MOVIE TIMES | INTERVIEWS | REVIEWS | CROSSWORD & GAMES

VOL. 38 | No. 51 | SEPTEMBER 29-OCTOBER 5, 2006

We talk to Christian Volckman, whose new film *Renaissance* isn't nearly as animated as you might have heard... SINCE 1967

Ugly just like you: America Ferrera stars in the new TV show *Ugly Betty* produced by none other than Ms. Salma Hayek

But, can he act? See if Ashton Kutcher gets Debunk'd in our review of *The Guardian* by Peter Sobczynski

We Are Scientists experiment with new sounds, new tours, new albums, and... Gila monsters?! See what frontman Keith Murray has to say about all this nonsense

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16 INTERVIEW WITH FILMMAKER CHRISTIAN VOLCKMAN

Michael Guillén chats with Volckman, whose Renaissance is gaining buzz across the board as a work that boasts stunning visuals born of an intricate process that the director refuses to call "animation."

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MUSIC

They're not really scientists: Jon Barilone chats with Keith Murray 10 of We Are Scientists; Super Mario Brothers finally in the classical spotlight: Joseph Trinh checks out Video Games Live at the Hollywood Bowl, a night of video game music...played by an orchestra; God only knows: Brad Auerbach reviews the 40th Anniversary Edition of the Beach Boys' Pet Sounds.

THEATER

Fly, fly, fly: Joseph N. Feinstein reviews Sonia Flew at the Laguna Playhouse; Go ask Alice: Travis M. Holder reviews The Rabbit Hole.

FOOD

Wagons West: Joseph Feinstein samples West at the Hotel Angeleno.

GOSSIP GUY with Erik Davis

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WEEKLY SPORTS WRAP-UP with Joseph Trinh

WARMLY, ORMLY with Ormly Gumfudgin

MOVIES

Stop the hating: Forest Whitaker shows us all that even ruthless tyrant Idi Amin wasn't all bad in The Last King of Scotland; Zedis Lapedis!: Yes, there's an actual camp that kids can go to in order to become the next Billy Graham, and Jonathan W. Hickman has a word or two about its documentary; Kill yr idols: Jonathan Zeitlin finds out exactly how and why punk rock died in the new documentary American Hardcore; Downey does Dito: Jon Barilone reviews A Guide to Recognizing Your Saints; PLUS: Mike Restaino's DVD Reviews and Art Film of the Week with Aaron Sheley.

ART

Colony of ants?: The LA River Art Commune presents a series of new paintings, and Lindsay Kuhn braves her way inside.

TELEVISION

Thanks for the memories: Some of television and film's favorite veterans are coming back to the small screen, and Frank Barron makes sure they can still hold water.

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30-31 FROLICSOME FUN

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

.

Theater Review Flying through consciousness

by Joseph N. Feinstein

Significant, meaningful dialogue, distinguished performances, and a talented cast all combine to make Sonia Flew at the Laguna Playhouse a most poignant play.

The story tells of the dilem- takes the protagonist's life experi-

mas that arise in an interfaith family when the Christian mother, admirably played by Judith Delgado, decides she will not light the Friday night Shabbat candles that her husband, believably portrayed by Matt Gottlieb, has requested in honor of his father's visit.

Sonia has just been informed by their son, Zach (Christian Barillas), that he plans to join the Marines and expects to take an active part simply left to fly by erring parents in the fighting.

The history of Sonia's life sweeps into her consciousness, and she begins to have renewed realizations of her past in Cuba that become the material for Act 2 of the play. In this Act, we come to understand the reasons for her attitudes and actions as we are made aware of her very sad life. The incidental music created by

ences, examines them, and slowly begins to see why she has become the person we discover on stage. Another writer who succeeded at this was a guy named William Shakespeare. Ms. Carrillo does this character development with great

the stage.

At the end of the play, one wonders if Sonia flew, or was she who deserve never to be forgiven? You decide. 🏱

skill.

Chris Webb added greatly to the

drama and angst being enacted on

play lies in what is not said: the

word pictures and the feelings and meanings implied. The viewer

Much of the strength of the

Sonia Flew

Laguna Playhouse 606 Laguna Canyon Rd. Laguna Tel. 949-497-2787, X-1

Time: Two hours Playing until Oct. 15 Tues. - Sat. @ 8:00 p.m.; Sat. & Sun. @ 2:00 p.m.



Marissa Chibas, Tanya Perez, and Geno Silva as a typical family with something to hide.

Travis' Critic's Picks:

- Delirium, Staples Center
- Fences, Pasadena Playhouse
- Rabbit Hole, Geffen Playhouse
- The Reunion, Howard Fine Theatre

7 Redneck Cheerleaders, Elephant Stageworks

TicketHolders Tumbling down the Rabbit Hole



You forget it every once in a while...Sometimes, it's kinda...what you have instead of your son, so you don't want to let go of it either."

by Travis Michael Holder

This has been a disappointing year so far for theatre in our reclaimed desert oasis, but, thank Terpsichore, the end of 2006 proves redemptive with Culture Clash's Water & Power at the Taper, the Edward Hopper-inspired Nighthawks at the Douglas, and now David Lindsay-Abaire's lyrical Rabbit Hole at the Geffen. Although originally commissioned by South Coast Rep, this gently dynamic new play debuted at Manhattan Theatre Club earlier this year, resulting in three Drama League and five Tony nominations. It's a fascinating departure for Lindsay-Abaire, whose bizarrely wonderful Fuddy Meers, Kimberly Akimbo, and Wonder of the World have heralded him as one of our best-and quirkiest-new playwrights.

As hilariously unpredictable as has been Lindsay-Abaire's work before Rabbit Hole, this latest work immediately elevates him beyond underground cult status. It's the story of a basically ordinary, somewhat nondescript family trying to cope with the death of a four-year-old child lost only eight months earlier in a tragic accident. As the marriage of Becca and Howie (Amy Ryan and Tate Donovan) starts to unravel from the strain, the remarkable Lindsay-Abaire finds a tender, all-too human humor in their situation-exacerbated by Becca's annoying but well-meaning mother Nat (Joyce Van Patten) and her delightfully dysfunctional sister Izzy (Missy Yager).

subsequent to Becca and Howie's son running into the street after the family dog-this could be the ensemble cast of the year in LA, led with exquisite simplicity and palpable affection by director Carolyn Cantor, who actually helmed the first reading of the play at SRC several years ago. Even as the play opens, with Becca sitting in her living room folding her son's clothes to donate to Goodwill, never does Cantor let the proceedings slide into melodrama—as a matter of fact, without prior knowledge of the storyline, it would be easy to assume and jeans placed lovingly in a pile on the coffee table.

It takes a couple of scenes before extent of how much her tragedy affects her life become evident, a testament to an amazingly unadorned the heart and soul of *Rabbit Hole*. Ironically, although Nat talks nonstop and constantly puts her foot in her mouth, it's a monologue late in the proceedings from Nat-who has also lost a son 11 years earlier to a drug overdose-that becomes the unacknowledged turning point of the family's crisis. As mother and daughter stoically stuff the kid's toys into a garbage bag in his spacethemed room, the grieving Becca asks if her gnawing feeling of loss will ever go away.

"No," Nat quietly admits. "It Complemented by a heartrend- changes, though...the weight of it, ing turn by theatrical newbie Trever I guess. At some point, it becomes O'Brien-as the tormented teenager bearable. It turns into something you

whose own life will never be the same can crawl out from under and carry around like a brick in your pocket. You forget it every once in a while, but then you reach in for whatever reason, and there it is, which can be awful, but not all the time. Sometimes it's kinda...what you have instead of your son, so you don't want to let go of it either. So you carry it around, and it doesn't go away, which is ... "

- "What?" Becca asks.
- "Fine, actually."

I defy anyone not to have a tear the boy is still just offstage ready to in your eye and a lump in your throat slip into those trendy little T-shirts after the ambrosial Van Patten delivers that one incredibly straightforward, incredibly moving 11th-hour speech; anyone who has ever coped with death will understand it well the depth of Becca's sorrow and the and surely find comfort in its sage wisdom.

Lindsay-Abaire's Rabbit Hole and serene performance by Ryan, is a subtly inspirational place into which one can allow oneself to take an emotional tumble, sure to both haunt your days and help anyone, as our troubled species crashes through the difficulties of life. P

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

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.





by Erik Davis

on Pirates 3 Set!

Rolling Stones guitarist Keith Richards was reportedly so drunk on the set of *Pirates of the Caribbean: At* Worlds End, director Gore Verbinski had to physically hold the guy up while shooting his scenes. When les County Superior Court. The exasked why he decided to get blasted couple have agreed to share custody

before stepping in front of the cameras, Richards shot back, "If you wanted straight, then you got the wrong man." Arrr matey, at least someone is taking his pirate role seriously.

Anna Nicole Sells Her Son's Last **Photos!**

In order to pay for her son's funeral, Anna Nicole Smith sold Daniel Smith's photos taken the night of his death to Getty Images, who then turned around and unloaded them to In Touch magazine for upwards of \$400,000. While it's unclear as to how much Anna Nicole will actually receive, she's officially given new meaning to the word "morbid."

Cage Flick Shut Down by Military Coup!

Producers of Nicolas Cage's new film were forced to shut down production due to a mili- "If you wanted straight, then you got the wrong man," replied Richards on his bibulous entrance. tary coup in Thai-

to Kill (a remake of the 1999 thriller *Bangkok Dangerous*), all cast and crew members were ordered to stay in their hotels and await instructions. Thankfully, Cage has his private jet on standby at a nearby airport just in case things spiral out of control. Everyone else will have to make-do with only their private bathrooms for shelter. Production assistants, well-they're on their own.

That Thing Called Love

average Hollywood romance. Here's included in Jackass: Number Two. Keith Richards Gets Hammered what's swirling around the rumor mill this week:

> Good news, ladies: Matt LeBlanc is officially single! The actor recently ended his three-year marriage to Melissa McKnight, obtaining a speedy divorce decision in Los Ange-

Wow, here's a shocker: According to rumors, Lindsay Lohan and Harry Morton have broken up, following dinner at Hollywood's Chateau Marmont. Supposedly, Morton ditched Lohan because-wait for it-the relationship wasn't mature enough for him. Um, the girl is 20-years-old, drinks like a fish, and parties harder

than you, me, and an entire fraternity house put together... and that's with a broken hand. If Morton wants maturity, perhaps he should start with changing the name of his restaurant, the Pink Taco.

And This Week's Golden **Donkey Goes** То...

...Steve-O for urinating on the red carpet prior to the world premiere of his new film Jackass: Number Two. Known for his outrageous, vulgar, and moronic stunts, Steven Glover (yes, that's his full name) decided to shock the crowd outside Grauman's Chinese Theater in LA by whipping it out and making a, well, jackass out

land. While shooting the pic Time of their two-year-old daughter and himself. Hey, I guess it's better than going number two. Congrats, Steve-O, you're this week's biggest ass...literally.

Quote of the Week: Mischa Barton

on fame and the egos that soon follow: "I was becoming too high maintenance. Actors will start talking about themselves as if they're the most important people on Earth-and I was no different. We have to have a big belief in ourselves. For most of us, it's all about 'me, me, me.' It's a mad business." B

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America Ferrera plays "Betty," a young neophyte in the world of high-fashion couture

by Elizabeth Wagert

Television

Here we go again: That doggone, age-old issue of an otherwise cute girl who obliviously ruins her sexual potential by wearing a pair of thick glasses, flat-ironing her bangs, and donning braces, forever being thrust into the "geek with a heart of gold" category and a new TV series ensuing. And this time, it kinda works.

The story is based on a popular Colombian telenova that Salma Havek must have liked enough to enough to give up her movie-stardom. Vanessa Williams is there for that honor. And she actually does savior is actress America Fererra (Real Women Have Curves) who is the girl with the braces, bangs, and... "poncho." Her empathetic Hortez. version of the Latino girl-nextdoor is capable of saving the show from being the clichéd sitcom version of The Devil Wears Prada.

Betty is an ambitious girl from Queens who is hired to be the assistant to Daniel Meade (Eric themes or situations (Six Degrees, Mabius), the son of *Mode* fashion magazine's owner, because she is the only woman up for the job that they are certain Daniel won't sleep with (at least until after they give Betty a glamorous make-over in Season Four). Vanessa Williams plays her botox-hungry editor (a more over-the-top version of Meryl Streep in Prada) who hates Betty but feels threatened by pretty much everyone else in the business, and likely has since her 30th birthday and first wrinkle.

Betty still lives with her family in Queens who do not understand why daughter wants to work in the city, much less work in such a high-profile company where she has little in common with her co-workers and gets little respect. But, of course, they support their little girl's dreams anyway. Side note: The family will be lucky to appear in subsequent episodes as the season continues and Betty's dating-life begins.

Then there are the five or so other cast members thrown in to give Betty disapproving looks over her outfits and hair-dos, sleep with Daniel, or both. Assistants, photographers, designers...the pretty people in the show. C'mon, you thought ABC would make us look at *real* ugly people every Thursday?

ABC is *realllllly* hyping this one up to be *thee* show to watch this season (as long as you keep watching Grey's Anatomy and Lost). They seem to have all the produce and do a cameo in, but not characters they need to make up a good show...Now, if they could just find the chemistry, interesting storylines, and the comedy to back a pretty good job. But, their real it up. I mean, how many times a season can they have Betty walking into a glass door on her way to a meeting? Don't answer that, Silvio

> What the show does have going for it is its not being as smart as the other pilots this season. And I mean that as a compliment. It seems that all of the other shows have such broad, unidentifiable Kidnapped, Smith... all the CSI's). What America needs now is some easy, no-brained comedy to follow up the Dawson's Creek/ER-esque dialogue that Grey's Anatomy shells out later that night.

> And now they have it. Originally, Betty was slated to run on Friday nights...brainlessly going hand in "doing ten other things but still able to keep up" hand with America's Funniest Home Videos. But, how could they let Salma Hayek down like that? She may still agree to appear in another episode during Sweeps.

> All in all, this show has potential. It's not particularly smart, particularly funny, particularly anything...But it could be... 🖻

ABC's Ugly Betty broadcasts Thursday nights.

will provide money to be put towards school, medical costs, and a nanny. No word yet on who gets to keep all those cancelled episodes of Joey.

Bam Margera admitted on the Howard Stern Show that he and Jessica Simpson "bumped into each other" while the singer/actress was still married to Nick Lachey. Following the "bump," Bam says the two "wound up at her parents' house drinking margaritas, and it went from there." Wait, so they had sex at Love, sex, marriage, divorce—and Jessica's parents' house? Now, there's a

Television Veterans join battle for the eyeballs



Sally Field returns to television in Brothers & Sisters, a new drama on ABC

by Frank Barron

You may have noticed that many older, durable stars are returning to the airwaves this Fall. The trend can be credited to TV producers recognizing the fact that familiar faces will have viewers tuning in, John Lithgow (61 on Oct. 19th) at least for an initial look-and-see. And in the battle of the networks for eyeballs, that's an important victory.

Anyone who remembers Oscarwinner Sally Field at the start of her career in the 1965 surfer-girl comedy Gidget will certainly want to catch her in the new ABC drama Brothers & Sisters. She plays the mother of five adult childrenincluding Calista Flockhart as her youngest daughter. Field, who is a grandmother (and turns 60 on Nov. 6th), said she came back to regular tinued, "with its anxiety and panic, television "because of the great ensemble cast, plus the producers

group like this with the opportunity to tell the kinds of stories about family. The really interesting thing for me is that they wanted to write great stories about women of varying ages, and that's not done very often."

Ted Danson, at age 58, continues to

be offered lead Lithgow and Tambor again wrestle with TV. roles in TV shows. His latest is a on to say, "And I'm really grateful group therapist in the ABC series for the chance to play my age." Help Me Help You. "Let's face it," Danson admits, "I'm still getting acting offers and scripts because of Cheers. They still hire me to play 'Sam Malone,' and on Help Me Help *You*, they surround me with young, funny people. It's smart to do that. A lot of time, us older folks stick

to what worked for them before, so we bore the hell out of them. But, it's not really about how old the people are, it's about telling good stories. I try to do that."

Also not yet ready to retire are and Jeffrey Tambor (who turned 62 on July 8th), who co-star in NBC's sitcom Twenty Good Years. Played for laughs, the premise has two successful professionals realizing they may only have "20 more good years of life remaining," and want to make the most of every day with daring sports and wild activities. Lithgow explained that, after his 60th birthday, he "knew how it feels to suddenly think, 'I only have a few good years left, and by God, I'm going to make good use of it." "This comedy show," Lithgow conspeaks very directly to me." Off the set, Lithgow and his wife have and writers. You just don't get a a home in Montana, "where I have

learned to sail, ski, play golf, and ride a horse. It's almost like I've been doing research for the series."

Tambor said he sees his role as "the everyman who wishes he had a chance to fulfill the dreams he's placed on the back burner for so many years."

Tambor went

Although the characters become wild thrill-seekers to reclaim their youth, Tambor revealed that his biggest thrill is keeping up with his "19-month-old son, and a grandson who was born four days after him." B

It's not just a haunted factory anymore

New work from the Los Angeles River Art Commune

by Lindsay Kuhn

Art Show Review

After a convoluted, confusing drive-courtesy of Yahoo Maps-I found myself pulling into a dark parking lot with plenty of cars...but not a soul on foot (not that this is so unusual in LA). Though my instincts told me that this is not a place where a girl should walk alone, I got out of my car and listened for noise amidst a complex of abandoned warehouses and shady factories.

I finally bumped into some fellow lost girls in front of an eerie large building with a scary pipe jutting out of its side. We all agreed that this was the perfect setting for a horror movie. When one of the girls told me that a nice guy in one of the lofts invited her to an "after-party," I almost expected that, next, zombies would immerge from the nearby dumpsters.

Of course, I was being presumptuous, and was actually standing on the world's largest art colony. Since I never really cross the LA River, I didn't know that the creepy-looking building was actually the former Pabst Blue Ribbon plant, and is now filled with art galleries. Shame on me... Here, in East LA-home predominately to Latino communities-"starving artists" have settled into spacious, trendy lofts in which they paint and sleep. And on October 7th and 8th, the Brewery will host its Twice Annual Fall Art Walk in which

the artists open the large doors of the factory and display their work to the general public.

After a bored security guard pointed to a small sign that states "Artist Bound Gallery," we finally arrived at the exhibit. Entering the room, we were greeted by wideeyed people who looked to the door with longing to see someone they recognized. It felt like we had just arrived at one of those par-



- Oct. 23) is being held.

The back room displayed the work of propaganda style artist Max Grundy who hails from Salt Lake City, Utah. Entitled Fear is the New Beauty, his mixed-media paintings evoke feelings of total disaster: every plane crashes, every ship sinks, and every city collapses. Grundy reflects on today's Media that never ceases to promote terror alertness and fear of a potential apocalypse.

Having a background in graphic design, Grundy employs the style of World War II Russian propaganda posters to send his message. With jagged compositions and a limited color palette (red/grey/yellow/black/ white), the images are striking to

> the eye and create feelings of uneasiness. Like in expressionistic paintings, Grundy's work distorts reality to provoke an emotional effect in

> > Next to the predictable Twin Towers image,

> > > a recurring

rospective Look to the Future (Sept 16. tection is the mask that will keep his lungs free of toxic gases; nevertheless, he is left alone in a world in ruins. This image definitely brings up feelings of terror.

> Grundy believes that shock value and fear is a prime motivator of today's society: be it advertising or news broadcasting ("We are fighting the terror!"), people only react once threatened. Surely, his artwork isn't something one would hang up in a Zen garden, but Grundy definitely makes a statement, and his exhibitions are definitely worth a visit.

> In a more peaceful first room is Skratch the Pinstriper's smaller Hot Rod exhibit. Mainly consisting of car and motorcycle parts with 50's Von Dutch-inspired pin stripes over them, Skratch embraces the rockabilly scene, Kustom Kulture, and icons of tattoo parlors. If you need to pimp up your custom-made Oldsmobile with some fancy fender work, drive right into Skratch's garage. East LA did strike me as the perfect setting for this type of automotive body art, since on my journey through abandoned alleys to get here, I did run across a number of souped-up Cadillacs.

I do urge art lovers to pay this art colony a visit on the weekend of the Art Walk. This is a place I didn't know existed in Los Angeles, and to have such a close-knit artist community is a breath of fresh air. I myself might even venture over the river again, but probably during the daytime... 🖻

The Fall Art Walk will take place over the weekend of Oct. 7th. 11 am - 6 pm. 620 Moulton Avenue, Los Main Street. Admission is Free.



ties where everyone stares at the motif in Grundy's work is the man in door in the hopes that the popular a gas mask. Whether he is a victim people will arrive so that the party of war running away from the fires Angeles 90031, Moulton Ave @ N can begin...and end up looking or he is the perpetrator throwing the disappointed when it's just you. In bombs, the "gas mask man" always two small galleries, the show A Ret- remains anonymous. His only pro-





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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.

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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. "I couldn't be more excited to be associated with

"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.

Programs in rew fork 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.

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Restaurant Review

Go West, young man: Dining @ the Hotel Angeleno



Residing in the Hotel Angeleno, West is one restaurant that lives up to its reputation as a refreshing reprieve from the workaday city bustle.

by Joseph N. Feinstein

The spherical building—jutting seventeen stories high, at the corner of Sunset and the 405 Freeway-that used to be the Holiday Inn, has been totally transformed into the Angeleno Hotel. And, within the hotel, on the seventeenth floor, is the lovely West Restaurant. Chef Josh Moulton has been entrusted with a menu that calls itself an "Italian Steakhouse-combining the rich culinary traditions of Italy with American style!"

You enter a room that used to be a quiet dining establishment and has now been transformed into an upscale, sophisticated place with the steady beat of music always in the background. This pulsating rhythm gives notice that their bar is a definite watering hole for the young, hip crowd that is gathered there; the word is out, "Let's meet and greet at West!"

We were escorted to a lovely table for two by a picture window that overlooks the freeway below and the hills of Bel-Air. The beautiful orange sun was setting and added its lovely coloring to the shiny black marble tables and the candle lamps, already lit. Jennifer approached to take our drink order, and the bus brought West's thick-sliced sourdough bread along with three trays of olive oil, assorted olives, and small cubes of Fontina cheese. Butter is available for the asking, but this thick bread soaks up the olive oil beautifully—Just keep on your bib!

Though the place opened in June, Chef Moulton has already prepared a second menu; the selections are guaranteed to please everyone. There are nine antipasti, each at five dollars; six "crudo" selections at fourteen; fourteen "small plates" between nine and fifteen; the West Salad at six per person; twelve "large plates" consisting of a variety of fish, steaks, lamb, and tomatoes. The lovely smile on her face

veal, and chicken that vary from twenty-two to thirty-six dollars; four of the eleven are steaks; seven "sides" are all six dollars.

We selected a few items from each portion of the menu, the better to judge Chef Moulton's talent. Two antipasti arrived in the form of charred eggplant and roast garlic puree, and the second: roasted beets with orange and walnuts. Both whet the appetite beautifully: the firm beets, surrounded by the juicy orange and walnut bits, added zest to the flavorful pureed eggplant. These two dishes are, perhaps, the best bargains on the menu. Fran's West Salad and my classic Caesar were everything salads should be: crisp, moist, flavorful, and cleared the palette nicely for the next "small plates" ordered.

Please do try the Chef's Maine Lobster Bolognese, for it's the juiciest, tomatoey pasta I've had in years. The numerous bits of lobster add a sparkle to this dish. When I return, I shall order a full portion of this dish, all by itself.

Mark, the genial General Manager, suggested we sample the "slow-cooked lamb mezzaluna with rosemary and mint fonduta. It's essentially a ravioli dish loaded with minced lamb, one serving of which is quite filling. This dish, as are so many others at West, could be divided among a large group to great satisfaction for all.

Ever-concerned with her growing beltline, my beautiful wife selected the "grilled whole fish of the day" that was the Branzino or "Italian Sea Bass." It really isn't in the sea bass family, but the Italians undoubtedly know how to classify things better than we. This very large two-pounder arrived, completely filleted and surrounded by fennel, olives, sliced potatoes, was accompanied by two thumbs up, indicating warm, chocolate cupcake with a combination total satisfaction.

My grilled twenty-ounce, bone-in rib eye steak was a huge hunk of meat: tender, bit much for one.

pink, juicy, and most delicious-cooked to perfection. Chef Moulton has secrets he employs to help make all his dishes a tad different-the better to feed all his clientele. The sweet corn succotash was enhanced with crisp diced celery and pimentos that

oozed freshness. All in all, this was a satisfying, somewhat novel dinner.

Any good dinner should end with a rich cup of coffee, and that is what you can expect at West.

I selected the Moulton chocolate cake with caramel center as my dessert. It's a Dinner for two: \$75 w/o alcohol.

of chocolate-caramel sauce ladled over the top with whipped cream on the side. Quite yummy, but, again, best when shared, for it's a



What you will get is some very marvelous food. And, of course, you will remember to tell em Giuseppe sent you! 🖻

West in the Hotel Angeleno. 170 N. Church Lane, Los Angeles 90049. (310) 476-4611

(Where Sunset meets the 405 Freeway)

WEEKLY SPORTS WRAP-UP by Joseph Trinh

huge matchups. The biggest stories this time remain undefeated. round were the comebacks by some preseason favorites.

#12 Notre Dame made a furious comeback against unranked Michigan State to keep their national title hopes alive, scoring 19 unanswered points in the 4th Quarter, winning a thriller, 40-37. Brady Quinn regular season game. This matchup against fought himself back into the Heisman race, throwing for 319 yards and five touchdowns, though it was the defense that won the game at the end, returning an interception back for the go-ahead touchdown. #9 Georgia had to use a last minute touchdown to get their first lead against winless Colorado, winning the game, 14-13.

The Golden Bears, despite their thrashing against Tennessee in the season opener, are trying to make their case for the Pac-10 championship as #21 Cal outlasted #22 Arizona State in a high scoring affair, 49-21. #3 USC continues their unbelievable streak of 55 straight games of scoring at least 20 points, beating Arizona, 20-3. The second longest streak is at 37 (Virginia Tech). The Trojan defense held the Wildcats to -16 yards bad news, however, is that Dwayne Jarrett, the school's highest-scoring wide receiver, injured his shoulder, potentially missing 2-4 weeks worth of action.

In the NFL, the Carolina Panthers avoided going 0-3 by beating the Tampa Bay Bucs, 26-24, on a late game field goal, sending the Bucs to 0-3. Tampa Bay QB Chris Simms had to be hospitalized due to a ruptured spleen. The Seattle Seahawks stay undefeated as they blew out the New York Giants, taking a 35-3 at half. Despite a strong comeback, the Giants were never

This weekend in college football seemed really in the game. Cincinnati, Baltimore, to be a letdown after coming off of last week's Indianapolis, and San Diego (bye) also

> The biggest comeback this weekend, however, was in the NFL. The New Orleans Saints return to the Superdome in New Orleans for the first time since Hurricane Katrina. Emotions ran high from start, with a level of energy that is rarely seen in a the Atlanta-from start to finish-was a fairytale, with the Saints controlling the game from the start. The Saints started the festivities with a blocked punt that was recovered for a touchdown.

> Despite going scoreless again, Reggie Bush gained 72 yards on 17 touches. Firstyear coach Sean Peyton called a masterful game on offense, scoring on a double reverse, and utilizing both Bush and Deuce McAllister, with the two combining for 168 total yards. The Saints defense, which has never been known as dominating, held the NFL's #1 rushing team to just 229 yards of total offense. The Saints welcomed football back to New Orleans, after such devastation.

Can a sports game heal a people who (that's right, negative yards rushing). The haven't found anything to cheer for in months? Especially with a team that hasn't seen success ever in their history? Well, at least that night, it did. There seemed to be a new hope, with the formerly hapless Saints starting their season, 3-0, with Reggie Bush as the apparent savior of the city.

> Even if he doesn't become the legend people say he will, the hope generated by his presence alone has created a renewed sense of vigor and energy in the Delta.

America. B



Several years ago, Roseanne Barr had a hit series on TV, and I was one who tried to anne. This accordionist and I didn't know watch every one of her shows.

The next thing I knew, she married some guy. Imagine my surprise when I was called to see if I'd appear with some accordion player and perform with my Bazooka-at her house, yet! Roseanne planned to hold a special birthday party for her new husband. I guess she wanted something different! Well, she got it. It's been so long, I can't remember the night. We all got T-shirts that read, "Happy Birthday, Ben!"

You may not be old enough to remember the Bazooka, created/invented by Bob Burns. In the dictionary, it's referred to as a "crude musical instrument..." I always capitalize the "B" when referring to the instrument. It was highly popular back in the 30's and 40's when Burns was a "funnyman" on the old Kraft Music Hall program with Bing Crosby...for five years.

Bob had created the Bazooka, and I was a in my head due to my many years as a teenage fan of the man. When I retired, I had an instrument repairman in Burbank—John Pedersen—build me one. I now bill myself as "The World's Only Living Bazooka Player!" Do you know why? Because, as far as I know, I have the only Bazooka in this world. Another thing you might not know: The Army's bazooka-a rocket firing tank killer—was named after Burns' famous got paid for the Roseanne affair! 🖻 Bazooka because of the similarity in appearance; as well as its popularity at the time.

But I'm always digressing! Back to Roseeach other until we showed up at her house. Somebody told us what to do and when. I think we were to break out in music when their bus pulled up to the house. We had to quickly discuss our quandary and figure out what to play! About the only thing I can remember was I couldn't play "Lady of Spain" on my Bazooka. I suppose I could have "oompahed" my way through the song, which is most likely what I did. I'm quite good at that!

As I say, I don't remember what we played, but maybe we made an attractive addition to the landscape. An accordion player playing a song and I oompahing my Bazooka in the correct key! My Attachment, who was there with me, reminded me that we also had a bunch of "little people" there. I think their president at the time was actor Billy Barty, but I know he wasn't there.

I must say I do have a lot of tunes disc jockey and fifty years singing in the Barbershop Harmony Society. You oughta hear me on my Bazooka doing "Aura Lee," (a song that Elvis performed with different lyrics). He called the song "Love Me Tender." Big hit.

But enough about me. Oh, and yes: we





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Don't believe a word that these guys say: Keith Murray, Chris Cain, and Michael Tapper of We Are Scientists.

by Jon Barilone

Are Scientists, their next tour will be a homecoming of sorts. Keith Murray (guitar/vocals), Chris Cain (bass/vocals), and Michael Tapper (drums/vocals)—all graduates of the local Claremont Colleges-have toured internationally for the past year and a half with big-name bands such as Hot Hot Heat and Arctic Monkeys. They have found huge success in of the show. Everyone's going to have to sign a the UK, where their singles and debut album, waiver when they come in: an affidavit that gives With Love and Squalor, topped music charts on a regular basis.

tours in order to ask him a few questions regarding the upcoming American tour, their next album, and the upcoming Oct. 1st Glass House show. The band members are known for their quirky humor, which is why I wasn't too surprised to hear about Gila monsters, dolphins, and panthers...all in one sitting.

Jon Barilone: So, you guys will be on another tour soon. What's it called, and how is it going to be different from what we've seen and heard in the past?

Keith Murray: It's called the "Also-Ran Buzz Band Tour"—it's us, Art Brut, and the Spinto Band. Is the question "How is it going to be different from any other tour ever?" or just anything you've heard from us before?

JB: First you guys, then any tour ever.

KM: I'll start with the pedestrian aspects in which it will be different from any other tour of ours, and that will be because we're winding this album down. We're going to be playing some new stuff to test it before we actually have to go and record it. Also, part of the deal with this tour is that we're selling a split 7" with Art Brut wherein we cover one of their songs and they cover one of our songs, and we *really* like the cover that we did for the song (laughs). We sort of rewrote everything about it except

for the words. So, I think we may play their cover in front of them, which, for an audience For New York-via-California rock trio We member, will be delightful. The point in that case will be not to watch the band on the stage but to watch the band in the crowd who has to stand there while their song is maligned. When it comes to different from any other tour ever, we're going to have a bunch of Gila monsters onstage. We're going to let 'em loose and see what they do-that's about a half hour consent to be mauled by the Gila monsters. You know, so they won't blame or sue us.

I was able to catch up with Keith in between JB: Even though you're winding down this album, would you say that the American tour is a set-up for your second album?

> KM: It's going to have an aspect of the "closing night party" of a play and all that since it's going to be our last North American tour for at least four or five months. It will be like watching someone trying to eat the last bit of an incredibly delicious cake before the end of the party. This tour's going to be gluttony for us in every aspect. On the other hand, that will be offset by another form of gluttony which is sort of the incredible excitement of the Christmas Day thing. You know, where something new is happening and all you want to do is go into your parents' bedroom and open your gifts ahead of time. That's an incredibly clumsy metaphor for what we're doing, which will simply be playing new songs.

> JB: When's the second album going to be out?

> KM: It's somewhat hard to say at this point. We have a few songs written, and then, you know, a whole bunch of (laughs) ideas that we haven't really worked out arrangements for. In a perfect little world, we will pump it out as quickly as possible. I hate to even give approximates, but we're thinking we'd like to



by Joseph Trinh

On September 21, 2006, the world of video games invaded the Hollywood Bowl.

Interesting that one of the largest natural amphitheaters played host to Video Games Live, a celebration of a digital medium that is normally associated with super plumbers and spaceships. Donkey Kong on the same stage that has hosted Pavarotti and the Beatles? Odd, yes, but it's just another night in the Bizarro World the press calls Hollywood.

Admittedly, I arrived late to the party, missing the costume contest. The kid who dressed up like Kirby-the pink, marshmallow looking hero who eats his enemies—won the audience vote when all the contestants trotted out onto the stage later during the performance. I did, however, make it to the Meet and Greet, where music composers from many of the gaming companies signed autographs. A few even

HIT 222222222 000000 SCORE

Yes, that's Duck Hunt being played by orchestra.

had old Nintendo consoles covered with signatures. Imagine busting that out the next time your buddies come over to play Contra.

Right before the show, I went to stand outside the artists' entrance, hoping to be able to go backstage. I felt like a groupie waiting for the band to arrive, keeping my eye out for the stars of the night. Whether that's good or not, I don't know. My wait was not in vain.

This is also here where I met Valerie Vickers and Greg O'Connor-Read, director and editor of

Music4Games.net, respectively. Greg gave me a by eminent game (and film) sound designer crash course on the gaming music world. From this brief elucidation, it seems like the gaming industry has followed the same path as the film industry. As more money is made with these products, the more money goes into it, creating bigger and more extravagant blockbusters. However, just like the film industry, there are less and less proven moneymakers. Maybe that explains the increasing presence of sequels, as in film. Interesting parallels between the industries, though not the only ones.

The show started with music artist BT, doing what amounts to a love letter to his young daughter. An airy, atmospheric song that slowly builds around a video montage compilation of mainly home videos and fragments of a poem that professes a father's love for his daughter. to be in tuned with the video game theme of sentimental, perhaps a bit too personal for to live. B such a festival.

The beeps, bloops, and blippity-bops we have come to know and love about video games (and that some might expect from this event) have stepped aside to an array of complex orchestral and symphonic arrangements-complete with choir-that you would more likely hear at a "traditional" Hollywood Bowl concert. For years, the gaming industry has been developing products at a level of cinematic grandeur on par with that of a Spielberg film, complete with a John Williams' score.

The performances of Video Games Live were accompanied by video montages of the games that inspired the music on three giant projection screens. The visual scope of some of these games would rival Peter Jackson's Lord of the Rings, taking the audience through a kaleidoscopic view of the vast digital world these gamers visit on a daily basis. One of the more striking montages came from the game God of War, with grand, epic-like war sequences between monsters and neo-primitive armies,

and Godfather-like contrast on individual character shots. Though the scenes are nothing new to anyone who has seen these images on television ads, its magnification at the Hollywood Bowl, in both sight and sound, gave these games the epic feel of the biggest of Hollywood blockbusters.

One of the bigger crowd pleasers of the night was the game play on stage. A ten-yearold named Danny got to play Space Invaders on one of the giant projection screens in front of the 8,000+ on hand. A special shirt given to him

Tommy Tallarico tracked him digitally across the stage, allowing the spaceship on screen to follow young Danny as he shot down aliens for prizes. The Goodyear Blimp kept time. Seriously.

As the night wore on, I began to realize how much I was actually getting lost in the music. People would believe that they would be too conscious of the fusion of video games with orchestral music. Just like in film, the musical score take you through the highs and lows of the visual medium that you are experiencing.

However looking at this form of entertainment, the score is even more affective, since the characters we watch are being played by us. Hence, this music is the soundtrack of Though the performance on its own didn't seem the gamers' lives. Imagine Danny Elfman producing your soundtrack as you rip out the the night, it was nonetheless touching and heart of Jonny Cage. That's a life I would like



KEITH MURRAY from p.10

Music Review Wouldn't it be nice if we were older?

by Brad Auerbach

When the Beach Boys' Pet *Sounds* slipped into the marketplace in 1966, it was an abrupt departure from the string of pop hits that the band had sent to the top of the charts in the previous years. In fact, the group had been touring in Japan without Brian Wilson while he toiled away in LA on what would become one of the most important albums of the decade, if not the century.

By the mid 1960's, Wilson had been idolizing Phil Spector for several years, finding everything from his look to his production style hugely influential. Wilson still counts Spector's Christmas Album as his all-time favorite. Wilson then discovered the radical turn his "label mates" from Britain had undertaken; the Beatles' Rubber Soul became a new standard bounty of delights for the audioby which rock music would be measured. Wilson was introduced to Tony Asher, who was able to provide meatier lyrics for the music Wilson had in mind. Taking more than a page from Spector's "Wall of Sound" studio stylings, Wilson assembled an ace crew of musicians to bring his new songs to life.

In 1997, Capitol released a sprawling four-disc set devoted entirely to Pet Sounds, which provided a treasure trove of material and an enlight-

ening glimpse into Wilson's creative process. This twodisc set is more modest, but provides

some great sonic upgrades. Whereas the previous box set was packed with outtakes, alternative ver-

sions, and studio chatter, the ward. The original 13 track mono mix remains at the heart of any Pet Sounds release, and not simply because Wilson has been deaf in one ear since childhood. The stereo version (included here, from the box set) immediately follows the mono version. A clever trick is to sequence the tracks in mono/stereo Pet Sounds and other classics at pairs, to see how Wilson approved Royce Hall on November 1st. the 1997 stereo recreation.

The songs sound as fresh as they did four decades ago. I'll give you time to read that again. Four decades ago.

Bookended by the achingly beautiful "Wouldn't It Be Nice" and "Caroline No," the album runs through a baker's dozen gems. The autobiographical "That's Not Me" and "I Just Wasn't Made For These Times" moved away from the teen anthems for which Wilson had become famous. With nary a mention of surfing or hotrodding, Wilson increased the stakes of modern songwriting. His work immediately affected Lennon and McCartney, who set about trying to top Wilson. The result was Sgt. Pepper's, resulting in the two most consistently acclaimed rock albums ever released.

The second disc provides a phile: the entire audio program in Hi-Res PCM Stereo and in 5.1 Surround Sound. Also on the second disc is about an hour's worth of DVD extras. Highlights include several goofy promotional clips that bring to mind the Monkees. These were shot by Derek Taylor, tightening the link to the Beatles. The various interview segments include new material along with some great perspectives from awestruck Brits. Pete Townshend says that with the album's release, "the

whole world was turned on its head." Elvis Costello is equally effusive.

> Particularly enjoyable is a recent BBC sequence with George Martin, seen tooling along Sunset Boulevard in a convertible Cadillac. Upon

arrival at Wilson's house, the two

sit down at

a mixing board. current release is more straightfor- In the same way Martin deconstructed Sgt. Pepper's in another documentary, he slides the faders on Pet Sounds and marvelously provides a peek into the way a 23year-old Wilson was able to spin magic all those years ago. 🖻

Brian Wilson will be performing

Come December, we may be sitting and we want that. in the practice space, weeping.

treadmill video.

video?

him

JB: Treadmills for the next music

KM: Oh man! Treadmills, fancy

suits, and Tim Nordwind as lead

singer! There is the answer. So, I've

been calling Tim; he hasn't returned

my calls, but we're trying to recruit

graduated several years ago, you

the Claremont

JB: Will it have a totally different sound, or will the new album stem from what you guys did on the first KM: That's the answer. record?

KM: The thing about us is that we all listen to the same vague sphere of music, but all have different interests in music. It's hard to say which way we'll really go; we'll have to see what happens. I really have no idea how the next album will sound at this point. What happens when you put us in a room and we fight for eight hours? The answer: our next album. JB: One of the coolest things about JB: The band's resume is getting

JB: Ok, hard question now. In 15 words or less, describe We Are Scientists' musical style.

KM: You know, I hate to use poetry, but I'm just going to throw a picture at you and hope it translates. "If dolphins could ride jet skis, that'd be the sound of We Are Scientists." And they're working on it, just as a side note. Most people might not know this. I do a lot of scientific reading-the dolphins are working on it.

IB: It seems like the band is on the road a lot. How do you spend your time?

KM: On a van tour, you spend 70% of your time in the van or sleeping. You get a lot of reading done and a lot of pathetic mid-day napping where you're not tired, but your body just says, "There is no useful stimulus available, so I'm going to shut down right now." This time, we're actually scaling it down to an RV, but it's the same scenario-we'll sleep while the bus is driving; so, when you wake up, you're in a new place.

JB: Have you been able to update your tour blogs and the website lately?

KM: We definitely have been negligent in our Internet duties. Before we started touring, we pretty much pathetically updated our website every day or every other day. These days, you get onto the bus at 4:00 am—and this *may* come as a surprise to some readers, but sometimes it's good to pull away the veil here-and the last thing you want to do is some Internet work at 4:00 am after the show. I know, it sounds counterintuitive, but it's true. You'd think you'd want to spend some hours logged on, but it hasn't really worked out that way for us. We've actually made a pact that, on this next tour through December, we're going to focus. We

Colleges on a fairly regular basis. When's the next time you'll be playing a campus show?

KM: I'm not sure. Playing the Glass House was sort of our concession to trying to get a Claremont-related show. It's really hard to set up halfway-decent campus shows; every show we've played at Pomona recently has been set up by friends. We say, "We have a day off on this day when we're going to be in Southern California, so let's just do a show." Then our friend will say, "Okay, I'll rent a basement somewhere and get a keg.' And we're, like, "Awesome." I think the Glass House is a fine venue, and I think it is important for the kids to get the hell off of the Claremont Colleges.

JB: Something interesting I've noticed about your shows—you don't play encores. Can you talk about that choice?

KM: The phenomenon of the encore is mysterious to me. I've never been particularly wowed by a band doing an encore, because all that really means is that they go offstage for three minutes. By not playing an encore, we're not playing fewer minutes of music or anything; we're actually just taking

come out by next summer. We'll see. saw what the Internet did for Korn, away three minutes in which people would feel forced to cheer for us for no good reason at all. So, yeah: best JB: And look at OK Go-that to just skip the encore. We'll pretty much keep playing if a crowd seems like they want us to play more and more. We'll just go ahead and play every single song we know; we just won't take the pause. And, you know what? People should be applauding us for not taking pauses because that just demonstrates the true stamina of We Are Scientists! Although, to keep it fair, every song we know is only, like, an hour and fifteen minutes. So, I guess the stamina's not really all that remarkable.

> you guys is that, even though you pretty impressive. You've had a song on The OC, CSI: NY, a 2006 Winter make a point to play at Olympics commercial, and a videogame, and you've played on David Letterman and Conan O'Brien. What's next?

> > KM: We really would like to get into writing jingles for commercials and anonymous theme songs for TV shows. It doesn't matter to have We Are Scientists' songs on stuff; I want to just have random, really innocuous background music for TV shows. Kind of like the oboe and the snare drum going 'doo-doo-doo-doo-doo-doo" right before it goes to commercial. That's the kind of thing I want to work on.

JB: Last question: What can we expect from the show at the Glass House on Oct. 1st?

KM: Complete pandemonium. We're going to bring four live panthers on stage, and they're going to fight to the death, then Michael [Tapper] will fight the winner. That makes it sound like he's incredibly brave and strong because he's fighting the strongest panther, but that panther's going to be pretty worn out since it just killed three other panthers. So, it's actually pretty inglorious. The crowd usually boos him because, at that point, the panther's just kind of lying on the ground, panting. You know, breathing its last, and Michael comes out, and-very jauntily-straddles it and breaks its neck with his hands. [The panther] can barely put up any resistance-it kind of paws at him in a pleading way. So, Michael turns out to be a villain more than anything else; it's actually pretty depressing. I wouldn't come. 🖻

We Are Scientists will be performing with Art Brut and Spinto Band on Saturday, Sept. 30th at the Henry Fonda Theater. 6126 Hollywood Blvd., Hollywood 90028. Doors open at 8 pm.



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Film Review

Dude, where's my perfect world?



Kutcher and Costner portray Coast Guard elites in Andrew Davis' The Guardian.

THE GUARDIAN ★★☆☆ (2 1/2 out of 4 stars)

DIRECTED BY ANDREW DAVIS STARRING: KEVIN COSTNER, ASHTON KUTCHER, NEAL MCDONOUGH, JOHN HEARD, MELISSA SAGEMILLER, Sela Ward 135 MINUTES, RATED PG-13

by Peter Sobczynski

The good news about the inspirational adventure film The Guardian is that it manages to transcend its essential cheesiness, despite a few rough spots here and there, in order to provide viewers with 110 minutes of relatively solid action and drama anchored by a couple of performances that are better than you might expect. The bad news is that it then goes on for another 25 minutes as it offers up one ending after another in an increasingly desperate attempt to wrap up the story. As a result, even the most indulgent viewers are likely to wind up tuning out long before the end credits finally begin to roll.

Kevin Costner stars as Ben Randall, a Coast Guard rescue swimmer so proficient and revered that he barely seems able to function out of the water-he can easily save one troubled marriage, at least in a metaphorical sense, by saving a couple from drowning in a storm at sea, but is unable to do the same on dry land with his own union with estranged wife Helen (Sela Ward). After another rescue attempt ends in the death of the rest of his crew and leaves him psychologically unable to get back into the water, Ben is pulled from active duty and sent to Louisiana to teach rescue swimming to a new batch of recruits at a Coast Guard training center.

(Ashton Kutcher), a hotshot trainee who brashly announces to everyone on his very first day that he plans on breaking all the various speed and endurance records for the base-not the most tactful thing in the world since a) they are all held by Ben, and b) Ben stands right behind him while he announces this news.

You probably won't be shocked to discover that Ben and Jake, after initially butting heads, grow to develop respect for each other. You probably won't be shocked to discover that Jake eventually learns to stop looking out only for himself in order to become the kind of team player that makes

for the best rescue swimmer. You probably won't be shocked to discover that Jake has a past personal tragedy in his life that has driven him to become a rescue swimmer. You probably won't be shocked to discover that Ben will learn to overcome his own personal demons in order to get back into the

drink. And even if every element shop. It feels as though Davis was that I have listed above has come as a total surprise to you, you probably won't be shocked to discover that the climax of the film involves Ben and Jake teaming up in an effort to save the day during an especially harrowing rescue attempt.

As you can tell from even just a brief summary, The Guardian is pretty much a Frankenstein's monster of a film stitched together from pieces taken from any number of earlier works-there is a little bit of An Officer and a Gentleman and a whole Among his charges is Jake Fischer lot of Ladder 49, to name only two. see THE GUARDIAN on p.21

That said, whatever the film lacks in originality or straightforwardness (screenwriter Ron Brinkerhoff could have easily dropped the characters of Costner's estranged wife and Kutcher's local love interest, played by Melissa Sagemiller, and no one would have missed them), it makes up for in sheer skill and professionalism.

It has been directed by Andrew Davis, whose career has been somewhat uneven in the years since he hit it big with the one-two punch of Under Siege and The Fugitive (of course, if you want to launch into a passionate defense of the likes of Chain Reaction or Collateral Damage, knock yourself out), and it is probably the best thing that he has done since then-the action scenes are fairly spectacular and, aside from a few moments that veer off into sheer mawkishness, the dramatic scenes are also pretty good as well.

A lot of the credit for the latter should also go to the two stars-Costner is strong and sure in the kind of gruff and no-nonsense loner role that he has often excelled at, and while Kutcher has his less-than-spectacular moments here and there (the big emotional scene in which he reveals his deep, dark secret smacks a little too closely of high-school theatrics), he makes for an interesting foil

> for Costner and shows that he can do more than simply play the stoner goofball.

And yet, all the good work done in the first three-fourths of The Guardian is undone by a messy and confused final act that offers up more endings than Clue in an effort to close

unsure of how to end his film, shot a whole bunch of different finales, and then inexplicably decided to use all of them.

Under normal circumstances, this would be off-putting enough, but it is especially ruinous here because the first of the conclusions is by far the best-a nice bit that wraps up all the important plot strands in a refreshingly low-key manner that emphasizes the human drama over pyrotechnics. Apparently, it was too

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Art Film of the Week

Candace Hilligoss plays lost soul Mary Henry in Herk Harvey's 1962 cult classic.

by Aaron Sheley

A vehicle crashes into the water and the passenger's dream of surviving begins.

Brazil or An Occurrence at Owl is happening, if not everything, is the female protagonist is already dead.

carnival—empty at first and then macabre. later filled with ghosts. A figurehead of death (with bushy eyelength of the film. The woman of the story tells others around her of her condition, but slowly sinks into madness when she discovers her

a dream within a dream, well crafted, low-budget foray into the metaphysics of death is wild with reverberating appeal.

Following around the female protagonist through her afterlife is a journey unlike any other, perhaps slightly similar to the 1990 modern

psychological thriller Jacob's Ladder directed by Adrian Lyne. in her consciousness, and-along narrative slowly breaks apart into two concurrent paths—her dream life highlights her non-existence in the world, and her afterlife concerns her wandering amongst strange figures who loom over her to suggest that she is holding sustains a surreal viewing experimarch of death and invariably one of the great indie cult classics of the

60's that has influenced numerous directors-especially David Lynch, as he has noted in a number of interviews.

The female protagonist, named Notice that this film is like Mary, finds the afterlife to be mystical, yet caustic. Her search Creek Bridge because much of what for answers leads to the carnival outside of town where ghosts dance strange due to the realization that to offbeat organ music. Mary performs on the organ for a church, yet her deadly experience in the film's opening car crash leads her to play Cluing her in to her death is a the film's leit-motif dalliance of the

At times, Mary is unable to brows) follows her around for the hear normal conversations (neither, for the matter, can the viewer...as the sound design turns mute during these odd sequences). She asks for company from her neighbor, but in mortal life may have ended. Like an icy glare of stupor rejects his, at this times, near demand for romantic involvement. In fact,

> as she continually collides with the figurehead of death, she finds that only she alone can break the spell.

The film is wholly captivating in its mystery to uncover what has happened to Mary after her car accident. The audience is trapped

Carnival takes the viewer into with her-vicariously lives out the the protagonist's mind, as the strange realities of living a duplicitous life of death and dream.

Each iconic clue of death brings with it the ambiguity of the film's intent. Her nightmare journey never lets up, and spectacularly off Fate. The film is a suspenseful ence that is a treasure among cult films. B



Kevin Costner as rescue swimmer Ben Randall.



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Film Interview

Not an animated film: Renaissance An interview with director Christian Volckman



Filmmaker Christian Volckman utilized breakthrough state-of-the-art technology to create the awesome visuals of his new film.

by Michael Guillén

Michael Guillén: Christian, I'm impressed with the look of Renaissance; its surfaces are dazzling and it exemplifies a chiaroscuro aesthetic. Was that your original concept? Or did that develop with animator Mark Miance?

Christian Volckman: I was touring with my first short film [Maaz] at the Imagina in Monaco, France. I saw a couple of images Mark had done in black-and-white, and I was completely fascinated because, actually, the first film I made was in high-contrast, though com-

pletely in color, but I loved the Fritz Lang movies and everything from that period. A lot of stuff that came from Expressionism out of Germany and Russia; the experience that they made in cinema for me, that was it! So when I saw those few images, which used new technology but rendered an old

kind of feeling with that shadowy look, immediately I thought it was going to be great. I met Mark and I told him his work was very interesting, and then we lost touch with each other. I finished my short film, and then one year later, I met him again, and that's when everything started. We started to work on the film.

MG: So the original concept was to do a noirish-style film?

CV: It didn't happen like that. It make him play a 3-D character into really happened when I saw the images. And for me, the motion capbe great—but, the presence of human beings into this black-and-white film the film. Then Paris came along, and the script started being written around a futuristic Paris.

MG: Paris certainly is a character in Renaissance. To see this vision you had of Paris set in the not-too-distant future was enthralling, especially the

glass underground mall near Notre along the Seine; familiar, accessible images projected into the future.

idea, yeah.

MG: You don't categorize Renaissance as animation, in fact you've said that you don't think it's either

that you think it's a new genre; how would you define that "new" genre?

CV: I don't know. It's very strange technology. For me, it's symbolic of what is happening to our world. You can take a character and put him into a virtual world. It's close to The Matrix in terms of the symbolism. It's something crazy when you think MG: The angular perspectives proved about it. In the 1920's, if you said in intriguing, especially when you shot 70 years we're going to be able to capture the movement of a character and

this computer world and you're going to be able to recreate Paris in any way ture—which is not animation because you want or anything else, people animation is very cartoonish and can would have laughed at you. And then, 70 years later, it's happening and we can pretty much do anything we was for me a revelation. There was an want. It's also a world that's starting immediate emotion that I felt doing to become more and more virtual, and real stuff is secondary. TV is more important, communication on the Internet is more important than a table, and that's very strange. It's like a world of thoughts.

> MG: And yet, it's not really photorealistic; it's "hyper-realistic," as you've said in the past. How would you differentiate this process from Dame, and the rotoscoping (the process utilized in exciting car chase Richard Linklater's Waking Life and the recent A Scanner Darkly)?

> **CV:** It's just the way [our process] is done. You create this 3-D world where whatever you want to do in **CV:** That was the this world—create a huge building or any kind of furniture-you have to draw everything; that's one of the problems of animation, you have to draw anything that you want to see in the film. And then you find actors to incarnate your characters. Then you shoot them. Suddenly, they bring life through their movements to your film or animation, virtual characters that you have been creating, sculpting in your software. Then you can frame it. That's where you have your scene that's been recorded into your computer, and it's playing forever, and you can play it back-and forth and change angles around 360°; in any direction, you can look at what's going on.



SEPTEMBER 29-OCTOBER 5, 2006 ENTERTAINMENT TODAY

Film Review

Waiting to explode: The lighter side of Idi Amin



Forest Whitaker brings humanity and vitality to one of history's greatest monsters.

THE LAST KING OF **SCOTLAND** ★★★☆ (3 out of 4 stars)

DIRECTED BY KEVIN MCDONALD STARRING: FOREST WHITAKER, JAMES MCAVOY, KERRY WASHINGTON, SIMON MCBURNEY, GILLIAN ANDERSON

121 MINUTES, RATED R

by Jonathan W. Hickman

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

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

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

McAvoy plays the young doctor, Garrigan, idealistically. We are introduced to him as he graduates

from medical school in Scotland. His father, a rural family doctor, expects his son to follow in his footsteps. But the young Garrigan decides that he should try to do something more important with his life. One night in his room, he spins a globe and promises to go to the first place on which his finger lands. When his finger hits Canada, he frowns and gives the globe another spin, and Uganda becomes his destination. But once in Uganda, he quickly discovers that his idealistic goals don't really mesh with his hip aspirations. And a fleeting but unfulfilled romance with the wife (X-Files' Gillian Anderson) of another visiting doctor there leaves him more than wanting.

It takes a chance encounter with Uganda's new leader-military general Idi Amin-to pull him away from the moral high ground. Soon, Garrigan becomes Amin's personal physician. Garrigan can tell that there's something not right about the arrangement. Of course, he should have followed his heart and not been lured over to the Dark Side. But the evil is hidden from Garrigan who is kept in luxury and pacified by lavish gifts like a Mercedes convertible.

Amin is depicted as gregarious and deeply committed to the betterment of his country. But there's evidence of corruption all around. Garrigan dismisses these tells and even bickers with British officials who he initially believes are the cause of problems in the region. And he's not entirely wrong, but, as we know, Amin's governance proved to be one of the bloodiest in history.

There can be no doubt that the approach taken by Director Mac-Donald to display the early days of

see LAST KING on p.21

Holy Jesus, the evangelicals are coming!

JESUS CAMP ★★☆☆

Film Review

(2.1/2 out of 4 stars)DIRECTED BY HEIDI EWING, RACHEL GRADY 84 MINUTES, RATED PG-13

by Jonathan W. Hickman

Jesus Camp contains enough quotable material to keep Bill Maher and other nightly talk show hosts in edgy material for months.

But while some may sneer at the "squareness" of the message exposed by the evangelical Christians featured in this little documentary, the truth is that this growing group has become a significant political force in America. And, at one point in the film, one very influential evangelical minister of the megachurch states what is becoming an obvious reality: if the evangelicals vote, they can determine the results of elections. The age of the Christian conservative politician is upon us!

Camp is a tidy movie that briskly follows three bright young kids

who are members of evangelical churches and regularly attend a summer camp led by Pastor Becky Fischer. The camp is suitably called "Kids on Fire" and strives to make children warriors of God At the camp, children are encouraged to let Christ and God into their lives. This process takes freeform within them, and often results in intense prayer and even speaking in tongues.

The religious camp is held each year in the ironically named Devil's Lake, North Dakota. It is a well equipped facility with dorms, cabins, and a large chapel. The impressive chapel is technologically advanced-Power-Point presentations are employed from a bank

of computers, and the Film takes us into a fascinating and perhaps frightening new world. speakers are all fitted with wireless microphones that appear to be pricey items. Much of the film's scenes take place in this modern chapel. It is a place of worship with all the bells and whistles.

So, who is Becky Fischer? Early in the film, she remarks during one of her speeches that Christians have become fat and lazy. She notes that Muslim children are taught from an early age to fast during Ramadan. A that Fischer's message is one of cheap shot would be to point out that Fischer doesn't appear to have missed many meals (there, I said it). But the jolly Fischer has a very pleasant self-deprecating personality.

event and permits the cameras into her dressing room where she feverously sprays hairspray on her hair in an effort to tease the short strands up somehow. Later, on stage, she asks the children she's preaching to about her hair. She clearly is aware of her appearance and uses her matronly safeness into those she teaches.

Unfortunately, Jesus Camp doesn't tell us much about Fischer's background. She certainly has a marketing background, has smartly studied her demographic (children), and know if Fischer has children, and I wasn't sure of her marital status.



the message itself and its effectiveness especially in deference to the children that attend her camp. Basically, Fischer unabashedly wants to convert everyone to Christ and believes that appealing to children is the first step toward achieving her goal. She's a Pentecostal Christian who's not afraid to insist on the rightness of her religious doctrine.

And from Jesus Camp, we figure restraint and belief in the Christian form of God. Unfortunately, the film doesn't go into the details of her message abridging her sermons in a way that makes the message seem a little thin and even vague. No doubt that At one point, she prepares for an many different issues are addressed during camp worship.

We do get a little politics, though. They are convinced that George Bush is our God-chosen leader. At one session in the chapel, a large cutout of President Bush is displayed, and the children are asked to pray for the figure to instill a sense of matriarchal man. And the abortion issue takes up a large part of the film. If you didn't already know it, they are decidedly Pro-Life. This is the group that dons the red tape over their mouths with the word "LIFE" written on it.

As a counter to the conservative knows how to get to them. We don't message of Fischer and her fellow campers, Jesus Camp intersperses radio talk personality Mike Papantonio of Air America's Ring of Fire show. But, I don't want to assassinate the His take on evangelicals is that this messenger; the focus of the film is on group is dangerous and a little scary.

We see him in his radio studio taking calls and rationally talking about the issues such as the Intelligent Design vs. Evolution debate. While Papantonio is good, I would rather have seen a liberal church featured to fully be able to compare and contrast the approaches.

Jesus Camp is very interesting, but seems to be a little too hands-off. It doesn't create much debate; rather, it gives you a story from the fly on the wall. By the time we figure out who the characters are, this 87-minute film is over. We are left with little understanding of evangelical core beliefs and why they have decided to take the evangelical path.

At one point, Fischer watches video tape of the children during a worship ceremony. She says that the children are not in a trance, but that they are just filled with the spirit. Fischer isn't some cult leader. She wants to be taken seriously and wants to get her message out. In Jesus Camp, Pastor Fischer's message remains a little of a mystery. 🏷

Film Review Their bands may be our lives, but punk is still dead

AMERICAN HARDCORE

★★★☆ (3 out of 4 stars) DIRECTED BY PAUL RACHMAN

100 MINUTES, RATED R

by Jonathan Zeitlin

"Punk is dead" spits out of the mouth of Bruce Loose from San Francisco band Flipper. Zander Schloss of Circle Jerks stares into the camera and says, "It was over a long time ago. It's over. Go home."

Paul Rachman's documentary, American Hardcore (with writer Steven Blush, whose book served as a launch pad), covers the 1980's punk scene from its birth to its demise, but the virulent anti-establishment attitude of the time seems as relevant today as it did under the shadow of Reagan. Comprised of interviews with an endless cast of hardcore bands from 1980-1986 and archival footage, the film is an engaging romp around the US that follows the spread of a true rebellion against mainstream culture.

From the opening shot of the film, Rachman establishes the political and social climate in which the scene was born, and the absolute contempt for the conservative revivalism that fueled hardcore's roots. The

narrative's momentum is carried by the recollections of the major players, and the interviews are full of energy and humor. Henry Rollins of Southern California's seminal Black Flag is oddly engaging and honest. H.R. of DC legends Bad Brains comes off while Ian MacKaye

focused nexus of hardcore's values and beliefs, distancing the movement from the "junkie nihilists" of UK's late 70's punk scene. Vic Bondi of Articles of Faith, Joey "Shithead" Keithley of DOA, and Keith Morris of Circle Jerks inspire glee from the opening clips of the movie, shooting off barbs about cocaine, Fleetwood Mac, and the 80's lust for cars, clothes, and sappy romance.

There are some truly hilarious anecdotes that preserve the sheer joy and freedom of hardcore. There are stories of guerilla parties anywhere and every night. Jack Grisham of TSOL recalls how he bartered his disappointment by the Slip It In LP need for rebellion.



C.O.C. is but one of many bands featured in this documentary about the 80's hardcore scene

way into a show with pipe bombs. There were fights and speed and sex. moving. In trying to hammer in There are also some really touching his vision of an unbroken American moments represented in the film, as when Rollins recalls his nervousness about joining the already established Black Flag, or when Tommy Stinson of the Replacements describes his envious attraction to the scene as an outsider, watching from across the room like a spurned lover.

While American Hardcore has a treasure chest of rare (and often highly amateur) performance footage and a soundtrack that serves as an excellent primer for US punk, the film is less about the actual music than the story. As MacKaye himself points out, the musicianship of bands like Minor Threat and Bad Brains

like a spiritual guide, Director Paul Rachman with writer Steven Blush, whose book helped inform the film.

man keeps to the narrative of how the scene spread through America. He often cuts in graphics that trace the movement from one city to the next, or washes over a map of the West Coast with the viscosity of spilled ink.

The film has its weaknesses. Rachman tries to cover too much ground toward the end, and, in doing so, breaks the rhythm of the narrative. His attempt to consider the role of women in the world of hardcore is anemic, although Kira Roessler—later bassist for Black Flag—speaks so honestly about her

cover that her screed is genuinely hardcore landscape, Rachman glosses over Texas and the Southeast, and spends little time in the Midwest.

That is not to say that the film is just a parade of the biggest of the big. Rachman couldn't squeeze any more bands in without bloating the picture's running time. There is footage and interviews with SS Decontrol, Gang Green, Cro-Mag, and the Adolescents. There is Battalion of Saints, Teen Idles, Negative FX, and Nig-Heist. While the film often fails to distinguish many of these bands from each other (despite often wildly different backgrounds, philosophies, and musical skill), Rachman effec-

tively gives the viewer a feeling of the irrepressible force that was hardcore. It seems to spring up everywhere, and feed on itself and its own violence.

By 1984, Reagan was re-elected. Violence in the hardcore movement practically lampooned its origins, and the US scene began to die. The film begins to dip into

of Minor Threat is the intense and should not be overlooked, but Rach- heavy-handed eulogies to punk. The present-day recollections of the end seem disconnected from the absurd missteps made as bands tried to move on to something different.

> American Hardcore presents the end of punk as the final chapter of a cultural movement, and ignores the evolution of the music. For the players involved, including Rachman (who was deep into documenting the scene), the end was bitter, frustrating, and disillusioning. American Hardcore seems to end with a message: given time, even counter-culture becomes common, and the more conformist society becomes, the more urgent the

> > |19|

Film Review One saint that deserves to be recognized

caught in the tempestuous crossfire. His father, Monty (Chazz Palmin-

teri), is too controlling, while Dito's

mother, Flori (Dianne Wiest),

strives to be naïve of what goes on

from his friends and girlfriend

Laurie (Melonie Diaz) to discuss

traveling, poetry, and music with

the transfer student Mike O'Shea

(Martin Compston). After Dito

takes one beating too many from

the Puerto Ricans, Antonio takes

matters—and an aluminum baseball bat-into his own hands. The

Puerto Ricans, in turn, take the life

of Dito's friend; I won't say which one. After a yelling match with

his father, Dito finally leaves for

ing here, exhibiting raw, animal

energy that makes Antonio wild

and unpredictable. Frank the Dog

Walker (Anthony De Sando) is

an undeniably fun character and,

with his charming flamboyancy,

he steals a couple scenes. The adult

detached to being heartbroken,

and Robert Downey Jr. shows he

Indie fans can relax: despite the

star-studded cast, Montiel does not

shy away from so-called "indie"

camerawork and editing. The film

guage and facial expressions.

Channing Tatum is surpris-

Young Dito steadily pulls away

in the streets.

California.

A GUIDE TO RECOGNIZING **YOUR SAINTS** ★★★☆

(3 out of 4 stars) DIRECTED BY DITO MONTIEL STARRING: ROSARIO DAWSON, ROBERT DOWNEY JR., SHIA LABEOUF, CHAZZ PALMINTERI, CHANNING TATUM, DIANE WIEST 98 MINUTES, RATED R

by Jon Barilone

Director/writer Dito Montiel has good reason to be proud of his debut film, A Guide to Recognizing Your Saints. Loosely based on his memoir of the same name, the movie boasts a superb cast that earned the Best Ensemble Performance Award at Sundance. Montiel's goal was to make the movie feel real, and he succeeds in drawing the viewer into the intense lives of his characters. While some of the editing techniques are a little too "indie" for my taste, and the soundtrack is lackluster, several actors shine and help create an Dito slowly changes from being enthralling film.

The story—a mix between understands the character well, Montiel's memoirs and a creative especially through his body lanscript—centers on Dito (Robert Downey Jr.), a 30-something published author who left New York for California when he was a teenager. He receives a phone call from his mother with the news that his father is very sick and won't go to has plenty of jump cuts, handheld the hospital. He goes back home to camerawork, voiceover, and the fact confront the family and friends he that the films moves between two left all those years ago. Only then

affected everyone by running away and how much they had affected him.

Mixed in with this storyline are long flashbacks to Dito's life as a teenager and the events leading up to his escape from home.

LaBeouf). His friends—Antonio (Channing Tatum), Giuseppe (Adam Scarimbolo), and Nerf (Peter Tambakis)-are sexuallycharged, violent maniacs. Informal Dito's neighborhood buddies and the Puerto Ricans, and Dito is



clear that this is not an autobiographical film, though the characters and plot stem from his memoir and his childhood. He strives to capture the emotion and feeling of the environment and characters that, as he intended. allows viewers to

it is an escape for young Dito (Shia relate to the film.

The young actors and actresses are the real story here, and Montiel, with the help of producer Trudie Styler and others, found a ton of gang warfare is on the rise between up-and-coming talent to showcase.

see SAINTS on p.21

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CHRISTIAN VOLCKMAN INTERVIEW from p.16

A scene from Christian Volckman's Renaissance.

up from the underground tunnels through to the people walking on the glass overhead.

CV: That's one of the things that is really interesting because you can frame it any way you want in any direction, and you edit it at the same time. It's a little bit frustrating finally to film because you have to edit it in a 2-D world, but in reality the scenes are completely recorded into your machine, and you can ride around with it, you can be with your characters if you want, in any way that you want. Until there, it's taking the world of human characters, bringing them into the machine, and living with them. Then after it becomes a film, you have to edit, you have to frame it, you have to add music; but at some point, it's actually more free than that. I don't know how to define the genre. When I see what Zemeckis did, or what the Japanese made with this technique, it's just the in black-and-white. There's all this way of beginning of it.

MG: The characters in the film are distinct personalities who don't necessarily look like the actors portraying them. I found that refreshing, in the way unknown, non-professional actors can be refreshing in a live feature.

CV: The reference, of course, is Manga films like Ghost in the Shell and Akira and really impressive Japanese animation; but, in those films, everybody looks the same. We wanted to go more for an expressionist kind of look.

MG: I understand you developed Maya software that allows you to capture the micromovements of the eye?

CV: No, it's not software. Actually, it's a simple process. The actors had cameras on them with glasses that would reflect their eyes and whenever they were playing, we were recording the eye movement of the actor. We could "re-inject" those movements into the eye of the virtual character afterwards. We were always frustrated by films-Polar Express is a good example-because the eye movements are just really strange. You don't know where they are or what they're looking at. The belief in a character is always through his eyes. In the beginning, that's what you look at when you look at people; you don't look at their hands, you look at their eyes. If that wasn't right, everything was wrong, so that was one of the things we were fighting for: to make this as of the film. It's a complex question. realistic as possible.

MG: Another notable achievement was how you staged and framed conversations with virtual reflections off windows. Also, the transparencies in Renaissance-like the invisibility suits in the rain-were executed excellently. Can you talk a little bit about how you achieved those ghost-like effects?

CV: That was also symbolic in terms of mise en scène; for me, it's like the camera is a symbolic action, it's like what you want to say in your scene, and there is an unconscious level. So, you have to achieve something on an unconscious level. You are trying to do something that the audience feels but doesn't know what is really going on; but, they feel that there's something. One of the things is also the reflection, the idea of the mirror and the reflection and double. Which also throws back to the high-contrast trying to show that the idea of eternal youth is all an illusion. So, it's the reflection of the soul-which is eternal-but it's not something that we have to achieve on the body level.

MG: Renaissance configures the idea of eternal youth as the drug of the future, sold through talking billboards, which reminded me of Blade Runner. Was that an intended cinematic citation?

CV: Right. In the beginning, you have this citation, this publicity that's going on into the street, and you see it, and then the whole film runs through, and then you see it again in the end, but it has a whole other meaning. That was one of the ideas: to deconstruct the obsession with youth. I mean, what are we all selling to ourselves? The commercials are always present everywhere, but it's really the reflection of suffering.

MG: The movie is dazzlingly hypnotic with the surfaces you've created; but, what would you say is the heart of the movie? What lies behind or beneath those surfaces?

CV: (Slyly smiles) That's a trick question. (Laughs, pauses.) There's different levels. On a philosophical level, for me, it's just the acceptance of death. That's what I wanted to talk about. But, that's on an unconscious level for me. It's not really in the script. It's more like a feeling. It's difficult to resume what's the core

8-06

THE GUARDIAN from p.15



Ashton Kutcher as Iake Fischer

then launches into an over-the-top melodramatic as can be, and while it is technically impressive, it lacks the grace of the previous ending.

That said, it is still preferable to the ludicrous "final finale," a queer duck of a scene that tries to add an unnecessary hint of fantasy to an otherwise realistic film and winds up nearly transforming the film into an odd prequel to Costner's previous water-based epic, Waterworld.

Because it so thoroughly goes off the rails in the final half-hour, I cannot quite find my way around

low-key for some people because it to recommending The Guardian. This is a bit of a shame because set-piece in which everything is as it does contain many worthwhile elements scattered throughout that are unfortunately undone by those rambling final reels.

> You know how a lot of movies come out on DVD these days that add in several minutes of previously deleted footage on so-called "Director's Cuts"? If Davis ever gets the chance to do something along those lines here, here's hoping that he decides to instead remove the several minutes at the end that probably should have been deleted in the first place. \triangleright

THE LAST KING OF SCOTLAND from p.18



James McAvoy (left) and Forest Whitaker (middle) in The Last King of Scotland.

(even romantic). MacDonald displayed an ability to relate real world events with intimate accuracy in his impressive film Touching the Void.

My problem with Last King of Scotland is that its focus is a little too much on the young doctor, and the film therefore leaves Amin dropping in and out of scenes merely to charm, intimidate, and horrify. Whitaker excellently does what is expected of him, but the character, as written,

features him prominently.

Finding the right way to tell Amin's story had to be tricky for filmmaker Macdonald, because Garrigan is a character that most in the audience can relate to, and is also one that weakens the narrative enough to make Amin's reign of terror less important than Garrigan's survival. And this is complicated by a somewhat forced love affair between Garrigan and one of Amin's younger lacks complete definition—this is not wives. Using this romance, the film's

Amin's rule is sexy and cinematic a film about Amin, rather, one that brutal concluding scenes change the tone quickly that, while not uncalled for, will shock viewers.

> Still, had the film focused exclusively on Amin, I don't think audiences could have taken the sheer brutality. Just glimpses of the horrors he perpetrated prove to be terrifying. And the device used to tell a part of ruler Amin's story, that of Garrigan's youthful perspective, does manage to make an important point. Sometimes, idealism and naivety can permit evil to take root and grow. \triangleright

A GUIDE TO RECOGNIZING YOUR SAINTS from p.18

Due to time constraints and the But, when you take into account numerous memorable scenes reflect dual-temporality nature of the film, not all of the younger actors have enough screen time to show the what life is like, then it makes depths of their talent. LaBeouf and Diaz's performances are certainly memorable, though, and LaBeouf effectively sheds his previous comical/Disney label to take on a fairly serious and adult-like role.

Initially, I felt that the movie ended abruptly and that adult Dito did not have resolution with everyone important to him, namely the adult Laurie (Rosario Dawson).

Montiel's vision of representing that achievement. a realistic and honest portrait of sense that the movie ends sort of open-ended.

Montiel does not sell-out and go for the sappy, stitched-up ending, and his dedication to his vision makes the movie feel that much more authentic. Though the editing sometimes detracts from the flow of the movie, Montiel accomplishes his initial goal of portraying intense moods and emotions, and the film's



Rosario Dawson as Laurie.





EATHTAKING SWEEP AND JOYOUS ENE IT'S ALL AMAZING, EVERY BIT OF IT!"

LLETS RUSSES

by Mike Restaino

documentary, one that doesn't goods nonetheless. This is a sen- as we do about nanophysics, Bal-

timent that can be applied to most documentaries, but Ballets Russes makes it perfectly clear in its own volition: Regardless of filmmaking prowess, the subject matter here is captivating enough to work on its own.

On paper, to this cranky writer, the idea

of following two dueling ballet and a trailer. A commentary track troupes through the tumultuous might have been a nice addition—it early 20th century sounds just about truly seems odd that there's not boring enough to force me into a one here—but with a lovely video lively history to Ballet Russes that I stereo sound mix, Ballet Russes on found moving and earnest. Again, DVD is definitely more than just is Goldfine and Geller's filmmaking a movie, which is nice. 🔁

what keeps Ballet Russes moving? No-at the end of the day, theirs Dayna Goldfine and Dan is a static and almost painfully Geller's Ballet Russes is a curious straightforward style. But, like a great magazine article or nonfiction necessarily engage with its own book, for neophytes like myself aesthetic syntax, but delivers the who know as much about ballet

> let Russes is certainly appealing.

What is more exciting than the film, though, is the archival bonuses on this DVD. There is an hour of bonus performances that features the Ballet Russes dancers, more than 200 still photos of those involved in the troupe,

self-induced coma. But, there's a transfer and a simple yet effective

Rise Above: The Tribe 8 Documentary

not a continuous controversy about R-rated sexual politics and Ximportant issues is on the way to rated presentations of these potentotalitarianism and death."-Robert tially incendiary images. However, Maynard Hutchins

are, in no specific order: Sadomas- itself becomes mundane—if you've ochistic bondage, strap-on dildo seen one cockslapping strap-on

blow jobs, simulated transgender castrations, and cute puppies barking.

It's the oldest story in the punk rock book: A band uses their status on stage not just to entertain and inspire with music, but to also transform their performance into a gritty, issue-heavy

soapbox (why perform when you band views its mission in the punk seriously one-note documentary by Tracy Flanagan on the notoriously both examples and defense of how these women view their status as feminist icons and fringe-society they can to stir things up.

So in that capacity, Tribe 8 is

"A civilization in which there is a wild whirlwind discussion of after ten or twenty minutes, the exceptionally graphic intricacies *Rise Above*—in which there of the band's performance act in dildo, you've seen 'em

all—and Rise Above does nothing but tread water for an hour.

And the extras on this relatively straightforward DVD release aren't much of anything: Interviews with director Tracy Flanagan and the band offer some nice dissection of how the

can preach?). In Rise Above, the world, additional live performances and deleted scenes flush out the film a bit, and-most interesting radical dyke band Tribe 8, we get of all-the lyrics to selected Tribe 8 songs allows those of us unfamiliar with their particular brand of screeching tinnitus orgasms muckrakers who do everything to get to the bottom of what it is these nice young ladies "sing" about. B



Anne Stanton (Kate Winslet) shakes hands with Louisiana politician Willie Stark (Sean Penn) in All the King's Men.

Al Franken: God Spoke $\star \star \star 1/2$ (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)

This is a perfect case of movie that never really needed to be remade in the first place. In fact, even the original 1949 adaptation of Robert Penn Warren's Pulitzer Prizewinning book doesn't necessarily hold up to the lauds it had gained during its heyday. And yet, here comes Steve Zaillian with a starstudded cast to try to "put Humpty Dumpty back together again." Sean Penn plays a neophyte politician who quickly finds that the old Lord Acton adage of "absolutely power corrupting" is more true than he could have imagined... (PS)

American Hardcore

 $\star \star \star (R)$ Please see our review on page 19.

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

Directed by James Burke and starring Joshua Jackson, Donald Sutherland, and Juliette Lewis, Aurora Borealis is a film that doesn't necessarily live up to its name. Rather than being a bright phenomenon spectacular, it's a rather quiet blip in the dark ether of contemporary cinema. Lighthearted and not all bad, the film has its shining moments, but most—like a shooting star-fizzle out before you've even noticed. (LK)

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 starletto-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)

Crank $\star \star (R)$

Crank is a film about a hitman (Jason Statham) who has been injected with a synthesized blend of poison designed to shut his heart down, forcing him to constantly jack up his adrenaline levels in the most outrageous ways possible in a desperate struggle to stay alive long enough to complete his mission before his inevitable demise. Crank

tries so hard to appeal to the ADDafflicted 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)

Flyboys

Not Reviewed (PG-13) WWI story of the Lafayette Escadrille, France's first fighter pilots. Stars James Franco. (MK)

The Fountain

Not Reviewed (R)

Well, it's almost difficult not to slam this film from the mind of the guy who made Requiem for a Dream and Pi; but as blasphemous as it might seem to some, this one just might not be top notch fare. From the incomprehensible script nobody could understand to the film shutting down in 2004 after a "beard fight" with original lead Brad Pitt (his part now played by Hugh Jackman), the film was finally completed for a budget that was half of what it had originally boasted only to be booed out of the recent Venice Film Festival. Film has Jackman and Rachel Weisz in three parallel stories that take place in the past, present, and future. The three tales deal with love, life, and the nature of etc. (MK)

Haven

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 allstar cast that includes Bill Paxton, Orlando Bloom (also a producer), Jet Li summons his opponent to fight in Fearless

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 roughand-tumble...especially the real-life team portraved in this film (they're a group of juvenile delinquents who play football while under lockdown). Dwayne "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 Guardian ★ ★ 1/2 (PG-13) Please see our review on page 15.

A Guide to Recognizing Your Saints $\star \star \star$ (R)

Please see our review on page 19.

Half Nelson $\star \star \star \star \star (R)$

Who would've guessed that one of the year's best films would take its title from a wrestling maneuver? Half Nelson is the kind of deeply moving, yet predominantly 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 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 $\star \star (R)$

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. Firsttime director Allen Coulter ably directs an enigmatic tale in which the truths beneath the surface collide with the aspirations of these dreamers. The cast-Ben Affleck, Bob Hoskins, Robin Tunney, Adren Brody, and Diane Lane-perform wonderfully in this period piece set in the Golden Era of Hollywood, as TV's George "Superman" Reeves is found dead from an apparent suicide that might be more than meets the eye. Unfortunately, first-time scribe Paul Berenbaum makes a valiant effort, but just can't quite lift the story up off the ground. (JA)

Idiocracy ★★★1/2 (R)

The real question on everyone's mind who watches Idiocracy is



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Popeye the Sailor

Reviews

By Rusty White

Award-winning Toon and retired Merchant Marine Popeye the Sailor died early Wednesday of E. coli poisoning at the Old Sailor's Retirement Home in La Jolla, CA. Popeye was 96 years old. San Diego homicide detective Eddie Valiant told the press that Paul L. Smith, an orderly at



Box Office

the retirement home, is being questioned in relation to Popeye's death.

Popeye's only living relative, Swee' Pea, found his uncle writhing in pain late Tuesday night. An ambulance arrived and rushed Popeye to San Diego's Mercy Hospital. Popeye was pronounced dead shortly after midnight. Suspicions were raised when Swee' Pea noticed that his uncle's supply of canned spinach had been replaced with bagged fresh spinach. Detective Valiant was called in

on the case. Preliminary tests on the bagged spinach, and scraps from Popeye's Tuesday evening meal, confirmed traces of the E. coli bacteria. The San Diego Coroner's office also confirmed the presence of E. coli in Popeye's digestive track.

Popeye was an 18-year-old Merchant Marine when his reallife exploits became the subject of a King Features comic strip in 1929. The public's love of the scrawny sailor with a heart of gold drew Popeye to Hollywood, where he played himself in hundreds of cartoons over the next six decades. In addition to his lengthy career, Popeye was also the subject of a live action biopic directed by Robert Altman. Popeye was also a long time advocate for Toon rights and was twice president of the Toon Actor's Guild (TAG).

A public memorial will be held tonight at Charger Stadium. Popeye's wish was to be cremated and have his ashes scattered at sea. President Bush has authorized the USS Enterprise to transport Popeye's ashes to the South Pacific for interment in the deep. The President stated that, "Popeye has done more than anyone else in Hollywood, except maybe John Wayne, to promote the image of United States sailors." The President also praised Popeye for promoting healthy eating habits.

why Mike Judge—a man who has more than musical backing from his 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 hookerwith-a-heart-of-gold (Rudolph) awaken after being frozen for the previous half-millennium. They attempt to figure out just what the heck has happened, and you may attempt to figure out why the heck Fox has dumped this hilarious, inspired glimpse at where we might be going if we keep drinking Gatorade instead of water. (PS)

Idlewild $\star \star (R)$

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 gangster-infested speakeasy, and trouble brews after a shootout leaves Rooster (Big Boi) in need of a lot Not Reviewed (PG-13)

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 factorum Vince Papale (Mark Wahlberg). He's 30, he's just lost his wife over money problems, and he barely ekes by on an income that comes mostly from mixing drinks. At the behest of his bar buddies, Papale tries out for the Eagles to find that he has a most unique talent for the game. Coach Vermeil (Greg Kinnear) concurs, and the rest is sports history. (JH)

Jesus Camp

★ ★ 1/2 (PG-13) Please see our review on page 18.

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? (MK)

Jet Li's Fearless

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)

The Last King of Scotland $\star \star \star$ (R)

Please see our review on page 18.

The Last Kiss

★ (R)

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 appear on a movie screen. If you're interested in watching Zach Braff, Casey Affleck, and company run around with their parents down with a case of severe arrested development, then this would be the perfect date movie for you. For all the rest of us, let's just hope and pray that there are still some people left who understand that when the going gets tough, the tough get settled. (PS)

Open Season

Not Reviewed (PG) Animated tale boasting the voice talents of: Martin Lawrence, Ashton Kutcher, Gary Sinise, Debra Messing, Jon Favreau, and Billy Connolly. Story gives us a group of animals led by the craven grizzly bear Boog (Lawrence), as they unite

to preserve their habitat...and their lives. (MK)

Renaissance

Not Reviewed (R) Please see our interview on page 16.

School for Scoundrels Not Reviewed (PG-13)

Billy Bob Thornton and Jon "Napoleon Dynamite" Heder star in Todd "Road Trip" Phillips' comedy about a young man who decides to learn from the master how to get a girl...only to have the teacher become his ultimate competition... (MK)

The Science of Sleep $\star \star \star$ (R)

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 lived in Paris...during a time when he, like the main character (Gael Garcia Bernal), worked at mundane job at an uninventive calendar design company. Though some might feel that the wild dream sequencesshot ten months before there was even a full script or a cast signed to the film—are a little too evocative of music videos, many others will see that the visuals are those that might belong in a Magritte painting. As such, Science is both playful and sophisticated, a feat that only Michel Gondry could accomplish with such "scrumtrulescent" vin. (BS)

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 messedup mommy. This is a film ultimately about redemption, salvation, and figuring out what to do when you have nothing left. (JH)

This Film Is Not Yet Rated ★★ (NC-17)

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

The US vs. John Lennon $\star \star \star$ (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." (WC)

The Wicker Man $\star \star \star (R)$

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

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 The Black Dahlia 1:30, 5, 7:40, 10:20 p.m.
 The Black Dahlia 1:30, 5, 7:40, 10:20 p.m.
 The Last Kiss 12:20, 2:30, 5:20, 8:20, 10:40 p.m.
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 Hollywoodland Fri.-Tues., 2:15, 4:55, 7:55, 10:45 p.m.; Wed., 1:30, 4:15 p.m.; Thurs., 2:15, 4:55, 7:55, 10:45

- Wed., 1:30, 4:00 p.m.,
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 The Illusionist Fri.-Tues., 1:40, 4:40, 7:30, 9:50 p.m.;
 Wed., 1:40, 4:10 p.m.; Thurs., 1:40, 4:40, 7:30, 9:50 p.m. Little Miss Sunshine 1:55, 4:45, 7:25, 9:45 p.m.

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The Guardian Fri-Sat, 10:40 a.m., 1:50, 5, 7:15, 8:05, 10:30, 11:20 p.m.; Xun., 10:40 a.m., 1:50, 5, 7:15, 8:05, 10:30, 11:05 p.m.; Mon., 11 a.m., 2:05, 5, 7:15, 8:10, 10:30, 11:10 p.m.; Tues.-Thurs., 10:35 a.m., 1:40, 4:50, 7:15, 8, 10:30, 11:05 p.m.
Open Season 10:40, 11:35 a.m., 1, 2, 3:20, 4:35, 5:40, 8:15, 10:35 p.m.
School for Scoundrels Fri-Sat., 11:50 a.m., 2:40, 5:30, 8:20, 11 p.m.; Sun.-Thurs., 10:30 a.m., 1:40, 4:55, 8:10, 10:50 p.m.
All the King's Men Fri-Sat., 10:30 a.m., 1:40, 4:55, 8:10, 11:25 p.m.; Sun.-Thurs., 10:30 a.m., 1:40, 4:55, 8:10, 11:25 p.m.; Sun.-Thurs., 10:30 a.m., 1:40, 4:55, 8:10, 11:25 p.m.; Sun.-Thurs., 1:50, 5, 8:15, 11:25 p.m.; Sun.-Mon., 1:2:40, 4:10, 7:25, 10:40 p.m.; Jues.-Thurs., 12:40, 4:10, 7:25, 10:40 p.m.; Jues.-Thurs.

p.m. Jet Li's Fearless 11:25 a.m., 2:05, 4:50, 7:35, 10:20 p.m. The Black Dahlia 10:45 a.m., 1:35, 4:30, 7:25, 10:25

p.m. Gridinon Gang Fri.-Mon., 10:50 a.m., 1:45, 4:45, 7:40, 10:35 p.m.; Tues.-Thurs., 10:55 a.m., 1:45, 4:45, 7:40, 10:35 p.m.

10:35 p.m. The Last Kiss 11:40 a.m., 2:15, 5:10, 8, 10:45 p.m. The Illusionist 11:30 a.m., 2:25, 5:05, 7:45, 10:40 p.m. Little Miss Sunshine 11:20 a.m., 2:10, 5:15, 8:05, 10:55

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VISTA 4473 Sunset Boulevard at Hollywood

(323)660-6639 The Science of Sleep Fri., 4:30, 7, 9:30 p.m.; Sat.-Sun., 2, 4:30, 7, 9:30 p.m.; Mon.-Wed., 4:30, 7, 9:30 p.m.; Thurs., The Sci

DOWNTOWN, S. LOS ANGELES

AMC MAGIC JOHNSON CRENSHAW 15 4020

- AMC MAGIC JOHNSON CRENSHAW 15 4020 Mariton Ave. (323)290-5900 703 Jackass: Number Two Fri.-Sun., 10:35 a.m., 12:50, 3:05, 5:30, 7:50, 10:05 p.m.; Mon.-Thurs., 12:50, 3:05, 5:30, 7:50, 10:05 p.m.; Mon.-Thurs., 12:55, 4:10, 7, 10:10 p.m.; Mon.-Thurs., 12:55, 4, 7, 10:10 p.m. Open Season Fri.-Sun., 11, 11:40 a.m., 1:10, 2:10, 3:20, 5:10, 5:40, 7:30, 8:05, 9:50, 10:20 p.m.; Mon.-Thurs., 1:10, 2:10, 3:20, 5:10, 5:40, 7:30, 8:05, 9:50, 10:20 p.m.
 - p.m. School for Scoundrels Fri.-Sun., 11:50 a.m., 2:15, 5:15, 7:45, 10:10 p.m.; Mon.-Thurs., 2:15, 5:15, 7:45, 10:10
- p.m. Jet Li's Fearless Fri.-Sun., 10:20 a.m., 12:40, 3, 5:30, 8, 10:25 p.m.; Mon.-Thurs., 12:40, 3, 5:30, 8, 10:25 p.m.

ENTERTAINMENT TODAY SEPTEMBER 29-OCTOBER 5, 2006

 Arther programs.

 The Black Dahlia Fri.-Sun., 11:10 a.m., 1:50, 4:35, 7:05, 9:45 p.m.; Mon.-Thurs., 1:50, 4:35, 7:05, 9:45 p.m.

 Everyone's Hero Fri.-Sun., 10:43 a.m., 1, 3:10, 5:25, 7:35, 9:55 p.m.; Mon.-Thurs., 1, 3:10, 5:25, 7:35, 9:55 p.m.

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

- LAEMMLE'S GRANDE 4-PLEX 345 South
- Figueroa Street (213)617-0268 Open Season Fri, 5:40, 7:40, 9:45 p.m.; Sat.-Sun., 1:30, 3:30, 5:40, 7:40, 9:45 p.m.; Mon.-Thurs., 5:40, 7:40 p.m. School for Scoundrels Fri, 4:40, 7:10, 9:40 p.m.; Sat.-Sun., 1:55, 4:40, 7:10, 9:40 p.m.; Mon.-Thurs., 5:40, 8:10 p.m.; Sat.-
- School of 25, 4:40, 7:10, 9:40 p.m.; mo... 8:10 p.m. The Black Dahlia Fri., 4:25, 7, 9:35 p.m.; Sat.-Sun., 1:45, 4:25, 7, 9:35 p.m.; Mon.-Thurs., 5:25, 8 p.m. Red Doors Fri., 5:50, 8, 10:10 p.m.; Sat.-Sun., 1:30, 3:40, 5:50, 8, 10:10 p.m.; Mon.-Thurs., 5:50, 8 p.m.
- MANN BEVERLY CENTER 13 8522 Beverly
- MANN BEVERLY CENTER 13 8522 Beverly

 Boulevard, Suite 835 (310)652-7760

 Everyone's Hero 12:30, 2:40, 5, 7, 9 p.m.

 Haven 3:10, 7:40 p.m.

 Zen Noir 1, 3:10, 5:20, 7:30, 9:30 p.m.

 The Covenant 1:10, 5:40, 10:10 p.m.

 Hollywoodland 1, 3:40, 6:30, 9:20 p.m.

 The Protector 9:30 p.m.

 Crank 1:20, 3:30, 5:45, 7:40, 9:50 p.m.

 This Film Is Not Yet Rated 12:50, 3, 5:10, 7:20, 9:40 p.m.

 Step Up 12:40, 5:20, 10 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

- Talladega Nights: The Ballad of Ricky Bobby 3:20, 7:50
- Quinceanera 12:50, 3, 5:10, 7:20, 9:40 p.m. Pirates of the Caribbean: Dead Man's Chest 1:30, 4:40, 8
- The Devil Wears Prada 1:40, 4:20, 6:50, 9:10 p.m. Superman Returns 1:30, 4:40, 8 p.m.
- UNIVERSITY VILLAGE 3 3323 South Hoover
- (213)748-6321 Jackas: Number Two 12:45, 3:05, 5:25, 7:45, 10:05 p.m. The Guardian Fri-Sat., 12:30, 3:30, 6:30, 9:30 p.m., 12:20 a.m.; Sun.-Thurs., 12:30, 3:30, 6:30, 9:30 p.m., Open Season Fri-Sat., 12:15, 2:30, 4:45, 7, 9:15, 11:15 p.m.; Sun.-Thurs., 12:15, 2:30, 4:45, 7, 9:15 p.m. Monty Python and the Holy Grail Fri.-Sat., 12 mid.

WEST HOLLYWOOD BEVERLY HILLS

LAEMMLE'S MUSIC HALL 3 9036 Wilshire

- LAEMMLE'S MUSIC HALL 3 9036 Wilshire Blvd. (310)274-6869 Half Nelson 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. Been Rich All My Life Fri., 5:10, 7:20, 9:45 p.m.; Sat.-Sun., 12:30, 2:45, 5:10, 7:20, 9:45 p.m.; Mon.-Thurs., 5:10, 7:20, 9:45 p.m. 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.
- LAEMMLE'S SUNSET 5 8000 Sunset Blvd.
- (323)848-3500 A Guide to Recognizing Your Saints 11:30 a.m., 2, 4:30, 7, 9:55 p.m.
- A Glude to recognizing the form of the second secon

WESTWOOD WEST L.A.

AMC AVCO CENTER Wishire Blvd., 2 blks. E of Westwood Blvd

(310)475-0711

- (310)475-0711
 Open Season Fri, 1, 3:10, 5:20, 7:30, 10 p.m.; Sat.-Sun., 11:05 a.m., 1:15, 3:35, 5:50, 8:15, 10:30 p.m.; Mon.-Thurs., 2:15, 4:25, 7, 9:15 p.m.
 The Black Dahlia Fri, 1:30, 4:30, 7:35, 10:15 p.m.; Sat.-Sun., 11 a.m., 1:40, 4:20, 7:15, 9:55 p.m.; Mon.-Thurs., 2, 4:40, 7:20, 10 p.m.
 The Last Kiss Fri, 1:20, 4:15, 7, 9:30 p.m.; Sat.-Sun., 11:15 a.m., 2, 4:45, 7:25, 10 p.m.; Mon.-Thurs., 2:05, 4:30, 7:15, 9:45 p.m.
 Idiocracy Fri, 1:35, 3:40, 5:45, 7:50, 9:55 p.m.; Sat.-Sun., 11:30 a.m., 1:35, 3:40, 5:45, 8, 10:15 p.m.; Mon.-Thurs., 2:10, 4:15, 6:45, 9 p.m.
 AMC CENTURY CITY 15 10250 Santa Monica Boulevard (310)289-4AMC
- AMC CENTURY CITY 15 10250 Santa Monica Boulevard (310)289-4AMC Jackass: Number Two Fri-Sat, 10:55 a.m., 12 noon, 1:25, 2:30, 4:20, 5:20, 7:15, 8:10, 9:50, 10:55 p.m.; Sun., 10:55 a.m., 12 noon, 1:25, 2:30, 4:20, 5:20, 7:15, 8:10, 9:50, 10:40 p.m.; Mon.-Tues., 1:50, 2:55, 4:45, 5:35, 7:15, 8:05, 9:45, 10:35 p.m. The Guardian Fri-Sat, 10 a.m., 1:05, 4:25, 7:05, 7:50, 10:35, 11:15 p.m.; Sun., 10 a.m., 1:05, 4:25, 7:05, 7:40, 10:20, 10:45 p.m.; Mon.-Tues., 12:45, 3:55, 7, 7:35, 10:10, 10:40 p.m.

 - 10:30, 11:15 p.m.; Sun, 10 s.m.; 12:45, 3:55, 7, 7:35, 10:20, 10:45 p.m.; Mon.-Tues., 12:45, 3:55, 7, 7:35, 10:10, 10:40 p.m. **Open Season** Fri.-Sun., 10:05, 10:40 a.m., 12:20, 1:20, 2:45, 4:10, 7, 9:45 p.m.; Mon.-Tues., 12:55, 2:15, 3:10, 4:40, 7:05, 9:30 p.m.

School for Scoundrels Fri.-Sun., 11:10 a.m., 1:50, 4:40, 7:25, 10:20 p.m.; Mon.-Tues., 2, 4:55, 7:45, 10:25 p.m.
All the King's Men Fri.-Sun., 10 a.m., 1, 4:05, 7:10, 10:30 p.m.; Mon.-Tues., 1:15, 4:20, 7:25, 10:30 p.m.
Flyboys Fri.-Sat., 10:05 a.m., 1:10, 4:15, 7:30, 10:35 p.m.; Mon.-Tues., 1, 4:15, 7:20, 10:35 p.m.
Jet Li's Fearless Fri.-Sat., 11:30 a.m., 2:10, 5:05, 7:45, 10:25 p.m.; Mon.-Tues., 1, 4:15, 7:20, 10:35 p.m.
Jet Li's Fearless Fri.-Sat., 11:30 a.m., 2:10, 5:05, 7:45, 10:25 p.m.; Mon.-Tues., 1, 2:0, 5:25, 8, 10:40 p.m.
The Black Dahlia Fri.-Sat., 10:30 a.m., 1:35, 4:35, 7:35, 10:30 p.m.; Mon.-Tues., 1:20, 5:25, 8, 10:40 p.m.
The Black Dahlia Fri.-Sat., 10:30 a.m., 1:35, 4:35, 7:35, 10:30 p.m.; Mon.-Tues., 1:30, 4:30, 7:25, 10:25 p.m.
Everyone's Hero Fri.-Sun., 11:45 a.m., 2:15, 4:45 p.m.; Mon.-Tues., 1:20, 5:20 p.m.
Gridiron Gang Fri.-Sat., 10:30 a.m., 1:45, 4:50, 7:55, 11 p.m.; Sun., 10:15 a.m., 1:15, 4:30, 7:35, 10:35 p.m.; Mon.-Tues., 1:05, 4:05, 7:10 p.m.
The Last Kiss Fri.-Sat., 11:40 a.m., 2:25, 5:15, 8:05, 10:40 p.m.; Mon.-Tues., 1:0, 5:05, 7:50, 10:35 p.m.; Mon.-Tues., 2:10, 5:05, 7:50, 10:30 p.m.
Hollywoodland Fri.-Sat., 4:55, 8, 11:05 p.m.; Sun., 4:55, 7:50, 10:45 p.m.; Mon.-Tues., 4:710, 10:15 p.m.
The Last Kiss Fri.-Sat., 4:55, 8, 11:05 p.m.; Sun., 4:55, 7:50, 10:45 p.m.; Mon.-Tues., 1:0, 4:50, 7:50, 10:30 p.m.
Hollywoodland Fri.-Sat., 4:55, 8, 11:05 p.m.; Sun., 4:55, 7:50, 10:45 p.m.; Sun., 10:45 a.m., 1:30, 4:30, 7:20, 10:15 p.m.; Mon.-Tues., 1:45, 4:35, 7:30, 10:05 p.m.
Hillusionist Fri.-Sun., 11:35 a.m., 2:20, 5, 7:40, 10:25 p.m.

SHOWTIMES FOR: 9/29/2006 - 10/5/2006

THE BRIDGE: CINEMA DE LUX 6081 Center

THE BRIDGE: CINEMA DE LUX 6081 Center
Drive (310)568-3375
Jackas: Number Two Fri.-Sat., 12:30, 1, 2:50, 3:20, 5:10, 5:40, 7, 7:30, 8, 9:20, 9:50, 10:20, 11:40 p.m., 12:10 a.m.; Sun., 12:30, 1, 2:50, 3:20, 5:10, 5:40, 7, 7:30, 8, 9:20, 9:50, 10:20 p.m.
The Guardian Fri.-Sat., 12:35, 3:40, 6:45, 9:50 p.m., 12:35, 3:40, 6:45, 9:50 p.m.
Open Season Fri.-Sun., 11:45 a.m., 12:45, 2, 3, 4:15, 5:15, 7:30, 9, 45 p.m.
Open Season: An IMAX 3D Experience Fri.-Sat., 12:15, 2:30, 4:45, 7, 9:15 p.m.
School for Scoundrels Fri.-Sat., 12 noon, 2:30, 5, 7:30, 10 p.m., 12:30 a.m.; Sun., 11:45 a.m., 11:45, 2, 30, 10 p.m., 12:30 a.m.; Sun., 11:0, 11:5, 7:30, 10 p.m., 12:30 a.m.; Sun., 12:10, 2:30, 5, 7:30, 10 p.m., 12:30 a.m.; Sun., 12 noon, 2:30, 5, 7:30, 10 p.m., 12:30 a.m.; Sun., 11:0, 11:5, 7:7, 7:45, 9:30, 10:15 p.m.
School for Scoundrels Fri.-Sat., 12 noon, 2:30, 5, 7:30, 10 p.m., 12:30 a.m.; Sun., 11:0, 10:7, 7:45, 9:30, 10:15 p.m.
The Back Dahlia Fri.-Sat., 12:10, 2:40, 5:10, 7:40, 10:10 p.m., 12:33 a.m.; Sun., 12:10, 2:40, 5:10, 7:40, 10:10 p.m., 12:33 a.m.; Sun., 12:10, 2:40, 5:10, 7:40, 10:10 p.m., 12:33 a.m.; Sun., 12:10, 2:40, 5:10, 7:40, 10:10 p.m., 12:35 a.m.; Sun., 12:30, 2:40, 4:50 p.m.
The Black Dahlia Fri.-Sun., 1:15, 4:15, 7:15, 10:15 p.m.
The Covenant Fri.-Sun., 1:23, 2:45, 5:15, 7, 7:45, 9:35, p.m.
The Covenant Fri.-Sun., 1:45, 4:45, 7:45, 10:45 p.m.
The Covenant Fri.-Sat., 10 p.m., 2:15, 4:45, 7:15, 9:45 p.m.
The Illusionist Fri.-Sat., 11:45 a.m., 2:15, 4:45, 7:15, 9:45 p.m.
The Ring's Hiro-Sat., 11:45 a.m., 2:15, 4:45, 7:15, 9:45 p.m.
The Ring's Life Fri.-Sat., 11:45 a.m., 2:15, 4:45, 7:15, 9:45 p.m.
The Illusionist Fri.-Sat., 11:45 a.m., 2:15, 4:45, 7:15, 9:45 p.m.
The Illusionist Fri.-Sat., 11:45 a.m., 2:15, 4:45, 7:15, 9:45 p.m.
The Illusionist Fri.-Sat., 11:45 a.m., 2:15, 4:45, 7:15, 9:45 p.m.

9:45 p.m. Barnyard: The Original Party Animais Frit-Satt, 2:05 p.m. 2:05 p.m. Little Miss Sunshine Frit-Satt, 1:45, 4:15, 6:45, 9, 11:30 p.m.; Sun, 1:45, 4:15, 6:45, 9 p.m. Holly Hobbie and Friends Satt-Sun, 10 a.m.

UA MARINA DEL REY 4335 Glencoe Avenue (800)326-3264 510
Jackass: Number Two Fri., 2:25, 5, 7:40, 10:05 p.m.; Fri., 11:55 a.m.; Sat., 2:25 p.m.; Sat., 11:55 a.m., 5, 7:40, 10:05 p.m.; Yun., 2:25, 5, 7:40 p.m.; Sun., 11:55 a.m., 7:40 p.m.; Tues., 2:25, 10:05 p.m.; Mon., 11:55 a.m., 7:40 p.m.; Tues., 2:25, 10:05 p.m.; Tues., 11:55 a.m., 7:40 p.m.; Thurs., 2:25, 10:05 p.m.; Wed., 11:55 a.m., 5, 7:40 p.m.
The Guardian 12:15, 3:45, 7, 10:20 p.m. Open Season 11:45 a.m., 2:15, 4:45, 7:30, 9:55 p.m. School for Scoundrels 12 noon, 2:40, 5:15, 7:50, 10:30 p.m.

p.m. Jet Li's Fearless 12:20, 2:50, 5:25, 8, 10:25 p.m. The Black Dahlia 12:40, 4, 7:15, 10:15 p.m.

AMC LOEWS BROADWAY 4 1441 3rd St.

SANTA MONICA MALIBU

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

AMC SANTA MONICA 7 3rd St. at Arizona

AMC SANTA MONICA 7 3rd St. at Arizona (310)289-4AMC The Guardian Fri-Sat, 11 a.m., 12:30, 2:10, 3:40, 5:10, 7, 8:30, 10:20, 11:35 p.m.; Sun., 11 a.m., 12:30, 2:10, 3:40, 5:10, 7, 8:30, 10:20 p.m.; Mon.-Thurs., 12:40, 2:10, 3:40, 5:10, 7, 8:30, 10:10 p.m. Open Season Fri-Sat, 11:10 a.m., 12:50, 1:50, 3, 4:30, 5:30, 7:10, 8:10, 9:30, 10:30, 11:30 p.m.; Sun., 11:10 a.m., 12:50, 1:50, 3, 4:30, 5:30, 7:10, 8:10, 9:30, 10:30 p.m.; Mon.-Thurs., 12:50, 1:50, 3, 4:30, 5:30, 7:10, 7:50, 9:30, 10 p.m. Everyone's Hero Fri.-Sun, 11:50 a.m., 2:20, 4:50 p.m.; Mon.-Thurs, 2:20, 4:50 p.m. Gridiron Gang Fri.-Sun, 11:50 a.m., 2:30, 5:20, 8, 10:50 p.m.; Mon.-Thurs, 1:30, 4:20, 7:15, 10:20 p.m. The Last Kiss Fri.-Sat, 11:30 a.m., 2, 4:40, 7:20, 9:40, 11:45 p.m.; Sun, 11:30 a.m., 2, 4:40, 7:20, 9:40, 11:45

AERO THEATRE 1328 Montana Avenue

LAEMMLE'S MONICA FOURPLEX 1332 2nd

Street (310)394-9741 A Guide to Recognizing Your Saints 11:30 a.m., 1:55, 4:30, 7:10, 9:40 p.m. 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. Little Miss Sunshine 12 noon, 2:30, 5:05, 7:40, 10:10 p.m. Short Film Fri.-Sun., 11:20, 11:35 a.m.

MANN CRITERION 1313 Third Street Promenade (310)395-1599 Jackass: Number Two 12 noon, 2:20, 4:40, 7, 9:30 p.m.; 12:50, 3:10, 5:30, 8, 10:30 p.m. School for Scoundrels 12:20, 2:40, 5:10, 7:40, 10:10 p.m. All the King's Men 1, 4:10, 7:20, 10:20 p.m. Flyboys 12:40, 3:40, 6:50, 9:50 p.m. Jet Li's Fearless 11:50 a.m., 2:30, 5, 7:30, 10 p.m. NUMUL SCHIPE 12:14 With Line De (210)281

NUWILSHIRE 1314 Wilshire Blvd. (310)281-

 OZ23
 The Last King of Scotland 1, 4:15, 7, 9:50 p.m.

 The Science of Sleep Fri.-Sun., 11:15 a.m., 1:45, 4:30, 7:20, 10 p.m.; Mon.-Thurs., 1:45, 4:30, 7:20, 10 p.m.

 WALLACE - MALIBU THEATER 3822 Cross

ENTERTAINMENT TODAY

Creek Road (310)456-6990 Closed due to a fire.

YOUR MOVIE GUIDE

schedule

MANN CRITERION 1313 Third Street

(323)466-FILM

8223

UA MARINA DEL REY 4335 Glencoe Avenue

Sherrybaby 4:10, 9 p.m. LANDMARK REGENT 1045 Broxton Avenue,

MAJESTIC CREST Westwood & Boulevards (310)474-7866 All the King's Men Fri-Mon., 1:45, 4:30, 7:30, 10:15 p.m.; Tues., 1:45, 4:30, 10:15 p.m.; Wed., 1:45, 4:30, 7:30, 10:15 p.m.; Thurs., 1:45, 4:30 p.m.

MANN BRUIN 948 Broxton Avenue (310)208-

8998 School for Scoundrels 11:50 a.m., 2:20, 5, 7:30, 10:10 MANN FESTIVAL 1 10887 Lindbrook Avenue

MANN NATIONAL 10925 Lindbrook Drive (310)208-4366 Flyboys 12:30, 3:40, 7, 10:20 p.m. MANN VILLAGE 961 Broxton Avenue

Jackass: Number Two 12 noon, 2:30, 4:50, 7:20, 9:40

NUART THEATRE 11272 Santa Monica Blvd.

(310)281-8223 American Hardcore 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

WESTSIDE PAVILION CINEMAS 10800 Pico

 WESTSTDE FAVILION CINEMAS 10000 Pico

 Blvd. at Overland Ave (310)281-8223

 A Guide to Recognizing Your Saints 11:15 a.m., 1:45, 4:30, 7:10, 9:40 p.m.

 Renaissance 11:30 a.m., 2, 4:40, 7:20, 9:50 p.m.

 The Science of Sleep 11:45 a.m., 2:15, 4:50, 7:30, 10 p.m.

 Keeping Mum 11 a.m., 1:30, 4:20, 7, 9:30 p.m.

CULVER CITY, LAX, MARINA DEL REY

AMC LOEWS MARINA 6 13455 Maxella Ave. (310)578-2002 All the King's Men Fri., 1:20, 4:20, 7:30, 10:30 p.m.; Sat., 10:30 a.m., 1:20, 4:20, 7:30, 10:30 p.m.; Sun., 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., 10 a.m., 1, 4:10, 7:20, 10:25 p.m.; Sun., 1, 4:10, 7:20, 10:25 p.m.; Mon.-Thurs., 1, 4:10, 7:15, 10:15 p.m. Everyone's Hero Fri., 2, 4:30, 7:10, 9:30 p.m.; Sat., 11:45 a.m., 2, 4:30, 7:10, 9:30 p.m.; Sun.-Thurs., 2, 4:30, 7:10, 9:30 p.m. The Last Kiss Fri., 2:15, 5, 7:40, 10:10 p.m.; Sat.

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

MANN CULVER PLAZA Washington Blvd at

 MANN CULVER PLAZA Washington Blvd at

 Hughes (310)841-2993

 Flyboys 12:50, 3:50, 6:50, 9:50 p.m.

 Jet Li's Fearless 12:40, 3, 5:20, 7:40, 10 p.m.

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

 The Covenant 7:20, 9:40 p.m.

 How to Eat Fried Worms 12:20, 2:40, 5 p.m.

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

 Little Miss Sunshine 12 noon, 2:20, 4:40, 7, 9:30 p.m.

 PACIFIC CULVER STADIUM 12 9500 Culver

 Packersed College and Workington 12:260

Boulevard, Culver and Washington (310)360-

Jackass: Number Two 2:20, 2:55, 4:40, 5:15, 7:05, 7:35, 9:20, 9:50 p.m. The Guardian 1:05, 1:30, 4:05, 4:30, 7, 7:30, 9:55, 10:25

The Black Dahlia 2:25, 5:05, 7:50, 10:20 p.m. All the King's Men Fri., 1, 10:05 p.m.; Sat.-Thurs., 1, 4, 7:05, 10:05 p.m. The Black Dahlia 2:25, 5:05, 7:50, 10:30 p.m. Everyone's Hero 1:25, 3:35, 5:45, 7:55, 10 p.m. Gridiron Gang 2:10, 4:55, 7:40, 10:20 p.m. The Illusionist 2, 4:35, 7:15, 9:45 p.m.

p.m. The Rocky Horror Picture Show Sat., 11:55 p.m. The Taking of Pelham 1,2,3 Fri., 11:55 p.m.

between Weyburn & Kinross in Westwood (310)281-8223 The Guardian 1, 4, 7:15, 10:30 p.m. MAJESTIC CREST Westwood & Wilshire

- 10:25 p.m. Mon.-Tues., 2:20, 5, 7:40, 10:20 p.n LAEMMLE'S ROYAL THEATRE 11523 Santa

Monica Blvd. (310)477-5581 Aurora Borealis 1:40, 6:30 p.m. Sherrybaby 4:10, 9 p.m.

(310)248-6266

(310)208-5576

theater for schedule

AMC LOEWS MARINA 6

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NO. HOLLYWOOD UNIVERSAL CITY

CENTURY 8 NORTH HOLLYWOOD 12827

Victory Blvd. & Coldwater Canyon (818)508-6004

UU4 Jackass: Number Two 1:15, 3:30, 5:45, 8, 10:15 p.m. The Guardian 1:35, 4:30, 7:25, 10:20 p.m. Open Season 11:30 a.m., 12:30, 1:40, 2:40, 3:50, 4:50, 6, 7, 8:15, 9:15, 10:25 p.m. School for Scoundrels 11:50 a.m., 2:10, 4:40, 7:10, 9:30

p.m. Jet L's Fearless 11:45 a.m., 2:20, 4:45, 7:20, 9:40 p.m. The Black Dahlia 5, 10:30 p.m. Gridiron Gang 1, 4:30, 7:15, 10:10 p.m. The Illusionist 11:40 a.m., 2:15, 7:45 p.m.

REGENCY VALLEY PLAZA Victory at Laurel

Canyon Bivd (818)760-1966 The Covenant 12 noon, 2:20, 5, 7:20, 9:45 p.m. Idlewild 9:40 p.m. Invincible 4:45, 7:10, 9:30 p.m. World Trade Center 12 noon, 6 p.m. Barnyard: The Original Party Animals 11:45 a.m., 2, 4:15, 6:45, 9 p.m.

Barnyard: The Original Party American 6:45, 9 p.m. The Ant Bully 12:15, 2:30 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

Superman Returns 2:45, 8:45 p.m. UNIVERSAL CITY 18 100 Universal City Plaza

UNIVERSAL CITY 18 100 Universal City Plaza
(818)508-0588 707
Jackass: Number Two Fri-Sat., 11:50 a.m., 1:20, 2:20, 4, 4:50, 6:20, 7:20, 8:50, 9:50, 11:20 p.m., 12:15 a.m.; Sun, 11:50 a.m., 1:20, 2:20, 4, 4:50, 6:20, 7:20, 8:50, 9:50 p.m.; Mon.-Thurs., 1:20, 2:20, 4, 4:50, 6:20, 7:20, 8:50, 9:50 p.m.
The Guardian Fri-Sat., 11:40 a.m., 12:50, 2:50, 4, 6, 7:10, 9:10, 10:20 p.m.; Mon.-Thurs., 1, 2:50, 2:50, 4, 6, 7:10, 9:10, 10:20 p.m.; Mon.-Thurs., 1, 2:50, 4, 6, 7:10, 9:10, 10:20 p.m.; Mon.-Thurs., 1, 2:50, 4, 6, 7:10, 9:10, 10:20 p.m.; Mon.-Thurs., 1, 2:50, 4, 6, 7:10, 9:10, 10:20 p.m.; Mon.-Thurs., 1, 2:50, 4, 6, 7:10, 9:10, 10:20 p.m.; Mon.-Thurs., 1, 2:00, 4:0, 7, 9:20, 11:45 p.m.; Sun, 12 noon, 2:20, 4:40, 7, 9:20, 11:45 p.m.; Sun, 12 noon, 2:20, 4:40, 7, 9:20, 11:45 p.m.; Sun, 12 noon, 2:20, 4:40, 7, 9:20, p.m.; Mon.-Thurs., 1:55, 4:20, 6:50, 9:30 p.m.; 12:10 a.m.; Sun., 11:55, 4:20, 6:50, 9:30 p.m.;

6:50, 9:30 p.m., 12:10 a.m.; Sun., 11:30 a.m., 1:55, 4:20, 6:50, 9:30 p.m.; Mon.-Thurs., 1:55, 4:20, 6:50, 9:30 p.m.; Mon.-Thurs., 1:55, 4:20, 6:50, 9:30 p.m.; Mon.-Thurs., 1:55, 4:20, 6:50, p.m.; Mon.-Thurs., 1:05, 3:50, 7:05, 10:05 p.m.; Hyboys Fri-Sun., 11:45 a.m., 3, 6:10, 9:40 p.m.; Mon.-Thurs., 2:55, 6:10, 9:40 p.m.; Jonon, 1:30, 2:30, 4:05, 5, 6:35, 7:30, 9, 10, 11:35 p.m.; Sun., 12 noon, 1:30, 2:30, 4:05, 5, 6:35, 7:30, 9, 10 p.m.; Mon.-Wed., 1:30, 2:30, 4:05, 5, 6:35, 7:30, 9, 10 p.m.; Thurs., 1:30, 4:05, 5, 6:35, 7:30, 9, 10 p.m.; Thurs., 1:30, 4:05, 5, 6:35, 7:30, 9, 10 p.m.; Thurs., 1:30, 4:05, 5, 6:35, 7:30, 9, 10 p.m.; Thurs., 1:30, 4:05, 5, 6:35, 7:30, 9, 10 p.m.; Thurs., 1:30, 4:05, 5, 6:35, 7:30, 9, 10 p.m.; Thurs., 1:30, 4:05, 5, 6:35, 7:30, 9, 10 p.m.; Thurs., 1:30, 4:05, 5, 6:35, 7:30, 9, 10 p.m.; Thurs., 1:30, 4:05, 5, 6:35, 7:30, 9, 10 p.m.; Thurs., 1:30, 4:05, 5, 6:35, 7:30, 9, 10 p.m.; Thurs., 1:30, 4:05, 5, 6:35, 7:30, 9, 10 p.m.; Thurs., 1:30, 4:05, 5, 6:35, 7:30, 9, 10 p.m.; Thurs., 1:30, 4:05, 5, 6:35, 7:30, 9, 10 p.m.; Thurs., 1:30, 4:05, 5, 6:35, 7:30, 9, 10 p.m.; Thurs., 1:30, 4:05, 5, 6:35, 7:30, 9, 10 p.m.; Thurs., 1:30, 4:05, 5, 6:30, 10:50 p.m.; Mon.-Thurs., 1:55 a.m., 2:430, 7:15, 9:45 p.m.; Mon.-Thurs., 3:20, 5:50, 8:15, 10:35 p.m.; Mon.-Thurs., 3:20, 5:50, 8:15, 10:35 p.m.; Mon.-Thurs., 3:20, 5:50, 8:15, 10:35 p.m.; Crank Fri.-Sun, 11:55 a.m., 2:35, 5:25, 7:50, 10:35 p.m.; The Wicker Man Fri.-Sun, 11:55 a.m., 2:25, 5:20, 8:10, 10:35 p.m.; Mon.-Thurs., 2:25, 5:20, 8:10, 10:35 p.m.; Mon.-Thurs., 2:25, 5:20, 8:10, 10:35 p.m.; Mon.-Thurs., 2:25, 5:20, 8:10, 10:35 p.m.; Mons.-Thurs., 2:25, 5:20, 8:10, 10:35 p.m.; Mon.-Thurs., 2:24, 5:10, 7:40, 10:15 p.m.; Mon.-Thurs., 2:24, 5:10, 7:40, 10:15 p.m.; Mon.-Thurs., 2:40,

PANORAMA CITY SHERMAN OAKS, ENCINO

LAEMMLE'S TOWN CENTER 5 17200 Ventura

Blvd (818)981-9811 The Science of Sleep 11:45 a.m., 2:20, 5:10, 7:50, 10:15 p.m. Keeping Mum 11:30 a.m., 2, 4:40, 7:20, 9:55 p.m. The U.S. vs. John Lennon 11:35 a.m., 2, 4:30, 7:10, 9:40

p.m. Half Nelson 11:30 a.m., 2:10, 4:50, 7:40, 10:10 p.m. Soghate Farang 12 noon, 2:30, 5, 7:30, 10 p.m. MANN PLANT 16 7876 Van Nuys Boulevard

(818)779-0323 Jackass: Number Two 11:50 a.m., 12:30, 2:20, 3, 4:50, 5:30, 7:20, 8, 9:50, 10:30 p.m. Open Season 11 a.m., 1:30, 4:05, 6:30, 9 p.m.; 11:40 a.m., 12:20, 2:10, 2:50, 4:40, 5:20, 7:10, 7:50, 9:40,

Griditon Gung 12:40, 11:40, 11:40, 11:10 p.m. The Wicker Man 12:10, 2:40, 5:10, 7:40, 10:10 p.m. Step Up 6:50, 9:20 p.m. Barnyard: The Original Party Animals 11:20 a.m., 1:50, 4:20 p.m. Monster House 11:10 a.m., 1:40, 4:10, 6:40, 9:10 p.m.

PACIFIC GALLERIA STADIUM 16 15301

PACIFIC GALLERIA STADIUM 16 15301
Ventura Boulevard (818)501-5121
Jackass: Number Two Fri.-Sat., 12:20, 2, 3, 4:30, 5:40, 7:15, 8:20, 9:55, 10:55 p.m.; Sun., 12:20, 2, 3, 4:30, 5:40, 7:15, 8:20, 9:55 p.m.; Mon.-Thurs., 12:20, 2, 3, 4:30, 5:40, 7:15, 8:20, 9:50 p.m.
The Guardian Fri.-Sat., 12:25, 1:25, 3:45, 4:45, 7:10, 8:10, 10:20 p.m.; Sun., 12:25, 1:25, 3:45, 4:45, 7:10, 8:10, 10:20 p.m.; Mon.-Thurs., 12:25, 1:25, 3:45, 4:45, 7:10, 8:10, 10:20 p.m.; Mon.-Thurs., 12:25, 1:25, 3:45, 4:45, 7:10, 8:10, 10:20 p.m.; Mon.-Thurs., 12:25, 1:25, 3:45, 4:45, 7:05, 8:10, 10:10 p.m.
School for Scoundrels Fri.-Sun., 1:45, 4:35, 7:25, 10:15 p.m.; Mon.-Thurs., 1:45, 4:35, 7:25, 10:15 p.m.; Sun., 12:40, 3:40, 7:05, 10:20 p.m.; Mon.-Thurs., 12:35, 3:45, 7, 10:15 p.m.

Flyboys Fri.-Sat., 12:30, 3:45, 7:05, 10:25 p.m.; Sun., 12:30, 3:45, 7:05, 10:10 p.m.; Mon.-Thurs., 12:30, 3:40, 7:05, 10:10 p.m.; Mon.-Thurs., 12:30, 3:40, 7:05, 10:10 p.m.;
Jet Li's Fearless Mon.-Thurs., 1:40, 4:20, 7:20, 9:55 p.m.
The Black Dahlia Fri.-Sat., 1:35, 4:30, 7:30, 10:20 p.m.; Sun., 1:35, 4:30, 7:30, 10:15 p.m.; Mon.-Thurs., 12:55, 4:05, 7:05, 9:50 p.m.
Gridiron Gang Fri.-Sat., 1:55, 4:50, 7:40, 10:30 p.m.; Sun., 1:55, 4:50, 7:40, 10:25 p.m.; Mon.-Thurs., 1:15, 4:10, 7:25, 10:15 p.m.;
The Last Kiss Fri.-Sun., 2, 4:35, 7:10, 9:55 p.m.; Mon.-Thurs., 1:15, 4:10, 7:25, 10:15 p.m.
Hollywoodland Fri.-Sat., 1:50, 4:55, 7:45, 10:30 p.m.; Sun., 1:20, 4:25, 7:35, 10:30 p.m.; Mon.-Thurs., 1:10, 4:15, 7:15, 10:15 p.m.
The Illusionist Fri.-Sat., 1:50, 4:55, 7:45, 10:35 p.m.; Sun., 1:50, 4:55, 7:45, 10:30 p.m.; Mon.-Thurs., 1:10, 4:15, 7:15, 10:15 p.m.
The Illusionist Fri.-Sat., 1:50, 4:55, 7:45, 10:35 p.m.; Sun., 1:50, 4:55, 7:45, 10:30 p.m.; Mon.-Thurs., 1:10, 4:15, 7:16, 9:00 p.m.; Mon.-Thurs., 1:10, 4:15, 7:16, 9:00 p.m.; Mon.-Thurs., 1:05, 4:55, 7:45, 10:30 p.m.; Mon.-Thurs., 1:00, 9:55 p.m.
PACIFIC SHERMAN OAKS 5 Corner of Van Nuys Blvd and Milbank (818)501-5121

PACIFIC SHERMAN OAKS 5 Corner of Van Nuys Blvd and Milbank (818)501-5121 The Guardian Fri.-Sat., 1:15, 4:15, 7:30, 10:30 p.m.; Sun., 1:15, 4:15, 7:30 p.m.; Mon.-Thurs., 1:45, 4:30, 7:20 p.m. All the King's Men Fri.-Sat., 1, 4:10, 7:15, 10:25 p.m.; Sun., 1, 4:10, 7:15 p.m.; Mon.-Thurs., 2:30, 7 p.m. Everyone's Hero Fri.-Sat., 1:50, 4:30, 7:10, 9:30 p.m.; Sun., 1:50, 4:30, 7:10 p.m.; Mon.-Thurs., 2:05, 4:30, 7:10 p.m. Hollywoodland Fri.-Sat., 1:05, 4:05, 7:05, 10:05 p.m.; Sun., 1:05, 4:05, 7:05 p.m.; Mon.-Thurs., 1:55, 4:35, 7:25 p.m.

Sun., 1:05, 4:05, 7:05 p.m.; mo... 7:25 p.m. Crank Fri-Sat., 2:30, 5, 7:25, 9:40 p.m.; Sun., 2:30, 5, 7:25 p.m.; Mon.-Thurs., 2:20, 4:45, 7:30 p.m.

WODDLAND HILLS WEST HILLS, TARZANA

AMC PROMENADE 16 Topanga Canyon Blvd.
 And Oxnard N. of 101 Fwy. (818)883-2AMC Jackass: Number Two Fri.-Sat, 11:15 a.m., 12:30, 2:05, 3:15, 4:45, 5:40, 7:15, 8:10, 9:40, 10:50 p.m.; Sun, 11:15 a.m., 12:30, 2:05, 3:15, 4:45, 5:40, 7:15, 8:10, 9:40, 10:30, 10:45 p.m.; Mon.-Thurs., 2:05, 3:15, 4:45, 5:40, 7:15, 8:05, 9:40, 10:30 p.m.
 The Guardian Fri.-Sat., 12 noon, 1, 3:10, 4:10, 6:30, 7:30, 9:45, 10:45 p.m.; Sun., 12 noon, 1, 3:10, 4:10, 6:30, 7:20, 9:45, 10:35 p.m.; Mon.-Thurs., 1, 3:10, 4:10, 6:30, 7:20, 9:45, 10:35 p.m.; Mon.-Thurs., 1, 3:10, 4:10, 6:30, 7:20, 9:45, 10:30 p.m.
 Open Season Fri.-Sun., 11:40 a.m., 2, 4:30, 7, 9:20 p.m.; Fri.-Sat., 10:20, 11:40 a.m., 12:40, 2, 3, 4:30, 5:30, 7, 8, 9:20, 10:30 p.m.; Sun., 10:20, 11:40 a.m., 12:40, 2, 3, 4:30, 5:30, 7, 8, 9:20 p.m.; Mon.-Thurs., 2, 4:30, 7, 9:20 p.m.; Mon.-Thurs., 1, 2, 3:20, 4:30, 5:35, 7, 7:55, 9:20, 10:15 p.m.
 School for Scoundrels Fri.-Sun., 11:30 a.m., 2:15, 5:05, 7:45, 10:25 p.m.; Mon.-Thurs., 2:15, 5:05, 7:45, 10:20 p.m.
 All the King's Men. Fri.-Sat., 10:45 a.m., 12:50, 1:50, 4, 5

7:45, 10:25 p.m.; Mon.-Thurs., 2:15, 5:05, 7:45, 10:20 p.m.
All the King's Men Fri.-Sot., 10:45 a.m., 12:50, 1:50, 4, 5, 7:05, 7:50, 10:10, 10:55 p.m.; Sun., 10:45 a.m., 12:50, 1:50, 4, 5, 7:05, 7:50, 10:10, 10:45 p.m.; Mon., 1:05, 2, 4, 5, 7:05, 7:50, 10:10 p.m.; Tues., 1:05, 4, 7:05, 10:10 p.m.; Wed.-Thurs., 1:05, 2, 4, 5, 7:05, 7:50, 10:10 p.m.; Flyboys Fri.-Sun, 12:15, 3:30, 7:05, 10:15 p.m.; Mon.-Thurs., 1:05, 4, 7:15, 10:20 p.m.
Fit's Fearless Fri.-Sun, 12:10, 2:45, 5:20, 8:05, 10:40 p.m.; Mon.-Thurs., 1:10, 4:05, 7:30, 10:05 p.m.
The Black Dahlia Fri.-Sun, 10:40 a.m., 1:30, 4:25, 7:20, 10:05 p.m.; Mon.-Thurs., 1:30, 4:25, 7:20, 10:05 p.m.
Teveryone's Hero Fri.-Sun, 10:30 a.m., 12:45, 3:05, 5:25, 7:40 p.m.; Mon.-Thurs., 1:15, 4:15, 7:10, 10:10 p.m.; Mon.-Thurs., 1:15, 4:15, 7:10, 10:10 p.m.; Mon.-Thurs., 1:30, 4:25, 7:20, 10:05 p.m.
The Last Kiss Fri.-Sun., 11 a.m., 1:50, 4:40, 7:25, 10 p.m.
Invincible 9:55 p.m.
Litt H Miss Sunshine Fri.-Sun., 12:05, 2:40, 5:15, 7:55, 10:35 p.m.; Mon.-Thurs., 1:45, 4:35, 7:15, 9:50 p.m.
AEMMLE'S FALLBROOK Fallbrook Mall

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

[18) 340-8710
Open Season Fri.-Sun., 12 noon, 2:20, 4:50, 7:10, 9:20 p.m.; Mon.-Thurs., 1, 3:20, 5:50, 8:10 p.m.
All the King's Men Fri.-Sun., 12:45, 3:45, 7, 10 p.m.; Mon.-Thurs., 1:45, 4:45, 8 p.m.
The Science of Sleep Fri.-Sun., 11:30 o.m., 2, 4:40, 7:20, 10 p.m.; Mon.-Thurs., 12:30, 3, 5:40, 8:20 p.m.
Keeping Mum Fri.-Sun., 12 noon, 2:30, 5, 7:30, 10 p.m.; Mon.-Thurs., 1, 3:30, 6, 8:30 p.m.
The U.S. vs. John Lennon Fri.-Sun., 12:10, 2:40, 5:10, 7:40, 10:10 p.m.; Mon.-Thurs., 1:10, 3:40, 6:10, 8:40 p.m.

p.m. Lage Raho Munna Bhai Fri.-Sat., 12:30, 3:30, 6:30, 9:30 p.m.; Sun.-Thurs., 12 noon, 3, 6, 9 p.m. The Illusionist Fri.-Sun., 11:30 a.m., 2:10, 4:50, 7:30, 10:10 p.m.; Mon.-Thurs., 12:30, 3:10, 5:50, 8:30 p.m. Kabhi Alvida Naa Kehna (Never Say Goodbye) Tues., 12:20, 4:20, 9:30 p.m.

12:30, 4:30, 8:30 p.m.

NORTHRIDGE, CHATSWORTH, GRANADA HILLS

MANN GRANADA HILLS Devonshire Street &

Balboa Avenue (818)363-3679 Jackass: Number Two 12:10, 2:30, 5, 7:40, 10 p.m. The Guardian 12:40, 3:50, 7:20, 10:20 p.m. Open Season 12 noon, 2:10, 4:20, 7, 9:20 p.m. School for Scoundrels 11:50 a.m., 2:20, 4:40, 7:30, 10:10

Everyone's Hero 11:40 a.m., 2, 4:30 p.m. Everyone's Hero 11:40 a.m., 2, 4:30 p.m. Everyone's Hero 11:40 a.m., 1:50, 4:10, 6:30, 9 p.m. Gridinon Gang 12:30, 3:40, 6:40, 9:30 p.m.

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

 lummer (818)501-5121

 Jackass: Number Two Fri.-Sat., 1:35, 4:40, 7:40, 10:30

 p.m.; Sun.-Thurs., 1:35, 4:40, 7:40, 9:55 p.m.

 All the King's Men Fri., 1, 4:05, 7, 10:05 p.m.; Sat., 12:50, 4:05, 7, 10:05 p.m.; Sun., 12:50, 4:05, 7, 9:55 p.m.; Mon.-Thurs., 1, 4:05, 7, 9:55 p.m.

 Fyboys Fri.-Sat., 1:05, 4:10, 7:20, 10:20 p.m.; Sun., 1:05, 4:10, 7:05, 10 p.m.; Mon.-Thurs., 1:05, 4:05, 7:05, 10 p.m.; Mon.-Thurs., 1:05, 4:05, 7:05, 10 p.m.; Sun., 1:05, 4:05, 7:05, 10 p.m.; Sun., 1:04, 4:35, 7:35, 10:35 p.m.; Sun.-Thurs., 1:10, 4:35, 7:35, 10:15 p.m.

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Everyone's Hero Fri., 2:25, 5:05, 7:30, 9:45 p.m.; Sat.-Sun., 12:15, 2:35, 5, 7:30, 9:45 p.m.; Mon.-Thurs., 2:25, 5:05, 7:30, 9:45 p.m. Gridiron Gang Fri.-Sat., 1:25, 4:55, 7:50, 10:35 p.m.; Sun.-Thurs., 1:25, 4:55, 7:50, 10:20 p.m. The Last Kiss Fri.-Sat., 1:30, 4:25, 7:25, 10 p.m.; Sun.-Thurs., 1:30, 4:25, 7:25, 9:50 p.m. ACIELC WINNET A ALL STADIUM 21, 9201

SHOWTIMES FOR: 9/29/2006 - 10/5/2006

The Guardian Fri.-Sun., 11:45 a.m., 3:05, 6:25, 9:55 p.m.; Mon.-Thurs., 3:05, 6:25, 9:45 p.m. Open Season Fri., 2, 4:30, 7, 9:30 p.m.; Sat.-Sun., 11:30 a.m., 2, 4:30, 7, 9:30 p.m.; Mon.-Thurs., 2, 4:30, 7, 9:20

a.m., 2, 4:30, 7, 9:30 p.m.; Mon.-Thurs., 2, 4:30, 7, 9:20 p.m., Jet Li's Fearless Fri.-Sun., 1, 3:45, 6:35, 9:15 p.m.; Mon.-Thurs., 1, 3:45, 6:35, 9:10 p.m. The Science of Sleep Fri., 11:30 a.m., 1:50, 4:50, 7:40, 10:30 p.m.; Sat., 11:10 a.m., 1:50, 4:50, 7:40, 10:20 p.m.; Mon.-Thurs., 1:20, 4, 7:10, 9:50 p.m. Everyone's Hero Fri., 1:20, 3:40 p.m.; Sat.-Sun., 11 a.m., 1:20, 3:40 p.m.; Mon.-Thurs., 1:20, 5:415 p.m. The Protector Fri., 2:25, 4:40, 7:10, 9:40 p.m.; Sat.-Sun., 11:55 a.m., 2:25, 4:40, 7:10, 9:40 p.m.; Sat.-Sun., 11:55 a.m., 2:25, 4:40, 7:10, 9:40 p.m.; Mon.-Thurs., 2:15, 4:45, 7:05, 9:30 p.m. Accepted Fri.-Sat., 5:55, 8:25, 10:55 p.m.; Sun., 5:55, 8:15, 10:35 p.m.; Mon.-Thurs., 5:25, 7:45, 10:05 p.m. The Illusionist Fri., 2:15, 5:10, 8, 10:45 p.m.; Sat., 11:20 a.m., 2:15, 5:10, 7:55, 10:30 p.m.; Mon.-Thurs., 1:30, 4:15, 7:20, 9:55 p.m.

GLENDALE HIGHLAND PARK

HIGHLAND THEATER 5604 North Figueroa Street (323)256-6383 Jackass: Number Two 12:15, 2:10, 4, 5:55, 7:50, 9:35 p.m. The Guardian 12:30, 3:15, 5:55, 8:40 p.m. School for Scoundrels 12:35, 2:35, 4:35, 6:35, 8:35 p.m.

UA LACANADA FLINTRIDGE 1919 Verdugo

Blvd (800)326-3264 508 Jackass: Number Two 12:10, 2:30, 4:50, 7:55, 10:15 p.m. The Guardian 12 noon, 3:30, 7:20, 10:35 p.m. Open Season 11:55 a.m., 2:15, 4:40, 7, 9:20 p.m. School for Scoundrels 11:35 a.m., 2, 4:30, 7:40, 10:10

p.m. All the King's Men 11:30 a.m., 3:15, 7:30, 10:25 p.m. Flyboys 11:50 a.m., 3, 7:10, 10:20 p.m. Everyone's Hero 11:40 a.m., 2:05, 4:20, 6:50, 9:10 p.m. The Illusionist 11:45 a.m., 2:20, 5:05, 7:50, 10:30 p.m.

PASADENA & VICINITY

LAEMMLE'S - ONE COLORADO CINEMAS 42

LAEMMLE'S - ONE COLORADO CINEMAS 42 Miller Alley (626)744-1224 The Guardian 1, 4:05, 7:10, 10:15 p.m. Open Season 1, 3:15, 5:30, 7:50, 9:55 p.m. School for Scoundrels 1:50, 4:30, 7, 9:30 p.m. All the King's Men 1:15, 4:10, 7:25, 10:15 p.m. The Black Dahlia 1:40, 4:30, 7:20, 10:10 p.m. Half Nelson 1:40, 4:20, 7, 9:40 p.m. Quinceanera 1, 3:20, 5:40, 8, 10:15 p.m. Short Films Fri-Sun, 11:30 a.m., 12:30 p.m.; Fri-Sun, 12 noon, 12:50 p.m.; Fri-Sun, 11:50 a.m., 12:20 p.m.; Fri-Sun, 11:40 a.m., 12:40 p.m. LAEMMLE'S PLAYHOUSE 7 673 East Colorado Boulevard (626)844-6500

LAEMMLE'S PLAYHOUSE / 0/3 East conorder Boulevard (626)844-6500 A Guide to Recognizing Your Saints 11:55 a.m., 2:30, 5:10, 7:50, 10:15 p.m. Feast Fri.-Sat., 12 mid. The Science of Sleep Fri.-Sat., 12 noon, 1:20, 2:40, 4, 5:20, 7, 8, 9:40, 10:30 p.m., 12 mid.; Sun.-Thurs., 12 noon, 1:20, 2:40, 4, 5:20, 7, 8, 9:40, 10:30 p.m. Jesus Camp 11:45 a.m., 2, 4:35, 7:10, 9:25 p.m. The U.S. vs. John Lennon 11:45 a.m., 2:10, 4:55, 7:30, 10

p.m. Red Doors 12 noon, 2:20, 4:45, 7:20, 9:55 p.m. Little Miss Sunshine 11:45 a.m., 2:20, 5, 7:40, 10:15 p.m. Evil Aliens Fri.-Sat., 12 mid.

PACIFIC HASTINGS 8 355 North Rosemead
 Blvd (626)568-8888
 Jackass: Number Two Fri.-Sat., 1:10, 3:25, 5:40, 8:30, 10:45 p.m.; Sun.-Thurs., 1:10, 3:25, 5:40, 8:30 p.m.
 The Guardian Fri.-Sat., 1:10, 3:25, 5:40, 8:30 p.m.; Thurs., 1, 4:15, 7:30 p.m.; Sun.-Thurs., 1, 4:15, 7:30, 10:35 p.m.; Sun.-Thurs., 1:15, 3:30, 5:45, 8:15, 10:30 p.m.; Sun.-Thurs., 1:15, 3:30, 5:45, 8:15, 10:30 p.m.; Sun.-Thurs., 1:15, 3:30, 5:45, 8:15, 10:30 p.m.; Sun.-Thurs., 2:0, 5:15, 8, 10:40 p.m.; Sun.-Thurs., 1:20, 4:20, 7:20, 10:20 p.m.; Sun.-Thurs., 1:20, 4:20, 7:20, 10:20 p.m.; Sun.-Thurs., 1:25, 5, 7:45 p.m.
 Everyone's Hero Fri.-Sat., 1:05, 3:15, 5:20, 7:40, 9:55 p.m.; Sun.-Thurs., 1:30, 4:10, 7, 9:45 p.m.; Sun

PACIFIC PASEO STADIUM 14 336 East

Thurs., 1:30, 4:10, 7 p.m.
PACIFIC PASEO STADIUM 14 336 East
Colorado Boulevard (626)568-8888
Jackass: Number Two Fri.-Sat., 1:15, 2:15, 4:30, 5:30, 7:15, 8:15, 9:45, 10:45 p.m.; Sun., 1:15, 2:15, 4:30, 5:30, 7:15, 8:15, 9:45 p.m.; Mon.-Thurs., 1:15, 2:15, 4:30, 5:30, 7:15, 8:15, 9:49 p.m.
The Guardian Fri.-Sat., 12:30, 1:20, 3:45, 4:40, 7, 8, 10:15, p.m.; Sun., 12:30, 1:20, 3:45, 4:40, 7, 8, 10:15, p.m.; Mon., 11 a.m., 1:20, 3:45, 4:40, 7, 8, 10:15, p.m.; Mon., 11 a.m., 1:20, 3:45, 4:40, 7, 8, 9:55 p.m.; Tues.-Thurs., 1:05, 1:20, 4:05, 4:40, 7, 8, 9:55 p.m.; Tues.-Thurs., 1:05, 1:20, 4:05, 4:40, 7, 8, 9:55 p.m.; Jackas, 10:15 p.m.; Mon., 11 a.m., 1:20, 3:45, 4:40, 7, 8, 9:55 p.m.; Jues.-Thurs., 1:05, 1:20, 4:05, 4:40, 7, 8, 9:55 p.m.; Jues.-Thurs., 1:05, 1:20, 3:30, 4:55, 5:55, 7:30, 8:30, 9:55 p.m.; Mon.-Thurs., 1:05, 2:30, 3:30, 4:55, 5:55, 7:30, 8:30, 9:55 p.m.; Mon.-Thurs., 1:05, 2:30, 3:30, 4:55, 5:55, 7:30, 8:30, 9:55 p.m.; Mon.-Thurs., 1:05, 2:30, 7:55, 10:10 p.m.
School for Scoundrels Fri.-Sat., 12:50, 3:55, 7:05, 10:30 p.m.; Sun., 12:50, 3:55, 7:05, 10:30 p.m.; Sun., 12:50, 3:55, 7:05, 10:30 p.m.; Sun., 12:50, 3:55, 7:10, 10:20 p.m.; Mon.-Thurs., 1:10, 4:15, 7:15, 10:15 p.m.
Hyboys Fri.-Sun., 12:50, 3:55, 7:10, 10:20 p.m.; Mon.-Thurs., 1:10, 4:15, 7:15, 0:15 p.m.
Jet Li's Fearless Fri.-Sat., 12:45, 3:15, 5:45, 8:20, 10:55 p.m.; Sun., 1:10, 4:15, 7:15, 9:50 p.m.
Jet Li's Fearless Fri.-Sat., 12:55, 3:10, 5:20 p.m.; Mon.-Thurs., 1:10, 4:15, 7:15, 9:50 p.m.
Jet Li's Fearless Fri.-Sun., 12:55, 3:10, 5:20 p.m.; Mon.-Thurs., 1:10, 4:15, 7:15, 9:50 p.m.
The Black Dahlia 1:25, 4:25, 7:20, 10:10 p.m.
Everyone's Hero Fri.-Sun., 12:55, 3:10, 5:20 p.m.; Mon.-Thurs., 1, 3:10, 5:20 p.m.
Hellwoodland Ei, Set. 2, 4:50, 7:45, 10:40 p.m.; Sun., 2, 4:50, 7:45, 10:30 p.m.; Mon.-Thurs., 2, 4:50, 7:45, 10:30 p.m.
Hollwoodland Ei, Set. 7:25, 10:05 p.m.

p.m. **The Last Kiss** 1:45, 4:35, 7:25, 10:05 p.m. **Hollywoodland** Fri.-Sat., 7:35, 10:35 p.m.; Sun., 7:35, 10:30 p.m.; Mon.-Thurs., 7:35, 10:20 p.m.

SEPTEMBER 29-OCTOBER 5, 2006 ENTERTAINMENT TODAY

PACIFIC HASTINGS 8 355 North Rosemead

PACIFIC WINNETKA ALL STADIUM 21 9201

 FACIFIC WINNETKA ALL STADIUM 21 9201
 Winnetka Avenue at Prairie (818)501-5121
 Jackass: Number Two Fri.-Sot., 12:10, 1:15, 2:10, 2:50, 4:10, 5, 5:45, 7:15, 7:55, 8:45, 10:05, 10:45, 11:30
 p.m.; Sun., 12:10, 1:15, 2:10, 2:50, 4:10, 5, 5:45, 7:15, 7:55, 8:45, 10:05, 10:45 p.m.; Mon.-Thurs., 12:50, 1:55
 2:50, 4:10, 5, 5:45, 7:15, 7:55, 8:45, 10:05 p.m.
 The Guardian Fri.-Sat., 12 noon, 1, 3:30, 4:30, 7, 8, 10:30 p.m.; Mon.-Thurs., 12:30, 1, 3:40, 4:30, 7, 8, 10:05 p.m.
 Open Season Fri.-Sun., 12:05, 1, 1:50, 2:25, 2:50, 4:00 5:45, 7:15, 12:50, 1:55,

10:05 p.m. Open Season Fri.-Sun., 12:05, 1, 1:50, 2:35, 3:50, 4:20, 5:20, 6:30, 7:10, 8, 9:10, 9:50, 10:40 p.m.; Mon.-Thurs., 12:35, 1:10, 1:50, 3, 3:50, 4:20, 5:50, 6:30, 7:10, 8:20, 9:10, 0:50 p.m. Clear Setson Pri-Sun, 12:05, 10:120, 22:05, 3:00, 4:20, 5:20, 6:30, 7:10, 8: 9:10, 9:50 p.m.
School for Scoundrels Fri-Sun, 1:30, 4:35, 7:30, 10:40 p.m.; Mon.-Thurs., 1:30, 4:35, 7:30, 10:20 p.m.
Flyboys Fri-Sun, 12:05, 3:35, 7:05, 10:35 p.m.; Mon.-Thurs., 12:45, 3:55, 7:05, 10:30 p.m.
Jet L's Fearless Fri-Sott, 1:25, 4:25, 7:20, 8:25, 10:10, 11:20 p.m.; Mon.-Thurs., 1:25, 4:25, 7:20, 8:25, 10:10, 11:20 p.m.; Mon.-Thurs., 1:25, 4:25, 7:20, 8:25, 10:10, 11:20 p.m.; Sun, 1:25, 4:25, 7:20, 8:25, 10:10, 11:20 p.m.; Sun, 1:25, 4:25, 7:20, 8:25, 10:10, 11:20 p.m.; Sun, 1:25, 4:25, 7:20, 8:25, 10:10, 11:20 p.m.; Mon.-Thurs., 1:25, 4:25, 7:20, 8:25, 10:10, 10:15 p.m.; Mon.-Thurs., 1:26, 4:27, 7:20, 8:15, 10:10 p.m.; Mon.-Thurs., 1:26, 4:27, 7:20, 8:15, 7:05, 8:10, 10:20, 11:25 p.m.; Mon.-Thurs., 1:35, 3:45, 4:50, 7:05, 8:10, 10:20, 11:25 p.m.; Mon.-Thurs., 1:35, 3:45, 4:50, 7:05, 8:30, 10:20 p.m.; Mon.-Thurs., 1:35, 3:45, 4:50, 7:05, 8:30, 10:20 p.m.; Mon.-Thurs., 1:35, 4:40, 7:20, 10 p.m.; Mon.-Thurs., 4:45, 10:15 p.m.; Mon.-Thurs., 4:45, 10:25 p.m.
He Lost Kiss Fri-Sott., 1:10, 7:40 p.m.; Mon.-Thurs., 1:15, 7:40 p.m.
Tronk Fri-Sott, 1:15, 2:45, 5:25, 8:05, 10:50 p.m.; Sun, 12:15, 2:45, 5:25, 8:05, 10:50 p.m.; Sun, 12:15, 2:45, 5:25, 8:05, 10:45 p.m.; Mon.-Thurs., 1:40, 4:15, 7:30, 9:55 p.m.
Hellywoodland Fri-Sun, 1:10, 7:40 p.m.; Mon.-Thurs., 1:40, 4:15, 7:30, 9:55 p.m.
Hellywoodland Fri-Sun, 1:10, 7:40 p.m.; Mon.-Thurs., 1:40, 4:15, 7:30, 9:55 p.m.
Hellywoodland Fri-Sun, 1:05, 4:05, 7:25, 10:25 p.m.
Barnyard: The Original Party Animals Fri-Sun, 12:10, 2:55, 5:40 p.m.; Mon.-Thurs., 1:05, 4:05, 7:25, 10:25 p.m.
Hittle Miss Sunshine 1:05, 4:10, 7:15, 10:15 p.m.
Pirates of the Caribbean: Dead Man's Chest Fri-Sun, 7, 10:25 p.m.; Mon.-Thurs., 7, 10:15 p.m.

BURBANK & VICINITY

AMC BURBANK 16 125 E. Palm Ave. Downtown Burbank, First & Palm, one block

- Downtown Burbank, First & Palm, one block north of Olive (310)289-4AMC Jackass: Number Two Fri-Sat., 11:10 a.m., 12:45, 1:35, 3:15, 4:15, 5:45, 6:45, 8:15, 9:15, 10:50, 11:50 p.m.; Sun., 11:10 a.m., 12:45, 1:35, 3:15, 4:15, 5:45, 6:45, 8:15, 9:15 p.m.; Mon.-Thurs., 1:35, 3:15, 4:15, 5:45, 6:45, 8:15, 9:15 p.m. The Guardian Fri-Sat., 10:45 a.m., 2:10, 5:30, 9 p.m., 12:05 a.m.; Sun., 10:45 a.m., 2:10, 5:30, 9 p.m., 12:05 a.m.; Sun., 10:45 a.m., 2:10, 5:30, 9 p.m., 12:05 a.m.; Sun., 10:45 a.m., 2:10, 5:30, 9 p.m., 12:05 a.m.; Sun., 10:45 a.m., 2:10, 5:30, 9 p.m., 12:05 a.m.; Sun., 10:45 a.m., 12:15, 1:25, 2:45, 3:50, 5:15, 7:45, 10:15 p.m.; Mon.-Thurs., 1:15, 1:25, 2:45, 3:50, 5:15, 7:45 p.m.; Mon.-Thurs., 1:15, 1:25, 2:45, 5:15, 7:45 p.m. School for Scoundrels Fri-Sat., 11:05 a.m., 1:40, 4:25, 7:10, 9:50 p.m.; Mon.-Thurs., 1:40, 4:25, 7:15, 9:45 p.m. All the King's Men. Fri-Sat., 10:55 a.m., 1:55 5, 8:10

7:10, 9:50 p.m., 12:15 a.m.; Sun., 11:05 a.m., 1:40, 4:25, 7:10, 9:50 p.m.; Mon.-Thurs., 1:40, 4:25, 7:15, 9:45 p.m.
All the King's Men Fri.-Sat., 10:55 a.m., 1:55, 5, 8:10, 11:10 p.m.; Sun., 10:55 a.m., 1:55, 5, 8:05 p.m.; Mon.-Thurs., 1:55, 5, 8:05 p.m.; Hyboys Fri.-Sat., 10:45 a.m., 1:50, 5:20, 8:32 p.m.; Jur., 1:50, 5:20, 8:30 p.m.; Jur., 1:50, 5:20, 8:30 p.m.
Jet Li's Fearless Fri.-Sat., 11:50 a.m., 2:30, 5:10, 7:55, 10:45 p.m.; Sun., 11:50 a.m., 2:30, 5:10, 7:55, 10:45 p.m.; Sun., 11:50 a.m., 2:30, 5:10, 7:55, 10:35 p.m.; Mon.-Thurs., 2:30, 5:10, 7:55 p.m.; Mon.-Thurs., 1:20, 30, 5:10, 7:55 p.m.; Mon.-Thurs., 1:20, 4:20, 7:35, 10:15 p.m.; Mon.-Thurs., 2:30, 5:10, 7:55 p.m.; Mon.-Thurs., 1:20, 4:30, 7, 9:20 p.m.; Mon.-Thurs., 1:20, 4:30, 7, 9:20 p.m.; Mon.-Thurs., 2:05, 4:30, 7, 9:20 p.m.; Mon.-Thurs., 2:05, 4:30, 7, 9:20 p.m.; Mon.-Thurs., 2:05, 4:30, 7, 9:20 p.m.; Mon.-Thurs., 2:25, 5:25, 8:25, 11:25 p.m.; Sun., 11:15 a.m., 2:25, 5:25, 8:25, 11:30 p.m.; Mon.-Thurs., 2, 4:40, 7:20, 10:05 p.m.; Mon.-Thurs., 2, 4:40, 7:20, 9:50 p.m.; Mon.-Thurs., 2, 4:40, 7:20, 9:50 p.m.; Mon.-Thurs., 7:15, 9:55 p.m.; Mon.-Thurs., 7:30, 9:55 p.m.; Mon.-Thurs., 7:35, 9:55 p.m.; Mon.-Thurs., 7:30, 9:55 p.m.

Mon.-Thurs., 2, 4:40, 7:20, 9:50 p.m.
The Covenant Fri.-Sun., 7:15, 9:55 p.m.; Mon.-Thurs., 7:30, 9:55 p.m.
Hollywoodland Fri.-Sat., 10:50 a.m., 1:45, 4:50, 7:50, 11 p.m.; Sun., 10:50 a.m., 1:45, 4:50, 7:50, 10:40 p.m.; Mon.-Thurs., 1:05, 4:10, 7:10, 10 p.m.
Crank Fri.-Sun., 11:55 a.m., 2:25, 4:45, 7:05, 9:30 p.m.; Mon.-Tues., 2:25, 4:45, 7:05, 9:30 p.m.; Mon.-Tues., 2:25, 4:45, 7:05, 9:30 p.m.
Little Miss Sunshine Fri.-Sun., 11:30 a.m., 2:20, 4:55, 7:33, 10:10 p.m.; Mon.-Thurs., 2:20, 4:55, 7:40, 10:05 p.m.

AMC BURBANK TOWN CENTER 6 Outside the

AMC BURBANK TOWN CENTER 6 Outside the Mall on N. First St. (310)289-4262
 The Guardian Fri.-Sat., 1, 4:20, 7:40, 11 p.m.; Sun.-Thurs., 1, 4:20, 7:40 p.m.
 School for Scoundrels Fri.-Sat., 12:20, 3, 5:40, 8:25, 11:15 p.m.; Sun., 12:20, 3, 5:40, 8:25 p.m.; Mon.-Thurs., 3, 5:40, 8:25 p.m.
 All the King's Men Fri.-Sun., 12:40, 3:45, 6:50, 10 p.m.; Mon.-Thurs., 1:05, 4, 7, 10 p.m.
 The Black Dahlia Fri.-Sun., 12:30, 3:25, 6:25, 9:20 p.m.; Mon.-Thurs., 3:15, 6:25, 9:20 p.m.
 The Last Kiss Fri.-Sun., 12:50, 3:35, 6:15, 9 p.m.; Mon.-Thurs., 3:30, 6:15, 9 p.m.
 Invincible Fri., 2:30, 5:15, 8, 10:40 p.m.; Sat., 11:55 a.m., 2:30, 5:15, 8, 10:40 p.m.; Sun., 11:55 a.m., 2:30, 5:15, 7:50, 10:15 p.m.; Mon.-Thurs., 1:30, 4:10, 7:10, 9:50 p.m.
 AMC BURBANK TOWN CENTER 8 3rd and Magnolia, Inside the Mall (310)289-4262

Magnolia, Inside the Mall (310)289-4262 Jackass: Number Two Fri.-Sun., 12 noon, 2:30, 5, 7:30, 10:05 p.m.; Mon.-Thurs., 2:30, 5, 7:30, 10 p.m.

		J E	T Ll's	55
HOLLYWOOD ArcLight Hollywood at the 4 hours validated parking A CENTURY CITY AMC Cen 3 hrs free parking. Additis S3.00 with AMC validated	Dome 323/464-4226 g -\$2 tury 15 310/289-4AMC onal 2 hr parking	BEVERLY HILLS Pacific's The Grow Stadium 14 323/692-0829 #209 4 hours on-site validated parking only \$2.00. SANTA MONICA THX Mann Criterion 6 310/248-MANN	ve ◆ UNIVERSAL CITY AMC Loews Universal Parking Rebate: \$10 (Parking Stub. (Exclude WEST LOS ANGELES	
Mann Agoura Hills 8 818/707-9966 ALHAMBRA Edwards Atlantic Palace 10 800/FANDANGO #115 ALISO VIEJO Edwards Aliso Viejo Stadium 20 800/FANDANGO #116 ALISO VIEJO Edwards Aliso Viejo Stadium 20 800/FANDANGO #116 ANAHEIM AMC THX at Downfown Disney(®) District 714/769-4AMC ANAHEIM HILLS Edwards Anaheim Hills Festival 800/FANDANGO #1702 ANTELOPE VALLEY Cinemark Movies 10 800/FANDANGO #1192 ARCADIA AMC Santa Anita 16 626/321-4AMC ARROYO GRANDE Regal Cinemas Festival 10 Cinemas 800/FANDANGO #1702 AZUSA Foothill Cinema 10 626/334-6007 BAKERSFIELD Edwards Bakersfield Stadium 14 800/FANDANGO #119 BAKERSFIELD Pacific's Valley Plaza Stadium 16 661/833-2200 #124 BAKERSFIELD Pacific's Valley Plaza Stadium 16 661/833-2200 #124 BAKERSFIELD United Artists East Hills Mall 800/FANDANGO #497 BALDWIN HILLS AMC Magic Johnson Crenshaw 15 800/FANDANGO #703 BREA Edwards Brea Stadium 22 Cinemas 800/FANDANGO #120 BURBANK AMC Burbank 16 818/953-9800 BURBANK AMC Burbank 16 818/953-9800 BURBANK AMC Burbank 16 818/953-9800 AMC MagillO Edwards Camarillo Palace 12 Cinemas 800/FANDANGO #123 CAMARILLO Roxy Stadium 11 805/388-0532	626/974-8600 * CULVER CITY Mann Culver Plaza 6 310/248-MANN #376 * DOWNEY Krikorian's Downey Cinema 10 562/622-3999 * EL MONTE Edwards El MONTE Edwards El MONTE Edwards El MONTE Edwards A FOOTHILL RANCH Regal Cinemas Foolhill Towne Center Stadium 22 800/FANDANGO #133 * FULLERTON AMC Fullerton 20 714/992-6000 * GARDEN GROVE Regal Cinemas Garden Grove Stadium 16 800/FANDANGO #137 * GLENDALE Mann Marketplace 4 818/547-3352 * GRANADA HILLS Mann Granada Hills 9 818/363-7298 IHX * HEMET Regal Cinemas Hemet 12 800/FANDANGO #138 HUNTINGTON BEACH Century 20 Bella Terra 714/895-3456 IHX * HUNTINGTON BEACH	 * INDIO Regal Cinemas Metro 8 800/FANDANGO #695 IRVINE Edwards 21 Megaplex Cinemas 800/FANDANGO #140 IRVINE Edwards Marketplace Stadium Cinema 10 800/FANDANGO #141 IRVINE Edwards Westpark Cinema 8 800/FANDANGO #144 JURUPA VALLEY Edwards Jurupa Stadium 14 Cinemas 800/FANDANGO #157 LA HABRA Regal Cinemas La Habra Marketplace Stadium 16 800/FANDANGO #145 LA VERNE Edwards La Verne Stadium 12 800/FANDANGO #146 LA VERNE Edwards La Verne Stadium 12 800/FANDANGO #146 LA VERNE Edwards La Verne Stadium 12 800/FANDANGO #146 LA VERNE Edwards Ceean Ranch 7 Cinemas 800/FANDANGO #147 LAKEWOOD Pacific's Lakewood Center Stadium 16 562/531-9580 #046 * LONG BEACH AMC Marina Pacifica 12 562/435-4AMC LONG BEACH AMC Marina Pacifica 12 562/435-4AMC LONG BEACH AMC Pine Square 16 562/435-4AMC LONG BEACH AMC Pine Square 16 562/435-4AMC LONG BEACH Cinemark @ The Pike 800/FANDANGO #1181 LONG BEACH Edwards Long Beach Stadium 26 Cinemas 800/FANDANGO #148 * MARINA DEL REY United Artists Cinema 800/FANDANGO #148 * MARINA DEL REY United Artists Cinema 800/FANDANGO #148 * MONROVIA Krikorian's Monrovia Cinema 12 626/305-7469 * MURRIETA The Movie Experience 17 At California Oaks 951/698-7800 NEWPORT BEACH Edwards the Island Cinemas 800/FANDANGO #151 NORTH HOLLYWOOD Century 8 818/508-6004 	 * NORWALK AMC Norwalk 20 562/864-5678 * ONTARIO AMC Ontario Mills 30 909/484-3000 ◆ ONTARIO Edwards Mountain Village Stadium 14 Cinemas 800/FANDANGO #154 ◆ ONTARIO Edwards Ontario Palace Stadium 22 800/FANDANGO #153 * ORANGE AMC 30 At The Block 714/769-4AMC ▲ ORANGE Century IHX Stadium 25 714/532-9533 ▲ ORANGE Century IHX Stadium 25 714/532-9533 ▲ OXNARD Plaza Stadium 14 805/487-8380 ▲ PARAMOUNT Blanchl Theatres Paramount Stadium 11 562/630-SHOW ▲ PASADENA Pacific's Hastings 626/568-8888 #043 ▲ PASADENA Pacific's Paseo Stadium 14 626/568-8888 #206 ▲ PERRIS CinemaStar UltroplexTM 10 at Perris Plaza 951/943-6425 * PUENTE HILLS AMC Puente Hills 20 626/810-5566 * RANCHO CUCAMONGA AMC Victoria Gardens Mall 12 909/484-3000 ▲ RANCHO MIRAGE Century 15 @ The River 760/862-9997 * RANCHO MIRAGE Regal Cinemas Rancho 16 800/FANDANGO #693 * REDLANDS Krikorian's Redlands Cinema 14 909/793-6393 ▲ REDONDO BEACH AMC Galleria at South Bay 16 310/289-4262 * RIALTO Regency Theatres Rialto Stadium 8 909/877-3456 ▲ RIVERSIDE CinemaStar UltraplexTM 18 at Mission Grove 951/789-8483 ▲ RIVERSIDE Signature Riverside Plaza Stadium 16 800/FANDANGO #1722 * ROLLING HILLS ESTATES Regal Cinemas The Avenue Stadium 13 800/FANDANGO #158 	 A SAN BERNARDINO CinemaStar Empire 20 Theoters 909/386-7050 SAN JACINTO Regal Cinemas Metro 12 800/FANDANGO #696 SAN LUIS OBISPO Fremont 805/541-2141 SAN PEDRO Regal Cinemas Terrace 6 800/FANDANGO #155 SANTA BARBARA Fiesta 805/963-9503 SANTA CLARITA Edwards Canyon Country Stadium 10 Cinemas 800/FANDANGO #124 SANTA MARIA Edwards Santa Maria 10 Cinemas 800/FANDANGO #163 SHERMAN OAKS Pacific's Galleria Stadium 16 818/501-5121 #037 SIMI VALLEY Edwards Simi Valley Plaza 10 Cinemas 800/FANDANGO #165 SIMI VALLEY Regal Cinemas Civic Center Stadium 16 800/FANDANGO #164 SOUTH BAY Pacific's Beach Cities Stadium 16 310/607-0007 #028 SOUTH BAY Pacific's Beach Cities Stadium 16 310/607-0007 #028 SOUTH GATE Edwards South Gate Stadium 20 Cinemas 800/FANDANGO #166 TEMECULA Edwards Termecula Stadium 15 Cinemas 800/FANDANGO #167 THOUSAND OAKS Mann Janss Marketplace 9 805/374-9656 IEIX TORRANCE AMC Del Amo 18 310/921-2046 VALENCIA Edwards Valencia Stadium 12 Cinemas 800/FANDANGO #1167 THOUSAND OAKS Mann Janss Marketplace 9 805/374-9656 IEIX TORRANCE AMC Del Amo 18 310/921-2046 VALENCIA Edwards Valencia Stadium 16 805/644-5666 VICTORVILLE Cinemark Movies 10 800/FANDANGO #1170 VAN NUYS Mann Plant 16 818/779-0323 VENTURA Century Stadium 16 805/644-5666 WEST COVINA Edwards West Covina Stadium 18 800/FANDANGO #1182 WEST MINSTER Edwards Westminster 10 800/FANDANGO #1172 WODLAND HILLS AMC Promenade 16 818/883-2AMC

ENTERTAINMENT TODAY SEPTEMBER 29-OCTOBER 5, 2006

ENTERTAINMENT TODAY

>>> MUSIC 2006 Nashville Star Tour (Country,Live Music in Bar/Club) Stars from the last season of USA's hit stats from the last season of OSA's mil-reality series will perform live. The 2006 tour features Chris Young, Casey Rivers, Nicole Jamrose and Matt Mason, backed by the Nashville Star band. House of Blues - Sunset Strip 8430 Sunset Blvd. 323-848-5100 323-848-5100 Ticket info: Box Office: 323-848-5100; Ticketmaster: 213-480-323-44 Ticketmaster: 213-480-3232, http://www.ticketmaster.com/ \$25 - Cash,Major Credit Cards 09/29/06: 7:30pm

Billy Bragg (Folk,Rock) British singer/songwriter and political activist Billy Bragg is known for his blend of folk, punk-rock, and protest music. His music is a combination of poetry and political comment, with a dash of romance. Henry Fonda Music Box Theatre 6126 Hollywood Blvd. 323-464-0808 Ticket info: Ticketweb:http://www.tick-etweb.com/. Ticketweb:http://www.ticketweb.com/; Ticketmaster http://www.ticketmaster.com/ \$25 - MC Visa Amex 10/04/06: 9pm

Colin Hay (Live Music in Bar/Club,Rock) As the singer, guitarist, and main song-writer of Australia's Men at Work, Colin writer of Australia's Men at Work, Colin Hay was responsible for penning sever-al of the quirkiest pop hits of the early '80s. Hay's recorded seven solo efforts, in addition to contributing tracks to tele-vision shows like 'Judging Amy,' 'Dawson's Creek' and 'Scrubs.' Traveling the world, Colin Hay contin-ues to win audiences with moving lyrics and hilarious insights into an absolutely unique career and life. Largo Largo 432 N Fairfax Ave.

323-852-1073 Ticket info: 323-852-1073 Cash 09/30/06: 8:30pm

Dark Star Orchestra

Dark Star Orchestra (Experimental (Pop/Jazz),Rock) The Dark Star Orchestra is a Grateful Dead cover band with a unique approach. The group covers actual Dead set lists with the same arrange-ments from classic Dead performances. Canyon Club Dinner Theatre 28912 Roadside Dr. 818-879-5016 818-879-5016 Ticket info: 818-879-5016; Ticketmaster: 213-480-3232 http://www.ticketmaster.com/ \$22 - Amex,Cash,MC,Visa 09/30/06: 9pm

Dark Star Orchestra

(Experimental (Pop/Jazz),Live Music in Bar/Club,Rock) Bar/Club,Rock) The Dark Star Orchestra is a Grateful Dead cover band with a unique approach. The group covers actual Dead set lists with the same arrangements from classic Dead performances Key Club - West Hollywood 9039 Sunset Blvd. 310-274-5800 Ticket info: 310-274-5800; Ticketmaster: 213-480-3232, http://www.ticketmaster.com/ \$22 advance; \$25 day of show -Cash,Visa,MC,Amex

10/01/06: 8pm

Dave Mason (Folk,Rock)

A former member of Traffic (with Steve A former member of Iraffic (with Steve Winwood), Delany and Bonnie (with Eric Clapton) and Fleetwood Mac, singer/gui-tarist Dave Mason had his biggest hit in 1977 with 'We Just Disagree.' Canyon Club Dinner Theatre 28912 Roadside Dr. 818.879.5016 818-879-5016 Ticket info: 818-879-5016; Ticketmaster: 213-480-3232 http://www.ticketmaster.com/ \$30 - Amex,Cash,MC,Visa 09/29/06: 9pm

Mike Realm

(Dance/House.Electronic.Live Music in (DancerHouse,Electronic,Live Music in Bar/Club,Rap/Hip Hop,Rock) Lodged into the hip-hop scene in 1990, Del Tha Funkee Homosapien (born Teren Delvon Jones) started by writing lyrics for his cousin loe Cube's crew, The Lench Mob at the age of 18. From contribution to other people's allware In Elench Woo at the age of 18. From contributing to other people's albums, Del was able to create his first album, 'I Wish My Brother George Was Here,' in 1991. Other albums gave way to vari-ous elements of experimentation, such as 1994's 'No Need for Alarm,' 1988's 'Euture Development' and his 2000 'Future Development' and his 2000 effort, 'Both Sides of the Brain.' Del has also collaborated with the Automator and Kid Koala as Deltron 3030. Glass House, The

200 W. Second St. 714-647-7704

Ticket info: Box Office: 909-629-0377; Ticketmaster: 714-740-2000 http://www.ticketmaster.com \$15 - Cash. 09/30/06: 7pm

Ellis Paul

(Folk) Ellis Paul is one of modern folk's most Ellis Paul is one of modern tok's most significant stars. He was a major archi-tect of the Boston school of songwrit-ing, an urbane, literate style that helped ignite the folk revival of the 1990s. His charismatic performance style has influenced a generation of folk-posters and bis genes regularly appear in bit and his songs regularly appear in hit movie and TV sound tracks. McCabe's Guitar Shop 3101 Pico Blvd. 3101-828-4403 Ticket info: 310-828-4497 \$17.50 - Cash,Checks,Major Credit Cards, 09/30/06: 8pm Pink Spiders (Live Music in Bar/Club,Punk,Rock) Good Charlotte has become a legiti-mate mainstream band on the strength of the group's hit single, 'Lifestyles of

the Rich and the Famous. the Rich and the Famous.' 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://humericketmaster.com/ http://www.ticketmaster.com \$20 - Cash, Major Credit Cards 09/30/06: 7:30pm Gospel Brunch at House of Blues Gospel Brunch at House of Blues (Gospel, Live Music in Bar/Club) Experience HOB's popular Gospel Brunch, featuring inspiring gospel per-formances 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 323-848-5100 Ticket info: Box Office: 323-848-5100; Ticketmaster: 213-480-3232, http://www.ticketmaster.com/ \$18.50-\$35 - Cash,Major Credit Cards 10/01/06: 10am and 1pm

Donavon Frankenreiter Band

(Rock) Gov't Mule is a band that takes no pris-Gov1 Mule is a band that takes no pris-oners during their shows with an all-out jam and rock style. The band features members of the Allman Brothers and has continued on even after the death of bassist Allen Woody. Writtern Theatre (The Wittern LG) 2700 Witche Rhyd. 3790 Wilshire Blvd. 213-380-5005 213-380-5005 Ticket info: Box Office: 213-380-5005; Ticketmaster: 213-380-5005, http://www.ticketmaster.com/ \$27.50 - Cash,MC,Visa 10/05/06: 7:30pm

Nada Surf

(Alternative,Folk,Pop,Rock) With two acoustic guitars, bongos and vibrant vocal harmonies, Boston trio, Guster, has become one of the most successful independent bands in the successful independent bands in the country, consistently selling out wher-ever they play. 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/ \$27.50 - Cash,MC,Visa 09/29/06: 8pm

(Rock) The Australian garage rock 'n' roll Ine Australian garage rock in roll band Jet has proved their relentless energetic sound while tirelessly touring during 2003. Hailing from Melbourne and with dreams of making it big, the foursome formed just as the new millennium was beginning, quickly self-releasing the 'Dirty Sweet' EP in 2002. releasing the Dirty Sweet EP in 200 It became an instant-hit down under, and shortly thereafter captured a ma sive U.K. fanbase. The EP was then released in America in May 2003, quickly lighting a firestorm of positive press in various rock magazines. The band's proper studio full-length, 'Get band s proper studio full-length, Get Born,' appeared in November 2003. Henry Fonda Music Box Theatre 6126 Hollywood Blvd. 323-464-0808 Ticket info: Ticketweb: http://www.ticketweb.com/: Ticketmaster: http://www.ticketmaster.com/ \$18 - MC.Visa.Amex 10/05/06: 9pr

Steve Vai

(Live Music in Bar/Club,Rock) Joe Satriani continues to be one of the most influential rock guitarists, equally capable of fast flights of blinding tech-nique as well as sweet, lyrical passages. 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

\$100 - Cash.Major Credit Cards

09/30/06: 8pm

Lowen and Navarro (Acoustic, Pop, Rock) Eric Lowen and Dan Navarro have been writing, recording and touring for more 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. Coff ee Gallery. The 2029 N. Lake 626-398-7917

Ticket info: Reservations required: 626-398-7917 \$25 - Cash,MC,Visa 09/29/06: 8pm Mastodon (Metal Rock) (Metal, ROCK) Mastodon is a popular band with a large following. They play a brand of rock that's pure and hard-hitting. Henry Fonda Music Box Theatre 6126 Hollywood Blvd. 323-464-0808 323-464-0808 Ticket info: Ticketweb: http://www.tick-etweb.com/; Ticketmaster: http://www.ticketmaster.com/ \$15 - MC_Visa_Amex 0020060_Botem

09/29/06: 8pm Michael McDonald (Pop,R&B/Soul,Rock) From his time in the Doobie Brothers with songs like 'What a Fool Believes' and 'Taking It to the Streets' to his work with Steely Dan, Donna Summer, Work with Steely Dan, Dona Summer, Kenny Loggins and Christopher Cross to his solo career, Michael McDonald has one of rock's more familiar voices. Canyon Club Dinner Theatre 28912 Roadside Dr. 818-879-5016 Ticket infs. 818-879-5016: Ticket info: 818-879-5016;

\$49.50 - Amex,Cash,MC,Visa 10/03/06: 9pm

Ticketmaster: 213-480-3232

http://www.ticketmaster.co

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 Cabuenona Blvd 3787 Cahuenga Blvd. 818-980-1615 Ticket info: 818-980-1615 \$10 - Cash 10/02/06: 9:30 and 11:30pm

Oak Ridge Boys, The (Bluegrass,Country,Gospel) Over the course of their long career, the Oak Ridge Boys have become a country music institution. They have never strayed from their gospel-infler ed country pop. Lancaster Performing Arts Center 750 W. Lancaster Blvd. 661-723-5950

http://www.lpac.org/ \$45-\$57 - Visa,MC,Discover,Amex 10/01/06: 7pm

Paul Simon

Paul Simon (Pop,Rock) Venerable singer-songwriter Paul Simon takes to the road to promote 'Surprise,' his first album since 1999's Grammy winning 'You're the One.' 'Surprise' is also the first collaboration with renowmed producer Brian Enc. with renowned producer Brian Eno. whose work includes albums from U2. Talking Heads and Roxy Music Greek Theatre - Los Ange 2700 N. Vermont Ave. 323-665-5857 Greek Ticket info: Box Office: 213-665-1927; Ticketmaster: 213-480-3232 http://www.ticketmaster.com/ \$39.50-\$129.50 - Cash,MC,Visa,Amex 10/04/06: 7:30pm

Pepe Aguila (Latin/Salsa) Born in the U.S. but raised in Zacatecas, Mexico, Pepe Aguilar has risen to the top of Tejano's most popu-lar performers, in addition to develop-ing a successful acting career. Gibson Amphitheatre at Universal CityWalk (formerly Universal Amphitheatre) 100 Universal City Plaza 818-622-4440 818-622-4440 Ticket info: Box Office: 818-777-3931; Ticketmaster: 213-480-3232,

http://www.ticketmaster.com/ \$65-\$125 - Cash,MC,Visa,Amex 09/29/06 - 09/30/06: 8:15pm Peter Frampton

(Rock) One of the most respected guitar play-

always made challenging, interesting and critically-acclaimed albums. Beginning with British bands The Herd 09/30/06: 9pm Yeah Yeah Yeahs, The

Beginning with British bands the Herd and Humble Pie, Frampton quickly cemented his status as a world-class guitar hero and singer. The 1976 dou-ble album, 'Frampton Comes Alive,' was the biggest selling live-rock album ever at that time. Wiltern Theatre (The Wiltern LG) 2700 Wilchis Plud 3790 Wilshire Blvd. 213-380-5005 Ticket info: Box Office: 213-380-5005; Ticketmaster: 213-380-5005, http://www.ticketmaster.com/ \$38.50-\$68.50 - Cash,MC,Visa 09/30/06: 8pm

event

ers of all time, Peter Frampton has

Queensryche (Metal,Rock) Queensryche is a rock band who has found fame and fortune with songs like 'Silent Lucidity' and 'Empire.' 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 \$25-\$45 - Cash,MC,Visa,Amex 10/05/06: 7:30pm

Roger Waters

(Rock) Roger Waters was the bassist and Roger Waters was the bassist and singer as well as the chief lyricist for Pink Floyd until 1983. He has since had a successful solo career, includir his 1990 live performance of "The Wall" at the Berlin Wall at the time it was destroyed. This time around, Was destroyed. This time around, Waters will present a show packed with a mix of Floyd classics and solo material, with Pink Floyd's legendary 1972 album, 'The Dark Side of the Moon,' performed live in its entirety in the show's second half. Joining Waters on some shows will be former Floyd on some shows will be former Floyd drummer. Nick Mason Hollywood Bowl 2301 N. Highland Ave. 323-850-2000 Ticket info: Box Office: 323-850-2000; Ticketmaster: 213-480-3232, http://www.ill.eters.ete.com/ http://www.ticketmaster.com \$36-\$260 - Cash,Major Credit Cards 10/05/06: 7:30pm

Starsailor (Live Music in Bar/Club,Pop,Rock) Named after a Tim Buckley album, this UK quartet played their first show in April of 2000, and soon after were the April of 2000, and soon after were the subject of a record label bidding war. Their debut album, 'Love Is Here,' was a critical favorite in the UK. Troubadour 9081 Santa Monica Blvd.

310-276-6168 Ticket info: 310-276-6168; Ticketmaster: 213-480-3232. http://www.ticketmaster.com \$20 - Cash,Amex,MC,Visa 09/29/06 - 09/30/06: 8pm

Stills. The

Ticket info: Box Office: 661-723-5950

(Pop) This four-piece band from Montreal his four-piece band from Montry plays dark and arty pop songs. Henry Fonda Music Box Theatre 6126 Hollywood Blvd. 323-464-0808 323-404-0808 Ticket info: Ticketweb: http://www.tick-etweb.com/; Ticketmaster: http://www.ticketmaster.com/ \$15 - MC,Visa,Amex 10/02/06: 9pm

Stratovarius

Stratovarius (Live Music in Bar/Club,Metal) The Finnish power metal band Stratovarius has made its mark on the international metal scene since 1982. With some personnel changes and a brief breakup, the group has returned with a much of the original lineup, with plans for a new album in the works. House of Blues - Sunset Strin 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

\$30 - Cash, Major Credit Cards 10/04/06: 7pm

We Are Scientists With Art Brut (Alternative,Rock) We Are Scientists is a band with one almost strangely simple objective: to play music so raucous and catchy, and do it with such canine intensity and Sinatra-like panache, that listeners wi be enlivened and enlightened. South London's Art Brut make brilliantly simple, cleverly stupid art-punk. Also opening will be the Spinto Band. Henry Fonda Music Box Theatre 6126 Hollywood Blvd. 323-464-0808 Ticket info: Ticketweb: http://www.tick-

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listings Ticket info: Box Office: 323-308-6363; Ticketmaster: 213-480-3232, etweb.com/; Ticketmaster

http://www.ticketmaster.com \$18 - MC,Visa,Amex \$20.25-\$51.25

(Alternative, Rock) Based in New York, the post-punk/garage rock band Yeah Yeah Yeahs consists of Karen O, Brian Chase and Nicolas Zinner. The trio released their self-titled debut EP in 2001-featuring angry yet sexy vocals and equally fierce guitar work and drumming. As fans awaited the band's first full-length album, Yeah Yeah Institutiengen album, rean rean Yeahs released a second super-charged EP, 'Machine,' in 2002. After much anticipation, 'Fever to Tell,' the band's debut full-length, appeared in 2003 and featured a range of songs, from ballads to high-energy punk tracks. Yeah Yeah Yeahs have kept a busy tourion schedule supporting busy touring schedule, supporting bands such as the Strokes and the White Stripes, making appearances at festivals such as South by Southwest, and headlining their own tours in the U.S. and the U.K. Palladium - Hollywood 6215 W. Sunset Blvd. 323-962-7600 323-962-7600 Ticket info: Box Office: 323-962-7600; Ticketmaster: 213-480-3232, http://www.ticketmaster.com/ \$32.50 - Cash,Checks,Major Credit Cards, 10/01/06 - 10/02/06: 7:30pm

>>> ART

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 436 N. Camber Dr. 310-271-9400 09/29/06 - 09/30/06: 10am - 5:30pm 10/03/06 - 10/05/06: 10am - 5:30pm

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 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 leaving them deep in discussion long after the curtain has fallen. DOUBT after the curtain has fallen. DOUB1 swept the 2005 Tony Awards and won the Pulitzer Prize for Drama. This pro-duction stars Cherry Jones, Tony Award-winner for DOUBT and THE HEIRESS. Ahmanson Theatre

Anniason Theade 135 N. Grand Ave. 213-628-2772 Ticket info: Reservations required: 213-628-2772 \$25-\$80 - Major Credit Cards 09/29/06: 8pm 09/30/06: 2 and 8pm 10/01/06: 2 and 7:30pm 10/03/06 - 10/04/06: 8pm

Savion Glover

(Tap/Jazz) Savion Glover is a tour-de-force of Los Angeles - Royce Hall 405 Hilgard Ave. 310-825-2101 Ticket info: 310-825-2101; Ticket info: 310-825-2101; Ticketmaster: 213-480-3232, http://www.ticketmaster.com/ \$30-\$75; \$17 UCLA students Cash,Amex,Discover,MC,Visa 10/04/06 - 10/05/06: 8pm

>>> COMEDY Disney Live! Mickey's Magic Show (Stand Up Comedy,Children,Magic) Cue the footlights! Raise the curtain! Mickey, Minnie and a host of Disney firends are performing live on stage in a one-of-a-kind magic show! It is laughs, cheers and magic tricks in this onstage adventure featuring Donald and Goofy. Cinderella and The Fairy Godmother, Alice and The Mad Hatter, and many more. Put them together and what have more. Put them together and what have you got? A whole new way to experience Disney Magic with your family Kodak Theatre 6801 Hollywood Blvd. 323-308-6363

09/30/06: 10:30am,1:30pm, 4:30 10/01/06: 10:30am and 1:30pm Lily Tomlin (Stand Up Comedy,Comedy) Comedian Lily Tomlin's extraordinary entertainment career includes starring in motion pictures, television/anima-tion/ theatre and video. She is a win-ner of six Emmys, two Tony awards, a Grammy for her comedy album and two Peabody awards.

California State University. Northridge California State University, Northridge Performing Arts Center 18111 Nordhoff St. 818-677-2488 Ticket info: Box Office: 818-677-2488; Ticketmaster: 213-480-3232, Hardkowski Johansensen, http://www.ticketmaster.com

\$60.09/29/06 - 09/30/06: 8pm

10/03/06 - 10/05/06: 8pm

>>> MUSIC

Aurelio (Dance Club,Latin/Salsa)

America. Here Lounge 696 N Robertson Blvd.

1652 N. Cherokee Ave. 323-462-9621

\$10_09/30/06· 8nm

best in 80's music.

323-462-9621 Free before 10pm 10/02/06: 8pm

1652 N. Cherokee Ave

Boardner's

Fais Do-Do

323-954-8080

genres.

emple Bar

310-393-6611

Boys Night Out

(Dance Club)

1026 Wilshire Blvd

310-393-6611 Ticket info: 310-393-6611 \$7 - Cash,MC,Visa 10/05/06: 11pm

party with us every Saturda

6655 Santa Monica Blvd.

323-462-0714 \$12, 09/30/06: 9pm

Sweetwater and more.

4500 Los Feilz Bivd. 323-663-8979 Ticket info: 323-663-8979 \$15 - Cash,MC,Visa,Amex 09/29/06: 7pm

Fold (Derby), The 4500 Los Feliz Blvd.

Cecilio and Kapono

Your host Alex Lopez invites you to

Can of Jam Fridays (Live Music in Bar/Club) Can of Jam productions presents a lineup of talented artists including

Kristie De Luca, Glassband, Alana

(Rock,World) Once referred to as the "Simon & Garfunkel of Hawaii," C and K serve up

5257 W. Adams Blvd.

323-994-8080 Ticket info: 323-954-8080; Musictoday: 800-594-8499 (TIXX) \$5 minimum donation - Cash 10/01/06: 7pm

Bongo Love (Live Music in Bar/Club,World) Bongo Love is an original roots Afro reggae band with an eclectic style, which intrigues lovers of many musical

310-360-8455

Bar Sinister

othich ar/Club)

Boardner's

10/04/06: 9:30pm

Aurelio' features the sophisticated

ic/Industrial.Live Music in

Bar Sinister is a dark Goth club night.

Blue Mondays (Dance Club) Blue Mondays features all the very

Latin sounds of Brazil and South

Lowell Sanders (Stand Up Comedy) Lowell Sanders is one comic who many think is on the verge of making it many think is on the verge of making it to the big leagues. He has opened for Tim Allen and Aretha Frankin, to name a few. Originally from Detroit, he now does stand-up acts in Los Angeles. Comedy & Magic Club, The 1018 Hermosa Ave. 310-372-1193 Ticket info: 310-372-1193 \$12,\$25: two drink minimum \$12-\$25: two drink n

>>> THEATER

wrestle with conscience and ambiguity

Bohemian Sundays (Live Music in Bar/Club,World) 'Bohemian Sundays' is a weekly live world (and out of this world) music and dance DJ event benefiting internation-al non-profit, Empowerment Works! Eais Do.Do

>>> DANCE

Savion Glover is a tour-de-lorce of unmatched tap dance virtuosity who is known for percussive complexity over visual flash. He produces earthshaking tap with the sounds of jazz, hip-hop, R&B, neo-soul, rock and funk. The word "improvography," which is now used by Glover to describe his ener-detic shows was concided by Greeopy. getic shows, was coined by Gregory Hines, whose death spurred Glover to revitalize his semi-dormant career. University of California,

>>> COMEDY

singing along on virtually every song. Canyon Club Dinner Theatre 28912 Roadside Dr. http://www.ticketmaster.com/ 09/29/06: 11am and 6:30pm 4:30pm 818-879-5016 818-879-5016 Ticket info: 818-879-5016; Ticketmaster: 213-480-3232, http://www.ticketmaster.com/ \$25 - Amex,Cash,MC,Visa 10/05/06: 8pm 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, 10/01/06: 8pm

seamless harmonies, feel-good rock 'n

roll and have their rabid following

Concert Series (Blues,Jazz)

Fiddle.

Deep Eddy

Harvelle's

1432 Fourth St.

Ticket info: 310-395-1676

Arena 6655 Santa Monica Blvd.

323-462-0714 \$10, 10/04/06: 9:30pm - 2am

310-395-1676

10/04/06: 9pm

Delicious

Don Carlo

This is an intimate series of concerts by virtuosos. World Stage by virtuosos. World Stage 4344 Degnan Blvd. 323-293-2451 Ticket info: 323-293-2451 Donation suggested: \$10 09/29/06: 9:30 and 11pm

Cool Jazz on the Patio (Jazz,Live Music in Bar/Club) Enjoy a cool evening of smooth jazz music on the patio at The Cat and The

Cat and the Fiddle. The

6530 Sunset Blvd. 323-468-3800 Ticket info: 323-468-3800 10/01/06: 7 - 11pm

(Electronic,Live Music in Bar/Club,Rock) Deep Eddy performs edgy, psychedel-ic, musical theatre.

Uelicious (Dance Club,Rap/Hip Hop) Delicious at the Hollywood Arena has become one of the hottest hip-hop spots in the club scene.

(Opera) One of Verdi's noblest works, 'Don Carlo' is an enthralling tale of morality and mortality in which some of opera's

most memorable characters come to

If against a spectacular backdrop of social revolution, military conflict and an endless flow of rapturous melodies. After losing his fiancEe to his father, the king of Spain, the broken-hearted Don

Carlo realigns his sympathies and turns against the Spanish Inquisition, know-ing full well that his vow to fight for lib-erty could utimately cost him his life. Dorothy Chandler Pavilion 135 N. Grand Ave. 213-972-7211

http://www.losangelesopera.com/home

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 initianate understanding of druttme and

intimate understanding of rhythm and percussion. The focus is on its roots and the rudiments.

323-293-2451 Ticket info: 323-293-2451 \$5 donation, 10/02/06: 7 - 11:30pm

(Dance Club) Come get scorched at El Diablo's Funhouse. Kibitz Room (at Canter's)

Escape is L.A.'s hottest after hours

213-972-7211 Ticket info: 213-972-8001,

\$30-\$220, 10/01/06; 12:30pm

/index.asr

Drum Workshop

World Stage 4344 Degnan Blvd. 323-293-2451

El Diablo's Funhouse

419 N. Fairfax Ave.

Cash. 10/05/06: 9pm

323-651-2030

Escape (Dance Club)

dance club.

Grand Avenue

213-747-0999

SEPTEMBER 29-OCTOBER 5, 2006 ENTERTAINMENT TODAY

1024 S. Grand Ave

Cash, 09/30/06: 2 - 9am

Fusion Fridays

(Dance Club) 'Fusion' is the next step in the evolution of Los Angeles nightlife, combin-ing both music and video to form one interactive servers Ing both music and video tr interactive source of entert Highlands, The 6801 Hollywood Blvd. 323-461-9800 Ticket info: 323-461-9800 \$20. 09/29/06: 10pm - 3am

Harvelle's All-Star Pro Jam (Blues,Live Music in Bar/Club) Walter Davis hosts this evening of jamming musicians. Harvelle's 1432 Fourth St. 310-395-1676 Ticket info: 310-395-1676 \$5 - Cash, 10/02/06: 9pm

Heather MacRae:

Songs for My Father (Cabaret) This is Heather Mac Rae's acclaimed This is Heather Mac Rae's acclaimed tribute to her father, legendary Broadway star Gordon Mac Rae. California State University, Long Beach - Carpenter Performing Arts Center 6200 Atherton St. 562-985-7000 562-985-7000 Ticket info: Box Office: 562-985-7000; http://www.seatadvisor.com/ \$65-\$75; \$59-\$69 students and sen-iors - MC, Visa,Amex 6PM Dinner, 7PM Performance 10/04/06 - 10/05/06: 7pm

Hotel Cafe Tour (Live Music in Bar/Club,Pop,Rock) The 2006 Hotel Cafe Tour features per-formances by the Cary Brothers, Joshua Radin, Matt Costa, The Weepies and Charlotte Martin, House of Blues, Curuet Chrin, 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/ \$16-\$18 - Cash,Major Credit Cards 10/02/06: 7:30pm

Janet Klein and Her Parlor Boys

(Cabaret,Jazz,Special Event) Janet Klein and her distinctive musician pals bring to life "obscure, naughty and lovely tunes" of the 1910s, '20s and '30s, lovely tunes" of the 1910s, '20s and '30s, delivering a bundle of spirited and inspired renditions of cleverly fun but for-gotten Tin Pan Alley, early hot jazz, saucy bits and late ragtime gems. These merrymakers zestfully branch into obscure vaudeville and Vitaphone num-ber, Harvisia, Videbi equality tupos bers, Hawaiian, Yiddish novelty tunes nch and Italian knock-out balla Steve Allen Theater at The Center for

Inquiry-West 4773 Hollywood Blvd. 323-666-9797 Ticket info: Reservations required: 323-666-4268 \$15, 10/05/06; 8pm

Karl Anthony (Family/Child (Pop/Jazz)) Karl Anthony will play music for kids. Will Geer Theatricum Botanicum 1419 N. Topanga Canyon Blvd. 310-455-2322 Ticket info: Reservations required: 310-455-3723 Amex,Cash,MC,Checks,Visa 10/01/06: 11am

Mama's Boys (Blues,Live Music in Bar/Club) The Mama's Boys have a basic hard-rock foundation along with blues and boogie melodies mixed with thunderous drums, giving it a hard edge with lighter tones Blue Cafe 210 The Promenade North 562-983-7111 Ticket info: 562-983-7111; http://www.thebluecafe.com/ Cash, 10/01/06: 12pm - 5pm

Mandala

(Dance Club) In-house DJs with various styles will spin tunes. Amoeba Music 6400 Sunset Blvd 323-245-6400 Ticket info: 323-245-6400 10/04/06: 7 - 10pm

Manon

(Opera) Massenet's exquisite score illuminates a decadent, divine and quintessentially French human drama. Manon simply wants the best of both worlds. Destined for life inside a convent and desperate to escape, she encounters two very dif ferent men and a crucial dilemma: the choice between love and money. A glittering life of luxury proves just too allur-ing, but Manon's heart always remains devoted to the handsome young man who first captured her heart.

ENTERTAINMENT TODAY Dorothy Chandler Pavilior 135 N. Grand Ave. 213-972-7211 Ticket info: 213-972-8001 http://www.losangelesopera.com/home \$30-\$220 09/30/06: 7pm 10/05/06: 7pm

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 ents. 18 years. Dresden Room 1760 N. Vermont Ave. 323-665-4294 323-965-4294 Ticket info: 323-665-4294 Two drink minimum - Cash 09/29/06 - 09/30/06: 9pm - 1:15am 10/02/06 - 10/05/06: 9pm - 1:15am (Live Music in Bar/Club.Rock)

Matt Ellis hails from Austra Temple Bar 1026 Wilshire Blvd. 310-393-6611 Ticket info: 310-393-6611 \$5 includes all performers this evening Cash MC Visa 10/03/06: 11pm

Matt Ellis

Popular (Dance Club)

Mixxx Friday Nights (Dance Club) Friday nights at the Mayan bring you the hottest in house, trance, tribal, hiphop and R&B. Mayan Theatre 1038 S. Hill St Ticket info: Box Office: 213-239-0799; Ticketmaster: 714-740-2000 http://www.ticketmaster.com \$15: \$8 before 10:30 09/29/06: 9pm

'Popular' features your favorite pop music all night long Here Lounge 696 N Robertson Blvd. 310-360-8455 09/30/06: 9pm - 2am

Quality (Dance Club) Quality is a weekly dance club event at Zanzibar. Zanzibar 1301 Fifth St 310-451-2221 \$10 - Cash, 09/30/06: 9pm Rasselmania

(Dance Club,Dance/House)

Enjoy the hottest dance and electronic music there is with four dueling guest DJs. Kibitz Room (at Canter's) 419 N. Fairfax Ave. 323-651-2030

Cash, 10/03/06: 9pm

>>> ART Photographs by Hiroshi Sugimoto (Gallery,Photography) The photographs in this exhibit are from the Sylvan Barnet and William Burto collection. Burto collection. Gagosian Gallery 456 N. Camden Dr. 310-271-9400 10/06/06 - 10/07/06: 10am - 5:30pm

>>> COMEDY

Lowell Sanders (Stand Up Comedy) Lowell Sanders is one comic who many think is on the verge of making it to the big leagues. He has opened for Tim Allen and Aretha Frankin, to name a few. Originally from Detroit, he now does stand-up acts in Los Angeles. Comedy & Magic Club, The

1018 Hermosa Ave. 310-372-1193 Ticket info: 310-372-1193 \$12-\$25 two drink minimum

10/06/06: 8pm >>> MUSIC 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 10/06/06 - 10/07/06: 9pm - 1:15am >>> ART

Alternative Power: Propulsion After Petroleum

(History/Science,Museum) This is an exhibition of designs for alternative powered cars over the past 100 years

ENTERTAINMENT TODAY SEPTEMBER 29-OCTOBER 5, 2006

Petersen Automotive Museum 6060 Wilshire Blvd. 323-930-2277 Ticket info: 323-930-2277 Included in admission

Cash,MC,Visa,Amex 10/06/06 - 10/08/06: 10am - 6pm

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 recipi-Armory Center for the Arts 145 Raymond Ave. 626-792-5101



Ticket info: 626-792-5101 10/06/06 - 10/08/06: 12pm - 5pm

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 Eyes' were created by the children of Eyes were created by the children o 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 10/06/06 - 10/08/06: 12pm- 5pm >>> THEATER

Nightingale (Comedy/Drama) This is a play by Lynn Redgrave. Mark Taper Forum 135 N. Grand Ave 213-972-7238 Ticket info: Box Office: 213-628-2772, http://www.taperahmanson.com \$20-\$55 - Cash 10/06/06 - 10/07/06: 8pm

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 orphaned pirates by his hurse. Being hard of hearing, the nurse had mistak-en her master's instructions to appren-tice 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 out, ne 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 brief coerchaulter of the contribute to a 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, 10/06/06; 8pm

Something to Crow About (Children's Theatre) Bob Baker's marionettes bring this delightful tale to life. Bob Baker Marionette Theatre 1345 W. First St 213-250-9995 Ticket info: Reservations required: 213-250-9995 \$12; free for children under 2 -Cash,Visa,Amex 10/06/06: 10:30am

>>> COMEDY

Cont Continuous Comedy (Stand Up Comedy) Enjoy the funniest in live stand-up and Enjoy une 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 Tucket infer, Bay Office: 323-650-6268 Ticket info: Box Office: 323-650-6268 \$15-\$20 - Cash, 10/06/06: 9pm

>>> ART Alex Schaffer Exhibition (Gallery) The works of Alex Schaffer will be on display. Gallery 825 - Los Angeles Art Assn.

825 N. La Cienega Blvd. 310-652-8272 10/06/06 - 10/07/06: 12pm - 5pm

Cruz (Multimedia, Museum, Photography, Lati n/Salsa)

n/Salsa) This exhibit explores the life of leg-endary Cuban-born singer Celia Cruz (1925-2003) and her impressive career that spanned six decades. California African-American Museum 600 State Dr. 213-744-7432

event

10/06/06 - 10/07/06: 10am - 5pm California Art Quilts

Azucar - The Life and Music of Celia

(Folk Art/Crafts, Museum) This is an exhibition of work by members of Studio Art Quilt Associat California Heritage Museum 2612 Main St 310-392-8537 Included in admission 10/06/06 - 10/08/06: 11am - 4pm

California Modernist Portrait. The (Gallery,Painting,Sculpture,Works on

Paper) Spencer Jon Helfen is proud to pres ent this uncompromising look at the vivid, colorful and historically innovative approach to portraiture by twe approach to portraiture by California's foremost Modernists of the 20's through the 40's. The exhibition, emphasizing oil paintings and sculp-ture, includes drawings and prints. Spencer Jon Helfen Fine Arts 9200 West Olympic Blvd. 310-273-8838 310-273-8838

10/06/06 - 10/07/06: 11am - 6pm 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 10/06/06 - 10/08/06: 12pm - 5pm

Celebration of the Dearly Departed

Dia de los Muertos/Day of the Dead,

Ontario Ontario (History/Science,Mixed Media,Museum) This exhibition features altars and offerings that are dedicated to the memory Ings that are decicated to the memory of deceased loved ones. The purpose is to welcome back the nimas or souls to their homes or cemeteries. Museum of History and Art, Ontario 225 S. Euclid Ave. 909-983-3198 10/06/06 - 10/08/06: 12am - 4pm

Charles Gaines and Edga

Arceneaux: Snake River (Gallery,Multimedia,General) REDCAT will present newly commissioned works by Los Angeles based artists Charles Gaines and Edgar Arceneaux. This exhibition will encorr Alcenteaux. This exhibition will encom-pass new film projects shot at the Snake River, the Brucknerhaus in Linz, Austria and the historic Orpheum Theathe in downtown Los Angeles. The exhibition is a collaboration with the Lentos Museum of Modern Art and with acclaimed composer Sean Griffin Roy and Edna Disney/CalArts Theater

Roy and Edna Disney/CalArts The (REDCAT) First St. and Grand Ave. 213-237-2800 Ticket info: 213-237-2800 10/06/06 - 10/08/06: 12pm - 6pm

Chip Foose: From Pen to Pavement

(Design,Installations,Museum) 'Chip Foose: From Pen to Pavement' examines the creativity and craftsman ship of hot rod and custom car builde Chip Foose and explores the reasons for his great popularity with auto afi-cionados, the media and the public. In addition to describing how Foose became interested in customizing, the exhibition reveals little known aspects of his personal and professional background, and traces his early influ-ences. By analyzing his customizing technique, the exhibition illustrates th creative processes behind a Foose design

Petersen Automotive Museum 6060 Wilshire Blvd. 323-930-2277 Ticket info: 323-930-2277 Included in admission -Cash,MC,Visa,Amex 10/06/06 - 10/08/06: 10am - 6pm

Christoph Ruckhaberle Exhibit

(Gallery,Works on Paper) This exhibition will showcase prints of Ruckhaberle's work. This process of printmaking works well within the artist's ideas of line and color reflecting his desire to set a stage for his work. Kantor/Feuer Gallery 7025 Melrose Ave 323-933-6976 10/06/06: 10am - 5pm

28

Contemporary Latin American Art Auctior

(Gallery, Museum, Auction) This exhibition displays the art for MoLAA's annual art auction.

Museum of Latin American Art 628 Alamitos Ave. 628 Alamitos Ave. 562-437-1689 Ticket info: 562-437-1689 Included in admission - Cash 10/06/06 - 10/07/06: 11am - 7pm

listings

562-439-2119

D and M Tile and Hispano-Moresque

Tile (Installations,Museum) This installation features hundreds of toric 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 exhibi-tion will high the devicing and diff tion will highlight the similarities and dif ferences between the two and attempt rerences between the two and attempt to shed light on some unanswered questions about the companies. California Heritage Museum 2612 Main St. 310-392-8537 Included in admission 10/06/06 - 10/08/06: 11am - 4pm

Driven to Abstraction: Southern California & the Non-Objective World, 1950-1980 (Gallery,Museum,Painting) 'Driven to Abstraction: So

Southern California and the Non-Objective World. 1950-1980' provides a succinct but thor ough 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. erside Art Muse 3425 Mission Inn Ave 951-684-7111 Included in admission - Cash,MC,Visa 10/06/06 - 10/07/06: 10 - 4pm

Encore! Cars & Guitars of Rock ën Roll II

(History/Science,Museum) The connection between Rock and Roll music and automobiles in American popular culture is undeniable. To cele popular culture is undeniable. To cele-brate this interaction, the Petersen Automotive Museum will display some of the important and famous cars and guitars that highlight the link between the automotive and music worlds. In conjunction with Fender, the leading Amarican graufacture of electric qui-American manufacturer of electric qui American manufacturer of electric gui-tars and amplifiers for the last fifty years, iconic vehicles will be paired with electric guitars and amplifiers to trace the histor-ical link between cars and Rock and Roll from the 1950s to the present. Petersen Automotive Museum 6060 Witebia Plud 6060 Wilshire Blvd. 323-930-2277 Ticket info: 323-930-2277 Included in admission -Cash,MC,Visa,Amex 10/06/06 - 10/08/06: 10am - 6pm

Enigma Variations: Philip Guston

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 select-ed exhibition of 30 paintings from early and late in the career of both artisty and late in the careers of both artists will reveal their direct affinities of subwill reveal their durect aminutes ject and spirit. Santa Monica Museum of Art 2525 Michigan Ave. 310-586-6488 Ticket info: 310-586-6488 Donations suggested: \$5 - Cash 10/06/06 - 10/07/06: 11am - 6pm

Field/Form

(Gallery,Mixed Media) 'Field/Form' is an all media group show that explores internal and external environ ents Gallery 825 - Los Angeles Art Association 825 N. La Cienega Blvd.

310-652-8272 10/06/06 - 10/07/06: 12pm - 5pm

Greene & Greene in Long Beach: Furniture for the Homes of Jennie urniture for the Ho A. Reeve and Adelaide Tichenor (Design,Museum) This year-long installation features furni-

ture and lighting fixtures designed by Greene & Greene Architects of Greene & Greene Architects of Pasadena for the Long Beach homes of Jennie A. Reeve and Adelaide Tichenor. Architecturally distinguished and fre-quently 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

Included in admission 10/06/06: 11am - 9pm Mark Dutcher: Gone (Museum,Painting) Mark Dutcher's paintings, including a new site-specific work, employ a sym bolic visual vocabulary to explore ideas of absence and death Santa Monica Museum of Art 2525 Michigan Ave 310-586-6488

Ticket info: 310-586-6488

Ticket info: Reservations suggested:

Saddle Up: Vagueros, Cowboys &

California has a long history of horse

California has a long nistory of horse and rider. Drawings and paintings by western artist Edward Borein join an exceptional array of saddles, bridles and other tack, as well as western photographs, clothes and firearms. Ventura County Museum of History and At

805-653-0323 Included in admission -Cash,Checks,MC,Visa 10/06/06 - 10/08/06: 10am - 5pm

Iony 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 draw-ings by Enrique Martinez Celaya will be exhibited concurrently in the project

be exhibited concurrently in the project

2902 Nebraska Ave. 310-586-6886 10/06/06 - 10/07/06: 10am - 6pm

Tree of Liberty, Blood of Patriots: American Founders (History/Science,Museum) Learn more about the founders of our nation and their struggles that make American unbat it is today.

Ventura County Museum of History

100 E. Main St. 805-653-0323 Included in admission -Cash,Checks,MC,Visa 10/06/06 - 10/08/06: 10am - 5pm

>>> THEATER

(Comedy) Find out what happens when actors,

play actors...playing rednecks. In this

play, audiences are treated to an inti-

play, audiences are treated to an inti-mate 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 cheerieader's heart. Lillian Theatre/Elephant Space 1076 N Lillian Way

Ticket info: Reservations required: 323-960-4410

(Musical) Five wailing women, a six-piece band, 50 outrageous costumes and wigs and 15 cans of hairspray! 'Beehive' is a 1960s musical revue that traces women's music through 37 hits from

the women who made the era memo-

rable. 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

7 Redneck Cheerlea

1076 N. Lillian Way

\$20 - Cash 10/06/06 - 10/07/06: 8pm

323-962-0046

Beehive

(Musical)

Woman.' El Portal Theatre

818-508-0281

10/06/06: 8pm

nary people.

Com

Grace

plex. The

6468 Santa Monica Blvd.

5267 Lankershim Blvd

Ticket info: 818-508-0281; TheaterMania: 866-811-4111, http://www.theatermania.com \$32.50-\$45

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 ordi-

0406 Santa Monica Bivd. 323-465-0383 Ticket info: Reservations required: 323-960-7862 \$15 - Cash, 10/06/06 - 10/08/06: 8pm

(Cornedy/Drama) An empty Florida condo, three dead bod-ies, police sirens blaring. Is this a shady crime scene or God's fateful hand at

work? Perceptions keep changing as we deconstruct the marriage of an intensely

Christian couple, their not so religious disfigured neighbor, a shaky business deal - and the way religious ideas make sense, and sometimes nonsense, of life's events. In this darkly funny, some-

times hilarious, deadly serious and provocative new play from Craig Wright, writer of Recent Tragic Events and HBO's "Six Feet Under," things are never what they seem - and never were

what they seem - and never Pasadena Playhouse 39 S. El Molino Ave.

Ticket info: Reservations required:

\$12 - Cash,MC,Visa,Amex,Discover

626-356-7529

626-356-7529

10/06/06: 8pm

American what it is today.

and Art

100 F Main St

Tony Smith: Seminal Works

room. Griffin Contemporary

and Art 100 E. Main St.

Charros (Mixed Media, Museum, Painting)

Donations suggested: \$5 - Cash 10/06/06 - 10/07/06: 11am - 6pm 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

10/06/06 - 10/07/06: 10am - 6pm

Miriam Wosk: New Paintings (Mixed Media,Museum,Painting,Works

on Paper) Miriam Wosk's paintings, drawings and Minam 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

Donations suggested: \$5 - Cash 10/06/06 - 10/07/06: 11am - 6pm

Morgan Satterfield Exhibition

be on display. Gallery 825 - Los Angeles Art

310-652-8272 10/06/06 - 10/07/06: 12pm - 5pm

Orphans of the Rwanda Genocide:

Survival and Hope (Design, Museum, Photography) The 'CAAM' and the 'USC Center for Religion and Civic Culture' collaborate

to display this important photo exhibi-tion of haunting first person testimonies and insightful images of human tragedy and survival in Rwanda.

10/06/06 - 10/07/06: 10am - 5pm

Out On a Ledge: The Photographs of Paul Cary Goldberg (Gallery,Photography) This exhibit features over 100 large-

Lloyd's personal archive of production

family photos, many printed from the original negatives. Academy of Motion Pictures Arts and Sciences - Academy Gallery

Personal Treasures of Bernard and Shirley Kinsey, The

(Folk Art/Crafts, History/Science, Museum)

This exhibition offers a roadmap to the

cultural journey and transformation faced by the collectors as they embrace and acquire art and artifacts. California African-American Museum

10/06/06 - 10/07/06: 10am - 5pm

(Gallery,Painting) Peter Busch's work focuses on mar-

ginalized places, including the edges of parks, decaying walls, and empty

Portraits of a People: Picturing

This exhibition features images of and

by African Americans and the role

by Anterical Antericals and the role these images played in establishing and fostering racial identity during a period of social change. Long Beach Museum of Art 2300 E. Ocean Blvd.

Ticket info: Reservations suggested:

10/06/06 - 10/08/06: 11am - 5pm

African Americans in the Nin Century (Gallery,History/Science,Museum,Pain

8949 Wilshire Blvd.

10/06/06: 10am - 5pm

310-247-3000

600 State Dr. 213-744-7432

fountains

ing)

562-439-2119

562-439-2119

Included in admission

Included in admission

Peter Busch Exhibit

Kantor/Feuer Gallery 7025 Melrose Ave. 323-933-6976

10/06/06: 10am - 5pm

stills, behind the scenes shots and

format photographs from Harold

rnia African-American Museum

Association 825 N. La Cienega Blvd.

600 State Dr 213-744-7432

(Gallery) The works of Morgan Satterfield will

Ticket info: 310-586-6488



Get all the latest entertainment industry information at www.InfoList.com

CASTING

EXTRAS NEEDED FOR PRINT AD - \$40 FOR 4 HOURS

Looking for Extras for Friday October 6th from 8:00am until 12:00 noon. Four hours -40.00 cash. All types please - we need it to look like a lot of people shopping at the mall. Please all types submit. Quick and painless. TO SUBMIT:

Email headshot to: division4pr@yahoo.com

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: 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

CASTING ALL TYPES FOR MANSWERS ON SPIKETV

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 FEMALE WEB DESIGNER WANTED Female web designer for new online girl magazine. Think Maxim for women. Must be progressive, efficient, creative and willing to build a website from the ground up. We are a team of dedicated, fun and supportive

TO APPLY: Please email anniekrollins@yahoo.com

women. Compensation negotiable.

EXECUTIVE ASSISTANT TO CEO OF PROD/MGMT COMPANY

Job Description:

Crystal Sky, LLC. an established Prod/ management company seeks assistant to CEO/Producer.

Extremely busy desk with all the typical assistant duties including phones, scheduling, faxing, reading scripts, writing script coverage, and as well as travel arrangements and heavy work during film markets. An outgoing personality a big plus. Great company to grow with and good experience in the world of independent film. It is a full time/permanent position in the Century City area.

Job Requirements:

Must have excellent organization and follow through skills. Strong attention to detail, and must have knowledge of industry or previous assistant experience. Must have professional phone manner, in-person presence a must as well as a positive attitude to work in a fast paced environment. Full Time.

TO APPLY: Email your cover letter and resume to: tiffany@crystalsky.com

ART DIRECTOR WANTED FOR HIGH BUDGET FEATURE FILM

Looking for an Art Director of the highest caliber to begin pre-production of a high budget movie filming in China, tentatively slated to begin by Nov 1st or sooner. Production office will be in Beijing, so temporary relocation is a must. Knowledge of Chinese NOT required. Academy award winning actor already cast in lead. High quality and credited experience absolutely necessary. NO BEGINNERS.

TO SUBMIT:

Please email resume/filmography to: filmproduction2006@yahoo.com

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 contact information to: msrp21@hotmail.com

INDUSTRY JOBS

WEB DESIGNER WANTED Small Media Distribution Company Seeks Web Designer. Site has been designed but is in bad need of a make-over/update. Seeking someone to help upgrade or innovate current design and improve navigation. TO APPLY:

Email your resume and/or links to samples of your work to Laura at: hr@ persuasianfilms.com

DP & SET DESIGNER WANTED I have a dance instruction video project coming up and am looking for a D.P. with HD experience and a SET DESIGNER. If you have a crew you normally work with, we

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 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.

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.

ENTERTAINMENT TODAY IS HIRING

Entertainment Today is a well-established weekly publication that deals with entertainment related news. We have openings in several positions. We are looking for proctive, energetic people who are teamplayers to join our team. Check out job descriptions for available positions and submit your resume with the title of the position in your email subject line.

TO APPLY

Please email your resume to Editorial@EntertainmentTodayOnline.com. We are an equal opportunity employer that values diversity in our workplace.

ADVERTISING ACCOUNT EXECUTIVES

We are seeking self-starting, motivated, competitive Sales Professionals to join our retail Advertising Sales Department as Account Executives at the fastest growing Entertainment Weekly in LA. You will be responsible for developing leads, making calls and going on appointments to bring in new business. Account Executives are also involved in the development of client's advertising sales campaigns and work with our internal production department to develop the ads. A car is required and you should preferably live in and be familiar with LA. Successful candidates should have at least one year of sales experience, be a self-starter, competitive, outgoing and personable. Successful Account Executives understand that you get what you put into this job. If you are looking for a career in sales, advertising, print media and publishing – this is the position for you! Weekly Draw + Commission DOE.

SALES MANAGER

Candidate will be responsible for overseeing Account Representatives (Inside/Outside) as well as reaching target sales goals. Must be able to create executable sales plans. Experience/contacts in Newspaper Advertising a plus. Will work closely with production and report directly to the Publisher. Salary + Commission DOE.

GRAPHIC DESIGNER

We're looking for someone to redesign the graphics for our weekly newpaper. Candidate will design page layout and graphics - looking for young, hip, urban feel with a MTV/ Film/Internet/New Media twist. Ideal candidate must be up-to-date on the latest trends and fashion as it pertains to graphics design and page layout. This is a contract workfor-hire position.

INTERNS

Internship is non-paid position, but college credit can be granted. A perfect opportunity for a student or new writer looking to find some exposure for his work or real experience in the high-paced field of journalism. In addition to their regular duties, interns will be given the chance to write articles for the paper. This includes going to movie screenings, free concerts, interviewing celebrities, etc. No experience is necessary, but your having worked in the field before will greatly increase your chances of receiving the position. We need interns who are not only dedicated, but also possess superior writing skills (as the job will entail copy editing and writing captions for pictures, etc.) An eye for detail is especially important.

TO APPLY:

Email a BRIEF message (remember Voltaire's aphorism: "My essay would have been shorter, had I more time to write it") about why you would be suited for this position. Please make mention of any previous experience or skills in the body of your letter. No attachments or resumes, please. Email your letter to: editorial@entertainmenttodayonline.com



Astrological forecasts

by Lady Katsura and Suki Yaki

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

Capricorn (December 22 to January 20)

Damn, girl. Yo drawers *stank*!! Time fo y'all to get yo funky self on over to the showah and clean yoself!! Mmmm, mmm!

Aquarius (January 21 to February 18)

It's a shame that you've grown to dislike your neighbor. Yes, it's odd that she still hasn't put up her blinds even though she walks around naked through her exposed living room. Yes, it's even more annoying that she's a 230lb behemoth with pasty white Jell-o jiggler thunder thighs. But, hey: God only makes beauty, and so try your best to see His glory in even his more inglorious creations. Or, put the binoculars down and watch some TV instead.

Pisces (February 19 to March 19)

That soup's too hot. Don't buy it. The "B" on the window means that sanitation isn't this place's main priority. Look at their hands. Did you even *see* the bathroom?! Uck. Maybe you should just get one of those sandwiches made by the fine people behind the deli counter at Ralph's.

Aries (March 20 to April 19)

Sorry to say it, but you shouldn't take her to the movies tonight. The Lady sees only disaster in your future should you decide to take that path. The stars are telling us that you should opt for a night ride down the PCH. Our suggestion—in accordance with the stars—is to take the 101N, OK? *Then* you get off on Los Virgenes to take the serpentine Malibu Canyon Road all the way down and around past Pepperdine—careful at that left turn—then, yes: you've got it, take it all the way back to the 1 until it turns into the 10E.

Taurus (April 20 to May 19)

Treat yourself today. Go out and buy a new album. Make sure the record isn't scratched. Let the cashier keep the change. Walk backwards out of the store. Tip the brim of your hat to the security guard waiting on the corner. Spin around three times, jump up and down, and call it a night.

Gemini (May 21 to June 20)

There's nothing wrong with wearing too much makeup, but take it easy with Nay-Nay, your pocket puggle. It's bad enough that you fashion Nay in that silly little stripey sweater outfit, but really: how much rouge does one dog need?

Cancer (June 21 to July 20)

The Lady is growing progressively more concerned about your lack of sleep as of late. Look, we have enough people out there on those dangerous Los Angeles streets who can barely keep their eyes on the road. We don't need *another* cat on the scene with his beat-up Chevy weaving in and out of his lanes and not really paying attention just because he's gotten about sixteen hours of total sleep this week. It's over, it's done. Get some rest, take it easy, and remember: the club will be open next week, too. Take a break.

Leo (July 21 to August 20)

Your favorite television show is *Kids Incorporated*?! Crazy. That just happens to be the Lady's favorite show, too!! OMG!! Check this out: yeah, we all know that Jennifer Love Hewitt got her start on that show (obvy!!), but did you also know that *Kids* spawned the careers of Mario Lopez, Eric Balfour, and Fergie from the Black Eyed Peas?! Yeah!! Totes!

Virgo (August 21 to September 20)

Everything's going to be really quiet this week. Shhhhh

Libra (September 21 to October 22)

Stay away from green doughnuts. The Lady sees terrible things ahead for any bearer of said forbidden delicacy. In *fact*, maybe you should take it easy with sweets in general this week. Have you been getting enough iron? The Lady doesn't think so. Look at those scrawny muscles and the way you've been trembling the last few months. All right, Mister, it's time to get in shape!

Scorpio (October 23 to November 21)

The new intern in the office doesn't want to hear anymore about all the strain you go through to get there in the morning. What she *does* want to hear about is everything you know about Kim Basinger. You know: her fears, her hopes, her dreams. What makes Kim Kim? The Lady suggests that you do some intensive research online (IMDB.com is a good start), and find out whatever you can about America's favorite and most deserved Oscar winner. You might just turn that intern's head, and then...you know. Wink, wink. Nudge, nudge.

Sagittarius (November 22 to December 21)

Baseball's for girls, so why are you taking so much time out of your schedule to watch a bunch of overweight steroids-addled arrivistes sitting on a bench in wait of the opportunity to knock a piece of horse skin up and over a little fence and maybe run a whole 300 yards? I mean, diamonds are dumb, anyway. *Totes*!



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