



# FLIX FACTORY

2325 West Victory Blvd, Suite 7, Burbank, CA 91506

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www.flixfactory.com

# ONE STOP SHOP FOR INDEPENDENT FILMMAKERS!



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- Coordinatation

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- DVX-100A w/Tripod (\$200/day~)
- Lights with light stand (\$20/day~)

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- Editing
- DVD Authoring (\$50/tape~)
- Digbeta On-line edit
- Compositing

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- Location Sound (\$275/day~)
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- Dialogue Editing (\$35/hr~)
- Sound Design (\$50/hr~)
- Foley (\$75/hr~)
- ADR Studio (\$150/hr~)
- Sound Mixing (\$50/hr~)



# **FACILITIES/EQUIPMENT**

# **CAMERA**

- Panasonic DVX-100a
- Tripod
- 2 XL Batteries

# LIGHTS

- 1000w Lights
- 650w Lights
- 300w Lights

# **LOCATION SOUND**

- (2) Shotgun mics
- FOSTEX Memory Recorder
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- (4) Wireless Lav Mic Kit
- 8ch Mixer
- 300 ft. XLR Cables
- Portable Sound Cart

## POST PRODUCTION

- Apple Final Cut Studio

(\$35/hr~)

- Apple DVD Studio Pro
- Adobe AfterEffects
- Eyeon Digital Fusion
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# **POST SOUND**

- ProTools
- ADR Studio
- Waves Gold Bundle



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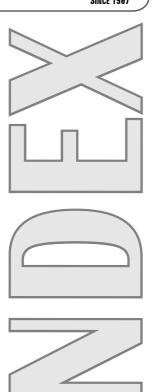
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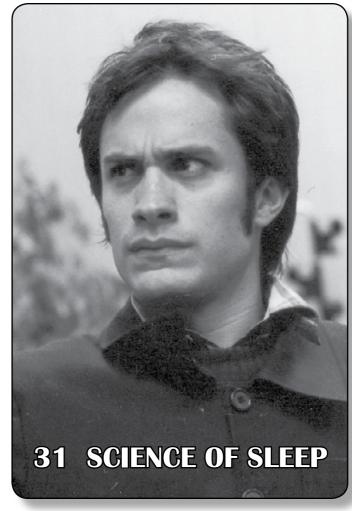
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# **24 TORONTO FILM FESTIVAL**

Part two in Entertainment Today's continuing coverage of the 2006 Toronto International Film Festival. Find out which movies will be big in the States...and which ones will stay in Canada...

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# MUSIC

Don't get left behind: Marianne Moro spends a night at the Los Abandoned CD release party; They don't call me "Tripod" for nothin': The Rock City News interview with 3 Legged Dogg.

# THEATER

The theater's a circus: Travis Michael Holder reviews Cirque de Soleil's Delirium; Too hot to handle: Holder's review of Eros & the Guillotine II.

# FOOD

- Some kind of beauty: Joseph Feinstein checks out the restaurant that's been an LA landmark for over thirty years.
- **EVENT LISTINGS**

# COLUMNS

- HOLLYWOOD INSIDER with Dawn Miller
- GOSSIP GUY with Erik Davis
- DINING with Shirley Firestone 7
- WEEKLY SPORTS WRAP-UP with Joseph Trinh
- HOLLYWOOD SCORECARD with Michael Levine
- WARMLY, ORMLY with Ormly Gumfudgin
- **HOLLYWOOD BEAT with Marci Weiner**
- WORDS 'N' MUSIC with Kat Kramer

# MOVIES

- The last date movie: Peter Sobczynski reviews The Last Kiss; This ain't no American Beauty: Win-Sie Tow opens up Red Doors; It's in the stars: Aurora Borealis might not be the best movie under the sky, but at least it's got Joshua Jackson; Laughing out loud: Steven Snyder tells of why you should be on the lookout for LOL; PLUS: Mike Restaino's DVD Reviews and Art Film of the Week with Aaron Sheley.
- Nightmares and TV: Michael Guillén interviews cinema's quirky little magicmaker, Michel Gondry to find out just how French this guy reall is.
- **MOVIETIMES & THEATER LOCATIONS**

# ART

Garbage art: Carmen Rohde sees what all the fuss is about with Rauschenberg's Combines at the MOCA; Take my picture: David Hockney's Portraits at the LACMA;

# <u>TELEVISION</u>

Game shows get gamey: Frank Barron reports on game shows of the future... and how they're basically all of our old favorites (except in HD); You need a hero: Kate E. Brooks does a flyby of NBC's new show, Heroes; Two of hearts: Celebrity Duets is making some beautiful music, and John Crumlish hears it all.

# BOOKS

Writing on life: Author Richard Brautigan lived a tragicomic life that ended prematurely, and Sean Reynolds is here to tell you why you should know about it; If these streets could talk: Kevin Gill reviews Street Meeting, a new book about why everyone in LA just can't get along (it's not our fault).

# **46-47 FROLICSOME FUN**

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



# IF YOU HAVE A PET KNOW THIS!



# ANIMAL CRUELTY IS A FELONY OFFENSE!

Our Animal Cops need your help to stop the violence.

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  - ~ 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

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# **Q & A with Tom Vickers**

## by Dawn Miller

Tom Vickers is an established photographer whose work has appeared in such prestigious outlets as the London Times, the London Sunday Telegraph, and various other news outlets across the world. He has lived in Los having to let Angeles for five years, and he continues myriad feature and celebrity news work for national US media sources.

# It seems as though the Paparazzi constantly grows in this city. What impact does this have on your industry?

The numbers are growing at a rapid rate. It is almost becoming a feeding frenzy in Los Angeles, with too many fish going for the same I think it comes with their territory (being bait. Increased numbers has the same effect it famous). They chose to go down that route, would on any industry: competition becomes stiffer, and only the best will survive.

## Is the influx of photographers causing a rift between older and newer photographers?

For certain photographers, sure. Personally, I my field. But, there are so many new photographers showing up that it's hard to keep up with who's who! I tend to get on with some of the older guys better just because I've known

them for longer and we treat each other with a certain level of respect.

Much of the public's perception of paparazzi is negative. Do you think there is a sense of hypocrisy there? After all, they are the ones buying the magazines!

Everyone is entitled to an opinion, and I think that certain elements of any industry are bound to attract negative criticism. I get people that come up to me in

the street and say Photographers make a tough go at snapping away celebrities. what a great job I have, and others that come depends on the celeb and the story. up to me and insult me! As long as there are enough of them buying my pictures, I can deal Do you think that anti-paparazzi laws will with the hypocrisy.

# Why is it that magazines seem to dog their photographers in order to avoid bad publicity?

I guess the Paparazzi have always been frowned upon, and certainly we make an easier scapegoat than those who write the news.

# What can paparazzi do to help counter the bad

Just conduct themselves in a more profes-good thing.

sional manner. Five years ago, you could photograph celebrities all day without ever

them know you were there. These days, because of all the new photographers, you get a scrimmage between twenty guys on Robertson Blvd for a few pictures of a "B-list" celeb. It doesn't look good for our industry.

# What do you make of celebrities constantly complaining about being followed by paparazzi?

and before doing so, they know full well that if they made it, they would become tabloid fodder. With that in mind, it's hard to sympathize, especially when in the early part of their career, many are desperate for the attention. That being said, I'm sure I would find it annoying.

# try to get on with most people who work in Photos sell for ever-increasing amounts of money. Do you see this as the main reason that more and more people are becoming involved in the Paparazzi?

I think that almost answers itself. Certainly, there is a perception that people can make a quick buck in the industry. However, in reality that is not the case.

# Who are the biggest buyers of celebrity photos?

America, the UK, and Australia hold the biggest markets. I'd say that the States pay the most, but if you get a set of pics of David Beckham, then the UK are going to stump up the cash! It really

# increase in severity?

California introduced a law this year that increases penalties against overly aggressive photographers. It makes them liable for three times the damages they inflict in any celebrityrelated incident, so it's already happening. Magazines can also be held liable if they publish the pictures, so things are changing across the board. I don't think it will halt the industry, but it may make certain photographers think twice about doing anything silly, which is a







# To the limit of this skyscraper

# Anna Nicole's Son Dies ... and No One Knows Why!

Just three days after she gave birth to a daughter, Anna Nicole Smith's 20-year-old son Daniel died of, what some are calling, a drug overdose. Initially, the cause of death was thought to be a heart attack. This has since been ruled out...leading most to assume drugs played a role. However, now the big question comes into play: What exactly did he overdose on, and from whom or where did he procure the drugs? And, did Mom play a role? After all, she was addicted to pain killers for, um, forever. Currently, the entire situation is under investigation.

# Brad Pitt, Angelina Jolie and Their Fake Security Guard!

Here's a wacky one for ya: Apparently, a California man was arrested in Los Angeles after he falsely claimed to be a special agent for the Department of Homeland Security in a bid to land a job as security consultant for Brad Pitt and Angelina Jolie. Hey man, you know there are easier ways to get an autograph, right?

## Hey Look, Madonna Really is a Space Cadet!

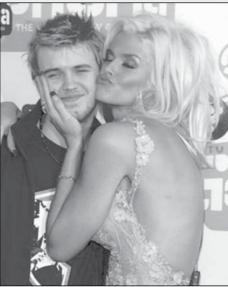
Though she was originally banned from space travel by 252 Russian parliament members, Madonna has been granted permission to travel—three years from now—into Space onboard a Russian spacecraft. Say what? In a press release, the Russian Space Agency confused everyone by-wait for it-using Madonna's real name! (That's right folks, Madonna's real name is not Madonna.) Says the Agency, "Taking into account the physical preparedness and financial capabilities, the dream of Louise Ciccone of a space flight could be realized in 2009." Ugh, Louise? How many of you knew that? Regardless, we wish her a safe trip—live long and prosper, Louise...er, Madonna.

# And This Week's Golden Donkey Goes

...50 Cent. After being pulled over by police recently for an unsafe lane change, 50 Cent (aka Curtis Jackson) was arrested for driving without insurance, without registration, and with an expired license. At first, Fiddy (or is it Fitty?) refused to step out of his silver Lamborghini. However, he eventually caved, was taken downtown, and was issued a summons to appear in court. So, for driving a Lamborghini without a license, registration, and insurance, 50 Cent is this week's biggest ass.

# That Thing Called Love

Love, sex, marriage, divorce—and that's



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

After fourteen of the most problematic years together, Whitney Houston has finally filed for divorce from singer Bobby Brown, provoking the entire world to simultaneously scream, "Damn girl, it's about time!" The duo became the latest casualty of the "reality TV" curse, following in the footsteps of Nick, Jessica, Carmen, and Dave. Now we're just waiting for Ozzy Osbourne to quit his relationship with Sharon Osbourne. However, I'm not sure that the dude even knows he's married, let alone still alive.

And speaking of divorce, Christie Brinkley—after finding out about hubby's little fling with his 18-year-old assistant—has decided to end her ten-year marriage to architect Peter Cook. Something tells me "Just the Way You Are" wasn't playing as Brinkley kicked Cook to the curb.

And speaking of classic Billy Joel songs, ex-lovers Matthew McConaughey and Penelope Cruz were spotted leaving the Mateo Italian restaurant in Beverly Hills together (we suspect after sharing a bottle of red and a bottle of white). This possible tryst fuels rumors that the two are once again shacking up. Either that, or someone was cashing in that booty call.

# Quote of the Week: Scarlett Johansson on performing love scenes in The Black Dahlia alongside real-life boyfriend Josh Hartnett: "You have about ten electricians chewing on sandwiches and staring at you as you writhe around. Then you have the director shouting orders at you to 'Move here' and 'Put your hand there.' I'm glad it comes off as sexy, because in real life, it was more like taking part in an organized boxing match."

See ya next week! &

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

# Barber brings back Brautigan

# by Sean Reynolds

John F. Barber teaches digital technology and culture at Washington State University-Vancouver. He has assembled a collection of essays entitled Richard Brautigan: Essays on new type of scholarship. Instead of going to the Writings And Life. Many of the thirty-two articles are from people who knew Richard Scheduled for release in the Fall, the book that chronicles the late author's life will also include previously unpublished photographs and artwork.

An Unfortunate Woman, was published posthumously by his daughter, Ianthe. It is and that's how the archive site began. We

a sublimely humorous, melancholy bramble of short chapters that the narrator describes as "one person's journey, a sort of freefall calendar map." It is a calling card; a self appraisal of the author's life while communicating his tilted visions of traveling across the US in the early eighties, unwinding at his home in Montana, and ruminating over an apartment in Berkley where an unfortunate woman had hanged herself.

Endemic of Brautigan's extraordinary style

writings, with all the components of his best Dickinson." work. We are approaching the anniversary of Brautigan's own unfortunate late-summer suicide. Americans have appreciated years. Every day, there are new readers who discover the bold, dark humorist for the first time, and many want to be in touch with discussion of the artist's work.

John Barber was a former student and personal friend of the late novelist. His previous book, Richard Brautigan: An Annotated Bibliography, is an extensive journal

Brautigan Bibliography and Archive, www. brautigan.net is the definitive online resource for the author's work. Says Barber, "The website allowed me to experiment with a dusty libraries and slaving among the boxes of unknown material, then hoarding what Brautigan personally or professionally, you have discovered until you can publish it years later, I wanted to experiment with the idea of making my research immediately available for scholarship or interested readers, and the World Wide Web seemed to offer that ability." Barber continued, "So, I shifted The last novel of Richard Brautigan, my focus and decided to become a developer, a creator, and a curator of an online entity,

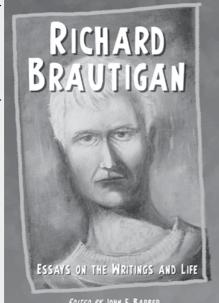
> get an average of 400 hits daily from around the world."

Barber was a creative writing student when Brautigan was finishing his last novel. "He was writing An Unfortunate Woman, and I spent quite a bit of time with him during that period in Montana. It was the summer of 1982, and he died in September of 1984. Richard was writing about one of the predominant themes in his life—and that is death. I think we can trace that theme all the

of unique fabrication and extreme metaphor, way back to his high school days in Eugene, the book is as genuine and honest as his other Oregon; to his fascination with Emily

Barber is the perfect choice as the mediator of the Brautigan discussion. He cares his poems and novels for more than forty for the author's work with the magnifying glass of academia and the shot glass of an old friend. Reminiscing, he says, "Richard thought the Eagles Nest was the best bar the Brautigan conversation. One person in Montana, especially because he was the has made an earnest goal of continuing the only guest they would allow to run a tab. It was what he called the 'Great American good time."

Barber looks ahead to the next conversa-



**Book Review** 

# City of Angels used to be heaven

# by Kevin Gill

In recent history, Los Angeles has been host to two major incidences of Afro-American civil unrest, an unparalleled wave of immigration from Asia, historic protests over illegal alien laws, and now—along with Miami—LA has become the first major US city in which Caucasians are a minority.

That LA embodies so uniquely the racial

ther new nor surprising. It appears, however, that things were not always this way. According to Mark Wild's argument in Street Meeting: Multiethnic Neighborhoods in Early Twentieth-Century Los Angeles, there was a time in LA's early days when there were no clearly defined ghettos to which each immigrant group could retreat. The result was an unprecedented kind of ethnic intermingling. Under the clear skies and on the open thoroughfares of a newborn metropolis, Afro-Americans, Asians, Latinos, and Caucasians more-or-less lived hap-

Street Meeting begins with a demographic survey of the area that surrounded downtown. On a train ride from the north around 1925, a new resident would travel through Lincoln Heights to discover Mexicans, Italians, and poor Anglos working together. Passing over the LA River, one would soon enter Boyle Heights with its motley conglomeration of Mexicans, Jews, Japanese, and Russians.

To the right, it would be possible to glimpse

addition to a preponderance of its original Mexican inhabitants—a smattering of Asians, Afro-Americans, and Anglos. The next stop would be Chinatown, the traditional home of gambling, opium, and prostitution. Of course, the region attracted more than Chinese immigrants. And so it went. Central LA at this time was a congeries of multiracial communities. Poor, powerless, and newly arrived, people born of starkly different backgrounds giant labor repository for the Mark Wild writes of LA's diaspora. city as whole.

Every story needs an antagonist, and the tale of early Los Angeles is no exception. The Anglo corporate elite, hoping to market Los Angeles to the rest of the country, were at pains

to protect the reputation of LA as a city without slums. To do this, it was thought necessary to eliminate the ethnoracial hodgepodge of the central neighborhoods, and to create working and middle-class neighborhoods free from the squalor, vice, and illiteracy of the central neighborhoods. What could not be eliminated through assimilation would have to be hidden through segregation.

Such forces of racial division were not withtensions that vex America is a fact that's nei- out resistance. Wild devotes a chapter to the

> Church of all Nations, a well-intentioned if ultimately doomed attempt at building a multiethnic community in central LA. The youth of the central neighborhoods are the topic of another chapter. According to a wealth of oral testimony drawn from interviews, children of different races played and studied together without much conflict or even awareness of their differences. As the children matured, however, and came closer to the age at which mates would be chosen and jobs taken, the usual forces of racist segregation-both

pily, worked, prayed, studied, and fornicated institutional and informal—came to divide what had once been united.

> In a chapter on sexual relationships, Wild discusses the difficulties that faced interracial couples at this time, as well as how the dynamics of race relations were played out in the city's brothels.

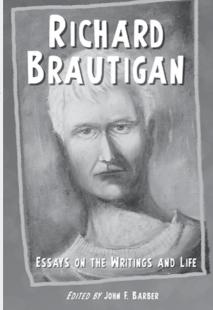
One of the pleasures of the book for anyone living in Los Angeles is the way it enriches and fills out one's understanding of the neighborhoods and spaces discussed. If one is inclined to wonder what the streets of LA would say Chavez Ravine, where one could find—in if they could speak, this book allows them to

do so with ease. Still, Street Meeting is a work of academic history, and to a non-specialist, the wealth of evidence can feel overwhelming. The book is well worth the read, but be prepared to work a bit.

Eventually, the Los Angeles we are now familiar with—one containing small pockets of genuine ethnic overlap enclosed by many larger monoracial neighborhoods—prevails. However, if the LA of today has

indeed become a field fertile for racial conflict, Street Meeting

suggests that the city's history may also contain the seeds of a solution to the problem. It may be that to live together peacefully, we must first simply live together.



**THANK YOU FOR READING** 

# Mirabelle ages gracefully Mirabelle has been one of LA's preeminent eateries for years.

# by Joseph N. Feinstein

In the blurb on Mirabelle, Los Angeles Magazine writes, "Mirabelle, the family-owned Sunset Strip landmark for over 30 years, remains one of the city's favorites because of wonderful food, incredible atmosphere, and relaxed outdoor dining." That I had never visited this "landmark" required some thought, and resulted in a decision to change my uninformed status and go there pronto.

and the hostess and manager—Carly and Frank, respectively—were there to meet and greet us with smiles on both of their faces. Because it was early, we had our choice of several tables, and we chose one inside but very close to being outside with a full view of the busy Sunset Strip as a backdrop. My wife and I favor sitting together in a banquette against the wall so that we can hold hands (or other parts) as we wait for service.

Trevor, our waiter, was rapid-fire in his arrival. Seconds later, water and their special warm bread and butter followed. Generally, I like to ask for a little history during our drink order. We discovered that Trevor had been there seven years, Frank: eight. George Germanides is and was the original owner when they opened thirty-five years ago. All things considered—in the restaurant world—this brand of longevity adds up to phenomenal success. We were to discover those reasons during the next two hours.

We began dinner with their mouth-watering Seafood Spectacular: a combination of fresh, fresh oysters, king crab, jumbo shrimp (not an oxymoron), and lobster on ice. The "Small" was truly enough for three or four, although it's designed for two. I can't imagine what the "Medium" or "Large" portions would look like, for the "Small" was truly gigantic. This plate dor. & cost forty dollars, and was well worth it.

Fran attacked her Mirabelle Salad, and had a bright smile after her first taste. The dish consists of chopped radicchio, romaine, gorgonzola, apples, and glazed pecans in a warm sherry vinaigrette. My Blue Crab Cake was absolutely delicious. It was bedded on cole slaw and Cajun remoulade—very large, yet crunchy outside, and moist and tender inside. One of the best I've ever eaten.

Trevor informed us that George's beef We arrived at 7:00 pm on a Thursday night, short ribs are among the best anywhere. I'm happy to report that he was absolutely correct. They are coated with a thick, hickory-smoked barbecue sauce that adds so much to the overall taste. As with almost all of the dishes, the ribs are bedded on a mass of potato salad and cole slaw combination.

> The side-order of French fried sweet potato sticks added that gentle touch to everything on my plate. Fran selected the Ahi Tuna Dijon that was accompanied baby green beans, fingerling potatoes, and tomato vinaigrette. Though dieting, she dipped into the sweet potatoes with an "Oh, they're good!" exclamation.

> Of the seven desserts—including a chocolate soufflé—I selected the German chocolate cake, Mirabelle style: cinnamon chocolate cake layered with caramelized pecan-coconut frosting. It's served warm, and I just may return for this treat after a movie or theater performance, for it's definitely memorable. Their coffee is as excellent as everything else on the menu.

> All in all, LA Magazine's brief assessment was 100% correct. Mirabelle did have an incredible atmosphere; it proved to be an excellent indoor-outdoor venue, and the food was wonderful.

Mirabelle lives up to its name with splen-

# Mirabelle

8768 Sunset Blvd. West Hollywood, 90069 Tel. 310-659-6022 (Across from Tower Records; five blocks west of La Cienega) Dinner: Approx. \$80 for two w/o alcohol. Note: They have a beautiful upstairs room for

parties of twenty-five or less.

**Restaurant Review** 

# Bagels, lox, and cream cheese!

#### by Shirley Firestone

A successful Culver City staple for more than 40-years, the Roll 'n Rye Deli—along with owner Rita Zide—is an absolute joy.

Favorite delis are like religions, sort claim theirs as the best. And generatreasured hangouts where one can get foods that stem from their fondest memories: like Mom making her crispy, crusty knishes. So you choose the place that does it like Mom. These special places become habits of childhood; we love the nostalgia of familiar tastes, sounds, and aromas.

At Roll 'n Rye, you can eat at the spiffy kitchen counter or one of the comfortable booths built for two or four. And there are several sections for the many regulars who come in for lunch every day. It's definitely a luncheon shrine for diners and catered events. Be sure to look up at the ceiling to see the humongous mural of a pickle and an the old-time Reuben sandwich. enormous bagel.

of items, complete with four types of knishes, combo sandwiches, soups, chili dishes, fish platters, assorted meats, and a section for calorie-conscious folks. There are loads of chicken and turkey, and a list of "deli creations" made especially for vegetarians.

The lunches are extremely popular, as are their breakfast combinations. On Sunday, among the list of breakfast foods you can expect are: Eggs Benedict, Salmon Benedict, and Eggs Florentine. This place is amazing—daily favorite specials are served from 2:00 pm to 9:00 pm; something different for each day of the week. On Sunday, it's prime rib for \$16.25 (their most expensive item), or you may have a roasted half chicken with stuffing (\$13.50).

Throughout the week, you'll find a sundry list of fantastic items such as cheese blintzes,

plates, and—of course—liver & onions. All dishes are served with potatoes, vegetables, cole slaw, or other sides along with soup or salad, bread, and dessert.

I had a fabulous turkey burger. But, of engraved in the minds of families who you can also order veggie burgers, legendary double pastrami burgers, and more. I tions get used to the cooking of their own believe this restaurant produces high quality Jewish-style soul-food that's reasonably priced, and served with care. Along with the traditional brisket, pastrami, corned beef, Nova lox, and fresh oven-roasted turkey, there's Matzo brei. This last meal really takes me back to when I watched my grandmother soak the Matzo in water (some use milk) and then crumble the moist cracker into whipped eggs. It's then fried (some people put sugar on it, others use salt and pepper), and is served with onions.

> There are many "melt" goodies here, including the tuna melt, turkey and cheddar, brisket and jack cheese, ham and Swiss, and

For those who get nostalgic while think-Their menu is extensive, with hundreds ing about the old soda fountain, you can order a hot fudge sundae with whipped cream, nuts, and a cherry on top.

Or do you remember Dr. Brown's soda? fabulous salads, hot stuffed baked potatoes, You will have to put "big band" music on with that one!

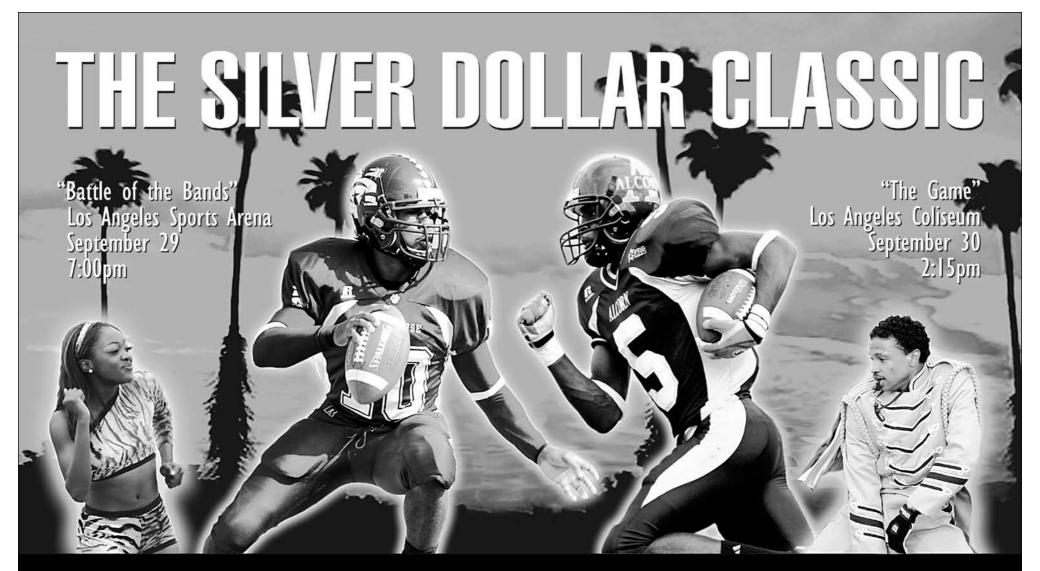
> With the exception of large fish platters, most everything is under \$15 and less.

> The portions are large, and they will gladly box the leftovers for you. Should you have any left to take home, make sure to share it with a friend...just as Mom would have told you! 🏱

Roll 'n Rye Deli 10990 W. Jefferson Blvd., Culver City; (310)390-3497; Open Tues-Sat.: 6 am - 9 pm, Sun/Mon: 6 am - 8:30 pm Free parking; Catering



The Roll 'n Rye deli serves tip-top "Jewish soul food" at affordable prices and with terrific service.



Special Guest "WHODINI"

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# WEEKLY SPORTS WRAP-UP

Upsets, overtime, and controversy were the keywords of this the speed and the hitting that was shown on the field. Also, hard on themselves to make it to the Super Bowl, which was past football weekend. ESPN dubbed it "Separation Saturday" for college football, a time when we figure out a little more about who'll be the true contenders for the Title...or at least that's what the Media wants us to think.

Starting the day off was a showdown between #18 Oregon and #15 Oklahoma. The Ducks helped restore some respect for the Pac-10 by upsetting the Sooners, 34-33, in a thriller, albeit with some controversy. The Ducks got the better end of the deal on a miscall on an onside kick that was integral to Oregon's comeback victory. The other upset came in South Bend, and—my, oh my—was it a big one. #2 Notre Dame got spanked by #11 Michigan in their own house, 42-24, exposing the Fighting Irish's weaknesses on defense.

7-3, which continues to beg the question: is SEC full of great and win it in the extra period on a deep Eli Manning throw defenses, or horrible offenses? Both teams seem pretty basic with their conservative playcalling, but there is no denying

#7 Florida gets a rare road win against an SEC opponent, beating the #13 Volunteers of Tennessee.

#4 USC, despite a slow start, beats #19 Nebraska, 28-10, in John David Booty's home debut. Though they started off sluggishly, USC was able to wear down the Huskers on both sides of the ball, behind a good showing from Booty and freshman Emmanuel Moody. One bit of bad news for the Trojans was the injury to Ryan Powdrell, who dislocated his ankle in the first quarter, which makes him the second USC fullback to go down to injury. Hope you get better soon, Ryan.

In the Big Boys league known as the NFL, we saw several games go into overtime, including a thrilling NFC East clash between Philadelphia and New York. The Eagles were leading Other big games included #3 Auburn beating #6 LSU, 24-7 in the second half, only to see the Giants storm back to Plaxico Burress, 30-24. Also winning in OT is Minnesota over Carolina, 16-13. The Panthers, now 0-2, are making it

what many thought they would do this year. The Vikings at 2-0 are proving to be this year's surprise team (my pick to win the NFC North, by the way), and not the Arizona Cardinals, who lost to the Seattle Seahawks, 27-13.

Baltimore Ravens (this year's AFC North champs...believe me on this) mopped up the Oakland Raiders, 28-6, showing that once again Al Davis needs to change his philosophy on how to keep his "commitment to excellence." For the second week in a row, the Ravens are the culprits of the highlight of the week, with 300+ lbs. Kelly Gregg returning a fumble 59 yards only to have the ball stolen by his own teammate, Ray Lewis, as he fell flat on his very large behind.

Lastly, Peyton Manning went nuts by throwing for 400 yards in the Colts' 43-24 victory over the Houston Texans, which is such an odd name for a football team. What's next? The Hawaii Hawaiians? The Los Angeles Mexicans?

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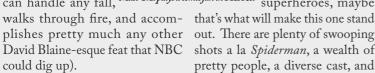
# We could be Heroes

by Kate E. Brooks

When watching the opening of NBC's new show Heroes, you may think that you accidentally popped a Star Wars VHS into your VCR.

The introduction begins with a rolling scroll that basically tells us that all over the world, there are "ordinary" people discovering that they have extraordinary superpowers and are trying to deal with how this change affects their lives. The superheroes/cast includes Peter Petrelli, a 30-year-old male nurse who believes he can fly, Diego Medina, a 28-year-old junkie who has been through rehab but maybe should fall back off the wagon (when he is high, he seems to be able to paint images of the future), Niki Sanders, a 33-year-old Las Vegas showgirl and single mom who pays the bills by undressing in front of a webcam for \$39 bucks a pop (and seemingly runs from the mob for having borrowed money tiny is to come together to save to make a donation that would get her bright young child into a private school where he can excel), Hiro Makamura, a young Japanese genre, but I did ask the opinion of

Comic Con type nerd who has the ability to make time stand still, D.L. Hawkins, a 31year-old inmate who can transport himself through walls, Matt Parkman, a beat cop who can hear other people's thoughts, and Claire Bennet, a high schooler (who is rarely seen out of her cheerleading uniform,



show ends, the characters all realize in their own lives. They grasp while during my viewing.



Niki Sanders (Ali Larter) finds her power.

the larger picture of where their superpowers come from and what they can accomplish together. Unfortunately, their realization comes at about the time that they also gain awareness of the series' antagonist who wants to harness their super-DNA for himself...of

The super-team's ultimate des-

I am not really into the sci-fi

friends who are, and I didn't get one negative review in the bunch. Every single one of them found the show to be amazing...and couldn't believe that I didn't see it their

Even though I thought the dialogue was a little "too good" for a show about can handle any fall, Masi Oka plays a comic fan in Heroes. superheroes, maybe

plishes pretty much any other out. There are plenty of swooping David Blaine-esque feat that NBC shots a la Spiderman, a wealth of pretty people, a diverse cast, and enough amazing stunts to keep About ten minutes before the even me interested long enough to make it through the pilot...Though, that they can accept their powers I was going through some mail

**Television Feature** 

# Facing the music: Celebrity Duets shows off

by John Crumlish

Part American Idol and part American Bandstand, FOX Television's Celebrity Duets grants performers from screen, stage, and sports the chance to test the star power of their singing voices.

Duets, which debuted August 29th, pairs legendary recording artists in vocal performances with celebrity contestants. Industry veterans Marie Osmond, Little Richard, and David Foster judge the live performances, but viewers determine which contestants make the cut for the next week's show by calling in votes for their favorite. More than each celebrity's vocal reputation is at stake; the series winner, to be named on the September 29th finale, earns a \$100,000 donation to the charity of his or her choice.

While three of the original eight contestants have already been eliminated, the show has struck the right chord with the celebrities who remain in the *Duets* spotlight.

The series is serious business for comedic actor Hal Sparks, who also sings for metal band Zero 1. "Every week, I have to come and bring the rock," says Sparks, known for his role on Showtime's Queer as Folk and his glib commentary on VH1's I Love the '70s/80s/90s specials. "If I go up there and cheese it up, or go too soft and not be myself, it's kind of cutting against my band mates, and it could be embarrassing. Even if I do well, and it's not in my style, it would be bad. It's really important that I'm myself."

A native of Kentucky, Sparks grew up listening to bluegrass. Wynonna Judd and Hal Sparks harmonize on Duets. "Of course, if your parents play bluegrass, you're going to want to play metal," says Sparks, who's been teamed with Smokey Robinson, Gladys Knight, Wynonna Judd, and Styx's Dennis DeYoung. Sparks intends to remain a rocker, but he's glad to yield his ego to a worthier cause.

"Having the opportunity to shine in a different area can never hurt you," Sparks says. "And, to tell you the truth, I can't care, because I'm doing it for charity. I can maybe win 100 grand for charity, so who cares if I look like a dipshit? If I have the opportunity, I have to take it."

Like Sparks, Lucy Lawless (Xena: Warrior Princess) is far removed from

her popular television persona. More chanteuse than Amazon, she cooed with Robinson and Michael Bolton one week, and rollicked with Kenny Loggins the next. Lawless, whose performance with Dionne Warwick won her the most votes last week, senses that *Duets* viewers are seeing and hearing her in a new way.

"They seem to be very surprised about everything," Lawless reveals. "I think they have a vision of me as some sort of seven-foot-tall, 700pound gorilla. So it's not hard to surprise them."

Statuesque and blonde, Lawless realizes that Duets is more about voice than veneer. Recent work on Battlestar Galactica in Vancouver left her with little practice time, so she hired vocal coach Eric Vetro. "Two weeks isn't very much time to prepare to sing with these legends," admits Lawless. "Nothing can prepare you for that, but I just wanted to do what I could to get vocally in shape. I'm flying by the seat of my pants.



Lawless leaves appraisal of her performances to the ears—more than the eyes—of *Duets* viewers. "I'm not a good judge," she says. "I just try to pay attention to who I am singing to. That's all you can do in life: try to be in the moment."

As the designated "Culture Vulture" on Bravo's Queer Eye for the Straight Guy, Jai Rodriguez mandates taste to the regular folks whose images he helps refine. His Duets performances have been self-assured and classy, even if a few low-end resources were needed to revive his raspy voice for the second show.

"This may sound corny, but I did the stupidest things in the world,"

Rodriguez says. "I bought two humidifiers. I slept with Breathe Right strips to open up my nose. I drank a lot of water, and I'm not really a big water-drinker, so I overhydrated. I got a lot of rest. I just kind of took it easy."

Rodriguez earned raves for his first-week numbers with Gladys Knight and Michelle Williams of Destiny's Child. In the second week, he and Brian McKnight sang McKnight's hit "Back at One" with steam and power.

"Brian gave me a lot of tips on how to sound good," says Rodriguez, a veteran of Rent and The Producers on Broadway. "I can't compare myself to people like Brian, and that was the hardest thing when I was singing with him. We're two different singers. I just tried to work really hard, and not think in those terms. I iust wanted to do well for me."

Samples of Rodriguez's latest music project are on his website

(myspace.com/jairodriquezmusic), and he's confident that Duets can help fans appreciate his vocal finesse. "This would be a great platform," rejoins Rodriguez, who sang with Taylor Dayne in last week's show. "I think this is probably much better than telling people how to 'zhuzh.' This is my

Contestants aren't the only ones singing the show's praises. Solo artist and former Go-Go's lead vocalist Belinda Carlisle says the "fun factor" drew her from her home in France to a duet with Lea Thompson in the second week. Carlisle commended Thompson after they sang "Heaven is a Place on Earth," a No. 1 hit for Carlisle

"Lea has a really good voice, and we have a good vocal blend," mentions Carlisle. "It seemed pretty natural to me. I was lucky. It could have been a lot more difficult than it was."

Carlisle continued, "Getting vocal blends usually takes a lot of rehearsal, even if the person does have a good voice. The resonance of two voices can sometimes just rub against each other."

Celebrity Duets weekly results show will air Friday, Sept. 21 at 9 p.m. (live E.T., tape P.T.). The twohour finale will air Friday, Sept. 29 at 9 p.m. (live E.T., tape P.T.). For more information, visit fox.

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# Meet the Munsters (and Mandel...again)

# by Frank Barron

Wanna see the world? You don't have to join the Navy. Just tune in Sunday nights on CBS and follow the path of husband and wife team Bertram Van Munster and Elise Doganieri who co-created and produce the four-time Emmywinning reality show The Amazing Race.

The creative duo cover every square inch show. This time, their global adventures take them to "some hard countries," as Van Munster calls them, comparing the locations to the 80plus countries they've visited already. The latest

of contestants in Kuwait, "suffering 130-degree temperatures." They traveled also to China, Mongolia, North Vietnam, and Madagascar. "We had a lot of cooperation from the Chinese government, because the show is very popular there and worldwide. That helps us a great deal," says Van Munster.

The show (from Jerry Bruckheimer Television Productions) plays in 85 countries and is

the top show in Canada, Australia, and Singapore. Diversity seems to be the theme of The Amazing Race's tenth edition that just got underway with host Phil Keoghan and twelve multiethnic teams. The contestants' backgrounds are equally different, with beauty

letic amputee. They all hope to travel over times bewilderment." Mandel went on to say, 40,000 miles in under 30 days, as they traverse "I don't understand when you offer a quarter

of the Great Wall. An amazing experience not allowed to do that."

for everyone.

syndicated game shows—Wheel of Fortune, beginning its 24th season, and Jeopardy, in its 23<sup>rd</sup> season—keep up with the high-tech times, and have just introduced high-definition to the comedic host says Deal or No Deal has their viewers. Watching television in HD changed his life for the better, with a whole "will help make the viewing experience more new audience discovering the actor and long exciting," reports Jeopardy's brainy host, Alex time denizen of comedy clubs. He reveals, "I've Trebek. He jokes that the crisper picture in a never been more blessed in my life." &

higher resolution format will mean that he'll have to alter his makeup "to a combination of Max Factor and spackle."

Pat Sajak is thrilled that his show has "a vibrant new set." And Wheel of Fortune's Vanna White says there will definitely be some changes for her because of the HD broadcasts. "Fashions will be brighter, in solid bold colors, and prints," she explains. "And I'm getting used and check out every task they present on the to the new airbrush kind of makeup that is sprayed on lightly and covers evenly," responds the beautiful "woman of letters."

In other game show news, Howie Mandel

with NBC's nail-biting game show hit Deal or No Deal. In addition to the lucky in-studio contestants, this time around, lucky viewers will have a chance to win a lot of money with the "Play at Home Lucky Case Game." It's a live interactive game where viewers can text on their cell phone or log onto the Deal or No Deal website at www.nbc.com/DOND to participate.

Has hosting the show given Mandel an insight on the human

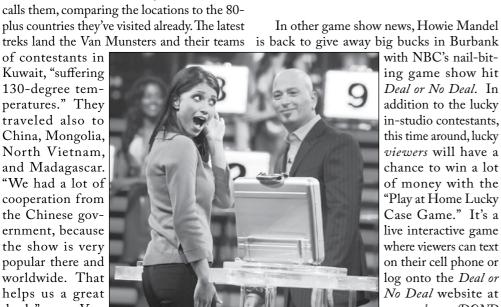
condition?

No way, he answers, but it has "surprised me in absolutely every way. I have no idea how humans work, and the reaction of contestants has filled me with awe,

sometimes anger, some-

four continents and 13 countries before crossing of a million dollars to somebody in debt, who the finish line for the million dollar prize. The has never owned a home, with three children first leg of their journey sent them from Seattle, to put through college—and they adamantly Washington to Beijing, China. Their skills were go, 'No deal.' I think, 'What is wrong with pushed to the limit as they climbed a portion you?' I want to shake them, but I'm told I'm

Mandel thinks the beauty of the show is Closer to home, the #1 and #2 most popular that it is very relatable. "You realize these are real people with real issues, real problems, and they can ultimately change their life drastically for the better, or maybe the worse." Personally,





queens, a coal miner, a Howie Mandel host of Deal or No Deal with contestant (above), teacher, and a very ath- Vanna White and Pat Sajak hosts of Wheel of Fortune (below).





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# Hollywood SCORE CARD

#### by Michael Levine



The 79th Academy Awards will be hosted by beloved talkshow host Ellen Degeneres who received much acclaim when she hosted the Emmy Awards shortly after the September 11th attacks, and has thus been recognized as someone who works well under the limelight with both stressful and fun situations.



Ronald Isley, of the Isley Brothers, has been ordered to spend three years and one month in prison after the IRS discovered that he had avoided paying taxes. The tax evasion crime also forced the 65-year-old to pay a fine of \$3.1 million.



The NAACP has stated that it opposes the new Survivor show, Survivor: Cook Islands, but is waiting until the show airs to officially report its opinion. This season of Survivor, teams will be divided by race and forced to compete against one another.



Another unnecessary sequel—Legally Blonde 3—will soon begin production. However, the previous star, actress Reese Witherspoon, will not participate.



Eva Longoria will not work on another television series after she ends her stint on Desperate Housewives. She enjoys acting in films, and plans to pursue that direction when Desperate Housewives goes on permanent hiatus.



MySpace and YouTube might be heading into a legal battle with Universal Music Group, regarding copyright infringement. The company accuses the sites of violating their copyright laws when viewers and participants post music and music videos of Universal's clients.



Sobol Literary Enterprises has created a new literary prize for individuals who are not represented by agents and whose books are not published. This prize is intended to help writers become recognized in the literary world and garner recognition that they would have not otherwise received.



Jay-Z has a new album coming out titled Kingdom Come. Apparently, his statement about being retired is now rendered null, as Kingdom Come will be hitting stores later this fall.



Jon Bon Jovi and Kenneth Cole will join forces to create an outerwear collection that debuts in November. A portion of the proceeds will go to Help USA, a charity for homeless men and women.



Gwen Stefani has launched not only her own clothing line, but also a line of play dolls. The edge? The dolls are costumed in outfits based on clothes she and the Harajuku Girls have worn during her world tour. Stefani mentions that she hopes to bring her rock and roll style to the toy industry with these limited-edition dolls.



Desperate Housewives' Marcia Cross has announced that she is expecting her first child with husband Tom Mahoney on April 2007. The pregnancy will be written into the Desperate Housewives show.



Amazon.com has jumped on the broadcasting bandwagon to offer downloadable movies and TV shows available on its website. 🏲

Michael Levine is the founder of the leading Hollywood communications firm, LCO. He has authored 17 books, his most recent being Broken Windows: Broken Business. (www. BrokenWindows.com)

# **Art Show Review**

# Some truly offal artwork comes alive

# "Robert Rauschenberg: Combines" at MOCA

# by Carmen Rohde

Nestled in the newer "eclectic" downtown (in other words, between vagrant-populated Skid Row and the fancy Walt Disney Concert Hall) is the Museum of Contemporary Art that recently exhibited Robert Rauschenberg: Combines.

To those who enjoy Abstract Art and Mixed Media, this is a comprehensive exhibit that covers the American Pop artist's work from 1954-1964. Primarily, Rauschenberg collected mundane items he found on the street or in his apartment (read: trash), combined them, mounted them onto canvas, and covered them with coats of (most often red) paint. He created compositions with photographs of pretty girls, newspaper clippings of baseball players, bird feathers, coke bottles, his trousers, masking tape, wallpaper, ripped cloth, etc., and told the world that any forgotten item can be celebrated and turned into art.

Since the objects used were actually very close in proximity to the artist himself, some of the work can creations included taxidermy—a sad- from 5pm - 8pm, and \$8 otherwise

sheets and pillow that he later mounted on one of particularly famous piece, Bed (1955).

Indeed, one recognizes paraphernalia specific to a time period, and this aspect brings up a certain nostalgia for when this sort of art was still viewed as a slap in the face of classical art. In today's postmodern world, it seems that nothing can shock us anymore. Perhaps this is why abstract art

such as Rauschenberg's could be appear to some as requiring no artistic be your cup of tea. skill to produce.

master of this unique style—the impressive geometric paper layering combine. With these works, the work—definitely worth a stop. > artist developed a singular signature in the art community. More complex

be read as very personal. It is said looking stuffed angora goat wrapped that he slept for nights with the bed in a car tire and covered in paint, electricity (lights, fans)—and interac-

tive exchange with the audience—a suitcase that originally was filled with items meant to be exchanged with visitor's personal items (it seems as though people kept taking and not giving, and thus, Rauschenberg was forced to close the suitcase).

Venturing on into the back of the museum, one can find MOCA's valuable permanent collection that includes works by Liechtenstein, Warhol, Johns, Pollock, and Minimalist fixtures...

interpreted as simplistic and might should the temporary exhibits not

Other than that, the Museum Rauschenberg certainly was a is spotlighting Lecia Dole-Recio's

MOCA is free on Thursdays

# Artist David Hockney's no hack

"David Hockney: Portraits" at LACMA

# by Carmen Rohde

The Los Angeles County Museum of Art's hot summer ticket is the English Pop artist David Hockney's exhibit that focuses on his portraits.

In a crowded first room, you'll find his self-portraits. They vary from comic strip collage drawings—in which he covers his first visit to New York that sent him right back to Bedlam (an insane asylum in the UK)—to paintings of himself. In person, Hockney resembles a composite of Truman Capote and Andy Warhol, which is probably just an appearance born of the 1960's, a time when Hockney garnered a lot of recognition. The artist is a definite jack-of-all-trades: he commands drawing, collage, photography, cubism, and stage design. But, his forte is painting portraits.

The second room was dedicated to his parents—his mother, in particular—who is represented in his work throughout the years. She ages in his paintings with skin that wrinkles bit by bit; however, Hockney captures her spirit through piercing blue eyes that pop out of the screen and look right at you. Not surprisingly, LACMA is free after 5pm daily, \$9 otherwise. she was one of his strongest subjects; he knew her best. Hockney insisted on painting people he knew personally, including friends who were a factor in lover Peter Schlesinger's and his lives.

The artist was always enamored of Los Angeles, and a series of pool paintings capture the never-ending blue skies and sunshine reflected in the water. Beverly Hills Housewife (1966) and Peter Getting Out of Nick's Pool (1966) are—with their solid color structure and resemblance to picture postcards from LA—both very representational of Pop.

His photo-collages—in which every body part and backdrop are closely framed, then later reassembled as a whole to recreate a life size image of the person—are especially impressive. A standout action montage is The Scrabble Game (1983) that depicts his family and friends playing the popular board game with a cat that hunkers on the table. Multiple photographs represent several facial expressions that range from extreme joy to boredom, and this piece captures the many emotions one has within a small amount of time.

Hockney truly understands that life is a rollercoaster of emotion, and that the face bespeaks the entire ride. &

# Let the Social Season begin!



Tenor Rolando Villazon with renowned diva Renee Fleming at the Opening Night Gala of the Los Angeles Opera.

#### by Marci Weiner

The Official Opening of the Social Season on the Hollywood Beat is the Opening Night

with the company. The show costarred magnetic Mexican-born tenor Rolando Villazon. The two handsome artists, who have received international acclaim, were joined by musical director James Conlon who made his debut with the opera company. All this, and a production that was staged by Marta Domingo! Who could ask for anything more? All three performances—featuring Fleming—are being filmed by Decca for release on DVD.

At the after-soiree, the music center's courtyard was elaborately tented and draped with thousands

of huge white Camellias. After all, La Traviata was based on Dumas' first published novel, La dame aux camellias, and his own affair with the courtesan Marie Dupless who died of consumption in 1850. Dumas' character died young, but lives forever in the magical music of Verdi.

The next day, we were treated to an Italian Festival Luncheon Guests celebrate the LA Opera. prior to the opening

Licitra portrayed the only son of Philip II of raised will help support the AFA, an organiza-Spain, whose love for his stepmother—and his tion that provides services for those in need desire to aid the Flemish people in obtaining in the Entertainment Community. For ticket their freedom from Spanish rule—leads to a info, please call (323) 933-9244. royal tragedy. Particularly outstanding in her role as ferocious Princess Eboli (whose love for Don Carlo is not returned) is **Dolora Zajick.** and well on the Hollywood Beat.

She proves there is nothing more dangerous than a woman scorned.

Other opera offerings this season include: Gala of the Los Angeles Opera. And what Manon, Porgy and Bess, and The Merry Widow. an auspicious evening! In the role of Vio- A \$6 million dollar gift from the Eli and Edythe letta in Verdi's La Traviata, renowned diva Broad Foundation will assist their upcoming Renee Fleming made her first appearance new production of Wagner's Ring Cycle. As

General Director Placido Domingo stated, "As we gather here on the eve of our 21st season, I could not be more excited about the Company's future.' Neither can we!

Still on a musical note, the Actors Fund of America is proud to present Musical Mondays, a series of Cabaret Events in the lobby of the historic Pantages Theatre. Evenings begin

with cocktails and hors d'oeuvres followed by a desert reception. Monday, September 25th will feature Brian Stokes Mitchell who has starred in such Broadway hits as Man of La Mancha and Kiss Me Kate (for which he won a Tony Award), followed by actor Peter Gallagher on Monday, October 16th.

The last offering will be to spend an evening with Tonynominated Broadway star Valarie Pettiford on Monday, December

performance of Verdi's *Don Carlo*. **Salvatore** 4th. The cost is only \$150 per concert, and funds

As you can see, music of all sorts is alive





With my ongoing duties writing my "Chili con Carnival" column, judging local chili cookoffs, writing this column, and it one question mark and five exclamation preparing for our 40th World's Championship Chili Cookoff (October 7th weekend in Omaha, Nebraska), I don't have much time for movies.

change of pace, so she took me to see Little cookoff—as "Ormaha"! I doubt there's any Miss Sunshine. She knows I'm a "special truth to this rumor, but I got a kick out of effects nut"—the kind of a guy who loved the brand new King Kong—so it took some effort on her part to get me to this one. I admit to getting a charge out of watching Johnny Depp play what I termed a "gay pirate." I'm just weird enough to be chomping at the bit, anxious for the TV series Lost to get back they're about the size of a fat nickel).

me tell you about the great little movie, and watch it blow up. Members of my family Little Miss Sunshine. You think you have a somewhat dysfunctional family? You ain't seen nuthin' yet! You'll laugh and wince all the way through this film! If you're really with it, you'll find yourself on the edge of your seat more than once, as they head for Redondo Beach in far-off California!

Alan Arkin makes you appreciate a dirty old man, even if he coaches his granddaughter for her Big Show. He's the only one who has might do to the human body. faith in her ability! Or so it seems...

You might think Grampa, with his dirty somebody? Somewhere? mind, isn't there at the end—involved in the movie's exciting ending; but, he is!

See it, and see if you don't agree with this warped mind of mine. You can see I gave points. I don't know what those "thumby guys" gave it!

Back to the 40th WCCC: I heard that they're going to honor my attendance by However, my Attachment felt I needed a referring to Omaha—on the day of the chili

> Here's something else I'd like to share with you: a warning! Be sure not to mix Diet Coke with the mint candy known as Mentos (they're made in Holland, they're white, and

Someone told me to open a plastic bottle But I digress—as I do, occasionally. Let of Diet Coke, drop a tablet in, cap the bottle, were visiting, so I invited them to watch me do this in the backyard.

> I had an empty garbage can handy, and proceeded with my instructions. I didn't have a chance to do anything. As soon as the tablet hit the Diet Coke, pow! The reaction was so violent, I ended up with goop all over the front of me. It gave the family a good laugh. I couldn't help but wonder what that

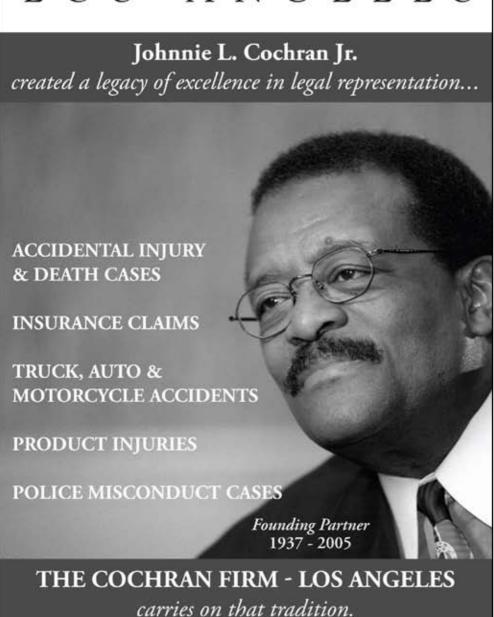
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# FORD'S FUSION 'GROWN AND SEXY' EXPERIENCE PARTY TURNS UP HEAT FOR THE MICHAEL BAISDEN LIVE TOUR



Ford will be the exclusive automotive sponsor of the *Michael Baisden Live 2006* tour by hosting its Ford Fusion 'Grown and Sexy' Experience Parties.



ABC Radio Networks' The Michael Baisden Show is the No. 1 urban radio program among adults ages 25-54 in Philadelphia, Washington, D.C. and Detroit. It is heard in 40 radio markets around the country, including eight of the top 10 markets.



DEARBORN, MICHIGAN—One of the hottest new cars—Ford Fusion—takes to the air with one of Urban radio's hottest nationally syndicated talk show hosts-Michael Baisden—by hosting 'Grown and Sexy' parties at 10 major stops on the *Michael Baisden Live 2006* tour.

The Ford Fusion 'Grown and Sexy' Experience Party features live entertainment, dancing and an exclusive Michael Basiden appearance. Baisden will energize partygoers, as he hosts the party prior to his *Michael Baisden Live 2006* show and popular relationship seminars in major cities such as Chicago, Dallas and Los Angeles. The party series will run throughout the summer and end in December 2006.

summer and end in December 2006.

Every month, Michael Baisden will be giving away two Ford Fusion 'Grown and Sexy' Experience Party round-trip tickets for two individuals to travel to any Michael Baisden Live 2006 tour stop in the country. The trip includes a special VIP meet-and-greet with Baisden, first-class accommodations, entry to the 'Grown and Sexy' party and all weekend tour events plus \$200 in spending money.

plus \$200 in spending money.

"I couldn't be more excited to be associated with the new 2006 Fusion," said Baisden. "This relationship demonstrates Ford's commitment to reaching the African American community."

The parties draw on the themes established from Ford's 'Grown and Sexy' urban Web site and marketing campaign for the new Fusion mid-size sedan. The Fusion is a sedan targeted toward young, established professionals who feel grown and sexy and have a strong desire to express their personality and achievements.

desire to express their personality and achievements.

The Michael Baisden Show is a daily, four-hour radio program combining music, interactive conversation and inspiration, with a heavy dose of self-help and empowerment. Heard in over 40 radio markets around the country, including eight of the top 10 markets, The Michael Baisden Show is the number one urban radio program among adults ages 25-54 in Philadelphia, Washington, D.C. and Detroit. Additionally, the

program is one of the highest-rated afternoon drive programs in New York City.

"Ford already has a strong relationship with *The Michael Baisden Show* through existing radio and online marketing campaigns," said Dan Geist, Fusion Marketing Manager. "Partnering with Michael Baisden to turn up the excitement on the Ford Fusion 'Grown and Sexy' Experience Party made perfect sense."

For details on obtaining tickets for the Ford Fusion 'Grown and Sexy' Experience Party, Fusion 'Grown and Sexy' Party Sweepstakes or the *Michael Baisden Live 2006* tour visit www.michaelbaisden.com, www.grownandsexy.com or visit your local ABC Radio Networks affiliate Web site.

#### About Michael Baisden

Prior to launching his radio career, Baisden was a best-selling author whose self-published first book, Never Satisfied: How and Why Men Cheat, sold more than 300,000 copies. A subsequent publication, Men Cry in the Dark, is one of the most popular books ever among African American men and the stage adaptation featured notable actors such as Richard Roundtree (Shaft), Allen Payne (New Jack City), and Rhona Bennet (The Jamie Foxx Show). Baisden's third book, The Maintenance Man, was adapted into a stage play starring Billy Dee Williams. His latest novel, God's Gift to Women, was also a best-seller.

#### About Ford Fusion

The 2006 Ford Fusion breathes a fresh attitude into the American mid-size car. It distinguishes itself in what is one of the most competitive vehicle segments with its standout exterior design and engaging driving dynamics. With a bold design and more chrome accents than any vehicle in its class, Fusion brings style to the midsize sedan. Fusion supplies a rush of more than 220 horses from Fusion's available V6 with 6-speed automatic transmission. Fusion has a starting price of \$17,795.

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# TELL THEM YOU SAW IT IN ENTERTAINMENT TODAY

# Jerry Lee Lewis, last man standing

by Kat Kramer

Well folks, I had a fun evening on the back-lot of Universal Studios for the 24th Annual American Wine and Food Festival hosted by Wolfgang Puck and Barbara Lazaroff. The event drew a crowd of over 2,000 guests, and featured star chefs, live bands, and a silent auction. It was a benefit for the Los Angeles Meals On Wheels, and some of the prominent chefs included: Nobu Matsuhisa, Babbo's Mario Batali, and the Food Network's Bobby Flay. For more info check out www.awff.org.

# Kat Talk - ("Last Man Standing")

The much anticipated new **Jerry Lee Lewis** studio album, entitled *Last Man Standing*, hits local record stores on September 26<sup>th</sup>—and what a treat! Lewis, a rock and roll legend, recorded his first record in 1954, and is the "last man standing" from Sun Records' legendary roster of talent—that boasts such names as **Elvis**, **Johnny Cash**, and **Roy Orbison**.

This album features duets with a series of diverse living legends: **Jimmy** Page and Lewis on "Rock And Roll," Little Richard on "I Saw Her Standing There," Kid Rock puts his stamp on the Rolling Stones' "Honky Tonk Woman," and three Stones are on the album themselves—Mick Jagger duets with Jerry Lee on his own "Evening Gown" with Ronnie Wood on guitar, and Keith Richards has a ball on "That Kind of Fool." Some of the highlights for me included, of course, Jagger's "Evening Gown" (one of his best solo-songs), Rod Stewart joining Lewis on "What's Made Milwaukee Famous," and Kris Kristofferson on "The Pilgrim Ch 33."

The album was produced by film producer and Lewis fan Steve Bing, and musician/record producer **Jimmy** Rip. Rumor has it that Lewis showed up in his pajamas for the first recording session in Memphis, Tennessee. Jerry Lee was not sold on the idea of working with Bing and Rip at first: "They were going to put me up on another level whether I wanted to get to another level or not," Lewis recalls. A true individual, Jerry Lee is considered to be "one of the four great stylists in American musical history." Look for a concert special on PBS to go along with the album in the coming weeks. Jerry Lee Lewis turns 71 on September 29th! www. JerryLeeLewis.com

# Movie News ("Ruby Tuesday")

Speaking of the Rolling Stones,



one of their early signature songs, "Ruby Tuesday," is lending its name to a new animated movie to be written and directed by **Paul and Gaetan Brizzi**, and will feature 12 hit Stones songs. It's being co-produced by Mick Jagger's Jagged Films and Europa Corp. Look for a 2008 release

...and on September 26<sup>th</sup>, Don't Knock The Rock Film and Music Festival presents a special DVD release screening of *The Devil and Daniel Johnston* at the New Beverly Cinema. There will be a Q&A with *Devil*'s director **Jeff Feuerzeig** following the screening, and a tribute concert to **Daniel Johnston** that will feature **Biirdie**, the **Espeleta-Schafer Project**, and other special guests! It's presented by Sony Pictures Classics, Sony Pictures Home Entertainment, and Amoeba Music. Check it out at www.DontKnockTheRock.com

# Music News ("Singers And Songs")

I told you about **Tony Bennett**'s new CD *Duets* (September 26<sup>th</sup>)—now you should go make your reservations to celebrate Tony Bennett's 80<sup>th</sup> at the Kodak Theatre on November 9<sup>th</sup> as a benefit for Hole in the Wall Camps. It will be hosted by **George Clooney**, **Billy Crystal**, **Paul Newman**, **Jack Nicholson**, and **Bruce Willis**. Call (310) 559-9334 x162 for tickets. Don't miss this once-in-a-lifetime event!

Also, on September 23<sup>rd</sup>, Vine Street Lounge welcomes New Yorkbased pop singer/songwriter **Sophie B. Hawkins**, who will be joined by Columbia recording artist **Joshua Radin**...and don't forget guitar

legend **Jeff Beck**, who headlines at the Grove of Anaheim on September 25<sup>th</sup>. Should be quite a magical musical concert.

#### Kat's Calendar – A Look Ahead...

September 24 – LA Phil presents Massive Attack and TV on the Radio along with Gang Gang Dance at the Hollywood Bowl. Jason Bentley hosts.

October 2 – The American Cinematheque and the No Budget Film Club present an evening with director **Christopher Nolan** in person. The event will feature Nolan's first film, *Following*, and a preview of his newest film, *The Prestige*. Afterwards, Nolan will discuss his career with moderator **Peter Broderick**. This takes place at the Egyptian Theatre. Go to www. NoBudgetFilmClub.com.

October 12 – Smoke House Restaurant will celebrate its 60<sup>th</sup> Anniversary with a big party. The legendary eatery still boasts celebrity diners such as George Clooney. www.smokehouse1946.com for the juicy details.

November 14-15 – Plug Into Music! The 5<sup>th</sup> Annual Film & TV Music Conference presented by the *Hollywood Reporter* and *Billboard Magazine* unravels at the Beverly Hilton Hotel. Check my column for more on this soon.

Live Your Dreams...

Kat &

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

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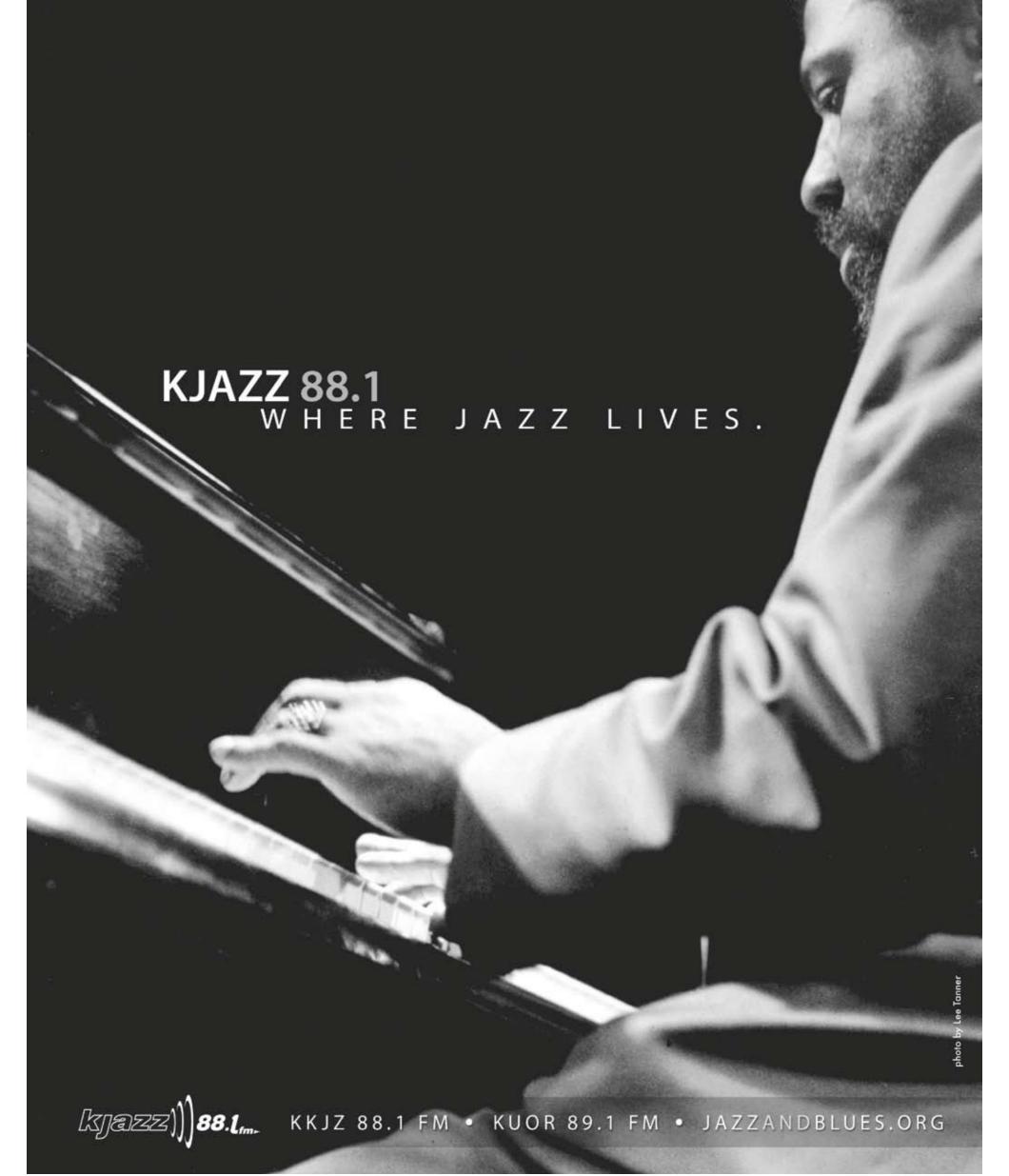
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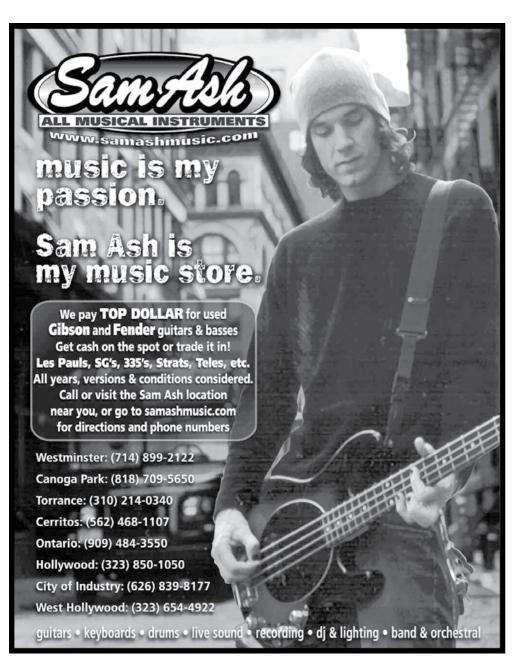
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# THANK YOU FOR READING STERRANGE TO DAY



# Los Abandoned es fantástico

The Los Abandoned CD release party at the Troubadour



The members of Latin indie rock band Los Abandoned recently celebrated their new album release, Mixtape.

# by Marianne Moro

The release party for Los Abandoned's highly anticipated album *Mixtape* (Vapor/Sanctuary) had fans getting to the show early.

The mood was festive but subdued, with ice cream treats for early arrivals. If a show starts at 8 pm in LA, most people don't show up 'til 9. However, really good bands and an ice cream will get even Angelinos to the show on time. Capitalizing on lots of good press and radio interviews, a "street team" contest, and—last but not least—damn good music, Los Abandoned and three surprisingly good opening bands filled the Troub last Monday. The show was also filmed for cable channel LATV.

Los Abandoned was one of the first well-known LA area bands on the burgeoning Latin/indie scene of the past few years. Formed in 2001 by singer Lady P and guitarist/programmer Don Verde, Los Abandoned's demo was played by Rodney "On-the-'Roq" Bingenheimer, and the rest, as they say, is history. The group soon attracted a devoted Latin and indie rock fan base, and captured coveted spots at South by Southwest and Neil Young's Bridge School Benefit.

Opening band Oohlas featured singer Ollie Stone, former Everclear drummer Greg Eklund, and his brother Mark on bass. The next group on the bill, Fairmona—originally a duo—recently recruited bass player Misterioso. With their affable stage manner and clever post-punk melodies, Fairmona is the type of band that gives college indie rock a good name.

The Sirens, five teenage girls from the Highland Park section of LA, contributed an entertaining hybrid of Spanish-tinged punk and metal with a guitar sound that occasionally verges on thrash. At times, the vocals were hard to decipher, but there was little else to distract from the band's feisty performance. Multicol-

ored boas were wrapped around the microphone stands as the band played, and group members donned sombreros and fake mustaches before launching into "The Burrito Song."

Before Los Abandoned's set, the "street team" contest winners were announced; each one received a bag of goodies. The lucky grand prize winner took home an iPod and got to introduce the band.

Wiry, dark-haired vocalist Lady P was the focal point of the show. Her exuberant vocals, along with the band's bilingual, tongue-incheek lyrics, kept the crowd riveted. In a sparkly purple dress and tights, Lady P commanded the stage like a Latin New Wave diva. She reminds one of the Yeah Yeah Yeahs' Karen O.

Relativity early in their set, the band dove into an extended version of the radio-friendly "Stalk U" (that originally appeared on their demo tape in 2002). This must be the most demure stalker song ever written. "I was only seeking intimacy/as I politely asked you out/What's that? You've got another lady?/I'll just keep seeing you in my fantasies/" The live version rocks out much more than the recorded version that ain't too shabby itself.

Shifting gears for a more distinctly Latin sound, the band later veered into "Pantalon," which has a breezy, mariachi feel. Lady P's kooky bilingual delivery on "PanicOh" is a bit similar to that of Toni Basil. The melancholy sound of "Office Xmas Party" slowed things down a bit, at least musically speaking. Lady P brought out a ukulele and keyboards for the last few numbers.

Between the catchy songs on *Mix Tape* and the band's fun-but-not-over-the-top live show, Los Abandoned should be able to carve out a big niche in the fickle indie rock world. They have the talent and the material for the long haul.







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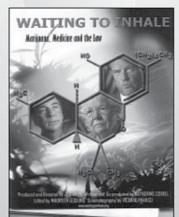
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- CECIL GODKIN PLANO

- CECIL GODKIN PIANO
LIVE PERFORMANCE AND DANCE
3:00 - WEST COAST PREMIER OF
WAITING TO INHALE
4:20 DISCUSSION WITH FILM MAKERS
5:00 - LIVE BAND: JAVELYN
5:45 - MARIJUANA THE BAND
6:30 - QUARTERHOUSE - LIVE BAND

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7:00 - MARIJUANA COMEDY SHOW
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9:00 - END OF SHOW, THANK YOU ALL



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**09.28** An Evening with Jaguares - X Anniversary

## 9/22/2006

Slant, Scar'd Sanity, Death Punch, Character Assassins, Savior, Loveless, Quitus 7:00pm; 7:15pm; \$10

#### 9/23/2006

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# 9/25/2006

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#### 9/26/2005

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#### 9/27/2006

VIKTER DUPLAIX, The Rebirth, DJ Garth Trinidad 9pm; 10pm; \$14

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# Friday, September 22

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# **Music Interview**



From left to right, old school rockers 3 Legged Dog: Vinny Appice, Chas West, Carlos Cavazo, and Jimmy Bain.

rockers. The members of this band include: Quiet Riot's former insane guitarist Carlos Cavazo, Jimmy Bain of Rainbow and Dio on bass, Bonham's Chas West as vocalist, gutarist Brian Young—who also plays with David Lee Roth, George Lynch—and Vinny Appice who's played with Black Sabbath and Dio.

RCN: You played in legendary bands like Black Sabbath and Dio. What does 3 Legged Dogg bring to the musical table?

**VINNY:** Well, 3LD brings a mixture of the heaviness of Sabbath and the melodic riffs of Dio. It's a combination of both, with a mix of a modern Audioslave type of sound.

drums?

VINNY: My older brother Carmine was in RCN: Are you guys planning to tour as a band called Vanilla Fudge in the 70's, and 3LD?

3 Legged Dogg is a super band that I used to go see him play when I was a kid. features some real superstars. They're a I was inspired, and wanted to do the same nostalgic yet futuristic group of old school thing. It looked like a hell of a lot of fun! People screaming for you and listening to your music. Why not?

> **RCN:** Were the songs on *Frozen Summer* written together as a band?

VINNY: Actually, most of them were; a few were written with co-producer Greg Hampton. I have a studio in my house, and we would plug in and jam together while recording the whole thing on the computer. I played an electronic set of drums, too. We would then listen back and pick out the winning 30-second moment that sounded like a cool riff and then build it from there. We also worked from riffs and choruses that the guys would bring in from time to time. Chas came RCN: How did you start playing the up with a few of the hooks while jamming RCN: How did the band get together? along, too: very natural.

VINNY: We plan to play a few local gigs as can write also, and it just clicked! warm-ups, and then have our agent Sullivan Bigg book the hell out of it! We all enjoy being on the road and having some fun. So, track from the CD Frozen Summer? pack your bags!

RCN: How did Perris Records become involved.?

**VINNY:** We had gotten a few offers from the majors, but they wanted a percentage of basically everything and control of our careers, too. We decided there must be a better way to release the CD and keep control of our it was 110 degrees outside, I felt emotionally music. After talking with our good friend Jeff (X-Peld), he mentioned that there is a cool label called Perris Records. I called Tom Mathers (Perris Records) and we got on very well. He loved the CD, so here we are, ready for a Sept-Oct release. With the Internet, the CD is instantly available throughout the vocalists. Everyone from Marvin Gaye

**RCN:** How did you come up with the band name 3 Legged Dogg?

CHAS: That's because my nickname was tripod. Ha, ha! In all honesty, when we first got together to jam, we were at this shithole of a studio. I used to call it Sanford & Son because outside there were broken-down vehicles, pieces of equipment, old washing machines, you name it. I think Jimmy Hoffa could have been buried there. LOL! Anyway, after things were moving along, we were sitting there one day debating on what to call this band. The door was open, and in walked a dog that lived there who only had three legs, and Jimmy said, "Hey, it's the three-legged dog," and I said, "That's it," and it stuck from that point on.

CHAS: Well, a few of us were already playing in the Hollywood Allstarz. We just decided, Hey, let's get together and see if we

**RCN:** How did you come up with the title

CHAS: I wrote those lyrics about when I was living in Vegas a few years back. Within a six-month period, I went through a relationship breakup, lost my house, got dropped by a record label, and my previous band, Bonham, broke up. Let's just say it was a dark time in my life. Anyway, at the end of this entire ordeal, it was summertime, and even though frozen inside.

**RCN:** Chas, who are some of your vocal influences?

**CHAS:** I like a lot of varied musical style to Chris Cornell: Robert Plant, Paul Rodgers, Rod Stewart, Jeff Buckley, Steven Tyler, just to name a few—as long as they bleed and sing from their soul. I try to take a lot of my favorite vocalists' styles and put them into my own.

**RCN:** Where can fans purchase the 3 Legged Dogg CD?

CHAS: They can go to Perris Records' website, or go to MySpace, click on "Music," type in "3 Legged Dogg," and from there they can order the CD. Also, it will be available in certain record stores within the next few

**RCN:** Is there anything else you'd like to say to the fans out there?

CHAS: Just that I hope people get as much out of listening to this CD as we put into making it, and be on the lookout for 3 Legged Dogg in the very near future!

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+ 11:30 - Protoculture

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+ 9:30 - Burning Tree Project + 10:30 - Burn Proper

09.25.2006 Monday : doors open @ 8:00 + 8:30 - The Motion

+ 9:30 - Goodbye The Band + 10:10 - Spencer Owen

+ 10:50 - Bird By Snow + 11:30 - Danger Bees + 12:30- The Moon Drops

+ 10:30 - Guido Corleone + 11:30 - Flowbis + 12:30 - Mike P & Truth 09.28.2006 Thursday : doors open @ 8:00 + 8:30 - Jesse Sarr + 9:30 - Luper Dupree The Good Hurt 12249 Venice Blvd., West Los Angeles, 90066 310.390.1076

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+ 11:30 - Lux Nova

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+ 8:30 - D.B.A.

09.27.2006 Wednesday:

+ 9:30 - Country Muscle

+ 9:30 - Rom



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## WEDNESDAY., SEPT. 27 SIXSTITCH

#### THURSDAY SEPT. 28\_ IN HOUSE

Doors open at 7:00pm

- PROJECT GREY
- **BEYOND AWAKE**
- CHASOM
- RAWK • THE CHASE
- 2ND
- SEVEN 27

FRI Sept 22 Main Stage, 10:00 PM 18+ Club Kink • Front Bar 10:00 PM 18+ Club Kink • AL-TERKNIT 8:00 PM, Wires On Fire, Tall Birds (ex-Catheters), Rumspringa, Jon Wahl & The Amadans (ex-Clawhammer)

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**BRIGETTE DEMEYER** 

Sat Sept 23 All Club, 7:00 PM Club Vodka Presents.

Sun Sept 24 Main Stage. 6:15 PM EARLY SHOW: Knitting Factory Hollywood Presents Roses Are Red, Rookie of the Year, The Outline, The Silence • All CLUB 10:00 PM, 18+ Evil Club Empire Presents... Blacklist

Mon, Sept 25 Main Stage, 8:00, Knitting Factory Hollywood and Filter Magazine Presents...The Yellow Umbrella Tour featuring Kaki King, Christine Baze, & very special guest Sarah Bettens of K's Choice • Front Bar, 8:00PM, Knit-Factory Hollywood Presents The Damnwells, Army of Me, Ari Shine, Away Station • ALTERKNIT,

7:00 PM Sheena Metal From 97.1 the FM Talk Station Presents

Tues, Sept 26 Main Stage, 8:00 Knitting Factory Hollywood Presents: Pelican, Daughters, Saviours, Nachtmystium • Front Bar, 8:00PM, Tin Panda Presents... Le Severance, Matcli, Briertone, Polar State • ALTERKNIT, 9:00 PM BLUEBEAT LOUNGE-Bringing the best SKA & REGGAE live Performances Every Tuesday

Wed, Sept 27 Main Stage, 8:00 Knitting Factory Hollywood Presents: Curumin, Honeycut, Tommy Guerrero • Front Bar, 8:00PM, Knitting Factory Hollywood Presents...Sizu Yantra (Ruben Albarran of Cafe Tacuba), Kobol • ALTER-KNIT, 9:00 PM 808: IDM Collaboration Night - Jason Emsley, sealvl

Thurs, Sept 28 Main Stage, 8:00 Rum & Humble Presents... Late Show Eliane Elias • Front Bar, 8:00PM, Sean Healy Presents... • ALTERKNIT, 8:00 PM 1090 Club, The Photo Atlas, This Evening



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# Circus of the sun goes crazy!



Cirque du Soleil's Delirium is a medley of favorites from the production's 22-year history, traveling to arena-sized venues all over North America.

# by Travis Michael Holder

The success of the 22-year-old Cirque du Soleil is nothing short of amazing. First, they completely took on the fundamental concept of a circus by giving imprisoned and frequently abused animals a reprieve from performing for our pleasure. Then, the show biz phenomenon was instrumental in the meteoric transformation of the Las Vegas Strip from HeeHawLand to a classy place that—if it only had a port—could almost rival the French Rivera. Now the Cirque's founder and CEO, Guy Laliberte, in his passionate mission to flesh out new ways to unearth the unstoppable magic that can be created live on a stage, has added life to arena-sized concert venues with the tour of Delirium that now travels across North America with a debuting knockout concert remix of music from former Cirque du Soleil attractions.

Twenty of the Cirque's most memorable scores from past and present productions originally created by René Dupéré, Benoît Jutras, and Violaine Corradi are celebrated anew. The musicians are presented centerstage as a piece of the grand puzzle as integral to the performance as the music—that itself, full of urban beats, Brazilian sounds, and mesmeric tribal drumming, emerges through all the acrobatics and gymnastics to become the driving force of this gigantic event. Delirium may in fact be the most massive technical production to ever tour large stadiums and arenas, with a 130-ft two-sided stage that bisects its audience. Even our cavernous Staples Center is transformed into one enormous but brilliantly simple set.

To heighten the musical experience, the show is infused with acrobatic, angular dances choreographed by Mia Micheals, as well as classic Cirque aerial and hand-balancing acts signature to such shows as Alegria, Quidam, and Mystere. In all, 44 world-class multidisciplinary artists from 20 countries are represented—including musicians, singers, dancers, acrobats, and two main characters: one performing continuously on stilts and the other suspended from a huge balloon high above the stage. A true Cirque-style discovery who shines above all with incredible talent is one charismatic young performer: Australian gymnast-dancer extraordinaire Christian Patterson. This pint-sized wonder is a major, major standout in *Delirium*, not only in his acrobatic skills and committed dancing moves, but in his infectious ability to seem as though he were our resident everyman, obviously enjoying every minute of his long and extended tour that began in Montreal way back

Still, the outlandishly inventive projections created by Delirium's visionary directors, Michel Lemieux and Victor Pilon, are the highlight of this presentation. State-of-theart 540-ft projections dominate the scene, the equivalent in width of almost four IMAX screens. Images projected on them range from prerecorded visuals of massive doors opening to startled people in various stages of undress and huge figures of people eerily walking right through the suitably dwarfed performers and musicians, to manipulated stageside feeds that offer live shots of the onstage performers in enormous leering close-ups.

In late June, when I traveled to Vegas for the opening of the Cirque's LOVE at the Mirage, that show's video projection designer, Francis Laporte, told me in a backstage interview that merely a scant two years ago, he never would have had the ability to create the work he has on that incredible production. Thanks to the technological advances in his field, LOVE ultimately becomes as much about the remarkable projections of the Beatles as it is about the Fab Four's music. With Delirium, this must be doubly true, especially since those advances and the scope of the show's projections are so much a part of how it can physically move across country at such lightspeed. The gala opening at the Staples Center was Sept. 14th, the night before it began a brief run here through the 17th. The show will then turn around and return to us again this weekend after interim performances in Fresno and San Jose!

So now that Cirque du Soleil has managed to not only send the good ol' boys to Branson instead of Vegas, liberate the animals from the circus and, with the *Delirium* tour, ingeniously invent a whole new way to appreciate the untapped possibilities of performing in huge arena venues, what's next? If he wasn't a Canadian, maybe Guy Laliberte could run for President in 2008 and the Cirque could rid Washington of all the rednecks and animals in control there, too.

Tickets to Delirium, which returns here to the Staples Center Sept. 27, 28 and 29, can be obtained at www. cirquedusoleil.com.



# **TicketHolders**

# Get back in the kitchen

# by Travis Michael Holder

When Mickey and Judy came to the bright technicolor realization that there was a handy barn where they could put on a show, at least they had a plan—unlike the creators of *Eros & the Guillotine II*, now playing at the Complex.

Co-authored by cast members Brian Lennon and Tom Martin, this two-night series of eight short playlets, that explores the place where obsession takes over in the name of such overworked topics as power and love, has the feeling of being forged around a kitchen table late at night—that point beyond complete consciousness when things make sense...but leave you wondering what you were thinking in the morning.

The most interesting piece of Evening A is *Satiety*, where a traveler (Jeff Hohimer) shares a table in an airport with a shy young lady (Molly Kasch) who predictably turns out to be psycho. Hohimer brings the most committed and genuinely human moments to the evening's entertainment, something juxtaposed with the presence of co-writer Martin, who seems to still be goofing off back in the kitchen—as lackadaisical in his performance as he is in the bumbling scene changes or during

the curtain call where he laughed and talked facing another actor, never acknowledging his audience besides a quick wave on his way backstage.

In the other three pieces, a junkie confronts a swinger of a God (a hilariously laid-back Hohimer again) and kills him when the guy won't send him to heaven, a young woman inexplicably ties up a utilities installer and insists he "eats his greens," and a Manhattan bar patron murders the bartender and takes over his job in an effort to impress the boss to hire him. Simply, none of these makes sense, none has an ending, and none is worthy of our time.

Back to the kitchen table, boys, before you expect an audience to find your humor worth paying to see.

The 6470 Theatre is located at 6470 Santa Monica Blvd., Hollywood; for tickets, call (323) 960-7862.

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.



 ${\it Molly Kasch and Jeff Hohimer star in Satiety, the first part of Eros \& the Guillotine II.}$ 

# Travis' Critic's Picks:

Delirium, Staples Center
Fences, Pasadena Playhouse
Nighthawks, Kirk Douglas Theatre
The Reunion, Howard Fine Theatre
7 Redneck Cheerleaders, Elephant Stageworks

# TAIN WENT TODAY at the 2006 Toronto International Film Festival



Summer '04 (Sommer '04 an der Schlei) **Directed By Stefan Krohmer** Cast: Martina Gedeck, Robert Seeliger, Peter Davor, Svea Lohde, Lucas Kotaranin

This clever little German film is filled with enough socially relevant nuanced material to keep people talking for days after seeing it. Summer '04 finds a German family spending a summer vacation at a lake house. The "family unit" includes 14-year-old Nils (Lucas Kotaranin), his mother Miriam (Martina Gedeck), his father Andre (Peter Davor), Director Stefan Krohmer has crafted a and his 12-year-old girlfriend Livia (Svea Lohde).

As the family arrives at the vacation home, Miriam comments on the relationship their son has with a girl aged 12. Andre remarks that she's mature for her age, that she could easily be 13. Livia is a tween, just short a year from her teens, and Miriam seems to be the Films like this demonstrate that it isn't only one in the house concerned about her son's relationship. But when Nils goes off with him, Miriam's concern grows, and Andre joins in. Livia does come home but with a much older man in tow. The man, Bill (Robert Seeliger), is in his mid to late 30's, ship by building on occurrences that plausibly family's vacation plans.

This doesn't sit well with Andre who points Rescue Dawn out that Bill might be trying too hard. No Directed By Werner Herzog doubt he's covering for something. Could it be that Bill's engaged in some kind of physical relationship with tweeny Livia? Miriam is determined to find out, but is she hiding some secret of her own?

Summer '04 patiently explores the feelings **ENTERTAINMENT TODAY** SEPTEMBER 22-28, 2006

their concerns with the increasing amount of time that Bill and Livia spend with one another. Andre finds it strange that Nils is so dismissive of the possible relationship, thinking it incredulous that his son could permit his girlfriend to be stolen away so easily. While Andre is convinced that his son is acting immaturely, it is obvious that Nils is the one keeping his emotions securely in

sleek and believable dramatic thriller of sorts that's grounded smartly on emotions and relationships. I say "thriller" because, as Summer '04 grinds along, you get the impression that something almost sinister lurks in the background and that the end result might not be pleasant.

necessary to convolute good dramatic storytelling with lurid scenes of absurd with Livia to sail and Livia does not return violence. I'm reminded of Adrian Lyne's Unfaithful that went from zero to sixty in its closing acts, almost jumping the credibility shark. By contrast, Summer '04 steadies the and attempts to kindly insert himself into the make it a dramatic thriller sophisticated audiences will embrace. (JH)

Cast: Christian Bale, Steve Zahn, and Jeremy Davies

Sometimes it's good to rattle the saber. Rescue Dawn is a terrific celebration of men in uniform. It ought to be released wide right camp.

of its characters as they vie to reconcile Unflinching and mature, Dawn tells the feels terribly real. Dengler is tortured in a amazing story of Dieter Dengler, one of something like seven American soldiers to successfully escape from prison camps during the Vietnam War. Herzog has told this story before, but in a different genre: the documentary. His 1997 film Little Dieter Needs To Fly contains extended interviews with Dengler himself about his struggles as a prisoner of war. Rescue Dawn takes that story and recreates it dramatically. And even though we know Dengler will survive, it is fascinating to see what he must do to get home.

> Yo-yo body weight Christian Bale stars as Dengler, the naturalized American citizen who left Germany on a quest to fly airplanes. We know from the documentary that Dengler came to the United States, became a citizen, and joined the NAVY only to realize his dream to become a pilot. But on his first mission (at least, in the film), Dengler is shot down in Laos. Soon, he's captured and incarcerated in a jungle prison camp. His fellow prisoners include Americans Duane (Steve Zahn) and Eugene (Jeremy Davies) who have been imprisoned for years (Eugene, the longest... and this has taken its toll on his sanity).

> Dengler immediately assesses the situation and happily tells the others that he's breaking out. They warn him of the danger and impress upon him that the jungle is the real prison. But, Dengler is undeterred. In one scene, one of his captors—a woman soldier smiles at him. Afterwards, he tells the other inmates that the fortuitous smile was enough to tell him that he isn't going to remain in the

systematic fashion and imprisoned in a place of vile but strange beauty. I was told that during production, there was concern over Herzog's movie not being action-packed enough. Had the action been ratcheted up, Dengler's story would have been lost and cheapened. Herzog delivers an inspiring apolitical look at what it is to be a soldier in time of war. (JH)

# The Fall Directed By Tarsem Cast: Lee Pace, Catinca Untaru, Justine Waddell, Daniel Caltagirone, and Leo Bill

The question on everyone's lips after this screening was: "Who's this movie for?" The story told by visionary filmmaker Tarsem in The Fall is something of a fairytale fantasy, but isn't really child-friendly.

The Fall tells of a Hollywood stuntman or movie star, Roy Walker (Lee Pace), in the era of silent movies who's injured during a risky stunt. He's fallen from a bridge or something involving a horse. The opening sequence sort of reveals this, but it's a little ambiguous. Tarsem's story isn't easy to follow, especially when the "story within a story" kicks into high gear.

As Roy sits paralyzed in a Los Angeles hospital, he's visited by a young girl named Alexandria (Catinca Untaru) who's there because she's broken her arm. Alexandria is an immigrant from Eastern Europe who fell while picking apples. During her visits, Roy tells her a story about four heroes who have sworn to kill an evil tyrant. Roy's story is clearly calculated to result in Alexandria doing his bidding. Roy There isn't any fantasy here. Rescue Dawn clearly wants to end his life, and hopes that



the little girl can be of assistance.

The story Roy tells morphs frequently, of Hollywood types. and adapts to fit Roy's manipulative requirements—he changes the story when he needs Alexandria to do something for him. This causes the story-within-the-story to jump around and frustrate the viewer. For example, in Roy's fairytale, the characters themselves change in look and language, which, early on, made it hard for me to get into the story. And, because the fairytale is told in fits and starts—interrupted by a dull wrap-around real world narrative—it becomes a little confusing, because you have little to hold onto.

Like the Wizard of Oz, many people from Roy and Alexandria's real life appear in the developed (heck, hardly even introduced) in the wrap-around story, they are sometimes hard to detect in the fairytale. It's all very most of the movie.

Having been shot in 23 different countries, The result is funny but also a little sad. There The Fall is a beautiful-looking film with some strikingly beautiful visuals. In one scene, an old world village is colored oddly blue (I speculate that this was not an effect added later, rather, one done using lighting effects throughout the town of earthen constructed houses).

Nevertheless, these images seem a little empty because the story lacks definition, and But For Your Consideration never quite makes there's nothing much to embrace here. The little girl, Catinca Untaru, gives an adorable performance, and the rest of the cast does not go too far over the top. It's just too bad that this much talent and visual artistry couldn't have made something more involving. (JH)

# For Your Consideration Directed By Christopher Guest

Cast: Carrie Aizley, Bob Balaban, Ed Begley, Jr., Jennifer Coolidge, Paul Dooley, Ricky Gervais, Christopher Guest, Rachael Harris, John Michael Higgins, Michael Hitchcock

For Your Consideration is a funny entry in the career of satirist filmmaker Christopher Guest, whose previous film, A Mighty Wind, was only sporadically entertaining.

Consideration finds Guest's usual assortment of actors here playing not-so-far-off caricatures Marilyn Hack (Catherine O'Hara) plays an aging actress whose last critical success was something like 20 years ago. Hack's latest role—that of a dying family matriarch in the terribly titled Home For Purim—proves to be just another dead-end, until one day something pops up about the film on the Internet.

Yes, an Internet rumor that Hack might be considered for an Oscar causes a buzz on the set that quickly bleeds into the mainstream. This rumor proves infectious, as soon other members of the cast find themselves in the spotlight. Hack's co-star, Victor Allen Miller (Harry Shearer), is then also rumored fairytale. But, since these characters aren't to be up for a nomination. And this all before Purim is even completed. For Your Consideration comically follows the rumor ill as the characters and their publicists, directors, distracting, keeping the viewer off-balance for producers, and an assorted entourage hastily await the announcement of the nominations.

> is a scene in which Miller and Hack go on a morning talk show and Miller is forced to answer questions about his former persona as a foot-long wiener in commercials. Shearer plays Miller well in this telling scene, as he manages to retain a sense of humility while admitting that his prior acting career was certainly not Oscar-worthy.

> the jump from light humor to hilarious social commentary (a la Best in Show or even Waiting For Guffman). The digs on Hollywood make you laugh but don't make you think about the issues very deeply afterwards. Maybe this kind of light-hearted fun is exactly what Guest wants, but some of the jokes seem a little cheap and forced, especially when Hack apparently has some kind of plastic surgery (or incredible botox) and has an expression of such joy permanently engrained on her face that it's not funny to watch; rather, it's kind of painful—you just want to look away. And usually looking away from the scene in the closing moments of a film isn't what any filmmaker is going for. (JH)

Sweet Mud (Adama Meshuga'at) Directed By Dror Shaul

Cast: Ronit Yudkevitch, Tomer Steinhof, Henri Garcin, Shai Avivi, Danielle Kitzis, and Pini Tabger

Taking place in a kibbutz in Israel in 1974, Sweet Mud is an extremely tough little drama told from the perspective of 12-year-old Dvir (Tomer Steinhof), as he enters his bar mitzvah year. His father is dead, and his mother—in and out of hospitals—suffers from mental illness. His brother, Eyal (Pini Tabger), is several years older than Dvir and will be shipping out to serve in the military soon. And when their mother's pen pal boyfriend, Stephan (Henri Garcin), comes to the kibbutz to visit, the other members of the community don't like it. In fact, any disturbance to the collective is greatly frowned upon.

Sweet Mud is a very personal film for director Dror Shaul, who grew up in a kibbutz in the 1970's. He recreates life in this community in a way that is subtly suggestive of oppression. When I spoke with Director Shaul in Toronto, he pointed out that, on hid kibbutz, the children slept together and that even the babies were separated from their parents. The babies in the film are monitored by an intercom system that Shaul told me really existed. At night, the children would not have the comforting presence of their parents; rather, they'd just have the cold and impersonal microphone along with the other children for

Extremely well acted, especially by the young Tomer Steinhof who plays the little boy Dvir, and excellently made, Sweet Mud is a look into Israeli life that most of us in the United States had no idea existed. (EL)

# The Fountain Directed By Darren Aronofsky Cast: Hugh Jackman, Rachel Weisz, and Ellen

The Fountain is disappointing on an emotional

Visually, it is terrific...but, I never connected to the story. The narrative is a little confusing with three storylines that utilize the same actors who occupy similar roles in each story. Naturally, the three stories are linked and told in an interlacing fashion that makes you

believe one story influences the outcome of the other.

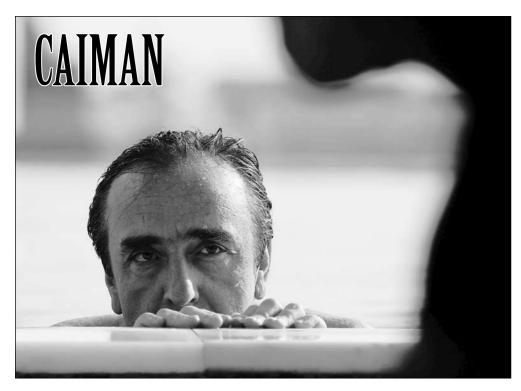
"Story One" find Hugh Jackman playing a sixteen-century Spainish conquistador on a quest somewhere probably in South America. Story Two" occurs in the present and involves Jackman who this time plays a scientist on a desperate search for a cure for brain tumors, a disease that just happens to threaten the life of his dear wife, Izzy (Rachel Weisz). Finally, the third story vaguely deals with what is supposed to be some kind of twenty-sixth century astronaut (so says the film guide) again played by Jackman who grapples with the problems of his other personas as he trips (I suppose that's the right way to put it) through Space.

As the stories unfold in no linear or even, at times, decipherable narrative format, Rachel Weisz appears to the conquistador as the Queen of Spain, and later as an Izzy-like apparition to the astronaut as he nibbles on a hairy tree located within his liquid spaceship. Of course, while watching this odd and interesting film, I personally thought that the astronaut was the conquistador who had successfully completed his quest and had ascended to some kind of astral plane. But, who knows? Much is left for interpretation.

For literalists, the only story that's concretely defined early enough to grasp it is the one that takes place in today's time. This is the one that is meant to be the most romantic, because it involves Jackman and Weisz involved in a tragic relationship. Weisz is beautifully frail as the dying wife who just wants to spend her last days with the man she loves. And Jackman is driven as her husband and a brilliant scientist who believes that he alone can find a cure to save his beloved. Nevertheless, all of the stories feel as though they could change on a dime; viewers might either find this fascinating or completely unnerving. I was somewhere in the middle.

The prospect of living forever is intriguing, and the science part of this story is handled in a credible way. But the coldness of the entire production doesn't lend itself well to a moving love story. It feels very much in the way of Steven Soderbergh's Solaris: the characters





very sad about the prospect of losing that back? I'll tell you, nothing! one true love, but when the love is lost, the feelings of loss don't translate well to those of us watching.

strangely guilty. No doubt that Jackman and Weisz tried hard to convince us of their love for one another, but the film is so darned odd

Darren Aronofsky might understand, but there are few Aronofsky's in the world. I wouldn't want to tame him, lest we kill this creative mind before he brings us another truly amazing film experience (the magic of Requiem for a Dream being hard repeat on the being financed. (EL) very next try). (EL)

# Trapped Ashes

Directed By Joe Dante, Ken Russell, Sean Cunningham, Monte Hellman, and John Gaeta Cast: Henry Gibson, John Saxon, Jayce Bartok, Amelia Cooke, and Lara Harris

My, how the mighty have fallen.

Joe Dante directs the wrap-around story in an anthology film that features four stories of horror. None of the stories is terrifying in the least. This Creepshow wannabe (oh, and the remake of that one) is headed directly to the local video store.

an old home that once served as the set of a famous horror film.

at times, terrifically talented Ken Russell, the inaugural tale is called "The Girl With Golden Breasts." The story concerns a young actress who decides to get a breast enlargement in order to attract better jobs (man, maybe she should just take acting lessons). Her plastic surgeon suggests that she try something new breasts will be made of reconstituted tissue from cadavers. The new breasts are great they even help her career—but what happens Of course, he does this for the sake of art,

all look like they love one another and feel when they start nibbling at her boyfriend's

The other stories include Monte Hellman's "Stanley's Girlfriend." Yes, the director of Two Lane Blacktop brings us a story about a writer I felt nothing for the characters, and thus and a director (based on a famous Stanley) who fall for the same girl, with bloody results. Another entry is the gross and pointless "Jibaku" directed by Sean Cunningham (of that such conventional feelings seem a little Friday the 13th). And finally, John Gaeta, Academy Award-winning visual effects supervisor on the Matrix trilogy, makes his The Fountain is the kind of film director directing debut with "My Twin, The Worm."

> The saddest thing about Trapped Ashes is that we need more anthology films. They can be such fun. But, this film is so completely dismal that it might discourage others from

# Cashback Directed By Sean Ellis

Cast: Sean Biggerstaff, Emilia Fox, Shaun Evans, Michelle Ryan, Stuart Goodwin, Michael Dixon, Michael Lambourne, and Marc Pickering

I did not see the eighteen-minute short film from which this feature by the same name was born. Entertainment Today's other Toronto correspondent, Eric Lurio, kept telling me how brilliant the short was, and went on to inform me that within this longer film, you can find don't think there's not work being made on that shorter, better one. Therefore, coming into Cashback cold, I had no expectations. Perhaps that's a good thing.

Four stories are told by couples trapped within Ben (Sean Biggerstaff) loses his girlfriend at the beginning of the film. She's beautiful, but she just couldn't make him happy. Ben's an art student who thinks very deeply about The first story demonstrates the lowbrow the world and his place in it. When he loses nature of the film as a whole. Directed by the, his girlfriend, he's got a lot more time to ponder things, and thus, he cannot sleep. So, he decides to get a job in a 24-hour grocery store to work the nightshift. Joining him is a strange collection of youthful derelicts with funny quirks.

To get through the boring work night, Ben instead of silicon. He tells her that her new discovers that he can freeze time...and can thus hike up the skirts of all the pretty girls who happen in and out of the place.

and sketches them as though they were his students from the school and take them to the models. And, lucky him: the girls who are subject to his instant freeze-frame are total knock-outs. One quickly gets the impression that this film was written by a teenage boy. But, there's some metaphorical going on here. Ben's looking for true love.

Cashback's a pleasing fantasy that certainly would work better (and obviously did) on a smaller scale. Funny but not really profound, I thought that the melodrama was a little overdone, especially as to Ben's initial break-up (combined with the overwrought soundtrack). This is how young men and women feel about such things—a split with one's love is the end of the world. At times, I felt that I could almost remember those youthful feelings of despair. Ultimately, Cashback made me remember how utterly immature I was, and how much more I have to learn. Personal angst can be embarrassingly petty. (EL)

# Blindsight Directed by: Lucy Walker

Sabriye Tenberken is an amazing person. Having gone blind at the age of twelve, she grew up wanting to be an educator in Third World countries, and later co-founded an organization called "Braille without Borders" that, among other things, funded her dream to set up a school for the blind in, of all places, Lasa, Tibet. She managed to do this successfully...despite the opposition of the Chinese government.

Not only that, she went into the countryside on horseback and recruited students—something unheard of anywhere in the world. Today her brainchild is a wild success, especially in Tibet where the pious Buddhist population believes that blind people are being punished for the awful things they did in a previous life.

on the Internet about blind climber Erik Weihenmayer who had just become the first person with his disability to climb Mt. Everest. So, she emailed him with the invitation to give an inspirational talk to her students.

Weihenmayer had other ideas.

Everest Base Camp from which they would climb Lhakpa Ri, a smaller peak right next to the great mountain...still 23 thousand feet above sea level: The ultimate fieldtrip.

In her documentary, the filmmaker of Blindsight goes back and forth between preparations for the trip and interviews with the families of the kids, most of whom thought they had gotten rid of these young burdens, and are quite bemused. The most interesting student is Tashi-who was Chinese-and had been sold into slavery by his parents and somehow wound up in Lasa. The quest to find his parents is almost as arduous as the trek to the Himalayas.

Even a person in tip-top shape would have a tough go at Everest...and that's just the beginning. True, Tashi and some of the girls have problems with altitude sickness, and the mission could very well fail, but the ride is a heartwarming one, and this is a very cute film indeed. (EL)

# King and the Clown Directed by Lee Jun-ik

There's no business like show business, and that's been true for many centuries.

From Shakespeare's time, we have tales of theater troops who changed history, and the Bard, in fact, addressed this subject in Hamlet where the melancholy Dane got a troupe to perform a version of the murder of his father with results that affected the rest of the lives of everyone present.

Apparently, something like that happened in faraway Korea just about 80 years before, and this is a far more sinister use of political theater than the Bard himself had in mind.

Back in 2001, Ms. Tenberken read a story Acrobat and stand-up comedian Jang-seng (Kam Woo-seong) and his pal and foil Gonggil (Lee Jun-gi), who specializes in female roles, tour the provinces of Old Korea as they perform stylized dancing and tightrope walking to the joy of the local rubes. Gonggil also turns tricks as a male hooker, which drives Jang up the wall. And when a rich guy becomes the "straw that breaks the camel's What he wanted to do was get a group of back," Jang takes action. Now both minstrels





are on the run.

This could have been a really schizophrenic film, going from comedy to thriller and back again, with the psychosexual ramifications of all this oozing into our heads while we marvel Republican Army. at the stunt-work, which is really nifty, and laugh at the jokes, which even though they're possibly five hundred years old, are still very funny. No wonder that this was the second biggest homegrown hit film in Korea last the British soldiers, who, suspecting the truth,

The acting is really good, especially Jin-yeong Jeong as the evil King Yeonsan. He has a wonderful time chewing the scenery, and is one of the Asian cinema's most sympathetic monsters of recent years. Kam is even better, with the "crying on the inside and laughing ex-pal Chris. on the outside" shtick done perfectly. This one is really cool. (EL)

# The Wind That Shakes the Barley Directed by Ken Loach

What is the difference between terrorism and revolution? What are the rules of war when only one side agrees to play by them? And when the game is over, what if one side doesn't actually want to stop playing? That's the tragedy of Ireland in the first quarter of the 20th century. Ken Loach tries to answer these questions in what seems to be a biased retelling of the history of the Irish revolution and civil war which followed it.

When we first meet him, Dr. Damien O'Conner (Cillian Murphy) is a pacifist who's going to go work in London, when Days of Glory the war ruins his plans. He and his brother Teddy (Padraic Delaney) play a form of field hockey with friends Micheail (Laurence Bourke), Rory (Myles Horgan), Dan (Liam Cunningham), and Chris (John Crean)—a game that has been banned by the British authorities. The "Black and Tans" get wind of this little act of rebellion and counterattack by heading to the house of Damien's girlfriend Sinead (Orla Fitzgerald) and her grandmother (Mary Riordan). These "authorities" take to harassing the players. Micheail acts defiantly obnoxious, and pays with his life.

when he sees some soldiers try to buy some train tickets, only to be told that the engineer refuses to let them on the train. They respond with violence, and this not only ruins Damien's trip, but drives him to join the Irish

He and his pals are now soldiers at war, except they're dressed in "civies" and go around like 19-year old Katrina Skinner (Emily Barclay) normal people, (less when they meet up with treat them as the enemy). They innocently respond with murder. The British can't empathize, and there're then more reprisals on their parts...which leads to even more consequences (this is a low-level war), and we get to see our "heroes" kidnap and execute the local lord (Roger Allam) and their traitorous

Things get worse when the war against the British is won and the Irish turn on each other, leading to a heartbreaking ending.

This is a brutal film about terrorism and how it works. What's strange is that Ken Loach and Paul Laverty's screenplay is very much proterrorist, portraying the anti-treaty forces in the civil war as the good guys and the leaders of the newly independent Irish government as traitors. In fact, it was the other way around.

The acting is excellent. Murphy is overdue for an Oscar, and the rest of the cast follows suit with a bang-up job. This is one heck of a scary movie. If you're interested in history, it's worth a look. (EL)

# Written and Directed by Rachid Bouchareb

Just when you think that each demographic Barry), Finbar (Damien Kearney), Leo (Frank has had its own take on World War II, yet another group comes out of the woodwork to remind us that they played a vital role in the defeat of the Nazis all those decades ago. Nothing wrong with that, but this one is pretty much the same thing all over again. This time round, it' the North Africans who put their spin on WWIII.

We start in 1943, where an un-credited mullah wanders through certain towns in Morocco and Algeria looking for recruits. Damien is determined to leave this all behind He finds them easily: Said Labiri (Jamel

Debbouze), a young naïf with dreams of glory, of her boyfriend Rusty (Michael Dorman), Yassir Allaoui (Samy Nacer), a sharpshooter who enlists in order to get out of doing forced labor in Morocco, Messaoud Souni (Roschdy Zem), who is seeks love and can't find any back home, and Corporal Abdelkader Bellaidi (Sami Bouajila), who has been in the French army (the flag under which the North Africans fought) since just before the War. They are joined by their commander Sargent Martinez (Bernard Blancan), who isn't Moslem, but comes from North Africa.

While we are able to follow the characters rather easily, each one is an everyman who goes through the same experiences as everyone else from his ethnic group during the War. While it's nice to see this experience from a slightly different perspective, it's still the same story all over again.

The purpose of the film is to show that the North Africans were treated badly by the French and that they also played an important part in the War to liberate Europe. The film asserts that for this they should be remembered. (EL)

# Suburban Mayhem Directed by Paul Goldman

is evil. Pure, unadulterated evil. She's even more evil that her brother Danny (Laurence Breuls) who's in jail for life for decapitating a clerk with a samurai sword. Her long-suffering father John (Robert Morgan) and his longtime girlfriend Dianne (Genevieve Lemon) have had enough of Emily's shenanigans—things like being the official town slut and shoplifting-and are threatening to do something about it. Kat has a baby named Bailee, and with no prospects for a career (which she doesn't want anyway), action must be taken.

So, the film begins with the immediate aftermath of said action: namely her dad's funeral. The film takes the mockumentary format—faux interviews with the various characters done in a grainy video while the flashbacks of the events leading to the

an innocent manicurist named Lilya (Mia Wasikowska), Danny's retarded best friend Kenny (Anthony Hayes), and the family of Constable Andretti (Steve Baston). This is an Aussie black comedy as we've come to expect it—very punk. There's a certain sense of right and wrong here...but the characters simply don't care. (EL)

# The Caiman Written and Directed by Nanni Moretti

Silvio Burlusconi was the most influential Italian politician in recent Italian history. The reason for this is that he was an alleged crook, and the only way he could avoid jail time was to be elected Prime Minister. His is a reign that ended up being the second longest of anyone to hold the job since the fall of Mussolini. One of the reasons he managed this trick is because he owned the Italian Media. That's right, owned the Media. Imagine Rupert Murdoch being President.

Auteur Nanni Moretti is not a Burlusconi fan by any means. He and others of the Left in the Media wanted to do a decent satire, but with the Prime Minister now in control of 90% of the private and all of the public TV and radio stations, it was impossible to get financing for a full frontal attack. So Moretti opted for a slightly oblique approach.

Bruno Bonomo (Silvio Orlando) is a failure. The once-upon-a-time film producer is on his last legs. He hasn't produced a film in years, and that last one—that starred his future wife, Paola (Margherita Buy)—was the biggest flop of the year. So, he married his actress and had a couple of kids. He loves his kids, but his wife no longer loves him, and divorce is in the air. When we first meet him, Bruno's at a screening of the abovementioned, now tenyear-old film. Just before he screens his film, a woman holding a baby gives Bruno a script for a film called *The Caiman*.

The next day, the director of his latest project quits on the day before he was to have an interview with the public TV network RAI to fund the project. Completely depressed, he death of Dad are captured on film. We thumbs through the screenplay, and we see it follow Kat as she wreaks havoc in the lives visualized, as the Caiman (Elio De Capitani)





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starts his career by getting a trunk of money is all very nice, but what's the point, then? from God himself—it's a literal windfall; the There's no happy ending to head for, and trunk falls through his ceiling one day. He the leads are so cuddly that we don't really uses this money to get himself a TV network care what happens to them since we know and then take over Italy's Media.

Bruno is intrigued, and sets in motion the misery. process of making the film.

Novice writer-director Teresa (Jasmine Trinca), a lesbian mother of one, is thrilled at the notion of being tapped to make The Caiman, and soon we're in an absolute threering circus, involving Bruno's tempestuous personal life, his oddball professional life, and the story that takes place in *The Caiman* itself.

# Directed by Grégoire Solotareff and Serge Elissalde

Animation is something that brings form to a mind that flows free. Unfortunately, the only limitation of the medium is that it's still considered children's fare outside of Japan, and thus we've got something like this film, which is one of those extremely strange movies that is allegedly for kids, but may not be. It's an unfocused wonder of some unusual stylizations.

Princess Mona (Isild Le Besco) is an orphaned puppy who lives with her evil rat step-parents in a dilapidated castle by the sea. Set in a funny animal land where the rats mistreat her because they can't find any food, story introduces us to Mona—miserable and crying in despair. Out of the blue, comes U (Vhahina Glocatne), a little unicorn who looks more like a diminutive supermodel with a horn coming out of her head than a horse.

Cut to years later, and Mona is grown. Along comes a troupe of traveling animal musicians who settle in a nearby tree. It's Spring, the filmmakers are French, and so we get a story about love and food. There's nothing wrong with that, and since this is for little girls, there's a little instruction on how to kiss... with tongue!!

Unfortunately for U, her magical mandate only lasts until Mona falls in love, in which case she shrivels up into nothing—something with which, to my surprise, the filmmakers don't really know how to deal. (EL)

# **Griffin and Phoenix** Directed by Ed Stone

In the old days, this would be called a "B Movie": one of those things with Grade B stars and a low budget. It has an oh-so-cute script with oh-so-cute characters who are extremely doomed and fall in love just in time to redeem themselves before their inevitable

Henry Griffin (Dermot Mulroney) is an worse, it might become a political version of insurance agent and divorced father of two whose terminal cancer forces him to rethink what he wants to do with his life. He's taking a course on "death and dying" at the local university where he meets one Sarah Phoenix Hey, it happened in Toronto, and it could (Amanda Peet), a bureaucrat who works for happen here. (EL) the school and is auditing the class.

This film is one long series of clichés, and this

that they're not going to get hit by a bus at any point in the film and put us out of our

One can understand why this hasn't yet gotten a distributor. (EL)

# Death of a President

Written and Directed by Gabriel Range

From the moment I heard about this film, there was controversy. There are a lot of people who want this movie to be based on a true account...at least the whole assassination of George W. Bush thing.

While many in Britain support the War on Terror, there are, of course, still those citizens who view Bush as the antichrist. So, what we have here is an apt and eerily veracious account of what would happen if the Pres was put out of commission. It's an interesting

Most of the action of Death of a President takes place on October 19, 2007. Revolution is in the air, and nowhere is it more evident than in Chicago, where twelve thousand real radicals, with those "Drive out the Bush regime—NOW!" signs scream invectives into the air and actually manage to overwhelm the cops, as they scare Bush's motorcade into taking an alternative route to his speech.

With American democracy on the brink of collapse, Bush makes his speech (we see this through actual archival footage), and upon leaving the hotel, he's shot to death on the handshake line. (Bush's head is digitally grafted on an actor's body in a manner that may confuse our more impressionable filmgoers who may think this actually happened.)

The news spreads, and the film changes to an investigation of who assassinated Mr. Bush, and the possibilities of motive.

The main suspect, a Syrian immigrant named Jamal Abu Zikri, who, despite the fact that there's plenty of forensic evidence to his having done the deed, cannot be really guilty, because that would make the US "the good guy."

The use of archival footage is both expertly and ineptly done; the illustrations of the nation's reaction especially don't play true. Still, the filmmakers do make an effort to foster a film of "above-decent propaganda."

The problem is that this movie could be used to excite the Republican base, and that might be why Newmarket is going to release the film just prior to the November Election. Even the Rocky Horror Picture Show where Lefties go to jeer Democracy in general and Bush in particular.



Sean Penn stars in Columbia Pictures' drama All the King's Men, written and directed by Steve Zaillian

# ALL THE KING'S MEN

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(1 1/2 out of 4 stars) DIRECTED BY STEVE ZAILLIAN STARRING: SEAN PENN, JUDE LAW, KATE WINSLET, PATRICIA CLARKSON, JAMES GANDOLFINI, MARK RUFFALO, JACKIE EARLE HALEY, ANTHONY HOPKINS 120 MINUTES, RATED R

## by Peter Sobczynski

Although it received much acclaim when it was released in 1949—nominated for a slew of Oscars, and took home the prizes for Best Picture, Best Actor, and Best Supporting Actress—the general consensus among cineastes in recent years is that All the King's Men, Robert Rossen's adaptation of Robert Penn Warren's Pulitzer Prize-winning novel, is one of the less-deserving titles in the pantheon of Oscar winners. What once played as a searing indictment of political corruption now comes across as more than a little naïve. Broderick Crawford's blustery, scenery-chewing lead performance in the original hasn't aged well at all except amongst connoisseurs of camp.

Therefore, the idea of producing a new film adaptation of the book is, in and of itself, not necessarily the worst idea to come out of Hollywood. However, in bringing the book back to the silver screen, writer-director Steve Zaillian has somehow defied the odds and ended up creating a version that is even more flat-footed and ham-fisted than the original.

To his credit, Zaillian has assembled a powerhouse cast led by Sean Penn as ambitious Louisiana politician Willie Stark. An idealist who gets involved with politics—out of what appears to be a genuine desire to help his fellow man—Stark is recruited by local political bigwig Tiny Duffy (James Gandolfini) to run as a third-party candidate for the office of Governor. What Stark doesn't realize is that he is a patsy whose campaign—the usual stew of bland sloganeering and empty promises—is a scam devised by the powers-that-be in order to split the opposition for the candidate that they are really backing.

Cynical news reporter Jack Burden (Jude Law) takes a shine to Stark, and finally tells him that he is being used to ensure that things stay the way that they have always been. Whilst campaigning the next day, Stark throws away his script and starts telling it like it is with a fervor that so galvanizes his fellow "hicks," that it kicks off a groundswell of support that surprisingly carries him to victory on Election Day.

Once installed, Stark finds himself no more immune to the corrupting influence of power than anyone else (not to mention the charms of an iceskating burlesque girl whose routine is 50% Sally Rand, 50% Katerina Witt, and 100% cheese). His administration is soon hit with charges of graft and iniquity. Eventually, Stark finds himself facing possible impeachment and calls upon Jack-who has left journalism to become his advisor—to dig up enough dirt on the influential Judge Irwin (Anthony Hopkins) to ensure that the judge comes out on Stark's side during the hearings.

because Irwin is both a longtime friend of Jack's family (not to mention Jack's godfather) and the rare political figure who doesn't appear to have any skeletons in the closet (of course, this only means that when said skeleton is revealed, it will turn out to be a

At the same time, Stark insists that Jack recruit longtime friend Adam Stanton (Mark Ruffalo)—the idealistic son of a former governor and the brother of Jack's youthful crush, Anne (Kate Winslet)—to head up a highly publicized and expensive hospital construction project. Needless to say, there is more going on with all of this than meets the eye, and it all comes to a violent boil that literally spills out into the corridors

Despite having been photographed by Pawel Edelman in a manner in which everything from a desktop to a whisky glass to Kate Winslet's skin is granted the kind of stately amber glow that underlines the fact that we are watching a Serious Movie, All the King's Men is nevertheless one of the dullest films-intellectually and emotionally—to come along in a while. It so fails to hit its targets that most viewers will scratch their heads in wonderment throughout its banal

For starters, it appears that while Steve Zaillian may know how to write a sprawling period epic (he won an Oscar for penning Schindler's List and he also co-wrote Gangs of New York), he seemingly has no idea how to actually construct one of his own.

This is more difficult than it seems see ALL THE KING'S MEN on p.31



# **Film Review**

# Kiss my big, white last

# THE LAST KISS

\*\*\*

(1 out of 4 stars) DIRECTED BY TONY GOLDWYN STARRING: ZACH BRAFF, JACINDA BARRETT, RACHEL BILSON, CASEY AFFLECK, BLYTHE DANNER, TOM WILKONSON 115 MINUTES, RATED R

# by Peter Sobczynski

The Last Kiss is a film that offers us the chance to spend two hours with some of the most obnoxious and self-centered characters to ever than the man himself. One (Casey appear on a movie screen.

a bad idea if said characters were obnoxious and self-centered in interesting ways or, barring that, if the film at least called them out for their behavior. Alas, not dream ends, however, when she only are they obnoxious and selfcentered in the dullest manner possible—they go on and on about how no one understands them without ever showing a reason why

anyone would want to in the first place—but the film almost seems to want us to admire and celebrate them for their collective jerkiness.

Based fairly closely on the 2002 Italian film L'Ultimo Bacio, The Last Kiss tells the story of Michael (Zach Braff), a going-on-30

long-time girlfriend, the smart and Wilkinson)—he's a psychiatrist, beautiful Jenna (Jacinda Barrett), you see, and therefore a cold fish has just learned that she is pregnant. This news comes as kind of of people. She also tries to rekindle a bummer to Michael because he a romance with a now-married is still in the grips of an extended old flame (Harold Ramis in a role adolescence and is not particularly that appears to have been severely eager to tackle the responsibilities of full adulthood.

At a wedding for one of his (Rachel Bilson), a sexy college sophomore who represents all of delayed adulthood is not necessarily the youthful freedom and surprise a bad idea for a film—after all, it that he will miss out on by settling down with Jenna. He starts an

affair with Kim behind Jenna's back while getting his buddies to cover up for him. Alas, this fail-safe system collapses, he gets caught, and Jenna kicks him to the curb. Of course, now that he is free and unencumbered, he at last realizes what he had and must now struggle to reclaim what he had before taken for granted.

Due to the less-than-interesting nature of Michael's "struggles," the film surrounds him with a collection of supporting characters who are, if such a thing is possible, even more annoying and unlikable Affleck) is married and a father, and is unable and/or unwilling to deal This wouldn't necessarily be with the responsibilities of either position. Another (Eric Christian Olsen) friend of Michael's is a confirmed hedonist who seems to have met his dream woman...The exhibits signs of wanting to lead him into a life of horrible domesticity. A third bosom buddy (Michael Weston) recently broke up with his girlfriend (Marley Shelton) and

has taken to breaking into her apartment and punching her new boyfriend.

However, the prize for the most appalling person in the film goes to Jenna's mother, Anna (Blythe Danner).

Mom responds to the news of her daughter's pregnancy by walking out on her longtime husband (Tom



truncated, no doubt to his everlasting relief). The notion of watching a group buddies, Michael meets Kim of young men being dragged kicking and screaming into their long-

who doesn't understand the needs

see THE LAST KISS on p.31

# Funny, fascinating family dysfunction behind Red Doors

# **RED DOORS** \*\*\*

(3 out of 4 stars) DIRECTED BY GEORGIA LEE STARRING: JACQUELINE KIM, TZI MA, FREDA FOH SHEN, KATHY SHAO-LIN LEE, ELAINE KAO, ROSSIF SUTHERLAND, MIA RIVERTON, SEBASTIAN STAN, JAYCE BARTOK

90 MINUTES, RATED R

# by Win-Sie Tow

On the exterior, the Wongs seem to be a picturesque suburban, middle-class Chinese-American family. The father, Ed (Tzi Ma), is feted both at work and at home for his recent retirement. Engaged and living with fiancé Mark (Jayce Bartok), eldest daughter Samantha (Jacqueline Kim) is on the cusp of a huge promotion. Middle child Julie (Elaine Kao) thrives as a fourth-year medical student, while the youngest, Katie, (played by director Georgia Lee's real-life sister, Kathy Shao-Lin Lee) dances to the beat of her own drum.

But, check the model minority myths at the door, because beyond the manicured lawn and bright white shingles is a family on the verge of a breakdown. At an existential crossroad in his life, Ed alternates between attempting suicide and living vicariously through home videos of a simpler time when his daughters actually needed him. Now the girls present him with slippers and three months' pre-paid sessions with a therapist. Add to that a potty-untrained dog and no privacy, and Ed's only recourse is an escape to a Buddhist monastery. "What's the point? Children grow up. Parents die. It's better this way," he later admits to daughter Samantha.

What Ed doesn't know is that the former ballerina-turned-businesswoman is probably more unsatisfied with her life than he is with

his own. Whether scrutinizing her appearance in the bathroom or contemplating her reflection through the office window, it is as though Sam hopes to see into her future and find what is missing. The re-emergence of former flame Alex (Rossif Sutherland) only magnifies the functionality of her current job and relationship that consists of obligatory nighttime sex and arguments over the flowers and seating chart for the wedding. While she rationalizes it's "not about being flushed and tongue-tied," she recognizes that she no longer fits into her own perfect life.

Hardly a stranger to appearing perfect, shy Julie endures blind date after blind date with motherapproved Chinese men while wishing she were somewhere else-that is, until she collides (literally) with sexy actress Mia Scarlett (Mia Rivington) who awakens her latent sensuality...with the help of a few White Russians and Valencias. Though other films would exploit the homosexual plotline as a source of drama and angst, writer Lee avoids this cliché by positioning Mia's stardom as the key threat to their fledgling relationship.

Creative and cunning, Katie navigates her way through high school by channeling her energy into hip-hop and an ongoing prank war between classmate/neighbor, Simon (Sebastian Stan). As the stakes get higher and the school counselor warns her to stop, the optimistically forward mischiefmaker takes it all in stride, never for a minute doubting that Simon reciprocates the stunts because "he loves me."

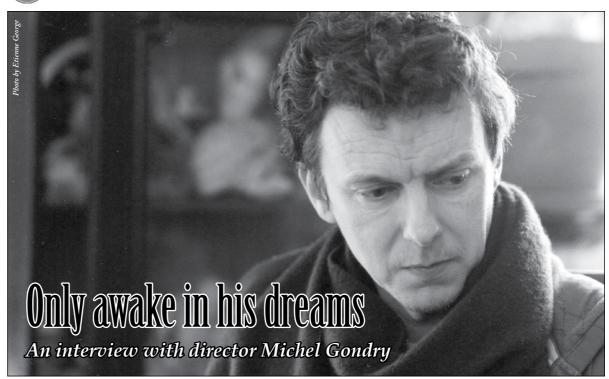
At the heart of the film, it is matriarch May-Li (Freda Foh Shen) who holds the family together by its red thread: "The Gates

see RED CROSS on p.32



Realties boil to the surface in this apt portrait of one Asian-American family.

# **Film Interview**



Director Michel Gondry and Gael García Bernal (Stéphane) on the set of The Science of Sleep, a Warner Independent Pictures release.

# by Michael Guillén

Director Michel Gondry is the kind of sprite artist who will think nothing of putting together a small project on his own: if he likes a particular band, for instance, regardless of their notoriety (or lack thereof), he'll shell out a few thousand bucks, shoot a little video, and—perhaps—even develop the film himself in his bathtub. That's his brand of true innovation. After having revolutionized the world of music videos in more ways than one, Gondry has, over the last few years, tackled the film universe with Human Nature and Eternal Sunshine of the Spotless Mind. Now, Gondry directs The Science of Sleep, a feature film that—for the first time—he has also penned...and the results are sure to keep your eyes wide open.

Michael Guillén: You filmed the dream sequences first in Science of Sleep, and then built the rest of the film around them. How did you orchestrate that unusual process?

Gondry: I didn't want to use a dream as a tool to help the story, the way they are used in most movies. I wanted to show the dreams I had in the context of the event during which they occurred, and put them in parallel to see what was going on, and understand them after the film, not analyze them before the film. So, being neutral about them, and then see what was going on between the real life and the dream life—taking a good part of my own experience.

Guillén: Animation-wise, you eschew CGI in favor of stop-motion

Gondry: We had to put our money on the table to do these animation

actors signed. It was the only way for me to have them ready on stage when we did those sequences. I didn't want to use blue screen. I wanted the actor to participate [with] this landscape, to put him on the blue screen. Using see them and enjoy them in some way. It was like I was showing them my tovs. The blue screen's so cold because the actor doesn't have time to connect with what's happening around them, great, it's a dream, even better with and they end up not even connecting with each other.

Guillén: There's certainly a human, child-like touch to the animation. How did you choose the dreams to show in the film?

**Gondry:** The one[s] who basically would make sense with the story. So, since I didn't want to manipulate them too much, I had to pick Sleep). What's that about? the one[s] who make the story go forward. To me, it was important to not transform them, to be honest and objective about them, to keep what makes them real dream[s]. Sometimes, I have lots of dreams of cataclysm, of the moon exploding and the end of the world, and I used that at some episode where Stéphane wants to take control of his dream. I tried to use what I had in my memories to construct the story.

Guillén: People fly in different ways during their dreams. Your particular translation of flying as swimming was intriguing. How did you create that flight sequence with Gael García Bernal?

Gondry: It's an idea I had for a long time. You always try to figure out how you can make somebody fly: back projection, blue screen, wire that you remove. Nobody ever tried to for instance. Even the brain doesn't have somebody swimming into clear water on a projected image behind for sequences that we [shot] ten months the simple reason it's a nightmare to

before because we didn't even have the unite. But, I thought it was very close [to] the feeling of dreaming and this human touch quality you were talking about before that you cannot replace. It was very hard to organize the ways the real water—I remember when I first starting watching the dailies and being really worried about the bubbles—and I thought, no, it's the bubbles. All those side effects you get by doing in-camera effects are important to making simple ideas more visceral and more connected to what you really experience in the dream.

> Guillén: You also have a keen sense of scale (for example, the giant hands that you used in your Foo Fighters "Everlong" video and in Science of

> Gondry: I had this experience of feeling my hands were gigantic when I was a kid. I had this recurring nightmare where I would wake up and for a half-hour, I was convinced my hands were nearly ten feet long. My parents had a really hard time to convince me I was fine. Lately, I [found] out what it is. I went to a museum, and they showed this little guy-a man in a picture with giant hands—actually he was a representation of a homunculus who is this character; it's a [representation] of nerve ending in this context. They give him a shape to be understandable. It doesn't have a shape in your brain—it's just grey matter anyway- but basically they find that all the connection that connect to the hand, they find out there are much more nerve endings to the hand and to the toes and to the arm, have sensors. If you open your skull

see MICHEL GONDRY on p.32

# Little Gondry in Slumberland

# THE SCIENCE OF **SLEEP** \*\*\*

(3 out of 4 stars)

DIRECTED BY MICHAEL GONDRY STARRING: GAEL GARCIA BERNAL, CHARLOTTE GAINSBOURG, ALAIN CHABAT, MIOU-MIOU, EMMA DE CAUNES 105 MINUTES, RATED R

# by Billie Stone

There's a deliciously strange moment when you awake from a dream. Still half tangled in sleep, the real and imagined combine as you struggle to grasp reality. That nagging alarm clock becomes a car horn easily ignored. When the dream is good, you quickly try to slip back into sleep and catch up with it before it fades away. It's a state akin to the best drug in the world—languid, guilty, and very, very sweet. For those who want to keep dreaming, French visionary Michel Gondry has afforded us a unique opportunity. Not only has he presented us with a bizarre and beautiful dream world in his new film, The Science of Sleep, he has also allowed us to explore this murky terrain on our own terms with a coinciding art installation at NYC's Deitch Projects.

From his beginnings in awardwinning commercials, Gondry has always approached each diverse proj-

ect with the same boundless energy, enthusiasm, and his distinct voice. Music aficionados will no doubt be familiar with his countless videosan impressive list of imaginative collaborations with artists from Kylie Minogue to Bjork. Filmgoers have embraced his kooky and unique vision in films such as 2001's Human Nature,

Eternal Sunshine of the Spotless Mind (for which he won a Best Screenplay Oscar in 2005), and most recently as director of the acclaimed documentary Dave Chappelle's Block Party. It's an impressive and diverse resume, to say the least, but however you may have come into contact with his work, it's hard not to be seduced by the mind of Michel Gondry; his whimsical fantasy world is hard to will be somewhat familiar to Gondry

project to date, The Science of Sleep seems to delve deeper into his psyche than any of his past projects.

Making its World Premiere at this year's Sundance Film Festival, the film is a surreal romantic fantasy seen through the eyes and mind of awkwardness by Gael García Bernal). An eccentric daydreamer, Stéphane increasingly confuses his nightly exploits with his waking life. When he begins working a mind-numbing job at a calendar company and starts to fall in love with his delightful neighbor, Stephanie (Charlotte Gainsbourg), he is drawn farther into his dream world, and—in so doing-brings his new acquaintances along for the ethereal ride. Stéphane owns this imaginary space where he appears each night as the charming host of Stéphane TV, a show on which he muses over "dream recipes" and theories to cardboard cameras that record his whimsical reverie. While neighbor Stephanie is quickly enchanted by Stéphane's childlike naiveté and handmade, elaborate gifts—including a "one-second time machine"—she soon becomes confused by his loose grip on reality.

The fact that The Science of Sleep is Gondry's most autobiographical artistic offering to date can be seen, as the film was shot partly in the same building where the director

resist. Perhaps his most personal fans, he mused in a recent interview that they were with him long before they appeared in The Science of Sleep. The film has existed in his mind for some time now, and has, of course, therefore found its way into his earlier works.

Dream sequences played such an Stéphane (portrayed with beautiful integral role in the film itself that the animation had to be completed long before filming had begun...before the story was completed or before the actors were officially assigned to the film. It's as though the dream world established its own reality that forced the crew to work around its imaginary borders. Animation is the gateway into Stéphane's world, and it allows the audience to be easily transported through his mental portal. Possessing a raw, handmade and distinct DIY sensibility, the "rough" animation is a refreshing break for viewers sick of slick computer-generated imagery.

> Often created from bare cardboard and craft materials, Sleep's a world with an intentional clumsiness to it, a "human touch," as Gondry refers to it, and thus imbues a naive genius, as though created by some wisely inventive child. Misplaced objects give the film a distinct surreal quality-cotton wool clouds that float inside, forests that grow out of boats, scenarios not out of place in a Magritte painting. The "stop-motion" animation technique that is a touchstone of Gondry's aesthetic (think The

White Stripes' "Fell in Love With a Girl" Lego video) is executed beautifully, though—at times—it may seem to some viewers that much of the movie comes off as a music video itself. Metropolises build themselves before our eyes, toy horses gallop

with a kind of production. By using outmoded techniques and methods, Gondry conveys a unique and truly childlike dream world.

For viewers eager to explore this appropriated from Gondry's own ethereal plane of existence and remain in NeverNeverLand a little longer

see SCIENCE OF SLEEP on p.32



the highly-praised Alain Chabat as Guy and Gael García Bernal as Stéphane in The Science of Sleep.

lived in Paris...during a time in his wobbliness born of their makeshift life when he just happened to work a mundane job at a calendar design company. Štéphane, it seems, is a kind of alter-ego for Gondry—both in reality and in fantasy. Many of the fantasy sequences in the film were repertoire of saved dreams. While many of the images seen in the film



# Aurora Borealis fades to black



Joshua Jackson stars as Duncan Shorter in director James Burke's film, Aurora Borealis.

# **AURORA BOREALIS**

\*\*\*

(2 1/2 out of 4 stars) DIRECTED BY JAMES BURKE STARRING: JOSHUA JACKSON, Donald Sutherland, Juliette Lewis, LOUISE FLETCHER, STEVEN PASQUALE 110 MINUTES, RATED R

# by Lindsay Kuhn

Aurora Borealis is more of an overly formulated laser light show than a natural phenomenon (one whose effect can be observed in the night sky and is also known as the Northern Lights), but the film still bright spots.

Its self-conscious plot is character-driven, and it slowly unravels at first...then predictably for the rest of the film. Set in wintry Minneapolis, Duncan Shorter (Joshua Jackson), the pathetic but irresistibly likeable protagonist, coasts from one meaningless gig to another. Jackson does a great job with this character, and gives authenticity to the story and to his abilities as an actor. There is a lovely irony about Duncan and his "slackerdom" in the reference to the film's more ambitious characters—particularly his brother slacker to motivated adult. Jacob Shorter (Steven Pasquale). Though Duncan may be the least most compassionate.

The film is laden with such ironies and metaphors (some forcefed) that lend themselves to gagworthiness. Other metaphorical components are more organic, and contribute nicely to the story's chill in Duncan's heart, Aurora Borealis is a metaphor for life and death and offers a commentary on conviction via Dunan's fad-(Donald Sutherland). Ronald claims with severe rigidity that he

can see the Northern Lights from his balcony, despite the disbelief of others.

Ronald's hurried deterioration imparts a gnawing tenderness to the story and to the dialogue about aging. He has a heartbreaking self-awareness about his physical decline amplified in one scene where he asks for Duncan's help in the bathroom and then says, "I'm sorry, kiddo," separating himself from his ailed body. At the end of his life, Ronald is left with regret, intermittent surges of delusion, but also a raw sense of self. Sutherland is one of the most redeeming parts has a lot of heart and some glowing of the film, and offers a skillful performance, including all the mannerisms and despondency that comes with Parkinson's disease and simple aging.

> The acting, in general, is one of the film's strongholds. Juliette Lewis also gives a winning performance as Kate, Duncan's love interest and the healthcare provider for Ronald. Kate, a ne'er-do-well herself, blows through Minneapolis on her way to California, but catches Duncan en route. In their meeting, she gives Duncan a newfound sense of purpose, and sparks his turnaround from apathetic

Their relationship unfolds accomplished, he is also by far the as Duncan takes a position as a handyman's assistant in his grandparent's apartment building so that he can be close to his new lady friend. While the film tends to be heavy-handed on introducing characters' back stories, there is a glaring void when it comes to Kate's exposition. As consequence, layering: winter is likened to the it is at times difficult to understand not only her motivation for moving so often, but also Duncan's sudden compulsion to her...especially after only one meeting. Lewis, ing grandfather, Ronald Shorter nevertheless, brings Kate to life

see AURORA on p.32

# Letters to the Editor

That's right: you can contact Entertainment Today's loveable, huggable Editor and tell him exactly what you think about the paper he slaves over all week long under lock and chain. And, hey: you might even see your letter published with a snappy response from Herr Editor himself.

> Mathew Klickstein, Editor **ENTERTAINMENT TODAY** 2325 West Victory Blvd., Suite 5 Burbank, CA 91506-1226

# The Last Kiss from p.29



Eric Christian Olsen, Casey Affleck, Michael Weston, and Zack Braff in The Last Kiss.

worked for the likes of Federico the proceedings, Rachel Bilson is Fellini (I, Vitelloni), Barry Levinson cute enough, but she never gets a (Diner), Noah Baumbach (Kicking and Screaming) and, coincidentally, Zach Braff (Garden State).

The difference, though, is that those earlier films actually display an interest in what made their characters tick, while at the same time they implicitly criticize the characters for their lack of any discernible emotional maturity. In The Last Kiss, on the other hand, director Tony Goldwyn and screenwriter Paul Haggis—perhaps mindful of potentially alienating their target audience of Gen-Y mopers by suggesting that their confusion and anxieties are no different from those faced by other is one group of people who probagenerations—offer no such understanding or criticism.

personality, but his low-key persona is singularly unsuited for the character he plays here—even though he portrays a character who basically sleepwalks through on ad nauseam about how much life, that doesn't mean that he can the film "reminds me of me," I sleepwalk through the part. As the recommend excusing yourself to flirty young thing who kick-starts go to the bathroom...and just keep

chance to demonstrate any of the feistiness or wit that she puts on display every week on *The OC*.

As the only character in the film that anyone with even a moderate IQ would want to spend more than five minutes with, Jacinda Barrett turns in the film's best performance—in fact, she all but undermines her own work because viewers won't believe that a character as smart, sweet, and charming as she would possibly endure a significant relationship with a dope like Michael.

All this notwithstanding, there bly should see the film: new couples going out together for the first time. If he or she thinks that The Last Kiss Braff can be a likable enough is nothing but a load of nonsense, it can be easily surmised that your date possesses fantastic qualities of wit, taste, and intelligence. If, on the other hand, your date babbles

# ALL THE KING'S MEN from p.29



Willie Stark (Sean Penn) a populist southerner shakes possible voters hands in a remake of a 1948 Best Picture.

period of years, there is no real sense that any time has elapsed, and as a result, Stark's transformation from idealist to "greedhead" appears to be almost instantaneous.

The film introduces its characters most abruptly (our first sight of Winslet and Ruffalo is so clumsily handled, I was almost convinced that the projectionist had threaded up the wrong reel) and then largely abandoned for long periods of time. Ruffalo's character, in particular, disappears for so long that when he does finally have an important scene to play in the last ten minutes, his scene has virtually no impact.

Based on the available evidence, I suspect that Zaillian wrote and shot a much longer screenplay and, in an effort to get it down to a manageable length, chopped it up until he was left with little more than a Cliffs Notes version that will seem incomprehensible to anyone not already familiar with the story. (This is especially bewildering when you remember that the film was originally scheduled to come out last Fall, until it was pulled to allow a reedit by Zaillian; if the director considers this cut to be an improvement, one can earlier version.)

A bigger problem with the film is its being based on material that, frankly, hasn't aged very well over the years. When the book was published over half of a century ago, it elected officials with something that resembles idealism. Robert Penn Warren's exegesis on corrupt come off the best are probably James Katrina.

and fall of 1930's maverick Huey Long—came as a shock to many readers. Nowadays, of course, we have the years, that there can hardly be a person alive today who doesn't look at the entire political process with at least a moderate modicum of cynical skepticism.

As a result, we can hardly be expected to be stunned by the corrupt turns that Stark takes, especially when it appears that his greatest sins, according to the jumbled narrative, bribe or two (as well as the occasional



only shudder to think about the Jack Burden (Jude Law) and Anne Stanton (Kate Winslett).

been better off creating a contemporary counterpart in order to clearly illustrate how the themes of Warren's novel still resonate today.

was still possible to look upon our chocked with award-winning talent—is unable to do much to help things out. Of them, the ones who

Although the story unfolds over a politics—loosely inspired by the rise Gandolfini (because his political thug oozes the kind of quiet power that makes you wish that he had been cast as Willie Stark in the first place) and been witness to so many scandals over Anthony Hopkins (because he seems to have made a private decision to simply throw away the script and instead do the entire role looking and sounding as though he were auditioning for the lead in The Tom

> As for the others, they are either miscast (Law, who can be good in the right role, is never believable for a second as a cynical journalist facing appear to be that he may have taken a a crisis of conscience), misused (if Zaillian has accomplished anything skirt). Perhaps instead of making it here, it is the dubious achievement

of giving us the first boring screen appearance from Kate Winslet), or so mangled in the editing that it is impossible to judge them fairly. (Even though she plays the same part that earned Mercedes McCambridge a Best Supporting Actress Oscar, Patricia Clarkson's role as Stark's consultant has been so obviously hacked to pieces in the editing process that you wonder why they just didn't remove her

Unfortunately, the worst performance by far is the one that you can't avoid: Sean Penn's braying turn as Willie Stark. Generally considered one of

a period piece, Zaillian might have the best American actors alive today, Penn hits the wrong note with Stark early on...and proceeds to bang that same note for two solid hours.

Once presumed to be an awards-Even the cast—a group of players worthy contender, All the King's Men is a Kingfish-sized blunder that may be the biggest Louisianabased disaster to hit since Hurricane

# MICHEL GONDRY from p.30



and touch your brain, you won't feel had written because some would be these big hands in this homunculus character.

Guillén: In Eternal Sunshine of the Spotless Mind, you had a house that was consumed by the sea. How did you achieve that effect?

Gondry: Charlie Kaufman had written in a very poetic way the memory decaying, and I was trying to find a way to preserve that visually. I couldn't just use what he

anything. So that's why there are purely CGI and complicated. They read very good, but I had to find my visual way to interpret them and keep the same level. So, this idea of the background decaying was a thing we agreed with Charlie on the house being eaten by time in fast-motion, and then being drawn into the ocean was part of that. We took a real house, we put some sand in it, and then we put some walls that matched the same house into the ocean and waited [for] the tide to rise. We shot it there. By mixing

those two with editing, we captured this feeling. It's the feeling when you're on the sand and the tide is going down and you feel the sand leaving below your body attracted by the water.

Guillén: Did Science of Sleep ultimately achieve what you set out to produce? How do you hope to further these dream themes in future film work?

Gondry: I don't think I would do too many other film[s] about dreams. I need to work with reality a little bit. But, I'm pleased that people connected emotionally with the character, which was the most important thing, no matter what you do and what subject you're talking about. I have to thank everybody around me who make me do this film, and my actor who believes this character. They took some of my pain away, which is great.

# SCIENCE OF SLEEP from p.31

to New York), The Science of Sleep; an exhibition of sculpture and pathological creepy little gifts is up and running at Deitch Projects. The famous exhibition space is well known for its groundbreaking and edgy projects, and often pushes the boundaries of the traditional role of the gallery, making it an ideal space for Gondry's alternative universes. Film sets are exhibited, embellished, and displayed as sculptures that invite the audience to reconsider them in the gallery context. Divided into three distinct areas, the show allows us to experience the film in three make for some of the film's fun-

multiple fantasy worlds. Without on reality, he is unable to have a the constraints of narrative, the viewer is allowed to explore his or her own story, to see the environment from multiple "camera" angles, a bittersweet familiarity—despite and ultimately to be in control of somebody else's dream.

floats over three languages, its bizarre visual effects are the constant. Stéphane struggles with communication continuously—whether the stumbling block is language itself (his lame attempts at French

(and for those of us able to make it dimensions as we traverse through niest moments) or his shaky grip "normal" conversation. For those of us who have ever experienced a love-struck paralysis, this theme has Stéphane's unique eccentricities.

> He uses his slipshod gifts rather While the narrative of the film than words to express his heart's desires, and these objects alone seem his most effective device to win over Stephanie. It seems that, in matters of the heart, the visual is in fact the universal language of love. P

# RED CROSS from p.30

of the Lost Souls open tonight. We pray that you protect us from chaos." Though perhaps the least developed character of the film, she is the backbone, and it is through her patience and grace that the lost souls of the Wong household eventually find their way home.

semi-autobiographical stories have dominated the recent landscape of is no exception, as Lee, inspired by mentor Martin Scorsese to make a personal film, infuses her poignant feature debut with real-life home behind red doors anymore. videos, her love of music and dance,

From Saving Face to The Motel, and philosophical familial musings. If its Number One opening weekend spot on a per-screen basis (followed Asian-American films. Red Doors by Man Push Cart) is any indication of the growing interest and demand for more personal Asian-American stories, there's really no need to hide

# AURORA BOREALIS from p.31

quirky personality.

Aurora Borealis is a string of quirky moments that pepper the the story for their irrelevance. The film with elements of reality. The film breathes in these moments: Kate drives her car with her knees, Ronald's wife (Louise Fletcher) forbids him from watching television, the family bickers at Thanksgiving, Duncan purposely misses a deer on a hunting

an obsession with football.

Some specifics, however, clutter location, for example, would have been better left as an ambiguous Midwest town rather than naming Minneapolis, because this specificity, and the meticulous detail in identifying the city, encumbers the crux of the film. There are also some characters

with her undeniable charm and trip, the entire state of Minnesota has who are certainly superfluous. A crotchety tenant seemed to add no value, but was still developed to painstaking detail.

> While Aurora Borealis came together in the end-successfully hitting a lot of emotional chords—the storyline could have been tighter, lending it to the kind of luminance its title implies. 🟱

# **Art Film of the Week**

# Sweet Sweetback's Baadassss Song

#### by Aaron Sheley

The film that launched the Blaxploitation era is a monufilmmaking.

Explosive imagery defines the melodrama of the life of the man Sweetback. Fortunately for the title character, he is raised by prostitutes, thus the man has no problem pleasing the women in his life. But, he's not only a lover—he's a fighter, too. Sweetback fights back into the deliberately intense style.

at the corrupt police after they take down an innocent black man.

Director Melvin Van Peebles borrows heavily from the noir genre (with lowkey lighting and an intense study of character psychology) as he punctuates modernized ghettos with pimps, mur-

derers, and hustlers. Sweetback is among the best example of a its ability to de-marginalize the Blaxploitation character; he reveals a rise in personal consciousness that allows him to transcend his societal limitations. As the title suggests, he is a true badass, but not only for his ability to so effortlessly woo the opposite sex. The film also depicts Dream in a class-conscious arena; this imperfect masterpiece. the character must rise above the

streets to discover the man inside of himself.

The film ultimately portrays ment to low-budget independent Sweetback's triumph over the corruption of the White American System that he fights against throughout the film "by any means necessary."

> Truthfully, this is an imperfect film. However, it's also one of those rare projects in which imperfection leads to edginess, and feeds Sweetback's misadventure through

> > the ghettos is metaphoric of his own self-realization. Again, like a badass, he escapes to Mexico after offing several cops and getting off with several lovely women.

Perhaps the greatest contribution this landmark film leaves to the world of cinema is

oppressed Afro-American stereotypes in films preceding this one.

And while Sweetback steps over the comfort zone of preexisting film codes, Afro-American cinematic independence has never known a a search for the ultimate American more progressive breakthrough as



Director Melvin Van Peebles defined a genre with his low-budget approach to noir.

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# FILMS YOU OUGHT TO SEE Love in the time of technology

by Steven Snyder

We've all seen them: Those people who walk around all day wearing wireless headsets, juggling a cell phone and iPod in one hand while typing out an e-mail on a Blackberry in the other.

Technology has come to change not only the way we communicate, but the way we think about interacting with those around us. How many now prefer phone calls to face-to-face conversations? E-mails to phone calls? Instant messages to e-mails?

Joe Swanberg's LOL. Sampling from the wide in which our minds are always fixated on a range of online videos—testimonials, shorts, stationary computer screen, on faceless voices, serials, soaps—that have gained popularity in recent years, "Vloggers" plan to move these films from the small screen to the big, and pair their screenings with in-person appearances by their creators.

own right than a feature-length questioning one reviewer who deemed it observational but of what the popularity of these videos tells us about today's technoculture.

Alex (Kevin Bewersdorf) and Tim (Swanberg) are two men addicted to their technology, and it is impeding them from engaging ward—they're incapable of forging a human in what most still regard as the real world.

If Tim is awake, it seems, his Mac Notebook is powered on and rests on his lap while his girlfriend (Brigid Reagan) grows incensed with this lack of attention. Meanwhile, Alex's fascination with electronic music earns him the romantic attention of a fan (Tipper Newton)

who jumps at the chance to offer him a ride from Chicago down to St. Louis, where he says he's starting a tour.

She clearly likes him, but he's going south for a different reason: in pursuit of a woman who runs a porn site and has said she'd love to meet Alex.

In the margins, we see other conversations play out-sometimes via voice-

mail—as a boy tries to interest his long-distance girlfriend in sending him dirty pictures over her cell phone—other times through Alex's hobby in using a digital camera to film people making weird noises that he then mixes together into an improvised, a cappella symphony.

one-trick pony, a movie about people treading chuckle. water in a vast digital sea. But there's something

more going on here, particularly in the way the movie willingly contradicts itself.

Technology has both bettered our lives and worsened it, and Swanberg seems willing to contemplate this paradox that governs the way we live today. In one sense, this technology connects people who would have never otherwise crossed paths. It makes one-person bands possible, and helps us to discover friends—through blogs and chat rooms—who, say, 15 years ago, we would never have found.

But such technological advancement also rips us away from the here-and-now, and This is the question posed and explored in leads us into a bizarre form of hyper-reality and on distant places. It keeps us dependent on something electronic and artificial, re-wires our brains in terms of the way we work, play, and interact.

Having first screened at the Philadelphia LOL is not so much an online video in its Film Festival, LOL was unfairly criticized by simplistic, shallow in the way it reiterates the tired old mantra that teenagers often must endure awkward times.

> However, these teenagers are not just awkbond. As Swanberg so bravely illustrates,

their only passionate interactions occur through typing on a keyboard, falling in love through their passive voyeurism of porn sites, and sharing emotion only through mechanical recordings (indeed, the best acting of the film is to be found in a series of voicemails). And society today is reaching a point where many feel more comfortable in this artificial space—with reality created on our own terms—than in our own lives, or in shar-

LOL

\*\*\*

(3 1/2 out of 4 stars)

DIRECTED BY JOE SWANBERG

STARRING: KEVIN BEWERSDORF,

JOE SWANBERG, C. MASON WELLS,

TIPPER NEWTON, BRIGID REAGAN,

GRETA GERWIG, KATE WINTERICH,

MIKE HAGAN, LAURALIPPERT,

ANNE WELLS

81 MINUTES, NOT RATED

ing real connections with our friends, families, or lovers.

In some ways, it's a contradictory existence. Are we more alive, or less alive than ever? As we watch Alex craft his music

video out of isolated people creating their own awkward sounds, we see the paradox of just how beautiful this composition can be when mixed and mastered by cutting-edge software.

LOL sees this tension and understands the way it tugs at us; we're drifting in the direc-If not for these details, LOL (which, of tion of a people who would rather take the course, stands for the online abbreviation of virtual tour than the planned road trip, who the phrase "laughing out loud") would be a would rather type LOL than actually share a

# **DVD** Review

# Brother's Keeper

#### by Mike Restaino

movie-of-the-week caliber coming-of-age equivalent indie pic), you'll make it through saga: Aaron Ashmore is—in real life—an one viewing; all other moviegoers should identical twin of Shawn Ashmore. Both are run screaming. Canadian; both are actors. Shawn sticks to more popcorn-movie material—he played

Bobby Drake/Iceman in the X-Men movies—while Aaron has stuck to mostly TV fare (Veronica Mars, Smallville). But, in My Brother's Keeperabout twin brothers who try to break free of the shackles of high school and make it in the real world—Aaron plays both brothers. Got it? Yeah, me neither.

This is all fine and good, I suppose, but the truth is that no matter how appealing Ashmore appears to be—he

that is incontrovertible—the narrative pitfalls in a good way. of My Brother's Keeper are equally obvious and

emotionally deterring. If you have a crush on him or are a sucker for cheesy Lifetime-Here's the drill with this teeny-bopper grade melodrama (even though it's a PG-13

As for bonuses on this disc, there's quan-

tity, but little quality. The director/producer interview and footage from the film's promotional screening in Twinsburg (to an audience of predominantly twin folks) is somewhat revealing, but nothing goes too deep. And the music video, animatic storyboard, and trailer don't add up to much at all. Oh, there's also an excerpt from a bizarre stage production that includes collaborators from My Brother's Keeper... Though, this "special" feature

possesses an effortlessly charismatic appeal will keep you scratching your head, and not



In an attempt to bring a holistic and On

sellers—not the performers, EVERYBOD mind you, but the lonely souls in charge of moving product from naked ladies directly to your pants—David Wendell's Smut ends up being terrifyingly touchy-feely and almost grotesquely "aw-shucks" in its dissection of the pleasure principle of a dusty, grim America.

Where the film goes, what it does—not only is the narrative of *Smut* impenetrable and lifeless (call it 8MM

Cycle Vixens), it just doesn't seem to matter DVD moot. & very much. That probably sounds harsher than I mean it, but when one attempts to dig into a facet of an industry that has multiple tentacles (with at least one of those tentacles driving straight into a physical and moral Hell), one can't pussyfoot.

Is there room for a Straight Story-esque the Road-flavored ethos to the world of porno G-rated film about spread-eagle bitches?

Hell yes. But Smut isn't it: With the exception of its unique title and a Maxwell Caulfield cameo (no, he doesn't break into any Grease 2 numbers, dammit), this one is a lot like bad porn-it'll leave you limp and ashamed.

And bonuses are slight: There are a few deleted scenes (ugh) and a trailer. The transfer and sound mix are both fine, but the wishywashy aesthetic execution of

meets Magnolia meets Boogie Nights meets the film renders any technical prowess on this

Mike Restaino is a head writer at www.DVDFile.com.

# READ THE LATEST MOVIE REVIEW IN



Bucky Bleichert (Josh Hartnett) and Lee Blanchard (Aaron Eckhart) are detectives in The Black Dahlia.

#### Accepted

★★<sup>±</sup>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 cronnies, 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)

Strangely enough, Al Franken is a not so much a movie about politics as it is a true love story. We follow the comedian/talk show host on a book tour, through the creation of his radio program Air America, and over the course of a dangerous mission across enemy lines (the Republican National Convention). Over the time spent with the man, we find that he's indeed possessed of a spirit of love and goodwill (even if you don't necessarily agree with him), and that he's really just playing by the rules (polarizing the public in order to sell books and keep his reputation alive) that pundits such as himself on either side of the fence abide by religiously. But, it's also a story of the love between Franken and his wife, his partner in crime who gives the man the will to persevere throughout. (JH)

# All the King's Men

★ 1/2 (R)

Please see our review on page 29.

# American Hardcore

Not Reviewed (R)

Documentary anent the nascent hardcore music scene of the mid-1980's. Interview subjects span the spectrum: Matthew Barney, Moby, Vic Bondi, Dez Cadena, Ian MacKaye,

Flea, Hank Williams III, Mike Patton, and (of course) Henry Rollins. Obviously includes a buttload of vintage footage and earsplitting, awesome circa concerts. (MK)

#### Aurora Borealis

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

Please see our review on page 31.

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

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

Brian De Palma ably directs this stylish period piece based on the true crime book by James Ellroy (LA Confidential). Starring Josh Hartnett, Aaron Eckhart, Scarlet Johansson, Mia Kirshner, and Hilary Swank. the film takes us to the Golden Era of Hollywood and into the seedy underbelly of a town that was anything but golden under the surface...where a young starlet-to-be is found brutally murdered in a back alley. Eckhart and Hartnett play the fuzz on the case, and what though they never (true to this day) find the culprit, what they do find will change both their lives forever... (PS)

## 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? 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

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)

**★★**(G)

Hate to say it, but this movie really strikes out. Yes, it's an inspirational CGI tale about a talking ball and bat, but it was also the final project of the late Christopher Reeve (originally the director), and thus you really want to try to enjoy the film, but end up getting pelted by its many foul balls. Story tells of a young boy who travels with the New York Yankees during the Babe Ruth days. He finds more on the road than just baseball, however...He also finds...himself. More or less. (SS)

Not Reviewed (R)

Developed as a (uh, oh) Project Greenlight film, pic is looks to be another in the line of these low-budg horror films that attempts to "go back to basics" (ie. unabashedly derivative of those made in the 1970's). This From Dusk Till Dawn twin takes us into a night at a bar where a group of imbibers are stranded kind of deeply moving, yet predominantly and must fend off evil monsters. (MK)

Not Reviewed (PG-13)

France's first fighter pilots. Stars James Franco. (MK)

Not Reviewed (R)

Stylized heist film of sorts set in the Cayman Islands. Being called Traffic a la Quentin Tarantino, this multi-story film boasts an all-star cast that includes Bill Paxton, Orland Bloom (also a producer), Anthony Mackie, Sarah Carter, and Rachel Miner. (MK)

# **Gridiron Gang**

**★★★** (PG-13)

This ain't no Mighty Ducks. Gridiron Gang is perhaps one of the only "inspirational sports movies" to show the nitty-gritty side of a sport that is, let's be honest, pretty rough-and-tumble...especially the real-life team portrayed in this film (they're a group of juvenile delinquents who play football while under lockdown). Dwavne "The Rock" Johnson plays their coach, a man who knows that most of these boys probably won't make it very long on the "outside" once their shackles come off. Nevertheless, he inspires the boys to stop thinking of themselves as losers and start becoming winners. Again, a warning: this is not for young ones who think they're going to see another Air Bud or Angels in the Outfield. (JH)

#### The Ground Truth

 $\star\star\star$  (R)

Fantastic documentary that turns the table on the Iraq War issue...by letting the soldiers speak for themselves. Film shows how many soldiers were, in their opinion, "tricked" (more or less) into joining the Forces, then literally dumped in the war zone, and finally plucked out to be dumped right back into the "real world" back home in the good ol' USofA... only to find that things weren't so good back here, at least not for them. The soldiers talk about their experiences (both abroad and at home), and make such apt observations as noting, "They're trying to tell me that my struggles to reorient myself to life as a civilian is based on a previous personality problem of my own...But, if that's true, why'd they give me a gun and send me out there in the first

#### Half Nelson

**★★★★**(R)

Who would've guessed that one of the year's best films would take its title from wrestling maneuver? Half Nelson is the

unsentimental, 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 WWI story of the Lafayette Escadrille, 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 Laneperform 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. (IA)

#### 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.



Maggie Gyllenhaal as Sherry Swanson in Sherry Baby

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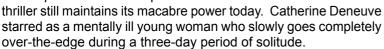
**GERARD BRACH** 

Died Sept. 9, 2006

By Rusty White

Screenwriter Gerard Brach died of cancer at age 79.

Mr. Brach was a long-time collaborator with director Roman Polanski. He wrote one of the most intimate portraits of madness ever filmed: Polanski's 1965 film Repulsion. The suspense-



The visuals in Repulsion influenced many horror directors in Phantom of the Opera. the succeeding four decades.

Polanski. Others include the hilarious The Fearless Vampire Killers (starring Sharon Tate), Tess (nominated for six Academy Awards including Best Picture, winner of three), Frantic, the totally bizarre The Tenant (nominated for a Golden Palm), and the classic Culde-sac (winner of the Golden Bear).

Gerard Brach was also a frequent collaborator with director Jean-Jacques Annaud. Their films include the wonderful Academy Award-winning Quest For Fire (nominated for Golden Globe for Best Foreign Film), Academy Award-nominated The Bear, and the highly under-rated The Name of the Rose.

Along with his many other numerous awards over the year, Brach won a BAFTA Film Award for his adaptation of Jean de Florette. Directed by Claude Barri, the film was nominated for a Golden Globe for Best Foreign Film. In addition, Brach wrote Florette's sequel, Manon des sources, also directed by Barri. Mr. Brach worked with Itlaian horror director Dario Argento on The

Repulsion was just one of ten films Mr. Brach wrote for Roman

Messageboard

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#### The US vs. John Lennon

★★★ (Not Rated)

Documentary that chronicles John Lennon's transformation from pop sensation to outspoken anti-war activist. Includes a plethora of circa video footage in a film that Yoko Ono herself claims "would be the one that, of all those made about him, he'd love."

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

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 challenge. (JH)

★★ (NC-17)

This Film is Not Yet Rated

#### The Wicker Man

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 an former fiancée whose daughter has one 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) №

# READ **FOR YOUR**

see page 38-40 for movie times at a theater near you.

**WEEKLY MOVIE GUIDE** 

#### Idlewild

 $\star\star(R)$ 

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 gangsterinfested 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. (IH)

#### Jackass: Number Two

Not Reviewed (R)

Johnny Knoxville pretty much promised he was finished with his pedomorphic Jackass shenanigans (and television, in general, if I remember correctly). But, then again, Kevin Smith said he'd not do anotherr Jay & Silent Bob movie, and Ashton Kutcher did make that feeble attempt to distance himself from the likes of Punk'd before having to make an ignominious return to what he does "best." Hey, these days: why challenge yourself?

#### Jet Li's Fearless

Not Reviewed (PG-13)

It may be Jet Li's Fearless (perhaps to distinguish itself from that nutty Jeff Bridges movie from the early 90's?), but this film is in fact directed by everyone's favorite Hollywood Chop Sockey director, Ronny Yu,

whose Freddy vs. Jason and Bride of Chucky may not have stunned audiences, but at least gave frat guys something to watch when they were too drunk for the high intelligence quotient of MTV's programming. Film's gettingg some big lauds as a brilliant paean of Martial Arts. (MK)

#### **Mutual Appreciation**

**★ ★ 1**/2 (Not Rated)

It's a trite phrase for a film critic to call someone his "favorite American filmmaker." And yet, that's exactly what this film critic thinks about wunderkind Andrew Bujalski. His new film has all the charm and mirth of his first effort, the much-lauded Funny Ha Ha. Shot in 16mm black-and-white, Bujalski employs a documentary-esque "fly-on-the-wall" approach to the story of an intimate group of bright, young things living Brooklyn. The characters in the film (portrayed magnificently by a cast of nonprofessionals) are so earnest that I immediately began missing them once the film had come to its end. (WC)

 $\star\star\star1/2$  (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 (Jonathan Mason) lives with his workingclass 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)

Please see our review on page 29.

#### The Quiet

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

#### Red Doors

**★★★** (R)

Please see our review on page 30.

#### Renaissance

Not Reviewed (R)

Wowzers: definite contender for that superfluous Academy Award for Best Animated Feature. From the trailer alone, this one already looks to be what Sin City attempted: the creation of a completely alternative universe inside of a fantastical comic book with wildly noirish elements and Matrix-esque camera movements. Story takes us to futuristic Paris in a kind of Philip K. Dick mystery/thriller of sorts. Might be one of those flicks that, if nothing else, will be a visual treat...even if the story ends up being lame. (MK)

#### 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)

#### The Science of Sleep

**★★★** (R)

Please see our review on page 31.

#### 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 immerged. 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 goingsons 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)

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

Channing Tatum plays Tyler, a tough kid

# TENTANNENT TODAY MOVIE GUIDE SHOWTIMES FOR: 9/22/2006 - 9/29/2006

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

# HOLLYWOOD & VICINITY

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

All the King's Men Fri.-Mon., 1:10, 2:05, 4:10, 5:05, 7:10, 8:05, 10:10, 11:05 p.m.; Tues., 1:10, 2:05, 4:10, 5:05, 8:05, 11:05 p.m.

The Black Dahlia Fri.-Sun., 1:15, 2:10, He BIACK DANIIA Fri.-Sun., 1:15, 2:10, 4:15, 5:10, 7:15, 8:10, 9:45, 10:40 p.m.; Mon.-Tues., 2:10, 5:10, 8:10, 10:40 p.m.; Everyone's Hero Fri.-Tues., 12:20, 2:20, 4:30, 7, 9 p.m. Gridiron Gang Fri.-Tues., 1:40, 5, 7:50, 10:30 pg

10:30 p.m. The Last Kiss Fri.-Tues., 12:50, 3, 5:20,

1:05, 3:15, 5:25, 8:15, 10:35 p.m.

Hollywoodland Fri.-Tues., 2:15, 4:55, 7:55, 10:45 p.m.

Idiocracy Fri., 1:25, 3:25, 5:15, 7:45, 10:05 p.m.; Sat., 1:25, 3:25, 5:15, 7:45, 10:05 p.m.; Sun., 1:25, 3:25, 5:15, 7:45, 10:05 p.m.; Mon., 1:25, 3:25, 5:15 p.m.; Tues., 1:25, 3:25, 5:15, 7:45, 10:05 p.m.

The Illusionist Fri.-Tues., 2, 4:50, 8, 10:20 p.m.

10:20 p.m. 10:20 p.m. Quinceanera Fri.-Tues., 10:55 p.m. Little Miss Sunshine Fri.-Tues., 1:50,

#### LAEMMLE'S FAIRFAX 7907 Beverly Boulevard (323)655-4010

Call theater for schedule.

LOS FELIZ 3 1822 Vermont Avenue (323)664-2169

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

The Lost City Tu MANN GRAUMAN'S CHINESE 6925 Hollywood Blvd (323)464-

Call theater for schedule.

PACIFIC EL CAPITAN Hollywood Blvd, West of Highland (323)467-7674

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

Drive, 3rd & Fairfax (323)692-0829
Jackass: Number Two 10:35, 11:55
a.m., 1, 2:20, 3:25, 5:05, 5:50, 7:40,
8:30, 10:15, 11:05 p.m.
School for Scoundrels Sat., 7 p.m.
All the King's Men Fri.-Sat., 10:30 a.m.,
12:35, 1:40, 4:05, 4:55, 7:30, 8:15,
10:50, 11:30 p.m.; Sun., 10:30 a.m.,
12:35, 1:40, 4:05, 4:55, 7:30, 8:15, 10:50
p.m.; Mon., 11 a.m., 12:35, 2:10, 4:05,
5:20, 7:30, 8:35, 10:50 p.m.; Tues.Thurs., 10:30 a.m., 12:35, 1:40, 4:05,
4:55, 7:30, 8:15, 10:50 p.m.
Flyboys Fri.-Sat., 10:35 a.m., 1:50, 5,
8:15, 11:30 p.m.; Sun.-Thurs., 12:40,
4:10, 7:20, 10:40 p.m.
Jet Li's Fearless 11:25 a.m., 2, 4:50,
7:35, 10:25 p.m.

7:35, 10:25 p.m.

The Black Dahlia Fri -Sat., 11:35 a.m., 1:30, 2:30, 4:30, 5:20, 7:25, 8:20, 10:30, 1:20 p.m.; Sun.-Thurs., 11:35 a.m., 1:30, 2:30, 4:30, 5:20, 7:25, 8:20, 10:30

p.m. **Everyone's Hero** Fri.-Tues., 10:50 a.m., 1:05, 3:20, 5:35, 7:55 p.m.; Wed., 10:50 a.m., 1:25, 4:15 p.m.; Thurs., 10:50 a.m., 1:05, 3:20, 5:35, 7:55 p.m. **Gridiron Gang** 11 a.m., 1:50, 4:45, 7:35, 10:35 p.m.

Gridiron Gang 11 a.m., 1:50, 4:45, 7:35, 10:35 p.m.

The Last Kiss 10:55, 11:40 a.m., 2:20, 5:10, 8, 10:20, 11 p.m.

Hollywoodland Fri.-Sat., 10:40 a.m., 1:35, 4:40, 7:45, 10:45 p.m.; Sun., 1:35, 4:40, 7:45, 10:45 p.m.; Mon.-Thurs., 10:40 a.m., 1:35, 4:40, 7:45, 10:45 p.m.; Mon.-Thurs., 10:40 a.m., 1:35, 4:40, 7:45, 10:45 p.m.

The Illusionist Fri., 2:25, 5:05, 7:50, 10:40 p.m.; Sat., 11:30 a.m., 2:10, 4:50, 10:10 p.m.; Sun.-Thurs., 11:30 a.m., 2:25, 5:05, 7:50, 10:40 p.m.

Little Miss Sunshine Fri.-Mon., 11:20 a.m., 2:10, 5:15, 8:10, 10:55 p.m.; Tues., 11:20 a.m., 1:55, 4:35, 10:20 p.m.; Wed.-Thurs., 11:20 a.m., 2:10, 5:15, 8:10, 10:55 p.m.

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

Aurora Borealis Fri., 5, 7:30, 10 p.m.; Sat.-Sun., 2:30, 5, 7:30, 10 p.m.; Mon.-Thurs., 5, 7:30, 10 p.m. The Handyman Fri.-Sun., 4, 4:30 p.m.

VINE 6321 Hollywood Blvd. (323)463-

The Devil Wears Prada 4:45, 9:30 p.m. Superman Returns 2, 6:45 p.m. VISTA 4473 Sunset Boulevard at Hollywood (323)660-6639 Call theater for schedule.

#### DOWNTOWN, S. LOS ANGELES

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

323)290-5900 703
Jackass: Number Two Fri.-Sun., 10:25 a.m., 12:35, 2:50, 5:15, 7:40, 10:05 p.m.; Mon.-Thurs., 12:35, 2:50, 5:15, 7:40, 10:05 p.m.
School for Scoundrels Sat., 7:30 p.m.
Jet Li's Fearless Fri.-Sat., 10:20 a.m., 12:45, 3:10, 5:45, 8:15, 10:40 p.m.; Sun., 10:20 a.m., 12:45, 3:10, 5:35, 8, 10:25 p.m.; Mon.-Thurs., 12:45, 3:10, 5:35, 8, 10:25 p.m.
The Black Dahlia Fri.-Sun., 11 a.m., 1:45.

Thurs., 12:45, 3:10, 5:35, 8, 10:25 p.m.

The Black Dahilia Fri.-Sun., 11 a.m., 1:45, 4:30, 7:10, 9:55 p.m.; Mon.-Thurs., 1:45, 4:30, 7:10, 9:55 p.m.

Everyone's Hero Fri.-Sun., 10:45 a.m., 1, 3:05, 5:20, 7:35, 9:50 p.m.; Mon.-Thurs., 1, 3:05, 5:20, 7:35, 9:50 p.m.

Gridiron Gang Fri.-Sat., 10:30, 11:15 a.m., 12:15, 1:15, 2, 3, 4:05, 4:45, 5:50, 6:50, 7:30, 8:45, 9:45, 10:30 p.m.; Sun., 10:30, 11:15 a.m., 12:15, 1:15, 2, 3, 4:05, 4:45, 5:50, 6:50, 7:30, 8:45, 9:45, 9:45 p.m.; Mon.-Thurs., 12:15, 1:15, 2, 3, 4:05, 4:45, 5:50, 6:50, 7:30, 8:45, 9:45 p.m.; Mon.-Thurs., 12:15, 1:15, 2, 3, 4:05, 4:45, 5:50, 6:50, 7:30, 8:45, 9:45 p.m.; Mon.-Thurs., 12:15, 1:15, 2, 3, 4:05, 4:45, 5:50, 6:50, 7:30, 8:45, 9:45 p.m.; Mon.-Thurs., 12:15, 1:15, 2, 3, 4:05, 4:45, 5:50, 6:50, 7:30, 8:45, 9:45 p.m.; Mon.-Thurs., 12:15, 1:15, 2, 3, 4:05, 4:45, 5:50, 6:50, 7:30, 8:45, 9:45 p.m.; Mon.-Thurs., 12:15, 1:15, 2, 3, 4:05, 4:45, 5:50, 6:50, 7:30, 8:45, 9:45 p.m.; Mon.-Thurs., 12:15, 1:15, 2:15, 1:1 7:30, 8:45, 9:45 p.m.; Mon.-Thurs., 12:15, 1:15, 2, 3, 4:05, 4:45, 5:50, 6:50, 7:30, 8:45,

9.45 p.m.

The Covenant Fri.-Sun., 11:25 a.m., 1:55, 4:55, 7:25, 10 p.m.; Mon.-Thurs., 1:55, 4:55, 7:25, 10 p.m.

The Protector Fri., 10:40, 11:20 a.m., 12:55, 4:25, 2:55, 2:55, 5:55, 5:25, 2:25, 2:35, 2:45, 2:45, 3:

1:35, 3:15, 3:50, 5:25, 5:55, 7:35, 8:05, 9:40, 10:20 p.m.; Sat., 10:40, 11:20 a.m., 12:55, 1:35, 3:15, 3:50, 5:25, 5:55, 8:05, 10:05, 1:35, 3:15, 3:50, 5:25, 5:55, 8:05, 10:05, 10:20 p.m.; Sun., 10:40, 11:20 a.m., 12:55, 1:35, 3:15, 3:50, 5:25, 5:55, 7:35, 8:05, 9:40 p.m.; Mon.-Thurs., 12:55, 1:35, 3:15, 3:50, 5:25, 5:55, 7:35, 8:05, 9:40 p.m.

Crank Fri.-Sun., 10:35 a.m., 12:40, 2:45, 4:50, 7, 9:15 p.m.; Mon.-Thurs., 12:40, 2:45, 4:50, 7, 9:15 p.m.

Crossover Fri.-Sun., 11:05 a.m., 1:20, 4:35, 7:05, 9:0 p.m.; Mon.-Thurs., 1:20, 4:35, 7:05, 9:00 p.m.; Mon.-Thurs., 1:20, 4:35, 7:20, 9:20

Crossover Fri.-Sun., 11:05 a.m., 1:20, 4:35, 7:05, 9:20 p.m.; Mon.-Thurs., 1:20, 4:35, 7:05, 9:20 p.m.; Mon.-Thurs., 1:20, 4:35, 7:05, 9:20 p.m.; Mon.-Thurs., 1:40, 4:25, 7:15, 10:05 p.m.; Mon.-Thurs., 1:40, 4:25, 7:15, 10:05 p.m. Snakes on a Plane Fri.-Sun., 11:10 a.m., 1:50, 4:40, 7:20, 10:10 p.m.; Mon.-Thurs., 1:50, 4:40, 7:20, 10:10 p.m. Barnyard: The Original Party Animals Fri.-Sun., 11:30 a.m., 2:05, 5, 7:20, 9:30 p.m.; Mon.-Thurs., 2:05, 5, 7:20, 9:30 p.m.;

# **LAEMMLE'S GRANDE 4-PLEX** 345 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. Hollywoodland Fri., 4:30, 7:20, 10:10 p.m.; Sat.-Sun., 1:40, 4:30, 7:20, 10:10 p.m.; Mon.-Thurs., 5:25, 8:25 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., 4:40, 7, 9:20 p.m.; Sat.-Sun., 1:50, 4:40, 7, 9:20 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

# 8522 Beverly Boulevard, Suite 835 (310)652-7760 -

TU)652-7760 -Haven 12:40, 3:20, 5:30, 7:50, 10 p.m. The Covenant 1, 3:10, 5:20, 7:30, 9:50 p.m. The Protector 12:50, 3, 5:10, 7:20, 9:40 p.m. Crank 12:50, 3, 5:10, 7:20, 9:40 p.m. This Film Is Not Yet Rated 1, 3:10, 5:20,

7:30, 9:50 p.m. The Wicker Man 4:10, 9:30 p.m. The Wicker Man 4:10, 9:30 p.m.
Beerfest 7:10, 10 p.m.
Idlewild 1:30, 6:40 p.m.
Invincible 1:20, 4, 6:30, 9 p.m.
Material Girls 12:30, 2:50, 5 p.m.
Step Up 1:40, 6:50 p.m.
World Trade Center 1:10, 4, 6:40, 9:20 p.m.
Barnyard: The Original Party Animals 12:40, 2:50, 5, 7, 9 p.m.
Talladega Nights: The Ballad of Ricky Bobby 4:10, 9:10 p.m.
Pirates of the Caribbean: Dead Man's Chest 1:30, 4:40, 8 p.m.
The Devil Wears Prada 1:40, 4:20, 6:50, 9:10 p.m.

## UNIVERSITY VILLAGE 3 3323 South

Hoover (213)748-6321

Jackass: Number Two Fri.-Sat., 12:45, 3:05, 5:25, 7:45, 10:05 p.m., 12:15 a.m.; Sun.-Thurs., 12:45, 3:05, 5:25, 7:45, 10:05 p.m.

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.; Sun.-Thurs., 1:20, 4:10, 7, 9:50 p.m.

Trainspotting Fri.-Sat., 12 mid.

#### WEST HOLLYWOOD, **BEVERLY HILLS**

#### LAEMMLE'S MUSIC HALL 3 9036

Wilshire Blvd. (310)274-6869

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

Red Doors Fri., 5, 7:25, 9:55 p.m.; Sat.-Sun., 12:15, 2:35, 5, 7:25, 9:55 p.m.; Mon.-Thurs., 5, 7:25, 9:55 p.m.; Mon.-Thurs., 5, 7:55, 9:55 5, 7:25, 9:55 p.m.

Short Film Fri., 4, 4:20 p.m.; Sat.-Sun., 11,

**Soghate Farang** 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.

# Thurs., 5, 7:30, 10 p.m. **LAEMMLE'S SUNSET 5** 8000

Feast Fri.-Sat., 12 mid.

The Science of Sleep Fri.-Sat., 11:30 a.m., 12:30, 2:10, 3:10, 4:50, 5:50, 7:30, 8:30, 10:10, 11 p.m.; Sun.-Thurs., 11:30 a.m., 12:30, 2:10, 3:10, 4:50, 5:50, 7:30, 8:30, 10:10 p.m. 10:10 p.m. Al Franken: God Spoke 12:40, 3, 5:20, 7:40,

Sherrybaby 2, 7:10 p.m.
Half Nelson 11:30 a.m., 2:10, 4:50, 7:30, 10:10 p.m

Live Flesh (Carne tremula) 11:30 a.m., 4:25, Special Screening: Sat.-Sun., 11:35 a.m

#### WESTWOOD, **WEST LOS ANGÉLES**

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

The Black Dahlia Fri., 1:30, 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., 1:15, 4:15, 7, 9:45 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., 1:35, 3:40, 5:45, 7:50, 10 p.m.; Sat., 11:15 a.m., 1:20, 3:30, 5:45, 7:50, 10 p.m.; Sun., 1;30, 5:15, 7:20, 9:25 p.m.; Mon.-Thurs., 1:50, 4:20, 7, 9:45 p.m.

Idiocracy Fri., 1:40, 3:45, 5:50, 8, 10:15 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.-Thurs., 2, 4:05, 6:45, 9:05 p.m.

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

anta Monica Boulevard (310)289-AMC

Jackass: Number Two Fri.-Sat., 10:10, 11:30
a.m., 12:30, 2:10, 3, 4:50, 5:35, 7:30, 8:20, 10:10, 11 p.m., 12:40 a.m.; Sun., 10:10, 11:30 a.m., 12:30, 2:10, 3, 4:50, 5:35, 7:30, 8:20, 10:10, 10:10, 10:50 p.m.; Mon., 1, 2:10, 3:20, 4:45, 5:45, 7:15, 8:15, 9:50, 10:45 p.m.; Tues., 1:30, 2:10, 4:45, 7:15, 8:15, 9:50, 10:45 p.m.; Tues., 1:30, 2:10, 4:45, 7:15, 8:15, 9:50, 10:45 p.m.; Thurs., 1, 2:10, 3:20, 4:45, 5:45, 7:15, 8:15, 9:50, 10:45 p.m.; Chool for Scoundrels Sat., 7:30 p.m.

School for Scoundrels Sat., 7:30 p.m.

All the King's Men Fri.-Sun., 10 a.m., 1, 4:05, 4:45, 7:15, 10:30 p.m.; Mon.-Thurs., 1:10, 4:15, 5, 7:20, 10:25 p.m.

Flyboys Fri.-Sat., 10:05 a.m., 12:50, 4:15, 7:35, 10:35 p.m.; Mon.-Thurs., 1, 4:25, 7:30, 10:35 p.m.

Jet Li's Fearless Fri.-Sat., 11 a.m., 1:50, 4:40, 7:50, 10:40 p.m.; 12:45 a.m.; Sun., 11 a.m., 1:50, 4:40, 7:50, 10:40 p.m.; Tues., 1:35, 4:50, 7:45, 10:30 p.m.; Wed.-Thurs., 1:35, 4:50, 7:45, 10:30 p.m.; Wed.-Thurs., 1:05, 4:25, 7:35, 10:05 p.m.; Wed.-Thurs., 1:05, 4:25, 7:35, 10:40 p.m.; Sun., 10:55 a.m., 1:25, 4:25, 7:35, 10:30 p.m.; Tues., 1:35, 4:50, 8, 10:30 p.m.; Tues., 1:35, 4:50, 7:05, 10:05 p.m.

Everyone's Hero Fri.-Sun., 10:55 a.m., 1:40, 4:35, 7:10, 9:40 p.m.; Mon., 1:55, 4:35, 7, 9:30 p.m.; Tues., 1:15, 4:20, 7:35, 10:15 p.m.; Wed.-Thurs., 1:55, 4:35, 7, 9:30 p.m.

Gridiron Gang Fri.-Sun., 4:30 p.m.; Fri.-Sat., 10:30 a.m., 1:35, 4:30, 7:55, 10:35 p.m.; Tues., 1:15, 4:20, 7:35, 10:35 p.m.; Tues., 1:15, 4:20, 7:30, 10:35 p.m.; Tues., 1:15, 4:20, 7:30, 10:30 p.m.

The Last Kiss Fri.-Sun., 10:45 p.m.; Mon.-Thurs., 1:10, 4:20, 7:30, 10:30 p.m.; Mon.-Jackass: Number Two Fri.-Sat., 10:10, 11:30

p.m.: Mon.-Thurs., 2:35, 5:15, 8, 10:40 p.m. p.m.; Mon.-1 hurs., 2:35, 5:15, 8, 10:40 p.m.

The Illusionist Fri.-Sun., 10:05 a.m., 12:55, 4, 7:05, 10 p.m.; Mon.-Thurs., 1:30, 4:25, 7:10, 9:55 p.m.

Little Miss Sunshine Fri.-Sun., 10:25 a.m., 1:20, 4:10, 7, 9:50 p.m.

Mon.-Thurs., 1:50, 4:30, 7:20, 10 p.m.

LAEMMLE'S ROYAL THEATRE

11523 Santa Monica Blvd. (310)477-5581

LANDMARK REGENT 1045 Broxton

Avenue, between Weyburn & Kinross in Westwood (310)281-8223
Invincible Fri.-Sun., 12 noon, 2:30, 5, 7:30, 10 p.m.; Mon., 2:30, 5, 7:30, 10 p.m.; Tues., 2:30, 10 p.m.; Wed.-Thurs., 2:30, 5, 7:30, 10 p.m.; Wed.-Thurs.

MAJESTIC CREST Westwood & Wilshire Boulevards (310)474-7866 All the King's Men 1:45, 4:30, 7:30, 10:15

MANN BRUIN 948 Broxton Avenue (310)208-8998

School for Scoundrels Sat., 7:30 p.m.

Hollywoodland Fri., 1:30, 4:30, 7:30, 10:30 p.m.; Sat., 1:30, 4:30, 10:30 p.m.; Sun.-Thurs., 1:30, 4:30, 7:30, 10:30 p.m.

MANN FESTIVAL 1 10887 Lindbrook Avenue (310)248-6266 Gridiron Gang 1:10, 4:10, 7:10, 10:10 p.m. MANN NATIONAL 10925 Lindbrook

Drive (310)208-4366
Flyboys 12:30, 3:40, 7, 10:20 p.m.
MANN VILLAGE 961 Broxton Avenue

(310)208-5576
Jackass: Number Two Fri.-Sat., 12 noon, 2:30, 4:50, 7:20, 9:50 p.m., 12:10 a.m.; Sun.-Thurs., 12 noon, 2:30, 4:50, 7:20, 9:50 p.m. NUART THEATRE 11272 Santa

Monica Blvd. (310)281-8223

Renaissance Fri., 4:30, 7:15, 10 p.m.; Sat.-Sun., 1:45, 4:30, 7:15, 10 p.m.; Mon.-Thurs., 4:30, 7:15, 10 p.m.

The Rocky Horror Picture Show Sat., 11:55

# p.m. Clue Fri., 11:55 p.m. WESTSIDE PAVILION CINEMAS 10800 Pico Blvd. at Overland Ave (310)281-8223

TO/26 1-6223

Confetti Fri.-Tues., 11:30 a.m., 2, 4:30, 7, 9:30 p.m.; Wed., 11:30 a.m., 2, 4:30, 9:30 p.m.; Thurs., 11:30 a.m., 2, 4:30, 7, 9:30 p.m.

Zen Noir 11:45 a.m., 2:15, 4:45, 7:15, 9:45

Lassie 11:15 a.m., 1:45, 4, 6:30, 9 p.m. Factotum 4:15, 9:15 p.m. The Boynton Beach Club 11 a.m., 1:30, 6:45 p.m.

#### **CULVER CITY, LAX, MARINA DEL REY**

# AMC LOFWS MARINA 6 13455

AMC LOEWS MARINA 6 13455

Maxella Ave. (310)578-2002

All the King's Men Fri., 1:20, 4:40, 7:30, 10:30 p.m.; Sat.-Sun., 10:30 a.m., 1:20, 4:20, 7:30, 10:30 p.m.; Mon.-Thurs., 1:20, 4:40, 7:20, 10:10 p.m.

Flyboys Fri., 1, 4:10, 7:20, 10:25 p.m.; Sat.-Sun., 10 a.m., 1, 4:10, 7:20, 10:25 p.m.; Mon.-Thurs., 1, 4:10, 7:25, 10:15 p.m.

Everyone's Hero Fri., 2, 4:30, 7:10, 9:30 p.m.; Sat.-Sun., 11:45 a.m., 2, 4:30, 7:10, 9:30 p.m.; Mon.-Thurs., 2, 4:30, 7:10, 9:30 p.m.; Mon.-Thurs., 2, 4:30, 7:10, 9:30 p.m.

The Last Kiss Fri., 2:15, 5, 7:40, 10:10 p.m.;

The Last Kiss Fri., 2:15, 5, 7:40, 10:10 p.m.; Sat.-Sun., 11:30 a.m., 2:15, 5, 7:40, 10:10 p.m.; Mon.-Thurs., 2:15, 5, 7:40, 10:05 p.m. Hollywoodland Fri., 1:10, 4, 7, 10 p.m.; Sat. Sun., 10:15 a.m., 1:10, 4, 7, 10 p.m.; Mon.-Thurs., 1:10, 4, 7, 10 p.m.

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

# MANN CULVER PLAZA Washington

Blvd at Hughes (310)841-2993 Flyboys 1, 4:10, 7:20, 10:20 p.m. Jet Li's Fearless 12:20, 2:40, 5:10, 7:40,

10:10 p.m. **The Covenant** 11:40 a.m., 2, 4:30, 7, 9:30 The Protector 12 noon, 10 p.m.

Crank 11:30 a.m., 4:20, 9:20 p.m. How to Eat Fried Worms 12:10, 2:20, 4:50

How to Eat Fried Worms 12:10, 2:20, 4 p.m. Idlewild 7:10, 9:50 p.m. Invincible 2:30, 5, 7:30 p.m. Talladega Nights: The Ballad of Ricky Bobby 1:50, 6:50 p.m. PACIFIC CULVER STADIUM 12

# 9500 Culver Boulevard, Culver and

Washington (310)360-9565

Jackass: Number Two 1:55, 2:55, 4:35, 5:30, 7:20, 7:55, 9:40, 10:20 p.m.

School for Scoundrels Sat., 7 p.m.

All the King's Men 1, 4, 7, 10:05 p.m.

The Black Dahlia 1:50, 2:20, 4:30, 5, 7:10,

7:40, 9:50, 10:25 p.m.

Everyone's Hero 1:20, 3:30, 5:40, 7:50, 10 p.m.

Gridiron Gang Fri.-Tues., 1:35, 2:10, 4:20, 4:50, 7, 7:35, 9:45, 10:15 p.m.;

Thurs., 1:35, 2:10, 4:20, 7, 9:45, 10:15 p.m.

p.m. **The Last Kiss** 2:40, 5:10, 7:45, 10:10

Hollywoodland 1:10, 4:05, 7:15, 10:05

The Illusionist 2:05, 4:45, 7:25, 9:55 p.m. Little Miss Sunshine Fri., 2:15, 4:40, 7:05, 9:35 p.m.; Sat., 2:15, 4:40, 9:35 p.m.; Sun.-Thurs., 2:15, 4:40, 7:05, 9:35

#### THE BRIDGE: CINEMA DE LUX

6081 Center Drive (310)568-3375

Jackass: Number Two Fri.-Sat., 12:30, 1, 2:50, 3:20, 4:40, 5:10, 5:40, 7, 7:30, 8, 9:20, 9:50, 10:20, 11:40 p.m., 12:10 a.m.; Sun.-Thurs., 12:30, 1, 2:50, 3:20, 4:40, 5:10, 5:40, 7, 7:30, 8, 9:20, 9:50, 10:20 p.m.

10:20 p.m. School for Scoundrels Sat., 7:30 p.m. All the King's Men 1:10, 4:15, 7:20,

All the King's Men 1:10, 4:15, 7:20, 10:25 p.m.
Flyboys 12:40, 3:50, 7, 10:10 p.m.
Jet Li's Fearless Fri.-Sat., 12:15, 2:45, 5:15, 7:45, 10:15 p.m., 12:30 a.m.; Fri.-Sat., 9:30 p.m., 12 mid.; Sun., 12:15, 2:45, 5:15, 7:45, 10:15 p.m.; Sun.-Thurs., 9:30 p.m.; Mon.-Thurs., 12:15, 2:45, 5:15, 7:45, 10:15 p.m.; The Black Dahlia 1:15, 4:15, 7:15, 10:15 p.m.; 9:45 p.m.; Fri.-Sat., 12:45, 3:45, 6:45 p.m., 12:20 a.m. Director's Hall;Reserved Seating; Sun.-Thurs., 12:45, 3:45, 6:45 p.m. Director's Hall;Reserved Seating; Sun.-Thurs., 12:45, 3:45, 6:45 p.m. Director's Hall;Reserved Seating; Sun.-Thurs., 12:45, 3:45, 6:45 p.m. Director's Hall;Reserved Feating; Sun.-Thurs.

Hall;Reserved Seating
Everyone's Hero 12:30, 2:40, 4:50, 7

p.m. **Gridiron Gang** 1:15, 4:15, 7:15, 10:15 p.m. Director's Hall;Reserved Seating; 1:45, 4:45, 7:45, 10:45 p.m. **The Last Kiss** Fri., 2:15, 5, 7:45, 10:30 p.m.; Sat.-Sun., 11:15 a.m., 2:15, 5, 7:45, 10:30 p.m.; Mon.-Thurs., 2:15, 5, 7:45, 10:30 p.m.

10:30 p.m.; Mon.-Inurs., 2:15, 5, 7:45, 10:30 p.m.

The Covenant Fri., 12:30, 2:55, 5:20, 7:45, 10:10 p.m., 12:35 a.m.; Sat., 12:30, 2:55, 5:20, 10:10 p.m., 12:35 a.m.; Sun.-Thurs., 12:30, 2:55, 5:20, 7:45, 10:10

p.m.

Hollywoodland Fri.-Sat., 12:55, 3:50, 6:45, 9:40 p.m., 12:30 a.m.; Sun.-Thurs., 12:55, 3:50, 6:45, 9:40 p.m.

The Protector Fri.-Sat., 10 p.m., 12:15 a.m.; Sun.-Thurs., 10 p.m.

Crank Fri.-Sat., 1, 3:15, 5:30, 7:45, 10 p.m., 12:15 a.m.; Sun.-Thurs., 1, 3:15, 5:30, 7:45, 10 p.m.

Invincible 12:05, 2:35, 5:05, 7:35 p.m.

The Illusionist Fri.-Sat., 11:45 a.m..

The Illusionist Fri.-Sat., 11:45 a.m., 2:15, 4:45, 7:15, 9:45 p.m., 12:15 a.m.; Sun.-Thurs., 11:45 a.m., 2:15, 4:45, 7:15,

Sun.-Thurs., 11:45 a.m., 2:15, 4:45, 7:1 9:45 p.m. Barnyard: The Original Party Animals 12 noon, 2:10 p.m. Little Miss Sunshine Fri., 1:45, 4:15, 6:45, 9, 11:30 p.m.; Sat., 11:15 a.m., 1:45, 4:15, 6:45, 9, 11:30 p.m.; Sun., 11:15 a.m., 1:45, 4:15, 6:45, 9 p.m.; Mon.-Thurs., 1:45, 4:15, 6:45, 9 p.m. Holly Hobbie and Friends Sat.-Sun.

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

Jackass: Number Two 11:55 a.m., 2:25.

Jackass: Number Two 11:55 a.m., 2:25, 4:45, 7:30, 9:50 p.m.

Jet Li's Fearless 11:45 a.m., 2:15, 5, 7:45, 10:20 p.m.

The Black Dahlia Fri., 1, 3, 4, 6:45, 7:20, 9:40, 10:10 p.m.; Fri., 12 mid.; Sat., 3 p.m.; Sat., 12 noon, 1, 4, 6:45, 7:20, 9:40, 10:10 p.m.; Sun., 1, 3, 4, 6:45, 7:20, 10:10 p.m.; Sun., 1, 3, 4, 6:45, 7:20, 10:10 p.m.; Sun., 1, 3, 4, 7:20, 9:40, 10:10 p.m.; Mon., 12 noon, 6:45 p.m.; Tues., 3, 9:40 p.m.; Tues., 12 noon, 1, 4, 6:45, 7:20, 10:10 p.m.; Wed., 1, 3, 4, 7:20, 9:40, 10:10 p.m.; Wed., 12 noon, 6:45 p.m.; Thurs., 3, 9:40 p.m.; Thurs., 3, 9:40 p.m.; Thurs., 12 noon, 1, 4, 6:45, 7:20, 10:10 p.m.

Gridiron Gang 12:10, 3:30, 7, 10 p.m.

Little Miss Sunshine 12:15, 2:40, 5:15, 7:55, 10:30 p.m.

#### SANTA MONICA, MALIBU

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

7:55, 10:30 p.m.

1506 706 506 706

The Black Dahlia Fri., 1, 1:45, 3:45, 4:30, 7, 7:45, 9:45, 10:30 p.m.; Sat.-Sun., 11 a.m., 1, 1:45, 3:45, 4:30, 7, 7:45, 9:45, 10:30 p.m.; Mon.-Thurs., 2, 3, 4:45, 7, 7:30, 10:15, 10:45 p.m.

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

Hollywoodland Fri., 1:15, 4:05, 7:25, 10:15 p.m.; Sat.-Sun., 10:40 a.m., 1:15, 4:05, 7:25, 10:15 p.m.; Mon.-Thurs., 2:15, 5:745, 10:20 p.m.

AMC SANTA MONICA 7 3rd St. at Arizona (310)289-4AMC Everyone's Hero Fri.-Sun., 11:55 a.m.

TZORIA (\$ 10)ZOS-4HANO

Everyone's Hero Fri.-Sun., 11:55 a.m., 2:20, 4:40, 7:10, 9:30 p.m.; Mon.-Thurs., 2:20, 4:40, 7:20, 9:30 p.m.

Gridiron Gang Fri.-Sat., 11:30 a.m., 1:40, 2:30, 4:30, 5:30, 8:30, 11:30 p.m.; Sun., 11:15 a.m., 1:40, 2:30, 4:30, 5:30, 8:10, 10:50 p.m.; Mon.-Thurs., 1:20, 2:30, 4:10, 5:20, 7, 9:50 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, 10:30 p.m.; Mon.-Thurs., 2:40, 5:10, 7:30, 10:20 p.m.; Mon.-Thurs., 2:40, 5:10, 7:30, 10:20 p.m.; Mon.-Thurs., 2:40, 5:730, 10:15 p.m.

The Protector Fri.-Sun., 11:35 a.m., 7:40, 9:45 p.m.; Mon.-Thurs., 8, 10:05 p.m.

Crank Fri.-Sat., 11:25 a.m., 2, 4:25, 7, 9:20, 11:25 p.m.; Sun., 11:25 a.m., 2, 4:25, 7, 9:20 p.m.; Mon.-Thurs., 1:10, 3:20, 5:30, 7:40, 10 p.m.

Invincible Fri.-Sun., 11:20 a.m., 1:50, 4:20, 7:20, 40 p.m.; Mon.-Thurs., 1:50

3.20, 3.30, 7.40, 10 p.m.; Invincible Fri.-Sun., 11:20 a.m., 1:50, 4:20, 7:20, 10 p.m.; Mon.-Thurs., 1:50, 4:30, 7:10, 10:10 p.m.

**AERO THEATRE** 1328 Montana Avenue (323)466-FILM

#### 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. Half Nelson 11:30 a.m., 2:05, 4:40, 7:20,

9:55 p.m.

Darshan, The Embrace (L'etreinte) 1, 3:15, 5:30, 7:50, 10:15 p.m.

Little Miss Sunshine 12 noon, 2:30, 5:05, 7:40, 10:10 p.m.

Short Film Fri.-Sun., 11, 11:20 a.m.

Special Screening: Fri.-Sun., 11:10 a.m.,

# **MANN CRITERION 1313 Third**

MANN CRITERION 1313 Third Street Promenade (310)395-1599 Jackass: Number Two Fri.-Sat., 12 noon, 2:20, 4:40, 7, 9:30 p.m., 12 mid.; 12:40, 3, 5:30, 8, 10:30 p.m.; Sun.-Thurs., 12 noon, 2:20, 4:40, 7, 9:30 p.m. School for Scoundrels Sat., 7:20 p.m. School for Scoundrels Sat., 7:20 p.m. All the King's Men Fri., 12:30, 1, 3:30, 4:10, 6:30, 7:20, 9:50, 10:20 p.m.; Sat., 12:30, 1, 3:30, 4:10, 6:30, 7:20, 9:50, 10:20 p.m. Sun.-Thurs., 12:30, 1, 3:30, 4:10, 6:30, 7:20, 9:50, 10:20 p.m. Flyboys 12:10, 3:20, 6:50, 10:10 p.m. Jet Li's Fearless Fri.-Sat., 11:30 a.m., 2, 4:30, 7:10, 9:40 p.m., 12:10 a.m.; Sun.-Thurs., 11:30 a.m., 2, 4:30, 7:10,

Sun.-Thurs., 11:30 a.m., 2, 4:30, 7:10,

#### NUWILSHIRE 1314 Wilshire Blvd. (310)281-8223

The Last King of Scotland Wed.-Thurs., 1, 4:15, 7, 9:50 p.m.

The Science of Sleep 11:15 a.m., 1:45, 4:30, 7:20, 10 p.m.

The Illusionist Fri.-Tues., 1, 4:15, 7,

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

#### **SOUTHBAY**

AMC ROLLING HILLS 20 Rolling Hills Plaza Crenshaw and P.C.H.

(310)289-4AMC
Jackass: Number Two Fri.-Sat., 10:30, 11:40 a.m., 12:30, 2:05, 3, 4:45, 5:45, 7:15, 8:30, 9:45, 11:15 p.m.; Sun., 10:30, 11:40 a.m., 12:30, 2:05, 3, 4:45, 5:45, 7:15, 8:10, 9:45, 10:30 p.m.; Mon.-Thurs., 1, 2:05, 3:30, 4:45, 6:15, 7:15,

7.15, 6. 10, 3-43, 10.30, 1.11., Molt., 115, 115, 8:45, 9:45 p.m. School for Scoundrels Sat., 7:30 p.m. All the King's Men Fri.-Sat., 10:35 a.m., 1:30, 4:30, 7:45, 10:55 p.m.; Sun., 10:35 a.m., 1:30, 4:30, 7:30, 10:25 p.m.; Mon.-Thurs., 1:30, 4:30, 7:25, 10:15 p.m. Flyboys Fri.-Sat., 12:45, 4:05, 7:20, 10:40 p.m.; Sun., 12:45, 4:05, 7:15, 10:20 p.m.; Mon.-Thurs., 1:05, 4:20, 7:20, 10:15 p.m. Jet Li's Fearless Fri.-Sat., 11:45 a.m., 2:20, 5, 8, 11 p.m.; Sun., 11:45 a.m., 2:20, 5, 8, 10:25 p.m.; Mon.-Thurs., 2:20, 5, 7:45, 10:10 p.m.

2:20, 5, 8, 10:25 p.m.; Mon.-Thurs., 2:20, 5, 7:45, 10:10 p.m.

The Black Dahlia Fri.-Sat., 10:55 a.m., 1:50, 4:50, 7:50, 10:45 p.m.; Sun., 10:55 a.m., 1:50, 4:50, 7:40, 10:25 p.m.; Mon.-Thurs., 1:10, 4:05, 7, 9:50 p.m.

Confetti Fri.-Sat., 10:45 a.m., 1:45, 5:10, 7:40, 10:05 p.m.; Sun., 10:45 a.m., 1:45, 5:10, 7:30, 10 p.m.; Mon.-Thurs., 1:45, 5:10, 7:40, 10:05 p.m.

Everyone's Hero Fri.-Sun., 11:35 a.m., 2:15, 4:40, 7, 9:10 p.m.; Mon.-Thurs., 2:25, 5:10, 7:25, 9:35 p.m.

Gridiron Gang Fri.-Sat., 11 a.m., 1:15, 2, 4:10, 5:05, 7:10, 8:15, 10:10, 11:05 p.m.;

Sun., 11 a.m., 1:15, 2, 4:10, 5:05, 7:10, 8:15, 10:05 p.m.; Mon.-Thurs., 1:15, 2, 4:10, 5:05, 7:10, 8:15, 10:10 p.m.

The Last Kiss Fri.-Sun., 11:20 a.m., 1:55, 4:35, 7:35, 10:15 p.m.; Mon.-Thurs., 1:55, 4:35, 7:35, 10:05 p.m.

The Covenant Fri.-Sat., 10:40 a.m., 1, 3:15, 5:50, 8:25, 10:50 p.m. Sun, 10:40 a.m., 1

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

Hollywoodland Fri.-Sat., 10:30 a.m., 1:35, 4:25, 7:20, 10:25 p.m.; Sun., 10:30 a.m., 1:35, 4:25, 7:20, 10:10 p.m.; Mon.-Thurs., 1:35, 4:25, 7:20, 10:10 p.m.

The Protector Fri. 11:50 a.m. 2:45, 5:15

The Protector Fri., 11:50 a.m., 2:45, 5:15, 7:30, 10 p.m.; Sat., 11:50 a.m., 2:45, 5:15, 10 p.m.; Sun., 11:50 a.m., 2:45, 5:15, 7:25

10 p.m.; Sun., 11:50 a.m., 2:45, 5:15, 7:30, 9:50 p.m.; Mon.-Thurs., 2:45, 5:15, 7:30, 10 p.m.

Crank Fri.-Sat., 12:20, 2:40, 5:30, 8:20, 11:10 p.m.; Sun., 12:20, 2:40, 5:30, 7:45, 9:55 p.m.; Mon.-Thurs., 2:15, 4:35, 6:50, 0:25 p.m.; Mon.-Thurs., 2:15, 4:35, 0:25 p.m.; Mon.-Thurs., 2:15, 0:25 p.m.; Mon.-Thurs., 2:15, 0:25 p.m.; Mon.-Thurs., 2:15, 0:25 p.m.; Mon.-Thurs., 2:15,

The Wicker Man Fri.-Sat., 4:55, 10:35 p.m.; Sun., 4:55, 10:30 p.m.; Mon.-Thurs., 4:25, 10:10 p.m

10:10 p.m.
Invincible Fri.-Sat., 11:25 a.m., 2:30, 5:20, 7:55, 10:30 p.m.; Sun., 11:25 a.m., 2:30, 5:20, 7:50, 10:30 p.m.; Mon.-Thurs., 2:30, 5:20, 7:50, 10:15 p.m.
The Illusionist Fri.-Sun., 10:50 a.m., 1:40, 4:15, 7:05, 9:40 p.m.; Mon.-Thurs., 1:40, 4:15, 7:05, 9:40 p.m.

4:15, 7:05, 9:40 p.m.

Barnyard: The Original Party Animals Fri.Sun., 12:40, 3:05, 5:40, 8:05, 10:20 p.m.;
Mon.-Thurs., 1:20, 3:45, 6:30, 9 p.m.

Little Miss Sunshine Fri.-Sat., 11:30 a.m.,
2:10, 5:25, 8:10, 10:45 p.m.; Sun., 11:30
a.m., 2:10, 5:25, 7:55, 10:15 p.m.; Mon.Thurs., 2:10, 5:25, 7:55, 10:15 p.m.

Pirates of the Caribbean: Dead Man's Chest
Fri.-Sat. 1:25, 7:25 p.m.; Sun. 1:25, 7:20

Fri.-Sat., 1:25, 7:25 p.m.; Sun., 1:25, 7:20

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

AWIC 422 Jackass: Number Two Fri.-Sat., 10:30, 11:15 a.m., 12:55, 1:45, 3:20, 4:15, 5:45, 7, 8:10, 9:40, 10:40 p.m.; Sun., 10:30, 11:15 a.m., 12:55, 1:45, 3:20, 4:15, 5:45, 7, 8:10, 9:25,

12:55, 1:45, 3:20, 4:15, 5:45, 7, 8:10, 9:25, 10:30 p.m.; Mon.-Thurs., 1:15, 2, 3:30, 4:20, 5:55, 7, 8:15, 9:30, 10:35 p.m. School for Scoundrels Sat, 7:30 p.m. All the King's Men Fri.-Sat., 11 a.m., 2, 5, 8, 11 p.m.; Sun., 10:40 a.m., 1:40, 4:40, 7:35, 10:35 p.m.; Mon.-Thurs., 1:20, 4:25, 7:20, 10:15 p.m.

Flyboys Fri.-Sat., 11:35 a.m., 3, 7:05, 10:25

p.m.; Sun., 11:35 a.m., 3, 7:05, 10:15 p.m.; Mon.-Thurs., 1:45, 5, 8:45 p.m. Jet Li's Fearless Fri.-Sat., 11:05 a.m., 1:35, 4:10, 7:15, 9:55 p.m.; Sun., 11:05 a.m., 1:35, 4:10, 7:15, 9:50 p.m.; Mon.-Thurs., 1:05, 4,

The Black Dahlia Fri.-Sat., 10:45 a.m., 1:50,

7, 9:45 p.m.
The Black Dahlia Fri.-Sat., 10:45 a.m., 1:50, 4:45, 7:45, 10:45 p.m.; Sun., 10:45 a.m., 1:50, 4:45, 7:45, 10:30 p.m.; Mon.-Thurs., 1:40, 4:30, 7:25, 10:20 p.m.

Everyone's Hero Fri.-Sat., 10:50 a.m., 1:05, 3:35, 5:55, 8:15, 10:30 p.m.; Sun., 10:50 a.m., 1:05, 3:35, 5:55, 8:15, 10:30 p.m.; Sun., 10:50 a.m., 1:05, 3:35, 5:55, 8:10, 10:25 p.m.; Mon.-Thurs., 1, 3:20, 5:40, 7:55, 10:10 p.m.

Gridiron Gang Fri.-Sat., 10:35 a.m., 12:30, 1:30, 3:30, 4:30, 6:30, 7:30, 9:45, 10:35 p.m.; Sun., 10:35 a.m., 12:30, 1:30, 3:30, 4:30, 6:30, 7:30, 9:45, 10:25 p.m.; Mon.-Thurs., 1, 1:45, 3:55, 4:40, 6:45, 7:35, 9:40, 10:30 p.m.
The Covenant Fri.-Sat., 10:35 a.m., 1, 3:25, 5:50, 8:20, 10:55 p.m.; Sun., 11 a.m., 1:30, 4:10, 7:05, 9:30 p.m.
The Protector Fri., 10:40 a.m., 12:50, 3, 5:10, 7:25, 10 p.m.; Sat., 10:40 a.m., 12:50, 3, 5:10, 7:25, 10 p.m.; Sun., 11:55 a.m., 2, 4:25, 7, 9:20 p.m.; Mon.-Thurs., 1:35, 3:45, 5:55, 8:05, 10:15 p.m.

7, 9:20 p.m.; Mon.-Thurs., 1:35, 3:45, 5:55, 8:05, 10:15 p.m.

Crank Fri.-Sat., 10:50 a.m., 1, 3:15, 5:30, 7:50, 10:05 p.m.; Sun., 10:50 a.m., 1, 3:15, 5:30, 7:50, 10 p.m.; Mon.-Thurs., 1:30, 3:35, 5:45, 7:55, 10:05 p.m.

The Wicker Man Fri.-Sat., 11:30 a.m., 2:15, 5, 7:40, 10:25 p.m.; Sun., 11:30 a.m., 2:15, 5, 7:40, 10:20 p.m.; Mon.-Thurs., 1:50, 4:25, 7:10, 9:40 p.m.

7:10, 9:40 p.m. **Accepted** Fri.-Sat., 10:45 a.m., 1:10, 3:30,

Accepted Fri.-Sat., 10:45 a.m., 1:10, 3:30, 5:55, 8:20, 10:45 p.m.; Sun., 10:35 a.m., 12:55, 3:15, 5:35, 7:55, 10:15 p.m.; Mon.-Thurs., 1:10, 3:30, 5:50, 8:10, 10:30 p.m. fhe Illusionist Fri.-Sat., 10:55 a.m., 1:40, 4:40, 7:25, 10:10 p.m.; Sun., 10:55 a.m., 1:40, 4:40, 7:25, 10:05 p.m.; Mon.-Thurs., 1:25, 4:05, 7:05, 9:50 p.m.; Mon.-Thurs., 1:25, 4:05, 7:05, 9:50 p.m.; Mon.-Thurs., 1:25, 4:05, 7:05, 9:50 p.m.; Mon.-Thurs. Franchist The Original Party Animals The Original Party Animals Franchist The Original Party Animals The Original Party A

Barnyard: The Original Party Animals Fri.-Sat., 10:30 a.m., 12:55, 3:10, 5:35, 7:55, 10:15 p.m.; Sun., 10:30 a.m., 12:55, 3:10, 5:35, 7:55, 10:10 p.m.; Mon.-Thurs., 1:05, 3:25, 5:45, 8:05, 10:25 p.m.

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

**GARDENA CINEMA** 14948 South Crenshaw Blvd. (310)217-0505

PACIFIC BEACH CITIES ALL STADIUM 16 Rosecrans Blvd & Nash

Street (310)607-0007 Jackass: Number Two Fri.-Sun., 12:45, 2:30,

3:15, 5, 5:45, 7:30, 8:15, 10:05, 10:50 p.m.; Mon.-Thurs., 1, 2:30, 3:20, 5, 5:45, 7:45, 8:30, 10:10 p.m. School for Scoundrels Sat., 7 p.m. All the King's Men Fri.-Sun., 1:10, 4:20, 7:35, 10:40 p.m.; Mon.-Thurs., 2, 5:30, 8:45

Flyboys Fri.-Sun., 12:55, 4:05, 7:10, 10:35

Pryboys Fn.-Sun., 12:55, 4:05, 7:10, 10:35 p.m.; Mon., 11 a.m., 2:05, 5:10, 8:15 p.m.; Tues.-Thurs., 2:05, 5:10, 8:15 p.m. Jet Li's Fearless Fri.-Sun., 1:45, 2:30, 4:30, 5:15, 7:05, 7:50, 9:50, 10:40 p.m.; Mon.-Thurs., 1:25, 2:25, 4:10, 5:10, 7, 7:45, 9:45, 10:30 p.m.; Mon.-Thurs., 1:25, 2:25, 4:10, 5:10, 7, 7:45, 9:40, 7.10, 7.10, 7.10, 7.10, 7.10, 7.10, 7.10, 7.10, 7.10, 7.10

The Black Dahlia Fri.-Sun., 1:15, 2:15, 4:15, The Black Dahlia Fri.-Sun., 1:15, 2:15, 4:15, 5:15, 7:15, 8, 10:15, 11, pm.; Mon.-Thurs., 1:45, 2:30, 4:45, 5:30, 7:30, 8:30, 10:15 p.m.

Everyone's Hero Fri.-Sun., 12:50, 3, 5:10, 7:20, 9:45 p.m.; Mon.-Thurs., 1:05, 3:15, 5:25, 7:35, 9:50 p.m.

Gridiron Gang Fri.-Sun., 1, 2, 4, 4:45, 7, 7:45, 10, 10:45 p.m.; Mon.-Thurs., 1:15, 2:15, 4:15, 5:15, 7:15, 8, 10:05 p.m.

The Last Kiss Fri.-Sun., 2:15, 4:55, 7:40, 10:20 p.m.; Mon.-Thurs., 2:0, 4:50, 7:20

10:20 p.m.; Mon.-Thurs., 2:20, 4:50, 7:20,

**The Covenant** Fri.-Sun., 1:35, 4:05, 7:25, 10:10 p.m.; Mon.-Thurs., 2:45, 5:05, 7:25,

9:55 p.m. The Protector Fri., 2:35, 5:05, 7:25, 9:40 p.m.; Sat., 2:35, 5:05, 9:55 p.m.; Sun., 2:35, 5:05, 7:25, 9:50 p.m.; Mon.-Thurs., 2, 4:05, 7:50, 9:55 p.m.

Crank Fri.-Sun.. 2:10. 4:35. 7:55. 10:25 p.m.: Mon.-Thurs., 2:25, 5:25, 7:40, 10:10 p.m. **Talladega Nights: The Ballad of Ricky Bobby** Fri.-Sun., 2:05, 4:40, 7:20, 9:55 p.m.;

Mon.-Thurs., 1:55, 4:30, 7:05, 9:50 p.m.

PACIFIC MANHATTAN VILLAGE MALL 3560 Sepulveda Boulevard at Rosecrans (310)607-0007

OSECTANS (310)607-0007
All the King's Men Fri.-Sun., 2, 5:15, 8:30 p.m.; Mon.-Thurs., 1, 4:30, 7:45 p.m.
Confetti 1:45, 7 p.m.
Hollywoodland Fri.-Sun., 1, 4, 7:15, 10:05 p.m.; Mon.-Thurs., 1:15, 4:10, 7:15 p.m.
Idlewild Fri.-Sun., 4:15, 9:30 p.m.; Mon.-Thurs. Thurs., 4 p.m.

Thurs., 4 p.m.
Invincible Fri.-Sun., 2:15, 4:45, 7:30, 10 p.m.;
Mon.-Thurs., 2:15, 4:45, 7:30 p.m.
The Illusionist Fri.-Sun., 2:30, 5, 7:45, 10:15 p.m.; Mon.-Thurs., 2:30, 5, 7:45 p.m.
Little Miss Sunshine Fri.-Sun., 2:45, 5:30, 8, 10:30 p.m.; Mon.-Thurs., 2:45, 5:30, 8 p.m.

10:30 p.m.; Mon.-Thurs., 2:45, 5:30, 8 p.m. REGAL TERRACE CINEMA 6 28901 South Western Avenue (310)831-1936

936

Jackass: Number Two Fri., 2:40, 5, 7:30, 9:50 p.m.; Sat., 12:30, 2:40, 5, 7:30 p.m.; Mon.-Thurs., 2:40, 5, 7:30 p.m.; Mon.-Thurs., 2:40, 5, 7:30 p.m. School for Scoundrels Sat., 7 p.m.

Jet Li's Fearless Fri., 2:20, 4:50, 7:40, 10:05 p.m.; Sat., 12 noon, 2:20, 4:50, 7:40, 10:05 p.m.; Sun., 12 noon, 2:20, 4:50, 7:40, p.m.; Mon.-Thurs., 2:20, 4:50, 7:40 p.m.; The Black Dahlia Fri., 4, 7:10, 10 p.m.; Sat., 12:50, 4, 7:10, 10 p.m.; Sun., 12:50, 4:20, 7, 9:30 p.m.; Sat., 12:05, 2:10, 4:20, 7 p.m.; Mon.-Thurs., 2:10, 4:20, 7:10 p.m.

4:20, 7:10 p.m.

4:20, 7:10 p.m.

Gridiron Gang Fri., 4:30, 7:20, 10:10 p.m.;
Sat., 1, 4:30, 7:20, 10:10 p.m.; Sun., 1, 4:3
7:20 p.m.; Mon.-Thurs., 2, 4:45, 7:35 p.m.

The Illusionist Fri., 2:50, 5:20, 7:50, 10:20
p.m.; Sat., 12:15, 2:50, 5:20, 7:50, p.m.;
Mon.-Thurs., 2:50, 5:20, 7:50 p.m.;
Mon.-Thurs., 2:50, 5:20, 7:50 p.m.

# **REGAL THE AVENUE 13** 550 Deep

Valley Drive (310)544-3042 Jackass: Number Two Fri.-Sat., 12:40, 3:10, 5:35, 8, 10:35 p.m.; Sun., 1:50, 4:25, 7:15, 10 p.m.; Mon.-Thurs., 1:50, 4:30, 7:15, 9:45

p.m. School for Scoundrels Sat., 7 p.m. All the King's Men Fri.-Sat., 12:30, 3:45, 7, 10:15 p.m.; Sun., 12:30, 3:45, 7:30 p.m.; Mon.-Thurs., 1:40, 5, 8:15 p.m. Flyboys Fri.-Sat., 12:35, 3:50, 7:10, 10:25 p.m.; Sun., 12:35, 3:50, 7, 10:05 p.m.; Mon.-Thurs., 1:30, 4:45, 7:55 p.m. July 1:30, 4:30, 7:30, 10:30 pm. Sun., 1:30, 4:30, 7:35, 10:10

Jet Li's Fearless Fri.-Sat., 1:30, 4:30, 7:30, 7:30, 10:30 p.m.; Sun., 1:30, 4:30, 7:35, 10:10 p.m.; Mon.-Thurs., 1:55, 4:50, 7:25, 10 p.m.

The Black Dahlia Fri.-Sun., 1:05, 1:35, 3:55, 4:20, 6:50, 7:20, 9:40, 10:15 p.m.; Mon.-Thurs., 1:35, 2:10, 4:25, 5:05, 7:10, 8, 9:55

Evervone's Hero Fri.-Sun., 12:45, 3, 5:15, 7:30, 9:45 p.m.; Mon.-Thurs., 2:05, 4:35, 6:50. 9:10 p.m.

6:50, 9:10 p.m.

Gridiron Gang Fri.-Sat., 1:40, 4:40, 7:40, 10:40 p.m.; Sun., 1:40, 4:40, 7:50 p.m.; Mon.-Thurs., 1:35, 4:40, 8 p.m.

The Last Kiss Fri.-Sat., 2, 4:35, 7:15, 9:50 p.m.; Sun., 2, 4:35, 7:10, 9:50 p.m.; Mon.-Thurs., 2, 4:40, 7:10, 9:50 p.m.

The Covenant Fri., 1:45, 4:20, 7, 9:35 p.m.; Sat., 1:45, 4:20, 7:05, 9:35 p.m.; Mon.-Thurs., 1:45, 4:20, 7:05, 9:35 p.m.; Mon.-Thurs., 1:45, 4:15,

7:05, 9:35 p.m.

Hollywoodland Fri.-Sat., 1:10, 4:05, 6:55, 10:10 p.m.; Sun., 1:10, 4:05, 7:40 p.m.; Mon.-Thurs., 2:15, 5:10, 8:10 p.m.

The Illusionist Fri.-Sat., 12:50, 3:30, 7:05,

9:45 p.m.; Sun., 12:50, 3:30, 7:05, 9:50 p.m.; Mon.-Thurs., 1:45, 4:20, 7, 9:40 p.m. Little Miss Sunshine Fri.-Sat., 1:20, 4:15, 7:20, 9:55 p.m.; Sun., 1:20, 4:10, 7:20, 9:55 p.m.; 9:55 p.m.; Sun., 1:20, 4:10, 7:20, 9:55 p. Mon.-Thurs., 1:30, 4:10, 7:20, 9:55 p.m.

#### NORTH HOLLYWOOD, **UNIVERSAL CITY**

**CENTURY 8 NORTH HOLLYWOOD** 12827 Victory Blvd. & Coldwater Canyon (818)508-6004 Jackass: Number Two 1:15, 3:30, 5:45, 8,

Jackass: Number Iwo 1:15, 3:30, 5:45, 10:15 p.m.
School for Scoundrels Sat., 7 p.m.
Jet Li's Fearless 11:45 a.m., 2:20, 4:45,

The Black Dahlia 11:30 a.m., 2:15, 5, 7:45.

10:30 p.m.

Everyone's Hero 11:55 a.m., 2:05, 4:05, 6:15, 8:20, 10:20 p.m.

Gridiron Gang 12 noon, 1:30, 2:45, 4:20, 5:50, 7:10, 8:45, 10 p.m.

The Covenant Fri., 11:40 a.m., 2:10, 4:30, 7, 9:30 p.m.; Sat., 11:40 a.m., 2:10, 4:30, 7, 9:30 p.m.

The Illusionist 12:20, 2:50, 5:25, 7:40, 10:10

The Illusionist 12:20 2:50 5:25 7:40 10:10

# **REGENCY VALLEY PLAZA Victory**

REGENCY VALLEY PLAZA Victory at Laurel Canyon Blvd (818)760-1966 Idlewild 2:20, 7:20 p.m. Invincible 12:15, 2:45, 5:10, 7:45, 10:05 p.m. Snakes on a Plane 12 noon, 5, 10 p.m. Barnyard: The Original Party Animals 11:45 a.m., 2, 4:15, 6:45, 9 p.m. Talladega Nights: The Ballad of Ricky Bobby 9:40 p.m. Monster House 12:45, 3, 5:20, 7:30 p.m. Pirates of the Caribbean: Dead Man's Chest Fri.-Sat., 12:30, 3:45, 7, 10:10 p.m.; Sun.-Thurs., 12:30, 3:45, 7 p.m. Superman Returns 12 noon, 3:15, 6:30, 9:45 p.m.

UNIVERSAL CITY 18 100 Universal City Plaza (818)508-0588 707

Jackass: Number Two Fri.-Sat., 11:30 a.m., 1, 2, 3:30, 4:30, 6, 7, 8:30, 9:30, 11 p.m., 12

Jackass: Number Two Fri.-Sat., 11:30 a.m., 1, 2, 3:30, 4:30, 6, 7, 8:30, 9:30, 11 p.m., 12 mid; Sun., 11:30 a.m., 1, 2, 3:30, 4:30, 6, 7, 8:30, 9:30 p.m.; Mon.-Thurs., 1, 2, 3:30, 4:30, 6, 7, 8:30, 9:30 p.m.; Mon.-Thurs., 1, 2, 3:30, 4:30, 6, 7, 8:30, 9:30 p.m.; Mon.-Thurs., 1, 2, 3:30, 4:30, 6, 7, 8:30, 9:30 p.m. School for Scoundrels Sat., 7:35 p.m. All the King's Men 1:05, 4:05, 7:05, 10:10 p.m. Flyboys Fri.-Sun., 12:35, 3:45, 6:50, 9:55 p.m.; Mon.-Thurs., 1, 3:55, 6:50, 9:55 p.m.; Mon.-Thurs., 1, 3:55, 6:50, 9:55 p.m. Jet L's Fearless Fri.-Sat., 11:45 a.m., 1:20, 2:20, 3:50, 4:50, 6:20, 7:20, 9, 10, 11:40 p.m.; Sun., 11:45 a.m., 1:20, 2:20, 3:50, 4:50, 6:20, 7:20, 9, 10, p.m.; Mon.-Thurs., 1:20, 2:20, 3:50, 4:50, 6:20, 7:20, 9, 10 p.m. The Black Dahlia Fri.-Sat., 12:40, 3:40, 6:30, 9:20 p.m., 12:05 a.m.; Fri.-Sat., 12:40, 1:40, 3:40, 4:40, 6:30, 7:40, 9:20, 10:30 p.m., 12:40, 1:40, 3:40, 4:40, 6:30, 7:40, 9:20, 10:30 p.m.; Sun., 12:40, 1:40, 3:40, 4:40, 6:30, 7:40, 9:20, 10:30 p.m. Everyone's Hero Fri.-Sun., 11:50 a.m., 2:40, 5, 7:15, 9:40 p.m. Gridiron Gang Fri.-Sat., 12:10, 1:10, 3:10, 4:10, 6:10, 7:10, 9:15, 10:20 p.m., 12:10

7:15, 9:40 p.m.

Gridiron Gang Fri.-Sat., 12:10, 1:10, 3:10, 4:10, 6:10, 7:10, 9:15, 10:20 p.m., 12:10
a.m.; Sun., 12:10, 1:10, 3:10, 4:10, 6:10, 7:10, 9:15, 10:20 p.m.; Mon.-Thurs., 1:10, 3:10, 4:10, 6:10, 7:10, 9:15, 10:20 p.m.

The Last Kiss Fri.-Sat., 11:50 a.m., 2:50, 5:40, 8:10, 10:40 p.m.; Sun., 11:50 a.m., 2:50, 5:40, 8:10, 10:30 p.m.; Mon.-Thurs., 2:50, 5:40, 8:10, 10:30 p.m.

The Covenant Fri.-Sun., 12:30, 3, 5:30, 7:50, 10:15 p.m.; Mon.-Thurs., 2:45, 5:30, 7:50, 10:15 p.m.

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

5:10, 7:30, 9:50 p.m.; Mon.-Thurs., 2:30, 5:10, 7:30, 9:50 p.m. Pirates of the Caribbean: Dead Man's Chest

Fri.-Sun., 1:50, 5:20 p.m.; Mon., 1:50 p.m.; Tues.-Thurs., 1:50, 5:20 p.m. Superman Returns: An IMAX 3D Experience Fri.-Sun., 12 noon, 3:15, 6:30, 9:45 p.m.; Mon.-Thurs., 2:05, 5:15, 8:45 p.m.

PANORAMA CITY, SHERMAN OAKS, **ENCINO** 

**LAEMMLE'S TOWN CENTER 5** 17200 Ventura Blvd (818)981-9811 Aurora Borealis 1:40, 4:20, 7, 9:40 p.m. Confetti 1:50, 4:30, 7:10, 9:45 p.m. Red Doors 12 noon, 2:20, 4:50, 7:20, 9:55 p.m. Half Nelson 11:30 a.m., 2:10, 4:50, 7:40,

10:10 p.m. Short Films Fri.-Sun., 11:40 a.m., 12:20 p.m.; Fri.-Sun., 11:50 a.m., 12:30 p.m. Soghate Farang 12 noon, 2:30, 5, 7:30,

#### MANN PLANT 16 7876 Van Nuys

Boulevard (818)779-0323

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

School for Scoundrels Sat., 7:30 p.m. Flyboys 1:20, 4:20, 7:20, 10:20 p.m. Jet Li's Fearless 11:30 a.m., 12:20, 2, 2:50, 4:30, 5:20, 7, 7:50, 9:30, 10:20

The Black Dahlia 1:10, 4:05, 7:10, 10:10

**Everyone's Hero** 11:20 a.m., 1:50, 4:20,

6:50, 9:20 p.m. **Gridiron Gang** 11 a.m., 1, 2, 4:05, 4:40, 7, 7:40, 9:50, 10:30 p.m. The Covenant 11:50 a.m., 2:20, 4:50.

Ti-20, 9:50 p.m.

The Protector Fri., 12:30, 3, 5:20, 7:50, 10:10 p.m.; Sat., 12:30, 3, 5:20, 10:10 p.m.; Sun.-Thurs., 12:30, 3, 5:20, 7:50, 10:10 p.m.

Crank 9 p.m.
The Wicker Man 11:20 a.m., 2, 4:30,

6:50, 9:20 p.m. **Accepted** 12:20, 2:50 p.m.

Accepted 12:20, 2:50 p.m.
Snakes on a Plane 5:10, 7:30, 10 p.m.
Step Up 11:10 a.m., 1:40, 4:10, 6:40, 9:10 p.m.
Barnyard: The Original Party Animals 11:30 a.m., 1:40, 4:10, 6:40 p.m.
Monster House 11:10 a.m., 1:20, 3:45, 6:30, 8:45 p.m.

#### PACIFIC GALLERIA STADIUM 16 15301 Ventura Boulevard

(818)501-5121 Jackass: Number Two Fri.-Sat., 12:20, 1:50, 3, 4:30, 5:40, 7:15, 8:25, 9:55, 11:05 p.m.; Sun., 12:20, 1:50, 3, 4:45, 5:40, 7:15, 8:25, 9:55, 11:05 p.m.; Mon.-Thurs., 12:20, 1:50, 3, 4:30, 5:40, 7:15, 8:25, 8:55, 11:05 p.m.; Mon.-Thurs., 12:20, 1:50, 3, 4:30, 5:40, 7:15, 8:25, 8:55, 11:05 p.m.; Mon.-Thurs., 12:20, 1:50, 3, 4:30, 5:40, 7:15, 8:25, 8:55, p.m.; Mon.-Thurs., 12:20, 1:50, 3, 4:30, 5:40, 7:15, 8:25 8:25. 9:55 p.m

8:25, 9:55 p.m.; Flyboys Fri.-Sat., 12:40, 4:10, 7:30, 10:55 p.m.; Sun., 12:40, 4:10, 7:20, 10:30 p.m.; Mon.-Thurs., 12:40, 4:05, 7:05, 10:15 p.m. Jet Li's Fearless Fri.-Sat., 1:55, 4:55, 7:40, 10:35 p.m.; Sun., 1:55, 4:55, 7:40, 10:15 p.m.; Mon.-Thurs., 1:55, 4:55, 7:30, 10:05 p.m.

7:30, 10:05 p.m. 7:30, 10:05 p.m.

The Black Dahlia Fri.-Sat., 12:50, 1:50, 3:40, 4:50, 7, 8:10, 10, 11:10 p.m.; Sun. Thurs., 12:50, 1:50, 3:40, 4:50, 7, 8:10, 10:05

10:05 p.m. **Everyone's Hero** 2:10, 4:35, 7:05, 9:30

Gridiron Gang Fri.-Sat., 12:45, 2:05, 4:05, 5:05, 7:15, 8:15, 10:15, 11:15 p.m.; Sun., 1, 4:05, 5:05, 7:15, 8:15, 10:15, 11:15 p.m.; Mon., 12:45, 2:05, 4:05, 5:05, 7:15, 8:15, 10:15 p.m.; Tues., 12:45, 4:05, 5:05, 7:15, 8:15, 10:15 p.m.; Tues., 12:45, 4:05, 5:05, 7:15, 8:15, 10:15 p.m.; Wed.-Thurs., 12:45, 2:05, 4:05, 5:05, 7:15, 8:15, 10:15 p.m.

The Last Kiss 1:35, 4:15, 7:10, 9:50 p.m. Hollywoodland Fri.-Sat., 1:25, 4:25, a.s.

Hollywoodland Fri.-Sat., 1:25, 4:25, 7:35, 10:40 p.m.; Sun., 1:25, 4:25, 7:35, 10:30 p.m.; Mon.-Thurs., 1:25, 4:25,

10:30 p.m.; Mon.-Thurs., 1:25, 4:25, 7:20, 10:15 p.m.

Crank Fri., 12:55, 3:15, 5:30, 7:45, 10:10 p.m.; Sat., 12:30, 2:45, 5, 10:30 p.m.; Sun.-Thurs., 12:55, 3:15, 5:30, 7:45, 10:10 p.m.

The Illusionist Fri.-Sun., 1:40, 4:30, 7:25, 10:25 p.m.; Mon.-Thurs., 1:40, 4:30, 7:20, 9:55 p.m.

Little Miss Sunshipe, 1:30, 4:20, 7:10

Little Miss Sunshine 1:30, 4:20, 7:10,

# PACIFIC SHERMAN OAKS 5

PACIFIC SHERMAN OAKS 5
Corner of Van Nuys Blvd and
Milbank (818)501-5121
All the King's Men Fri.-Sat., 1, 4:05,
7:15, 10:30 p.m.; Sun., 1, 4:05, 7:15
p.m.; Mon.-Thurs., 2:30, 7 p.m.
The Covenant Fri.-Sat., 1:30, 4:25, 7,
9:30 p.m.; Sun., 1:30, 4:25, 7 p.m.; Mon.-Thurs., 2, 4:20, 7:10 p.m.
Hollywoodland Fri.-Sat., 1:15, 4:15,
7:30, 10:20 p.m.; Sun., 1:15, 4:15, 7:30
p.m.; Mon.-Thurs., 1:50, 4:30, 7:20 p.m.
Invincible Fri.-Sat., 1:45, 4:45, 7:45 p.m.;
Mon.-Thurs., 2:10, 4:40, 7:30 p.m.
Accepted Fri.-Sat., 2, 5, 8, 10:15 p.m.;
Sun., 2, 5, 8 p.m.; Mon.-Thurs., 2:20,
4:50, 7:40 p.m.

#### **WOODLAND HILLS,** WEST HILLS, TARZANA

AMC PROMENADE 16 Topanga

Canyon Blvd. And Oxnard N. of 101 Fwy. (818)883-2AMC Jackass: Number Two Fri.-Sat., 10:30 a.m., 12 noon, 12:55, 2:25, 3:20, 4:50, 5:50, 7:20, 8:20, 9:50, 10:45 p.m.; Sun.,

**MOVIE GUIDE** 

#### **MOVIE GUIDE CONTINUED**

10:30 a.m., 12 noon, 12:55, 2:25, 3:20, 4:50, 5:45, 7:20, 8:05, 9:50, 10:30 p.m.; Mon.-Thurs., 1, 2:25, 3:20, 4:50, 5:45, 7:20, 8:05, 9:50, 10:30 p.m. School for Scoundrels Sat., 7:30 p.m. All the King's Men Fri.-Sun., 12:10, 3:15, 6:30, 9:40 p.m.; Fri.-Sat., 10:20 a.m., 12:10, 1:20, 3:15, 4:25, 6:30, 7:30, 9:40, 10:40 p.m. Sun. 10:20 a.m., 12:10, 1:20, 3:15, 4:25, 6:30, 7:30, 9:40, 10:40 p.m. Sun. 10:20 a.m., 12:10, 1:20 6:30, 9:40 p.m.; Fri.-Sat., 10:20 a.m., 12:10, 1:20, 3:15, 4:25, 6:30, 7:30, 9:40, 10:40 p.m.; Sun., 10:20 a.m., 12:10, 1:20, 3:15, 4:25, 6:30, 7:30, 9:40 p.m.; Mon.-Thurs., 3:15, 6:30, 9:40 p.m.; Mon.-Thurs., 1:20, 3:15, 4:25, 6:30, 7:30, 9:40 p.m.; Plyboys Fri.-Sun., 12:15, 3:35, 7, 10:15 p.m.; Mon., 1:05, 4:15, 7:25, 10:25 p.m.; Wed.-Thurs., 1:05, 4:15, 7:10, 10:25 p.m.; Wed.-Thurs., 1:05, 4:15, 7:25, 10:25 p.m.; Wed.-Thurs., 1:05, 4:15, 7:25, 10:25 p.m.; Jet Li's Fearless Fri.-Sat., 12:05, 2:35, 5:10, 7:45, 10:20 p.m.; Mon.-Thurs., 1:30, 4:05, 7, 9:40 p.m.

The Black Dahlia Fri.-Sun., 10:50 a.m., 1:45, 4:40, 7:35, 10:30 p.m.; Mon.-Thurs., 1:45, 4:40, 7:35, 10:25 p.m.

Everyone's Hero Fri.-Sat., 10:45 a.m., 1:10, 3:30, 5:45, 8:00.15 p.m.; Mon.-Thurs., 1:10, 3:30, 5:45, 8, 10:15 p.m.; Mon.-T

1:10, 3:30, 5:45, 8:05, 10:30 p.m.; Sun., 10:45 a.m., 1:10, 3:30, 5:45, 8, 10:15 p.m.; Mon.-Thurs., 1:10, 3:30, 5:45, 8, 10:15 p.m.; Mon.-Thurs., 1:10, 3:30, 5:45, 8, 10:15 p.m.; Gang Fri.-Sat., 10:55 a.m., 1:55, 4:45, 7:50, 10:50 p.m.; Sun., 10:35 a.m., 1:35, 4:35, 7:35, 10:35 p.m.; Mon.-Thurs., 1:35, 4:35, 7:35, 10:35 p.m.; Mon.-Thurs., 1:35, 4:35, 7:35, 10:35 p.m.; Mon.-Thurs., 1:40, 4:20, 7, 9:35 p.m.; Mon.-Thurs., 1:40, 4:20, 7, 9:35 p.m.; Mon.-Thurs., 2, 4:35, 7:05, 9:30 p.m. Mon.-Thurs., 2, 4:35, 7:05, 9:30 p.m. Mon.-Thurs., 2, 4:35, 7:05, 9:30 p.m. Mon.-Thurs., 1:15, 4:10, 7:10, 10:10 p.m.; Mon.-Thurs., 1:15, 4:10, 7:10, 10:10 p.m.; Mon.-Thurs., 1:15, p.m.; Mon., 5, 9:45 p.m.; Tues., 5, 10:15 p.m.; Wed.-Thurs., 5, 9:45 p.m.; Tues., 5, 10:15 p.m.; Wed.-Thurs., 5, 9:45 p.m.; Crank Fri., 12 noon, 2:15, 4:30, 7:25, 9:55 p.m.; Sat., 12 noon, 2:15, 4:30, 7:25, 9:55 p.m.; Mon.-Thurs., 2:15, 4:30, 7

Accepted Fri -Mon 2:30 7:20 p.m.: Tues 2:30 p.m.; Wed.-Thurs., 2:30, 7:20 p.m.; Tues., 2:30 p.m.; Wed.-Thurs., 2:30, 7:20 p.m. Little Miss Sunshine Fri.-Sun., 11:30 a.m., 2:10, 4:55, 7:40, 10:20 p.m.; Mon.-Thurs., 2:10, 4:55, 7:40, 10:20 p.m. LAEMMLE'S FALLBROOK

Fallbrook Mall (818)340-8710
All the King's Men Fri.-Sun., 12:45, 3:45, 7, 10 p.m.; Mon.-Thurs., 1:45, 4:45, 8 p.m.
Stalin Sun., 10 a.m.

Stalin Sun., 10 a.m.

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.

Man Push Cart Fri.-Sun., 12:40, 3, 5:20, 7:45, 9:55 p.m.; Mon.-Thurs., 1:40, 4, 6:20, 8:45 p.m.

6:20, 8:45 p.m.

6:20, 8:45 p.m.

Sherrybaby Fri.-Sun., 12:20, 2:45, 5:10, 7:40, 10 p.m.; Mon.-Thurs., 1:20, 3:45, 6:10, 8:40 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.

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.

Short Film Fri.-Sun., 11:50 a.m., 12:15

Short Film Fri.-Sun., 11:50 a.m., 12:15

## NORTHRIDGE, CHATSWORTH, **GRANADA HILLS**

#### MANN GRANADA HILLS Devonshire Street & Balboa Avenue

(818)363-3679

Jackass: Number Two 12 noon, 2:30, 5, 7:30, 10 p.m.
School for Scoundrels Sat., 7 p.m.
Flyboys 12:30, 3:40, 7, 10:10 p.m.
Jet Li's Fearless 11:40 a.m., 2:10, 4:40, 7:10, 10:40 p.m.

The Black Dahlia 1:40, 4:50, 7:40, 10:30

**Everyone's Hero** 12:10, 2:20, 4:30, 6:50,

9 p.m. Gridiron Gang 1:10, 4, 7:20, 10:20 p.m. The Covenant 11:30 a.m., 1:50, 4:10, 6:40, 9:20 p.m. Hollywoodland 1:30, 4:20, 7:50, 10:40

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

Sat., 1:20, 3:50, 9:30 p.m.; Sun.-Thurs., 1:20, 3:50, 6:30, 9:10 p.m. PACIFIC NORTHRIDGE FASHION

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

The Black Dahlia Fri.-Sat., 1:25, 4:30, 7:25, 10:35 p.m.; Sun.-Thurs., 1:25, 4:30, 7:25, 10 p.m.

Evervone's Hero Fri., 12:40, 4:40, 7:20,

9:55 p.m.; Sat.-Sun., 12 noon, 2:20, 4:40, 7:20, 9:55 p.m.; Mon.-Thurs., 1:10, 4:40, 7:20, 9:55 p.m.

Gridiron Gang Fri.-Sat., 1:20, 4:15, 7:30, 10:30 p.m.; Sun.-Thurs., 1:20, 4:15, 7:30,

The Last Kiss Fri., 1:30, 4:55, 7:50, 10:10 p.m.; Sat.-Sun., 12:05, 2:30, 4:55, 7:50, 10:10 p.m.; Mon.-Thurs., 2, 4:55, 7:50, 10:10

p.m.

The Covenant 1:40, 4:20, 7:10, 9:35 p.m.

Hollywoodland Fri.-Sat., 12:55, 4:10, 7:05, 10:20 p.m.; Sun., 12:55, 4:10, 7:05, 10:15 p.m.; Mon.-Thurs., 1:15, 4:20, 7:05, 10:15

Invincible Fri.-Sat., 1:50, 4:50, 7:35, 10 p.m.;

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

18)501-5121 **Jackass: Number Two** Sat., 12:10, 1, 2, 3, 3:50, 4:55, 5:50, 7, 8, 8:45, 10:05, 10:55,

3:30, 4:55, 5:50, 7, 6, 8:45, 10:05, 10:55, 11:30 p.m.

School for Scoundrels Sat., 8 p.m.

Flyboys Sat., 12 noon, 3:30, 7, 10:30 p.m.

Jet L'is Fearless Sat., 1:10, 2:10, 4:10, 5:10, 7:10, 8:20, 10:20, 11:20 p.m.

The Black Dahlia Fri.-Sat., 12:30, 1:40, 3:45, 4:50, 7:05, 8:05, 10:15, 11:15 p.m.; Sun., 12:30, 1:40, 3:45, 4:50, 7:05, 8:05, 10:15 p.m.; Mon.-Thurs., 12:50, 1:40, 3:45, 4:50, 7:05, 8:05, 10:15 p.m.

Everyone's Hero Fri.-Sun., 12:20, 1:30, 2:50, 4:15, 5:20, 7:05, 9:40 p.m.; Mon.-Thurs., 12:40, 1:30, 2:50, 4:15, 5:05, 7:05, 9:40 p.m.

Gridiron Gang Fri.-Sat., 12:25, 1:05, 3:40, 4:30, 7, 7:55, 10:10, 11:10 p.m.; Sun., 12:25, 1:05, 3:40, 4:30, 7, 7:55, 10:10, 11:10 p.m.; Mon.-Thurs., 12:45, 1:35, 3:40, 4:30, 7, 8:10, 10:10 p.m. 10:10 p.m

The Last Kiss Fri.-Sun., 1:45, 4:40, 7:35 10:35 p.m.; Mon.-Thurs., 1:45, 4:40, 7:35

The Covenant Fri.-Sat., 1:55, 4:45, 7:50, 10:45 p.m.; Sun., 1:55, 4:45, 7:50, 10:40 p.m.; Mon.-Thurs., 1:55, 4:45, 7:40, 10:15

Hollywoodland Fri.-Sun., 12:40, 3:55, 7:20, 10:40 p.m.; Mon.-Thurs., 1, 4:05, 7:20, 10:20

p.m.

The Protector Fri., 12:05, 2:30, 5, 7:40, 10:15 p.m.; Sat., 12:05, 2:30, 5, 10:55 p.m.; Sun., 12:05, 2:30, 5, 7:40, 10:15 p.m.; Mon. 1:55, 7:20, 9:35 p.m.; Tues.-Thurs., 1:55, 5, 7:20, 9:35 p.m.

Crank Fri.-Sun., 12 noon, 2:20, 5:05, 7:45, 10:20 p.m.; Mon.-Thurs., 1:50, 4:40, 7:15, 9:50 p.m.

Beerfest Fri.-Sat., 8:10, 11:25 p.m.; Sun., Beerfest Fri.-Sat, 8:10, 11:25 p.m.; Sun., 8:10 p.m.; Mon.-Thurs, 7:25, 10:10 p.m. Invincible Fri.-Sun., 12:35, 7:15 p.m.; Mon.-Thurs., 12:55, 7:15 p.m.; Mon.-Thurs., 12:55, 7:15 p.m. World Trade Center 7:10, 10:25 p.m. World Trade Center 7:10, 10:25 p.m. Barnyard: The Original Party Animals 1:25, 4:25 n.m.

Little Miss Sunshine 1:35, 4:35, 7:30, 10:30 p.m. Pirates of the Caribbean: Dead Man's Chest

#### **BURBANK**

AMC BURBANK 16 125 E. Palm Ave., Downtown Burbank, First & Palm, one block north of Olive (310)289-4AMC Jackass: Number Two Fri.-Sat., 11 a.m.,

Jackass: Number Two Fri.-Sat., 11 a.m., 12:30, 1:30, 3, 4, 5:30, 6:30, 8, 9, 10:30, 1:25, 11:55 p.m.; Sun., 11 a.m., 12:30, 1:30, 3, 4, 5:30, 6:30, 8, 9, 10:30 p.m.; Mon. Thurs., 1:30, 3, 4, 5:30, 6:30, 8, 9 p.m. School for Scoundrels Sat., 7:30 p.m. All the King's Men Fri.-Sat., 11:50 a.m., 2:55, 6:10, 9:20 p.m., 12 mid.; Sun., 11:50 a.m., 2:55, 6:10, 9:20 p.m.; Mon.-Thurs., 2:55, 6:10, 9:20 p.m.

2:55, 6:10, 9:20 p.m. Flyboys Fri.-Sat., 11 a.m., 2:05, 5:15, 8:25, 11:35 p.m.; Sun., 11 a.m., 2:05, 5:15, 8:20, 11 p.m.; Mon.-Thurs., 1, 4:05, 7:10, 10:15

Jet Li's Fearless Fri.-Sat., 11:30 a.m., 2:20, 5, 7:50, 10:35, 11:30 p.m.; Sun., 11:30 a.m., 2:20, 5, 7:50, 10:35 p.m.; Mon.-Thurs., 2:20,

5, 7-50, 10-50 p.m. **The Black Dahlia** Fri.-Sat., 11:45 a.m., 2:40, 5:35, 8:30, 11:25 p.m.; Sun., 11:45 a.m., 2:40, 5:35, 8:30 p.m.; Mon.-Thurs., 2:40, 5:35

2:40, 5:35, 8:30 p.m.; Mon.-Thurs., 2:40, 5:35, 8:30 p.m. **Everyone's Hero** Fri.-Sun., 11:40 a.m., 1:55, 4:20, 6:40, 9:05 p.m.; Mon.-Thurs., 1:55, 4:20, 6:40, 9:05 p.m. **Gridiron Gang** Fri.-Sat., 11:10 a.m., 2:10, 5:10, 8:10, 11:10 p.m.; Sun., 11:10 a.m., 2:10, 5:10, 8:10 p.m.; Mon., 2:10 p.m.; Wed.-Thurs., 2:10, 5:10, 8:10 p.m.; Mon., 1:50, 4:35, 7:15, 9:55 p.m.; Mon., 1:50, 4:35, 7:15, 9:55 p.m.

9:55 p.m. The Covenant Fri.-Sun., 11:55 a.m., 2:30, 5:20, 7:55, 10:40 p.m.; Mon.-Thurs., 2:30, 5:20, 7:55, 10:20 p.m. Hollywoodland Fri.-Sat., 11:05 a.m., 2, 5:05,

8:05, 11:05 p.m.; Sun., 11:05 a.m., 2, 5:05, 8:05 p.m.; Mon.-Thurs., 2, 5:05, 8:05 p.m.

The Protector Fri.-Sun., 11:25 a.m., 1:35, 4:15, 7:10, 9:30 p.m.; Mon.-Thurs., 1:05, 3:10, 5:15, 7:20, 9:30 p.m.

Crank Fri.-Sun., 11:05 a.m., 1:15, 3:30, 5:50, 8:15, 10:45 p.m.; Mon.-Thurs., 1:15, 3:30, 5:50, 8:15, 10:25 p.m.

Invincible Fri.-Sun., 11:35 a.m., 2:15, 4:55, 7:40, 10:20 p.m.; Mon.-Wed., 2:15, 4:55, 7:40, 10:10 p.m.; Thurs., 1:20, 4:15, 10:30 p.m.

p.m., Accepted Fri., 11:15 a.m., 1:40, 4:30, 7:05, 9:40 p.m.; Sat., 11:15 a.m., 1:40, 4:30, 10:05 p.m.; Sun., 11:15 a.m., 1:40, 4:30, 7:05, 9:40 p.m.; Mon.-Thurs., 1:40, 4:30, 7:05,

9:40 p.m.

Little Miss Sunshine Fri.-Sun., 11:20 a.m., 1:45, 4:25, 7, 9:35 p.m.; Mon.-Thurs., 1:45, 4:25, 7, 9:35 p.m.

Depeche Mode: Touring the Angel Mon.,

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

All the King's Men Fri.-Sun., 1, 4:05, 7:20, 10:30 p.m.; Mon.-Thurs., 1, 4:05, 7:20, 10:15

The Black Dahlia Fri.-Sun., 1:15, 4:15, 7:10, 10:15 p.m.; Mon.-Thurs., 1:15, 4:15, 7:10,

Gridiron Gang Fri.-Sun., 12:05, 3:10, 6:10, Gridiron Gang Fri.-Sun., 12:05, 3:10, 6:10, 9:10 p.m.; Mon.-Thurs., 3:10, 6:10, 9:10 p.m. The Last Kiss Fri.-Sat., 12:15, 2:55, 5:40, 8:20, 11 p.m.; Sun., 12:15, 2:55, 5:40, 8:20 p.m.; Mon.-Thurs., 2:55, 5:40, 8:20 p.m.; Mon.-Thurs., 12:40, 3:40, 6:40, 9:40 p.m.; Mon.-Thurs., 12:55, 3:45, 6:40, 9:40 p.m. Beerfest Fri., 2:30, 5:10, 8, 10:50 p.m.; Sat., 11:50 a.m., 2:30, 5:10, 8, 10:50 p.m.; Sun.

11:50 a.m., 2:30, 5:10, 8, 10:50 p.m.; Sun., 11:50 a.m., 2:30, 5:10, 7:50, 10:25 p.m.; Mon.-Thurs., 1:45, 4:30, 7:30, 10:05 p.m.

AMC BURBANK TOWN CENTER 8 3rd and Magnolia, Inside the Mall (310)289-4262 Jackass: Number Two Fri., 2:20, 4:45, 7:15,

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

7:15, 9:45 p.m., Mont-Thurs., 2:20, 4:45, 7:15, 9:45 p.m., Jet Li's Fearless Fri.-Sun., 12:30, 3:15, 6:10, 9 p.m.; Mon.-Thurs., 3:15, 6:10, 9 p.m.; Sun., Thurs., 3:15, 6:10, 9 p.m.; Sun., 10:10 p.m.; Mon.-Thurs., 3:05, 5:20, 7:50 p.m.

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

Idiocracy Fri., 2, 4:30, 7:05, 9:30 p.m.; Sat.-Sun., 11:40 a.m., 2, 4:30, 7:05, 9:30 p.m.; Mon.-Thurs., 2, 4:30, 7:05, 9:30 p.m.

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

p.m.

The Illusionist Fri., 2:10, 5, 7:45, 10:30 p.m.;
Sat.-Sun., 11:30 a.m., 2:10, 5, 7:45, 10:30 p.m.; Mon.-Thurs., 1:30, 4:15, 7:10, 9:55 p.m.

Pirates of the Caribbean: Dead Man's Chest

Fri., 3:25, 6:50, 10:20 p.m.; Sat.-Sun., 11:55 a.m., 3:25, 6:50, 10:20 p.m.; Mon.-Thurs.,

#### GLENDALE, **HIGHLAND PARK**

**HIGHLAND THEATER** 5604 North Figueroa Street (323)256-6383 Jackass: Number Two 12:15, 2:10, 4, 5:55,

Jackass: Number 1 wo 12:15, 2:10, 7:50, 9:35 p.m.
The Protector 12:20, 4, 7:40 p.m.
Crank 12:10, 4:30, 8:50 p.m.
The Wicker Man 2, 5:40, 9:15 p.m.
World Trade Center 1:55, 6:15 p.m.

MANN EXCHANGE 10 128 North Maryland Avenue (818)549-0045 School for Scoundrels Sat., 7:10 p.m. All the King's Men 1, 4:10, 7, 10 p.m. Flyboys 1:20, 4:20, 7:20, 10:20 p.m. Jet Li's Fearless 12:10, 2:40, 5:10, 7:50,

10:30 p.m.

Everyone's Hero 11:30 a.m., 1:50, 4:10, 6:40, 9 p.m.

**Gridiron Gang** 12:30, 3:30, 6:30, 9:30 p.m. **The Last Kiss** 11:50 a.m., 2:20, 4:50, 7:20,

The Covenant 12:50, 3:10, 5:30, 8, 10:20  $\begin{array}{ll} p.m. \\ \textbf{The Illusionist} \ \ 11:30 \ a.m., \ 2, \ 5, \ 7:30, \ 10:10 \end{array}$ 

p.m. Little Miss Sunshine Fri., 11:40 a.m., 2:10, 4:40, 7:10, 9:40 p.m.; Sat., 11:40 a.m., 2:10, 4:40, 9:40 p.m.; Sun.-Thurs., 11:40 a.m., 2:10, 4:40, 7:10, 9:40 p.m. Maxx 12 noon, 2:30, 5, 7:40, 10:10 p.m.

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

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

The Black Dahlia 1:10, 4:10, 7:10, 10:10

p.m.
Gridiron Gang 1:20, 4:20, 7:20, 10:20 p.m.
UA LACANADA FLINTRIDGE 1919
Verdugo Blvd (800)326-3264 508
Jackss 15 p.m. Two 12:10, 2:30, 4:50,

7:55, 10:15 p.m. School for Scoundrels Sat., 7 p.m. All the King's Men 12 noon, 3:15, 7:30,

10:25 p.m. Flyboys 11:50 a.m., 3, 7:10, 10:20 p.m. The Black Dahlia 12:40, 3:40, 7:20, 10:10

**Everyone's Hero** 11:40 a.m., 2:05, 4:20,

6:50, 9:10 p.m.
Gridiron Gang 12:15, 3:30, 7:40, 10:35 p.m.
The Illusionist Fri., 11:45 a.m., 2:20, 5:05, 7:50, 10:30 p.m.; Sat., 11:45 a.m., 2:20, 10:30 p.m.; Sun.-Thurs., 11:45 a.m., 2:20, 5:05, 7:50, 10:30 p.m.
Little Miss Sunshine 11:30 a.m., 2, 4:30, 7, 0:20 p.m.

#### **PASADENA** & VICINITY

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

All the King's Men 1:15, 4:10, 7:25, 10:15

Aurora Borealis 1:20, 4, 7, 9:40 p.m. The Black Dahlia 1:40, 4:30, 7:20, 10:10

p.m.
Confetti 1:50, 7 p.m.
Gridiron Gang 1:30, 4:20, 7:15, 10:10 p.m.
Zen Noir 1:15, 3:25, 5:35, 7:40, 9:45 p.m.
Hollywoodland 1:30, 4:20, 7:10, 10 p.m.
Idiocracy 1:20, 3:30, 5:45, 8, 10:10 p.m.
An Inconvenient Truth 4:40, 9:35 p.m.

Short Films Mon.-Wed., 1:10, 4 p. LAEMMLE'S PLAYHOUSE 7 673 East Colorado Boulevard (626)844-

Feast Fri.-Sat., 12 mid Al Franken: God Spoke 12:10, 2:40, 5:10,

Man Push Cart 12:50, 3:10, 5:30, 7:50, 10:10

Red Doors 12 noon, 2:20, 4:45, 7:20, 9:55 p.m. **The Illusionist** 1:50, 4:30, 7:10, 9:50 p.m. Half Nelson 1:40, 4:20, 7, 9:40 p.m. Quinceanera 12:20, 2:50, 5:20, 8, 10:15 p.m Little Miss Sunshine 11:45 a.m., 2:20, 5,

7:40, 10:15 p.m.

Short Films Fri.-Sun., 12:45, 11:50 p.m.; Fri.-Sun., 12 noon, 12:40 p.m.

Special Screening: Fri., 12 mid.

PACIFIC HASTINGS 8 355 North

Rosemead Blvd (626)568-8888

Jackass: Number Two Fri.-Sat., 1, 3:15, 5:45, 8:30, 10:45 p.m.; Sun.-Thurs., 1, 3:15, 5:45, 8:30 p.m.

School for Scoundrels Sat., 8:15 p.m.

School for Scoundrels Sat., 8:15 p.m. Flyboys Fri-Sat., 1:15, 4:15, 7:30, 10:30 p.m.; Sun.-Thurs., 1:15, 4:15, 7:30 p.m. Jet Li's Fearless Fri-Sat., 2:15, 5, 7:45, 10:10 p.m.; Sun.-Thurs., 2:15, 5, 7:45 p.m The Black Dahlia Fri.-Sat., 1:30, 4:20, 7:15 p.m

Everyone's Hero Fri.-Sat., 1:05, 3:10, 5:20, 7:40, 9:55 p.m.; Sun.-Thurs., 1:05, 3:10, 5:20, 7:40 p.m.

5:20, 7:40 p.m.

Gridiron Gang Fri.-Sat., 2:20, 5:15, 8, 10:40 p.m.; Sun.-Thurs., 2:20, 5:15, 8 p.m.

Hollywoodland Fri.-Sat., 1:10, 4:10, 7, 9:45 p.m.; Sun.-Thurs., 1:10, 4:10, 7 p.m.

Little Miss Sunshine Fri., 2:30, 5:30, 8:15, 10:50 p.m.; Sat., 2:30, 5:30, 10:50 p.m.; Sun.-Thurs., 2:30, 5:30, 10:50 p.m.; Sun.-Thurs., 2:30, 5:30, 8:15, p.m.

**PACIFIC PASEO STADIUM 14 336** East Colorado Boulevard (626)568-8888

888
School for Scoundrels Sat., 8:05 p.m.
All the King's Men Fri.-Sun., 1, 4:10, 7:30, 10:40 p.m.; Mon., 11 a.m., 4:05, 7:05, 10:05 p.m.; Tues.-Thurs., 1, 4:20, 7:20, 10:20 p.m.
The Black Dahlia Fri.-Sun., 1, 2:10, 4:10, 5:05, 7, 8, 9:55, 10:55 p.m.; Mon.-Thurs., 1:10, 2:10, 4:10, 5:10, 7, 8, 9:55 p.m.
Everyone's Hero Fri.-Sun., 2:25, 4:40, 7:10, 9:30 p.m.; Mon.-Thurs., 2:25, 4:40, 7:05, 9:25 p.m.

9:25 p.m. **Gridiron Gang** Fri.-Sun., 1:15, 2:20, 4:15, 5:15, 7:15, 8:15, 10:10, 11:10 p.m.; Mon.-Thurs., 1:15, 2:20, 4:15, 5:15, 7:15, 8:15,

The Last Kiss Fri.-Sun., 2:15, 5, 7:50, 10:30 The Last Kiss Fri.-Sun., 2:15, 5, 7:50, 10:30 p.m.; Mon.-Thurs., 2:15, 5, 7:50, 10:15 p.m.
The Covenant Fri., 2:55, 5:35, 8:05, 10:35 p.m.; Sat., 2:55, 5:35, 8:05, 10:35 p.m.; Sun., 2:55 5:35, 8:05, 10:35 p.m.; Mon.-Thurs., 2:45, 5:15, 7:50, 10:15 p.m.
Hollywoodland Fri.-Sun., 1:30, 4:35, 7:40, 10:40 p.m.; Mon.-Thurs., 1:25, 4:15, 7, 9:50 p.m.

Crank Fri.-Sun., 5:05, 10:10 p.m.; Mon.-Thurs., 5:05, 10 p.m.

REGENCY ACADEMY CINEMAS 1003 East Colorado Boulevard (626)229-9400

2c) 229-9400
The Protector 2:50, 7:10 p.m.
Idiocracy Fri., 3, 5:15, 7:20, 9:20 p.m.; Sat-Sun., 12:45, 3, 5:15, 7:20, 9:20 p.m.; Mon.-Thurs., 3, 5:15, 7:20, 9:20 p.m.
The Wicker Man Fri., 4:50, 9:10 p.m.; Sat-Sun., 12:30, 4:50, 9:10 p.m.; Mon.-Thurs., 4:50, 9:10 p.m.

Factotum 5, 9:30 p.m.

The Devil Wears Prada Fri., 2:30, 4:45, 7, 9:15 p.m.; Sat.-Sun., 12:15, 2:30, 4:45, 7, 9:15 p.m.; Mon.-Thurs., 2:30, 4:45, 7, 0:15 p.m.

Darshan, The Embrace (L'etreinte) Fri., 3:15, 5:30, 7:30, 9:40 p.m.; Sat.-Sun., 1, 3:15, 5:30, 7:30, 9:40 p.m.; Mon.-Thurs., 3:15, 5:30, 7:30, 9:40 p.m. Pirates of the Caribbean: Dead Man's

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

9:15 p.m.

The Celestine Prophecy Fri., 2:45, 7:15 p.m.; Sat.-Sun., 12:30, 2:45, 7:15 p.m.; Mon.-Thurs., 2:45, 7:15 p.m.

RIALTO 1023 Fair Oaks Ave.

(626)388-2122

Lassie Fri., 4:30 p.m.; Sat.-Sun., 2, 4:30 p.m.; Mon.-Thurs., 4:30 p.m.
This Film Is Not Yet Rated 7:05, 9:30 p.m.
Pink Floyd the Wall Sat., 11:55 p.m.

**MOVIE GUIDE CONTINUED** 

# 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.

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Chevron Corporation its affiliates and subsidiaries

Shell Oil Products US

Exxon Mobil Corporation its affiliates and subsidiaries

Kinder Morgan Energy Partners, L.P. SFPP, L.P. Kinder Morgan Liquids Terminals LLC Calnev Pipe Line LLC ConocoPhillips Company including its divisions and subsidiaries (and under the trademark 76)

Tesoro Refining and Marketing Company and its subsidiaries (and under the trademark Mirastar)

Time Oil Co

Valero Refining Company - California and its affiliated companies including Ultramar and Beacon

The Valvoline Company a division of Ashland Inc.

Venoco Inc.

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

8-06

# GITYVIBE.





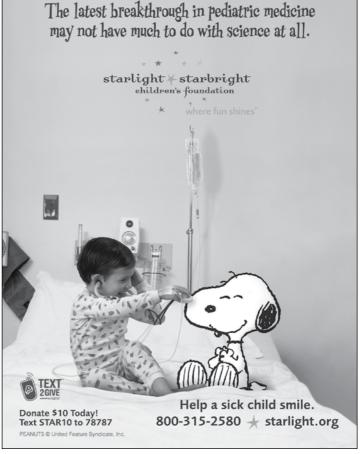


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# TELL THEM YOU SAW IT IN FINITE TO THE TO THE

# TERTAINMENT TODAY Event Listings

#### International Gem and Jewelry Show

(Jewelry/Gems.General) Purchase diamonds, emeralds, gold minerals, coins and more at this special

Santa Monica Civic Auditorium 310-458-8551

Ticket info: 310-458-2288 \$7; free for children 16 and under with adult

09/22/06: 12 p.m. till 6 p.m. 09/23/06: 10 a.m. till 6 p.m. 09/24/06: 11 a.m. till 5 p.m.

#### **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 09/24/06: 10 a.m. and 1 p.m.

#### George Thorogood

(Blues,Rock)
A fixture at the top of the charts for much of the '80s, George Thorogood still delivers straight-ahead, no-nonsense rock 'n' roll with hits like 'Bad to the Bone ' 'I Drink Alone' and 'Move It On Over Greek Theatre - Los Angeles 2700 N. Vermont Ave. 323-665-5857 Ticket info: Box Office: 213-665-1927; Ticketmaster: 213-480-3232, http://www.ticketmaster.com/ \$29 50-\$74 50 - Cash Master Card Visa American Express 09/22/06: 6:30 p.m.

#### **Doubt: National Tour**

(Drama) At a Bronx Catholic school in 1964, Sister Alovsius harbors doubts about the charismatic parish priest, and his relationship with an altar boy. Sustained by blind faith, she already has taken the leap from suspicion to disapproval to judgment. But are Father Flynn's actions innocent? A test of wills ensues. As the debate over moral certainty unfolds. audiences wrestle with conscience and ambiguity, leaving them deep in discussion long after the curtain has fallen. DOUBT swept the 2005 Tony Awards and won the Pulitzer Prize for Drama. This production stars Cherry Jones, Tony Award-winner for DOUBT and THE HEIRESS. Ahmanson Theatre 135 N. Grand Ave. 213-628-2772 Ticket info: Reservations required: 213-

# 09/26/06 - 09/28/06: 8 p.m.

09/22/06 - 09/23/06: 8 p.m.

09/24/06: 2 and 8 n m

\$25-\$80 - All Major Credit Cards

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 09/27/06 - 09/28/06: 8 p.m.

Bear' and 'When It's All Over We Still

#### **Snow Patrol**

(Rock) The Scottish trio Snow Patrol became a critical success and fan favorite in the U.K. with the release of 1998s 'Polar

Have To Clear Up,' which came out in April of 2001. After making a splash stateside with 2004's 'Final Straw,' they're riding high on their latest effort, Eves Open. Wiltern Theatre (The Wiltern LG)

3790 Wilshire Blvd Ticket info: Box Office: 213-380-5005;

ticketmaster.com/ \$25.50 - Cash,Master Card,Visa 09/26/06: 8 p.m.

Ticketmaster: 213-380-5005, http://www.

#### **Snow Patrol**

(Rock)

The Scottish trio Snow Patrol became a critical success and fan favorite in the U.K. with the release of 1998s 'Polar Bear' and 'When It's All Over We Still Have To Clear Up, which came out in April of 2001. After making a splash stateside with 2004's 'Final Straw,' they're riding high on their latest effort, Eves Open. 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/

\$25.50 - Cash, Master Card, Visa 09/27/06: 8 p.m.

#### Charles Aznavour

Charles Aznavour, the son of Armenian immigrants, struggled against all the odds to launch his singing career in France. Aznavour had neither stunning film star looks nor a remarkable voice, but he had two things in his favour — powerful onstage charisma and incredible willpower. It may have taken Aznavour 20 years to climb his way to the top, but when he did his extraordinary tenacity would certainly pay off. Today, Aznavour in his '70s, is not only the most famous crooner in the world, he's an international mega-star with record sales to match. 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/ \$35-\$125 - Cash, Master Card Visa American Express

#### Photographs by Hiroshi Sugimoto

09/23/06 - 09/24/06: 8:15 p.m.

(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. 09/26/06 - 09/28/06:10 a.m. till 5:30 p.m.

(Electronic,Pop,Rock)
Bristol's Massive Attack are pioneers of the trip-hop sound that worked it's way through in the late 80's and much of the 90s. Their hypnotic, sensual, cinematic fusion of hip-hop rhythms, dub grooves and samples paved the way for such artists as Portishead, Sneaker Pimps, Beth Orton and Tricky. Hollywood Bowl 2301 N. Highland Ave. 323-850-2000 Ticket info: Box Office: 323-850-2000; Ticketmaster: 213-480-3232, http://www.ticketmaster.com/ \$20-\$120 - Cash,All Major Credit Cards

#### Monday Night Jammz

(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 09/25/06: 9:30 and 11:30 p.m.

Robin Trower (Blues,Live Music in Bar/Club,Rock) Guitarist Robin Trower is best known for his years with Procol Harum. Throughout his long and winding solo career, Trower has had to endure countless comparisons to Jimi Hendrix's bluesy/psychedelic and Fender Stratfueled playing style. His solo career includes the albums 'Bridge of Sighs,' 'For Earth Below' and 'In City Dreams. He has also collaborated with such stellar musicians as Cream bassist/ vocalist Jack Bruce and singer Bryan Ferry. 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/ \$25 - Cash,All Major Credit Cards

09/22/06: 8 p.m.

#### Fab Faux The

(Live Music in Bar/Club,Rock) The Fab Faux performs awesome live renditions of the music that inspired a whole generation. The group tackles The Beatles' most demanding material live, note for note, in an impressive way that has to be experienced to be believed. 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/ \$25 - Cash,All Major Credit Cards

#### 09/23/06: 8 p.m. El Gran Silencio

(Latin/Salsa.Live Music in Bar/Club) This Latin/Salsa group hails from Monterrey, Mexico. 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/ \$25 - Cash,All Major Credit Cards 09/27/06: 7:30 p.m.

#### Jaguares (Alternative Latin/Salsa, Live Music in

Bar/Club,Rock,World) Jaguares seem destined to take its place in the pantheon of great rock bands in North America and beyond. 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/ \$50 - Cash,All Major Credit Cards 09/28/06: 8 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 Blyd 323-468-8262 Ticket info: Reservations required: 866-546-6984 (JIMMY-TIX) 09/26/06: 5:30 p.m. 09/28/06: 5:30 p.m.

#### **Kasey Chambers**

(Bluegrass,Country,Folk)
Raised on the Australian outback until the age of 9, Kasey became the lead singer for her family band, which eventually went on to become the most honored country group in Australia. She released her first solo CD, 'The Captain' at the age of 23. John Anson Ford Amphitheatre 2580 Cahuenga Blvd. East 323-461-3673 Ticket info: 323-461-3673 \$23 advance; \$26 day of show 09/22/06: 7 p.m.

Wylde Bunch, The (Funk, Jazz, Live Music in Bar/Club, R&B/ Soul, Rap/Hip Hop) The Wylde Bunch bridges the generation gap with more than just music At the core of the "Bunch"

is a sense of family. Four M.C.'s, four background singers, dancers, a drummer, piano, bass and guitar make up the act. Blending jazz, funk, R&B, and rap in a solid fist of sound that punches out the beats. The "Bunch" follows in the tradition of Earth, Wind and Fire; Parliament; Kool and the Gang , in channeling these groups energy and showmanship into a pulsing stage show. The band's music takes the audience back to the frentic R&B shows of the early 60's, while creating music firmly in the contemporary trip hop style. Gig - Hollywood, The 7302 Melrose Ave. 323-936-4440 Ticket info: 323-936-4440 \$12 includes all performers this evening 09/23/06: 9:30 n m

#### Jeff Beck

(Rock) A rare breed of guitarist like Chuck Berry and Jimi Hendrix, Beck is not only compelling for what he plays, but for how he plays it. While some guitar players use racks of gear to create sound, Beck prefers a simple, natural approach that emphasizes manual dexterity over gadgets. Greek Theatre - Los Angeles 2700 N. Vermont Ave. 323-665-5857 Ticket info: Box Office: 213-665-1927; Ticketmaster: 213-480-3232, http:// www.ticketmaster.com/ \$25-\$80 - Cash,Master Card Visa American Express

09/28/06: 8 p.m.

(Blues,Country,R&B/Soul,Rock) Little Feat gained popularity in the 1970s through its eclectic style, bringing together the elements of blues, R&B, country and rock 'n' roll.
Canyon Club Dinner Theatre 28912 Roadside Dr. 818-879-5016 Ticket info: 818-879-5016; Ticketmaster: 213-480-3232, http://www.ticketmaster.

\$26.50 - American Express, Cash, Master 09/22/06: 9 p.m.

#### D.I Shadow (Dance/House, Electronic, Experimental

(Pop/Jazz),Rap/Hip Hop)
Josh Davis, a.k.a. DJ Shadow's grooves evoke a late night in the heart of the city, offering a pastiche of beats, sound effects, machine hums and endless textures. Avalon Hollywood (formerly the Hollywood Palace) 1735 N. Vine St. 323-467-4571 Ticket info: Box Office: 323-467-4571; Ticketmaster: 213-480-3232, http://www. ticketmaster.com/

#### PopSmear: The Yellow Umbrella Tour 2006; no additional performers (Live Music in Bar/Club,Pop,Rock)

\$27.50 - Cash,All Major Credit Cards

09/24/06: 9 p.m.

PopSmear.org is a non-profit organization created by Boston musician and cervical cancer survivor, Christine Baze. The organization's purpose is to raise funding for research and to create awareness in the worldwide fight against cervical cancer. This year's tour includes Guitarist Kaki King and Baze's group The Skills of Ortega. Knitting Factory - Los Angeles 7021 Hollywood Blvd. 323-463-0204 Ticket info: 323-463-0262, http://www. knittingfactory.com/ \$12 advance; \$14 day of show Cash, All Major Credit Cards

#### 09/25/06: 8 p.m. Scissor Sisters

(Disco,Electronic,Rock) Scissor Sisters are actually three guys and a girl — Ana Matronic, Babydaddy, Jake Shears and Derek G. The Sisters have a unique sound that links grassroots psychedelia with disco arena

Shrine Auditorium 649 W. Jefferson Blvd. 213-748-5116 Ticket info: 213-748-5116; Ticketmaster: 213-480-3232 http://www.ticketmaster.com/ \$35 09/28/06: 8 p.m.

#### 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 09/23/06: 10 till 12 a.m. 09/24/06: 10 a.m. till 10 p.m.

# 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/ \$10: \$8 seniors: \$6 children 6-12: free 09/22/06: 11 till 12 a m

# 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/ \$5-\$10; \$5 seniors; \$5-\$6 children 6-12, free for children 5 and under 09/27/06: 11 a.m. till 10 p.m.

# 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. \$5-\$10; \$5-\$8 seniors, \$5-\$6 children 6-12, \$5 college students; free for children 5 and under 09/28/06: 11 a.m. till 10 p.m.

#### Israel Vibration

(Live Music in Bar/Club,Reggae,World) This group of singers casts a harmonious musical spell, weaving traditional roots reggae with a mesmerizing sound and deeply spiritual message. 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/ \$20-\$22.50 - Cash,Major Credit Cards 09/25/06: 9 p.m.

(Pop,R&B/Soul,Rap/Hip Hop) Wise beyond his teen years, Chris Brown takes the stage to support his eponymous Jive debut, which includes the singles 'Run It!', 'Thank You' and 'Poppin.' 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-\$79.50 - Cash, Master Card. Visa. American Express 09/28/06: 8:15 p.m.

#### **Entertainment Today Plan Your Day!**

#### Sonic Youth (Alternative, Rock)

Sonic Youth is one of alternative music's original and most influential bands. Borrowing from free-form noise and melding it with the performance-art aesthetic of the New York post-punk avant garde, the group redefines what noise can mean within rock.
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/ \$25 - Cash Master Card Visa 09/28/06: 9 p.m.

#### Sam Roberts Band

(Live Music in Bar/Club,Rock) Ben Kweller has gained notoriety for his crafty songwriting and kinetic live performances. He has spent time touring with such artists as Juliana Hatfield, Guster, Kristin Hersh, and Evan Dando. Avalon Hollywood (formerly the Hollywood Palace) 1735 N. Vine St. 323-467-4571 Ticket info: Box Office: 323-467-4571; Ticketmaster: 213-480-3232, http://www. ticketmaster.com/ \$23 - Cash,All Major Credit Cards 09/22/06: 8 p.m.

# (Live Music in Bar/Club,Rap/Hip Hop) Following the deaths of Tupac Shakur

and the Notorious B.I.G., DMX took over as the reigning, undisputed king of hardcore rap. His success was that rare commodity of a commercial powerhouse with artistic and street credibility to spare. In addition to his musical career, he's crossed over into feature films and more in the last few years. 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/ \$35 - Cash,All Major Credit Cards 09/26/06 8 n m

#### My Life With the Thrill Kill Kult

(Electronic,Gothic/Industrial,Live Music in Bar/Club,Rock,Techno)
Originally formed in 1987, Chicago's My Life With the Thrill Kill Kult specialized in creating techo-rockin' songs of sex, satan, and gore that could play as the soundtrack to trashy B-movies. Dragonfly 6510 Santa Monica Blvd.

323-466-6111 Ticket info: 323-466-6111 09/23/06· 9 p m

#### Lowen and Navarro (Acoustic, Pop, Rock)

Eric Lowen and Dan Navarro have been writing, recording and touring for more than a decade. They've released five CDs of their own and have written songs for artists such as Pat Benetar, The Bangles. The Temptations and more. Coffee Gallery, The 2029 N. Lake 626-398-7917 Ticket info: Reservations required: 626-\$25 - Cash.Master Card.Visa 09/28/06: 8 p.m.

#### **Bruce Fine**

09/26/06: 8 n m

(Stand Up Comedy) Brother to Marlon and Damon, Shawn Wayans is a talented comedian and actor who has been in movies such as 'White Chicks,' 'Scary Movie' and 'Scary Movie 2. Comedy & Magic Club, The 1018 Hermosa Ave. 310-372-1193 Ticket info: 310-372-1193 \$12-\$25; two drink minimum

# TERTAINMENT TODAY Event Listings

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

#### 09/28/06: 8 p.m. Sisters of Jazz

(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 09/24/06: 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

#### Jazz Workshop

\$5 donation 09/25/06: 7 till 11:30 p.m.

(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 09/23/06: 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 09/26/06: 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 Dallood, Akilah 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

09/27/06: 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 09/28/06: 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 09/24/06: 8 p.m.

#### Saturday School

(Jazz, Class/Workshop) This is a jazz ensemble workshop for high school students having basic music World Stage 4344 Degnan Blvd. 323-293-2451 Ticket info: 323-293-2451 09/24/06: 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 Ticket info: Box Office: 818-505-9355 09/23/06 - 09/24/06: 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 09/23/06 - 09/24/06: 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 09/22/06 - 09/23/06: 10 a.m. till 9 p.m. 09/24/06: 10 a.m. till 6 p.m. 09/26/06 - 09/28/06: 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 09/22/06: 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 09/22/06: 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 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

#### **Being Humans**

09/22/06: 8 p.m. 09/23/06: 2 and 8 p.m. 09/27/06 - 09/28/06: 8 p.m.

(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 09/22/06: 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 09/22/06: 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 09/22/06: 10 p.m.

#### **Empty Mike Night**

(Stand Up Comedy)
Stand up is a staple of comedy, and some of the folks who play at the Empty Stage Theatre are also accomplished or aspiring stand ups. So come see them do the "stand up" form at the Empty Stage. Empty Stage Theatre 2372 Veteran Ave. 310-470-3560 Ticket info: 310-470-3560 \$10

#### Waterbrains

09/22/06: 10 p.m.

(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 09/23/06: 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 09/23/06: 10 p.m.

#### **ENTERTAINMENT TODAY** find your event here

#### 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 09/22/06: 12 p.m. till 9 p.m. 09/23/06 - 09/24/06: 11 a.m. till 8 p.m. 09/25/06 - 09/26/06: 12 p.m. till 8 p.m.

09/28/06: 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 09/24/06: 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 09/25/06: 8 p.m.

#### Bar Sinister

(Gothic/Industrial,Live Music in Bar/ Club) Bar Śinister is a dark Goth club night. Boardner's 1652 N. Cherokee Ave. 323-462-9621 09/23/06·8 n 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 09/28/06: 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 09/27/06: 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 09/22/06·8 n 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 09/23/06: 7 p.m.

#### **Boys Night Out**

(Dance Club) Your host Alex Lonez invites you to party with us every Saturday. Arena 6655 Santa Monica Blvd. 323-462-0714 \$12 09/23/06: 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 09/22/06 - 09/23/06: 9 p.m. till 1:15 a.m. 09/25/06 - 09/28/06: 9 p.m. till 1:15 a.m.

#### Doubt: National Tour (Drama) At a Bronx Catholic school in 1964

Sister Aloysius harbors doubts about the charismatic parish priest, and his relationship with an altar boy. Sustained by blind faith, she already has taken the lear from suspicion to disapproval to judgment. But are Father Flynn's actions innocent? A test of wills ensues. As the debate over moral certainty unfolds, audiences wrestle with conscience and ambiguity, leaving them deep in discussion long after the curtain has fallen. DOUBT swept the 2005 Tony Awards and won the Pulitzer Prize for Drama. This production stars Cherry Jones, Tony Award-winner for DOUBT and THE HEIRESS. Ahmanson Theatre 135 N Grand Ave

213-628-2772 Ticket info: Reservations required: 213-628-2772 \$25-\$80 - All Major Credit Cards 09/29/06: 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

#### 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 09/29/06 - 09/30/06:10 a.m. till 5:30 p.m.

#### Pirates Of Penzance (Comedy,Musical) 'Pirates of Penzance' tells the story

09/29/06: 8 p.m

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 Reservations required: 818-244-8481 \$19-\$23 09/29/06: 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 09/29/06 - 09/30/06: 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

#### Something to Crow About

09/29/06 - 09/30/06: 8 p.m.

(Children's Theatre) Bob Baker's marionettes bring this delightful tale to life. Bob Baker Marionette Theatre 1345 W. First St.; 213-250-9995 Reservations required: 213-250-9995 \$12: free for children under 2 -Cash, Visa, American Express 09/29/06: 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 09/29/06 - 10/01/06: 10 a.m. till 6 p.m.

(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

Reservations required: 626-356-7529 \$38-\$60 - Cash, Master Card, Visa, American Express, Discover 09/29/06: 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; 09/29/06: 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,

\$32-\$60

http://www.ticketmaster.com/

09/29/06 - 09/30/06: 8 p.m.

# **ENTERTAINMENT TODAY Event Listings**

Foca Fellowships

(Gallery, Museum) This exhibition highlights the works of Vincent Fecteau, Evan Holloway and Monica Majoli, this year's Fellows of Contemporary Art Fellowships recipients.

Armory Center for the Arts 145 Raymond Ave. 626-792-5101 Ticket info: 626-792-5101

09/29/06 - 10/01/06: 12 p.m. till 5 p.m.

**Howard Buffett: Tapestry of Life** 

(Gallery, Museum, Photography) 'Tapestry of Life' features the photographs by Howard Buffett documenting human hardship around the world.

Armory Center for the Arts 145 Raymond Ave. 626-792-5101 Ticket info: 626-792-5101

09/29/06 - 10/01/06: 12 p.m. till 5 p.m.

**Through Orphaned Eyes** 

(Gallery,Museum)
Joyce Kohl and P.J. Johnson traveled to Malawi in connection with the Global AIDS Interfaith Alliance (GAIA) Exhibited works of 'Through Orphaned Eves' were created by the children of Malawi, they worked with, to convey how AIDS affects the community. Armory Center for the Arts 145 Raymond Ave. 626-792-5101 Ticket info: 626-792-5101 09/29/06 - 10/01/06: 12 p.m. till 5 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

#### California Art Quilts

Included in admission

09/29/06: 11 a.m. till 9 p.m.

(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 09/29/06 - 10/01/06: 11 a.m. till 4 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 09/29/06 - 09/30/06: 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 09/29/06 - 09/30/06: 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. 09/29/06 - 09/30/06: 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 09/29/06 - 10/01/06: 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 distint styles of watercolor painting in California in the 1950s Pasadena Museum of California Art 490 E. Union St. 626-568-3665 Included in admission 09/29/06 - 10/01/06: 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 09/29/06 - 09/30/06: 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. Ivv Park Substation 9070 Venice Blvd. 310-838-4264 Ticket info: Reservations required: 213-628-2772 \$25: \$20 seniors and students

#### Craig Shoemaker

09/29/06 - 09/30/06· 8 p m

(Stand Up Comedy) Craig Shoemaker has won two Emmy awards, performed for four U.S. presidents, recorded two successful comedy CDs and has been named Comedian of the Year by the American Comedy Awards. Comedy & Magic Club, The 1018 Hermosa Ave. 310-372-1193 Ticket info: 310-372-1193 \$12-\$25; two drink minimum 09/29/06: 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 09/29/06: 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 09/29/06 - 09/30/06: 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 09/29/06 - 09/30/06: 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 09/29/06 - 09/30/06: 12 p.m. till 5 p.m.

#### Recent Acquisitions

(Museum, Photography)
California Museum of Photography is preserving this approximately threequarters 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

#### International Draft Horse, Mule and Pleasure Driving Show (Animals, General, Equestrian)

09/29/06 - 09/30/06: 12 p.m. till 5 p.m.

Enjoy this horse show at the Pomona Fairplex. Pomona Fairolex 1101 W. McKinley Ave. 909-623-3111 Ticket info: 909-623-3111, http://www. fairplex.com/ 09/29/06 - 10/01/06:

# Celebration of the Dearly Departed:

Dia de los Muertos/Day of the Dead (History/Science,Mixed Media,Museum) This exhibition features altars and offerings that are dedicated to the memory of deceased loved ones. The purpose is to welcome back the Inimas or souls to their homes or cemeteries. Museum of History and Art, Ontario 225 S. Euclid Ave. 909-983-3198 09/29/06 - 10/01/06: 12 a.m. till 4 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

#### Beehive

(Musical) Five wailing women, a six-piece band 50 outrageous costumes and wigs and 15 cans of hairspray! 'Beehive

Included in admission 09/29/06 - 10/01/06: 11 a.m. till 4 p.m.

is a 1960s musical revue that traces women's music through 37 hits from the women who made the era memorable. Some of the Top 40 hits included are, 'My Boyfriend's Back,' 'Proud Mary,' 'One Fine Day,' 'Respect' and '(You Make Me Feel Like) A Natural Woman. El Portal Theatre 5267 Lankershim Blvd. 818-508-0281 Ticket info: 818-508-0281; TheaterMania: 866-811-4111, http:// www.theatermania.com \$32.50-\$45

#### Orphans of the Rwanda Genocide: Survival and Hope

09/29/06: 8 p.m.

(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 213-744-7432

09/29/06 - 09/30/06: 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 213-744-7432

09/29/06 - 09/30/06: 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. Almeda Ave. 818-840-4444

#### 09/29/06: 2:30 p.m. Larry Coryell Trio, The

Cash

(Jazz,Live Music in Bar/Club) Legendary guitarist Larry Coryell was one of the pioneers of jazz-rock in the 1960s, bringing a hard edge to jazz guitar. Coryell has recorded with such artists as Kenny Baron and Charles Mingus. Catalina Bar & Grill

6725 W. Sunset Blvd. 323-466-2210 Ticket info: Reservations required: 323-466-2210 http://www.ticketweb.com/ \$18-\$20 - Cash Master Card, Visa, American Express, Discover 09/29/06 - 09/30/06:8:30 and 10:30 p.m.

#### Contemporary Latin American Art Auction

(Gallery, Museum, Auction) This exhibition displays the art for MoLAA's annual art auction Museum of Latin American Art 628 Alamitos Ave. 562-437-1689 Ticket info: 562-437-1689 Included in admission - Cash 09/29/06 - 09/30/06: 11 a.m. till 7 p.m.

#### Enigma Variations: Philip Guston and Giorgio de Chirico (Museum,Painting)

'Enigma Variations' will explore the influence of de Chirico's distinctive vision on Guston. This carefully selected exhibition of 30 paintings from early and late in the careers of both artists will reveal their direct affinities of subject and spirit. Santa Monica Museum of Art

2525 Michigan Ave. 310-586-6488 Ticket info: 310-586-6488 Donations suggested: \$5 - Cash 09/29/06 - 09/30/06: 11 a.m. till 6 p.m. Miriam Wosk: New Paintings

(Mixed Media, Museum, Painting, Works on Paper)

Miriam Wosk's paintings, drawings and collages are characterized by precise and layered textures reminiscent of Medieval tapestries, modern quilts and Art Deco works on paper. Santa Monica Museum of Art 2525 Michigan Ave. 310-586-6488

Ticket info: 310-586-6488 Donations suggested: \$5 - Cash 09/29/06 - 09/30/06: 11 a.m. till 6 p.m.

#### Mark Dutcher: Gone

(Museum.Painting) Mark Dutcher's paintings, including a new site-specific work, employ a symbolic visual vocabulary to explore ideas of absence and death Santa Monica Museum of Art 2525 Michigan Ave Ticket info: 310-586-6488 Donations suggested: \$5 - Cash 09/29/06 - 09/30/06: 11 a.m. till 6 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 Reservations required: 323-960-7862 \$15 - Cash 09/29/06 - 10/01/06: 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 Ticket info: Reservations required: 323-960-4410 \$20 - Cash 09/29/06 - 09/30/06: 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

#### California Modernist Portrait (Gallery, Painting, Sculpture, Works on Paper)

09/29/06 - 09/30/06: 8 p.m.

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 09/29/06 - 09/30/06: 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 09/29/06 - 09/30/06: 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 Wavne Gallery 2525 Michigan Ave., Bldg. B-1 310-453-7535 09/29/06: 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

09/29/06 - 09/30/06: 10 till 4 p.m.

# **ENTERTAINMENT TODAY**

# find your event here

#### Sides: The Fear is Real

(Performance) 'Sides: The Fear is Real' is a sidesplitting 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 \$20-\$60 - Cash 09/29/06 - 09/30/06: 8 p.m.

#### Mark Laita: Created Equal (Gallery.Photography)

This exhibition explores photographs of social, economic and gender. Fahey/Klein Gallery 148 N. La Brea Ave. 323-934-2250 09/29/06 - 09/30/06: 10 a.m. till 6 p.m.

# Out On a Ledge: The Photographs of Paul Cary Goldberg

(Gallery,Photography) This exhibit features over 100 largeformat photographs from Harold Lloyd's personal archive of production stills, behind the scenes shots and family photos, many printed from the original

Academy of Motion Pictures Arts and Sciences - Academy Gallery 8949 Wilshire Blvd. 310-247-3000 09/29/06: 10 a m till 5 p m

# **NMENT TODAY Classifieds**



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#### **CASTING**

#### CASTING REAL WOMEN TO HOST NEW SHOW FOR MAJOR CABLE NETWORK

Major cable network is casting for a host for a new daytime show. We are looking for REAL WOMEN. Age range - 21-50. All shapes & sizes. All ethnicities welcome. You must love to talk and be relatable to viewers. We are looking for someone who has had some interesting life experiences or who has overcome some adversity (divorce, widowed, single parent, etc.) Must have a sense of home & family. Some TV experience is helpful. Submissions from all over the U.S. are welcome. Salary to be discussed at interview. TO SUBMIT:

You must mention you were referred by Ieff Gund at INFOLIST.com. Please attach your photo and send a 2 paragraph cover letter telling us about yourself and what adversity or life experience you have experienced, and Email your submission to:

tinacasting789@yahoo.com

#### DO YOU WANT TO RECEIVE ADVANCED DIAGNOSTIC TESTING FROM A TEAM OF PHYSICIANS?

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? Maybe you are looking for a second opinion? Are you the one that feels ok but is way over due for a physical? 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. Please contact us if your friend or relative fits this description and is ready for a thorough medical exam. Also contact us if you feel ok but you are way over due for a physical! Participants will also be paid \$1000.

#### TO SUBMIT:

Be sue to say you heard about this from Jeff Gund at INFOLIST.COM, and please email a brief description of your symptoms and past medical history, a picture and all contact information to Bryan Stinson at: bryans@glassmanmedia.com For additional information call Juanita at (323) 845-3004!

#### 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:

Be sure to mention you were referred by Jeff Gund at INFOLIST.COM, and email your headshot and resume IMMEDIATELY to: mtlo@post.harvard.edu

#### CASTING ALL TYPES FOR MANSWERS ON SPIKETY

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. Minimum Pay is at least \$100 for approximately 2 hours. Say you are submitting for Manswers, and EMAIL Headshot and Resume IMMEDIATELY to: darren@kasstinginc.com

#### CASTING FOR MULTI-MILLION **DOLLAR GAME SHOW:** "SHOW ME WHAT YOU GOT"

Casting NEWMulti-Million Dollar Game Show from the producers of Deal or No Deal which will be airing this season on ABC! Do you think you shouldbe one of America's newest multi-millionaires? If you are over 21 and you think America would love to see you potentially win millions of dollars, we arelooking for you! YOU could potentially win up to \$5,000,000 - one of the biggest prizes in game show history! We are casting NATIONWIDE for contestants with great personalities and tons of energy!

email casting director Stacee V at: staceecasting@aol.com or call (818) 288-4800

#### 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!

#### **BUSINESS**

#### **BUSINESS OPPORTUNITY**

Home Based. Potential to make your annual income monthly working PT. Choose success. 800-745-7582.

#### CELLULITE CREAM

Do you work out and eat right, but you just can't lose that cellulite on your bum and thighs? We are seeking women of all ethnicities and ages between 30-45 who want to try the best cellulite cream on the market-for FREE! This product works!!! In addition to receiving the product valued at \$100, participants will also get a \$200 expense reimbursement at the end of the program. IF YOU ARE INTERESTED. WE WILL BE MEETING WITH PEOPLE ON Wednesday, September 27th, Times will range from 9:30am until 6:30pm. Then, vou'll come back on: Thursday, October 5th for a "before" photo, and Thursday, December 7th for an "after" photo. TO GET AN APPOINTMENT please call (323) 962-6529 ASAP

#### АТ-НОМЕ HAIR REMOVAL LASER

We are seeking women (and a few men!) of all ethnicities ages 25-45 who want to try a new at-home hair removal laser toolfor FREE! This safe, tested laser has been a top seller in Europe for over a year. Be the I have a dance instruction video project first in the USA to experience the at-home process that safely, effectively and painlessly removes hair from your back, legs, arms, and underarms. Ideal candidates are attractive and outgoing. We are looking for people who have great legs and are not overweight! In addition to the receiving the product valued at \$300, participants will also get a \$200 expense reimbursement at the end of the program. IF YOU ARE INTERESTED. WE WILL BE MEETING WITH PEOPLE ON Wednesday, September 27th. Times will range from 9:30am until 6:30pm. Then, you'll come back on: Friday, October 6th for a "before" photo, and Friday December 8th for an "after" photo. TO GET AN APPOINTMENT: please call (818) 771-8058 ASAP.

#### **BUSINESS**

#### **BUSINESS OPPORTUNITY**

Earn \$500 Daily Just by placing this tiny little ad. You can too! No selling. Find out how. www.1stepsystem.com VIP code 16332

#### **INDUSTRY JOBS**

#### PART-TIME PERSONAL ASSISTANT Immediate Opening for Household Helper

/ Personal Assistant for Busy Executive. Part time Mon-Fri 8:00a.m. -10:30a.m. Duties include errands, laundry, shopping, light housekeeping etc. Must be extremely reliable, resourceful, organized and have a car. Absolutely MUST live in the Santa Monica / Venice area. Salary \$500 per month plus gas allowance. e-mail resume and

msrp21@hotmail.com

contact information to:

#### 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**

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.

#### **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 interviewing celebries, 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

It's easy to place a classified ad in

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.

WARNING: This is a humor piece, and, unlike other horoscope columns, has no scientific basis, and is not intended to guide life decisions.

#### Capricorn (December 22 to January 20)

Lady Katsura sees all, and as such: she knows what you're hiding. Yes, you might as well stop showing off that 16th century chandelier to all of your socialite friends, because the reality is that you found it during one of your "digging excursions" in your neighbor's dumpster.

#### Aquarius (January 21 to February 18)

It's understandable that your pet parakeet died—this happens to pet owners every day. What we want to know is, How the heck did it end up drowning, of all things? Perhaps that request by your mother to seek therapy wasn't so unwarranted after all...

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

There's no other way to say it: you're getting old, and it's time to leave the driving to the youngsters...even if they don't have a license. So, pass the keys to the red Nissan on over to the kids. It's their turn at the wheel, so to speak.

#### Aries (March 20 to April 19)

The Lady would like to take this opportunity to reconfirm for her readers that there is no such thing as the Mafia. On a completely unrelated note, she would also like to give thanks to her friends at Chico's Waste Management, Cannolis, and Sicilian Artifacts Emporium. They were most generous with their patience on a certain outstanding debt.

#### Taurus (April 20 to May 19)

What is it about the color teal that continues to compel you this week? Perhaps you should take this particular attraction as a sign that your True Love is well on his way. After all, what else should you think of this odd recent phenomenon?

#### Gemini (May 21 to June 20)

We don't know where your keys are, but we know that you did not leave them with your girlfriend. So quit bugging her about it. Seriously, you're going to end up ruining a perfectly good relationship with your constant haranguing about your keys. Think about it: if she had your keys, why would she say otherwise? What, is she a liar? Is *that* what you're trying to imply? Nice. No wonder we saw her incognito with your best friend at Mail Boxes Etc. the other day.

#### Cancer (June 21 to July 20)

OK, you've been taking advantage of the "Give a Penny, Take a Penny" cup at 7-11 a little too frequently these days. What gives? We know that you've got some savings in the joint account you have with your dad, so why pilfer coins from those who might really need them? Perhaps it's time for you to stop taking pennies, and start giving pennies. What the world needs now isn't love, but pennies. Three or four more pennies.

#### Leo (July 21 to August 20)

Hating your cat is weird. She can't talk, she sleeps most of the day, and she eats bugs for fun. So, leave her alone. Your constant pacing up and down the hallway is just going to drive your neighbors nuts. And, frankly, no matter how much you brood over it, you'll never figure out how Kitty keeps erasing all of your TiVoed episodes of Degrassi: The Next Generation.

#### Virgo (August 21 to September 20)

Oh, stop your bitching. We know she's out of your life now, but this is no reason to make everyone at the office late with the new project. Get over yourself, order some porn, eat a ham sandwich, and stop writing lascivious haikus on the walls of the bathroom. They don't even

#### Libra (September 21 to October 22)

It's not what you thought when you first began it. You got what you want. Now you can hardly stand it, though. By now you know it's not going to...Wait, a second. No, that's not your horoscope this week. That's one of Aimee Mann's songs from *Magnolia*. Sorry, sometimes the Lady gets confused, especially when she's consulting the stars whilst listening to music. Here's your horoscope: wise up.

#### Scorpio (October 23 to November 21)

It's become time to buy a new pair of shoes. That odd smell that seems to permeate your car isn't coming from the pile of cardboard boxes that crowd your backseat. Seriously, it's getting overwhelming, and though you might delight in the redolence of rancid pumpkins, no one else shares your passion.

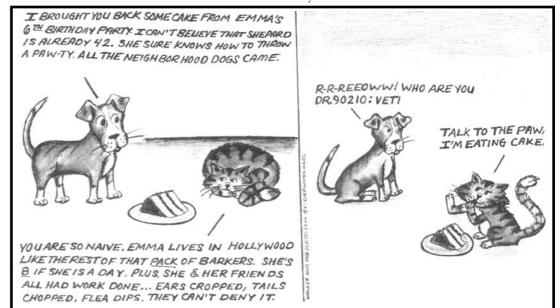
#### Sagittarius (November 22 to December 21)

Nothing new is going to happen this week. This week will be exactly the same as last week. Over the next seven days, you'll find that everything repeats. This will be one seven-day stretch in which you'll continue to experience the same thing over and over again ad infinitum. You'll find that repetition is the motif from today until next Friday. There will be an odd sense of deja vu in everything you do this week, so be careful. &

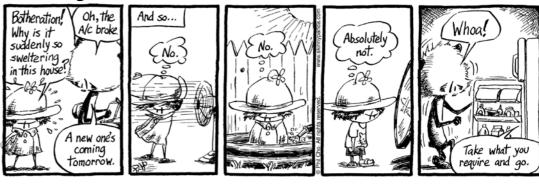


# Comics

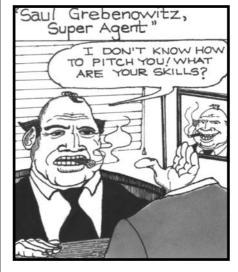
#### Walker and Prescott.com by Drew-Michael



# Skinny Panda by Phil Cho



# The Hot Zone by Mark Darcourt



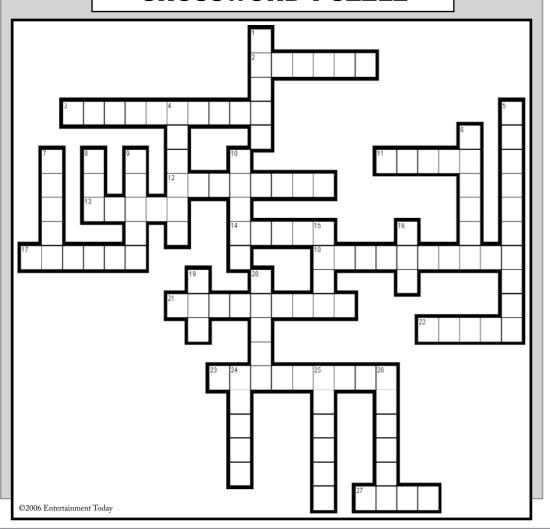




# NIRVANA by Annie Rollins



# PROFESSOR KLICKBERG'S INSUPERABLE CROSSWORD PUZZLE



# **SUDOKU**

The ultimate logic puzzle

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

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

•

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

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Answers to last weeks puzzle:

### **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

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

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## ACROSS

- 2. English Dictionary
- 3. A person who attracts audiences by spurious trickery
- 11. In Yiddish, means "a woman of leisure"
- 12. Made by John Henry Timmis IV in 1987, "The Cure for \_\_\_\_\_" is the longest movie ever made (87 hours)
- 13. She sent a set of demos known as "Girly Tapes" to Matador before kick-starting her career as one of our most acclaimed musicians
- 14. His new album is "Last Man Standing"
- 17. Drug-addled and mercurial doctor who found his way into many of the writings of the late William S. Burroughs
- 18. Birthplace of Robert Johnson
- 21. Bob Dylan's actual last name
- 22. Benjamin Christensen's 1922 documentary that chronicles the history of witchcraft
- 23. After claiming to have met a Yaqui shaman named Don Juan Matus in 1960, this writer described his many "spiritual journeys" in a series of books
- 27. Though the "South Park" movie would have us think this Latin word means "generosity," it in fact is in fact a neologism

#### -DOWN

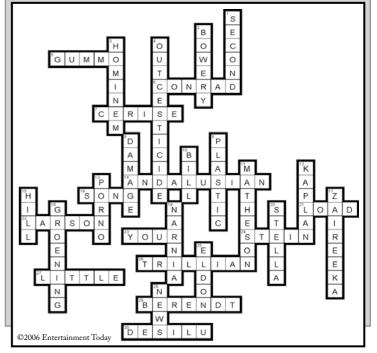
- 1. Armenian-American abstract painter who hanged himself at the age of 44
- 4. Andy Warhol's 485-minute film of the Empire State Building
- 5. Jaime Pressly and Mario Lopez star in this "Journey" in which they get rather hot and heavy in Outer Space
- 6. This "favorite brunette" stars alongside Hope and Crosby in the "Road to..." film series
- 7. This filmmaker is a descendant of the founders of the Spiegel Catalogue
- 8. Formed by R. Crumb and friends, this comic was one of the best known of the "underground" era in the 1960's
- 9. Our most famous Civil War photographer
- 10. Bohemian barfly known as "Professor Sea Gull"
- 15. She directed "Poison lvy"
- 16. Number of Academy Awards to be "retired" over the years
- 19. She played this melee mouth Cindi Lauper look-alike on 1984's "Out of Control," the first show to be produced for Nickelodeon
- 20. "\_\_\_\_ in Furs"
- 24. "Strange things are \_\_\_\_ at the Circle-K"
- 25. Noise-art band Hostile Retard's first album, "a little too \_\_\_\_\_"
- 26. He has engineered the recording of over 1000 albums including those by bands such as the Pixies, Nirvana, PJ Harvey, and Godspeed You Black Emperor

#### **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:



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