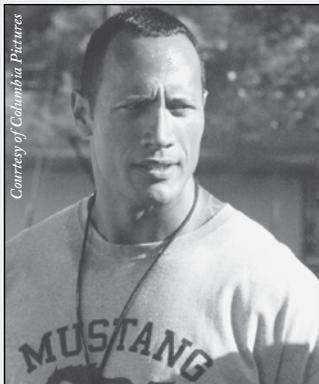
cry. Porter asks him one question: "Where will you be in three years. Tell me, where will you be when you're 21?!" Roger answers, "In prison." Porter yells, "Wrong, you'll be dead." Thus establishes the movie's raw tone. *Gridiron Gang* is no *Mighty Ducks*.

The PG-13 rating is pushed to the edge in this film with violence and repeated vulgar language. One shouldn't forget, however, that this is the real life to which the boys in the film have grown accustomed. The violence and the language, while perhaps not necessarily meant for the ears of impressionable young viewers believing they're about to see another Disney-made inspirational sports movie, are thus appropriate.

There is a disturbing drive-by shooting where the before-mentioned Roger is, in fact, killed. Prior to the end of this movie, more people will die. Some will be shot, and others will find a way out. The violence seems misplaced in such a movie, but considering the place where these boys come from, it is nevertheless necessary to convey the film's reality.

For the sports fan, there's plenty of football in the film. You follow the team from the first practice to their final victory in the playoffs. The football is realistic, and as a young football player myself, the visuals brought back fond memories. This movie restored my faith in the gridiron. It reminded me that, where the game might not have been the best fit for me, it was and is for these boys.

Stay after the movie to watch the documentary footage of the real team alongside Sean Porter.



Dwayne "The Rock" Johnson as Porter.



De Palma slices and dices the competition

THE BLACK DAHLIA

★★★★
(4 out of 4 stars)

DIRECTED BY BRIAN DE PALMA

STARRING: JOSH HARTNETT, AARON ECKHART, SCARLETT JOHANSSON, MIA KIRSHNER, HILARY SWANK

121 MINUTES, RATED R

by Peter Sobczynski

When I first heard the news that *The Black Dahlia*, James Ellroy's 1987 best-seller inspired by the 1947 murder that—due to the sheer brutality of the crime and the fact that it still remains unsolved—lives on in the collective memory to this day, was going to be brought to the screen by Brian De Palma, I have to admit to some mixed feelings about the project.

On the one hand, De Palma—to my mind—remains one of the most striking and dynamic American filmmakers working today, and the idea of his tackling a book chock-full of the very elements that have driven many of his best films (voyeurism, lurid sexuality, and morally ambiguous characters driven to distraction by their obsessions), sounded like a match made in heaven. On the other hand, De Palma, as even his detractors will admit, is primarily a visual stylist whose best films are symphonies of sound and visions intricately pieced together with clockwork precision...while Ellroy is one of those writers whose genius lies not in his narrative structure (though that aspect is not to be ignored) but in the way that he uses his voice as a writer to conjure up meticulously detailed characters and environments with nothing more than a few well-chosen words.

Capturing the voice of a distinctive writer in cinematic terms is a difficult chore for even the most skilled filmmaker, and the last time that De Palma tried it himself, the result was *The Bonfire of the Vanities*, a film that isn't quite as bad as its reputation suggests, but one that certainly never came close to capturing what Tom Wolfe put on the page of his book. Luckily for all involved, the pairing of De Palma and Ellroy

turns out to have been a far more fruitful endeavor, and the resulting film is a real knockout: a great-looking neo-noir gem that shows off the artists' respective talents in ways that will surely dazzle even the most jaded of viewers.

Josh Hartnett and Aaron Eckhart star as Dwight "Bucky" Bleichert and Lee Blanchard, a pair of LA cops who meet while trying to restore order during a riot, and who bond when they are thrown together in a charity boxing match that has been cynically designed to promote goodwill just before a bond issue involving pay raises goes before the public. The bond passes, and Bucky and Lee—the new glamour boys of the department—are transferred from warrants to homicide.

After hours, they form an oddly amicable trio with Kay (Scarlett Johansson), a small-town girl who Lee saved from a bad situation and made his girlfriend. Some viewers may question the relevance of this section of the film that takes up roughly the first 30 minutes, and look at it as little more than *Jules &*

more pressing concerns such as a known rapist/killer thought to be on the prowl. But, something about the sight of the woman—revealed to be party girl/failed actress Elizabeth Short (Mia Kirshner)—throws a switch in Lee, and he gets his duo assigned to the case. Before long, Lee becomes obsessed with the case to such a degree that it begins to frighten both Kay and Bucky. On his end, Bucky pursues leads that take him on a convoluted journey through the lesbian underground of mid-1940's Los Angeles as he creeps closer to Madeline Linscott (Hilary Swank), the rich daughter of a corrupt businessman who bears more than a passing resemblance to Elizabeth with whom she may or may not have had some past associations.

In recent years, many filmmakers have offered their own takes on film noir, the most notable being *LA Confidential*, Curtis Hanson's 1997 adaptation of another James Ellroy book. In *The Black Dahlia*, De Palma offers a unique approach to the genre that sets it apart from these films. Instead of giving the material a realistic feel of the kind seen in the *LA Confidential's* or *Chinatown's* of the world, De Palma instead offers a frankly stylized vision that goes to great lengths to recreate the look and feel of the old classics to such a degree that it feels less like an homage to the genre and more like an authentic apotheosis.

(The only drawback is that while the film has been gorgeously shot by longtime De Palma collaborator Vilmos



A surprisingly ravishing Hilary Swank with Josh Hartnett in *The Black Dahlia*.

Zsigmond, it has been shot in color, even though it is a story that fairly screams out to be told in black-and-white.) Beyond simply working as a thing of ravishing beauty, this approach allows the scenes in which we are allowed to see and hear the things that could only be hinted at in the days of the Production Code (a bloody tooth landing on a scorecard during a boxing match and the exact details of a stag film that Elizabeth shot become key clues). They therefore have more of an immediate impact than they might have otherwise elicited.

While cleaning up after a stake-out that ends in a hail of gunfire and several dead bodies, Bucky and Lee become aware of another, bigger crime scene just across the way: the discovery of the bisected nude body of a young woman who has been drained of all her blood and major internal organs, and had her mouth slit from ear to ear into a hideous grin.

Bucky looks at it as just another dead girl, and wants to get back to

At the same time, De Palma

see *DAHLIA* on p.27



Soldiers speak out on issues about their time spent in war, their struggle to readjust (if possible) at home, and the truths surrounding Iraq.

THE GROUND TRUTH

★★★★☆
(3 out of 4 stars)

DIRECTED BY PATRICIA FOULKROD
STARRING: HEROLD NOEL,
KELLY DOUGHERTY, ROBERT ACOSTA
72 MINUTES, RATED R

by Peter Sobczynski

In Patricia Foulkrod's documentary *The Ground Truth: After the Killing Ends*, we are treated to a series of talking head interviews with people who inform us in the bluntest terms that the war in Iraq has been one giant mistake after another, declared without a legitimate reason, planned by people with no real idea of who the enemy is or how to combat them, and fought by people—lured into the armed forces by glamorous ads that promise personal adventure and money for college—who have been dumped into a combat zone without many of the basic necessities and, if they somehow manage to survive their tour of duty, are then sent back to their old lives without being given any real assistance that may help them make the difficult adjustment from an unthinking killing machine to the ordinary life of a civilian.

For anyone who has seen their fair share of the recent glut of politically charged documentaries to emerge in the wake of *Fahrenheit 9/11*, these sentiments will most likely not come as much of a surprise.

What is surprising is the fact that these sentiments, and many more like them heard throughout the film, are spoken by the people most qualified to make them: the soldiers who volunteered to serve their country out of an idealistic sense of patriotism and who now feel that they have been cruelly exploited and ignored by the very government for which they were fighting.

The early scenes in the film will come as no surprise to most viewers. We are granted interviews with a number of veterans who talk about what led them to join the military in the first place—the reasons range from sheer patriotism to escaping an otherwise dead-end existence to a fateful encounter with *Top Gun* in the eighth grade. Once they get there, however, their visions of a military with plenty of computer training, weekends filled with golf and jet-ski excursions, and little chance of overseas deployment fall by the wayside as they find themselves being both physically and psychologically molded into becoming the kind of person who can and will kill another person without hesitation or feeling in the heat of combat.

While this approach may have worked in the past during wars in which there were clearly defined battle lines and combatants, it isn't as helpful in Iraq—a place where any person walking down the street could be either a peaceful civilian or an insurgent prepared to kill. As the soldiers tell their stories, we begin to discover gradually the extent of their sacrifices, both physical (while combat armor has been improved to the point where more soldiers survive attacks, their inability to protect the extremities has led to more walking wounded with missing limbs) and emotional (one soldier tells how he shot down a woman who wouldn't stop approaching, only to discover that the item in her hand was a white flag).

The real meat of *The Ground Truth* comes from the horror stories the soldiers tell of what happens to them after they return home. After being in such a high-pressure situation for so long—where any noise or furtive movement could mean instant death, they are plopped back into society

without any real effort made toward easing the transition to civilian life for them or their families.

Many suffer from post-traumatic stress syndrome, but since this is one of those pesky details that would look bad in the press, the military goes to great lengths to claim that those conditions are actually the result of pre-existing personality disorders. (As one angry vet points out, if he had this personality disorder in the first place, why did they give him a gun and ship him off to war?) Because of this shabby treatment, many returning veterans become activists against the war—not necessarily against the military in general, but against the current people who run it without any evident concern about those they place on the front lines.

The Ground Truth is a successful addition to the recent confluence of documentaries about the war in Iraq. It is short, to the point, and it conveys its message in a direct and forceful manner without going overboard into tendentious propaganda.

Instead of merely offering up empty words about “supporting” the troops, the film actually does just that by listening to them about their concerns, their anguish, and their anger at what has happened to them and what will continue to happen to others until something finally changes.

Ironically, the film has been rated “R” (for “disturbing violent content and language”) which means that it will be essentially off-limits to the very people who need to see it the most: the kids who are about to sign up for the service without having any real idea of what truly lies ahead of them. *Ⓜ*



The big heart of big mouth Al Franken

**AL FRANKEN:
GOD SPOKE**

★★★★☆
(3 1/2 out of 4 stars)

DIRECTED BY NICK DOOB,
CHRIS HEGDUS
90 MINUTES, NOT RATED

by Jonathan W. Hickman

Strangely enough, *Al Franken: God Spoke* is a documentary that's “a love story, with politics.” I say this because Al Franken wrote a book with a subtitle that had something like “The Truth, With Jokes.” *God Spoke* is a documentary film that starts off extremely funny and then becomes serious. Franken exposes himself here in a way that is telling of the man's heart (which seems appropriate, given President Bush's professions about knowing people's hearts).

The heart of Al Franken appears to be completely blue. Not shocking, the comedian turned political talk show host is a life-long Democrat. The days covered in *God Spoke* shows a Franken that's bluer than ever. This documentary covers three periods of his recent public life: (1) His *Lies and the Lying Liars Who Tell Them* book tour, (2) His introduction to talk radio and the start of Air America, and (3) Franken's coverage of the 2004 Presidential Campaign complete with his troubles at the Republican National Convention.

In *God Spoke*, we meet Franken after his *Lies* book has hit store shelves and he's being sued by O'Reilly for what appears to be some kind of defamation. I didn't read the complaint referenced in this film, but O'Reilly is shown ranting about being featured on the cover of Franken's book next to the word “liar.”

Early on, Franken is shown in

clips from his *Saturday Night Live* days. In the film, he's even funnier as he yucks it up on his book tour, often performing impromptu before varying audiences in the early days of the present Iraq War. And it's laugh-out-loud funny.

Ever so slowly, the filmmakers tighten their grip and focus on the toll all the constant battling has on Franken. He literally grows up in front of our eyes. Sure, he's already middle-aged when the movie starts, but at one point, we realize that he's just a political neophyte. While preparing for his radio show one day, he sings a little tune: “*I'm a little bit showbiz and little bit journalism.*” Well, it ain't Cole Porter, but it is the heart of Al Franken.

His showbiz credentials get him through the political door, and after that, he's kind of a wallflower. At one party during the 2004 Republican National Convention, Franken sits cross-legged in a coat closet and talks on his cell phone. Congressmen gather outside and beckon him to come out of the closet. They laugh as he remains inside. I didn't laugh. Showing us this wasn't meant to be funny.

When Franken exposes his heart in this film, you can't help but feel closer to him. Franken talks about his dad in terms that few other talk show pundits (or even politicians) could ever manage. The other talk radio guys never really get this personal (ironically, O'Reilly might be the only guy who come close to bearing his soul like Franken does in this film). When Al is shown attempting to converse with his competitors at the Republican National Convention, we realize that he's heavily outgunned, and the meanness is ready to pounce upon him.

But, I told you that *God Spoke* is



Representing the other side: Al Franken at the Republican National Convention.

see *AL FRANKEN* on p.27

KIRBY DICK from p.23

views, the stuff with the PI, and the stuff involving my submission of the film. I had to balance the interviews with the PI section because people would feel like I was pulling away from the PI stuff for too long. I chose to limit the focus to how the “NC-17” is affecting art filmmakers, which I think is the real significance. This is where gay films and art films are getting censored. That is where the most profound impact is, and that is why I kept the focus there.

PS: Another recurring theme in the film is just how arbitrary the system seems to be at times. Something that is perfectly acceptable for an “R” in one film will later be deemed worthy of an “NC-17” in another. How surprised were you to discover these rampant disparities during the process of making your film?

KD: One thing is that all of the filmmakers that I interviewed whose films initially or finally received an “NC-17” rating thought that they had made an R-rated film. To me,



Atom Egoyan and Kirby Dick discuss the MPAA.

that was astounding, and that shows how little information there is out there. Again, that plays to the MPAA's benefit: if there are no written standards, no one can call them on it and say that they can't give a film an “NC-17” because they gave another film like it

an “R.” This allows them to manipulate the system to their benefit. I think the inconsistencies are there in part because there are no written standards; it is impossible to rate over 300 movies a year without any written standards and not have inconsistencies.

PS: The turning point of the film comes when you submit *This Film Is Not Yet Rated* to the MPAA for classification. What exactly were they seeing in the version that you submitted?

KD: They saw pretty much everything you see in the film up until the point where I submit the film. That included nearly all of the sex scenes that we showed that you see in the final version of the film.

PS: There was some talk a while ago about how you discovered that the MPAA actually made a copy of the film—in complete violation of their strict views toward piracy—and that you were considering legal action.

KD: A few days before I submitted the film, it occurred to me that they were probably going to want to make a copy of it. I called them up and asked if they made copies of the films that they submitted for ratings, and was told that only the raters would see it, not even the staff. A few weeks after I submitted it, I heard that Dan Glickman [head of the MPAA] had seen the film. Dan Glickman is in Washington, and the Ratings Board is in Los Angeles. So I called up Joan Graves [Chair of the Ratings Board] and asked if they had made a copy of it. She says, “Um .

.er . . .not to my knowledge.” I think they knew that I was on to them, or at least that I had my suspicions. About five days later, Greg Gaffner—who makes an animated appearance as the MPAA lawyer in the film—called up and said, “Kirby, I have to tell you that we have made a copy of your film, but you don't have to worry: it is safe in my vault.” You can imagine how reassuring *that* was. What is incredible is that the MPAA defines piracy as any single unauthorized duplication of a copyrighted work—that is on their own website! That is quite an example of hypocrisy.

PS: Were there any legal concerns or worries about the scenes in the film in which you and your detectives track the various members of the Ratings Board on the street in order to get them on film and identify them?

KD: Everything we did in the film was 100% legal, and we worked with an attorney all the way through. It had to be legal because we were putting it all on film and it was going

to be up on the screen as evidence. I had no qualms about it, because what they are doing is in the public interest, so we have a right to see them. Secondly, we always shot them in public places, so we were within the letter of the law. People have asked me if I had any qualms about following these people around, and I say absolutely not. What I feel is wrong is that these people have participated in a system where they have made decisions that are in the public interest yet have agreed to remain anonymous. That, I think, is entirely wrong. If people are making decisions in the public interest, they should either be public people or not participate in that system.

PS: In your view, is there any way that the MPAA can be fixed so that it becomes a fairer and more equitable institution for all filmmakers, or does it need to be entirely dismantled?

KD: The studios are very happy with the “NC-17.” As John Waters said, “The studios would sell spread-eagle-pink if they could.” However, that isn't where their demographic is, and that isn't where they make the most money—they make that from adolescents. They don't want to go into that area, and they don't want their filmmakers to go into that area, so the fact that the “NC-17” is considered off-limits actually helps corral filmmakers and keeps them making films that are aimed towards adolescents. What can be done? I don't know. If it was professionalized—and who knows if they will do that—and if it was made transparent—which could change if there was enough pressure—it could make it somewhat more consistent. That would be an improvement. What I want is to initiate a discussion, and the more that people see this, the more they will know that people are pissed-off, and there will be a cumulative pressure to force some change. ♪

ANDREW BUJALSKI from p.19



Justin Rice heads a cast of non-professional actors in Andrew Bujalski's naturalist *Mutual Appreciation*.

naturalist film is scripted. Having written his first draft in NY (where the fulcrum of the entire project, actor/musician Justin Rice, lives) a year or so before lensing commenced, Bujalski—as he had with *Funny Ha Ha*—basically gave the meticulously re-worked “final draft” to his actors (all of whom are non-professionals, most of whom he met through mutual friends or, in Clift's case, literally on the street) and allowed them to “do what needed to be done to make it sound real.” The result is that his script's structure is present, but the content becomes more organic. “All the characters should sound like they live in the same universe, but not exactly sound just like me.”

In truth, Bujalski—who unconsciously fiddles with his flimsy cardboard coffee cup holder as he talks to me—seems *so* unfazed by the praise some critics have bestowed upon him that his equanimity almost reads as disappointment with what he thought would have been a crazier ride. “I don't trust anything good that happens to me,” he says as he speaks about how even though he'd like to make at least one more movie in the same vein as his first two, he doesn't necessarily believe he'll be able to pull it off.

We go into a bit about *Eternal Recurrence*: about the feeling that he and I—and his characters—retain about not really moving forward... even when we seem to be progressing or, dare we say, growing up into “adults.”

“Maybewhenwehavekids,we'll feel like something new is happening,” he suggests. In such a way, Bujalski may be speaking for *all* of us who find disappointment even with our successes as we grow older. It was *Too Much Coffee Man*'s Shannon Wheeler who said in one of his stories, “Somewhere between anticipation and nostalgia, we were *supposed* to be happy.” This incisive epigram could easily encapsulate Bujalski's central sensibility.

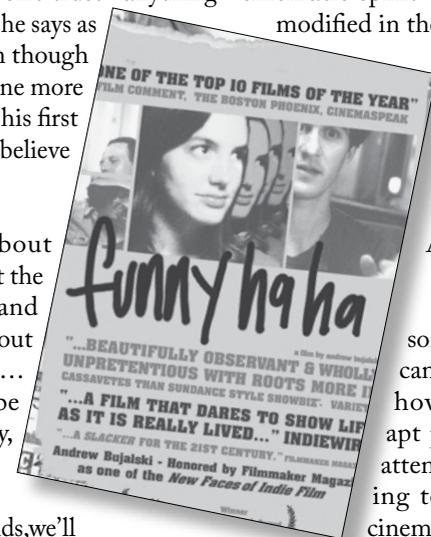
The filmmaker's real charm—the reason he's not just another “kid” living on the fringe and spending his days brooding over the ineluctable degradation of contemporary art, or editing a free weekly entertainment tabloid—is his ability to so effortlessly make *light* of Wheeler's eschatological statement.

Traditionally, this is the point in the article where the writer would posit something to the effect of, “So, if only Bujalski could find a supportive studio or an amenable big-time manager...” But, with this fidgety thirty-year-old, it's really a moot statement. He really doesn't require these things to do what he does or to continue, his humble exigencies already easily satisfied on his own. In fact, ask him about why he hasn't sent his film in to the MPAA for a rating, and he'll look back at you through his bespectacled eyes, and, with earnest puzzlement, ask, “What will that do for me?” After all, Bujalski takes care of the distribution and exhibition of *Mutual* pretty much by himself.

This article is almost meaningless for his “career,” less maybe garnering ten more filmgoers who might check out *Mutual Appreciation* or buy *Funny Ha Ha* on DVD. No, this article is instead a paean of the independent cinematic spirit that—though it was modified in the 1980's, then sublimated as less a mode of production and more of a genre/aesthetic in the 1990's—still exists in America today and can be found (however exclusively) in the films of Andrew Bujalski.

Yes, along with Mel Gibson, Bujalski is a true American independent. Unlike Mel, however, Bujalski produces apt portraits of humanity that attempt to and succeed at adding to the common good and cinematic continuum. Mel would have to self-finance and make at least two more like *The Man Without a Face* to catch up.

Maybe a year from now, Bujalski will be back substitute teaching in Boston with a fond memory of his years as a favorite filmmaker of Amy Taubin. It wouldn't surprise Bujalski. But, if he ever gets a couple o'grand, a couple 'o buddies, and someone's scenester apartment, you can be sure it'll just be a matter of time before he busts out a camera...even if the finished project is screened in his garage for an exclusive audience comprised only of his nearest and dearest. ♪



EVERYONE'S HERO from p.19

story about a boy in love with baseball and his struggles to grow up. Consequently, if you don't love baseball the way he does, there's not really anything offered to you by this film.

Quaint; that's the best word I can use. It feels quaint, and not in a good way. While I don't demand realism from a children's film (nor profound insights), I do expect something coherent that connects the dots of its various jokes and skits into a story. Here, all we have is

a sloppy mix of historical references and iconic images, a random collage that never quite gels into something complete.

And call me a cynic, but in an age when so many baseball "heroes" are testifying in front of Congress about the drugs they're injecting into their bodies, it might take more than a comedy about a ball player's bat to create an inspiring fairy tale. ♪

THE U.S. vs. JOHN LENON from p.23

official turned radio talk show host G. Gordon Liddy. Meanwhile, African-American activist Angela Davis, novelist Gore Vidal, and former Democratic Presidential candidate George McGovern are among the many who tow the film's party line.

A point of the documentary (hammered home by Vidal's comments) is to also draw parallels between the era covered in the film and the present day when an increasingly unpopular president has this country entrenched in an increasingly unpopular war. It's an interesting and credible (to some, more than others) observation that draws a line in the sand even more clearly. Objectivity is not an agenda

here, but the filmmakers deftly state their case about the possible cost of being viewed as "anti-establishment."

What the film does best, though, is celebrate the life of one of the most important and influential artists of the past 50 years (the soundtrack contains snippets of a whopping 40 Lennon songs). In the accompanying press notes, Yoko Ono is quoted as saying, "Of all the documentaries that have been made about John, this is the one he would have loved," and it's not hard to see why. Not only do the directors depict him as the personification of righteousness, they also capture the intelligent, vivacious spirit that defined the man and his art. ♪

THE BLACK DAHLIA from p.24

never lets the look of the film get in the way of the other ingredients. While it has necessarily been slimmed down to fit within the confines of a two-hour movie, the story is a complex and twisty flower that smoothly blossoms in front of the viewers eyes. Even the scenes in the film that might have stymied other directors—such as a bit where Bucky finds himself having dinner with Madeline's decidedly odd family and the climax in which everything is more or less explained in a torrent of exposition—come off well here because De Palma has found intriguing ways of approaching them.

The Black Dahlia is a great film, and if it does anything, I hope that it will remind others just what a powerful director Brian De Palma can be when he fires on all cylinders. Although it may lack the manic invention of such masterworks as *Blow Out* or *Femme Fatale*, the craftsmanship and attention to narrative detail may come

as a shock to those short-sighted critics and audiences who have unfairly dismissed him over the years as a hack who has the visual skills but who also can't tell a simple story to save his life.

Here, he tells a staggeringly complex story in a straightforward manner that will have even the most dedicated naysayers grudgingly admit that the guy can indeed tell a story without any of his violent, go-for-baroque set-pieces.

In the hands of an ordinary director, *The Black Dahlia* might have been an intriguing film noir fantasy that probably would have faded from mind fairly quickly. Thanks to De Palma, the story has been transformed into a grisly work of art as gruesomely haunting as the murder it chronicles. ♪

AL FRANKEN: GOD SPOKE from p.25

really a love story. I was surprised to learn that Al's wife assists him in his work. She does research, and keeps files to help him; they are a team. It is obvious that he loves her and trusts her deeply. Franken's other love is clearly his nation. Gosh, that sounds corny, but he is shown doing a USO tour and Ann Coulter is shown making light of the performance. I thought that his service to his country was admirable and certainly appropriate for his talents. One wonders whether Ann would roll her eyes and sigh audibly if Al had carried a gun into battle, been injured there, and wanted to wear his purple heart while denouncing Bush Administration policy. Perhaps, she would just label him a "flip-flopper."

The saddest thing about the game that Franken has stepped into is that the only way to truly succeed, it appears, is to get mean. To gain an audience, you must provoke and polarize—hence the use of polarizing language on the cover of Franken's book and the assassination of Franken's character by his competition. Still, it's a game Franken is determined to play, and he continues to learn how to use what he calls verbal jujitsu against them. And in all games, you gotta have lots of heart. *God Spoke* shows us that Al Franken's heart is mighty big. ♪



DVD Review

Playtime (Criterion)

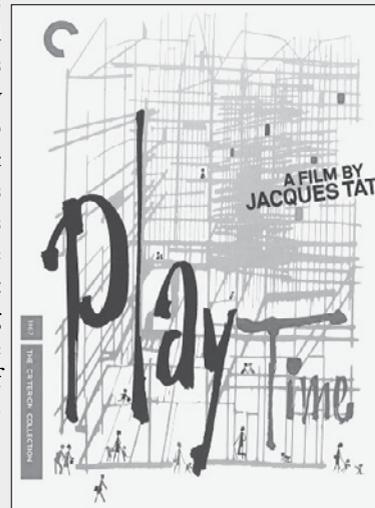
by Mike Restaino

Jacques Tati's most formally ambitious picture (and his most implicitly audience-polarizing), *Playtime*, is the kind of think-piece cinema that will either bore people shitless or lift the bar on what viewers think filmmaking has the ability to accomplish. It makes the picture sound like a boring museum installation to discuss its aspirations to fill its frame with as much swirling data and gag-related information as possible—if there's a story here, it's about a man who comes to a zany metallic part of Paris and soaks it all in—but *Playtime*'s notoriety stands tall due mostly to its sheer density: There's always something happening somewhere within the diegesis of *Playtime*'s inimitable grey-on-grey slipstream.

Yet, this is why even the best DVD presentation of the film—which this two-disc Criterion Collection release is, by all means—undermines the very merit of the picture. It's the oldest and most odious film-snob cliché of all time: "Films were meant to be seen in theatres, not on television sets" (at this point, the bohemian saying this takes a drag off his clove cigarette and looks away from you in reproachable disdain). Unless you have a

mammoth boob tube, *Playtime* will remain a mesmerizing curio instead of a 65mm behemoth.

So this DVD re-release of the film is definitely a far cry from the theatrical experience of *Playtime*, but Criterion has given the picture a pristine new transfer, afforded it a loving Dolby Surround audio track, and infused it with a spot-on selected-scene commentary with film historian Philip Kemp (one of the best commentaries I've heard all year), a goofy yet endearing video introduction from Terry Jones, as well as an entire bonus disc filled with interviews, documentaries, an audio excerpt from Tati's appearance at *Playtime*'s 1972 US debut in San Francisco, and the unbearably charming Tati short, *Cours du soir* (that was available on the now out-of-print primary Criterion DVD release of the film—throw that disc



into the trash now: This one is better on all fronts).

In other words, there's more than enough here to keep you lovingly occupied while you regret the puny size of your TV set.

Merde!

The Original Star Wars Trilogy

Here's the scoop, nerds: Buy now, buy later.

According to the publicity rhetoric, these three "original" versions of the beloved *Star Wars* films (from 1977, 1980, and 1983, respectively) are nothing more than bonus features on the DVD's that were released on Tuesday. The craptastic "special edition" versions of the films get 6.1 EX mixes, Anamorphic widescreen transfers, and all the bells and whistles that the digital versatile disc can offer. Know this, though: *These new DVDs do not contain Anamorphic widescreen transfers of the original films* (if you have a 16x9 television set, these babies will *not* stretch to their full grandeur).

Why is Fuhrer Lucas leaving us in the lurch? Well, there're a couple of reasons.

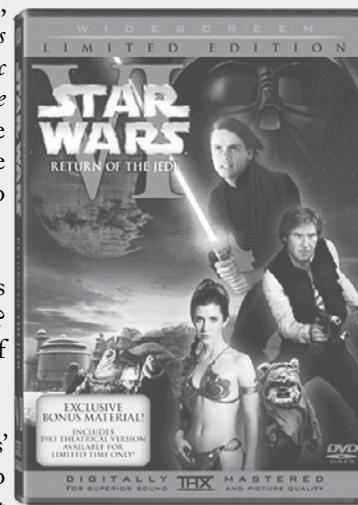
First of all, LucasFilms' publicity machine likes to send out press releases that say things like, "Since these movies do not represent George's artistic vision, we could not put the extraordinary time and resources into this project as we did with the Special

Editions" (see www.originaltrilogy.com for more bombastic tripe).

But more importantly, it has been confirmed that next year—being the 30th anniversary of the first *SW* picture—will bring the release of a hunca-munca *Star Wars* mega set that will include a ton of stuff that has yet to be seen by the mass public (biggest rumored inclusion: Even more "new" footage inserted into the old prints of the movie—most notoriously, a scene of Jimmy "Senator Organa" Smits screaming as Alderaan is destroyed toward the middle of film one. And, no, I'm not joking).

Daddy Lucas wants you to set your lightsaber down for twenty minutes, hit up your local retailer, and pick up these three new editions of the films—they're not available in one big box for some reason—and then only complain a little when you drop the better part of \$200 on the *Ultimate Star Wars* DVD collection next Fall.

May the farts be with you, Georgie (and please don't be mad, sugar: I ordered my copies weeks ago). ♪



Conserve Water and Save Money!

Los Angeles Department of Water and Power *Offers* Water Conservation Rebates*

Get Cash Back When You Buy and Install in Your Home:

- Ultra-Low Flush Toilet for a rebate of up to \$100
- High-Efficiency Clothes Washer for a rebate of \$150



When you conserve water, you lower your utility bill, and preserve water resources for the future.

For more information, LADWP customers should call the Rebate Program Direct Line at (800) 203-7380. Get more water tips at www.ladwp.com and also at www.bewaterwise.com.

Los Angeles  Department of Water & Power

We're Working for LA!
Water for Life, Power to LA

**This program is available to eligible LADWP residential customers. Restrictions apply. Before making a purchase, get the rebate program guidelines online. Go to www.ladwp.com, then click on Rebates and Programs.*

**TELL THEM YOU SAW IT IN
ENTERTAINMENT TODAY
ADVERTISE**

FOR INFORMATION AND RATES
call: 818-566-4030

email: Advertisement@EntertainmentTodayOnline.com

WARNING

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

Chemicals known to the State of California to cause cancer, birth defects or other reproductive harm are also contained in and around oil fields, service stations, refineries, chemical plants, transport and storage operations, including pipelines, marine terminals and tank trucks, and other facilities and equipment that manufacture, produce, process, handle, distribute, transport, store, sell or otherwise transfer crude oil, gasoline, diesel fuel or other petroleum products or byproducts.

The foregoing warning is provided pursuant to Proposition 65. This law requires the Governor of California to publish a list of chemicals "known to the State to cause cancer or reproductive toxicity." This list is compiled in accordance with a procedure established by the Proposition, and can be obtained from the California Environmental Protection Agency. Proposition 65 requires that clear and reasonable warnings be given to persons exposed to the listed chemicals in certain situations.

- | | |
|---|---|
| Aera Energy LLC | ConocoPhillips Company including its divisions and subsidiaries (and under the trademark 76) |
| BP America Inc. and its subsidiaries (and under the trademark ARCO) | Tesoro Refining and Marketing Company and its subsidiaries (and under the trademark Mirastar) |
| Chevron Corporation its affiliates and subsidiaries | Time Oil Co |
| Shell Oil Products US | Valero Refining Company - California and its affiliated companies including Ultramar and Beacon |
| Exxon Mobil Corporation its affiliates and subsidiaries | The Valvoline Company a division of Ashland Inc. |
| Kinder Morgan Energy Partners, L.P. SFPP, L.P. Kinder Morgan Liquids Terminals LLC Calneve Pipe Line LLC | Venoco Inc. |

For more information, please call:
1-800-523-3157

8-06

CITYVIBE.COM

The **ALL NEW**
cityvibe experience

Advertise by calling
(800) 573-8423
(310) 247-7744

**Private
Companions for the
Discerning Gentleman!**



Nicolas Cage and Kate Beahan in the psychological thriller *The Wicker Man*.

Accepted

★★★1/2 (PG-13)

On the surface, *Accepted* appears to be another stupid “frat-guy” comedy. Nonetheless, it turns out some sincere laughs, contains a lot of energy and vivacity, and is (at bottom) better than those other comedies on the scene these days (eg, *Talladega Nights*, et al). After failing to be accepted into college, Bartleby (Justin Long) decides to cook up a fake university that he can tell his parents about so they don’t freak about his lack of any real academic future. Everything seems fine until his parents decide to swing by the school. Bartleby, after enlisting in the help of his dim-witted cronies, accomplishes the impossible by creating a life-like webpage that convinces his parents. The trouble is that the webpage is a little too realistic, and now every “un-accepted” kid in America is vying for enrollment. (PS)

Al Franken: God Spoke

★★★1/2 (Not Rated)

Please see our review on page 25.

The Ant Bully

★★★ (PG)

Based on the kids’ book by John Nickle, the film begins with young Lucas (Zach Tyler) being picked on by a fearsome local bully. Upset and humiliated, Lucas takes out his frustrations on the anthill in his yard by repeatedly stomping on it and flooding it with a water hose. To settle the score, scientist ant Zoc (Nicolas Cage) devises a way to shrink Lucas down to the size of an ant so that he can be taken to their world and brought to justice. I must admit that when I walked into the screening room to see the new animated film *The Ant Bully*, it was not with the greatest enthusiasm. I can only hope that audiences won’t have the same impression, because the film is much better than it seems at first glance. *The Ant Bully* is a smart, funny, and charming family film that has something to say to younger and older viewers alike.

Beerfest

★★★1/2 (R)

I personally find the Broken Lizard team to be among the most consistently hilarious people working in American film comedy

today. Their latest pic, *Beerfest*, is another hit on their chart of greats. It’s true, it might not have the manic inspiration of *Super Troopers* or the cleverness of the unjustly maligned *Club Dread*, but the film still stands on its own as a very witty and smart “dumb” comedy. Don’t let the title fool you—an obtuse “frat guy” film, this movie is not. (PS)

The Black Dahlia

★★★★ (R)

Please see our review on page 18.

The Covenant

Not Yet Reviewed (PG-13)

Goodness, how does Renny Harlin do it? And I don’t mean that as a compliment. No, sir: who else can get away with making flop after flop after flop? Nothing need be said about Sly’s “return to the big screen” in Harlin’s *Driven*. All right, so the story gives us four young men who, in perfect *Buffy the Vampire Slayer* style, unite to blast away an evil force they accidentally unleashed on the world years earlier. Obviously, the whole “covenant” thing they have going on breaks down under strains of jealousy, paranoia, etc., amongst one another. The movie’s PG-13, so it probably is actually for those fat annoying girls who made TV’s *Buffy* such a hit. Yawwwwn. Man, I can’t stop yawning. Oh, Christ: Harlin directed *Deep Blue Sea*, too! (*That* one, PS, got pretty darn close to making its budget back in theaters.) Yikes! Could *Harlin* be the evil force our heroes unleashed on the world years earlier? (MK)

Crank

★★ (R)

Crank is a film about a hitman (Jason Statham) who has been injected with a synthesized blend of poison designed to shut his heart down, forcing him to constantly jack up his adrenaline levels in the most outrageous ways possible in a desperate struggle to stay alive long enough to complete his mission before his inevitable demise. *Crank* tries so hard to appeal to the ADD-afflicted 14-year-old in us all with its over-the-top stew of sex, drugs, and violence that its sheer relentlessness quickly wears out its welcome to such a degree that even the most over-caffeinated audience members are liable to grow weary

long before it finishes. (PS)

Crossover

★★ (PG-13)

The place: Detroit, Michigan. More accurately, the ‘hood where Tech (Anthony Mackie) and his little friend Up (James “Lil JJ” Lewis) spend their free time playing street basketball. They also play ball for an underground team led by the dictatorial and possibly wicked Coach Vaughn (Wayne Brady). Being a team member short, they call in Noah Cruise (Wesley Jonathan) to fill the spot. The trouble is that Noah is the movie’s stereotypical “good” black kid, and thus he needs a scholarship to UCLA (surprise!) because apparently the only way he can get there is by playing (surprise!) basketball. If anyone was to find out that he was playing with this secret “outlaw” league, Noah would lose said scholarship and would therefore not be able to go to college, would not be able to become a doctor, etc. etc. etc. (EL)

The Descent

★★★★1/2 (R)

Six thrill-seeking women convene in the Appalachian Mountains to explore a cave. Juno (Natalie Mendoza) is the group’s leader, determined to protect the fragile emotional state of Sarah (Shauna Macdonald) who lost her husband and daughter in a grizzly car accident a year earlier. In good spirits, the women set off on their excursion, and descend into the cave with little problem. But when the tunnel collapses behind them, Juno reveals she brought the group to a different cave than they had discussed. This cave has not been mapped or documented at all, and it’s not entirely clear—perhaps even doubtful—that anyone who has ventured into it has survived to tell the tale. If the situation didn’t look bleak enough, it turns out that the cave they’ve chosen is inhabited by a mutant, subhuman species with a taste for human blood. *The Descent* is a relentlessly paced movie that could very possibly leave you bruised from all the squirming you’re sure to do. (WC)

Devil Wears Prada

★★★★ (PG-13)

The concept of fashion as art is a theme given a proper send-up in *The Devil Wears Prada*. And when that art is worn by the likes of Meryl Streep, you can forgive the softness of the film. *Prada* deals with adult issues, but handles adult situations from a distance to make it appropriate viewing for a large audience spectrum. And while this may help at the box office, it waters down the effectiveness of the story. Streep carries the film.

Everyone’s Hero

★★ (G)

Please see our review on page 19.

Factotum

★★1/2 (R)

Henry works in order to drink, and drinks when he’s not working (most of the time). A “factotum” is literally the name given to a man who bounces from job to job, and that’s exactly what Henry Chianski (Matt Dillon) does with his bleery, besotted life—job to job, woman to woman, bar to bar. Based on the autobiographical stories of Charles Bukowski,

Factotum is a harrowing portrait of the inner-workings of the world of the dipsomaniac, a man who’s so lost in a fog of alcohol, loose women, and late-night taverns that he can barely stand straight. And yet, as a writer, the main character is able to articulate and express that very sense of confusion, loss, and fear that many of us feel on a day-to-day basis. (JH)

Gridiron Gang

★★★ (PG-13)

Please see our review on page 24.

The Ground Truth

★★★ (R)

Please see review on page 25.

Half Nelson

★★★★ (R)

Who would’ve guessed that one of the year’s best films would take its title from a wrestling maneuver? *Half Nelson* is the kind of deeply moving, yet predominantly un sentimental, movie that we so rarely see these days. *The Notebook*’s Ryan Gosling plays a junior high school history teacher who uses unconventional and progressive methods to creatively reach his students in a new way. The young Shareeka Epps plays one of Gosling’s students who, after a basketball game, catches her “unconventional” teacher smoking crack. Rather than ripping the two apart, the incident in fact bonds the two unlikely friends who find what each is missing in the other. (WC)

Hollywoodland

★★ (R)

Hollywood. The place where people venture from all over the country in search of the Promised Land, a place where wide-eyed dreamers seek fame and fortune, a place where wayward travelers come to be a part of the American Zeitgeist. First-time director Allen Coulter ably directs an enigmatic tale in which the truths beneath the surface collide with the aspirations of these dreamers. The cast—Ben Affleck, Bob Hoskins, Robin Tunney, Adren Brody, and Diane Lane—perform wonderfully in this period piece set in the Golden Era of Hollywood, as TV’s George “Superman” Reeves is found dead from an apparent suicide that might be more than meets the eye. Unfortunately, first-time scribe Paul Berenbaum makes a valiant effort, but just can’t quite lift the story up off the ground. (JA)

How to Eat Fried Worms

Not yet reviewed. (PG)

I remember when my good friend Joe Nussbaum, the director of mega-hit short film *George Lucas in Love* and a guy who probably has no recollection of who I am, was set to helm John August’s script for *How to Eat Fried Worms*. I think Joe was something like the second or third to tackle the best-selling children’s book that captured the hearts of so many of us as young lads and ladies. Apparently, Joe was not the last to try to make something cinematic out of the novel. Here we are, about three or four years later, and now Bob Dolman, writer/director of *The Banger Sisters* with Susan Sarandon and Goldie Hawn, has the gravitas to do the unthinkable, to accomplish that which so many before him could not have done. And

with that adorable little alien-eyed Pepsi girl, Hallie Kate Eisenberg, no less! Huzzah for the shopkeep. (MK)

Idiocracy

★★★★1/2 (R)

The real question on everyone’s mind who watches *Idiocracy* is why Mike Judge—a man who has brought muchos dineros to Fox over the years through his cult cable/DVD hit *Office Space* and *King of the Hill* television show—can’t quite get his latest flick out to the masses. Starring Luke Wilson, Maya Rudolph, and Dax Shepard, the strangely cartoonish yet ever-so frighteningly possible sci-fi comedy (follow us here) takes the viewer 500 years into the future where Darwin’s theories have been turned on their head (and repeatedly dropped...over and over again). Yes, it’s seems the Dumb have inherited the Earth in a *Survival of the Stupidest* type of world where 2005 denizens Joe Bowers (Wilson) and a hooker-with-a-heart-of-gold (Rudolph) awaken after being frozen for the previous half-millennium. They attempt to figure out just what the heck has happened, and you may attempt to figure out why the heck Fox has dumped this hilarious, inspired glimpse at where we might be going if we keep drinking Gatorade instead of water. (PS)

Idlewild

★★ (R)

A strange miasma of styles, stories, and genres, *Idlewild* has much to offer...maybe too much. And yet, though they may lack cohesion as a whole, the individual parts of the movie are certainly enjoyable. The basic story is that of two young men (Andre Benjamin and Big Boi of OutKast) who grow up in the 1930’s South to become, respectively, a singer/club owner and a mortician/piano player. Both work, at least part-time, at the same gangster-infested speakeasy, and trouble brews after a shootout leaves Rooster (Big Boi) in need of a lot more than musical backing from his long-time friend and piano player Percival (Benjamin). (JG)

Invincible

★★★★ (PG)

The newspaper headlines read: “Fan turns overnight player.” In 1976, UCLA football coach Dick Vermeil took over the struggling NFL franchise, the Philadelphia Eagles. Possibly as a publicity stunt, Vermeil called for an open tryout. Enter bartending factotum Vince Papale (Mark Wahlberg). He’s 30, he’s just lost his wife over money problems, and he barely ekes by on an income that comes mostly from mixing drinks. At the behest of his bar buddies, Papale tries out for the Eagles to find that he has a most unique talent for the game. Coach Vermeil (Greg Kinnear) concurs, and the rest is sports history. (JH)

Lassie

★★★★1/2 (PG)

Of course this film is schmaltzy...after all, so too were the novels, the prior movies, the TV shows, and the multitude of other incarnations of the story of America’s favorite Collie. Nonetheless, this movie is crafted quite well. The story takes us to the narrative of the original book. We’re in Yorkshire, England where little Joe Carraclough

ENTERTAINMENT TODAY MOVIE GUIDE

SHOWTIMES FOR: 9/15/2006 - 9/21/2006

Schedules are subject to change; please call ahead to confirm showtimes.

HOLLYWOOD & VICINITY

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

The Black Dahlia Fri.-Sat., 11:50 a.m., 1:15, 2:30, 4:15, 5:10, 7:15, 8:10, 9:45, 10:40 p.m.; Sun.-Wed., 11:50 a.m., 1:15, 2:30, 4:15, 5:10, 7:15, 8:10, 9:45, 10:40 p.m.; Thurs., 11:50 a.m., 2:30, 5:10, 8:10, 10:40 p.m.
Confetti 1:30, 4:30, 7:40, 9:50 p.m.
Everyone's Hero 12:35, 2:35, 4:45, 7:05, 9:05 p.m.
Gridiron Gang Fri., 11:30 a.m., 1:35, 2:20, 4:35, 5:20, 7:35, 8:25, 10:15, 10:55, 11:55 p.m.; Sat., 11:30 a.m., 1:35, 2:20, 4:35, 5:20, 7:35, 8:20, 10:15, 11:11:55 p.m.; Sun., 11:30 a.m., 1:35, 2:20, 4:35, 5:20, 7:35, 8:20, 10:15, 11 p.m.; Mon., 11:30 a.m., 1:35, 2:20, 4:25, 5:20, 8:20, 11 p.m.; Tues.-Thurs., 11:30 a.m., 1:35, 2:20, 4:35, 5:20, 7:35, 8:20, 10:15, 11 p.m.
The Last Kiss Fri.-Sat., 12:45, 3:05, 5:35, 8:05, 10:25 p.m.; Sun.-Thurs., 12:45, 3:05, 5:35, 8:05, 10:25 p.m.
The U.S. vs. John Lennon 1:05, 3:15, 5:25, 8:15, 10:35 p.m.
Hollywoodland Fri.-Wed., 12 noon, 2:40, 5:30, 8:30, 11:30 p.m.; Thurs., 12 noon, 2:40, 5:30, 8:30, 9:30 p.m.
The Protector Fri.-Mon., 12:55, 2:55, 4:55, 7:55, 9:55 p.m.; Tues., 8:15, 10:15 p.m.; Wed., 12:55, 2:55, 4:55, 7:55, 9:55 p.m.; Thurs., 12:55, 2:55, 4:55, 7:55, 9:55 p.m.
Crank Fri.-Mon., 1, 3, 5, 7:30, 9:40 p.m.; Tues., 12:25, 2:25, 4:25 p.m.; Wed., 1, 3, 5, 7:30, 9:40 p.m.; Thurs., 11:10 p.m.
Idiocracy Fri.-Mon., 1:25, 3:25, 5:15, 7:45, 10:05 p.m.; Tues., 1:25, 3:25, 5:15 p.m.; Wed., 8:15, 10:10 p.m.; Thurs., 1:25, 3:25, 5:15, 7:45, 10:05 p.m.
The Illusionist 11:40 a.m., 2:10, 4:50, 8, 10:20 p.m.
Quinceañera Fri., 1:50, 4:20 p.m.; Sat.-Sun., 1:50, 4:20, 7:20, 9:30 p.m.; Mon., 1:50, 4:20 p.m.; Tues.-Wed., 1:50, 4:20, 7:20, 9:30 p.m.; Thurs., 1:50, 4:20 p.m.
Little Miss Sunshine 2, 4:40, 7:50, 10:10 p.m.
LAEMMLE'S FAIRFAX 7907
 Beverly Boulevard (323)655-4010
Hanbando 2, 5:15, 8:30 p.m.
New York International Independent Film and Video Festival:
LOS FELIZ 3 1822 Vermont Avenue (323)664-2169
The Black Dahlia 1:30, 4:15, 7, 9:45 p.m.
Hollywoodland 1:30, 4:15, 7, 9:45 p.m.
Little Miss Sunshine 1:30, 4:15, 7, 9:45 p.m.
MANN CHINESE 6 6801
 Hollywood Blvd (323)464-8111
 Call theater for schedule.
MANN GRAUMAN'S CHINESE
 6925 Hollywood Blvd (323)464-8111
 Call theater for schedule.
PACIFIC EL CAPITAN Hollywood Blvd, West of Highland (323)467-7674
 Call theater for schedule.
PACIFIC'S THE GROVE STADIUM 14 189 The Grove Drive, 3rd & Fairfax (323)692-0829
The Guardian Sat., 7:30 p.m.
The Black Dahlia Fri.-Sat., 10:35, 11:30 a.m., 1:30, 2:25, 4:30, 5:20, 7:30, 8:20, 10:30, 11:20 p.m.; Sun., 10:35, 11:30 a.m., 1:30, 2:25, 4:30, 5:20, 7:30, 8:20, 10:30, 11:10 p.m.; Mon., 10:35, 11 a.m., 1:30, 2:05, 4:30, 5:20, 7:30, 8:20, 10:30, 11:10 p.m.; Tues.-Thurs., 10:35, 11:30 a.m., 1:30, 2:25, 4:30, 5:20, 7:30, 8:20, 10:30, 11:10 p.m.
Everyone's Hero Fri.-Sat., 11:15 a.m., 2, 4:35, 7:05, 9:35 p.m.; Sun.-Thurs., 11:15 a.m., 2, 4:35, 7:05, 9:25 p.m.
Gridiron Gang Fri.-Sat., 10:30, 11:20 a.m., 1:20, 2:10, 4:15, 5:05, 7:10, 8, 10:10, 10:55 p.m.; Sun.-Thurs., 10:30, 11:20 a.m., 1:20, 2:10, 4:15, 5:05, 7:10, 8, 10:05, 10:55 p.m.
The Last Kiss Fri., 11:10, 11:55 a.m., 1:55, 2:45, 4:40, 5:30, 7:20, 8:10, 10:05, 11:05 p.m.; Sat., 11:10, 11:55 a.m., 1:55, 2:45, 4:40, 5:30, 7:30, 8:10, 10:40, 11:55 p.m.; Sun.-Tues., 11:10, 11:55 a.m., 1:55, 2:45, 4:40, 5:30, 7:20, 8:10, 10, 10:50 p.m.; Wed., 11:55 a.m., 2:45, 5:30,

8:10, 10:50 p.m.; Thurs., 11:10, 11:55 a.m., 1:55, 2:45, 4:35, 5:30, 8:10, 10:20, 11 p.m.
The Covenant Fri.-Sat., 11:50 a.m., 2:35, 5:20, 8:05, 10:45 p.m.; Sun.-Thurs., 11:50 a.m., 2:35, 5:20, 8:05, 10:35 p.m.
Hollywoodland 10:45 a.m., 1:45, 4:45, 7:50, 10:50 p.m.
The Protector Fri., 10:40 a.m., 12:50, 3, 5:15, 7:35, 9:45 p.m.; Sat., 10:40 a.m., 12:50, 3, 5:15, 9:45 p.m.; Sun.-Thurs., 10:40 a.m., 12:50, 3, 5:15, 7:35, 9:45 p.m.
Crank Fri.-Sat., 10:50 a.m., 1:10, 3:25, 5:45, 8:25, 10:50 p.m.; Sun.-Thurs., 10:50 a.m., 1:10, 3:25, 5:45, 8:25, 10:40 p.m.
Invincible Fri., 11:25 a.m., 2:15, 5, 7:50, 10:35 p.m.; Sat., 11:25 a.m., 2:15, 5, 10:35 p.m.; Sun.-Thurs., 11:25 a.m., 2:15, 5, 7:50, 10:25 p.m.
The Illusionist 10:55 a.m., 2:05, 4:50, 7:55, 10:40 p.m.
Little Miss Sunshine Fri.-Sat., 11:50 a.m., 2:30, 5:15, 8:05, 11 p.m.; Sun.-Thurs., 11:50 a.m., 2:30, 5:15, 8:05, 10:45 p.m.
REGENT SHOWCASE 614 North LaBrea and Melrose (323)934-2944
Queens (Reinas) Fri., 7:30, 10 p.m.; Sat., 5, 7:30, 10 p.m.; Sun., 5, 7:30 p.m.; Mon.-Thurs., 7:30, 10 p.m.
VINE 6321 Hollywood Blvd. (323)463-6819
The Devil Wears Prada 2:45, 7:30 p.m.
Superman Returns 4:45, 9:30 p.m.
VISTA 4473 Sunset Boulevard at Hollywood (323)660-6639
The Last Kiss Fri., 4:30, 7, 9:30 p.m.; Sat.-Sun., 2, 4:30, 7, 9:30 p.m.; Mon.-Thurs., 4:30, 7, 9:30 p.m.

DOWNTOWN, S. LOS ANGELES

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

The Black Dahlia Fri.-Sun., 10:30 a.m., 1:10, 4:10, 7:10, 10:05 p.m.; Mon.-Thurs., 1:35, 4:10, 7:10, 10:05 p.m.
Everyone's Hero Fri.-Sun., 10:40 a.m., 12:50, 3:10, 5:25, 7:45, 9:55 p.m.; Mon.-Thurs., 1:05, 3:10, 5:25, 7:45, 9:55 p.m.
Gridiron Gang Fri.-Sat., 10:15, 10:45, 11:15 a.m., 1, 1:30, 2, 3:45, 4:15, 4:45, 6:30, 7, 7:40, 9:25, 10, 10:35 p.m.; Sun., 10:15, 10:45, 11:15 a.m., 1, 1:30, 2, 3:45, 4:15, 4:45, 6:30, 7, 7:40, 9:25, 10 p.m.; Mon.-Thurs., 1:10, 1:30, 2, 3:45, 4:15, 4:45, 6:30, 7, 7:40, 9:25, 10 p.m.
The Covenant Fri.-Sat., 10:35 a.m., 12:55, 3:15, 5:40, 8, 10:25 p.m.; Sun., 10:35 a.m., 12:55, 3:15, 5:40, 8, 10:15 p.m.; Mon.-Thurs., 1, 3:15, 5:40, 8, 10:15 p.m.
The Protector Fri.-Sat., 10:20, 11:10 a.m., 12:25, 1:15, 2:30, 3:20, 4:35, 5:30, 7:05, 7:55, 9:15, 10:10 p.m.; Sun., 10:20, 11:10 a.m., 12:25, 1:15, 2:30, 3:20, 4:35, 5:30, 7:05, 7:55, 9:15 p.m.; Mon.-Thurs., 1:15, 2:30, 3:20, 4:35, 5:30, 7:05, 7:55, 9:15 p.m.
Crank Fri.-Sun., 10:25 a.m., 12:30, 2:35, 4:40, 7:15, 9:20 p.m.; Mon.-Thurs., 2:35, 4:40, 7:15, 9:20 p.m.
Crossover Fri.-Sun., 11 a.m., 1:20, 3:35, 5:50, 8:05, 10:20 p.m.; Mon.-Thurs., 1:20, 3:35, 5:50, 8:05, 10:20 p.m.
The Wicker Man Fri.-Sun., 10:55 a.m., 1:25, 4:25, 7:20, 9:45 p.m.; Mon.-Thurs., 1:25, 4:25, 7:20, 9:45 p.m.
Idlewild Fri.-Sun., 10:50 a.m., 1:35, 4:20, 7, 9:50 p.m.; Mon.-Thurs., 1:30, 4:20, 7, 9:50 p.m.
Snakes on a Plane Fri.-Sat., 11:40 a.m., 2:20, 5:10, 7:50, 10:30 p.m.; Sun., 11:40 a.m., 2:20, 5:10, 7:50, 10:20 p.m.; Mon.-Thurs., 2:20, 5:10, 7:50, 10:20 p.m.
World Trade Center Fri.-Sat., 10:15 p.m.; Sun.-Thurs., 10:10 p.m.
Barnyard: The Original Party Animals Fri.-Sat., 11:30 a.m., 1:40, 3:50, 5:55, 8:10 p.m.; Sun., 11:30 a.m., 1:40, 3:50, 5:55, 8:05 p.m.; Mon.-Thurs., 1:40, 3:50, 5:55, 8:05 p.m.
American Blackout Fri.-Sun., 11:25 a.m., 1:50, 5, 7:25, 9:35 p.m.; Mon.-Thurs., 1:50, 5, 7:25, 9:35 p.m.
LAEMMLE'S GRANDE 4-PLEX 345 South Figueroa Street (213)617-0268
Gridiron Gang Fri., 4:20, 7:10, 9:55 p.m.; Sat.-Sun., 1:30, 4:20, 7:10, 9:55 p.m.; Mon.-Thurs., 5:30, 8:20 p.m.
Invincible Fri., 5:20, 7:40, 10 p.m.; Sat.-Sun., 12:40, 3, 5:20, 7:40, 10 p.m.; Mon.-Thurs., 5:50, 8:10 p.m.
The Illusionist Fri., 4:30, 7, 9:30 p.m.; Sat.-Sun., 1:45, 4:30, 7, 9:30 p.m.; Mon.-Thurs., 5:45, 8:15 p.m.
Little Miss Sunshine Fri., 5:10, 7:30, 9:50 p.m.; Sat.-Sun., 12:30, 2:50, 5:10, 7:30, 9:50 p.m.; Mon.-Wed., 5:40, 8 p.m.; Thurs., 5:40 p.m.
Four Eyed Monsters Thurs., 8:30 p.m.
MANN BEVERLY CENTER 13
 8522 Beverly Boulevard, Suite 835 (310)652-7760 -
The Wicker Man 12:40, 3, 5:20, 7:40, 10 p.m.

Beerfest 7, 9:30 p.m.
Idlewild 1:30, 4:10, 6:40, 9:10 p.m.
Accepted 12:20, 2:40, 5, 7:20, 9:30 p.m.
Factotum 12:50, 3:10, 5:30, 7:50, 10:10 p.m.
Material Girls 1, 3:50, 6:30, 9:10 p.m.
Step Up 12:20, 2:40, 5, 7:20, 9:40 p.m.
Zoom 12:30, 2:50, 5:10 p.m.
World Trade Center 1:10, 4, 6:40, 9:20 p.m.
Barnyard: The Original Party Animals 12:30, 2:30, 4:50, 7, 9 p.m.
Talladega Nights: The Ballad of Ricky Bobby 12:40, 3, 5:20, 7:40, 10 p.m.
Scoop 7:30, 9:40 p.m.
Pirates of the Caribbean: Dead Man's Chest 1:30, 4:40, 8 p.m.
The Devil Wears Prada 1:40, 4:10, 6:30, 9 p.m.
Cars 1:20, 4 p.m.
UNIVERSITY VILLAGE 3 3323 South Hoover (213)748-6321
Everyone's Hero 12:30, 2:45, 5, 7:15, 9:30 p.m.
Gridiron Gang Fri.-Sat., 1:20, 4:10, 7, 9:50 p.m., 12:25 a.m.
The Covenant Fri.-Sat., 12:30, 3, 5:30, 8, 10:30 p.m.; Sun., 12:35 a.m.; Mon.-Thurs., 12:30, 3, 5:30, 8, 10:30 p.m.
Blue Velvet Fri.-Sat., 12 mid.

WEST HOLLYWOOD, BEVERLY HILLS

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

Mutual Appreciation Fri., 5, 7:30, 10 p.m.; Sat.-Sun., 12 noon, 2:30, 5, 7:30, 10 p.m.; Mon.-Tues., 5, 10 p.m.; Wed.-Thurs., 5, 7:30, 10 p.m.
My Country, My Country Fri., 5, 7:25, 9:55 p.m.; Sat.-Sun., 12:10, 2:35, 5, 7:25, 9:55 p.m.; Mon.-Thurs., 5, 7:25, 9:55 p.m.
By the People Mon.-Tues., 7:30 p.m.
Marriage, Iranian Style 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
I Trust You to Kill Me 12:15, 2:35, 4:55, 7:15, 9:55 p.m.
Sherrybaby 11:45 a.m., 2:15, 4:45, 7:15, 9:45 p.m.
This Film Is Not Yet Rated 12 noon, 2:30, 5, 7:30, 10 p.m.
Half Nelson 11:30 a.m., 2:10, 4:50, 7:30, 10:10 p.m.
The Flower of My Secret (La Flor de mi secreto) 1:45, 4:20, 7, 9:35 p.m.
Short Film Fri.-Sun., 12:35, 1 p.m.

WESTWOOD, WEST LOS ANGELES

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

The Black Dahlia Fri., 1:45, 4:30, 7:30, 10:30 p.m.; Sat., 11 a.m., 1:45, 4:30, 7:30, 10:30 p.m.; Sun., 12:45, 3:30, 6:30, 9:30 p.m.; Mon.-Thurs., 1:45, 4:30, 7:15, 10 p.m.
The Last Kiss Fri., 1:30, 4:15, 7, 10 p.m.; Sat., 11:05 a.m., 1:35, 4:05, 7, 9:45 p.m.; Sun., 1:30, 4:15, 7, 9:45 p.m.; Mon.-Thurs., 1:50, 4:20, 7, 9:45 p.m.
The Protector Fri., 1:15, 3:20, 5:25, 7:45, 10:15 p.m.; Sat., 11:15 a.m., 1:20, 3:30, 5:45, 7:50, 10 p.m.; Sun., 1, 3:05, 5:15, 7:20, 9:25 p.m.; Mon.-Thurs., 1:55, 4, 7:20, 9:30 p.m.
Idiocracy Fri., 1, 3:05, 5:10, 7:15, 9:30 p.m.; Sat., 11:35 a.m., 1:40, 3:45, 5:50, 8, 10:15 p.m.; Sun., 1:15, 3:20, 5:25, 7:30, 9:40 p.m.; Mon., 2, 4:05, 6:45, 9:05 p.m.; Tues., 2, 4:05 p.m.; Wed.-Thurs., 2, 4:05, 6:45, 9:05 p.m.
AMC CENTURY CITY 15 10250 Santa Monica Boulevard (310)289-4AMC
The Guardian Sat., 7 p.m.
The Black Dahlia Fri.-Sun., 10 a.m., 1:05, 4:15, 7:30, 10:35 p.m.; Mon., 1, 4:05, 7:05, 10:05 p.m.; Tues.-Wed., 1, 4:05, 7:05, 10:30 p.m.; Thurs., 1, 4:05, 7:05, 10:05 p.m.
Everyone's Hero Fri.-Sun., 10:10, 11:45 a.m., 2:10, 4:35, 7:20, 9:55 p.m.; Mon.-Thurs., 1:55, 4:35, 7, 9:30 p.m.
Gridiron Gang Fri., 10:05 a.m., 1, 5, 8:20, 11:25 p.m.; Sat., 10:20 a.m., 1:35, 4:45, 7:55, 11:05 p.m.; Sun., 10:20 a.m., 1:35, 4:45, 7:50, 10:50 p.m.; Mon.-Thurs., 1:15, 4:20, 7:35, 10:35 p.m.
The Last Kiss Fri.-Sun., 10:30 a.m., 2:05, 5, 8, 10:50 p.m.; Mon.-Thurs., 1:40, 4:40, 7:40, 10:40 p.m.
The U.S. vs. John Lennon Fri., 10:15 a.m., 1:15, 4:20, 7:35, 10:30 p.m.; Sat., 10:15 a.m., 1:15, 4:20, 7:15, 10:30 p.m.; Sun., 10:15 a.m., 1:15, 4:20, 7:35, 10:30 p.m.; Mon.-Thurs., 1:25, 4:15, 7:15, 10:10 p.m.
The Covenant Fri.-Sun., 11 a.m., 2, 4:40, 7:25, 10:20 p.m.; Mon.-Thurs., 2, 4:50, 7:45, 10:35 p.m.
Hollywoodland Fri.-Sun., 10 a.m., 12:30,

3:50, 7:05, 10:15 p.m.; Mon.-Thurs., 1:10, 4:10, 7:25, 10:30 p.m.
The Protector Fri.-Sun., 12:55, 3:15, 5:35, 8:05, 10:45 p.m.; Mon.-Thurs., 2:15, 4:55, 7:55, 10:25 p.m.
Crank Fri.-Sun., 11:40 a.m., 2:45, 5:20, 8:15, 10:40 p.m.; Mon.-Thurs., 2:30, 5, 7:50, 10:20 p.m.
Invincible Fri., 11:30 a.m., 2:15, 5:05, 8:10, 10:55 p.m.; Sat., 10:55 a.m., 1:35, 4:20, 9:50 p.m.; Sun., 11:30 a.m., 2:15, 5:05, 8:10, 10:45 p.m.; Mon.-Thurs., 2:35, 5:15, 8, 10:40 p.m.
Accepted Fri.-Sun., 11:20 a.m., 1:55, 4:30, 7:10, 10:10 p.m.; Mon., 2:25, 5:10, 7:40, 10:20 p.m.; Tues., 2:25, 5:10, 7:40, 10:05 p.m.; Thurs., 2:25, 5:10, 7:40, 10:20 p.m.
The Illusionist Fri., 10:05 a.m., 12:50, 4:05, 7, 10 p.m.; Sat., 10:05 a.m., 12:50, 4:05, 7, 10 p.m.; Mon.-Tues., 1:30, 4:25, 7:10, 9:55 p.m.; Wed., 1:30, 4:25, 7:25, 9:55 p.m.; Thurs., 1:30, 4:25, 7:10, 9:55 p.m.
Step Up Fri.-Sun., 1:25, 7:45 p.m.; Mon.-Thurs., 1:05, 7:15 p.m.
Talladega Nights: The Ballad of Ricky Bobby Fri.-Sat., 10:45 a.m., 1:40, 4:25, 7:50, 11 p.m.; Sun., 10:45 a.m., 1:40, 4:25, 7:50, 10:40 p.m.; Mon., 1:45, 4:45, 7:30, 10:15 p.m.; Tues., 1:35, 4:20, 10:15 p.m.; Wed.-Thurs., 1:45, 4:45, 7:30, 10:15 p.m.
Little Miss Sunshine Fri., 10:25 a.m., 1, 4:10, 7, 10:05 p.m.; Sat., 10:25 a.m., 1, 4:10, 7, 10:05 p.m.; Mon.-Thurs., 1:50, 4:30, 7:20, 10 p.m.
Pirates of the Caribbean: Dead Man's Chest Fri., 4, 10:25 p.m.; Sat.-Sun., 10:05 a.m., 4, 10:25 p.m.
LAEMMLE'S ROYAL THEATRE
 11523 Santa Monica Blvd. (310)477-5581
Riding Alone for Thousands of Miles (Qian li zou dan qi) 1:40, 4:20, 7, 9:40 p.m.
LANDMARK REGENT 1045 Broxton Avenue, between Weyburn & Kinross in Westwood (310)281-8223
Invincible 12 noon, 2:30, 5, 7:30, 10 p.m.
MAJESTIC CREST Westwood & Wilshire Boulevards (310)474-7866
Little Miss Sunshine 1, 3, 5:15, 7:30, 9:45 p.m.
MANN BRUIN 948 Broxton Avenue (310)208-8998
Hollywoodland 1, 4, 7, 10 p.m.
MANN FESTIVAL 1 10887 Lindbrook Avenue (310)248-6266
 Call theater for schedule.
MANN NATIONAL 10925 Lindbrook Drive (310)208-4366
Gridiron Gang 1:10, 4:10, 7:10, 10:10 p.m.
MANN VILLAGE 961 Broxton Avenue (310)208-5576
The Covenant 11:50 a.m., 2:20, 4:50, 7:20, 9:50 p.m.
NUART THEATRE 11272 Santa Monica Blvd. (310)281-8223
The Ground Truth Fri., 5:20, 7:30, 9:40 p.m.; Sat.-Sun., 1, 3:10, 5:20, 7:30, 9:40 p.m.; Mon.-Thurs., 5:20, 7:30, 9:40 p.m.
Riki-Oh: The Story of Ricky Fri., 11:55 p.m.
The Rocky Horror Picture Show Sat., 11:55 p.m.
WESTSIDE PAVILION CINEMAS
 10800 Pico Blvd. at Overland Ave (310)281-8223
Confetti 11:30 a.m., 2, 4:30, 7, 9:30 p.m.
Fasseti 11:15 a.m., 1:45, 4, 6:30, 9 p.m.
The Boynton Beach Club 11 a.m., 1:30, 4:15, 6:45, 9:15 p.m.
Expiration Date 11:45 a.m., 2:15, 4:45, 7:15, 9:45 p.m.

CULVER CITY, LAX, MARINA DEL REY

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

Everyone's Hero Fri., 1, 3:15, 5:30, 7:40, 9:55 p.m.; Sat., 10:55 a.m., 1, 3:15, 5:30, 7:40, 9:55 p.m.; Sun., 1, 3:15, 5:30, 7:40, 9:55 p.m.; Mon.-Thurs., 2:20, 4:40, 7, 9:20 p.m.
The Last Kiss Fri., 2, 4:40, 7:30, 10:10 p.m.; Sat., 11:30 a.m., 2, 4:40, 7:30, 10:10 p.m.; Sun., 2, 4:40, 7:30, 10:10 p.m.; Mon.-Thurs., 1:50, 4:30, 7:20, 10 p.m.
The Covenant Fri., 1:50, 4:10, 7, 9:40 p.m.; Sat., 11:20 a.m., 1:50, 4:10, 7, 9:40 p.m.; Sun., 1:50, 4:10, 7, 9:40 p.m.; Mon.-Thurs., 2:30, 5, 7:25, 9:50 p.m.
Hollywoodland Fri., 1:45, 4:30, 7:20, 10:20 p.m.; Sat., 11 a.m., 1:45, 4:30, 7:20, 10:20 p.m.; Sun., 1:45, 4:30, 7:20, 10:20 p.m.; Mon.-Thurs., 1:30, 4:30, 7:10, 10:10 p.m.
Idlewild Fri., 1:40, 4:20, 7:15, 10 p.m.; Sat., 11:05 a.m., 1:40, 4:20, 7:15, 10 p.m.; Sun., 1:40, 4:20, 7:15, 10 p.m.; Mon.-Thurs., 1:40,

4:25, 7:15, 10:05 p.m.
The Illusionist Fri., 2:15, 5, 7:50, 10:30 p.m.; Sat., 11:40 a.m., 2:15, 5, 7:50, 10:30 p.m.; Sun., 2:15, 5, 7:50, 10:30 p.m.; Mon.-Thurs., 2, 4:50, 7:30, 10:15 p.m.
MANN CULVER PLAZA
 Washington Blvd at Hughes (310)841-2993
The Covenant 12:20, 2:40, 5:10, 7:40, 10:10 p.m.
Idiocracy 7:20, 9:50 p.m.
The Wicker Man 11:30 a.m., 4:20, 9:20 p.m.
How to Eat Fried Worms 12:10, 2:20, 4:50 p.m.
Idlewild 1:10, 4:10, 7:10, 10:20 p.m.
Invincible 12 noon, 2:30, 5, 7:30, 10 p.m.
Barnyard: The Original Party Animals 1:50, 6:50 p.m.
Talladega Nights: The Ballad of Ricky Bobby 11:40 a.m., 2, 4:30, 7, 9:30 p.m.
PACIFIC CULVER STADIUM 12
 9500 Culver Boulevard, Culver and Washington (310)360-9565
The Black Dahlia Fri.-Sat., 1:10, 1:45, 4, 4:40, 7:05, 7:35, 9:50, 10:20 p.m.; Sun., 1:10, 1:45, 4, 4:40, 7:10, 7:30, 9:50, 10:20 p.m.; Mon.-Thurs., 1:10, 1:45, 4, 4:40, 7:05, 7:35, 9:50, 10:2

Superman Returns: An IMAX 3D Experience Fri.-Sat., 5, 8, 11 p.m.; Sun.-Thurs., 5, 8 p.m.
Holly Hobbie and Friends Sat.-Sun., 10 a.m.

UA MARINA DEL REY 4335
 Glencoe Avenue (800)326-3264
 510

The Black Dahlia 12 noon, 1, 3, 4, 6:45, 7:20, 9:45, 10:15 p.m.
Gridiron Gang 12:10, 12:40, 3:30, 4:15, 7, 7:30, 10, 10:30 p.m.
The Protector 12:15, 2:30, 5, 8, 10:10 p.m.
Little Miss Sunshine 11:45 a.m., 2:40, 5:15, 7:50, 10:25 p.m.

SANTA MONICA, MALIBU

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

The Black Dahlia Fri., 1, 1:45, 3:45, 4:30, 6:45, 7:30, 9:45, 10:30 p.m.; Sat.-Sun., 11:20, 11:50 a.m., 2, 2:30, 4:45, 5:15, 7:30, 8, 10:15, 10:45 p.m.; Mon.-Thurs., 2, 3, 4:45, 7:30, 8, 10:15, 10:45 p.m.; Tues., 11 a.m.
Confetti Fri., 1:30, 4:15, 7, 10 p.m.; Sat.-Sun., 11:40 a.m., 2:20, 5:10, 7:45, 10:20 p.m.; Mon.-Thurs., 2:30, 5:15, 8, 10:40 p.m.
Hollywoodland Fri., 1:15, 4:05, 7:15, 10:15 p.m.; Sat.-Sun., 11:30 a.m., 2:15, 5, 7:50, 10:40 p.m.; Mon.-Thurs., 2:15, 5, 7:45, 10:30 p.m.

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

The Guardian Sat., 7:10 p.m.
Everyone's Hero Fri.-Sun., 11:55 a.m., 2:20, 4:40, 7:20, 9:30 p.m.; Mon.-Thurs., 2:20, 4:40, 7:20, 9:30 p.m.
Gridiron Gang Fri., 11:30 a.m., 1, 2:30, 4:05, 5:30, 7, 8:30, 10:10, 11:30 p.m.; Sat., 11:30 a.m., 1, 2:30, 4:05, 5:30, 7, 8:30, 10, 11:30 p.m.; Sun., 11:30 a.m., 1, 2:30, 4:05, 5:20, 7, 8:10, 10:10, 11 p.m.; Mon.-Thurs., 1, 2, 4, 5, 7, 7:50, 9:50, 10:30 p.m.
The Last Kiss Fri.-Sun., 11:45 a.m., 2:10, 4:50, 7:50, 10:30 p.m.; Mon.-Thurs., 2:10, 4:50, 7:50, 10:20 p.m.
The Covenant Fri., 11:50 a.m., 2:40, 5:10, 7:30, 10:20 p.m.; Sat., 11:50 a.m., 2:40, 5:10, 7:30, 10:10 p.m.; Sun., 11:50 a.m., 2:40, 5:10, 7:30, 10:20 p.m.; Mon.-Thurs., 2:40, 5:10, 7:30, 10:10 p.m.
The Protector Fri.-Sat., 11:35 a.m., 1:40, 3:45, 5:40, 7:40, 9:45, 11:40 p.m.; Sun., 11:35 a.m., 1:40, 3:45, 5:40, 7:40, 9:45 p.m.
Invincible Fri., 11:20 a.m., 1:50, 4:30, 7:10, 10 p.m.; Sat., 11:20 a.m., 1:50, 4:30, 10:20 p.m.; Sun., 11:20 a.m., 1:50, 4:30, 7:10, 10 p.m.; Mon.-Thurs., 1:50, 4:30, 7:10, 10 p.m.

AERO THEATRE 1328 Montana Avenue (323)466-FILM

All the King's Men Tues., 7:30 p.m.
River's Edge Thurs., 7:30 p.m.
Monty Python and the Holy Grail Sat., 7:30 p.m.
Rebel Without a Cause (1955) Wed., 7:30 p.m.
Monty Python's the Meaning of Life Sun., 6:30 p.m.

LAEMMLE'S MONICA FOURPLEX 1332 2nd Street (310)394-9741

The U.S. vs. John Lennon 11:45 a.m., 2:15, 4:50, 7:30, 10 p.m.
Sherrybaby 11:30 a.m., 4:30, 9:30 p.m.
Half Nelson 11:30 a.m., 2:05, 4:40, 7:20, 9:55 p.m.
Quinceanera 1:55, 7:10 p.m.
Little Miss Sunshine 12 noon, 2:30, 5:05, 7:40, 10:10 p.m.
Special Screening: Sun., 10 a.m.

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

Haven 12 noon, 2:30, 5, 7:30, 10 p.m.
Crank 12:40, 3, 5:10, 7:20, 9:40 p.m.
Idiocracy 12:10, 2:20, 4:40, 7, 9:20 p.m.
The Wicker Man 4:20, 7:10, 9:50 p.m.
Beerfest 1:30 p.m.
How to Eat Fried Worms 12:30, 2:40 p.m.
World Trade Center 12:20, 6:30 p.m.
Talladega Nights: The Ballad of Ricky Bobby 4:50, 7:40, 10:10 p.m.
Pirates of the Caribbean: Dead Man's Chest 3:10, 9:30 p.m.

NUWILSHIRE 1314 Wilshire Blvd. (310)281-8223

Factotum Fri.-Sun., 11:15 a.m., 2, 4:45, 7:30, 10 p.m.; Mon.-Thurs., 2, 4:45, 7:30, 10 p.m.
The Illusionist Fri.-Sun., 11 a.m., 1:40, 4:30, 7:15, 9:50 p.m.; Mon.-Thurs., 1:40, 4:30, 7:15, 9:50 p.m.

WALLACE - MALIBU THEATER 3822 Cross Creek Road (310)456-6990

Closed due to a fire.

SOUTHBAY

AMC ROLLING HILLS 20 Rolling Hills Plaza Crenshaw and P.C.H. (310)289-4AMC

The Guardian Sat., 7 p.m.
The Black Dahlia Fri.-Sat., 11:15 a.m., 2, 5, 8, 11 p.m.; Sun., 11:15 a.m., 2, 5, 7:50, 10:30 p.m.; Mon.-Thurs., 1:30, 4:25, 7:30, 10:15 p.m.
Everyone's Hero Fri.-Sun., 11:40 a.m., 2:15, 4:45, 7:05, 9:45 p.m.; Mon.-Thurs., 2:15, 4:45, 7:05, 9:45 p.m.

Gridiron Gang Fri.-Sat., 11:45 a.m., 1, 2:45, 4:05, 5:45, 7:15, 8:40, 10:20, 11:15 p.m.; Sun., 11:45 a.m., 1, 2:45, 4:05, 5:45, 7:15, 8:40, 10:20 p.m.; Mon.-Thurs., 1:10, 2:45, 4:05, 5:45, 7:15, 8:40, 10:10 p.m.
The Last Kiss Fri.-Sun., 11:05 a.m., 1:35, 4:30, 7:20, 10:10 p.m.; Mon.-Thurs., 1:35, 4:30, 7:20, 10 p.m.
The Covenant Fri.-Sat., 11:50 a.m., 1:05, 2:20, 3:45, 5:15, 6:15, 7:45, 9, 10:30 p.m.; Sun., 11:50 a.m., 1:05, 2:20, 3:45, 5:15, 6:15, 7:45, 9, 10:30 p.m.

Hollywoodland Fri.-Sat., 11 a.m., 1:50, 4:40, 7:40, 10:45 p.m.; Sun., 11 a.m., 1:50, 4:40, 7:40, 10:30 p.m.; Mon.-Thurs., 1:40, 4:35, 7:25, 10:10 p.m.
The Protector Fri.-Sun., 12:35, 3, 5:10, 7:35, 9:50 p.m.; Mon.-Thurs., 2:50, 5:10, 7:35, 9:50 p.m.
Crank Fri.-Sat., 12:45, 3:05, 5:40, 8:10, 10:35 p.m.; Sun., 12:45, 3:05, 5:40, 8, 10:05 p.m.; Mon.-Thurs., 1:05, 3:10, 5:40, 8, 10:05 p.m.

The Wicker Man Fri.-Sat., 11:25 a.m., 2:10, 4:55, 7:50, 10:50 p.m.; Sun., 11:25 a.m., 2:10, 4:55, 7:50, 10:20 p.m.; Mon.-Thurs., 2:10, 4:55, 7:50, 10:15 p.m.

Beerfest 9:20 p.m.
Invincible Fri.-Sun., 11:20 a.m., 1:45, 4:25, 7:10, 10 p.m.; Mon.-Thurs., 1:45, 4:25, 7:10, 9:55 p.m.
Accepted Fri.-Sun., 11 a.m., 1:25, 3:50, 7:25, 10 p.m.; Mon., 1:25, 3:50, 7:25, 10 p.m.; Tues.-Thurs., 11 a.m., 1:25, 3:50, 7:25, 10 p.m.

The Illusionist Fri.-Sat., 11:35 a.m., 2:35, 5:25, 8:15, 10:55 p.m.; Sun., 11:35 a.m., 2:35, 5:10, 7:55, 10:25 p.m.; Mon.-Thurs., 1:50, 4:25, 7, 9:45 p.m.
Step Up Fri.-Sun., 12:40, 3:20, 7:20, 10:05 p.m.; Mon.-Thurs., 1, 3:35, 7:20, 10:05 p.m.

World Trade Center Fri.-Sun., 1:10, 4:20, 7:25, 10:25 p.m.; Mon.-Thurs., 1:25, 4:20, 7:10, 10 p.m.

Barnyard: The Original Party Animals Fri.-Sun., 11:10 a.m., 1:40, 4:10, 7:05 p.m.; Mon.-Thurs., 1:55, 4:10, 7:05 p.m.
Talladega Nights: The Ballad of Ricky Bobby Fri.-Sun., 12:30, 3:15, 7:10, 9:55 p.m.; Mon.-Thurs., 1, 3:45, 7:10, 9:55 p.m.

Little Miss Sunshine Fri.-Sun., 11:30 a.m., 2:05, 4:50, 7:30, 10:15 p.m.; Mon.-Thurs., 2:05, 4:50, 7:30, 10:15 p.m.
Pirates of the Caribbean: Dead Man's Chest Fri., 12:05, 3:30, 7, 10:40 p.m.; Sat., 12:05, 3:30, 10:40 p.m.; Sun., 12:05, 3:30, 7, 10:15 p.m.; Mon.-Thurs., 1:15, 4:40, 8:15 p.m., 9:55 p.m.

AMC SOUTH BAY GALLERIA 16 Hawthorne and Artesia (310)289-4AMC 222

The Guardian Sat., 7 p.m.
The Black Dahlia Fri.-Sun., 10:50 a.m., 1:45, 4:45, 7:45, 10:30 p.m.; Mon.-Thurs., 1:40, 4:30, 7:25, 10:20 p.m.
Everyone's Hero Fri., 10:40 a.m., 12:55, 3:15, 5:35, 8, 10:15 p.m.; Sat.-Sun., 10:40 a.m., 1, 3:15, 5:35, 8, 10:15 p.m.; Mon.-Thurs., 1:15, 3:30, 5:35, 7:45, 9:55 p.m.

Gridiron Gang Fri.-Sun., 10:30 a.m., 12:30, 1:30, 3:30, 4:30, 6:30, 7:30, 9:45, 10:45 p.m.; Mon.-Thurs., 1, 1:45, 3:55, 4:40, 6:45, 7:30, 9:40, 10:25 p.m.
The Last Kiss Fri., 11:10 a.m., 1:40, 4:15, 7, 9:45 p.m.; Sat.-Sun., 11 a.m., 1:35, 4:10, 7, 9:45 p.m.; Mon.-Thurs., 1:35, 4:15, 7:10, 9:45 p.m.

The Covenant Fri., 10:35 a.m., 1, 3:25, 5:50, 8:20, 10:50 p.m.; Sat., 11:15 a.m., 1:45, 4:20, 8:20, 10:25 p.m.; Sun., 10:35 a.m., 1, 3:25, 5:50, 8:20, 10:50 p.m.; Mon.-Thurs., 1, 4:05, 7, 9:25 p.m.
Hollywoodland Fri.-Sun., 11:05 a.m., 2, 5:15, 8:05, 11 p.m.; Mon.-Thurs., 1:20, 4:20, 7:20, 10:15 p.m.

The Protector Fri., 11 a.m., 1:15, 3:45, 5:55, 8:15, 10:20 p.m.; Sat.-Sun., 10:35 a.m., 12:50, 3:20, 5:30, 7:50, 10 p.m.; Mon.-Thurs., 1, 3:05, 5:20, 7:35, 9:45 p.m.
Crank Fri., 10:45 a.m., 12:50, 3:20, 5:45, 8:30, 11 p.m.; Sat.-Sun., 10:45 a.m., 12:50, 3:20, 5:40, 8:30, 11 p.m.; Mon.-Thurs., 1:05, 3:20, 5:30, 7:40, 9:50 p.m.

Crossover Fri.-Sun., 3:35, 6, 8:25, 10:50 p.m.; Mon.-Thurs., 3:35, 5:55, 8:15, 10:30 p.m.
The Wicker Man Fri., 11:20 a.m., 2:05, 4:55, 7:40, 10:20 p.m.; Sat.-Sun., 11:20 a.m., 2:05, 5, 7:40, 10:20 p.m.; Mon.-Thurs., 1:45, 4:20, 7:05, 9:30 p.m.

How to Eat Fried Worms Fri.-Sun., 10:55 a.m., 1:10 p.m.; Mon.-Thurs., 1:25 p.m.
Invincible Fri., 11:30 a.m., 2:10, 5:05, 7:55, 10:40 p.m.; Sat., 10:40 a.m., 1:20, 4:05, 10:40 p.m.; Sun., 11:30 a.m., 2:10, 5:10, 7:55, 10:40 p.m.; Mon.-Thurs., 1:30, 4:10, 6:45, 9:20 p.m.

Accepted Fri., 10:30 a.m., 12:45, 3:05, 5:25, 8:05, 10:35 p.m.; Sat., 10:30 a.m., 12:45, 3:05, 5:25, 8:10, 10:35 p.m.; Sun., 10:30 a.m., 12:45, 3:05, 5:35, 8:10, 10:35 p.m.; Mon.-Thurs., 1:05, 3:20, 5:35, 7:55, 10:10 p.m.

The Illusionist Fri., 11:15 a.m., 2:05, 4:50, 7:35, 10:25 p.m.; Sat.-Sun., 11:05 a.m., 1:55, 4:40, 7:30, 10:25 p.m.; Mon.-Thurs., 1:25, 4:05, 7, 9:35 p.m.
Step Up Fri.-Sun., 2:15, 8:30 p.m.; Mon.-Thurs., 1:50, 7:35 p.m.
World Trade Center Fri.-Sun., 10:40 p.m.; Mon.-Thurs., 10:20 p.m.

Barnyard: The Original Party Animals Fri.-Sun., 10:55 a.m., 1:20, 3:40, 5:55, 8:15 p.m.; Mon.-Thurs., 1:10, 3:35, 5:50, 8:05 p.m.
Pirates of the Caribbean: Dead Man's Chest Fri.-Sun., 10:45 a.m., 5, 10:55 p.m.; Mon.-Thurs., 4:15, 10 p.m.

ART THEATER 2025 East 4th Street (562)438-5435

Call theater for schedule.
GARDENA CINEMA 14948 South Crenshaw Blvd. (310)217-0505
Everyone's Hero Fri., 5:10, 7:10, 9:10 p.m.; Sat.-Mon., 11:30 a.m., 1:20, 3:10, 5:10, 7:10, 9:10 p.m.; Tues.-Thurs., 5:10, 7:10, 9:10 p.m.
PACIFIC BEACH CITIES ALL STADIUM 16 Rosecrans Blvd & Nash Street (310)607-0007

The Guardian Sat., 7:25 p.m.
The Black Dahlia Fri., 1:15, 2:15, 4:15, 5:15, 7:15, 8:15, 10:15, 11 p.m.; Sat., 11:10 a.m., 1:15, 2:15, 4:15, 5:15, 7:15, 8:15, 10:15, 11 p.m.; Sun., 11:10 a.m., 1:15, 2:15, 4:15, 5:15, 7:15, 8:15, 10:15 p.m.; Mon., 11 a.m., 1:15, 2:15, 4:15, 5:15, 7:15, 8:15, 10:15 p.m.; Tues.-Thurs., 1:15, 2:15, 4:15, 5:15, 7:15, 8:15, 10:15 p.m.

Everyone's Hero 12:10, 2:25, 4:45, 7:05, 9:30 p.m.
Gridiron Gang Fri., 1, 2, 4, 5, 7, 8, 10, 10:45 p.m.; Sat., 11 a.m., 1, 2, 4, 5, 7, 8, 10, 10:45 p.m.; Sun., 11 a.m., 1, 2, 4, 5, 7, 8, 10 p.m.; Mon., 11:15 a.m., 1, 2, 4, 5, 7, 8, 10 p.m.; Tues.-Thurs., 1, 2, 4, 5, 7, 8, 10 p.m.

Haven Fri.-Sat., 12 noon, 2:30, 5:05, 7:45, 10:30 p.m.; Sun.-Thurs., 12 noon, 2:30, 5:05, 7:45, 10:10 p.m.
The Last Kiss Fri.-Sat., 12:30, 3, 5:45, 8:30, 11:05 p.m.; Sun.-Thurs., 12:30, 3, 5:45, 8:30 p.m.
The Covenant Fri., 1:50, 2:40, 4:30, 7:10, 8:05, 9:55 p.m.; Sat., 11:25 a.m., 1:50, 2:40, 4:30, 7:10, 7:40, 9:55 p.m.; Mon.-Thurs., 1:50, 2:10, 4:30, 7:10, 7:40, 9:55 p.m.

The Protector 12:05, 2:35, 5:10, 7:30, 9:50 p.m.
Crank Fri., 12:30, 2:55, 5:25, 7:55, 10:10 p.m.; Sat.-Thurs., 12:20, 2:55, 5:25, 7:55, 10:10 p.m.
Crossover Fri.-Sat., 12:35, 3:05, 5:35, 8:10, 10:50 p.m.; Sun.-Thurs., 12:35, 3:05, 5:35, 8:10, 10:30 p.m.

The Wicker Man Fri.-Sat., 12:15, 2:45, 5:30, 8:05, 10:40 p.m.; Sun.-Thurs., 12:15, 2:45, 5:30, 8:05, 10:30 p.m.
Idlewild Fri., 1:55, 4:50, 7:40, 10:35 p.m.; Sat., 11:05 a.m., 1:55, 4:50, 7:40, 10:35 p.m.; Sun., 11:05 a.m., 1:55, 4:50, 7:40, 10:25 p.m.; Mon.-Thurs., 1:55, 4:50, 7:40, 10:25 p.m.

Invincible Fri., 2:05, 4:40, 7:25, 10:05 p.m.; Sat., 11:15 a.m., 2:05, 4:40, 10:25 p.m.; Sun., 11:15 a.m., 2:05, 4:50, 7:25, 10:05 p.m.; Mon., 11:30 a.m., 2:05, 4:50, 7:25, 10:05 p.m.; Tues.-Thurs., 2:05, 4:50, 7:25, 10:05 p.m.

World Trade Center Fri., 5:05, 10:25 p.m.; Sat., 11:45 a.m., 5:05, 10:25 p.m.; Sun., 11:05 a.m., 4:40, 10:05 p.m.; Mon., 11:10 a.m., 4:40, 10:05 p.m.; Tues.-Thurs., 4:40, 10:05 p.m.

Talladega Nights: The Ballad of Ricky Bobby Fri., 2:10, 4:55, 7:35, 10:20 p.m.; Sat., 11:25 a.m., 2:10, 4:55, 7:35, 10:20 p.m.; Sun., 11:35 a.m., 2:10, 4:55, 7:35, 10:20 p.m.; Mon.-Thurs., 2:10, 4:55, 7:35, 10:20 p.m.

PACIFIC MANHATTAN VILLAGE MALL 3560 Sepulveda Boulevard at Rosecrans (310)607-0007
Hollywoodland Fri.-Sat., 1, 4, 7:15, 10:15 p.m.; Sun.-Thurs., 1, 4, 7:15 p.m.
Trust the Man Fri.-Sat., 7:45, 10:10 p.m.; Sun.-Thurs., 7:45 p.m.

The Illusionist Fri., 2, 4:45, 7:30, 10 p.m.; Sat., 11:15 a.m., 2, 4:45, 7:30, 10 p.m.; Sun., 11:15 a.m., 2, 4:45, 7:30 p.m.; Mon.-Thurs., 2, 4:45, 7:30 p.m.
Barnyard: The Original Party Animals Fri., 1:15, 3:25, 5:35 p.m.; Sat.-Sun., 12:30, 3, 5:30 p.m.; Mon.-Thurs., 1:30, 4:15 p.m.
Little Miss Sunshine Fri., 1:30, 2:30, 4:15, 5:15, 7, 8, 9:30, 10:30 p.m.; Sat., 11:45 a.m., 1:30, 2:30, 4:15, 5:15, 7, 8, 9:30, 10:30 p.m.;

Sun., 11:45 a.m., 1:30, 2:30, 4:15, 5:15, 7, 8 p.m.; Mon.-Thurs., 1:30, 2:30, 4:15, 5:15, 7, 8 p.m.
The Devil Wears Prada Fri.-Sat., 1:45, 4:30, 7:10, 9:50 p.m.; Sun.-Thurs., 1:45, 4:30, 7:10 p.m.

REGAL TERRACE CINEMA 6 28901 South Western Avenue (310)831-1936
The Black Dahlia Fri., 4, 7:10, 9:50 p.m.; Sat., 12:50, 4, 7:10, 9:50 p.m.; Sun., 12:50, 4, 7:10 p.m.; Mon.-Thurs., 1:55, 4:35, 7:15 p.m.

Everyone's Hero Fri., 2:10, 4:20, 7, 9:20 p.m.; Sat., 12 noon, 2:10, 4:20, 7, 9:20 p.m.; Sun., 12 noon, 2:10, 4:20, 7 p.m.; Mon.-Thurs., 2:10, 4:20, 7 p.m.
Gridiron Gang Fri., 4:30, 7:30, 10:15 p.m.; Sat., 1, 4:30, 7:30, 10:15 p.m.; Sun., 1, 4:30, 7:30 p.m.; Mon.-Thurs., 2, 4:45, 7:30 p.m.

The Covenant Fri., 2:30, 4:50, 7:20, 9:40 p.m.; Sat., 12:10, 2:30, 4:50, 7:20, 9:40 p.m.; Sun., 12:10, 2:30, 4:50, 7:20 p.m.; Mon.-Thurs., 2:30, 4:50, 7:20 p.m.
The Protector Fri., 2:50, 5:10, 7:50, 10:10 p.m.; Sat., 12:30, 2:50, 5:10, 7:50, 10:10 p.m.; Sun., 12:30, 2:50, 5:10, 7:50 p.m.; Mon.-Thurs., 2:50, 5:10, 7:50 p.m.

Invincible Fri., 2:40, 5, 7:40, 10 p.m.; Sat., 12:20, 2:40, 5, 7:40, 10 p.m.; Sun., 12:20, 2:40, 5, 7:40 p.m.; Mon.-Thurs., 2:40, 5, 7:40 p.m.
REGAL THE AVENUE 13 550 Deep Valley Drive (310)544-3042

The Black Dahlia Fri.-Sun., 1:10, 1:40, 4:10, 4:40, 7:10, 7:40, 10:10, 10:40 p.m.; Mon.-Thurs., 1:30, 2:15, 4:20, 5:10, 7:10, 8, 10 p.m.
Everyone's Hero 2: 4:40, 7, 9:20 p.m.
Gridiron Gang Fri.-Sun., 1:30, 4:30, 7:30, 10:30 p.m.; Mon.-Thurs., 1:50, 4:50, 8:10 p.m.

The Last Kiss Fri.-Sun., 1:20, 4:20, 7:20, 10:20 p.m.; Mon.-Thurs., 1:50, 4:30, 7:15, 9:55 p.m.
The Covenant Fri.-Sun., 2:20, 5, 7:50, 10:25 p.m.; Mon.-Thurs., 2:20, 4:55, 7:25, 9:50 p.m.
Hollywoodland Fri.-Sun., 1, 4, 7:15, 10:15 p.m.; Mon.-Thurs., 2, 5, 8:20 p.m.

The Protector 2:10, 4:35, 6:50, 9:10 p.m.
Crank Fri.-Sun., 8:20, 10:35 p.m.; Mon.-Thurs., 7:30, 9:35 p.m.
Invincible Fri.-Sun., 1:15, 4:15, 7:15, 9:50 p.m.; Mon.-Thurs., 1:45, 4:45, 7:20, 9:50 p.m.
The Illusionist Fri.-Sun., 1:25, 4:15, 7, 9:40 p.m.; Mon.-Thurs., 1:40, 4:25, 7:05, 9:45 p.m.

Half Nelson Fri.-Sun., 1:20, 4, 7:20, 10 p.m.; Mon.-Thurs., 1:55, 4:30, 7:15, 9:55 p.m.
Little Miss Sunshine Fri.-Sun., 1:45, 4:25, 7:10, 9:4

10:15 p.m.; Mon.-Thurs., 12:55, 1:55, 3:40, 5, 7:15, 8:15, 10:15 p.m.
The Last Kiss Fri.-Sun., 1:35, 4:30, 7:30, 10:25 p.m.; Mon.-Thurs., 1:35, 4:30, 7:30, 10:10 p.m.

The Covenant 2:20, 4:55, 7:20, 9:50 p.m.
Hollywoodland Fri., 12:45, 3:45, 4:45, 7:05, 8:05, 10:10, 11:10 p.m.; Sat., 12:45, 1:45, 3:45, 4:45, 7:05, 8:05, 10:10, 11:10 p.m.; Sun., 12:45, 1:45, 3:45, 4:45, 7:05, 8:05, 10:10 p.m.; Mon.-Thurs., 12:45, 1:45, 3:45, 4:45, 7:05, 8:05, 10:15 p.m.

The Protector Fri.-Sat., 1:10, 3:30, 5:50, 8:05, 10:20 p.m.; Sun., 1:10, 3:30, 5:50, 8:05, 10:25 p.m.; Mon.-Thurs., 1:10, 3:30, 5:50, 8:05, 10:15 p.m.

Crank Fri.-Sat., 1, 3:15, 5:30, 7:45, 10:10 p.m.; Sun., 1, 3:15, 5:30, 7:45, 10:15 p.m.; Mon.-Thurs., 1, 3:15, 5:30, 7:45, 9:55 p.m.

The Wicker Man 1:55, 4:35, 7:15, 9:45 p.m.

Invincible Fri., 1:40, 4:25, 7:10, 9:55 p.m.; Sat., 1:40, 4:25, 10:30 p.m.; Sun.-Thurs., 1:40, 4:25, 7:10, 9:55 p.m.

Accepted 2:15, 4:45, 7, 9:30 p.m.
The Illusionist Fri.-Sat., 1:40, 4:30, 7:25, 10:25 p.m.; Sun.-Thurs., 1:40, 4:30, 7:25, 10:05 p.m.

Little Miss Sunshine Fri.-Sat., 1:30, 4:15, 7:10, 10:05 p.m.; Sun.-Thurs., 1:30, 4:15, 7:10, 9:45 p.m.

PACIFIC SHERMAN OAKS 5
 Corner of Van Nuys Blvd and Milbank (818)501-5121

Hollywoodland Fri.-Sat., 1:25, 4:15, 7:15, 10:10 p.m.; Sun., 1:25, 4:15, 7:15 p.m.; Mon.-Thurs., 1:45, 4:25, 7:15 p.m.

Idlewild Fri.-Sat., 7:25, 10:20 p.m.; Sun., 7:25 p.m.; Mon.-Thurs., 7 p.m.

World Trade Center Fri.-Sat., 1:15, 4:05, 7, 9:55 p.m.; Sun., 1:15, 4:05, 7 p.m.; Mon.-Thurs., 1:55, 4:35, 7:20 p.m.

Barnyard: The Original Party Animals Fri.-Sun., 1:35, 4:30 p.m.; Mon.-Thurs., 2:05, 4:15 p.m.

Talladega Nights: The Ballad of Ricky Bobby Fri.-Sat., 1:45, 4:45, 7:35, 10:05 p.m.; Sun., 1:45, 4:45, 7:35 p.m.; Mon.-Thurs., 2:25, 4:55, 7:30 p.m.

Little Miss Sunshine Fri.-Sat., 1:55, 5, 7:45, 10:15 p.m.; Sun., 1:55, 5, 7:45 p.m.; Mon.-Thurs., 2:15, 5:05, 7:40 p.m.

WOODLAND HILLS, WEST HILLS, TARZANA

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

The Black Dahlia Fri.-Sun., 1, 4:10, 7:30, 10:30 p.m.; Mon.-Thurs., 1, 4:10, 7:30, 10:20 p.m.

Everyone's Hero Fri.-Sun., 11:30 a.m., 2, 4:30, 7, 9:25 p.m.; Mon.-Thurs., 1:20, 3:35, 5:50, 8, 10:05 p.m.

Gridiron Gang Fri., 10:55 a.m., 12:50, 1:50, 4, 4:50, 7, 7:55, 10:10, 10:50 p.m.; Sun., 10:55 a.m., 12:50, 1:50, 4, 4:50, 7, 7:55, 9:55 p.m.; Mon.-Thurs., 1:10, 2:05, 4:15, 5:20, 7:10, 8:20, 10:15 p.m.

The Last Kiss Fri.-Sun., 11 a.m., 1:40, 4:25, 7:15, 10 p.m.; Mon.-Thurs., 1:40, 4:25, 7:15, 10 p.m.

The Covenant Fri.-Sat., 12:25, 3:05, 5:40, 8:10, 10:40 p.m.; Sun., 12:20, 2:50, 5:15, 7:45, 10:25 p.m.; Mon.-Thurs., 1:30, 4:20, 7:05, 9:35 p.m.

Hollywoodland Fri.-Sun., 12:45, 4, 7:05, 10:05 p.m.; Mon.-Thurs., 1, 4, 7, 9:55 p.m.

The Protector Fri.-Sun., 10:45 a.m., 12:55, 3:10, 5:30, 8, 10:10 p.m.; Mon.-Thurs., 1:05, 3:20, 5:40, 7:55, 10:10 p.m.

Crank Fri.-Sun., 10:50 a.m., 1:05, 3:15, 5:35, 8:05, 10:20 p.m.; Mon.-Thurs., 1:05, 3:15, 5:35, 8:05, 10:20 p.m.

The Wicker Man Fri.-Sun., 12:10, 2:40, 5:10, 7:40, 10:15 p.m.; Mon.-Thurs., 2, 4:40, 7:40, 10:15 p.m.

How to Eat Fried Worms Fri.-Sun., 12:30, 2:55, 5:15, 7:30, 9:45 p.m.; Mon.-Thurs., 1:45, 4:30, 7:30, 9:45 p.m.

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

Accepted Fri.-Sun., 12:05, 2:30, 5, 7:25, 9:50 p.m.; Mon.-Thurs., 2:30, 5, 7:25, 9:50 p.m.

Step Up Fri.-Sat., 4:05, 10:35 p.m.; Sun., 4:05, 10 p.m.; Mon.-Thurs., 4:35, 10:25 p.m.

World Trade Center Fri.-Sat., 7:40, 10:40 p.m.; Sun., 7:20, 10:20 p.m.; Mon.-Thurs., 6:45, 9:45 p.m.

Barnyard: The Original Party Animals Fri.-Sat., 12:40, 3, 5:20 p.m.; Sun., 12:15, 2:35, 4:55 p.m.; Mon.-Thurs., 1:25, 4:30 p.m.

Little Miss Sunshine Fri.-Sun., 12 noon, 2:35, 5:05, 7:50, 10:30 p.m.; Mon.-Thurs., 1:35, 4:05, 7, 9:40 p.m.

Pirates of the Caribbean: Dead Man's Chest Fri., 12:35, 7:10 p.m.; Sat., 12:35

p.m.; Sun., 12:35, 6:40 p.m.; Mon.-Thurs., 1:15, 7:05 p.m.

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

The Black Dahlia Fri.-Sun., 1:30, 4:20, 7:10, 10 p.m.; Mon.-Thurs., 2:30, 5:20, 8:10 p.m.

Hollywoodland Fri.-Sun., 1, 4, 7, 9:55 p.m.; Mon.-Thurs., 2, 5, 8 p.m.

Lage Raho Munna Bhai Fri.-Sat., 12:30, 3:30, 6:30, 9:30 p.m.; Sun.-Wed., 12 noon, 3, 6, 9 p.m.

The Illusionist Fri.-Sun., 11:30 a.m., 2:10, 4:50, 7:30, 10:10 p.m.; Mon.-Thurs., 12:30, 3:10, 5:50, 8:30 p.m.

Half Nelson Fri.-Sun., 12 noon, 2:35, 5:10, 7:45, 10:15 p.m.; Mon.-Thurs., 1, 3:35, 6:10, 8:45 p.m.

Kabhi Alvida Naa Kehna (Never Say Goodbye) Thurs., 12:30, 4:30, 8:30 p.m.

Quinceanera Fri., 12:40, 3, 5:20, 7:40 p.m.; Sat.-Sun., 12:40, 3, 5:20, 7:40, 10 p.m.; Mon.-Thurs., 1:40, 4, 6:20, 8:40 p.m.

Little Miss Sunshine Fri.-Sun., 11:30 a.m., 2:10, 4:45, 7:20, 9:55 p.m.; Mon.-Thurs., 12:30, 3:10, 5:45, 8:20 p.m.

Bommarillu Fri., 10 p.m.; Sun., 10 a.m. **Special Screening:** Sat.-Sun., 11:45 a.m.

NORTHRIDGE, CHATSWORTH, GRANADA HILLS

MANN GRANADA HILLS Devonshire Street & Balboa Avenue (818)363-3679

The Black Dahlia 1:40, 4:30, 7:30, 10:30 p.m.

Everyone's Hero 12 noon, 2:20, 4:40, 7, 9:20 p.m.

Gridiron Gang 1, 4, 7:10, 10:10 p.m.

The Covenant 11:30 a.m., 1:50, 4:10, 6:50, 9:40 p.m.

Hollywoodland 1:30, 4:20, 7:20, 10:20 p.m.

The Protector 12:30, 2:40, 5:10, 7:50, 10 p.m.

Crank 7:40, 9:50 p.m.

Invincible 1:20, 3:50, 6:30, 9:10 p.m.

Barnyard: The Original Party Animals 12:20, 2:30, 5 p.m.

Little Miss Sunshine 1:10, 3:40, 6:40, 9:30 p.m.

PACIFIC NORTHRIDGE FASHION CENTER ALL STADIUM 10 9400 North Shirley Avenue at Plummer (818)501-5121

The Covenant Fri.-Sun., 1:40, 4:30, 7:35, 10:20 p.m.; Mon.-Thurs., 1:40, 4:30, 7:35, 10 p.m.

Hollywoodland Fri.-Sun., 1, 4:05, 7:10, 10 p.m.; Mon.-Thurs., 1, 4:05, 7:10, 9:55 p.m.

Crank Fri.-Sun., 1:15, 3:25, 5:45, 8:10, 10:15 p.m.; Mon.-Thurs., 2:15, 4:50, 7, 9:35 p.m.

Invincible Fri.-Sat., 12:30, 2:55, 5:25, 8, 10:30 p.m.; Sun., 12:30, 2:55, 5:25, 8, 10:25 p.m.; Mon.-Thurs., 2:05, 5, 7:30, 10:05 p.m.

Accepted Fri.-Sun., 2:50, 5:10, 7:30, 9:50 p.m.; Mon.-Thurs., 4:20, 7, 9:30 p.m.

Barnyard: The Original Party Animals Fri.-Sun., 12:40 p.m.; Mon.-Thurs., 1:20 p.m.

Little Miss Sunshine 1:50, 4:45, 7:40, 10:05 p.m.

PACIFIC WINNETKA ALL STADIUM 21 9201 Winnetka Avenue at Prairie (818)501-5121

The Guardian Sat., 8 p.m.

The Black Dahlia Fri.-Sat., 12:40, 1:40, 4:10, 5, 7:30, 8:20, 10:40, 11:30 p.m.; Sun.-Thurs., 12:40, 1:40, 4:10, 5, 7:30, 8:20, 10:40 p.m.

Everyone's Hero Fri.-Sun., 12 noon, 1:30, 2:30, 4:20, 5:10, 7:05, 9:45 p.m.; Mon.-Thurs., 12:35, 1:30, 2:45, 4:20, 5:10, 7:05, 9:45 p.m.

Gridiron Gang Fri.-Sat., 12:20, 1:20, 3:45, 4:35, 7:10, 8, 10:30, 11:25 p.m.; Sun., 12:20, 1:20, 3:45, 4:35, 7:10, 8, 10:30 p.m.

The Last Kiss 1:45, 4:40, 7:40, 10:35 p.m.

The Covenant Fri.-Sat., 1:25, 4:15, 7:20, 8:05, 10:05, 10:55 p.m.; Sun.-Thurs., 1:25, 4:15, 7:20, 8:05, 10:05 p.m.

Hollywoodland Fri.-Sun., 12:10, 3:30, 7, 10:15 p.m.; Mon.-Thurs., 12:40, 3:30, 7, 10:15 p.m.

The Protector Fri.-Sat., 12:25, 2:50, 5:25, 8:10, 10:45 p.m.; Sun., 12:25, 2:50, 5:25, 7:40, 10 p.m.; Mon.-Thurs., 12:55, 3:10, 5:25, 7:40, 10 p.m.

Crank 12:30, 2:55, 5:20, 7:55, 10:30 p.m.

The Wicker Man 1:15, 4:25, 7:15, 10:05 p.m.

Beerfest 12:50, 3:55, 7:15, 10:20 p.m.

10:15 p.m.

Barnyard: The Original Party Animals Fri.-Sun., 12:05, 2:40, 5:15 p.m.; Mon.-Thurs., 12:35, 3, 5:15 p.m.

Talladega Nights: The Ballad of Ricky Bobby 12:45, 3:50, 7:05, 10:10 p.m.

Little Miss Sunshine 1:35, 4:30, 7:25, 10:25 p.m.

Pirates of the Caribbean: Dead Man's Chest Fri.-Sun., 12 noon, 3:20, 7, 10:20 p.m.; Mon.-Thurs., 12:30, 3:45, 7, 10:20 p.m.

BURBANK

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

The Guardian Sat., 7 p.m.

The Black Dahlia Fri.-Sat., 11:30 a.m., 2:30, 5:30, 8:30, 11:30 p.m.; Sun., 11:30 a.m., 2:30, 5:30, 8:30 p.m.; Mon.-Thurs., 2:30, 5:30, 8:30 p.m.

Everyone's Hero Fri.-Sun., 11:15 a.m., 1:40, 4:15, 6:45, 9:15 p.m.; Mon.-Thurs., 1:40, 4:15, 6:45, 9:15 p.m.

Gridiron Gang Fri.-Sat., 11 a.m., 2, 5:10, 8:15, 11:20, 11:55 p.m.; Sun., 11 a.m., 2, 5:10, 8:15 p.m.; Mon.-Thurs., 2, 5:05, 8:05 p.m.

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

The Covenant Fri.-Sat., 11:40 a.m., 2:10, 4:50, 7:25, 10 p.m.; Sun., 2:10, 4:50, 7:25, 10 p.m.; Mon.-Thurs., 2:10, 4:50, 7:25, 9:55 p.m.

Hollywoodland Fri.-Sat., 11:20 a.m., 2:20, 5:20, 8:25, 11:25 p.m.; Sun., 11:20 a.m., 2:20, 5:20, 8:25 p.m.; Mon.-Thurs., 2:05, 5:15, 8:20 p.m.

The Protector Fri.-Sat., 11:20 a.m., 1:30, 4, 6:20, 8:45, 11:10 p.m.; Sun., 11:20 a.m., 1:30, 4, 6:20, 8:45, 10:50 p.m.; Mon.-Tues., 1:30, 4, 6:20, 8:45 p.m.; Wed.-Thurs., 1:30, 4 p.m.

Crank Fri.-Sun., 11:05 a.m., 1:15, 3:35, 5:55, 8:20, 10:45 p.m.; Mon.-Thurs., 1:15, 3:35, 5:55, 8:15, 10:30 p.m.

Idiocracy Fri.-Sun., 11:55 a.m., 2:25, 4:45, 7:05, 9:25 p.m.; Mon.-Thurs., 2:25, 4:45, 7:05, 9:25 p.m.

The Wicker Man Fri.-Sun., 11:50 a.m., 2:35, 5:25, 8, 10:40 p.m.; Mon.-Thurs., 1:55, 4:55, 7:40, 10:05 p.m.

Beerfest Fri.-Sun., 11:30 a.m., 2:05, 4:55, 7:45, 10:35 p.m.; Mon.-Thurs., 1:25, 4:10, 7:35, 10:10 p.m.

Invincible Fri.-Sun., 11:35 a.m., 2:15, 5, 7:50, 10:30 p.m.; Mon.-Tues., 2:15, 5, 7:50 p.m.; Wed.-Thurs., 2:15 p.m.

Accepted Fri.-Sun., 11:25 a.m., 1:45, 4:35, 7:10, 9:40 p.m.; Mon.-Thurs., 1:45, 4:35, 7:10, 9:40 p.m.

World Trade Center Fri.-Sat., 11 a.m., 1:55, 5:05, 8:10, 11:15 p.m.; Sun., 11 a.m., 1:55, 5:05, 8:10 p.m.; Mon.-Thurs., 1:20, 4:20, 7:30, 10:25 p.m.

Little Miss Sunshine Fri.-Sun., 11:05 a.m., 1:35, 4:30, 7:15, 9:50 p.m.; Mon.-Thurs., 1:35, 4:30, 7:15, 9:50 p.m.

Pirates of the Caribbean: Dead Man's Chest Fri., 11:45 a.m., 3:15, 7, 10:25 p.m.; Sat., 11:45 a.m., 3:15, 10:25 p.m.; Sun., 11:45 a.m., 3:15, 7, 10:25 p.m.; Mon.-Thurs., 3:15, 7, 10:15 p.m.

A Nightmare on Elm Street (NCM Event) Wed.-Thurs., 8 p.m.

AMC BURBANK TOWN CENTER 6 Outside the Mall on N. First St. (310)289-4262

The Black Dahlia 1, 4, 7, 10 p.m.

Gridiron Gang Fri.-Sun., 12 noon, 3:05, 6:10, 9:15 p.m.; Mon.-Thurs., 3:05, 6:10, 9:15 p.m.

The Last Kiss Fri.-Sun., 12:30, 3:15, 6:30, 9:10 p.m.; Mon.-Thurs., 3:15, 6:30, 9:10 p.m.

The Covenant Fri.-Sat., 12:50, 3:20, 5:50, 8:20, 10:50 p.m.; Sun., 12:50, 3:20, 5:50, 8:20 p.m.; Mon.-Thurs., 3:20, 5:50, 8:20 p.m.

Hollywoodland Fri.-Sun., 1:15, 4:20, 7:20, 10:20 p.m.; Mon.-Thurs., 1:15, 4:15, 7:15, 10:15 p.m.

Step Up Fri., 2:25, 5:10, 7:50, 10:35 p.m.; Sat., 11:50 a.m., 2:25, 5:10, 7:50, 10:35 p.m.; Sun., 11:50 a.m., 2:25, 5:10, 7:50, 10:25 p.m.; Mon.-Thurs., 1:30, 4:30, 7:30, 10:10 p.m.

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

Everyone's Hero Fri.-Sat., 12 noon, 2:30, 5, 7:30, 10 p.m.; Sun., 12 noon, 2:30, 5, 7:30 p.m.; Mon.-Thurs., 2:40, 5:15, 7:45 p.m.

Gridiron Gang Fri.-Sun., 1, 4:05, 7:10, 10:15 p.m.; Mon.-Thurs., 1:15, 4:05, 7:10, 10:10 p.m.

Haven Fri., 2, 4:50, 7:40, 10:30 p.m.; Sat., 11:15 a.m., 2, 4:50, 7:40, 10:30 p.m.; Sun., 11:15 a.m., 2, 4:50, 7:40, 10:25 p.m.; Mon.-Thurs., 2, 4:50, 7:40, 10:15 p.m.

The Protector Fri.-Sun., 12:10, 2:25, 4:45, 7:20, 9:45 p.m.; Mon.-Thurs., 2:25, 4:45, 7:20, 9:45 p.m.

How to Eat Fried Worms Fri., 1:40 p.m.; Sat.-Sun., 11:20 a.m., 1:40 p.m.; Mon.-Thurs., 1:40 p.m.

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

The Illusionist Fri., 2:20, 5:05, 7:50, 10:40 p.m.; Sat., 11:35 a.m., 2:20, 5:05, 7:50, 10:40 p.m.; Sun., 11:35 a.m., 2:20, 5:05, 7:50, 10:30 p.m.; Mon.-Thurs., 1:50, 4:40, 7:30, 10:05 p.m.

Barnyard: The Original Party Animals Fri., 2:10, 4:35, 7:15, 9:40 p.m.; Sat.-Sun., 11:45 a.m., 2:10, 4:35, 7:15, 9:40 p.m.; Mon.-Thurs., 2:10, 4:35, 7



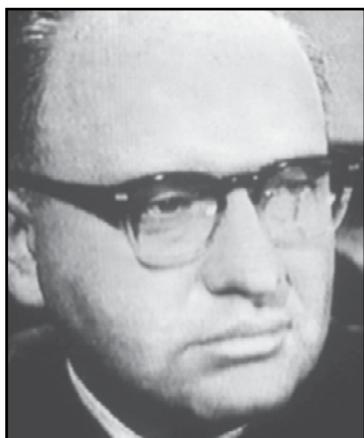
S. JOHN LAUNER

Died Sept. 8, 2006

By Rusty White

Prolific character actor S. John Launer died last Friday.

Mr. Launer was born in 1919. *Perry Mason* fans will instantly recognize Mr. Launer from his 32 appearances as a judge on the popular TV series.



I enjoyed his cameo as the chairman of Pepsi who learns just how determined Joan Crawford could be in *Mommie Dearest*. 1950's horror and sci-fi films hold a dear place in my heart, and I remember Mr. Launer's contributions to such films as *I Was a Teenage Werewolf*, *Creature With the Atom Brain*, and *The Werewolf*.

Perry Mason wasn't the only show in which Mr. Launer played a judge. He was the guy who sentenced Elvis Presley to prison in *Jailhouse Rock*. He also played judges in *Pendulum*, *Gable and Lombard*, *A Question of Love*, *M.A.D.D.: Mothers Against Drunk Driving*, and *Billionaire Boys Club*.

Mr. Launer also appeared in such feature films as *I Want to Live!*, *Zero Hour!*, Alfred Hitchcock's *Marnie*, *Speedway*, and the TV movie *The Amazing Howard Hughes*.

The actor's many other TV credits include: *Have Gun-Will Travel*, *Bonanza*, *Dr. Kildare*, four episodes of *The Twilight Zone*, *Gunsmoke*, *The Alfred Hitchcock Hour*, *The Wild, Wild West*, *Batman*, *Marcus Welby M.D.*, *The Rookies*, *The FBI*, *Cade's County*, *The Mod Squad*, *Harry O*, and *Petrocelli*.

Amongst other films, Mr. Launer's son, Dale, wrote and produced the hilarious *My Cousin Vinny*.

much the same — the premise, the approach, and even some of the jokes — except that the giddy ingenuity of that earlier film has been replaced for with a lot of expensively produced scenes that are never quite as funny as the creators seem to think they are. This results in some genuinely hilarious moments surrounded by a lot of aimless noodling, and a film that, on the grand scale of Classic Comedy, falls somewhere between *Bewitched* and *Days of Thunder*. (PS)

This Film is Not Yet Rated

★★ (NC-17)

Documentarian Kirby Dick does about as slipshod of a job on this one as he did on *Derrida* (about philosopher Jacques Derrida and his fathering of Deconstructionist rhetoric). Yeah, the subject matter is remotely interesting (though too much of the film is dedicated to Kirby's quest to find out exactly who the members of the weirdly clandestine MPAA Ratings Board are), but what we're left with is a series of repetitious interviews with directors who basically are upset that they can't foist as much nudity (namely gratuitous nudity involving homosexual intercourse) as they want up on the silver screen. You learn a lot about the Ratings Board and the MPAA that you never knew before, but you also learn that there are definitely a lot of horn dogs in Hollywood (oops, I mean: the "indie" world) these days! And how! Yeesh! (TM)

The US vs. John Lennon

★★★ (Not Rated)

Please see review on page 23.

The Wicker Man

★★★ (R)

This remake of the original 1970's British horror film that starred Christopher Lee might seem like yet another viscous bubble in the muddy pail of similar treacle to splurge out of Hollywood over the last few years, but with Neil LaBute in the driver's seat, there's always more than meets the eye. Nicolas Cage portrays a cop who, after a tragic accident during a routine traffic stop, leaves for a strange island where he has been beckoned by a former fiancée whose daughter has gone missing. What he discovers is a kind of Lord of the Flies meets Amazonian world in which a powerful matriarchy rules over the land. And that's probably the most normal thing about the place. Strangeness abounds as LaBute cleverly gives us suspense and tension as opposed to simple thrills and easy spills. (PS)

World Trade Center

★★★ (PG-13)

It may be an incredibly difficult task, but director Oliver Stone has yet again successfully blurred reality with his own distinctive docudrama style. I was slightly reticent about seeing World Trade Center, as—though I'm a fan of his past work—I've always enjoyed them for their entertainment purposes over their veracity. I was able to enjoy the movie experience for many reasons, but namely because the film is not the dolorous epitaph I thought it would be; no, instead of being a sorrowful memorial to the victims of 9/11, Oliver Stone was crafty enough to create something we all could enjoy: a brilliant celebration of the survivors. (JH) ☞

(Jonathan Mason) lives with his working-class parents, played by Samantha Morton and John Lynch. When Dad gets laid-off at the mine, the family is forced to both move to smaller digs and, of course, give up their dog Lassie. Thus begins the harrowing tale of Lassie escaping from her new home, searching the countryside for her old family, testifying in court, receiving her PhD in criminal psychology, writing a fascinating account of her adventures for *The New Yorker*, and making us all smile. This dog can certainly do just about anything, less fly a plane. But, we hear she's only about three hours out of receiving her license. The movie gives us all this and more. So take the kids to see the world's most cuddly bitch. (EL)

The Last Kiss

Not Yet Reviewed (R)

This American version of Gabriele Muccino's *L'Ultimo bacio* presents us with Zach Braff, a young man who thinks he has everything he wants...before realizing (a few hairs from his imminent marriage and life as a "responsible adult"), that what he thought he wanted isn't really what he wants at all.

Little Miss Sunshine

★★★ 1/2 (R)

When *Little Miss Sunshine* debuted at Sundance earlier this year, it was one of the most buzzed-about films at the fest, partly because Steve Carrell—fresh off the success of *The 40-Year-Old Virgin*—was in the film, and partly because, well, it's just a funny movie. *Little Miss Sunshine* tells the story of the Hoovers, a middle-class family from Albuquerque headed by desperate motivational speaker Richard (Greg Kinear) and homemaker Sheryll (Toni Collette), who also has to look after her gay, suicidal, Proust-Scholar brother Frank (Steve Carell). Further tensions arise from a heroin addicted grandpa and mute-by-choice son. Despite economic troubles, the family decides to travel to Redondo Beach so that daughter Olive (Abigail Breslin) can compete in a beauty pageant. (KV)

Material Girls

Not yet reviewed. (PG)

Real-life sisters Haylie and Hilary Duff play Hilton-esque Tazie and Ava Marchetta, on-screen siblings who are richer than god... until they lose everything that they thought they deserved from their parents' prodigious wealth. It's some kind of ensuing scandal of sorts that casts them out "from the penthouse to the poor house," and now the girls—like Paris and Nicole (the other Nicole)—have to figure out how to live the "simple life" without breaking a nail. (MK)

Neo Ned

★★★ (R)

Ned is a neo-Nazi skinhead. Rachael is an Afro-American girl who thinks she's Hitler. Together, they make one odd couple. From first-time filmmaker Van Fischer, we have a Harold & Maude-esque tale about two people who simply don't fit...but can't quite seem to part from one another. This delightful little dramedy chock-full of heart managed to move me especially in its closing moments. In the end, the film's about loving your partner, your husband, and your child. Why? Because you're supposed to. (JH)

Quinceanera

★★★ (R)

Helmets Richard Glatzer and Wash Westmoreland offer a slice of life in their Echo Park neighborhood in this fictional tale of 14-year-old Magdelana, daughter of a conservative preacher, who finds herself mysteriously pregnant shortly before her Quinceanera (15th birthday celebration). She takes refuge with her loving grand-uncle, and her troubled, gay cousin. This lovely and poignant film won both the Jury and Audience Awards at Sundance this year. (KV)

The Quiet

★★ 1/2 (R)

Girl Next Door's Elisha Cuthbert plays slinky and sexy Nina, a cheerleader who may be a "little too close" with her father (Martin Donovan). Camilla Belle plays Dot, a deaf-mute who is left in the custody of Nina's parents and soon finds that they're far from

the perfect all-American family. It takes little time for Nina to form a strange bond with a girl who can neither hear nor talk, and soon she confides in Dot that she's planning on killing her sexually abusive father. Young director Jamie Babbit makes a capable effort, and her even-younger actresses perform wonderfully...but when I left the screening, there was definitely a look of "what the hell?" plastered on the faces of the audience that made me realize that though it might be a fun jaunt through a sexy, suspenseful thriller, *The Quiet* is one movie that might not be worth all the noise. (JG)

Riding Alone for Thousands of Miles

★★★★ (R)

Zhang Yimou's *Riding Alone for Thousands of Miles* is not only a three-hankie movie, it may leave you with a sense of being changed, of being connected to others in new ways. It is that powerful, that important of a work of art. The movie surrounds the story of Takata (Ken Takakura), an elderly Japanese man who has grown estranged from his only son, a son who is now gravely ill. The director put everything into this one: facets of an adventure story, a psychological drama, and a "quest film." It is truly a 19th century literary saga set in the 21st century. (JG)

Sherrybaby

★★★ (R)

Sherry (Maggie Gyllenhaal) is released from prison and ends up in a half-way house that is about half of a notch up from the prison from where she just emerged. She's a user, a loser, and someone who wants to at least attempt to find her way into a "normal" life...if she can just keep the need for drugs, sex, and wildness to a minimum. Sherry's daughter is in the custody of her family who are reasonably apprehensive about letting the little girl see her messed-up mommy. This is a film ultimately about redemption, salvation, and figuring out what to do when you have nothing left. (JH)

Snakes on a Plane

★ (R)

Samuel L. Jackson plays FBI agent Neville Flynn, a man whose mission it is to protect a young hot-rodder who witnessed a brutal murder at the hands of a seedy kingpin. The problem? Neville decides to skip the rigmarole of flying on a secure jet, and instead takes his witness on a commercial airliner...that just so happens to have amongst its passenger list the kingpin himself...who has also decided to bring a box of pernicious snakes along with. Well, as you can imagine, enter the series of events that leads to the prototypical goings-ons in a film that would like to claim itself as "B" and "campy," but is really just crap with a snazzy name. (PS)

Step Up

★★ (PG-13)

Channing Tatum plays Tyler, a tough kid who's caught in a *Free Willy*-esque escapade in which he and some of his "rough 'n' tough" street kid friends vandalize an art school for the sheer hell of it and because, frankly, they're "bad" kids...presumably. But, when Tyler is sentenced to community service at the very art school he and his friends trashed, he finds out that maybe he's not as bad of a kid as he always thought or had been told. Jenna Dewan plays the lovely and agile dance student Nora who ends up aiding Tyler on his maudlin and hackneyed journey of self-discovery. One would think that after *The Simpsons* so deftly lampooned such dreck in an especially scathing recent episode, the studios would take a hint...but, apparently few are willing to yet "step up" to the challenge. (JH)

Talladega Nights: The Ballad of Ricky Bobby

★★ 1/2 (PG-13)

Ferrell once again plays a self-absorbed dope, Ricky Bobby, a man who, as a child, took the lone bit of advice imparted on him by his wayward father (Gary Cole) — "If you aren't first, you're last" — and ridden it to glory as the top driver on the NASCAR circuit. The latest comedy from Will Ferrell, *Talladega Nights* is essentially *Anchorman* with its doofus hero seated behind the wheel of a race car instead of a news desk. Everything else is pretty

ENTERTAINMENT TODAY Event Listings

Gospel Brunch

(Gospel,Live Music in Bar/Club)
Experience HOB's popular Gospel Brunch, featuring inspiring gospel performances and an amazing buffet to feed the body and the soul.
House of Blues - Sunset Strip
8430 Sunset Blvd.
323-848-5100

Ticket info: Box Office: 323-848-5100;
Ticketmaster: 213-480-3232,
<http://www.ticketmaster.com/>
\$18.50-\$35.Cash, All Major Credit Cards
09/17/06: 10 a.m. and 1 p.m.

Dana Carvey (Stand Up Comedy)

Actor and comedian Dana Carvey was one of one of the most popular cast members on NBC's 'Saturday Night Live' during the late 80s and early 90s. Carvey's film credits include 'Wayne's World,' 'Little Nicky' and 'The Master of Disguise.'
Thousand Oaks Civic Arts Plaza
(Fred Kavli Theatre/Scherr Forum)
2100 Thousand Oaks Blvd.
805-449-2787

Ticket info: 805-449-2787;
Ticketmaster: 805-583-8700,
<http://www.ticketmaster.com/>
\$35-\$55 - Cash,Master Card,Visa
09/15/06: 8 p.m.

Cirque du Soleil: DELIRIUM

(World,General,Performance)
Cirque du Soleil presents 'DELIRIUM,' its first-ever live arena event. It's Cirque du Soleil's music in motion! 'DELIRIUM' is a multifaceted event of unprecedented proportion featuring Cirque du Soleil's music remixed. Driven by this urban tribal beat and awe-inspiring visuals, musicians, singers and dancers transform the arena into joyous frenzy.
Staples Center, 1111 S. Figueroa St.
213-624-3100

Ticket info: Box Office: 213-742-7340;
Ticketmaster: 213-4803232
<http://www.ticketmaster.com/>
\$69.50-\$125
09/15/06: 8 p.m.
09/16/06: 2 and 8 p.m.
09/17/06: 8 p.m.

Jerry Bonham

(Dance Club,Dance/House,Techno)
German DJ and producer Paul van Dyk was voted "America's Favorite DJ" for 2004 by BPM Magazine. Following in the footsteps of DJ legends Fatboy Slim and Paul Oakenfold, van Dyk has amassed a huge catalog of remixes and original material on singles and EPs. His hectic schedule has him in many parts of the world each year and that's just how he wants it for now.
Vanguard, 6021 Hollywood Blvd.
323-463-3331
\$40; \$100 VIP
09/15/06: 9 p.m. till 4 a.m.

Engelbert Humperdinck

(Pop)
Engelbert Humperdinck is internationally known for his romantic song stylings. A veteran tour performer, his list of popular recordings includes: 'Release Me,' 'Quando, Quando, Quando,' 'Spanish Eyes' and 'This Moment in Time.'
Gibson Amphitheatre
at Universal CityWalk
(formerly Universal Amphitheatre)
100 Universal City Plaza
818-622-4440

Ticket info: Box Office: 818-777-3931;
Ticketmaster: 213-480-3232
<http://www.ticketmaster.com/>
\$39.50-\$59.50 - Cash, Master Card,Visa,American Express
09/17/06: 7:15 p.m.

Laurie Lewis and The Right Hands

(Bluegrass,Country,Folk,Funk)
Native Berkeleyite Laurie's songwriting, fiddling and crystal-clear singing have brought her national recognition, a Grammy and two International Bluegrass Music Association Awards for Female Vocalist of the Year. Through her many band and solo outings, Laurie has become a key figure in bluegrass, traditional and folk music circles. The band also features Tom Rozum, Todd Phillips, Craig Smith and Scott Huffman.
McCabe's Guitar Shop, 3101 Pico Blvd.
310-828-4403
Ticket info: 310-828-4497
\$17.50
Cash,Checks,All Major Credit Cards
09/15/06: 8 p.m.

Al Stewart

(Acoustic,Folk,Rock)
Recognized as an inspirational performer and prodigious lyricist, Scottish folk rocker Al Stewart's roots are in the legendary folk clubs of 1960s London, where he worked with artists such as Simon and Garfunkel, Cat Stevens, Bert Jansch and Ralph McTell.
McCabe's Guitar Shop
3101 Pico Blvd.
310-828-4403
Ticket info: 310-828-4497
\$20
Cash,Checks,All Major Credit Cards
09/16/06: 8 p.m.

Photographs by Hiroshi Sugimoto

(Gallery,Photography)
The photographs in this exhibit are from the Sylvan Barnet and William Burto collection.
Gagosian Gallery
456 N. Camden Dr.
310-271-9400
09/15/06 - 09/16/06: 10 a.m. - 5:30 p.m.
09/19/06 - 09/21/06: 10 a.m. - 5:30 p.m.

Video Games Live

(Classical,Pop,Special Event)
Giving hard-core video-gamers a reason to go to the concert hall, 'Video Games Live' is a special musical event featuring a live orchestra performing music composed for many popular video game franchises. Produced by lauded video game composers Tommy Tallarico and Jack Wall, the concert will include music from such games as 'Mario,' 'Zelda,' 'Metal Gear,' 'Myst,' 'Warcraft,' 'Final Fantasy,' 'Castlevania,' 'Halo' and many others. The concerts will also contain video footage, lasers, light shows and live actors. In addition, gamers will be selected from the audience to compete and play a video game on stage. The competition will be shown on a giant screen while the orchestra follows the action in real time.
Hollywood Bowl
2301 N. Highland Ave.
323-850-2000
Ticket info: Box Office: 323-850-2000;
Ticketmaster: 213-480-3232
<http://www.ticketmaster.com/>
\$3-\$65 - Cash,All Major Credit Cards
09/21/06: 8 p.m.

Monday Night Jammz -at- Baked Potato

(Jazz,Live Music in Bar/Club)
Monday Night Jammz features Jamie Kime (guitar), Bernie (drums), Chris Roy (bass), John Ziegler (guitar) and Mitch Manker (trumpet).
Baked Potato, The
3787 Cahuenga Blvd.
818-980-1615
Ticket info: 818-980-1615
\$10 - Cash
09/18/06: 9:30 and 11:30 p.m.

Full Blown Chaos

(Live Music in Bar/Club,Rock)
Full Blown Chaos is an ultra-heavy band from New York.
Whisky a Go Go, 8901 Sunset Blvd.
310-652-4202
Ticket info: Box Office: 310-652-4202;
Ticketmaster: 213-480-3232,
<http://www.ticketmaster.com/>
\$13
09/17/06: 7 p.m.

Dead to Fall

(Live Music in Bar/Club,Rock)
Making new friends wherever they go, Dead to Fall is a Chicago-based metalcore band.
Whisky a Go Go, 8901 Sunset Blvd.
310-652-4202
Ticket info: Box Office: 310-652-4202;
Ticketmaster: 213-480-3232,
<http://www.ticketmaster.com/>
\$14
09/19/06: 7 p.m.

Asia

(Live Music in Bar/Club,Rock)
The '80s supergroup Asia scored hits with songs like 'Heat of the Moment' and 'Only Time Will Tell.' The band features original members John Wetton, Geoff Downes, Steve Howe and Carl Palmer.
Vault 350, The, 350 Pine Ave.
562-590-5566
Ticket info: 562-590-5566
\$42.50
09/20/06: 7 p.m.

Plan Your Day!

Read Entertainment Today

Phoenix

(Alternative,Country,Pop,Rock)
The acclaimed French neo-soul rockers Phoenix hit international paydirt in 2000 with their first album release, 'United.' Praise came from diverse corners of the world: great songs, great performances, great production and fine attention to detail.
Wiltern Theatre (The Wiltern LG)
3790 Wilshire Blvd.
213-380-5005
Ticket info: Box Office: 213-380-5005;
Ticketmaster: 213-380-5005,
<http://www.ticketmaster.com/>
\$22.50 - Cash,Master Card,Visa
09/21/06: 9 p.m.

AFI -at- A Fire Inside

(Punk,Rock)
Hardcore punk revivalists AFI (A Fire Inside) formed in 1991. They have eight recordings th their credit, the most recent being 'Decemberunderground.'
Long Beach Convention and Entertainment Center,Long Beach Arena
300 E. Ocean Blvd.
562-436-3636
Ticket info: Box Office: 562-436-3661;
Ticketmaster: 714-740-2000,
<http://www.ticketmaster.com/>
\$20-\$32.50, Cash,All Major Credit Cards
09/15/06: 7:30 p.m.

Cross Canadian Ragweed

(Country,Live Music in Bar/Club)
Cross Canadian Ragweed has built a large fanbase from Texas to Canada and everywhere between with it's rocking alt-country sound and non-stop touring.
House of Blues - Sunset Strip
8430 Sunset Blvd.
323-848-5100
Ticket info: Box Office: 323-848-5100;
Ticketmaster: 213-480-3232,
<http://www.ticketmaster.com/>
\$15-\$17.50, Cash,All Major Credit Cards
09/15/06: 7:30 p.m.

Whitestar

(Live Music in Bar/Club,Rock)
Candlebox rode the grunge wave to multi-platinum success in the early '90s, even though there were many among the Seattle faithful who considered their music a watered down version of the real thing. Candlebox features Kevin Martin (vocals), Peter Dinklage (guitars), Bardi Martin (bass) and Dave Krusen (drums).
House of Blues - Sunset Strip
8430 Sunset Blvd.
323-848-5100
Ticket info: Box Office: 323-848-5100;
Ticketmaster: 213-480-3232,
<http://www.ticketmaster.com/>
\$18-\$20 - Cash,All Major Credit Cards
09/20/06: 7:30 p.m.

Last Call With Carson Daly

(TV Show Taping)
MTV personality Carson Daly hosts this nightly, pop-culture talk show.
El Capitan Entertainment Center
6840 Hollywood Blvd.
323-468-8262
Ticket info: Reservations required:
866-546-6984 (JIMMY-TIX)
09/19/06: 5:30 p.m.
09/21/06: 5:30 p.m.

Steve Tyrell

(Jazz,Pop)
Singer Steve Tyrell has sung jazz and pop standards for commercials and feature films, such as 'Father of the Bride,' and has recorded several CDs, including 'Standard Times.'
Pepperdine University - Center for the Arts
24255 Pacific Coast Hwy.
310-456-4522
Ticket info: 310-506-4522;
Ticketmaster: 213-365-3500,
<http://www.ticketmaster.com/>
\$48 - Cash,Checks,Master Card,Visa,American Express
09/16/06: 8 p.m.

Dave Brubeck Quartet, The

(Jazz)
With jazz's first million seller, 'Take Five' in 1959, Brubeck experimented with daring time signatures and a distinctive harmonic approach, launching what would be called "West Coast" or "cool" jazz. The legend was recently introduced to a whole new generation through his appearances on Ken Burns' documentary mini-series 'Jazz.'
Pepperdine University
Center for the Arts
24255 Pacific Coast Hwy.
310-456-4522
Ticket info: 310-506-4522;
Ticketmaster: 213-365-3500,
<http://www.ticketmaster.com/>
\$55 - Cash,Checks,Master Card,Visa,American Express
09/21/06: 8 p.m.

Tortoise

(Alternative,Live Music in Bar/Club,Pop,Rock)
The Chicago based Tortoise revolutionized American indie rock in the mid-'90s by playing down tried-and-true punk and rock 'n' roll influences, emphasizing instead the incorporation of a variety of left-field music genres from the past 20 years, including Krautrock, dub, avant-garde jazz, classical minimalism, ambient and space music, film music, and British electronica.
Troubadour
9081 Santa Monica Blvd.
310-276-6168
Ticket info: 310-276-6168;
Ticketmaster: 213-480-3232,
<http://www.ticketmaster.com/>
\$18 advance; \$20 day of show - Cash, American Express,Master Card,Visa
09/15/06: 8 p.m.

Greg Proops

(Stand Up Comedy)
Greg Proops has appeared on HBO, Comedy Central and for many years on 'Whose Line Is It Anyway?' His voice has been heard in many commercials and in such films as Tim Burton's 'The Nightmare Before Christmas' and 'Star Wars, Episode I: The Phantom Menace.'
Largo
432 N Fairfax Ave.
323-852-1073
Ticket info: 323-852-1073
Cash
09/20/06: 8 p.m.

Grant Lee Phillips

(Live Music in Bar/Club,Rock)
Grant Lee Phillips is the former leader of Grant Lee Buffalo.
Largo
432 N Fairfax Ave.
323-852-1073
Ticket info: 323-852-1073
Cash
09/16/06: 8 p.m.

Baby Loves Jazz Band

(Family/Child (Pop/Jazz),Live Music in Bar/Club)
Hot on the heels of the 'Baby Loves Disco' family parties, Andy Hurwitz and Steven Bernstein put some jazz into some favorite children's music, calling in a number of serious jazz cats to record this project. This funky and fun group features includes singers Sharon Jones and Babi Floyd, John Medeski, Steven Bernstein, Lonnie Plaxico and John Ellis. This lineup is subject to change.
Knitting Factory - Los Angeles
7021 Hollywood Blvd.
323-463-0204
Ticket info: 323-463-0262,
<http://www.knittingfactory.com/>
\$10 - Cash,All Major Credit Cards
09/16/06: 12:45 p.m.

Etta James

(Blues,R&B/Soul)
Considered by many to be one of the greatest vocalists since Billie Holiday, Etta James embodies the heart and soul of R&B.
Canyon Club Dinner Theatre
28912 Roadside Dr.
818-879-5016
Ticket info: 818-879-5016;
Ticketmaster: 213-480-3232,
<http://www.ticketmaster.com/>
\$58.50 - American Express,Cash,Master Card,Visa
09/15/06: 9 p.m.

Cyndi Lauper

(Pop)
Cyndi Lauper was one of the biggest stars of the early MTV era, selling five million copies of her debut album, 'She's So Unusual,' as well as scoring a string of four Top Ten hits from the record, including the major hits 'Girls Just Want to Have Fun' and 'Time After Time.' Lauper's thin, girlish voice and gleefully ragtag appearance became one of the most distinctive images of the early '80s, which helped lead her not only to the top of the charts, but also to stardom.
Canyon Club Dinner Theatre
28912 Roadside Dr.
818-879-5016
Ticket info: 818-879-5016;
Ticketmaster: 213-480-3232,
<http://www.ticketmaster.com/>
\$52.50 - American Express,Cash,Master Card,Visa
09/17/06: 9 p.m.

So You Think You Can Dance Live

(Ballroom,Classical Dance,Experimental/Perf. Art,Modern,Tap,Jazz,World Dance,Rap/Hip Hop,General)
The popular television show, 'So You Think You Can Dance,' hits the road with live shows featuring the top ten finalists. Don't miss this chance to watch these routine dancers perform their hottest routines in hip-hop, contemporary, ballroom, mambo, salsa styles and more.
Gibson Amphitheatre
at Universal CityWalk
(formerly Universal Amphitheatre)
100 Universal City Plaza
818-622-4440
Ticket info: Box Office: 818-777-3931;
Ticketmaster: 213-480-3232,
<http://www.ticketmaster.com/>
\$43-\$59 - Cash,Master Card,Visa,American Express
09/16/06: 8:15 p.m.

Veruca Salt

(Live Music in Bar/Club,Rock)
Off the road since 2001, Louise Post and Veruca Salt are making the rounds in support of their new EP, 'Lords of Sounds and Lesser Things.' Louise Post is backed by guitarist Stephen Fitzpatrick and drummer James Madla, both of whom joined the band in 1999 and played on the 2000 release 'Resolver.'
Founding member Nina Gordon left in 1998 for a solo career.
Key Club - West Hollywood
9039 Sunset Blvd.
310-274-5800
Ticket info: 310-274-5800;
Ticketmaster: 213-480-3232,
<http://www.ticketmaster.com/>
\$18 - Cash,Visa,Master Card,American Express
09/20/06: 8 p.m.

Cattle Decapitation

(Live Music in Bar/Club,Metal)
Six Feet Under was originally a side project for Cannibal Corpse vocalist Chris Barnes and former Obituary guitarist Allen West. It eventually turned into a full-blown band with ex-Death bassist Terry Butler and drummer Greg Gall.
Key Club - West Hollywood
9039 Sunset Blvd.
310-274-5800
Ticket info: 310-274-5800;
Ticketmaster: 213-480-3232,
<http://www.ticketmaster.com/>
\$20 - Cash,Visa,Master Card,American Express
09/21/06: 7:30 p.m.

Joan Jett and the Blackhearts

(Live Music in Bar/Club,Rock)
A former member of The Runaways, Joan Jett has been rocking for years and is best known for her hit 'I Love Rock n Roll.'
Key Club - West Hollywood
9039 Sunset Blvd.
310-274-5800
Ticket info: 310-274-5800;
Ticketmaster: 213-480-3232,
<http://www.ticketmaster.com/>
\$50-\$75 - Cash,Visa,Master Card,American Express
09/17/06: 7 p.m.

ENTERTAINMENT TODAY
find your event here
list your event here

Los Angeles County Fair

(Animals,Community Event,Festival,General)
This huge fair has tons of events and exhibits that range from down-home country to cosmopolitan.
Pomona Fairplex
1101 W. McKinley Ave.
909-623-3111
Ticket info: 909-623-3111,
<http://www.fairplex.com/>
\$15; \$12 seniors; \$10 children 6-12; free for children 5 and under
09/16/06: 10 till 12 a.m.
09/17/06: 10 a.m. till 10 p.m.

Los Angeles County Fair

This huge fair has tons of events and exhibits that range from down-home country to cosmopolitan.
Pomona Fairplex
1101 W. McKinley Ave.
909-623-3111
Ticket info: 909-623-3111,
<http://www.fairplex.com/>
\$10; \$8 seniors; \$6 children 6-12; free for children 5 and under
09/15/06: 11 till 12 a.m.

Los Angeles County Fair

This huge fair has tons of events and exhibits that range from down-home country to cosmopolitan.
Pomona Fairplex
1101 W. McKinley Ave.
909-623-3111
Ticket info: 909-623-3111,
<http://www.fairplex.com/>
\$5-\$10; \$5 seniors; \$5-\$6 children 6-12, free for children 5 and under
09/20/06: 11 a.m. till 10 p.m.

Los Angeles County Fair

This huge fair has tons of events and exhibits that range from down-home country to cosmopolitan.
Pomona Fairplex
1101 W. McKinley Ave.
909-623-3111
Ticket info: 909-623-3111,
<http://www.fairplex.com/>
\$5-\$10; \$5 seniors; \$5-\$6 children 6-12, \$5 college students; free for children 5 and under
09/21/06: 11 a.m. till 10 p.m.

Pat Benatar

(Pop,Rock)
Pat Benatar is considered one of the biggest rock stars of the early '80s with hits like 'Hit Me With Your Best Shot' and 'Love is a Battlefield.'
Canyon Club Dinner Theatre
28912 Roadside Dr.
818-879-5016
Ticket info: 818-879-5016;
Ticketmaster: 213-480-3232,
<http://www.ticketmaster.com/>
\$58.50 - American Express,Cash,Master Card,Visa
09/19/06: 9 p.m.

Cass McCombs

(Jazz,Rock,Swing)
Andrew Bird is a concert-trained violinist who reveres the jazz masters, but does not imitate them. He explores various styles but will not noodle. Too modern to be classic, too classic to be modern, he produces a tight, early swing sound with saucy lyrics.
Henry Fonda Music Box Theatre
6126 Hollywood Blvd.
323-464-0808
Ticket info:
Ticketweb: <http://www.ticketweb.com/>;
Ticketmaster: <http://www.ticketmaster.com/>
\$17 - Master Card,Visa,American Express
09/21/06: 8:30 p.m.

Cookin' With Gas

(Sketch Comedy)
Based entirely on audience suggestions, custom-made satires and songs are crafted by comic daredevils with the help of surprise celebrity guests. Past guests include Mike Myers, Quentin Tarantino, John Ritter, Beverly D'Angelo, Sinbad, Teri Garr, Steven Weber, and Chad Lowe.
Groundlings Theatre
7307 Melrose Ave.
323-934-4747
Ticket info: 323-934-4747
\$16.50 - Master Card,Visa,American Express
09/21/06: 8 p.m.

ENTERTAINMENT TODAY Event Listings

Sisters of Jazz -at- World Stage

(Jazz)
Sisters of Jazz celebrates the music, celebrating women, with an open jam session.
World Stage
4344 Degnan Blvd.
323-293-2451
Ticket info: 323-293-2451
\$5 donation
09/17/06: 7:30 p.m. till 12 a.m.

Drum Workshop

(World,Class/Workshop)
Started by founder Billy Higgins, this workshop is a wonderful hands-on experience designed primarily for young people, but is open to the young-at-heart of all ages. Participants learn to play the trap drum set and gain an intimate understanding of rhythm and percussion. The focus is on its roots and the rudiments.
World Stage
4344 Degnan Blvd.
323-293-2451
Ticket info: 323-293-2451
\$5 donation
09/18/06: 7 till 11:30 p.m.

Jazz Workshop

(Jazz,Class/Workshop)
This is a workshop in jazz going through the decades of the past century of jazz development with Latif.
World Stage
4344 Degnan Blvd.
323-293-2451
Ticket info: 323-293-2451
\$5 donation
09/16/06: 12 p.m. till 2:30 p.m.

Vocal Workshop

(Special Event,Class/Workshop)
This workshop provides vocal coaching, ear training and music theory to singers and aspiring singers. The goal: finding the music in your voice and finding your own voice in the music. This work is led by the master vocal teacher Dini Clarke.
World Stage
4344 Degnan Blvd.
323-293-2451
Ticket info: 323-293-2451
\$5 donation
09/19/06: 6:30 till 11 p.m.

Anansi Writers Workshop

(Readings,Open Mic/Music,Class/Workshop,Community Event)
This workshop was founded in 1990 by Kamau Daloood, Akliah Oliver, Nafis Nabawi, and Anthony Lyons. In 1993, Michael Datcher, initiated the development of a three-part format for the workshop, which features a formal workshop, a featured reader and an open mic session.
World Stage
4344 Degnan Blvd.
323-293-2451
Ticket info: 323-293-2451
\$5 donation
09/20/06: 7:30 till 10:30 p.m.

Jazz Jam Session

(Jazz,General)
This jam session provides participants with a forum to gain experience in live performance playing standard compositions. It provides the veteran players to teach by example as well as just have a great time. It's a time for musicians to explore musically, fellowship and network.
World Stage
4344 Degnan Blvd.
323-293-2451
Ticket info: 323-293-2451
\$5 donation
09/21/06: 9:40 p.m. till 2 a.m.

Forever Flamenco

(World Dance,Latin/Salsa,Performance)
Perhaps the hottest flamenco in town can be found at this weekly show, which is a thrilling combination of prepared work and spontaneous exploration. There's even invited audience participation for the last number.
Fountain Theatre
5060 Fountain Ave.
323-663-2235
Ticket info:
Reservations required: 323-663-1525
\$25-\$30 - Cash,Master Card,Visa,American Express
09/17/06: 8 p.m.

ENTERTAINMENT TODAY find your event here

Saturday School

(Jazz,Class/Workshop)
This is a jazz ensemble workshop for high school students having basic music skills.
World Stage
4344 Degnan Blvd.
323-293-2451
Ticket info: 323-293-2451
09/17/06: 9:45 till 11:30 a.m.

Giggle Gaggle

(Sketch Comedy,Stand Up Comedy,Children's Theatre)
Children perform comedy, standup, improv and sketch characters.
Raven Playhouse
5233 N. Lankershim Blvd.
213-481-1090
Ticket info: Box Office: 818-505-9355
\$8
09/16/06 - 09/17/06: 2 p.m.

Detention Span

(Sketch Comedy,Stand Up Comedy)
These players perform comedy, improv, sketch and standup.
Raven Playhouse
5233 N. Lankershim Blvd.
213-481-1090
Ticket info: Box Office: 818-505-9355
\$8
09/16/06 - 09/17/06: 5 p.m.

Renaissance Cabinet Rediscovered

(Design,Folk Art/Crafts,History/Science,Museum)
This exhibition traces the study of one Getty object to determine its date and place of manufacture.
Getty Center
1200 Getty Center Dr.
310-440-7300
09/15/06 - 09/16/06: 10 a.m. till 9 p.m.
09/17/06: 10 a.m. till 6 p.m.
09/19/06 - 09/21/06: 10 a.m. till 6 p.m.

Concert Series

(Blues,Jazz)
This is an intimate series of concerts by virtuosos.
World Stage
4344 Degnan Blvd.
323-293-2451
Ticket info: 323-293-2451
Donation suggested: \$10
09/15/06: 9:30 and 11 p.m.

World Stage Stories

(Talk/Lecture,Jazz,General)
As a vital part of the World Stage's educational component, these intimate portraits of legendary artists are designed to enlighten as well as entertain. Guests will reflect on their careers and the history of jazz.
World Stage
4344 Degnan Blvd.
323-293-2451
Ticket info: 323-293-2451
Donation suggested: \$10
09/15/06: 8 p.m.

Pirates Of Penzance

(Comedy,Musical)
'Pirates of Penzance' tells the story of Frederic, who while still a child, is apprenticed to a band of tenderhearted, orphaned pirates by his nurse. Being hard of hearing, the nurse had mistaken her master's instructions to apprentice the boy to a pilot. When Frederic turns 21 he rejoices, believing that he has fulfilled his indentures and is now free to return to society. But as it turns out, he was born on February 29 in a leap year, and he remains apprenticed to the pirates until his 21st "birthday." By the end of the opera, the pirates, a Major General who knows nothing of military strategy, his large family of beautiful but unwed daughters and the timid constabulary all contribute to a dissonance that can be silenced only by Queen Victoria's name.
Glendale Centre Theatre
324 N. Orange St.
818-244-8481
Ticket info:
Reservations required: 818-244-8481
\$19-\$23
09/15/06: 8 p.m.
09/16/06: 2 and 8 p.m.
09/20/06 - 09/21/06: 8 p.m.

Being Humans

(Sketch Comedy)
Being Humans takes events and milestones from everyday people's lives, and churns them into a comedic typhoon with a human heart. Each player in each group performs a short monologue. Later, the players create scenes using the "clap in" improv form.
Empty Stage Theatre
2372 Veteran Ave.
310-470-3560
Ticket info: 310-470-3560
\$15 includes all performers this evening
09/15/06: 8 p.m.

Pop!

(Sketch Comedy)
Not just a political show, Pop! takes current events and weaves them into a tapestry of irony, sarcasm and satire.
Empty Stage Theatre
2372 Veteran Ave.
310-470-3560
Ticket info: 310-470-3560
\$15 includes all performers this evening
09/15/06: 9 p.m.

Vodka and Doughnuts

(Sketch Comedy)
The audience provides initial suggestions to the cast who use the "clap in" improv style to create a series of fast paced scenes.
Empty Stage Theatre
2372 Veteran Ave.
310-470-3560
Ticket info: 310-470-3560
\$10
09/15/06: 10 p.m.

Waterbrains

(Sketch Comedy)
Enjoy a show of unpredictable comedy from the top players at the Empty Stage.
Empty Stage Theatre
2372 Veteran Ave.
310-470-3560
Ticket info: 310-470-3560
\$15
09/16/06: 8 p.m.

Fortune Room

(Sketch Comedy,Musical)
Enjoy this all-improv musical long-form noir comedy.
Empty Stage Theatre
2372 Veteran Ave.
310-470-3560
Ticket info: 310-470-3560
\$10
09/16/06: 10 p.m.

Consider This. . .

(Installations,Museum)
'Consider This. . .' will incorporate the results of the recent critical review commissioned by LACMA and will be designed by the internationally known artist, Barbara Kruger. LACMALab has commissioned six artists to examine the cultural and social landscape: who are we and who do we want to be? The goal of the exhibition is to fuse analytical thinking and creative expression at a time when there is a heightened need for meaningful discourse.
Los Angeles County Museum of Art (LACMA)
5905 Wilshire Blvd.
323-857-6000
Ticket info: 323-857-6010
Included in admission - Cash
09/15/06: 12 p.m. till 9 p.m.
09/16/06 - 09/17/06: 11 a.m. till 8 p.m.
09/18/06 - 09/19/06: 12 p.m. till 8 p.m.
09/21/06: 12 p.m. till 8 p.m.

Club London

(Dance/House)
'Club London features Dark Wave and 80's Flashback with weekly Guest DJ's and In House Residents.
Boardner's
1652 N. Cherokee Ave.
323-462-9621
\$5
09/17/06: 8 p.m.

Blue Mondays

(Dance Club)
Blue Mondays features all the very best in 80's music.
Boardner's
1652 N. Cherokee Ave.
323-462-9621
Free before 10pm
09/18/06: 8 p.m.

ENTERTAINMENT TODAY list your event here

Bar Sinister

(Gothic/Industrial,Live Music in Bar/Club)
Bar Sinister is a dark Goth club night.
Boardner's
1652 N. Cherokee Ave.
323-462-9621
\$10
09/16/06: 8 p.m.

TigerHeat

(Dance Club,Pop)
TigerHeat mixes your weekly dose of hot pop music with DJ Ray Rhodes plus enjoy the hot, young Boy University Student Body dancers.
Arena
6655 Santa Monica Blvd.
323-462-0714
\$10
09/21/06: 9:30 p.m. till 2 a.m.

Delicious

(Dance Club,Rap/Hip Hop)
Delicious at the Hollywood Arena has become one of the hottest hip-hop spots in the club scene.
Arena
6655 Santa Monica Blvd.
323-462-0714
\$10
09/20/06: 9:30 p.m. till 2 a.m.

Hollywood Men

(General)
The Hollywood Men is LA's best and only full production male exotic show for ladies.
Arena
6655 Santa Monica Blvd.
323-462-0714
\$15-\$20
09/15/06: 8 p.m.

Hollywood Men

(General)
The Hollywood Men is LA's best and only full production male exotic show for ladies.
Arena
6655 Santa Monica Blvd.
323-462-0714
\$15-\$20
09/16/06: 7 p.m.

Boys Night Out

(Dance Club)
Your host Alex Lopez invites you to party with us every Saturday.
Arena
6655 Santa Monica Blvd.
323-462-0714
\$12
09/16/06: 9 p.m.

Marty and Elayne

(Jazz,Live Music in Bar/Club)
The venerable Marty and Elayne have been performing their jazz-oriented lounge act at the Dresden Room for 18 years.
Dresden Room
1760 N. Vermont Ave.
323-665-4294
Ticket info: 323-665-4294
Two drink minimum - Cash
09/15/06 - 09/16/06: 9 p.m. till 1:15 a.m.
09/18/06 - 09/21/06: 9 p.m. till 1:15 a.m.

Latino Night

(Sketch Comedy)
Our Latino comics spice up their jokes for this wild night. Latino night promises the hottest comics to make you laugh until it hurts.
Laugh Factory, The
8001 Sunset Blvd.
323-656-1336
Ticket info: 323-656-1336
\$17 - Cash
09/18/06: 8 p.m.

Open Mic Tuesdays

(Open Mic/Comedy)
Up and coming talent make their debut on the world famous Laugh Factory stage.
Laugh Factory, The
8001 Sunset Blvd.
323-656-1336
Ticket info: 323-656-1336
\$17-\$30 - Cash
09/19/06: 6 p.m.

College Comedy

(Open Mic/Comedy,Sketch Comedy,Stand Up Comedy)
College Comedy epitomizes the saying "Anything Can Happen" by pulling out all the stops and using comic sketches, stand-up, parodies, television takeoffs, video segments and even wacky musical numbers.
Laugh Factory, The
8001 Sunset Blvd.
323-656-1336
Ticket info: 323-656-1336
\$17-\$30 - Cash
09/19/06: 8 p.m.

Continuous Comedy

(Stand Up Comedy)
Do yourself a favor and get over here if you want to experience the hippest new comics of tomorrow and the biggest stars of today as they hit the World Famous Laugh Factory stage.
Laugh Factory, The
8001 Sunset Blvd.
323-656-1336
Ticket info: 323-656-1336
\$17-\$27 - Cash
09/21/06: 8 p.m.

Asian Night

(Stand Up Comedy)
Asian Invasion is coming! This show dishes out some of the funniest and wackiest Asian comedy event this side of the Pacific.
Laugh Factory, The
8001 Sunset Blvd.
323-656-1336
Ticket info: 323-656-1336
\$17-\$27
09/21/06: 10 p.m.

All Star Comedy

(Stand Up Comedy)
Do yourself a favor and get over here if you want to experience the hippest new comics of tomorrow and the biggest stars of today as they hit the world famous Laugh Factory stage.
Laugh Factory, The
8001 Sunset Blvd.
323-656-1336
Ticket info: 323-656-1336
\$20-\$30 - Cash
09/15/06: 8 and 10 p.m.
Photographs by Hiroshi Sugimoto (Gallery,Photography)
The photographs in this exhibit are from the Sylvan Barnet and William Burto collection.
Gagosian Gallery
456 N. Camden Dr.
310-271-9400
09/22/06 - 09/23/06: 10 a.m. till 5:30 p.m.

Pirates Of Penzance

(Comedy,Musical)
'Pirates of Penzance' tells the story of Frederic, who while still a child, is apprenticed to a band of tenderhearted, orphaned pirates by his nurse. Being hard of hearing, the nurse had mistaken her master's instructions to apprentice the boy to a pilot. When Frederic turns 21 he rejoices, believing that he has fulfilled his indentures and is now free to return to society. But as it turns out, he was born on February 29 in a leap year, and he remains apprenticed to the pirates until his 21st "birthday." By the end of the opera, the pirates, a Major General who knows nothing of military strategy, his large family of beautiful but unwed daughters and the timid constabulary all contribute to a dissonance that can be silenced only by Queen Victoria's name.
Glendale Centre Theatre
324 N. Orange St.
818-244-8481
Ticket info: Reservations required: 818-244-8481
\$19-\$23
09/22/06: 8 p.m.

Marty and Elayne

(Jazz,Live Music in Bar/Club)
The venerable Marty and Elayne have been performing their jazz-oriented lounge act at the Dresden Room for 18 years.
Dresden Room
1760 N. Vermont Ave.
323-665-4294
Ticket info: 323-665-4294
Two drink minimum - Cash
09/22/06 - 09/23/06: 9 p.m. till 1:15 a.m.

Civic Light Opera of South Bay Cities: Noises Off

(Comedy)
How much can you laugh in one evening? Oh yeah...just wait until you see this hilarious play within a play. It truly keeps audience members rolling in the aisles!
Redondo Beach Performing Arts Center
1935 Manhattan Beach Blvd.
310-937-6607
Ticket info: 610-937-6607;
Ticketmaster: 213-480-3232;
http://www.ticketmaster.com/
\$37.50-\$52.50
09/22/06 - 09/23/06: 8 p.m.

Something to Crow About

(Children's Theatre)
Bob Baker's marionettes bring this delightful tale to life.
Bob Baker Marionette Theatre
1345 W. First St.
213-250-9995
Ticket info:
Reservations required:
213-250-9995
\$12; free for children under 2 - Cash,Visa,American Express
09/22/06: 10:30 a.m.

Alternative Power: Propulsion After Petroleum

(History/Science,Museum)
This is an exhibition of designs for alternative powered cars over the past 100 years.
Petersen Automotive Museum
6060 Wilshire Blvd.
323-930-2277
Ticket info: 323-930-2277
Included in admission - Cash,Master Card,Visa,American Express
09/22/06 - 09/24/06: 10 a.m. till 6 p.m.

Fences

(Drama)
Troy Maxson — a former star ballplayer in the Negro Leagues — finds himself an embittered 53-year old garbage collector. As he comes to terms with his own lost dreams, Troy struggles to hold onto a shred of personal dignity while battling to unite his family.
Pasadena Playhouse
39 S. El Molino Ave.
626-356-7529
Ticket info:
Reservations required: 626-356-7529
\$38-\$60 - Cash,Master Card,Visa,American Express,Discover
09/22/06: 8 p.m.

Continuous Comedy

(Stand Up Comedy)
Enjoy the funniest in live stand-up and sketch comedy. The performers are always changing and you never know what may happen next.
Comedy Store
West Hollywood, The
8433 Sunset Blvd.
323-656-6225
Ticket info: Box Office: 323-650-6268
\$15-\$20 - Cash
09/22/06: 9 p.m.

Twentieth Century

(Comedy)
In this hilarious new adaptation by Ken Ludwig (Lend Me a Tenor and Crazy for You), Oscar Jaffe, the egomaniacal and currently bankrupt Broadway director, comes face to face with Lily Garland, the chorus girl he transformed into a temperamental Hollywood star. Before the train reaches its destination, Oscar has to convince Lily to appear in his upcoming show, and he pulls out all the stops to get exactly what he wants!
Long Beach Convention and Entertainment Center - Center Theater
300 E. Ocean Blvd.
562-436-3661
Ticket info: 562-436-3661;
Ticketmaster: 213-480-3232,
http://www.ticketmaster.com/
\$32-\$60
09/22/06 - 09/23/06: 8 p.m.

Barbara Morrison

(Museum,Blues,Jazz)
Barbara Morrison is a blues and jazz vocalist from Michigan.
Pasadena Museum of California Art
490 E. Union St.
626-568-3665
\$30-\$35
09/22/06 - 09/23/06: 8 p.m.

Greene & Greene in Long Beach: Furniture for the Homes of Jennie A. Reeve and Adelaide Tichenor

(Design,Museum)
This year-long installation features furniture and lighting fixtures designed by Greene & Greene Architects of Pasadena for the Long Beach homes of Jennie A. Reeve and Adelaide Tichenor. Architecturally distinguished and frequently used in the first decades of the 20th century for social and civic gatherings, the Tichenor home was proclaimed in a 1922 article in the Long Beach Press to be the "Show Place of Long Beach."

Long Beach Museum of Art
2300 E. Ocean Blvd.
562-439-2119

Ticket info: Reservations suggested: 562-439-2119
Included in admission
09/22/06 - 11 a.m. till 9 p.m.

California Art Quilts

(Folk Art/Crafts,Museum)

This is an exhibition of work by members of Studio Art Quilt Associates. California Heritage Museum
2612 Main St.
310-392-8537

Included in admission
09/22/06 - 09/24/06: 11 a.m. till 4 p.m.

Hippolytos

(Museum,Drama)

A thrilling new translation of Euripides' masterpiece by noted scholar and poet Anne Carson about the struggle between spiritual power and sexual passion. Phaedra, married to the King of Athens, is stricken with sexual passion for her stepson, Hippolytos.

Getty Villa
17985 Pacific Coast Highway
310-440-7300

Reservations required: 310-440-7300,
<http://www.getty.edu/>
\$38; \$32 students and seniors
09/22/06 - 09/23/06: 8 p.m.

Field/Form

(Gallery,Mixed Media)

'Field/Form' is an all media group show that explores internal and external environments.

Gallery 825 - Los Angeles Art Association
825 N. La Cienega Blvd.
310-652-8272
09/22/06 - 09/23/06: 12 p.m. till 5 p.m.

Morgan Satterfield Exhibition

(Gallery)

The works of Morgan Satterfield will be on display.

Gallery 825 - Los Angeles Art Association
825 N. La Cienega Blvd.
310-652-8272
09/22/06 - 09/23/06: 12 p.m. till 5 p.m.

Alex Schaffer Exhibition

(Gallery)

The works of Alex Schaffer will be on display.

Gallery 825 - Los Angeles Art Association
825 N. La Cienega Blvd.
310-652-8272
09/22/06 - 09/23/06: 12 p.m. till 5 p.m.

Hollyhock House Tours

(History/Science,General)

Tour historic Hollyhock House.

Barnsdall Art Park
4800 Hollywood Blvd.
323-644-6269

Donations accepted
09/22/06 - 09/24/06: 12:30, 1:30 p.m.,
2:30 and 3:30 p.m.

California Style Watercolors: The 1950s

(Museum,Painting,Works on Paper)

This retrospective focuses on distinct styles of watercolor painting in California in the 1950s.

Pasadena Museum of California Art
490 E. Union St.
626-568-3665
Included in admission
09/22/06 - 09/24/06: 12 p.m. till 5 p.m.

Art Exhibition: Ana Bagayan

(Gallery,Painting)

This is an exhibition of paintings by Ana Bagayan.

La Luz de Jesus Gallery
4633 Hollywood Blvd.
323-666-7667

09/22/06 - 09/23/06: 11 a.m. till 9 p.m.

Love's Labors Lost

(Comedy,Shakespeare)

In Shakespeare's giddy word-feast, Ferdinand, King of Navarre, and three of his friends give up women and the world to devote themselves to learning. But their foolish vows can't bar Love—from their gates or from their hearts. Certainly not when four high-spirited, high-bred ladies arrive on the scene. Their unexpected entrance throws the noble scholars—and the pedants and peasants of the neighboring countryside—into romantic upheaval. The Actors' Gang giddy and hilarious production is in the spirit of our recent uproarious sold out production of Moliere's Tartuffe. Will Love's labors be lost or won? Join us for this not to be missed romantic comedy.

Ivy Park Substation
9070 Venice Blvd.
310-838-4264

Ticket info:

Reservations required: 213-628-2772
\$25: \$20 seniors and students
09/22/06 - 09/23/06: 8 p.m.

Sovereign Threads: A History of Palestinian Embroidery

(Folk Art/Crafts,History/

Science,Museum)

This exhibition traces the history and development of traditional Palestinian embroidery. Artworks include late 19th century textile crafts as well as contemporary motifs developed by women in refugee camps. All the works reflect an enduring Palestinian heritage, art and identity despite a displaced population.

Los Angeles Craft and Folk Art Museum

5814 Wilshire Blvd.

323-937-4230

Included in admission - Cash

09/22/06 - 09/28/06:

Bobby Slayton

(Stand Up Comedy)

A true comic's comic, Bobby Slayton is best known for his title as the Pit Bull of Comedy. He has been performing his own intense style of standup comedy for 25 years, becoming one of the best known, and most energetic, comedians on the road.

Comedy & Magic Club, The

1018 Hermosa Ave.

310-372-1193

Ticket info: 310-372-1193

\$12-\$25;

two drink minimum

09/22/06: 8 p.m.

Depicting Action

(Installations,Painting,Sculpture)

'Depicting Action' is an international exhibition of time-based live art. It brings together some of the leading established and emerging voices in live art from five different countries.

18th Street Arts Complex

1639 18th St.

310-453-3711

09/22/06: 10 a.m. and 5 p.m.

Alec Soth: Sleeping by the Mississippi

(Museum,Photography)

This is a series of powerful large-scale photographic works by US artist Alec Soth. The resulting images of people, gas stations, churches, and various abodes resonate with profound intensity that tugs at the viewer's emotional and intellectual core.

University of California, Riverside -

California Museum of Photography

3824 Main St.

909-787-4787

Included in admission -

Cash,Checks,Master Card,Visa

09/22/06 - 09/23/06: 12 p.m. till 5 p.m.

Lise Sarfati: American Series

(Multimedia,Museum,Photography)

This is a Slide loop presentation of French/Algerian artist Lise Sarfati's portraits of American youths taken during her travels in Texas, Georgia, North Carolina, Oregon, and California during 2002-2003.

University of California, Riverside -

California Museum of Photography

3824 Main St.

909-787-4787

Included in admission -

Cash,Checks,Master Card,Visa

09/22/06 - 09/23/06: 12 p.m. till 5 p.m.

Jonathan Hollingsworth:

What We Think Now

(Museum,Photography)

Jonathan Hollingsworth's 'What We Think Now' charts young people's responses to the U.S. involvement in Iraq through a series of color photographs that engage in frank social discourse and employ arresting compositional strategies, ultimately revealing a striking diversity of viewpoints on the current political situation.

University of California, Riverside -

California Museum of Photography

3824 Main St.

909-787-4787

Included in admission -

Cash,Checks,Master Card,Visa

09/22/06 - 09/23/06: 12 p.m. till 5 p.m.

Recent Acquisitions

(Museum,Photography)

California Museum of Photography is preserving this approximately three-quarters of a million photographic items within its the most comprehensive large collection of photography within the Western States.

University of California, Riverside -

California Museum of Photography

3824 Main St.

909-787-4787

Included in admission -

Cash,Checks,Master Card,Visa

09/22/06 - 09/23/06: 12 p.m. till 5 p.m.

D and M Tile and

Hispano-Moresque Tile

(Installations,Museum)

This installation features hundreds of tiles, murals, tables, ceramics and historic photographs from two little known Southern California tile companies, D and M Tile and Hispano-Moresque Tile. By showing the tile products of both manufacturers, side by side, the exhibition will highlight the similarities and differences between the two and attempt to shed light on some unanswered questions about the companies.

California Heritage Museum

2612 Main St.

310-392-8537

Included in admission

09/22/06 - 09/24/06: 11 a.m. till 4 p.m.

Orphans of the Rwanda Genocide:

Survival and Hope

(Design,Museum,Photography)

The 'CAAM' and the 'USC Center for Religion and Civic Culture' collaborate to display this important photo exhibition of haunting first person testimonies and insightful images of human tragedy and survival in Rwanda.

California African-American Museum

600 State Dr.

213-744-7432

09/22/06 - 09/23/06: 10 a.m. till 5 p.m.

Azucar - The Life and Music of Celia Cruz

(Multimedia,Museum,Photography,

Latin/Salsa)

This exhibit explores the life of legendary Cuban-born singer Celia Cruz (1925-2003) and her impressive career that spanned six decades.

California African-American Museum

600 State Dr.

213-744-7432

09/22/06 - 09/23/06: 10 a.m. till 5 p.m.

Tonight Show With Jay Leno, The

(TV Show Taping)

Jay Leno, host of NBC's 'The Tonight Show,' has created his own unique "late-night style" with humor, talk and entertainment. One of the country's premier comedians, Leno is a passionate live performer who loves his audiences.

NBC Studios, 3000 W. Alameda Ave.

818-840-4444

\$25 - Cash

09/22/06: 2:30 p.m.

Aaron Spangler & Brad Kahlhmer Exhibit

(Gallery,Installations,Painting,

Sculpture,Works on Paper)

this collaboration marks a long friendship between the two artists. Aaron Spangler & Brad Kahlhmer will be exhibiting contemporary ledger drawings, wall installations and wooden sculptures of rural paranoia.

Kantor/Feuer Gallery, 7025 Melrose Ave.

323-933-6976

09/22/06: 10 a.m. till 5 p.m.

Contemporary Latin American

Art Auction

(Gallery,Museum,Auction)

This is the most important art auction held on the West Coast exclusively dedicated to contemporary Latin American art. It will include over 120 works of art.

Museum of Latin American Art

628 Alamitos Ave.

562-437-1689

Ticket info: 562-437-1689

Cash

09/22/06 - 09/23/06: 11 a.m. till 7 p.m.

Eros and The Guillotine

(Relationships,Comedy/Drama)

This evening of one-act plays, inspired by the obsession to be loved, tour sick areas of the minds of seemingly ordinary people.

Complex, The

6468 Santa Monica Blvd.

323-465-0383

Ticket info: Reservations required: 323-

960-7862

\$15 - Cash

09/22/06 - 09/24/06: 8 p.m.

7 Redneck Cheerleaders

(Comedy)

Find out what happens when actors, play actors...playing rednecks. In this play, audiences are treated to an intimate look at clashing egos on and off the stage, as a little congregation of misfits prepare to tell the story of a small-town boy's attempt to win a cheerleader's heart.

Lillian Theatre/Elephant Space

1076 N. Lillian Way

323-962-0046

Reservations required: 323-960-4410

\$20 - Cash

09/22/06 - 09/23/06: 8 p.m.

Two Rooms

(Drama)

'Two Rooms' is a drama by Lee Blessing. While an American is held captive in Beirut by Arab terrorists, his wife back home strips her room bare so she can share symbolically in her husband's ordeal.

Powerhouse Theatre - Santa Monica

3116 Second St.

310-396-3680

Ticket info: Reservations required: 866-

633-6246

\$27; \$22 students and seniors

09/22/06 - 09/23/06: 8 p.m.

California Modernist Portrait

(Gallery,Painting,Sculpture,

Works on Paper)

Spencer Jon Helfen is proud to present this uncompromising look at the vivid, colorful and historically innovative approach to portraiture by California's foremost Modernists of the 20's through the 40's. The exhibition, emphasizing oil paintings and sculpture, includes drawings and prints.

Spencer Jon Helfen Fine Arts

9200 West Olympic Blvd.

310-273-8838

09/22/06 - 09/23/06: 11 a.m. till 6 p.m.

Tony Smith: Seminal Works

(Gallery,Sculpture)

This is a sculpture exhibition featuring seminal works by Tony Smith from the 1960s and works by Richard Long and Robert Therrien. A new suite of drawings by Enrique Martinez Celaya will be exhibited concurrently in the project room.

Griffin Contemporary

2902 Nebraska Ave.

310-586-6886

09/22/06 - 09/23/06: 10 a.m. till 6 p.m.

Dinh Q. Le

(Gallery,Mixed Media,Photography)

Dinh Q. Le was born in 1968 in Ha Tien, a small town near the Cambodian border, in what was South Vietnam. When he was ten years old, he and his family escaped to Thailand, where they spent nearly one year before immigrating to Los Angeles. He began his art education at the University of California, Santa Barbara, in 1989 and continued his studies at the School of Visual Arts in New York where he received a Master of Fine Arts degree.

Shoshana Wayne Gallery

2525 Michigan Ave., Bldg. B-1

310-453-7535

09/22/06: 10 a.m. till 6 p.m.

Driven to Abstraction: Southern California & the Non-Objective World, 1950-1980

(Gallery,Museum,Painting)

'Driven to Abstraction: Southern California and the Non-Objective World, 1950-1980' provides a succinct but thorough survey of non-objective painting in southern California during the postwar decades - the 30 years during which Los Angeles (and its surrounding region) came of age as a major American art center - and began its emergence into the international art scene.

Riverside Art Museum

3425 Mission Inn Ave.

951-684-7111

Included in admission - Cash,Master

Card,Visa

09/22/06 - 09/23/06: 10 till 4 p.m.

Sides: The Fear is Real

(Performance)

'Sides: The Fear is Real' is a side-splitting look at actor auditions gone horribly wrong. It follows six hopeful actors through true life audition nightmares in their quest for employment.

David Henry Hwang Theater - Union

Center for the Arts

120 N. Judge John Aiso St.

213-625-7000

Ticket info: 213-625-7000 x20



Get all the latest entertainment industry information at www.InfoList.com

INDUSTRY JOBS and TRAINING

WEB DESIGNER WANTED

Small Media Distribution Company Seeks Web Designer. Site has been designed but is in bad need of a make-over/update. Seeking someone to help upgrade or innovate current design and improve navigation.

TO APPLY:

Email your resume and/or links to samples of your work to Laura at: hr@persuasianfilms.com

DP & SET DESIGNER WANTED

I have a dance instruction video project coming up and am looking for a D.P. with HD experience and a SET DESIGNER. If you have a crew you normally work with, we will also consider those submissions as well. The shoot will be within the next 2-3 weeks.

TO SUBMIT:

Email your resume and a link to your samples of your work (if available) to: neenab@msn.com

OR Mail or drop off your work immediately to: Neena & Veena, 121 West Lexington Drive, Suite 521, Glendale, CA 91203

SOUND EDITOR/SOUND DESIGNER WANTED FOR 32 MINUTE FEATURETTE

Picture editing will be finished around the 23rd of this month. Required: Dialog editing, Foley and background creation and editing, final stereo mix, if possible with separate M&E tracks. ADR is almost complete, so is much of the BG. Pay: \$750, + an extra \$1000 deferred if sold. Estimated amount of work: 6 days.

TO SUBMIT:

Register at www.infolist.com for FREE for submission info.

SALES MANAGER

We are seeking self-starting, motivated, competitive Sales Professionals to join our retail Advertising Sales Department as Account Executives at the fastest growing Entertainment Weekly in LA. Candidate will be responsible for overseeing Account Representatives (Inside/Outside) as well as reaching target sales goals. Must be able to create executable sales plans. Experience/contacts in Newspaper Advertising a plus. Will work closely with production and report directly to the Publisher. Salary + Commission DOE.

Please email your resume to Editorial@EntertainmentTodayOnline.com

PART TIME ASSISTANT AT TALENT & LITERARY AGENCY

Bicoastal Talent and Literary Agency seeks part-time assistant. Assist theatrical and commercial agent. Must Have Word and Excel skills. Prefer someone who would like to move into an agent position. Small company with great growth possibilities for a "go - getter". Please No Actors Apply. Hours: 10am - 3pm. Pay range is \$350 - \$400 per week

TO APPLY:

Email your cover letter and resume to Liz Hanley at: Liz@bicoastaltalent.com

HIRING STAFF ASSISTANT EDITOR

Responsibilities include: Avid digitizing, logging, organizing, grouping, and importing footage, graphics and animation, working with vendors to maintain Avid suites, organizing project dailies and materials, managing the tape vault, tape and DVD duplication, editing string-outs, and performing Avid outputs. Necessary editing skills include the ability to make cuts, organize and move material within the timeline, and basic DVE work. Must be willing to work some occasional nights and weekends. Must be familiar with Avid Meriden and Adrenaline Media Composer systems, DVC-Pro and Beta SP VTR's, switchers and audio mixers. Familiarity with motion graphics and Photoshop is a plus++. Salary depends on experience (with benefits, non union)

TO APPLY:

Email your resume to Brad at: bhaley@alchemyllc.com

GET PAID TO RECEIVE ADVANCED DIAGNOSTIC TESTING

Producers of a new prime-time medical television show are seeking participants who are concerned about symptoms that may indicate a medical problem. Do you, your friend or relative fear going to the doctor because of the possible results? Are you the one that feels ok but is way over due for a physical? Are you concerned about a cough, lump, memory loss, headaches, chest pains, dizziness, blurred vision, skin spots or upset stomach? Has it crossed your mind that you have cancer, diabetes, MS, heart disease or that you might be a hypochondriac? Are you having problems with infertility? If you fit this description and are ready for a thorough medical exam, please contact us ASAP and provide the information needed below. While the diagnostic testing is provided free of charge, all participants must have medical insurance. Participants will also be paid \$1000.

TO SUBMIT:

Email a brief description of your symptoms and past medical history, a picture and all contact information to Bryan Stinson at: bryans@glassmanmedia.com Include any previous medical diagnosis pertaining to your current symptoms.

ENTERTAINMENT PR INTERNSHIP

Ever dreamed of a career in Celebrity Public Relations? Get hands on experience as you work one on one with a renowned celebrity publicist: Research Industry Contacts, Book travel arrangements in New York; Coordinate Meetings, Publicize new books, Plan events Must be hardworking, reliable, and passionate about the entertainment industry. Exceptional organizational & phone skills is a must. Must be available Saturdays from 1pm - 3pm to work in the Santa Monica area. Must be able to work 10-15 hours during the week. Flexible hours. No pay, but priceless knowledge and opportunity

TO APPLY:

Email your cover letter and resume to: rosehkk@gmail.com

WEATHER REPORTER NEEDED AT LA-18

LA-18 is hiring a weather reporter ASAP. Female or Male, 20s, and must be natively fluent in Mandarin. Good presence on camera. Experience helpful, but not required.

TO APPLY:

Email your headshot and resume IMMEDIATELY to: mtlo@post.harvard.edu

REAL ESTATE

Know Your Real Estate

Call 1-888-434-8011

For a FREE Report
Buyer Tips Code #1014
Seller Tips Code #1023

Register at www.infolist.com for FREE by September 30th FOR A CHANCE TO WIN:

- IPOD Nano
- A complete set of the Hollywood Creative Directories
- \$50 Gift Certificate at Virgin Megastore!
- Final Draft Pro Software!
- 10 Free Script Copies
- \$1000 Gift Card at Bradford Portrait Studio!

CASTING

CASTING FOR MULTI-MILLION DOLLAR GAME SHOW: "SHOW ME WHAT YOU GOT"

Endemol USA, the producer of the hit reality series Deal or No Deal, has a new game show where you can potentially win up to 5 millions of dollars with very little skill involved! We are casting NATIONWIDE for contestants with **great personalities and tons of energy!** Please come prepared to tell us why America would love to see you win millions of dollars and what you would do with the money.

FOR AN AUDITION:

Email casting director Stacey V at: staceecasting@aol.com or call (818) 288-4800, and be prepared to tell us why America would love to see you win millions of dollars and what you would do with the money! Selected applicants will be contacted and given an audition time. Audition location is in Hollywood.

CASTING ALL TYPES FOR MANSWERS ON SPIKETV

PILOT, NON-UNION, Casting Director: Darren Toon, Deadline: NOW, Shoot Starts TBD in Los Angeles. MALES & FEMALES / 18 and over, All Ethnicities. Seeking all types, all shapes and sizes - beautiful, sexy, average, attractive, no so attractive, tall, short, skinny, not so skinny, overweight, etc. All types for different segments of the show. Physical Look more important than acting ability. Very few speaking roles. Min pay is at least \$100 for approximately 2 hours.

TO SUBMIT:

Submit **HARDCOPY** only with **RESUME IMMEDIATELY** to: Darren Toon, Super Delicious, Attn: Manswers, 6121 Santa Monica Blvd, Los Angeles, CA 90038. No Drop Off.

STAFF ACCOUNTANT

LA Weekly is looking for a seasoned accounting professional to help in the development and maintenance of our evolving accounting department. This is a challenging position in a very dynamic environment. The ideal candidate will have a strong accounting background. Must have solid accounting experience, as he or she will be responsible for journal entries, reports, assistance with month-end close, reconciliations, Accounts Payable, as well as Accounts Receivable. Must have a Bachelors or equivalent in Accounting/Finance or Business Administration. CPA a strong plus. 2 to 3 years of accounting experience is required. The perfect candidate will have excellent communication skills, a team mentality and is a friendly disposition. Ability to work in a fast paced environment, with tolerance for change required.

Please email your resume and cover letter to: hr@laweekly.com.

THE TITLE OF YOUR EMAIL MUST READ: STAFF ACCOUNTANT!

Resume without salary histories will not be considered.

We are an equal opportunity employer that values diversity in our workplace.

To learn more about other opportunities with our Company

visit us at www.villagevoicemediajobs.com

INTERNS WANTED FOR ENTERTAINMENT TODAY

Internship is non-paid position, but college credit can be granted. A perfect opportunity for a student or new writer looking to find some exposure for his work or real experience in the high-paced field of journalism. In addition to their regular duties, interns will be given the chance to write articles for the paper. This includes going to movie screenings, free concerts, interviewing celebrities, etc. No experience is necessary, but your having worked in the field before will greatly increase your chances of receiving the position. We need interns who are not only dedicated, but also possess superior writing skills (as the job will entail copy editing and writing captions for pictures, etc.) An eye for detail is especially important.

TO APPLY:

Email a BRIEF message (remember Voltaire's aphorism: "My essay would have been shorter, had I more time to write it") about why you would be suited for this position. Please make mention of any previous experience or skills in the body of your letter.

No attachments or resumes, please.

Email your letter to: editorial@entertainmenttodayonline.com

BUSINESS

BUSINESS OPPORTUNITY

Home Based. Potential to make your annual income monthly working PT. Choose success. 800-745-7582.

It's easy to place a classified ad in

ENTERTAINMENT TODAY

just email your request to Classifieds@EntertainmentTodayOnline.com

Astrological forecasts

by Lady Katsura and Suki Yaki



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.

Capricorn (December 22 – January 20)

As fate would have it, you went home with the wrong guy two months ago. Your soul mate showed up about ten minutes after you left. But, don't fret. Your paths will cross once more in two years' time. In the meanwhile, be gentle with the poor sap you've shackled up with by mistake. He's more vulnerable than he seems.

Aquarius (January 21 – February 18)

We know you're upset, but don't let that disastrous perm stop you from going to that play you just read about on page five. You can always wear a hat, or, if you find the right outfit at the thrift store, you just might be able to make it look intentional.

Pisces (February 19- March 19)

Stop trying to convince yourself your dog is enough. We know you have an unnaturally close relationship with him, but there are limits to the kind of love two different species can share.

Aries (March 20 – April 19)

Warning: spoiler ahead. Read on *only* if you already know the truth about your romantic situation. Still with us? As a money-saving tip, we suggest you stop buying two plane tickets when you travel. We know your girlfriend is very real to you, but...let's just say she's invisible to airport security and airline employees. If the flight is crowded, she can sit on your lap, and with the money you save, you can vacation twice as often.

Taurus (April 20- May 20)

There are two stages of romantic love: before you're able to fart in his presence, and afterwards. You've been stuck in Stage One for a long time now, and your digestive tract is in danger of permanent damage. Tonight is the night to move to Stage Two. Give him fair warning, and then...Well, do what comes natural. There are romantic rewards waiting for you on the "other side." We can tell you from experience.

Gemini (May 21 – June 20)

It's time to stop reading your boyfriend's e-mail. It's unfair to be so angry with him, when he has no idea why. Poor guy is completely bewildered half the time, and the rest of the time he just assumes you're crazy.

Cancer (June 21 – July 20)

Stop boring your friends with diatribes about work-out regimens you want to start but for which you can't find the time. You haven't exercised even once in the last year, and you have no intention of starting. So find something new to berate yourself for not doing: like flossing, or reading, or using your turn signal.

Leo (July 21 – August 20)

Why are you always late everywhere you go? You tried setting your clock ahead 15 minutes, then it was 20, and now it's 25. But all it did was make you quicker at subtracting. It's not your watch that needs resetting; it's your attitude. Being prompt is a common courtesy, not a waste of time.

Virgo (August 21 – September 20)

Stop beating yourself up. It's normal for young people to do stupid and memorable things while intoxicated. You can make everyone forget you went skinny-dipping in the fountain at the Grove last weekend if you do something even more humiliating this weekend.

Libra (September 21 – October 22)

As your birthday approaches, your thoughts are filled with self-criticism and unfair comparisons to people who are way more successful than you are or ever will be. Instead, try comparing yourself to someone upon whom you can look down.

Scorpio (October 23 – November 21)

You're going to meet someone interesting this week. Time to brush up on your conversation skills. When someone else is talking to you, try listening instead of tuning them out while you think up something impressively intelligent to say when it's your "turn." People only find you interesting if you at least pretend to be interested in them.

Sagittarius (November 22 – December 21)

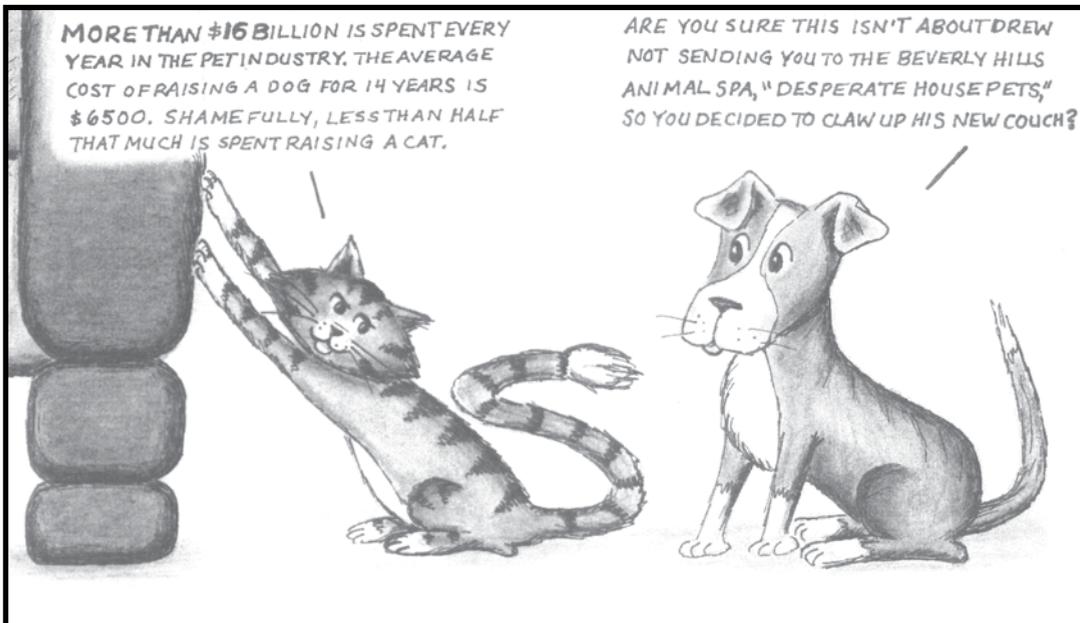
Your "Good Mood" book hasn't put you in a good mood. Your *How to Treat Depression and Build Your Abs While Sitting in Traffic* book almost got you in an accident. Perhaps you should stop wasting your hard-earned money on "self-help" books, and try to help others instead. Send that money to the Red Cross or Amnesty International. Helping others can help you to feel better about yourself too. *R*

Progressive TALK AM 1150 **HOLLYWOOD**

Astrological Forecasts by Lady Katsura and Suki Yaki are now on the radio! Tune in to "Harrison on the Edge" on **KTLK AM 1150** Mondays at midnight for the new Psychic Astrology talk segment with host Cary Harrison. "Harrison on the Edge" airs weekdays from 10 PM to 1 AM and Saturdays from 2 PM to 5 PM • www.goHarrison.com

Comics

Walker and Prescott.com by Drew-Michael



Skinny Panda by Phil Cho



The Hot Zone by Mark Darcourt



**TELL THEM YOU SAW IT IN
ENTERTAINMENT TODAY**

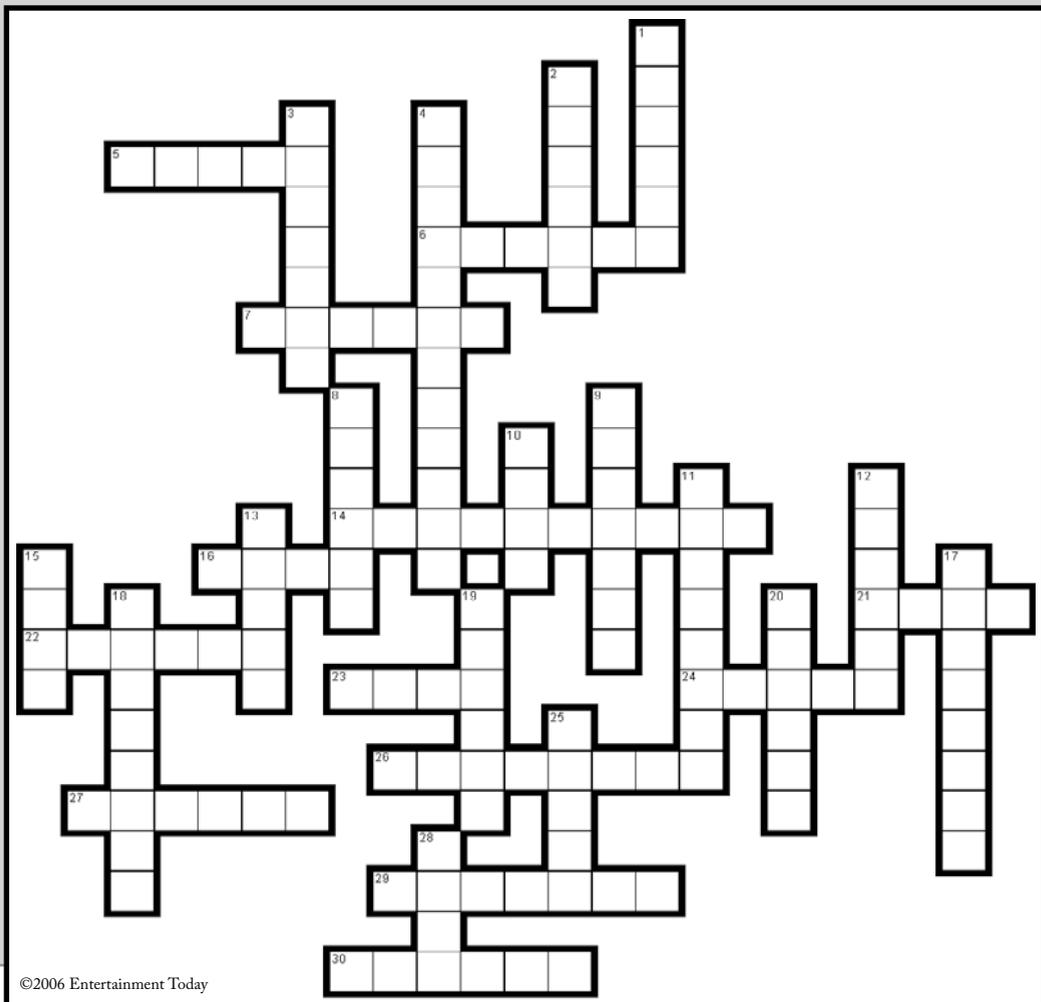
ADVERTISE

FOR INFORMATION AND RATES

call: 818-566-4030

email: Advertisement@EntertainmentTodayOnline.com

PROFESSOR KLICKBERG'S INSUPERABLE CROSSWORD PUZZLE



©2006 Entertainment Today

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).

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

©2006 Entertainment Today

SUDOKU CONTEST!

First 10 with correct answers will win Knitting Factory tickets and gift certificates.

Send correct answers to:
Entertainment Today
2325 W. Victory Blvd, Suite 5,
Burbank, CA 91506-1226

Answers to last weeks puzzle:

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

©2006 Entertainment Today

ACROSS

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

DOWN

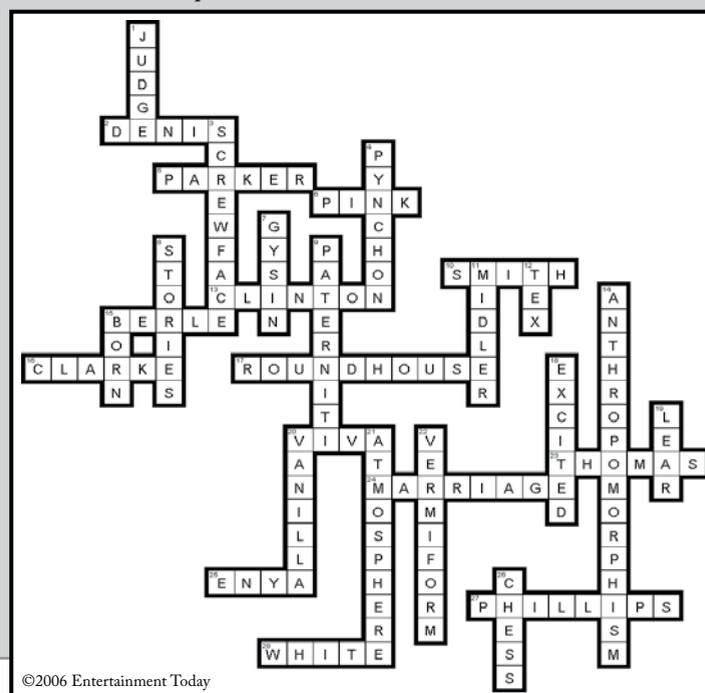
1. This comedy troupe and show, "____ City," set the stage for "Saturday Night Live"
2. Also known as the "____ Boys," this ragtag group of nativists are commonly referred to as "The Dead End Kids"
3. ad ____: attacking an opponent's character rather than answering his argument
4. Series of five Nirvana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

CROSSWORD CONTEST!

First 10 with correct answers will win Knitting Factory tickets and gift certificates.

Send correct answers to:
Entertainment Today
2325 W. Victory Blvd, Suite 5,
Burbank, CA 91506-1226

Answers to last weeks puzzle:



©2006 Entertainment Today

**THANK YOU FOR READING
ENTERTAINMENT TODAY**

TELL THEM YOU SAW IT IN ENTERTAINMENT TODAY

ADVERTISE

FOR INFORMATION AND RATES

call: 818-566-4030 or email: Advertisement@EntertainmentTodayOnline.com

event ICONS .com

Catering, Events & Staffing Service



We are here to make your event a truly memorable one, taking care of all the details.

Event ICONS ... here for your EVERY event!



HOLIDAY, CORPORATION/PRIVATE AFFAIRS & PARTIES
FULL MENUS, DRINKS, PARTY RENTALS, MUSIC & MORE
BARTENDERS, COCKTAIL SERVERS, WAITERS & CHEFS

We specialize in the following functions:

Birthdays • Baptisms • Weddings • Reunions • Receptions Cocktail Parties
Showers • Social Mixers • Bar Mitzvahs Barbecues/Luau's • Private Dinners
Theme/Kids/Pet Parties • Fashion Shows • Special Occasions/Functions



Please feel free to call or email us for any and all questions concerning your event.

Drew-Michael, Event Manager: Drew@EventICONS.com • 818/565-9954

Mailing Address: 10945 Hortense St., Ste. #213, Los Angeles, CA 91602

Events@EventICONS.com



Los Angeles
"Dopest Attorney"

Allison Margolin
Harvard Law & Affordable

Need a warrant recalled?

Want to Smoke Pot on Probation?

All criminal defense from drugs to murder

Office: 323-653-1850
(Okay to call from custody, 24 hour service)

NO CREDIT ~ BAD CREDIT

"LEADING FINANCIAL INSTITUTION APPROVING SMALL
BUSINESS MORTGAGE, VEHICLE, AND PERSONAL LOANS."

IMMEDIATE RESPONSE!

GIVE US A CALL AT 1-800-825-4165

Make stronger connections.

Switch to Sprint, the #1 wireless provider to businesses.



BlackBerry 7130

\$199.99

After \$130 mail-in rebate.

Phone offer requires a two-year subscriber agreement.

UNLIMITED DATA PLAN

\$49.99 /mo.

Unlimited email and web access.

One-year subscriber agreement required.

Unless a voice plan is selected, you will be charged \$2.00 per minute for voice calls.

Other monthly charges apply.

See below for details.

Sprint

Together with NEXTEL

9830 E. BALDWIN PL
EL MONTE, CA 91731
(626)-618-9988

VISIO NCELLNET, INC.

**Rates exclude taxes and Sprint Fees (including USF charge of up to 2.67% that varies quarterly, cost recovery fees up to \$2.83 per line, & state/local fees that vary by area). Sprint Fees are not taxes or government-required charges. Coverage not available everywhere. Available features & services vary by phone/network. Nationwide Sprint PCS Network reaches over 250 million people. Offers not available in all markets or locations. Subject to credit approval, \$36 activation & \$200 early termination fee per line. Deposit may be req'd. Add'l terms & restrictions apply. See store or Sprint.com for details. Offer ends 9/2/06 or while supplies last. Mail-in Rebate: Requires purchase by 9/2/06 & activation by 9/16/06. Rebates cannot exceed purchase price. Taxes excluded. Line must be active 30 consecutive days. Allow 8 to 12 weeks for rebate. Data Plan: Cellular Airtime (\$0.20/min), Text, image & audio messaging: \$0.10 (sent or received message). Images/audio sent as an MMS message will incur a charge of \$0.25 (message sent or received). Nextel Walkie-Talkie (rate x minutes x participants): Local (\$0.20/min) - Nationwide (\$0.10/min). © 2006 Sprint Nextel. All rights reserved. SPRINT, the "Going Forward" logo, the NEXTEL name and logo and other trademarks are trademarks of Sprint Nextel. The BlackBerry and RIM logos of related marks, images and symbols are the exclusive properties and trademarks or registered trademarks of Research In Motion Limited - used by permission.

FUSE

MOBILE

www.fuse-mobile.com

JOIN THE NATION'S MOST RELIABLE NETWORK*

Call for
more locations
throughout Southern California

1.866.702.FUSE (3873)

The LG CHOCOLATE

Try It
TODAY!



Los Angeles
1803 W. 6th Street
Los Angeles, CA 90057
213.353.9165

Coliseum Center
3732 Crenshaw Blvd.
Los Angeles, CA 90016
323.292.6100

Sepulveda/LAX
8732 Sepulveda Blvd.
Los Angeles, CA 90045
310.642.9300

*Network details at verizonwireless.com

verizon wireless
Authorized Agent