



VOL. 38 | NO. 54 | OCTOBER 20-26, 2006

<u>PUBLISHER</u>

EDITOR-IN-CHIEF MATHEW KLICKSTEIN

MANAGING EDITOR

LAYOUT EDITOR DAVID TAGARDA

ART DIRECTOR STEVEN RADEMACHER

DESIGN CONSULTANT

PHOTO EDITOR

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TECHNICAL SUPERVISOR KATSUYUKI UENO

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JONATHAN 7FITI IN **CARTOONISTS**

PHIL CHO MARK DARCOURT DRFW-MICHAFI ANNIE ROLLINS

PHOTOGRAPHERS JOHN NGUYEN

COMMUNICATIONS CONSULTANT
THE WEBSTER GROUP

CIRCULATION SUPERVISOR DANIEL ESPINOSA

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

direct all LETTERS TO THE EDITOR to ENTERTAINMENT TODAY

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12 SHE'S GONNA PARTY LIKE IT'S 1769

Peter Sobczynski goes regal with his review of Sofia Coppola's new, highly-anticipated biopic on France's headiest monarch: Marie Antoinette.

THEATER

Do I stutter?: **Molly Ringwald** stars in *Sweet* Charity, though Travis Michael Holder is less than merciful with his review of her performance; Call me dada: References to Salvador Dali Make Me Hot steams up the glasses of Travis Holder, as he reviews this vibrant new show.

MUSIC

- Who are scientists?: Jon Barilone takes a class in rock and roll when he checks into We Are Scientists' tour with Art Brut and the Spinto Band.
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ART

The chick can paint: We learn that Canadians are good for more than just an adorable accent when Carmen Rohde takes a peek at native Canuck **Corno**'s new exhibition of paintings at the Left Coast Gallery.

TELEVISION

Boo!: Stephen King, Clive Barker, Tobe Hooper, John Landis, Stuart Gordon... need we go on? Frank Barron creeps up on the second season of Showtime's Masters of Horror.

MOVIES

12 A cold-blooded resemblance: Marianne Moro finds out why Infamous was made even though Capote had already come out and been greatly lauded...she also finds out how much **Toby Jones** actually *does* look and talk like Truman Capote; PLUS: Mike Restaino's DVD Reviews, and Art Film of the Week with **Aaron Sheley**.

22-23 FROLICSOME FUN

Popgriddle Crossword Puzzle, Lady Katsura and Suki Yaki's Astrological Forecast, Sudoku, and Comics.

Not so pretty in pink

Sweet Charity @ the Pantages Theatre



Everyone's favorite Brat Pack redhead is neither sweet nor pretty in her maladroit rendition of Charity Hope Valentine. The producers still hope this valentine can bring in the crowds.

Pantages, is not so sweet.

never a great show. Cy Coleman's music and Dorothy Fields lyrics have contributed some great tunes to the annuls of musical theatre history, including "Big Spender," "There's Gotta Be Something Better Than This," "If My Friends

tour of Sweet Charity, now stopped briefly at the Am I Going?," but Neil Simon's book, always about as thin as rice paper—now 40 years later—is wispier than ever. The only thing that could pos-The deal is simply this: Sweet Charity was sibly save any mounting of Charity is a world-class Charity, upon whom the entire production relies. Of course, in Gwen Verdon, audiences in 1966 got just that—the best of the best.

Christina Applegate debuted in this revival

To be even remotely charitable, this national Could See Me Now," and the indelible "Where in New York last season, and now, to support this national tour, the producers have cast Molly Ringwald—obviously to guarantee ticket sales, not because she should be playing this role. Applegate, whom this reviewer saw guesting a few years ago with the Pussycat Dolls at the Roxy, can certainly dance up a storm, where Ringwald clunks around the stage self-consciously in leadfooted homage to Ruby Keeler—and I don't mean that as a compliment. Her singing is decent, much

better than anticipated, though a few notes held too long would have been better played out at the Pantages before the sound system upgrade.

The biggest problem here, however, is Ringwald's take on dear sweet Charity Hope Valentine, with about as much vulnerability in the role as the show's crusty costarring dancehall hostesses (both Amanda Watkins and Kisha Howard as Nickie and Helene are golden to this tour). Ringwald's Charity already seems to know the bittersweet outcome of the story from the first scenes, a disastrous choice from the actress and her director, Scott Faris. Indeed, there are fine supporting performances by Richard Ruiz as the dancehall owner, Aaron Ramsey as the suave Italian movie star Charity quasi-romances, and especially the memorable Guy Adkins as her nerdy Niles Crane-esque suitor Oscar Lindquist (the one performance in this ho-hum roadshow that makes the entire tour worth seeing).

Wayne Cilento's choreography is fun for about the first 30 minutes, but when all his arm waving is repeated endlessly no matter what the situation, it ultimately leaves one wishing someone had instead tried to conjure the staging of Bob Fosse, the other half of Sweet Charity's original

Scott Pask's inventive set design and William Ivey Long's colorfully whimsical costuming are winners, as is the spirited musical direction by Ross Scott Rawlings, but in general, without the spectre of Verdon and Fosse, best toss this charity case back into the cold. &

The Pantages is located at 6233 Hollywood Bl., Hollywood; for tickets, call (213) 365-3500.

by Travis Michael Holder

Getting off on surrealism

References to Salvador Dali Make Me Hot @ Art/Works Theatre

In the sweepingly surreal yet eloquently miniscule world Jose Rivera creates in his masterful yet modest References to Salvador Dali Make Me while her career soldier husband is off fighting in the Persian Gulf includes a talking moon able to offer sage advice to the humans he surveys, as well as a pet cat in heat and randy neighborhood coyote personified as human beings. There are no rigid rules of Playwriting 101 imposed here in the gloriously raw and evocatively lyrical writing of Rivera, there's instead a rampant barrage of often disturbing ideas and intriguing situations, all played out in bold strokes under the precision guidance of director Jon Lawrence Rivera and in the hands of a remarkable ensemble of actors.

The work of Jose Rivera is early reminiscent of the maligned latter-day plays of Tennessee Williams, most probably created without the debilitating dysfunction, booze, and pills that made our last century's greatest playwright die dreadfully misunderstood. On an ingeniously simple set by Kimberly Lyons featuring a chainlink fence, the ENTERTAINMENT TODAY OCTOBER 20-26, 2006

front half of a wrecked old car, and an electronically controlled garage door at centerstage stands Gabriela (Maria Tomas, a brave actor who could Hot, now at Art/Work Theatre, the fantasy that carry the world on her shoulders like a female keeps his lonely Barstow-imprisoned heroine sane Latina Atlas). With trepidation, she waits for the return of her Benito (Ken Arquello).

> In the 11th year of his woeful 20-year commitment to a US military career, her hot tempered husband knows only that, upon his return, he wants milk and beer in the fridge and a wife ready to spread her legs at his command without any backtalk. In contrast, Gabriela wants in exchange the man she met as teenagers in a Bronx bar, someone who could appreciate the moon even though he's running for his life from skinheads.

Gabriela's drab world of waiting, serving her man, and thwarting the advances of a ballsy 14-year-old neighbor with raging hormones (Ray Santiago)—as her culture has taught her to endure—is juxtaposed with her active fantasy life, including conversations with the moon (Alejandro Furth), her cat (Minerva Vier), and her house pet's dangerous coyote boyfriend (Justin Huen), while Me Hot, what perhaps makes it such a haunting

her daily life is a continuous struggle to better herself and improve her situation.

It's when Benito returns that things get even more troubled, as he piles his clothes and gear all over their home ("God," she says as he sleeps in one kitchen chair with his feet on another, "I forgot how much space you take up... soon you'll be leaving pubes on the tile"). He, too, sees the difficulty of his homecoming and the changes in his spouse ("Something's coming out of you, like down below your skin where your bones talk," he observes), but he's all about staying a soldier and serving his country. "In 11 years, I've never heard you or your little pinheads say anything patriotic," she chastises, but he's adamant about his decision, especially since he's past the halfway point in his military career and knows his 4th grade reading ability would surely keep him from finding anything better.

Besides the raw sensuality of the writing and uniformly unstoppably out-there direction and performances in References to Salvador Dali Makes success here (besides the ability of both Misters Rivera to find a link between its gloriously sensual poetry, its brazen sexuality, its and jarring ordinariness) is that, in final analysis, it is an indelible anti-war play which presents the horrific effects of war on people in the homefront, a testament that war doesn't only terrifyingly and unjustly rock the world of innocent little people living in a desert who have the misfortune of sitting on a desirable catch of fossil fuels, but on the equally simple people left behind at home—not to mention those dazed and confused soldiers themselves, returning to relive the horror of what they wrought for the rest of their natural lives.

The Art/Works Theatre is located at 6569 Santa Monica Bl., Hollywood; for tickets, call (323) 960-7785.

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.



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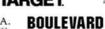


THE COMMONS





Beverly Hills Times





Gorgeous

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L'Italo-Americano

Pouting, purring, and posing

Artwork by Corno @ the Left Coast Gallery

by Carmen Rohde



Face on Gold is one of Corno's many awant-pop paintings on display at the Left Coast.

Over the hill on Ventura Boulevard, along the stretch replete with Carney's and the Pinz Bowling Alley, is the upscale Left Coast Gallery that currently exhibits the work of Canadian Post-Pop Artist

Saturday's artist reception drew a thirty-something Valley chic crowd dressed to the nines. They sipped on wine and snacked on cheeses and crudités while appreciating the large colorful paintings on the wall. The evening felt like the Valley's answer to a SoHo art opening.

After becoming a prominent figure in Quebec and establishing herself in Canada's art world, Corno moved to New York to sell her pieces away from her native blistery climate. Since she made it there, she could make it anywhere—apparently—and has therefore put up her first solo exhibit in Los Angeles. Usually a painter of colorful headless torsos in movement as well as male and female faces, this impressive exhibit focuses solely on headshots of

All of the women represented in her paintings look as though they sashayed straight off the catwalk of an 80's glamour fashion model shoot. Pouting, purring, and posing, each model allows the spectator to admire her twodimensional tableaux...just as she would be admired in real life. The faces of these women are in-your-face, and command your attention by drawing your eyes in their direction—a smart choice by the artist to engage the gaze of the spectator.

The ladies strike me as the type most men ogle after in bars yet are too insecure to ask out on a date. their huge alluring eyes, they also remind one of the saucy Jessica

Rabbit and other gorgeous cartoon bombshells. The lady shown in "Horizonal on Blue" was probably my personal favorite since her two different eye colors make her stand out of the crowd. Though her face is painted in red hues, Corno lit the woman so well that-against the blue background—her contours burst out as absolutely striking.

Corno has a great command of color. The solid backgrounds behind the visages evoke memories of Pop artists of yesteryear. The vibrant hair of the models is styled wildly on their heads with a Jackson Pollock-inspired splatter paint method, as broad brushstrokes that fit organically well with their faces. In certain pictures, the model's mane is so big, Corno enlists another canvas to exhibit the full glory—making a large diptych out of a just a face. One can picture the motion of a model flipping her hair back during a photo shoot; and Corno gives the girls enough room to do so with ease.

I could picture Corno's paintings in a trendy bar surrounded by models and actors drinking dirty martinis or at a hotel designed by Philippe Starck with guests in stiletto heels and haute couture. Either or, they'd definitely catch someone's eye. The prices for the paintings range from \$15,000 to \$27,000. The most expensive painting ("Face with Gold on Green") was the first one of the evening to boast a red dot next to its name. Welcome to Hollywood,

It appears that looking at beautiful women is affordable, but taking them home is another

The Left Coast Gallery is located With their full luscious lips and on: 12324 Ventura Boulevard, Studio City, CA 91604. Corno's exhibit continues through October 29th.

Just how Christian is Mel Gibson?

Mel Gibson Speaks!

After going off on a drunken anti-Semitic tirade this past summer, resulting in his arrest and subsequent public lashing, Mel Gibson finally attempted to answer questions relating to the incident on *Good Morning* **Dr. Phil: Homewrecker!** America. Sitting down with Diane Sawyer, Gibson appeared somewhat content and un-apologetic regarding his ridiculous actions that night. On his battles with the bottle, Gibson said, "Years go by, you're fine. And then, all of a sudden—in a heartbeat, in an instant, on an impulse—somebody shoves a glass of Mescal [tequila] in front of your nose and says, 'It's from Oaxaca." Okay, was that really Mel speaking, or was he simply reading dialogue from the screenplay for Lethal Weapon 5: Tequila Sunrise?

Lizzie McGuire Has a Russian Stalker!

Someone's taking Hilary Duff's song lyrics a bit too much too heart: her Russian stalker has decided, Why not take a crazy chance? Actually, make that two stalkers for the price of one. The singer/actress and her main squeeze Joel Madden have filed a restraining order against a 19-year-old Russian immigrant and his 50-year-old roommate/celebrity photographer. Court documents claim that this Russian dude (named "Max") is desperate to be with Duff, and has

and threaten to remove "all those that stand in his way." Um, Mr. Madden, I think he's talking to you. Sorry Hilary, but it looks like your Cinderella Story is officially over.

After reviewing a petition signed by 76 neighbors, Los Angeles authorities have decided to shut down a house where the Dr. Phil Show had been shooting because, quite simply, Phil's crib was out of control. The house was originally set up so that the good doctor could send distraught people That Thing Called Love there to help solve their problems...by taping their every move and by broadthe roof has not only been raised, but soon flew off and landed (in the form of rude, outlandish behavior) in the backyards of several nearby homes. Maybe, next time, Phil could rent of nowhere, throw a chainsaw in the living room, and see if we can't get another Texas Chainsaw Massacre sequel out of the situation. See? Everyone wins!

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

...Mel Gibson for appearing on National Television without a care in the world. "Smug" would be a nice way to describe his attitude, as Gibson

gone so far as to purchase a weapon seemed to be on the verge of laughing after each question. Then he has the nerve to blame his anger issues on the folks who questioned his film The Passion of the Christ? Says Mel, "During the course of that, I think I probably had my rights violated in many different ways as an American. You know, as an artist, as a Christian. Just a human being, you know. But the other thing I never heard was one single word of apology." Hey Mel, where's your apology? And I mean your real apology. Congrats dude, you're this week's biggest ass.

Love, sex, marriage, divorce—and casting it across the country. However, that's just the first week of your average Hollywood romance. Here's what's swirling around the rumor mill this

Country singer Sara Evans a remote farmhouse in the middle abruptly quit the hit show Dancing with the Stars recently because she's divorcing her husband. Oh, but it gets so much better-according to reports, the reason she's ditching hubby is because he "was verbally and emotionally abusive, drank excessively, and frequently watched pornography in their home." Yeah, so I guess we know which stars he wants to dance

> Hey, if you're wondering who Katie Holmes will be wearing when she walks down the aisle alongside Tom Cruise next month, well, according to Star magazine, she's real interested in Chanel designer Karl Lagerfield's work. Will she wear Chanel? Will she go in the nude? Will they even marry at all? I guess we'll see...

> We're not sure if Wilmer Valderrama even knows what the word "love" means; however, the actor had no problem dishing the dirt about his past relationships on a recent installment of Howard Stern's radio show. According to the "mut" (man slut), Lindsay Lohan was one of the best in bed, Ashlee Simpson was real loud during sex, and Jennifer Love Hewitt scored an "eight" out of "ten" in the love-making department. Here's my question: How does a guy named Wilmer get that much action in the first place?

> Quote of the week: Madonna on, well, Madonna: "Can I really make a difference? That's what I like to wonder to myself when I put on my diamond bustier and have my assistants oil my buttocks before each and every show." &



Manic Mel: "I think I probably had my rights violated in many different ways as an American."

Masters of Horror scares up a new season

by Frank Barron



Steven Weber in an ultimately gruesome episode of Showtime's Masters of Horror, now entering its second season

On Friday, October 27th at 10 pm, the second avuncular fellow. season of Showtime's chilling and thrilling anthology series Masters of Horror kicks off with an apocalyptic tale from director Tobe Hooper (repeating on Halloween night). The episode, titled "The Damned Thing," was inspired by Ambrose Bierce's short story with horrormeister Richard Matheson (IAm Legend) doing the screenplay. Sean Patrick Flanery, Marisa Coughlan, and Ted Raimi star in the story that focuses on a monstrous force in a small Texas town that devastates a sheriff and his family.

Last season, Hooper directed another story by Matheson, "Dance of the Dead," about a horrifying secret behind the survivors of a nuclear last season, which was humorously akin to his holocaust. "I had so much fun the first time around, I thought I'd sign up for an encore," says former university professor Hooper (of Texas Chainsaw Massacre fame). Among the other directors to return this season are John Carpenter (Halloween), Joe Dante (The Howling), Stuart Gordon (Re-Animator), and John Landis (American Werewolf in London).

Getting a stellar lineup of filmmakers for the first and second seasons of Masters of Horror is a credit to series creator/producer Mick Garris, an old friend of mine from his rock and roll days, who has called upon his good buddies in the genre to generate the best little horror films imaginable. Garris (Desperation, The Stand) calls the series "a dream project. I can't imagine it being more free than any feature film I've ever done. And I don't think there has ever been a TV series like this. It's the best time of their lives for the directors." Garris is very sensitive to filmmakers' needs, having helmed several pro-King, the uber-master of horror.

Stuart Gordon directed an episode inspired by Edgar Alan Poe, "The Black Cat." The story by Gordon and Dennis Paoli has the great Poe out of ideas and short on cash, tormented by a black cat that will either destroy his life or motivate him to write one of his most famous stories. Gordon believes the resurgence of horror movies is because there's so much tension in the world nowadays. "People need a chance to get it out of their systems, so this season we got scarier. I don't think we were scary enough on the first series. Nobody died of a heart attack while watching the shows," jokes the surprisingly

Upcoming from Joe Dante is "The Screwfly Solution," story of a nightmare virus that infects our nation, and turns men into psychotic killers. Dante is another big supporter of the series and believes the horror genre "can give the right person the big break that is needed to get a foot in the Hollywood door. It's very hard to break into making movies today, because all the movies are so expensive to market. It's harder now for young filmmakers, and also for many of the established ones."

John Landis did the "Deer Woman" episode lighthearted American Werewolf in London style. He promises the scares are darker this time round with "Family," a story of a young married couple (Meredith Monroe and Matt Keeslar) who move to a new home and find out their neighbor (George Wendt) is not what he seems.

"I don't have rules on how you approach a horror film or a comedy," Landis explains. "I approach all storytelling the same, which is to create characters that you empathize or understand or sympathized with. In the situation where you place them in jeopardy, you have to make the jeopardy real. As a filmmaker, if I'm going to do a genre piece, I want to do something that is not real. That's much more difficult to make; you accept that it is real, because we know there are murderous people. We suspect there are not werewolves and other worldly things. So, to me, that's the challenge, to make it real."

Happy to give all the directors on the project ductions based on the works of his pal Stephen free reign to follow their vision, show-runner Garris says, "Thanks to a great relationship with Showtime, my job mainly is to encourage everyone to do what they want. To do it their way. That's what is so unique about this show: it's the director that's the star, not the producer."

> Garris took the helm for "Valerie On The Stairs," from an original screenplay by Clive Barker; and the director wrote a vampire story The V Word," which is directed by Ernest Dickerson (Bones, Demon Knight). Meanwhile, Garris oversees the day-to-day production on Masters of Horror, which he lovingly refers to as "a multi-headed hydra beast. And that that's a good thing." ₽

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



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



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



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

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

summer and end in December 2006. 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 the new 2006 Fusion," said Baisden. "This relationship demonstrates Ford's commitment to reaching the

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.

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

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

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

Brut and the Spinto Band, put on a solid show at the Glass House on October 1st. The venue—located in the heart of Pomona's Art District—offered an intimate setting that gave the bands a bit of a break from the packed buildings of the previous two nights in San Diego and LA.

Spinto Band was the opening act and, with their high energy and semi-choreographed, mid-song dance moves, were very fun to listen to and watch. After all, how many bands can pull off using kazoos in their opening song? They closed with their hit

mouths in the crowd singing along. Spinto bassist Tom Hughes kept pointing out that the venue is "We Are Scientists' stomping grounds," a fact confirmed by Scientists' lead singer, Keith Murray.

"Now, Chris [Cain] and I used to live two blocks away from here; we used to come to shows at the Glass House all the time. Between bands, we'd go back to our place and have Otter Pops," he said during the set. This prompted Cain to start the crowd chanting Otter Pops! Otter Pops!" In addition to the off-the-wall banter in between songs, We

We Are Scientists, accompanied by Art "Oh Mandy," and you could even see a few Are Scientists had a very clean and energetic lineup so that a few songs can be played backshow. They played nearly every song off of their album With Love and Squalor and added a few more to the set list—two new songs titled "Tonight Tonight," and "Best Behavior," and an oldie-but-goodie from a past single: "Mucho Mas."

> While most of the crowd only sang along to a few songs, everyone at least bobbed his or her head the majority of the time; not to do so was impossible. Critics can talk all they want about how We Are Scientists' lyrics may lack depth or subtlety, but they're damn catchy. The band perfected their set list

to-back without pausing: "Lousy Reputation" lead right into "Nobody Move, Nobody Get Hurt," "Can't Lose" flowed seamlessly into "Callbacks," and "This Scene Is Dead" paved the way for "Inaction." Of course, that set list included the band's trademark ironic wit, as they ended with "The Great Escape."

Art Brut was last to go this particular night, as they are co-headlining the "Also-Ran Buzz Bands" tour with We Are Scientists. Lead singer Eddie Argos' energy was infectious, as the crowd drew in closer to the stage with each song. Whether he was





We are Scientists continued...

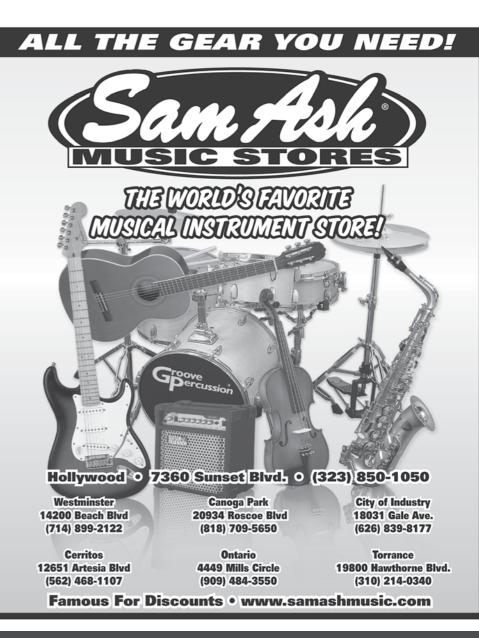
or jump-roping with the cord, he roamed across the stage nonstop. He capped off his own great performance by jumping allowing the crowd to surround him as he these guys. continued to yell into the microphone.

tists, as Argos doesn't sing so much as speak the lyrics. It seems to be a growing trend that they are skilled musicians—the bass lines groove, the drums pulsate, and the guitars drive the songs forward. As though out some witty banter: "It seems like every us a good time. &

twirling the mic around and catching it show we've done, We Are Scientists is saying 'Oh, we lived two blocks from here.' It's all lies! You know what? We lived three doors away...and went home in between down into the crowd during their last song, songs!" There's a bright future in store for

Southern California will have to wait a Stylistically, Art Brut is a bit different while until We Are Scientists graces us with from the Spinto Band and We Are Scien- their presence again. Murray has alluded to perhaps playing a few shows here and there while We Are Scientists records its in British rock lately, but it works well for sophomore album. In the meantime, keep Art Brut. The band members also proved your eyes and ears trained on Art Brut and the Spinto Band. Both bands have great talent and, with their performances at the Glass House, demonstrated that We Are that weren't enough, Argos can also dish Scientists aren't the only ones who can show







THANK YOU FOR READING

Eastwood's flag at half mast



Ira Hayes (Adam Beach), John "Doc" Bradley (Ryan Phillippe), and Rene Gagnon (Jesse Bradford) as the soldiers in the famed Iwo Jima picture.

FLAGS OF OUR **FATHERS**

 $\bigstar \bigstar \mathring{\wedge} \mathring{\wedge} \mathring{\wedge}$ (2 out of 4 stars)

DIRECTED BY CLINT EASTWOOD STARRING: RYAN PHILLIPPE, ADAM BEACH, JESSE BRADFORD, PAUL WALKER, JAMIE BELL, MELANIE LYNSKEY, ROBERT PATRICK 132 MINUTES, RATED R

The directorial output of Clint Eastwood's 26 feature films to date (with a 27th scheduled for release in February) can be roughly broken down into three distinct categories. The first are the quick-and-dirty boilerplate films that he occasionally fires off to keep busy or to repay studios for indulging him in his artier efforts. These range from such winning but unessential entertainments as Space Cowboys or The Gauntlet to such derivative nonsense as The Rookie, Absolute Power, or Blood Work.

efficient and unfussy manner. When and energy out of the proceedings. he produces these films, the results are often very good (Play Misty For Me, The Outlaw Josey Wales, and The Bridges of Madison County) and occasionally quite a bit better than that (such as the perennially underrated gem Bronco Billy and his Oscar triumphs Unforgiven and Million Dollar Baby).

Then there is the third group, the films in which Eastwood consciously sets out to make a masterpiece from the getgo by dealing with weighty topics in a solemn and overtly artsy manner. Ironically, it is precisely when he sets out to make a Great Film that he usually winds up stumbling badly with such murky and pretentious works as Bird, Midnight in the Garden of Good and Evil, and the vastly overrated Mystic River. Within the first few seconds of his latest work, the WW II epic Flags of Our Fathers, it quickly becomes evident that he is in Great Film mode. The strain of that Then there are the films where he effort is so profoundly obvious in every

sets out to tell a solid story in a lean, scene, that it winds up choking the life

The inspiration for the film, based on the book by James Bradley and Ron Powers, is the famous photo that captures the raising of the US flag at Iwo Jima in 1945 during the early days of the sixweek battle for possession of the Japanese island. At a time when support for the war was beginning to wane on the home front, the photo supplied just the kind of iconic image—simple, direct, and to the point—that the military needed to encourage the people of the USA to continue to persevere in their emotional, political, and financial support of the armed forces.

In a series of scenes interspersed throughout the film, we see the men who would eventually storm that island as they go through training, ship off on a mission that is far more important than first assumed (which they realize when a soldier falls off of one of the battleships as they are shipping off

and it soon becomes apparent that the boat is not going to stop to save him), and find themselves in a ferocious and bloody battle for an ugly piece of rock defended by a deeply entrenched enemy who would sooner die than surrender to their opponents.

The conflict explored in Flags of Our Fathers lies not in its story but in its illustrating the power of an image to shape and change public opinion towards warfare. The film gives us a history lesson in media manipulation and mythmaking that remains potent and highly relevant today. A master of the clean and straightforward approach, Eastwood and his screenwriters (Million Dollar Baby scribe Paul Haggis and William Broyles Jr. of Jarhead fame) have chosen here to utilize a more complicated narrative structure in which the grotesqueries of war and the grotesqueries of venal politics blend together in a less-thancompelling manner.

This particular brand of storytelling may be popular today, but when it isn't used properly, or when it is used by someone who doesn't really have a feel for such an approach, the results can seem awfully forced and pretentious. Unfortunately, Flags of Our Fathers is an unfortunate example such a lapse in judgement. The structure of the film never feels natural; it feels less like a story that had to be told in this manner and more like a story told by someone who convinced himself that it had to be filmed this way. As a result, the whole thing suffers, because just as things are beginning to hum along nicely, we are suddenly jerked back to the other storyline, and the momentum is lost. While it is nice to see Eastwood at a time when he could easily just coast on his laurels, it is essentially a formal experiment that doesn't quite work.

This is a shame, because buried within its suffocating style, Flags of Our Fathers does contain a more than fair share of arresting moments. Although plagued by some dodgy CGI effects and a certain similarity to the D-Day sequence that opened Saving Private Ryan, the scenes of the fight for Iwo Jima convey the chaos, confusion, and sheer intensity of a battle where the enemy could literally be anywhere and you wouldn't know it until you felt one of their bullets ripping through your

The performances from virtually the entire cast are strong and effective, with Adam Beach (Ira Hayes) in the showiest role as the most emotional of the three soldiers. Ryan Phillippe actually turns in the best performance as the most low-key and inwardly haunted member of the group.

In the end, Flags of Our Fathers is a well-made, well-intentioned, and ambitious film that—because of the way in which it is told—somehow never connects with us on any kind of genuine emotional level. For all I know, maybe it will come together more effectively when seen in the context of Letters From Iwo Jima, Eastwood's upcoming companion film that looks at the Battle of Iwo Jima from the perspective of the Japanese.

I don't want to say that you shouldn't see Flags, but those hoping for a film that matches the in-your-face emotionalism of Saving Private Ryan or the haunting lyrical beauty of The Thin Red Line or even the meat-and-potatoes aesthetic of Sam Fuller's The Big Red One are likely to come away somewhat disappointed trying to stretch his directorial abilities by Eastwood's strained attempts to make a Great Movie instead of a good

Art Film of the Week: Celine and Julie Go Boating

epic testifies to the limitlessness of the filmed art form.

The titular Celine and Julie find themselves in a predestined life objectified by their environment. After chasing each other around through Paris (in a magnificently sprawling sequence that literally streams across the entire city, unknowing onlookers gawking at the actresses and all) and ditching their normal lifestyles, they magically channel a film-within-afilm under the (presumable) auspices of witchcraft. The girls take a kind of the house). child-like pleasure in watching this tangential movie (which is more of a

This abstract French New Wave play-within-a-film) unfold before them in continuous loop.

> Their "hallucination" is loosely based on two Henry James stories, and thus casts a certain conservative and genteel contrast to Celine and Julie's 70's lifestyle of free-spirited hippiedom (bell bottoms and all). To make matters more complex, the women discover a little girl in their cinematic hallucination who deserves to be set free from impending death (the continuous loops reveal her ending up murdered by a mysterious entity in

Jacques Rivette, the director, is an

alchemist with images, as his characters are alchemists within this improvisational film. Challenging and aesthetically flawless, the film ranks among the top of the New Wave. In fact, Rivette was the first of the Cahiers du cinéma clan (and, it could be argued, of the New Wave movement) to attempt a feature. Unfortunately, the undertaking of his filming was rife with problems and by the time he came out with the final product, Godard and Truffaut had already beaten Rivette to the punch.

Rivette's Celine and Julie Go Boating reinvents the language of cinema... with a feminist perspective, no less. It remains unanswerable whether or not

Celine and Julie are lovers; however, they share a love for each other that breaks through boundaries of tradition and helps to push their playful romp through an Alice in Wonderland-esque adventure that they seem to be creating as they go along.

After stealing a load of magic books from a Paris library at night (in Irma Vep attire...and also, amusingly enough, on roller skates), Celine and Julie are finally able to not only watch but interact with the characters of which they've become enamored. By assuming the role of the young girl's doting nursemaid, Celine and Julie work to solve the mystery of who keeps killing the child.

Of course, being the espiegle characters that they are, Celine and Julie also create a cartoonish farce out of the maudlin melodrama that enfolds before them...yet still end up figuring out the identity of the murderer and saving the child.

by Aaron Sheley

By connecting two opposing styles and stories, the film outperforms expectations, and demands repeated viewings. It is easy to say that "there has never been a movie like this ever made," but with Celine and Julie Go Boating, for once (perhaps), this trite phrase actually holds true.

No longer lost in La Mancha le vent

has kept her going throughout an exis-

tence that makes The Heart Is Deceitful

Above All Things look like a Hilary Duff

extravaganza—is her ability to retreat

into the world of her vast imagination as

a way of coping with the horrors around

her. Her only friends, for example, are

a coterie of doll heads that speak to her,

have individual personalities, and even

grabs Jeliza-Rose and flees to the isolated

farmhouse where he spent his childhood,

the kind of place where all you can see

for miles and miles is miles and miles.

Before long, Dad also succumbs to an

overdose, and Jeliza-Rose is left all alone

in a rotted-out house with no food, no

way of contacting the outside world, a

corpse in the living room that grows

more and more putrid with each pass-

ing day, and only her rapidly-growing

enter her life-weirdo amateur taxider-

mist Dell (Janet McTeer), who seems to

have known Jeliza-Rose's father from

a long time ago, and Dell's younger

brother, Dickens (Brendan Fletcher), a

Down syndrome sufferer who also has a

grand fantasy life (he forever plans ways

of destroying the "monster shark"—bet-

ter known as an express train—that is the

only thing that punctuates the silence of

their stark landscape) and who strikes

up a friendship with Jeliza-Rose that

may well make many viewers cringe as

they discuss "silly kisses" that he used to

considering the squalid nature of the

material and the low budget that Gil-

liam was obviously working with, is

the revelation of its being a spectacular

marvel. Cinematographer Nicola Per-

corini does an especially brilliant job of

creating a look for the film that balances

the fantastical elements with the note of

grim reality that creep into the world of

One of the surprises of Tideland,

receive from a relative.

Eventually, a couple of other people

imagination to keep her company.

When Mom OD's and dies, Dad

come to life every once in a while.



Jodelle Ferland as the imaginative and precocious Jeliza-Rose, a girl who lives in her own world.

TIDELAND



(3 1/2 out of 4 stars)

DIRECTED BY TERRY GILLIAM STARRING: JODELLE FERLAND, JEFF BRIDGES, JANET McTEER, BRENDAN FLETCHER, JENNIFER TILLY 122 MINUTES, RATED R

For years, fans of visionary filmmaker Terry Gilliam have wished that he would get the chance to once again make a film-entirely on his own terms-that wasn't compromised by the financial pressures or studio interference that he has had to battle against throughout his career (most recently in the deeplyflawed-but-worthwhile The Brothers Grimm). With Tideland, he has given those people exactly that—the kind of small-scale, deeply personal film that most major directors talk about doing from time to time in interviews but never seem to get around to shooting.

To judge from the initial reactions, the film appears to be too much for many of these same audience members. Since it premiered at last year's Toronto Film Festival, Tideland has been called weird, depraved, disgusting, and incomprehensible by virtually everyone who has written about it to date. I'll be the first to admit that, yeah, it is weird, depraved, disgusting, and incomprehensible. However, it is also smart, funny, touching, thoughtful, beautifully put together, and a fascinating addition to the oeuvre of one of the most intriguing directors working today.

Opening with a quote from Alice in Wonderland (a motif that will recur throughout), Tideland tells the story of Jeliza-Rose (Jodelle Ferland), an eightyear-old girl who lives in virtual seclusion with a pair of druggie parents—a burned-out rock star father (Jeff Bridges) and a Nancy Spungen-wannabe mother (Jennifer Tilly)—who rely on her to prepare their fixes of heroin. What saves Jeliza-Rose from total despair—what the characters. by Peter Sobczynski

As for the special effects, the majority of them are done in a decidedly non-realistic manner that somehow feels appropriate for this kind of materialtoo much slickness would destroy the illusion that we are seeing things through a child's eye. The lone exception is the series of make-up effects used to illustrate the gradual decomposition of the father's body—this is portrayed in such a vivid and palpable manner that those with weaker constitutions are advised to skip the snack bar before watching the film. (Strange how the sight of such a thing can pack such a wallop, while the orgy of flying body parts in Texas Chainsaw Massacre: The Beginning barely arouses any emotion at all.)

Although Tideland is as visually seen so far this year.

In comparison to Ferland's strong, simple, and unaffected work, the performances from the other actors may seem to be overly hammy by comparison (especially McTeer and Bridges), but it is important to once again realize that they are not supposed to be portraying real people—they are fantasy characters in an exceedingly grim fairy tale, and therefore act accordingly.

As Gilliam himself admits in a prologue that has recently been added to prints of the film, many of you are not going to like Tideland. Like all of his other films, it is uneven in some parts and so overstuffed with ideas and images designed to shake viewers up without offering them any easy outs that it may prove to be too much for some audiences. However, those up to the challenge are likely as not to come away from the film enthralled and moved.

Part Lewis Carroll, part Alfred Hitchcock, part Andrew Wyeth, part Terrence Malick, and all Terry Gilliam, Tideland is a unique and personal vision that, like it or not, will stick in your mind for a long time after you finishing its

striking as anything that Gilliam has done before, the most astonishing thing on display is the beautiful central performance that he has elicited from Jodelle Ferland (whom you might recall as the girl from Silent Hill) as Jeliza-Rose. This is one of the most challenging roles I can recall for a young actress-Jeliza-Rose is on-screen for virtually the entire film and is placed smack-dab in the kind of scenes that many adult actresses wouldn't dream of playing-and she pulls it off in such a splendid and spontaneous manner that I would put her work here up against any other actress that I have

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The Dauphine Wears Prada by Peter Sobczynski



Kirsten Dunst portrays one of France's most controversial historical figures in Sofia Coppola's Marie Antoinette.

MARIE ANTOINETTE



(4 out of 4 stars)

DIRECTED BY SOFIA COPPOLA STARRING: KIRSTEN DUNST, JASON SCHWARTZMAN, JUDY DAVIS, RIP TORN, ASIA ARGENTO, STEEVE COOGAN 123 MINUTES, RATED PG-13

A wise man once said that one does not read the Bible for its prose. Along those lines, it could also be said that one does not attend a Sofia Coppola film to experience the fundamentals of classical narrative structure—a storyline that moves from A to B to C with logical precision, easily grasped themes, and characters with fully explained and developed arcs

that allow you to understand who they are and why they behave in their inimitable ways.

In Mary Antoinette, Sof expands on her particular approach to filmmaking to the point where the mood she creates is literally everything, and traditional storytelling is treated as an afterthought. Whether this approach works or not will depend on what kind of movie you are looking to see. If you are craving a straightforward biopic that chronicles the who's, what's, where's, why's, and how's of the life and death one of the most (in)famous names in French history, you are likely to walk away from the film feeling that it is the most shallow and one-dimensional effort to date another. The only fly in the ointment is that Marie's from a shallow and one-dimensional filmmaker.

On the other hand, if you are looking for a film that approximates what the giddy day-to-day life within the lavish-but-insular walls of Versailles—an

existence where everything is pretty and the ugliness and unrest of the real world is kept far outside the palace gate—must have been like for Marie Antoinette, which is pretty much Coppola's intent, then you are likely to find it a visually dazzling and surprisingly powerful work that is more about the pleasures and perils of superficiality than merely a superficial film.

The film more or less sticks to the basic facts of the life of Marie Antoinette (played here by Kirsten Dunst). One of the fifteen children of Maria Teresa, the Queen of Hungary (Marianne Faithful), the young girl was plucked from her life in the Viennese court at the age of 14 and sent to France by her mother to marry Dauphin Louis (Jason Schwartzman), the equally youthful son of King Louis XV (Rip Torn) and the future ruler of France, in an effort to solidify French-Austrian relations.

After being stripped of everything Austrian (and I do mean everything, you pervs), Marie crosses the river into France and is immediately whisked into her marriage ceremony. After that, she settles into the world of decadent privilege that is life in Versailles—a never-ending series of sybaritic parties, pretty pastries, prettier clothes, and one highly detailed ritual after sole purpose for being there is to bear a child that will fully seal relations between the two countries, and Louis demonstrates absolutely no interest in this particular duty. This is a development that leads to the ascension of Louis XVI being punctuated by the much nasty behind-the-scenes gossip, mostly fueled by

the sexy and baleful Madame du Barry (Asia Argento), an anti-Marie who is the mistress of Louis XV and who, despite never being able to hold a position of real power within the court, has her own means of persuasion to get what she wants.

Aside from that, Marie's life is essentially one long party that is interrupted only by the sudden death of Louis XV and her sudden ascension to the throne as the wife of Louis XVI. Eventually, after seven unconsummated years of marriage, her husband is finally inspired to do his kingly duty, and a child is born. With her position cemented once and for all, Marie continues her life of hedonism, but it becomes evident that even the pleasures of Versailles can grow tiresome after a while, and not even the distraction of making her singing debut or making out with a hunky Swedish count (Jamie Doran) are enough to arouse her spirits. At the same time, she has beceome further insulated from the day-to-day realities of the outside world, where her extravagances and seeming disinterest in the welfare of her people (best exemplified in her alleged "Let them eat cake" remark) have begun to spark the flames of a revolution that eventually led to her date with a guillotine in 1789.

One of Coppola's more controversial artistic gambits in Marie Antoinette is her use of 80's-era New Wave pop hits on the soundtrack—instead of an original score or more traditional pieces of classical music, we are treated to the sight and sound of Cure's "Plainsong," and the participants of a masked

The truth behind Truman: An afternoon with the cast and director of Infamous by Marianne Moro

Online and print journalists gathered in a con- unusual turn of events, both Capote and Infamous I worked at Saturday Night Live and I got home verted bedroom suite at the Four Seasons Hotel in Beverly Hills earlier this month for a press conference to promote Infamous, the new film about Truman run its course. Capote and his trip to Kansas when he culled research for the book that would become In Cold Blood.

Sandra Bullock, who plays Capote friend and research assistant Nelle Harper Lee, fielded questions at the junket first, and was followed by director/writer Douglas McGrath and actor Toby Jones, who played

were in development at the same time, but McGrath choose to delay release of Infamous until Capote had

Obviously, it's an interesting, fascinating story, but why did you want to make a movie out of this truelife event?

Douglas McGrath: Interesting and fascinating is a good starting point, but I will tell you the thing Capote. First things first: we were told that in an that brought me to it. My first year out of college,

quite late. I didn't feel like watching comedy at that hour, so I would watch Dick Cavett, which was amusing...but I wouldn't call it comedy. And Truman was a guest one night. I'd never seen him before. And Dick Cavett introduced him as a master stylist and one of the great writers of his generation. And this was my first year; I was just becoming a writer. I thought I'd like to improve my style; what's he like? And he came out, and this was only a few years before he died, and he was in very bad shape, very heavy, perspiring. His head was lolling over to

the side. He didn't seem good at all, and I couldn't reconcile that introduction with that person. And he talked quite bitterly about Tennessee Williams, who had just died. [He talked] sympathetically of Tennessee Williams, but quite bitterly about the Press and how cruel the Press had been to him and how America doesn't appreciate its artists. And I found him fascinating and appalling and strangely sympathetic. I felt protective of him in some way. I just remember very distinctly thinking, What happened to you? If you're that master stylist and now this is what you seem like, something must have



ball whirl on the floor to Siouxsie and the Banshees' "Hong Kong Garden." Although this approach has enraged many (at the screening I attended, one colleague who fancies himself an expert on musical scoring seethed with anger at Coppola's musical choices), it is actually a canny move that brilliantly cuts to the heart of what Coppola tries to accomplish.

To play Marie Antoinette in a film like this may seem like an easy enough job (you smile and wear a lot of pretty clothes, and that's about it), but it is a role far more complex than it appears, because of the solipsistic manner in which it has been conceived—if she ever comes across as too self-aware for her own good, the spell is broken. To that end, Kirsten Dunst turns in a complex performance that appears to be one-note on the surface—all smiles and giggles and coquettishness—while conveying different facets beneath that allows her to come off as charmingly giggly, monstrously self-absorbed, lonely, tragic, or cheerfully guileless in the blink of a beautifully lashed eye. (This is made even trickier by the fact that she is on screen for virtually the entire film.)

With *The Virgin Suicides*, Sofia Coppola showed that she was a promising young director who had more going for her than a famous family. *Lost in Translation* proved that her earlier success was no mere fluke and that she was indeed a born filmmaker. Here, she definitively announces herself as one of the major directorial voices at work today.

gone wrong. And so I started reading his work and reading about him, and I came to feel that what went wrong went wrong in Kansas.

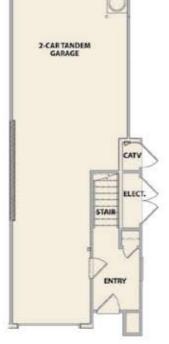
Can you explain the reasoning behind constructing the movie as a documentary of sorts?

McGrath: The script is based on George Plimpton's oral history of Capote. It's a great pleasure to read the book. It's very short and snappy. Those short interviews are a very smart way to tell Truman's life, 'cause people had so many different opinions of him. And in a very important way, it helped me to get information to the audience. It allows us to hear things about his childhood that are important for the audience's sympathetic view of him.

Toby, did you develop this same sympathy for Capote?

Toby Jones: I suppose in melodrama you don't have to sympathize with the character, but in something like this, it's very hard to imagine acting a character where you have to retrace the decisions he's made without, in some way, sympathizing with him. It seems to me in this story he's faced with a mythic problem, which is the masterpiece that he's driven to write. He knows enough about himself as a writer to know the best ending [for the book] is the thing that will kill what is on the brink of giving his life a new meaning. That tradeoff seems to me to be a terrible and unavoidable problem for him, and it's very easy to feel sympathy for that kind of dynamic.

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Based on the memoir by Augusten Burroughs, 1970's period piece Running with Scissors stars Annette Bening and Alec Baldwin as dissatisfied parents.

Alex Rider: Operation Stormbreaker ★ ★ 1/2 (PG)

In many ways, the energetic and deliriously silly family film Alex Rider: Operation Stormbreaker is a superhero romp that also serves as a welcome throwback to lighter times in cheesy action film history. Here's a movie alive with bizarre characters and preposterous situations—a quirky film that ignores the conventions of family films and action spectacles in a relentless pursuit of creativity and laughs. So it's not surprising that Alex Rider is far more entertaining—in an improvisational, spontaneous kind of way—than the last few brooding, overblown James Bond borefests. Drafting a screenplay from his own popular series of children's books, author Anthony Horowitz and director Geoffrey Sax conceive Alex Rider as an intense spectacle, leaving its quirky sense of humor to an impressive ensemble of actors who take their parts and run with them.

The Black Dahlia

★★★★ (R)

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

Deliver Us from Evil

★ ★ ★ (Not Rated)

Most people are aware that the Catholic Church has had problems with some of its priests molesting children. This documentary centers on Father Oliver O'Grady, the single-most sexually abusive priest the Catholic Church has ever had. In 1993, he was convicted on four acts of child molestation—a crime he had committed repeatedly throughout parishes in Northern California for over a decade. Experts speculate that O'Grady's victims could number in the hundreds. In the film, director Amy Berg reveals that O'Grady's superiors—specifically the Archbishop of LA, Cardinal Roger Mahony, and Vicar of Stockton, Monsignor Cain—knew about This 2006 update of Mary O'Hara's beloved the offenses and covered them up by moving novel My Friend Flicka is a perfectly wholesome

to further explore other shocking accounts of the enriched artificial sugar cubes. But this only Church's stance on O'Grady and his offenses.

Driving Lessons

★ ★ (PG-13)

Driving Lessons, an English buddy/road comedy, is Jeremy Brock's (creator of the UK smash medical soap Casualty and screenwriter of the BAFTA nominated Mrs. Brown) directorial debut, and stars Rupert Grint and Julie Walters. Having worked together for years as mother and son in the Harry Potter series, the combination of Walters and Grint proved to be a game of role reversals, in which the adult now becomes the child and the child grows up to be a man. Much in the vein of Harold and Maude, this film celebrates the friendship between two people in different stages of their lives, whose age difference causes discomfort for many onlookers of their relationship. (CR)

The Departed

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

The film is a tough, hard-edged, and decidedly adult wonder that respects the conventions of gangter films and director Martin Scorsese's past work while finding ways of tackling them anew. The result is not only one of the best films of the year, but one of the best films of Scorsese's illustrious career. Based on the acclaimed 2002 Hong Kong thriller Infernal Affairs (as well as elements from the source's two sequels) and relocated to Boston, the film gives us Jack Nicholson as a gangster heavy who sets in motion a series of events that lands police mole Leonardo DiCaprio in almost as hot water as Nicholson's own mole, played by Matt Damon. Though Departed boasts a stellar cast, the real star here is Scorsese, who once again shows why he is generally considered to be the greatest American filmmaker working today. It is an indiputable fact that the director hits the ground running here with a determination and purpose that he hasn't displayed in years. (PS)

Flags of Our Fathers

Please see our review on page 10.

Flicka

* * 1/2 (PG)

O'Grady to different parishes. The film goes on oater, but falters due to one too many saccharine makes it harmless and even good family fare. Michael Mayer's new Flicka isn't really inspired but makes great use of Wyoming vistas and a likable cast that includes Alison Lohman, Maria Bello, and Tim McGraw. This story of a wild young girl and her wild stallion Flicka has its shortcomings, but manages to tug at your heartstrings in an old fashioned way. This means that parents and their itty bitty tiny children will have $\quad Jesus\ Camp$ a ride with Flicka. (IH)

The Grudge 2

1/2 Star (PG-13)

Slinking into theaters with 37% percent more grudginess, 97% less Sarah Michelle Gellar, and the exact same number of genuine scares (i.e. zero) as the original (which itself was a remake of a remake), The Grudge 2 is a film as creative and daring as its title suggests. Once again, the vengeful spirits of a murdered Japanese woman (Takako Fuji) and child (Ohga Tanaka) wreak havoc on the lives of those who stumble upon their path. Of course, the rage felt by the undead characters on the screen will be nothing compared to the rage felt by the poor suckers in the audience who just shelled out \$10 a head for a film whose sole virtue is that it isn't quite as bad as The Texas Chainsaw Massacre: The Beginning. (PS)

The Guardian

★ ★ 1/2 (PG-13)

The good news about the inspirational adventure film The Guardian (starring Ashton Kutcher and Kevin Costner) 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 anotherr 25 minutes as it offers up one ending after anotherr 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. (PS)

A Guide to Recognizing Your Saints

* * * (R)

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 enthralling film. (JB)

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-eved dreamers seek fame and fortune, a place where wayward 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 eve. Unfortunately, first-time scribe Paul Berenbaum makes a valiant effort, but just can't quite lift the story up off the ground. (JA)

Infamous

Please see our feature on page 12.

★ ★ 1/2 (PG-13)

Jesus Camp is a tidy movie that briskly follows three bright young kids who are members of Man of the Year 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 free-form within them, and often results in intense prayer and even speaking in tongues. But, just who is Becky Fischer? Jesus Camp is very interesting, but seems to be a little 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 (little is learned about Fischer: a mother, a wife, a cult leader?), 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. (JH)

The Last King of Scotland

 $\star\star\star$ (R)

Director Kevin Macdonald (Touching the Void)

sheds some light on the subject of Idi Amin through the eyes of a young Scotish doctor who becomes close to the tyrant in the early part of his bloody rule. Scotland is a brutal and beautiful film, one that looks at a truly horrendous leader from the inside, as the film presents the romance of a charismatic president and his intoxicating effect on those around him. (JH)

Little Children

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

Little Children, directed by In the Bedroom's Todd Field and based upon a book by Tom Perrotta (who also co-wrote the script along with Field), travelers come to be a part of the American the author of *Election*, knows its subject intimately. Zeitgeist. First-time director Allen Coulter ably It is a film that breathes with tiny references to the mundane existence of a monastic suburban family life in contemporary America. Field well understands thirty-something angst, and shows us how some of these fears spawn from our own irrationality. They boil up from somewhere, then explode. And the fear itself can be as damaging as the thing that is feared. The performances (by a cast that includes Jennifer Connelly and Kate Winslet) are all exactly right for the mature material, but the most surprising is delivered by Jackie Earle Haley who, takes on the unforgiving character of maligned child molester Ronald James McGorvey. His performance is definitely Oscar-worthy, and-along with the rest of the film—leaves us considering that perhaps we may have empathetic feelings for people in our society that we would rather scrape off our shoe and leave

1/2 Star (PG-13)

The good news about Man of the Year is that, despite what the commercials suggest, it is not simply two hours of Robin Williams kibitzing in the White House after inadvertenly being elected President of the United States. The bad news is that the actual film—the one hidden behind the previews that highlight Williams doing his rapid-fire patter and dressing like George Washington-is so much worse that you'll find yourself wishing that it actually was just one giant piece of shtick instead of one giant piece of something else. Williams plays Tom Dobbs, a kind of Al Franken meets Ion Stewart type who, under similar auspices of Chris Rock's Head of State, is brought in to run for President...and actually wins the whole thing. When it turns out that his win might have been the fault of a glitch in voting machines, Laura Linney comes into play as an ex-employee of the company that makes the malfunctioning machines (she was, of



Jack Skellington and Sally return in The Nightmare Before Christmas, this time in 3-D.

TOM BELL Died Oct. 4, 2006

By Rusty White

BAFTA-nominated actor Tom Bell died at age 73.

Twice he was nominated for the Best Actor TV BAFTA. One of these nods was for his role in the great TV series Prime Suspect. Bell played opposite Helen Mirren as a sexist cop who didn't like taking orders from or working with a woman.

Mr. Bell's second BAFTA nomination was for the TV series Out.

With a career that began onstage in the late 1940's, Bell became a prolific character actor who appeared in nearly 100 films and TV shows. Mr. Bell played Adolph Eichman in the landmark mini-series Holocaust

He also crafted a terrific supporting role in the excellent gangster biopic The Krays. His many film credits include: The L-Shaped Room, Damn the Defiant, Sands of Beersheba, Lock Up Your Daughters!, Royal Flash, Wish You Were Here, and Prospero's Books.

course, fired—though not simply killed on the people from annihilation. (MK) spot—when she brings the error to the attention of her bosses). Linney attempts to bring this to Williams' attention, but is too boy-shy to do so, and instead helps facilitate the shoddy romanticcomedy aspect of this messy romp through American politics that could have been at least somewhat as irreverent and smart as director Barry Levinson's own Wag the Dog. (PS)

Marie Antoinette

* * * * (PG-13)

Please see our review on page 12.

The Marine

Not Reviewed (PG-13)

Nip/Tuck's Kelly Carlson plays a young woman who is kidnapped upon the homecoming of her husband from War. Now hubby must put his onthe-field training to use to find his wife...who has a few training techniques of her own up her sleeve... (MK)

Nearing Grace

Not Reviewed (R)

Starring David Morse and Ashlev "Growing Pains" Johnson, along with the Dandies' Courtney Taylor, and directed by popcorn television director Rick Rosenthal, film gives us a broken 1970's American family who has just lost their matriarch and are now trying to stay afloat amidst a tumultuous time. All members of the family (including Dad, played by Morse) go through as many changes (outwardly and inwardly) as the rest of the American culture, in this story about hippies, long hair, love, and loss. (MK)

One Night with the King

Not Reviewed (PG)

Originally slated for release in March of 2005, film is fantasy/family fare of religious nature from the writer of The Omega Code. Boasts a cast of Peter O'Toole and Omar Sharif (the first time the pair has worked together since Lawrence of Arabia), as well as Tommy "Tiny" Lister in the Biblical story about a young Jewish girl named Hadassah who will go on to become Esther, the Queen of Persia. She wins the affection of King Xerxes, and—along with the way—saves her who rarely leave their palatial estate to see just

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)

The Prestige

 $\star \star \star 1/2$ (PG-13)

Magic is not the act of mystifying, but the act of fooling an audience who, deep down, wants to be fooled. And, for the most part, until director Christopher Nolan (Memento, Batman Begins) takes this premise a bit too far, that's what The Prestige resembles: a magic trick that starts in the realm of the realistic but takes a turn into another dimension as obsession leads two men down a dangerous path of self-destruction. Story gives us two fledgling magicians (Hugh Jackman and Christian Bale) who "apprentice" for a successful illusionist. We follow them as the boys become rather successful in the field themselves. A certain kind of "sibling rivalry" spurs the duo, who begin sabotaging each other's act, until they both receive their respective comeuppances. The Prestige is a dark and mysterious world whose unique style is ably managed by Nolan; this is no simple "thriller" chocked full of magical gimmicks, but rather a true drama with a story to tell. (SS)

The Oueen

 \star \star \star 1/2 (PG-13)

Ably directed by Stephen Frears (High Fidelity, The Grifters) and written by Peter Morgan (The Last King of Scotland), The Queen gives us Helen Mirren as Her Majesty Queen Elizabeth II in a to grant the beloved actress a definite Oscar...if it weren't based a person who already actually exists. The crux of the film takes place during the week after the tragic death of (ex) Princess Diana, a time in which progressive and modern English prime minister Tony Blair is already butting heads with the conservative and stogy Royals

what changes have occurred during the turbulent 1990's. The Queen has an intimate understanding of Diana's radiance, and shows us the real woman much of which is used to ground the film in a certain state of truth that shines bright and clear already through the fantastic performances and the impressive behind-the-scenes dialogue 1/2 Star (Not Rated) somehow culled by Morgan. The film gives us a more human Queen Elizabeth II, a more human Royal Family, and does something that I didn't degree of pity for these people whose real enemy, as the movie (and supposedly Blair) implies, isn't the ghost of a woman who gave them nothing but grief and annoyance over the years, but themselves. (IH)

Running With Scissors

Based on Augusten Burrough's memoir of the same name, Running with Scissors explores the struggle of surviving the minefields of adolescence and taking the leap into adulthood with one's mind still intact. Written for the screen and directed by first-time feature helmer Ryan Murphy (the creator of Nip/Tuck), the film is at once a comedy and a tragedy, a period piece that encapsulates the dementia and liberation imbued by the 1970's. A series of great scenes with brilliant performances, Running with Scissors is the film that independent produces are always complaining doesn't get made often enough. The film is easy to like, despite some shortcomings in the plot and pacing. (JA)

The Science of Sleep

* * * (R)

The fact that The Science of Sleep is Gondry's most autobiographical artistic offering to date role that one would think was penned specifically 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 sequences shot 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 with names of James and James (a la Beauty), such thing as an "unbiased film." (IT)

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 behind the image through old stock footage, could accomplish with such "scrumtrulescent"

Shortbus

I don't know what Jonathan Cauette did to John Cameron Mitchell, the (erstwhile?) genius behind Hedwig and the Angry Inch, a vivacious spirit-so ardently represents the best of American independent cinema over the last stolid decade. Whatever breath of inspiration Days might very well be the finest of the auteur's illustrious oeuvre) only left Mitchell stultified and...well, boring. Rampant gay sex and endless all been long awaiting JC's special project he had been trying put together for years, but his effort has produced a slapdash romp in the hay that was undoubtedly fun to make, but is also homegrown smarts of *Hedwig* are completely absent from Shortbus, a film that has little to offer, even in its controversial and hot-topic scenes of sexual abandon (actual penetration) that neither The War Tapes impress nor arouse. The acting is piss-poor, the casting wasn't much better (non-professionals can often bring a refreshing veracity to a film such as Shortbus, but this doesn't work when your "amateurs" are in fact closet-case drama queens who over-perform as spoiled, frustrated thirteenyear-old girls throughout), and the storyline is nowhere to be seen. There's a certain "why now" auspice under which movies, especially those who opt for a more "unconventional" narrative like Shortbus (with its multiple vignettes unfolding concurrently) should operate, yet Mitchell decides to just foist these woebegone wastrels upon us in a time of their lives in which they've all decided—by total coincidence—right now's the time to completely change their lives. You'd liked this film, even though there was definitely a think Mitchell would've learned the error of this way from American Beauty, but as two of the characters in Shortbus make up a gay couple

apparently this glaring mistake was lost on JC when he wrote Shorthus (which includes a noisy string of similarly hackneyed jokes, such as a goth S&M dominatrix who reveals her name, with bashful shame, is Jennifer Aniston; Office Space anyone?) Rather than running with some vibrant new tunes, as with the one in the stellar trailer that tricked me into believing Shortbus would be a revelation, JC boringly opts for Animal Collective—who are not only all over the place these days (and rightly so; they're fantastic), but whose song "Winters Love" (which is played no less than three times throughout the film) is off AC's most popular album. A similar mistake was made by Wes Anderson in the equally problematic Life Aquatic in which the most climatic scene of the film is punctuated by a Sigur Ros song that had already proliferated throughout the independent film-watching public months before Aquatic's release. There's a lot of bash-you-overthe-head symbolism in this messy chemistry-set experiment gone wrong (a constant series of brownouts alludes to the disconnection of the people in Mitchell's dreamland New York) and enough tiresome clichés that you begin to wonder how Shortbus could possibly have been made by any of those involved with Hedwig, let alone its director/writer/star. The film itself falls completely flat on its bare-ass bottom, and seems to have only been an excuse for IC to run around naked with a bunch of libidinous friends whilst partaking in all manner of carnality...which would be fine if they could have conserved enough energy to make the orgy into a watchable movie. (MK)

Tideland

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

Please see our review on page 11.

think would be possible: made me feel a certain film that—with its innovation, ingenuity, and Tim Burton's The Nightmare Before Christmas in Disney Digital 3D

Not Reviewed (PG)

So, you think you already know about The Cauette blew onto Gus Van Sant (whose Last Nightmare Before Christmas? Well, did you know that Tim Burton neither wrote nor directed the film? It's true: he was busy with Batman Returns at the time, though the story is based on a poem crying does not a good movie make. Yes, we've he wrote. His name being ahead of the title is the same reason Disney's is now after: some nice marketing (works both ways here). Don't be too disappointed when you check this one out and find that the modern classic soundtrack incredibly soporific to watch. All the energy and has been revamped by Fall Out Boy. Ick, now that's something that really might belong in a nightmare. (MK)

★★ (Not Rated)

The War Tapes, directed by Deborah Scranton, attempts an unbiased view of the Iraq War by allowing soldiers to film their adventures in the desert. Three soldiers made the cut: Sergeant Stephen Pink, a 24 year old college student from Boston who's constantly cracking fratboy-like jokes and joined the military to pay for college; Specialist Mike Moriarty, a husband and father of two, who reenlisted for this war with Iraq after nearly being deployed for the first war under Bush Sr.; and Sergeant Zack Bazzi is a Lebanese-born American who points out some of the problems with the War. Winner of the Best Documentary Feature prize at 2006 Tribeca, so you know people lot which we've already seen and heard, and a lot of tendentious tripe that proves-as they even discuss in the film itself—that there really is no

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Flags of Our Fathers Fri.-Sun., 4:25, 5:30, 8:30, 10:25, 11:30, 2:30am; Mon.-Tues., 4:20, 5:30, 7:20, 8:30, 10:30, 11:30, 1:20, 2:30am; Wed., 4:05, 5:30, 8:30, 11:30, 1:20, 2:30am; Thurs., 4:20, 5:30, 7:20, 8:30, 10:30, 11:30, 1:20, 2:30am

Marie Antoinette Fri., 5, 8:10, 10:50, 11:10, 2am; Sat.-Thurs., 5, 8, 10:40, 11:10, 2am

The Prestige Fri., 5:10, 7:15, 8, 10:35, 11:20, 1:25, 2:10am; Sat.-Sun., 5:10, 7:15, 8:10, 11, 11:20, 1:25, 2:10am; Mon.-Thurs., 4:15, 5:10, 7:15, 8:10, 10:05, 11, 11:20, 1:15, 2:10am

Running With Scissors Fri.-Sun., 4:30, 7:40, 10:20, 11, 1:40am; A:10, 5:15, 7, 8:05, 9:50, 10:45, 11:35, 1:10,

Running With Scissors Fri.-Sun., 4:30, 7:40, 10:20, 11, 1:40am; Mon.-Thurs., 4:10, 5:15, 7, 8:05, 9:50, 10:45, 11:35, 1:10,

Running with Scissors Fri.-Sun., 4:30, 7:40, 10:20, 11, 1.4cum, Mon.-Thurs, 4:10, 5:15, 7, 8:05, 9:50, 10:45, 11:35, 1:10, 2:15am Infamous Fri.-Sun., 7:45, 10:15am; Fri.-Sun, 4:55, 11:25, 2:05am; Mon.-Wed., 4:55, 7:45, 10:15, 11:25, 2:05am; Thurs., 7:45, 10:15am; Thurs., 4:55, 11:25, 2:05am Man of the Year Fri.-Sun., 4:50, 7:20, 10:10, 11:50, 2:20am; Mon.-Thurs., 5:05, 7:55, 10:55, 11:45, 2:25am The Marine Fri.-Wed., 5:20, 7:30, 9:40, 1, 3:10am; Thurs., 4, 1am The Queen Fri., 5:25, 8:15, 10:45am, 12:05pm, 2:35am; Sat., 5:55, 8:15, 10:35am, 12:05pm, 2:35am; Mon.-Tues., 4:30, 5:25, 7:10, 8:15, 9:30, 10:35, 11am, 12:05pm, 1:40, 2:35am; Wed., 4:30, 5:25, 8:15, 10:35am, 12:05pm, 1:40, 2:35am; Wed., 4:30, 5:25, 7:10, 8:15, 9:30, 10:35, 11am, 12:05pm, 1:40, 2:35am; Wed., 4:30, 5:25, 7:10, 8:15, 9:30, 10:35, 11am, 12:05pm, 1:40, 2:35am; Thurs., 4:30, 5:25, 7:10, 8:15, 9:30, 10:35, 11am, 12:05pm, 1:40, 2:35am; Thurs., 4:40, 7:50, 10:50, 10:50am; Mon.-Wed., 4:45, 7:35, 10:25, 1:55am; Thurs., 4:35, 7:25, 9:55, 1:45am; Tues., 4:35, 1:45am; Thurs., 4:35, 7:25, 9:55, 1:45am; Tues., 4:35, 1:45am; Thurs., 4:32, 4:15, 7, 9:45am

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The Prestige 1:30, 4:15, 7, 9:45pm
Infamous 1:30, 7pm
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Flicka 10:50am, 1:35, 4:20, 7:05, 9:55pm
Marie Antoinette 10:35am, 1:30, 4:25, 7:20, 10:20pm
The Prestige Fri.-Sat., 10:30am, 12:40, 1:45, 4:05, 4:55, 7:15, 8:05, 10:25, 11:15pm; Sun., 10:30am, 12:40, 1:45, 4:05, 4:55, 7:15, 8:05, 10:25, 11:05pm; Mon., 10:30, 11am, 1:45, 4:05, 4:55, 7:15, 8:05, 10:25, 11:05pm; Mon., 10:30, 11am, 1:45, 4:05, 4:55, 7:15, 8:05, 10:25, 11:05pm; Tues.-Thurs., 10:30am, 12:40, 1:45, 4:05, 4:55, 7:15, 8:05, 10:25, 11:05pm
Running With Scissors 10:50am, 1:40, 4:50, 7:50, 10:55pm
The Grudge 2 11:30am, 2:10, 5:10, 8:05, 10:50pm
Man of the Year 11am, 1:45, 4:35, 7:45, 10:45pm
The Marine 11:45am, 2:35, 5:15, 8, 10:30pm
The Queen 11:10am, 2, 4:45, 7:30, 10:10pm
The Departed Fri.-Sat., 11:50am, 12:30, 3:25, 4:10, 7, 7:40, 10:35, 11:05pm; Sun.-Thurs., 11:50am, 12:30, 3:25, 4:10, 7, 7:40, 10:35, 11pm
Open Season 10:40am, 12:55, 3:15, 5:30, 7:45, 10:05pm
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Hollywoodland 2:15, 7pm Sherrybaby 12 noon, 4:55, 9:45pm Quinceanera 5:15, 7:30, 9:40pm Monster House 12:45, 3pm The Devil Wears Prada 12:15, 2:45, 5, 7:15, 9:30pm

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So Goes the Nation Fri., 5:30, 7:30pm; Sat.-Sun., 3:30, 5:30, 7:30pm; Mon.-Thurs., 5:30, 7:30pm
American Hardcore 10pm
Blood Sucking Freaks Sat., 12 mid.

VINE 6321 Hollywood Blvd. (323)463-6819 The Wicker Man 3:40, 7:35pm Talladega Nights: The Ballad of Ricky Bobby 5:35, 9:30p

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Mon.-Thurs., 1:10, 4:10, 7:10, 10:10pm
Alex Rider: Operation Stormbreaker Fri.-Sun., 10:50am, 1, 3:10, 5:40, 7:55, 10:05pm; Mon.-Thurs., 1, 3:10, 5:40, 7:55, 10:05pm; Mon.-Thurs., 1, 3:10, 5:40, 7:55, 10:05pm
The Grudge 2 Fri.-Sat., 11:30am, 12:20, 2, 3, 4:45, 5:35, 7:15, 8:10, 9:40, 10:35pm; Sun., 11:30am, 12:20, 2, 3, 4:45, 5:35, 7:15, 8:10, 9:40pm; Mon.-Thurs., 12:20, 2, 3, 4:45, 5:35, 7:15, 8:10, 9:40pm

8:10, 9:40pm
Man of the Year Fri.-Sun., 10:40am, 1:20, 4:15, 7:05, 9:40pm;
Mon.-Thurs., 1:20, 4:15, 7:05, 9:40pm
The Marine Fri.-Sun., 10:25am, 12:40, 2:50, 5:10, 7:30, 9:55pm;
Mon.-Thurs., 12:40, 2:50, 5:10, 7:30, 9:55pm
One Night With the King Fri.-Sun., 10:35am, 1:15, 4:05, 7, 9:45pm; Mon.-Thurs., 1:15, 4:05, 7, 9:45pm; Mon.-Thurs., 1:15, 4:05, 7, 9:45pm
The Departed Fri.-Sat., 10:25am, 12:10, 1:25, 3:20, 4:35, 6:45,

7:45, 9:55, 10:45pm; Sun., 10:25am, 12:10, 1:25, 3:20, 4:35, 6:45, 7:45, 9:55pm; Mon.-Thurs., 12:10, 1:25, 3:20, 4:35, 6:45,

7.43, 9.35, 1.43pm; Mon.-Thurs., 12:10, 1:25, 3:20, 4:35, 6:45, 7:45, 9:55pm; Mon.-Thurs., 12:10, 1:25, 3:20, 4:35, 6:45, 7:45, 9:55pm; Mon.-Thurs., 1:10, 10:15pm; Mon.-Thurs., 2:35, 5:25, 7:50, 10:15pm

Texas Chainsaw Massacre: The Beginning Fri.-Sat., 11, 11:50am, 1:05, 2:20, 3:25, 4:40, 5:45, 7, 8, 9:20, 10:20pm; Sun., 11, 11:50am, 1:05, 2:20, 3:25, 4:40, 5:45, 7, 8, 9:20, 10:20pm; Mon.-Thurs., 1:05, 2:20, 3:25, 4:40, 5:45, 7, 8, 9:20pm; Mon.-Thurs., 1:05, 2:20, 3:25, 4:40, 5:45, 7, 8, 9:20pm; Mon.-Thurs., 1:05, 2:20, 3:25, 4:40, 5:45, 7, 8, 9:20pm; Mon.-Thurs., 1:30, 4:25, 7:25, 10:20pm

The Guardian Fri.-Sat., 1:30, 4:25, 7:25, 10:25pm; Sun.-Thurs., 1:30, 4:25, 7:25, 10:20pm

Open Season Fri.-Sun., 10:40am, 12:50, 3:05, 5:20, 7:35, 9:50pm; Mon.-Thurs., 12:50, 3:05, 5:20, 7:35, 9:50pm; Mon.-Thurs., 12:55, 3:15, 5:30, 7:40, 10pm; Mon.-Thurs., 12:50, 3:15, 5:30, 7:40, 10pm; Mon.-Thurs.,

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The Departed Fri., 5:30, 8:35pm; Sat.-Sun., 2, 5:30, 8:35pm; Mon.-Thurs., 5:30, 8:35pm

The Guardian Fri., 5:40, 8:40pm; Sat.-Sun., 2:15, 5:40, 8:40pm; Mon.-Thurs., 5:40, 8:40pm
Old Joy Fri., 5:50, 8, 9:55pm; Sat.-Sun., 1:45, 3:45, 5:50, 8, 9:55pm; Mon.-Thurs., 5:50, 8pm

I Like Killing Flies Fri., 5:45, 8, 10pm; Sat.-Sun., 1:15, 3:30, 5:45, 8, 10pm; Mon.-Thurs., 5:45, 8pm

MANN BEVERLY CENTER 13 8522 Beverly Boulevard,

Suite 835 (310)652-7760 -

Alex Rider: Operation Stormbreaker 1:50pm
One Night With the King 1:40, 4:10, 6:50, 9:30pm
Employee of the Month 1:50, 4:20, 6:40, 9:20pm
Texas Chainsaw Massacre: The Beginning 12:40, 2:50, 5:10, 7:30, 9:40pm

Texas Chainsaw Massacre: The Beginning 12:40, 2:50, 5 9:40pm
The Guardian 1:10, 4, 6:50, 9:50pm
School for Scoundrels 12:50, 3:10, 5:30, 7:40, 10pm
Jackass: Number Two 1:20, 3:30, 5:40, 7:50, 10:10pm
Jet L's Fearless 12:40, 3, 5:20, 7:50, 10:10pm
The Black Dahlia 1, 3:40, 6:20, 9pm
The Last Kiss 4, 6:40, 9:20pm
The Lust Kiss 4, 6:40, 9:20pm
The U.S. vs. John Lennon 1:40, 4:10, 6:30, 9:10pm
The Illusionist 1, 3:30, 6:20, 9:10pm
Half Nelson 12:30, 2:50, 5:10, 7:30, 9:50pm
Little Miss Sunshine 12:20, 3, 5:20, 7:40, 10pm

UNIVERSITY VILLAGE 3 3323 South Hoover (213)748-6321

3)/48-6321 The Grudge 2 Fri.-Sat., 12:30, 2:55, 5:20, 7:45, 10:10pm, 12:20am; Sun.-Thurs., 12:30, 2:55, 5:20, 7:45, 10:10pm The Marine 12:15, 2:30, 4:45, 7, 9:15pm Texas Chainsaw Massacre: The Beginning Fri.-Sat., 1:30, 3:45, 6, 8:15, 10:30pm, 12:30am; Sun.-Thurs., 1:30, 3:45, 6, 8:15,

WEST HOLLYWOOD BEVERLY HILLS

LAEMMLE'S MUSIC HALL 3 9036 Wilshire Blvd.

(310)274-6869
El Cortez Fri., 5, 7:30, 10pm; Sat.-Sun., 12 noon, 2:10, 4:20, 7:30, 10pm; Mon.-Thurs., 5, 7:30, 10pm
A Guide to Recognizing Your Saints Fri., 5:15, 7:40, 10pm; Sat.-Sun., 12:15, 2:50, 5:15, 7:40, 10pm; Mon.-Thurs., 5:15, 7:40, 10pm
Le Patit Lieutengant Fri. 5:20 Samu Sat. San. 20

10pm **Le Petit Lieutenant** Fri., 5:20, 8pm; Sat.-Sun., 12 noon, 2:40, 5:20, 8pm; Mon.-Thurs., 5:20, 8pm

LAEMMLE'S SUNSET 5 8000 Sunset Blvd. (323)848-

3500

Sleeping Dogs Lie 12:20, 2:35, 4:55, 7:15, 9:45pm Deliver Us From Evil 11:30am, 2, 4:35, 7:10, 9:45pm Shortbus 11:45am, 2:20, 4:55, 7:30, 10pm The Science of Sleep 11:30am, 2:05, 4:40, 7:20, 10pm Tales From Beyond Sat., 10am

WESTWOOD WEST L.A.

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

AMC AVCO CENTER Wishire Blvd., 2 blks. E of Westwood Blvd (310)475-0711
Flags of Our Fathers Fri., 1:05, 4:05, 7, 10pm; Sat.-Sun., 10:30am, 1:25, 4:20, 7:15, 10:10pm; Mon.-Thurs., 1:15, 4:10, 7:05, 10pm
Flicka Fri., 1, 4:15, 7:05, 9:45pm; Sat.-Sun., 11:10am, 1:45, 4:45, 7:30, 10pm; Mon.-Thurs., 2, 4:25, 7:15, 9:50pm
Man of the Year Fri., 1:45, 4:30, 7:15, 10:15pm; Sat.-Sun., 10:45am, 1:30, 4:10, 7, 9:45pm; Mon.-Thurs., 1:30, 4:15, 7, 9:40pm

The Marine Fri., 1:15, 3:30, 5:45, 8:05, 10:20pm; Sat.-Sun., 11an, 1:15, 3:30, 5:50, 8:05, 10:20pm; Mon.-Thurs., 2:30, 4:45,

AMC CENTURY CITY 15 10250 Santa Monica

AMC CENTURY CITY 15 10250 Santa Monica Boulevard (310)289-4AMC
Flags of Our Fathers Fri.-Sun., 9:45am, 12:40, 3:50, 7, 10:30pm; Mon.-Thurs., 12:45, 3:55, 7:05, 10:25pm
Flicka Fri.-Sun., 11:10am, 1:50, 4:45, 7:30, 10:10pm; Mon.-Thurs., 2:05, 4:45, 7:35, 10:15pm
Marie Antoinette Fri.-Sat., 10:15am, 1:15, 4:30, 7:50, 10:55pm; Sun., 10:15am, 1:15, 4:30, 7:50, 10:40pm; Mon.-Thurs., 1:20, 4:20, 7:20, 10:20pm
The Prestige Fri.-Sat., 10am, 12:55, 4:05, 7:25, 10:50pm; Sun., 10:15pm
Running With Scissors Fri.-Sat., 10:25am, 1:25, 4:40, 7:E5, 11-1

10:15pm
Running With Scissors Fri.-Sat., 10:25am, 1:25, 4:40, 7:55, 11pm;
Sun., 10:25am, 1:25, 4:40, 7:55, 10:45pm; Mon.-Thurs., 1:30, 4:30, 7:30, 10:30pm
The Grudge 2 Fri.-Sat., 11:40am, 2:20, 5:15, 8:10, 11pm; Sun., 11:40am, 2:20, 5:15, 8:10, 10:40pm; Mon.-Thurs., 2:15, 4:55, 7:35, 10:05pm
Infamous Fri.-Sat., 11am, 1:55, 5, 8, 10:55pm; Sun., 11am, 1:55, 5, 8, 10:45pm; Mon.-Thurs., 1:10, 4:10, 7, 9:55pm
Man of the Year Fri.-Sun., 10:10am, 1:05, 4:10, 7:20, 10:20pm; Mon.-Thurs., 1:45, 4:40, 7:40, 10:35pm
The Marine Fri., 11:50am, 2:30, 5:10, 7:45, 10:15pm; Sat., 2:30, 5:10, 7:45, 10:15pm; Mon.-Thurs., 2:30, 5:20, 7:50, 10:10pm
The Departed Fri.-Sat., 12 noon, 3:30, 7:05, 10:45pm; Sun., 12 noon, 3:30, 7:05, 10:30pm; Mon.-Thurs., 2:30, 5:10, 7:45, 10:15pm; Mon.-Thurs., 2:30, 5:20, 7:50, 10:10pm

Little Children Fri.-Sun., 9:50am, 12:45, 3:55, 7:10, 10:25pm; Mon.-Thurs., 12:55, 4:05, 7:15, 10:35pm

Open Season Fri.-Sun., 9:55am, 12:05, 2:25, 4:50, 7:15, 9:40pm; Mon.-Thurs., 2:25, 4:50, 7:15, 9:40pm
The Last King of Scotland Fri.-Sat., 10:35am, 1:35, 4:35, 7:40, 10:40pm; Sun., 10:35am, 1:35, 4:35, 7:40, 10:35pm; Mon.-Thurs., 1:25, 4:25, 7:25, 10:25pm
The Illusionist Fri.-Sat., 10:55am, 1:40, 4:25, 7:35, 10:35pm; Sun., 10:55am, 1:40, 4:25, 7:35, 10:25pm
Mon.-Thurs., 2:10, 5, 7:45, 10:20pm
AFMAMET'S ROYAL THEATER 11523 Santa Monica

LAEMMLE'S ROYAL THEATRE 11523 Santa Monica Blvd. (310)477-5581 The Queen 1:40, 4:20, 7, 9:40

LANDMARK REGENT 1045 Broxton Avenue, between Weyburn & Kinross in Westwood (310)281-8223 The Prestige 1:30, 4:30, 7:30, 10:30pm

MAJESTIC CREST Westwood & Wilshire Boulevards (310)474-7866 Marie Antoinette 2, 4:45, 7:30, 10pm

MANN BRUIN 948 Broxton Avenue (310)208-8998
The Grudge 2 11:30am, 2:10, 4:40, 7:20, 9:50pm
MANN FESTIVAL 1 10887 Lindbrook Avenue

(310)208-2765
lockass: Number Two Fri.-Wed., 12:10, 2:30, 4:50, 7:10, 9:30p

MANN NATIONAL 10925 Lindbrook Drive (310)208-

as Chainsaw Massacre: The Beginning 12:30, 2:50, 5:10, 7:30,

MANN VILLAGE 961 Broxton Avenue (310)208-5576
The Departed 12 noon, 3:30, 7, 10:20pm
NUART THEATRE 11272 Santa Monica Blvd.

(310)281-8223 Tideland Fri., 4:30, 7:15, 9:55pm; Sat.-Sun., 1:45, 4:30, 7:15, 9:55pm; Mon.-Thurs., 4:30, 7:15, 9:55pm
The Shining Fri., 11:55pm
The Rocky Horror Picture Show Sat., 11:55pm

WESTSIDE PAVILION CINEMAS 10800 Pico Blvd. at Overland Ave (310)281-8223

Driving Lessons 11:15am, 1:30, 4:30, 7, 9:30pm
The Science of Sleep 11:45am, 2:15, 5, 7:30, 9:50pm
Jesus Camp 11am, 1:45, 4:40, 7:10, 9:40pm
51 Birch Street 11:30am, 2, 4:50, 7:20, 9:45pm

CULVER CITY, LAX MARINA DEL REY

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

110)5/8-2002
 Flicka Fri., 1:50, 4:15, 7, 9:30pm; Sat., 11am, 1:50, 4:15, 7, 9:30pm; Sun.-Thurs., 1:50, 4:15, 7, 9:30pm; Sun.-Thurs., 1:50, 4:15, 7, 9:30pm; Sat., 10:30am, 1:30, 4:30, 7:30, 10:30pm; San.-Thurs., 1:30, 4:30, 7:30, 10:30pm
 The Grudge 2 Fri., 1:50, 4:45, 7:30, 10:20pm; Sat., 11:10am, 1:50, 4:45, 7:30, 10:20pm; Sun.-Thurs., 1:50, 4:45, 7:30, 10:20pm; Sun.-Thurs.

10:20pm
Man of the Year Fri., 1:25, 4:20, 7:10, 10pm; Sat., 10:40am, 1:25, 4:20, 7:10, 10pm; Sun.-Thurs., 1:25, 4:20, 7:10, 10pm
Employee of the Month Fri., 1:55, 7:05pm; Sat., 11:20am, 1:55, 7:05pm; Sun.-Thurs., 1:55, 7:05pm; Sat., 11:20am, 1:55, 7:05pm; Sun.-Thurs., 1:55, 7:05pm
Texas Chainsaw Massacre: The Beginning 4:35, 9:50pm
The Illusionist Fri., 1:35, 4:50, 7:40, 10:15pm; Sat., 10:50am, 1:35, 4:50, 7:40, 10:15pm; Sun.-Thurs., 1:35, 4:50, 7:40, 10:15pm

MANN CULVER PLAZA Washington Blvd at Hughes

(310)841-2993
The Grudge 2 11:50am, 12:40, 2:10, 3, 4:30, 5:20, 6:50, 7:40, 9:20, 10:20pm
Man of the Year 1:20, 4:20, 7:20, 10pm
One Night With the King 1, 4, 7, 9:40pm
Employee of the Month 4:40, 10:10pm
Texas Chainsaw Massacre: The Beginning 12:20, 2:40, 5, 7:30, 0:50pm

The Guardian 1:30, 7:10p

PACIFIC CULVER STADIUM 12 9500 Culver

Boulevard, Culver and Washington (310)360-9565
Flags of Our Fathers Fri.-Sat., 1:05, 1:35, 4:05, 4:35, 7, 7:30, 10, 10:35pm; Sun.-Thurs., 1:05, 1:35, 4:05, 4:35, 7, 7:30, 10pm
Flicka 2:40, 5, 7:20, 9:40pm
Marie Antoinette 1:20, 4:10, 7, 9:55pm
The Prestige Fri.-Sat., 1:15, 1:45, 4:15, 4:50, 7:05, 7:40, 10:05, 10:30pm; Sun.-Thurs., 1:15, 1:45, 4:15, 4:50, 7:05, 7:40, 10:05pm

10:05pm

The Marine Fri.-Sat., 2:35, 3:20, 5:10, 5:50, 7:25, 8:05, 9:50, 10:25pm; Sun.-Tues., 2:35, 3:20, 5:10, 5:50, 7:25, 8:05, 9:50pm; Wed., 2:35, 3:20, 5:10, 7:25, 9:50pm; Thurs., 2:35, 3:20, 5:10, 5:50, 7:25, 8:05, 9:50pm

The Departed 1, 1:55, 4, 5:05, 7:10, 8:20, 10:20pm

Open Season Fri.-Sat., 1:25, 3:35, 5:45, 8, 10:10pm; Sun., 1:25, 3:35, 10:10pm; Mon.-Thurs., 1:25, 3:35, 5:45, 8, 10:10pm

Jackass: Number Two 2:55, 5:20, 7:35, 9:45pm

THE BRIDGE: CINEMA DE LUX 6081 Center Drive

TILE BRIDGE: CINEMA DE LUX 6081 Center Drive 310)568-3375
Flags of Our Fathers 10:20pm; 12:50, 4, 7:10pm Director's Hall;Reserved Seating; Fri.-Sat., 12:20, 3:30, 6:40, 9:40pm, 12:30am; Sun.-Thurs., 12:20, 3:30, 6:40, 9:40pm, 12:30am; Sun.-Thurs., 12:30, 2:50, 5:10, 7:30, 9:50pm, 12:10am; Sun.-Thurs., 12:30, 2:50, 5:10, 7:30, 9:50pm
Marie Antoinette Fri.-Sat., 1:15, 4:05, 7, 9:55pm, 12:35am; Sun.-Thurs., 1:15, 4:05, 7, 9:55pm
The Prestige 1:20, 4:20, 7:30, 10:15pm
Tim Burton's The Nightmare Before Christmas in Disney Digital 3D Fri.-Sat., 1:215, 2:30, 4:45, 7, 9:15, 11:30pm; Sun.-Thurs., 12:15, 2:30, 4:45, 7, 9:15, 11:30pm; Sun.-Thurs., 12:15, 2:30, 4:45, 7, 9:15pm
The Grudge 2 Fri.-Sat., 12:10, 2:40, 5:10, 7:40, 10:10pm, 12:40am Director's Hall;Reserved Seating; Fri.-Sat., 12:30, 3, 5:30, 8, 10:30pm, 12:10am; Sun.-Thurs., 12:10, 2:40, 5:10, 7:40, 10:10pm Director's Hall;Reserved Seating; Sun.-Thurs., 12:30, 3, 5:30, 8, 10:30pm
Man of the Year 1:50, 4:40, 7:30, 10:20pm
The Marine Fri.-Sat., 12:25, 2:40, 4:55, 7:10, 9:35pm
Strawberry Shortcake: The Sweet Dreams Movie Sat., 10am
The Departed 12:35, 3:55, 7:15, 10:35pm Director's Hall;Reserved Seating; Fri.-Sat., 12:05, 3:25, 6:45, 8:45, 10:05pm, 12 mid.; Sun.-Thurs., 12:05, 3:25, 6:45, 8:45, 10:05pm
Employee of the Month 12:05, 2:30, 4:55, 7:20, 9:45pm

Temployee of the Month 12:05, 2:30, 4:55, 7:20, 9:45pm
Texas Chainsaw Massacre: The Beginning Fri.-Sat., 12:30, 2:50,

5:10, 7:30, 10pm, 12:20am; Sun.-Thurs., 12:30, 2:50, 5:10, 7:30, 10pm

Open Season 11:45am, 2, 4:15, 6:30pm

Open Season: An IMAX 3D Experience Fri.-Sat., 12:15, 2:30, 4:45, 7, 9:15, 11:30pm; Sun.-Thurs., 12:15, 2:30, 4:45, 7, 9:15pm

The Last King of Scotland Fri.-Sat., 1:35, 4:25, 7:15, 10:05pm, 12:30am; Sun.-Thurs., 1:35, 4:25, 7:15, 10:05pm

Little Miss Sunshine Fri.-Sat., 1:45, 4:15, 6:45, 9, 11:30pm; Sun.-Thurs., 1:45, 4:15, 6:45, 9pm

MARINA DEL REY 4335 Glencoe Avenue

(800)326-3264 510

Flags of Our Fathers 12:10, 12:50, 3:45, 4:45, 7:10, 8:10, 10:30pm

Marie Antoinette 12:30, 4:15, 7:30, 10:15pm

The Marine Fri., 2:15, 4:30, 7:40, 10pm; Fri., 12 mid.; Sat., 2:15pm; Sat., 12 noon, 4:30, 7:40, 10pm; Sun., 2:15, 4:30, 7:40pm; Sun., 12 noon, 10pm; Mon., 2:15, 4:30, 10pm; Mon., 2:15, 4:30, 10pm; Wed., 2:15, 4:30, 10pm; Mon., 2:15, 4:30, 10pm; Thurs., 12 noon, 4:30, 7:40pm; Thurs., 12 noon, 4:30, 7:40pm; Thurs., 12 noon, 4:30, 7:40pm

The Departed 11:50am, 3:20, 6:55, 10:25pm

Open Season 11:45am, 2:25, 5, 7:20, 9:30pm

SANTA MONICA MALIBU

AMC LOEWS BROADWAY 4 1441 3rd St. Promenade

(310)458-1506 706 The Grudge 2 Fri., 1:45, 4:30, 7:10, 9:45pm; Sat.-Sun., 11am, 1:45, 4:30, 7:10, 9:45pm; Mon.-Thurs., 2:20, 4:45, 7:10, 9:45pm

1:45, 4:30, 7:10, 9:45pm; Mon.-Thurs., 2:20, 4:45, 7:10, 9:45pm

Employee of the Month 4:45pm

Texas Chainsaw Massacre: The Beginning Fri., 2:15, 7:40, 10pm; Sat.sun, 11:35am, 2:15, 7:40, 10pm; Mon.-Thurs., 2:15, 7:40, 10pm

The Guardian Fri.-Sun., 4:15pm; Mon.-Thurs., 4:30pm

Open Season Fri., 2, 4:20, 7, 9:20pm; Sat.-Sun., 11:30am, 2, 4:20, 7, 9:20pm; Mon., 2:10, 4:20, 7, 9:20pm; Itam, 2:10, 4:20, 7, 9:20pm; The Illusionist Fri.-Sun., 1:30, 7:30, 10:15pm; Mon.-Thurs., 2, 7:30, 10:10pm

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

AMC
Flags of Our Fathers Fri.-Sat., 10:20, 11:50am, 1:20, 2:40, 4:20, 5:30, 7:40, 8:35, 10:25, 11:25pm; Sun., 10:20, 11:50am, 1:20, 2:40, 4:20, 5:30, 7:40, 8:35, 10:25pm; Mon.-Thurs., 12:40, 2:20, 4:20, 5:30, 7:40, 8:35, 10:25pm; Mon.-Thurs., 12:40, 2:20, 4:20, 5:30, 7:40, 8:35, 10:25pm
Flicka Fri.-Sun., 10:10am, 12:30, 2:45, 5:20, 7:50, 10:10pm; Mon.-Thurs., 12:30, 2:45, 5:20, 7:50, 10:10pm
Marie Antoinette Fri.-Sat., 10:40am, 12 noon, 1:40, 2:50, 4:30, 5:40, 7:30, 8:30, 10:40, 11:20pm; Sun., 10:40am, 12 noon, 1:40, 2:50, 4:30, 5:40, 7:30, 8:30, 10:40pm; Mon.-Thurs., 12 noon, 1:40, 2:50, 4:30, 5:40, 7:30, 8:30, 10:40pm
The Departed Fri.-Sat., 10:30am, 12:10, 1:50, 3:30, 5, 7, 8:20, 10:30, 11:30pm; Sun., 10:30am, 12:10, 1:50, 3:30, 5, 7, 8:20, 10:30pm; Mon.-Thurs., 12:10, 1:50, 3:30, 5, 7, 8:20, 10:30pm; Mon.-Thurs.

AERO THEATRE 1328 Montana Avenue (323)466-

FILM

Best in Show Sat., 7:30pm
Titanic Sun., 6:30pm
Horror of Dracula (1958) Wed., 7:30pm
Gone With the Wind (1939) Fri., 7:30pm
The Fearless Vampire Killers Thurs., 7:30pm

LAEMMLE'S MONICA FOURPLEX 1332 2nd Street

(310)394-9741

Sleeping Dogs Lie 12 noon, 2:20, 4:50, 7:20, 9:50pm Deliver Us From Evil 12 noon, 2:30, 5, 7:30, 10pm Little Children 12:45, 3:45, 7, 10pm Little Miss Sunshine 12:10, 2:40, 5:10, 7:40, 10:10pr

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

(310)395-1599
The Prestige 1:20, 4:20, 7:20, 10:30pm
Tim Burton's The Nightmare Before Christmas in Disney Digital 3D
Fri.-Sat., 12 noon, 2:20, 4:40, 7, 9:20, 11:30pm; Sun.-Thurs., 12
noon, 2:20, 4:40, 7, 9:20pm
Infamous 1, 4, 7:10, 10pm
Man of the Year 11:30am, 2:10, 4:50, 7:30, 10:20pm
The Marine 12:30, 3, 5:20, 7:50, 10:10pm
Jackass: Number Two 12:40, 3:10, 5:30, 8, 10:40pm
NUWILSHIRE 1314 Wilshire Blvd. (310)281-8223
The Last Kins of Scotland 1 4 7 9:55pm

The Last King of Scotland 1, 4, 7, 9:55pm
The Science of Sleep Fri.-Sun., 11:15am, 1:45, 4:30, 7:15, 10pm;
Mon.-Thurs., 1:45, 4:30, 7:15, 10pm
WALLACE - MALIBU THEATER 3822 Cross Creek

Road (310)456-6990

no. Hollywood Universal City

CENTURY 8 NORTH HOLLYWOOD 12827 Victory

ENTORY 8 NORTH HOLLYWOOD 1282/
Blvd. & Coldwater Canyon (818)508-6004
The Prestige 12:20, 3:20, 7:10, 10pm
The Grudge 2 12:15, 2:40, 5:05, 7:30, 10:10pm
Man of the Year 11:50am, 2:25, 5:10, 7:45, 10:25pm
The Marine 12:10, 2:30, 4:45, 7:05, 9:15pm
The Departed 12 noon, 3:30, 7, 10:30pm
Employee of the Month 11:55am, 4:50, 9:35pm
Texas Chainsaw Massacre: The Beginning 11:30am, 1:4

1 12 noon, 3:30, 7, 10:30pm the Month 11:55am, 4:50, 9:35pm aw Massacre: The Beginning 11:30am, 1:40, 3:50, 6,

8:10, 10:15pm
Open Season 11:40am, 1:45, 4, 5:55, 8:15, 10:20pm
Jackass: Number Two 2:20, 7:20pm
UNIVERSAL CITY 18 100 Universal City Plaza

(818)508-0588 707

Saw III Thurs., 12:01 am
Flags of Our Fathers Fri.-Sat., 12:15, 1:10, 3:20, 4:20, 6:20, 7:30, 9:20, 10:45pm, 12:20am; Sun., 12:15, 1:10, 3:20, 4:20, 6:20, 7:30, 9:20, 10:30pm; Mon.-Thurs., 1:10, 3:20, 4:20, 6:20, 7:30, 9:20, 10:30pm

7:30, 9:20, 10:30pm; Mon.-Thurs., 1:10, 3:20, 4:20, 6:20, 7:30, 9:20, 10:30pm; Mon.-Thurs., 1:10, 4:40, 7:15, 10pm; Mon.-Thurs., 2:10, 4:40, 7:15, 10pm; Mon.-Thurs., 1:1:40am, 2:10, 4:40, 7:15, 10pm; Mon.-Thurs., 2:10, 4:50, 7:40, 10:30pm; Mon.-Thurs., 2:10, 4:50, 7:40, 10:30pm; Mon.-Thurs., 2:10, 4:50, 7:40, 10:30pm; Mon.-Thurs., 2:10, 4:50, 7:40, 10:20pm; 10:20pm; Mon.-Thurs., 1, 3, 4, 6, 7:10, 9:10, 10:20pm; Mon.-Thurs., 1, 2:20, 2:40, 5, 7:20, 9:40pm; Mon.-Thurs., 2:40, 5, 7:20, 9:40pm; Mon.-Thurs., 2:50pm

Thurs., 2:50pm

The Grudge 2 Fri.-Sat., 11:30am, 1, 2, 3:40, 4:30, 6:10, 7, 8, 8:40, 9:35, 10:35, 11:20pm, 12:15am; Sun., 11:30am, 1, 2, 3:40, 4:30, 6:10, 7, 8, 8:40, 9:35, 10:25pm; Mon.-Thurs., 1, 2, 3:40, 4:30, 6:10, 7, 8, 8:40, 9:35, 10:25pm

Nan of the Year Fri.-Sat., 11:40am, 1:20, 2:30, 4:15, 5:20, 7:05, 8:20, 10:55pm; Sun., 11:40am, 1:20, 2:30, 4:15, 5:20, 7:05, 7:55, 10:30pm; Mon.-Thurs., 1:20, 2:30, 4:15, 5:20, 7:05, 7:55,

10:30pm
The Marine Fri.-Sun., 11:50am, 2:20, 5:30, 7:50, 10:10pm; Mon.-Thurs., 2:20, 5:30, 7:50, 10:10pm
One Night With the King Fri.-Sun., 12:30, 3:30, 6:40, 9:45pm; Mon.-Thurs., 1, 3:30, 6:40, 9:45pm
The Departed Fri.-Sun., 12 noon, 3:15, 6:45, 9:25, 10:15pm; Mon.-Thurs., 1:05, 4:10, 7:20, 9:25, 10:25pm
Employee of the Month Fri.-Sun., 11:35am, 1:50, 4:25, 6:55pm; Mon.-Thurs., 1:50, 4:25, 6:55pm
Terror Chairman Marsacre. The Bacinaina Fri.-Sat, 12:40, 3:10

Mon.-I hurs., 1:30, 4:25, 6:55pm Fexas Chainsaw Massacre: The Beginning Fri.-Sat., 12:40, 3:10, 5:40, 8:10, 9:50, 10:50pm; Sun., 12:40, 3:10, 5:40, 8:10, 9:50pm; Mon.-Tues., 3:10, 5:40, 8:10, 9:50pm; Wed., 5:40, 8:10, 9:50pm; Thurs., 3:10, 5:40, 8:10, 9:50pm Open Season Fri.-Sun., 12:10, 2:25, 5:10pm; Mon.-Thurs., 2:25,

Season: An IMAX 3D Experience 1:15, 3:25, 5:45, 8,

Jackass: Number Two Fri.-Sat., 2:50, 5:50, 8:30, 11:10pm; Sun., 2:50, 5:50, 8:10, 10:20pm; Mon.-Thurs., 5:50, 8:10, 10:20pm

PANORAMA CITY SHERMAN OAKS, ENCINO

LAEMMLE'S TOWN CENTER 5 17200 Ventura Blvd (818)981-9811 The Departed Fri., 5:30, 8:35pm; Sat.-Sun., 2, 5:30, 8:35pm; Mon.-Thurs., 5:30, 8:35pm The Guardian Fri., 5:40, 8:40pm; Sat.-Sun., 2:15, 5:40, 8:40pm; Mon.-Thurs., 5:40, 8:40pm Old Joy Fri., 5:50, 8, 9:55pm; Sat.-Sun., 1:45, 3:45, 5:50, 8, 9:55pm; Mon.-Thurs. 5:50, 8pm

9:55pm; Mon.-Thurs., 5:50, 8pm I Like Killing Flies Fri., 5:45, 8, 10pm; Sat., 1:15, 3:30, 5:45, 8, 10pm; Mon.-Thurs., 5:45, 8pm

MANN PLANT 16 7876 Van Nuys Boulevard (818)779-0323

18) / 79-03.23 Flicka 11:30am, 2, 4:30, 7:10, 9:30pm The Prestige 1:20, 4:30, 7:30, 10:30pm Tim Burton's The Nightmare Before Christmas in Disney Digital 3D 12 noon, 2:20, 4:40, 7, 9:20pm Alex Rider: Operation Stormbreaker

The Grudge 2 11:40am, 12:30, 2:10, 3, 4:40, 5:30, 7:10, 8, 9:40

10:30pm
Man of the Year 1:20, 4:20, 7:20, 10:10pm
The Marine 12 noon, 2:30, 5, 7:30, 10pm
The Departed 11:50am, 3:30, 7, 10:20pm
Employee of the Month 12:10, 2:40, 5:10, 7:40, 10:10pm
Texas Chainsaw Massacre: The Beginning 12:20, 1:50, 2:50, 4:20, 5:20, 6:50, 7:50, 9:20, 10:20pm
The Guardian 12:30, 3:30, 6:30, 9:30pm
Open Season 11am, 1:30, 4:05, 6:30, 9pm; 11:50am, 2:20, 4:50, 7:20, 9:50pm
Jackass: Number Two 12:10, 2:40, 5:10, 7:40, 10pm
Jet Li's Fearless 11:10am, 1:40, 4:10, 6:40, 9:10pm
ACIFIC GALLEPIA STADILIM 16, 15:301 Venture

PACIFIC GALLERIA STADIUM 16 15301 Ventura

PACIFIC GALLERIA STADIUM 16 15301 Ventura

Boulevard (818)501-5121

Flags of Our Fathers Fri.-Sat., 12:45, 1:45, 4, 5, 7:10, 8:05, 10:20, 11:20pm; Sun., 12:45, 1:45, 4, 5, 7:30, 8:30, 10:30pm; Mon.-Thurs., 12:45, 1:45, 4, 5, 7:15, 8:15, 10:10pm

Flicka Fri.-Sun., 2:20, 4:55, 7:40, 10:20pm; Mon.-Thurs., 2:20, 4:55, 7:40, 10:10pm

The Prestige Fri.-Sat., 1:20, 3:40, 4:40, 7, 8:10, 10:20, 11:15pm; Sun.-Thurs., 1:20, 3:40, 4:40, 7, 8:10, 10:45pm; Sun., 2:25, 5:15, 7:50, 10:25pm; Mon.-Thurs., 2, 4:35, 7:20, 9:55pm

The Grudge 2 Fri.-Sat., 2:45, 5:25, 8:10, 10:45pm; Sun., 2:25, 5:15, 7:50, 10:25pm; Mon.-Thurs., 2, 4:35, 7:20, 9:45pm; Thurs., 1:25, 2:25, 4:15, 5:15, 7:05, 8:10, 9:45pm; Mon.-Wed., 1:25, 2:25, 4:15, 5:15, 7:05, 8:20, 9:45pm; Thurs., 1:25, 2:25, 4:15, 5:15, 7:05, 8:10, 9:45pm; Thurs., 12:55, 2:55, 4:35, 7:05, 8:05, 10:15pm; Thurs., 2:55, 7:20, 10:25pm; Sun., 12:55, 2:55, 4:35, 7:05, 8:05, 10:15pm; Thurs., 2:55, 7:20, 10:25pm; Sun., 12:55, 3:05, 8:05, 10:15pm; Thurs., 2:55, 7:20, 0:25pm; Sun., 12:55, 3:05, 8:05, 10:15pm; Thurs., 2:55, 3:05, 8:05pm; Sun., 12:55, 3:05, 5:40, 10:45pm; Sun., 12:50, 5:40, 10:30pm; Mon.-Thurs., 12:50, 5:40, 10:45pm; Sun., 12:50, 5:40, 10:30pm; Mon.-Thurs., 3:45, 7pm

The Guardian Fri.-Sun., 3:45, 7:05, 10:15pm; Mon.-Thurs., 3:45, 7pm

Jardian Fri.-Sun., 3:45, 7:05, 10:15pm; Mon.-Thurs., 3:45,

The Illusionist Fri.-Sun., 2:05, 4:50, 7:35, 10:15pm; Mon.-Thurs., 1:55 4:40 7:20 10:10

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

nd Milbank (818)501-5121
Infamous Fri.-Sat., 1:15, 4:15, 7, 9:45pm; Sun., 1:15, 4:15, 7pm; Mon.-Thurs., 2, 4:40, 7:20pm
Man of the Year Fri.-Sat., 1:30, 4:25, 7:10, 9:55pm; Sun., 1:30, 4:25, 7:10pm; Mon.-Thurs., 2:10, 4:50, 7:30pm
The Marine Fri.-Sat., 2, 4:45, 7:40, 9:55pm; Sun., 2, 4:45, 7:40pm; Mon.-Thurs., 2:30, 5, 7:10pm
The Departed Fri.-Sat., 1, 4:05, 7:20, 10:30pm; Sun., 1, 4:05, 7:20pm; Mon.-Thurs., 2:40, 7pm
Open Season Fri.-Sat., 1:45, 4:35, 7:30, 9:40pm; Sun., 1:45, 4:35, 7:30pm; Mon.-Thurs., 2:20, 4:30, 7:40pm

WODDLAND HILLS WEST HILLS, TARZANA

AMC PROMENADE 16 Topanga Canyon Blvd. And

Oxnard N. of 101 Fwy. (818)883-2AMC
Flags of Our Fathers Fri.-Sun., 11:30am, 12:50, 2:50, 4, 6:10, 7:10, 9:30, 10:30pm
This Fri. Sun., 12:55, 3, 4, 6:10, 7:10, 9:30, 10:30pm

10:30pm Flicka Fri.-Sun., 11:05am, 1:45, 4:30, 7:15, 10:05pm; Mon.-Thurs., 2, 4:45, 7:25, 10:05pm Marie Antoinette Fri.-Sun., 10:30am, 1:25, 4:20, 7:20, 10:25pm; Mon.-Thurs., 1:25, 4:15, 7:20, 10:25pm The Prestige Fri.-Sat., 10:35am, 12:35, 1:35, 3:40, 4:40, 6:45, 7:45, 10, 11pm; Sun., 10:35am, 12:35, 1:35, 3:40, 4:40, 6:45, 7:45, 10, 10:40pm; Mon.-Thurs., 12:40, 2:40, 3:40, 5:45, 6:45, 8:50, 9:50pm

7:45, 10, 10:40pm; Mon.-Thurs., 12:40, 2:40, 3:40, 3:40, 0:43, 8:50, 9:50pm 8:50, 9:50pm Alex Rider: Operation Stormbreaker Fri.-Sun., 10:50am; Mon.-Thurs., 12:45pm The Grudge 2 Fri.-Sat., 11:10am, 1:50, 4:35, 7:25, 9:55, 10:55pm; Sun., 11:10am, 1:50, 4:35, 7:25, 9:55, 10:45pm; Mon.-Thurs., 1:50, 4:20, 7, 9:45, 10:30pm

MOVIE

Man of the Year Fri.-Sun., 10:35am, 1:20, 4:05, 6:55, 9:50pm; Mon.-Thurs., 1:15, 4:05, 7, 9:55pm
The Marine Fri.-Sun., 10:45am, 1:05, 3:20, 5:45, 8:10, 10:35pm; Mon.-Thurs., 12:35, 2:50, 5:10, 7:40, 10pm
The Departed Fri.-Sun., 11:45am, 3:10, 6:35, 7:35, 10:10pm; Fri.-Sat., 11:45am, 12:40, 3:10, 4:10, 6:35, 7:35, 10:10pm; Sun., 11:45am, 12:40, 3:10, 4:10, 6:35, 7:30, 10:10pm; Mon.-Thurs., 1:30, 4:55, 6:20, 9:40pm; Mon.-Thurs., 12:30, 1:30, 3:55, 4:55, 6:20, 7:15, 9:40pm
Employee of the Month Fri.-Sun., 11:50am, 2:35, 5:15, 7:55, 10:40pm; Mon.-Thurs., 1:10, 4:30, 7:30, 10:05pm
Texas Chainsaw Massacre: The Beginning Fri.-Sat., 1:10, 3:30, 5:55, 8:20, 10:50pm; Sun., 1:10, 3:30, 5:55, 8:20, 10:50pm; Sun., 1:10, 3:30, 5:55, 8:20, 10:45pm; Mon.-Thurs., 3:05, 5:25, 7:55, 10:25pm
The Guardian Fri.-Sun., 12:30, 3:50, 7:05, 10:20pm; Mon.-Thurs., 12:35, 3:50, 7:05, 10:10pm
Open Season Fri.-Sun., 10:30am, 12:45, 3:05, 5:30, 7:50, 10:15pm; Mon.-Thurs., 12:50, 3:10, 5:30, 7:50, 10:15pm; Jackass: Number Two Fri.-Sat., 10:40am, 12:55, 3:15, 5:35, 8:05, 10:35pm; Mon.-Thurs., 1:45, 4:25, 7:05, 9:35pm

AEMMLE'S FALLBROOK Fallbrook Mall (818)340-

LAEMMLE'S FALLBROOK Fallbrook Mall (818)340-

Top Fri.-Sat., 2, 5:45, 9:30pm; Sun.-Thurs., 1:30, 5, 8:45pm Jaan-E-Mann Fri.-Sat., 3, 6:30, 10pm; Sun.-Thurs., 2, 5:30, 9pm Infamous Fri., 1:20, 4:30, 7:20pm; Sat.-Sun., 1:20, 4:30, 7:20, 10pm; Mon.-Thurs., 2:20, 5:30, 8:20pm Man of the Year Fri.-Sun., 11am, 1:30, 4:20, 7:10, 9:55pm; Mon.-Thurs., 12 noon, 2:30, 5:20, 8:10pm The Queen Fri.-Sun., 11am, 12 noon, 1:40, 2:40, 4:20, 5:20, 7, 8, 9:30, 10:15pm; Mon.-Thurs., 12 noon, 1:40, 2:40, 4:20, 5:20, 7, 8, 9:30, 10:15pm; Mon.-Thurs., 12 noon, 1:40, 2:40, 4:20, 5:20, 7, 8, 9:30 pm

8, y.c. The Departed 1:10, 4:30, 8pm m rted Fri.-Sun., 12:10, 3:30, 7, 10:15pm; Mon.-Thurs.,

NORTHRIDGE, CHATSWO GRANADA HILLS

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

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

\$18)501-5121
Flags of Our Fathers Fri., 12:40, 4:05, 7:25, 10:20pm; Sat., 12:40, 4:05, 7, 10:05pm; Sun., 12:40, 4:05, 7, 9:55pm; Mon.-Thurs., 1:45, 5:15, 8:35pm
Flicka Fri., 1:50, 4:30, 7:20, 9:40pm; Sat.-Sun., 12 noon, 2:30, 4:55, 7:15, 9:35pm; Mon.-Thurs., 1:55, 5:05, 7:30pm
Marie Antoinette Fri., 1:05, 4:15, 7:10, 10:10pm; Sat.-Sun., 1:05, 4:10, 7:05, 10pm; Mon.-Thurs., 1:30, 5:15, 8:10pm
The Prestige Fri., 12:40, 3:40, 7, 10:05pm; Sat., 12:50, 4:30, 7:45, 10:30pm; Sun., 12:50, 4:30, 7:30, 10:15pm; Mon.-Thurs., 2:30, 5:35, 8:45pm
Man of the Year Fri.-Sun., 1:30, 4:45, 7:35, 10:15pm; Mon.-Thurs., 2:30, 5:35, 8:45pm
The Marine Fri., 1:55, 4:35, 7:30, 10pm; Sat.-Sun., 12:35, 3:05, 5:30, 8, 10:10pm; Mon.-Thurs., 2:35, 5:25, 7:40pm
The Departed Fri., 1:52, 3:45, 7:15, 10:25pm; Sat.-Sun., 12:25, 3:45, 7:15, 10:25pm; Sat.-Sun., 12:25, 3:45, 7:15, 10:25pm; Sat.-Sun., 12:25, 7:50pm
Employee of the Month Fri., 2:30, 7:20pm; Sat.-Sun., 2:35, 7:50pm

7:50pm
Texas Chainsaw Massacre: The Beginning Fri., 12:30, 5, 10:10pm;
Sat.-Sun., 12:30, 5:05, 10:15pm; Mon.-Thurs., 3, 5:55, 8:15pm
Open Season Fri., 1:50, 4:10, 7, 9:30pm; Sat.-Sun., 12:10, 2:20,
4:50, 7, 9:20pm; Mon.-Thurs., 1:35, 5, 7:15pm

PACIFIC WINNETKA ALL STADIUM 21 9201
Winnetka Avenue at Prairie (818)501-5121
Flags of Our Fathers Fri.-Sat., 12:15, 1:05, 3:40, 4:30, 7:10, 8, 10:40, 11:20pm; Sun., 12:15, 1:05, 3:40, 4:30, 7:10, 8:10, 10:10pm; Mon.-Thurs., 12:30, 1:05, 3:40, 4:30, 7:10, 8:10, 10:10pm
Flicka Fri.-Sat., 1:20, 4:10, 7, 9:50pm; Sun.-Thurs., 1:20, 4:10, 7, 9:30pm
The Prestige Fri.-Sat., 12:25, 1:15, 3:55, 4:45, 7:30, 8:20, 10:55, 11:30pm; Sun., 12:25, 1:15, 3:55, 4:45, 7:25, 8:30, 10:30pm; Mon.-Thurs., 12:45, 1:45, 3:55, 5:15, 7:25, 8:35, 10:30pm
Alex Rider: Operation Stormbreaker 12 noon.
The Grudge 2 Fri.-Sat., 12:05, 1:40, 2:40, 4:40, 5:40, 7:40, 8:40, 10:35, 11:30pm; Sun., 12:05, 1:40, 2:40, 4:40, 5:40, 7:30, 8:45, 10:15pm; Mon.-Thurs., 1:40, 2:40, 4:40, 5:40, 7:30, 8:45, 10:15pm
Man of the Year Fri.-Sat., 1, 2, 4:15, 5:10, 7:30, 8:5, 10:15pm
Man of the Year Fri.-Sat., 1, 2, 4:15, 5:10, 7:30, 8:5, 10:15pm
Man of the Year Fri.-Sat., 1, 2, 4:15, 5:10, 7:30, 8:5, 10:15pm
Man of the Year Fri.-Sat., 1, 2, 4:15, 5:10, 7:30, 8:5, 10:15pm

10:15pm Man of the Year Fri.-Sat., 1, 2, 4:15, 5:10, 7:20, 8:25, 10:30, 11:25pm; Sun.-Thurs., 1, 2, 4:15, 5:10, 7:20, 8:25, 10pm The Marine Fri.-Sat., 12 noon, 2:20, 4:05, 5:05, 7:50, 9:40, 10:25pm; Sun., 12 noon, 2:20, 4:05, 5:05, 7:35, 9:20, 10:05pm; Mon.-Thurs., 2:10, 4:05, 4:50, 7:15, 9:15, 9:55pm One Night With the King Fri.-Sat., 12:35, 3:55, 7:15, 10:25pm; Sun., 12:35, 3:55, 7:15, 10:05pm; Mon.-Thurs., 12:40, 3:55, 7:15, 10:05pm

One Night With the Sing 1.1.

Sun., 12:35, 3:55, 7:15, 10:05pm; Mon.-Thurs., 12:40, 3:55, 7:15, 10:05pm

The Departed Fri.-Sat., 12 noon, 12:40, 3:15, 4:05, 7, 7:50, 10:40, 11:25pm; Sun., 12 noon, 12:40, 3:15, 4:05, 7, 8:20, 10:25pm; Mon.-Thurs., 12:50, 3:15, 4:05, 7, 8:20, 10:25pm

Employee of the Month Fri.-Sat., 1:25, 4:40, 7:35, 10:35pm; Sun.-Thurs., 1:25, 4:40, 7:30, 10:10pm

Texas Chainsaw Massacre: The Beginning Fri.-Sat., 12:10, 1:30, 2:45, 5:20, 7:05, 7:55, 10:30pm; Sun., 12:10, 1:30, 2:45, 5:20, 7:05, 7:55, 10:0pm; Mon.-Thurs., 1:20, 10:45pm; Sun., 12:20,

The Guardian Fri.-Sat., 12:20, 3:45, 7:10, 10:45pm; Sun., 12:20, 3:45, 7:10, 10:20pm; Mon.-Thurs., 12:35, 3:45, 7:10, 10:20pm Open Season Fri.-Sat., 12:05, 2:15, 4:35, 7:15, 9:55pm; Sun., 12:05, 2:15, 4:35, 7:15, 9:25pm; Mon.-Thurs., 1:50, 4:35, 7, 0:20cm; Mon.-Thurs., 1:50, 4:30cm; Mon.-Thurs., 1:50, 4:30cm; Mon.-Th

Jackass: Number Two Fri.-Sat., 1:35, 4:25, 7:25, 10:20pm; Sun.-Thurs., 1:35, 4:25, 7:25, 9:50pm

Jet L's Fearless Fri.-Sat., 1:10, 4:20, 7:20, 10:15pm; Sun.-Thurs.,

1:10, 4:20, 7:20, 9:450

The Illusionist Fri.-Sat., 3:50, 7:05, 10:05pm; Sun.-Thurs., 3:50, 7:05, 9:40pm

BURBANK & VICINITY

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

U)207-447110 Saw III Thurs, 12:01am Flags of Our Fathers Fri.-Sat., 10:35, 11:50am, 1:45, 3, 5:05, 6:15, 8:15, 9:30, 11:30pm, 12:05am; Sun., 10:35, 11:50am,

1:45, 3, 5:05, 6:15, 8:15, 9:30pm; Mon.-Wed., 12:30, 1:45, 3:30, 5:05, 6:30, 8:15, 9:30pm; Thurs., 12:30, 1:30, 3:30, 4:30, 6:30,

Flicka Fri.-Sun., 10:20am, 1, 3:40, 6:20, 9pm; Mon.-Thurs., 1, 3:40 6:20 9

, 6:20, 9pm Antoinette Fri.-Sat., 10:50am, 1:50, 4:55, 8:05, 11:05pm; , 10:50am, 1:50, 4:55, 8:05, 10:55pm; Mon.-Thurs., 1:30,

Sun., 10:50am, 1:50, 4:55, 8:05, 10:55pm; Mon.-Inurs., 1:30, 4:45, 7:35, 10:25pm

The Prestige Fri.-Sat., 10:25am, 1:35, 4:45, 8, 11:10pm; Sun., 10:25am, 1:35, 4:45, 8, 11pm; Mon.-Thurs., 1:20, 4:25, 7:25, 10:30pm

10:30pm

The Grudge 2 Fri.-Sat., 10:40am, 12:10, 1:15, 2:55, 4, 5:40, 6:45, 8:25, 9:35, 11pm, 12:10am; Sun., 10:40am, 12:10, 1:15, 2:55, 4, 5:40, 6:45, 8:25, 9:35pm; Mon.-Thurs., 12:35, 1:15, 3, 3:50, 5:40, 6:45, 8:20, 9:25pm

Man of the Year Fri.-Sun., 10:55am, 1:40, 4:30, 7:20, 10:15pm; Fri.-Sat., 10:55am, 1:40, 4:30, 7:20, 10:15, 11:55pm; Sun., 10:55am, 1:40, 4:30, 7:20, 10:15pm; Mon.-Thurs., 1:40, 4:30, 7:20, 10:10am

10:55am, 1:40, 4:30, 7:20, 10:10pm, 7:20, 10:10pm, 7:20, 10:10pm, 11:40am, 2:10, 4:35, 7, 9:25pm; Mon.-Wed., 1:50, 4:15, 6:40, 9:15pm; Thurs., 1:50, 4:15, 6:40pm, 12:10am; Sun., 10:45am, 1:25, 4:20, 7:15, 10pm, 12:10am; Sun., 10:45am, 1:25, 4:20, 7:15, 10pm; Mon.-Thurs., 1:35, 4:20, 7:45am, 1:25, 4:20, 7:15, 10pm; Mon.-Thurs., 1:35, 4:20, 7:15, 10pm;

7, 3-4-3pm The Departed Fri.-Sat., 10:15am, 1:30, 5, 8:30, 11:45pm; Sun., 10:15am, 1:30, 5, 8:30pm; Mon.-Thurs., 12:45, 4, 7:15,

10:30pm

10:30pm; Ann. 1:30, 3, 6:30pm; Mon.-Inurs., 12:45, 4, 7:15, 10:30pm; Mon.-Thurs., 2:30, 5:10, 7:45, 10:30pm; Mon.-Thurs., 2:30, 5:10, 7:45, 10:20pm
Texas Chainsaw Massacre: The Beginning Fri.-Sat., 11:45am, 2:15, 4:40, 7:05, 9:40pm; 12 mid.; Sun., 11:45am, 2:15, 4:40, 7:05, 9:40pm; Mon.-Thurs., 2:15, 4:40, 7:10, 9:40pm
The Guardian Fri.-Sun., 12:30, 3:50, 7:10, 10:25pm; Mon.-Thurs., 12:40, 3:55, 7:05, 10:15pm
Open Season Fri.-Sun., 10:30am, 12:50, 3:10, 5:30, 7:50, 10:10pm; Mon.-Thurs., 12:55, 3:10, 5:30, 7:50, 10:10pm; Mon.-Thurs., 12:55, 3:10, 5:30, 7:50, 10:05pm
Jackass: Number Two Fri.-Sun., 11:55am, 2:25, 4:50, 7:25, 9:50pm; Mon.-Thurs., 12:50, 3:05, 5:20, 7:40, 9:50pm
MC BURBANK TOWN CENTER 6 Outside the Mall

AMC BURBANK TOWN CENTER 6 Outside the Mall

AMC BURBANK TOWN CENTER 6 Outside the Mall on N. First St. (310)289-4262
Flags of Our Fathers Fri.-Sat., 12:30, 3:45, 7, 10:15pm; Sun., 12:30, 3:45, 7, 10:05pm; Mon.-Thurs., 1, 4, 7, 10pm
Marie Antoinette Fri.-Sun., 12:20, 3:30, 6:45, 9:50pm; Mon.-Thurs., 12:40, 3:45, 6:45, 9:50pm
The Prestige Fri.-Sun., 12 noon, 3:15, 6:25, 9:40pm; Mon.-Thurs., 12:30, 3:15, 6:25, 9:40pm
Man of the Year Fri.-Sun., 12:10, 3:05, 6:10, 9:05pm; Mon.-Thurs., 12:50, 3:30, 6:10, 9:05pm
One Night With the King Fri., 1:30, 4:30, 7:30, 10:30pm; Sat., 1:30, 4:30, 7:30, 10:15pm; Mon.-Thurs., 1:30, 4:30, 7:30, 10:15pm
The Departed Fri., 2:30, 6:05, 9:30pm; Sat.-Sun., 11:15am, 2:30, 6:05, 9:30pm; Mon.-Thurs., 2:30, 6:05, 9:30pm

AMC BURBANK TOWN CENTER 8 3rd and Magnolia,

Inside the Mall (310)289-4262
Flicka Fri., 2:10, 5, 7:40, 10:20pm; Sat., 11:20am, 2:10, 5, 7:40, 10:20pm; Sat., 11:20am, 2:10, 5, 7:40, 10:05pm; Mon.-Thurs.,

10:20pm; Sun., 11:20am, 2:10, 5, 7:40, 10:20pm; Sar., 11:20am, 2:10, 5, 7:40, 10:20pm; Sun., 11:20am, 2:10, 5, 7:40, 10:05pm; Mon.-Thurs., 2:10, 5, 7:35, 10:05pm

Alex Rider: Operation Stormbreaker Fri., 2, 4:35, 7:05, 9:35pm; Sar.-Sun., 11:35am, 2, 4:35, 7:05, 9:35pm; Mon.-Thurs., 2, 4:35, 7:05, 9:35pm

The Grudge 2 Fri., 2:05, 4:50, 7:30, 10:10pm; Sar.-Sun., 11:25am, 2:05, 4:50, 7:30, 10:10pm; Mon.-Thurs., 2:05, 4:50, 7:25, 10pm

7:25, 10pm he Marine Fri.-Sat., 12:45, 3:10, 5:35, 8:05, 10:40pm; Sun., 12:45, 3:10, 5:35, 8:05, 10:20pm; Mon.-Thurs., 2:50, 5:20, 7:55, 10:15pm

10:15pm
The Departed Fri.-Sat., 12:15, 3:45, 7:15, 10:45pm; Sun., 12:15, 3:45, 7:15, 10:15pm; Mon.-Thurs., 1:45, 5:15, 8:30pm
Open Season Fri., 1:50, 4:10, 6:30, 9pm; Sat.-Sun., 11:30am, 1:50, 4:10, 6:30, 9pm; Mon.-Thurs., 1:50, 4:10, 6:30, 9pm
School for Scoundrels Fri., 4:25, 9:45pm; Sat.-Sun., 11:15am, 4:25, 9:45pm; Mon.-Thurs., 4:25, 9:45pm; Sat.-Sun., 11:15am, 4:25, 9:45pm; Sat.-Sun., 11:50am, 4:25, 9:45pm; Sat.-Sun., 11:50am, 4:25, 9:45pm; Sat., 11:50am, 4:26, 9:45pm; S

2:30, 5:10, 7:50, 10:30pm; Sun., 11:50am, 2:30, 5:10, 7:50, 10:15pm; Mon.-Thurs., 2:30, 5:10, 7:45, 10:10pm Little Miss Sunshine 1:55, 7pm

GLENDALE HIGHLAND PARK

HIGHLAND THEATER 5604 North Figueroa Street

(323)256-6383
The Deported 12:20, 3:05, 5:50, 8:40pm
Employee of the Month 2:05, 6, 9:55pm
Texas Chainsaw Massacre: The Beginning 12:10, 3:45, 7:20pm
Jackass: Number Two 1:55, 5:30, 9:05pm
Jet Li's Feorless 12:10, 4:05, 8pm

MANN EXCHANGE 10 128 North Maryland Avenue (818)549-0045

18)549-0045
Flicka 11:50am, 2:10, 4:50, 7:10, 9:30pm
Marie Antoinette 1:20, 4:20, 7:20, 10:20pm
Tim Burton's The Nightmare Before Christmas in Disney Digital 3D 12 noon, 2:20, 4:40, 7, 9:20pm
Alex Rider: Operation Stormbreaker 12:10pm
The Grudge 2 11:30am, 2, 4:30, 7:10, 9:40pm
Man of the Year 11:50am, 2:30, 5:10, 7:50, 10:30pm
The Marine 12:20, 2:40, 5, 7:30, 10pm
The Deported 11:40am, 3, 6:30, 9:50pm
Employee of the Month 2:40, 5:10, 7:40, 10:10pm
Texas Chainsaw Massacre: The Beginning 1, 3:20, 5:40, 8, 10:20pm

10:20pm ppen Season 11:30am, 1:50, 4:10, 6:40, 9pm MANN MARKETPLACE 4 144 South Brand Blvd, Suite

(818)547-3352 Flags of Our Fathers 1:20, 4:20, 7:20, 10:20pm The Prestige 1:10, 4:10, 7, 10pm The Grudge 2 12 noon, 2:30, 5, 7:40, 10:10pm The Departed 12:30, 3:50, 7:10, 10:30pm

UA LACANADA FLINTRIDGE 1919 Verdugo Blvd

(800)326-3264 508
Flags of Our Fathers 12:20, 4, 7:20, 10:25pm
Flicka 11:35am, 2, 4:25, 6:50, 9:15pm
The Prestige 12 noon, 3:30, 7:40, 10:40pm
The Grudge 2 11:45am, 2:20, 5, 7:45, 10:20pm
Man of the Year 11:30am, 2:10, 4:50, 7:30, 10:10pm
The Marine 12:10, 2:35, 4:55, 7:15, 9:35pm
The Departed 12:15, 3:45, 7:10, 10:30pm
Open Season 11:55am, 2:15, 4:40, 7, 9:20pm

PASADENA & VICINITY

LAEMMLE'S - ONE COLORADO CINEMAS 42 Miller

Alley (626)744-1224
The Prestige 1:30, 4:25, 7:20, 10:15pm
Man of the Year 1:30, 4:15, 7, 9:45pm
The Departed 1:30, 4:45, 8pm
A Guide to Recognizing Your Saints 4, 9:15pm
Jesus Camp 1:50, 7pm
The U.S. vs. John Lennon 2, 5, 7:40, 10pm
The Illustrated 1:55, 440, 730, 20

Jesus Camp 1:50, /pm
The U.S. vs. John Lennon 2, 5, 7:40, 10pm
The Illusionist 1:55, 4:40, 7:30, 10pm
Little Miss Sunshine 1:45, 4:30, 7:10, 9:45pm
Le Petit Lieutenant 1:40, 4:20, 7:10, 9:50pm

LAEMMLE'S PLAYHOUSE 7 673 East Colorado Boulevard (626)844-6500

DuleyGrd (OZO)644-O3UU
Sleeping Dogs Lie 12:30, 2:50, 5:10, 7:50, 10:10pm
Infamous Fri.-Sun., 11am, 1:40, 4:30, 7:20, 10:10pm; Mon.Thurs., 1:40, 4:30, 7:20, 10:10pm
The Queen Fri.-Sun., 11am, 12 noon, 1:40, 2:40, 4:20, 5:20, 7, 8, 9:40, 10:20pm; Mon.-Thurs., 12 noon, 1:40, 2:40, 4:20, 5:20, 7, 8, 9:40, 10:20pm
Little Children 12:45, 3:45, 7, 9:55pm

8, 9:40, 10:20pm Little Children 12:45, 3:45, 7, 9:55pm Shortbus 12 noon, 2:20, 5, 7:40, 10:15pm The Science of Sleep Fri.-Sun., 11:15am, 1:50, 4:30, 7:10, 9:50pm; Mon.-Thurs., 1:50, 4:30, 7:10, 9:50pm

PACIFIC HASTINGS 8 355 North Rosemead Blvd (626)568-8888

ZOJOO-8000 Flicka Fri.-Sat., 1:45, 4:30, 7, 9:30pm; Sun.-Thurs., 1:45, 4:30, 7pm The Prestige Fri.-Sat., 1:05, 4:15, 7:10, 10:05pm; Sun.-Thurs., 1:05, 4:15, 7:10pm The Grudge 2 Fri.-Sat., 2:30, 5, 8, 10:20pm; Sun.-Thurs., 2:30pm; Sun.-Thurs., 2:30pm; Sun.-Thurs., 2:30pm; Sun.-Thurs., 3:30pm; Sun.-Thurs., 3:30pm; Sun.-Thurs., 3:30pm; Sun.-Thurs., 3:30pm; Sun.-Thurs., 3:30pm; Sun

The Grudge 2 Fri.-Sat., 2:30, 5, 8, 10:20pm; Sun.-Inurs., 2:30, 5, 8pm Man of the Year Fri.-Sat., 2, 4:45, 7:30, 10:15pm; Sun.-Thurs., 2, 4:45, 7:30pm The Marine Fri.-Sat., 1:15, 3:25, 5:45, 8:15, 10:25pm; Sun.-Thurs., 1:15, 3:25, 5:45, 8:15pm One Night With the King Fri.-Sat., 1:30, 4:20, 7:15, 10:10pm; Sun.-Thurs., 1:30, 4:20, 7:15pm The Departed Fri.-Sat., 1, 4:10, 7:20, 10:30pm; Sun.-Thurs., 1, 4:10, 7:20pm Open Season Fri.-Sat., 1:10, 3:15, 5:30, 7:45, 9:50pm; Sun.-Thurs., 1:10, 3:15, 5:30, 7:45, 9:50pm; Sun.-Thurs., 1:10, 3:15, 5:30, 7:45pm PACIFIC PASEO STADIUM 14 336 East Colorado Boulevard (626)568-8888

**CACIFIC PASEO STADIUM 14 336 East Colorado Roulevard (626)568-8888
**Flags of Our Fathers Fri.-Sat., 1:10, 2, 4:10, 5:05, 7:15, 8:15, 10:20, 11:25pm; Sun., 1:10, 2, 4:10, 5:05, 7:15, 8:15, 10:20pm; Mon.-Thurs., 1:10, 2, 4:10, 5:05, 7:15, 8:05, 10:20pm; Mon.-Thurs., 1:30, 9:20, 5, 7:30, 9:55pm; Marie Antoinette Fri.-Sat., 1:30, 4:40, 7:40, 10:40pm; Sun., 1:30, 4:40, 7:40, 10:35pm; Mon.-Thurs., 1:30, 4:40, 7:40, 10:20pm The Prestige Fri.-Sat., 1:245, 1:45, 3:50, 4:50, 7, 8, 10:10pm; Mon., 11:10pm; Sun., 12:45, 1:45, 3:50, 4:50, 7, 8, 10:10pm; Mon., 11:0pm; Sun., 12:45, 1:45, 3:50, 4:50, 7, 8, 10:10pm; Mon., 11:0pm; Sun., 12:45, 1:45, 3:50, 4:50, 7, 8, 10:10pm; Mon., 12:05, 2:40, 5:10, 7:50, 10:10pm

The Grudge 2 Fri.-Sat., 1:05, 3:20, 5:55, 8:30, 10:55pm; Sun., 12:05, 2:40, 5:10, 7:50, 10:10pm

Man of the Year 1:40, 4:30, 7:25, 10:15pm

The Marine Fri.-Sat., 1:05, 3:20, 5:55, 8:30, 10:55pm; Sun., 12:15, 2:25, 5, 7:35, 9:45pm; Tues.-Wed., 2:25, 5, 7:35, 9:45pm

The Departed Fri.-Sat., 1:00, 3:30, 4:25, 7, 7:50, 10:30, 11:15pm; Sun., 12 noon, 1, 3:30, 4:25, 7, 7:50, 10:30, 11:15pm; Sun., 12 noon, 1, 3:30, 4:25, 7, 7:50, 10:30m; Mon., 12 noon, 1, 3:30, 4:25, 7, 7:50, 10:15pm

Texas Chainsaw Massacre: The Beginning Fri.-Sun., 3:10, 8:25pm; Mon., 3:10, 8pm; Tues.-Thurs., 3:20, 8pm

Open Season Fri.-Mon., 12:10, 2:15, 4:45, 7:10, 9:30pm; Tues.-Thurs., 2:25, 4:30, 7:20, 10:10pm

Jackass: Number Two Fri.-Sat., 1:240, 5:45, 10:45pm; Sun., 12:40, 5:45, 10:30pm; Mon., 12:40, 5:45, 10:30pm; Mon., 12:40, 5:45, 10:30pm; Tues.-Thurs., 1:05, 5:45, 10:30pm;

REGENCY ACADEMY CINEMAS 1003 East Colorado

Boulevard (626)229-9400
The Black Dahlia 2:30, 7:10pm
The Last Kiss Fri., 5, 9:40pm; Sat.-Sun., 12 noon, 5, 9:40pm; Mon.-Thurs., 5, 9:40pm
Hollywoodland 3:45, 8:50pm
Idiocracy Fri., 2:45, 5, 7:15, 9:20pm; Sat.-Sun., 12:30, 2:45, 5, 7:15, 9:20pm; Mon.-Thurs., 2:45, 5, 7:15, 6:30pm; Mon.-Thurs., 6:30pm

6:30pm 0:3upm Quinceanera Fri., 3:15, 5:30, 7:40, 9:40pm; Sat.-Sun., 1, 3:15, 5:30, 7:40, 9:40pm; Mon.-Thurs., 3:15, 5:30, 7:40, 9:40pm ittle Miss Sunshine Fri., 2:40, 5:10, 7:30, 9:45pm; Sat.-Sun., 12:15, 2:40, 5:10, 7:30, 9:45pm; Mon.-Thurs., 2:40, 5:10, 7:30, 9:45pm;

The Devil Wears Prada Fri., 2:30, 4:45, 7, 9:15pm; Sat.-Sun., 12:15, 2:30, 4:45, 7, 9:15pm; Mon.-Thurs., 2:30, 4:45, 7,

RIALTO 1023 Fair Oaks Ave. (626)388-2122
The Departed Fri., 4:40, 8pm; Sat.-Sun., 1:20, 4:40, 8pm; Mon.-Wed., 4:40, 8pm; Thurs., 4pm
Poltergeist Sat., 11:55pm

YOUR MOVIE GUIDE

RTAINMENT TODAY

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istings

Ana Gabriel Ana Gabriel (born Maria Guadalupe Ara jo Young in Guam chil, Sinaloa) is a Mexican singer and composer. 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/ \$55-\$100; 10/21/06: 8:15 p.m.

Kings of Leon

Kings of Leon
(Country,Folk,Pop,Rock)
Bob Dylan's influence on popular music
is incalculable. As a songwriter, he pio-neered several different schools of pop songwriting, from confessional singer/songwriter to winding, hallucing tory, stream-of-conscious narratives. As tory, stream-of-conscious narratives. As a vocalist, he broke down the notions that in order to perform, a singer had to have a conventionally good voice, thereby redefining the role of vocalist in popular music. As a musician, he popular music. As a musician, ne sparked several genres of pop music, including electrified folk-rock and country-rock. And that just touches on the tip of his achievements.

Forum, The 3900 W. Manchester Blvd. 310.330,7300

310-330-7300 Ticket info: 310-419-3100; Ticketmaster: 213-480-3232 http://www.ticketmaster.com/ \$35-\$75; 10/20/06: 7:30 p.m. Long Beach Convention and Entertainment Center - Long Beach Arena 300 E. Ocean Blvd. Ticket info: Box Office: 562-436-3661; Ticketmaster: 714-740-2000, http://www.ticketmaster.com/

10/21/06: 7:30 p.m Chris Smither

(Acoustic Blues Folk) This self-described "one-man band to the bone" uses mostly his blues guitar and his foot tapping to create memorable blues sounds McCabe's Guitar Shop 3101 Pico Blvd. 310-828-4403 Ticket info: 310-828-4497 \$20; 10/21/06: 7:30 and 9:30 p.m.

CMT Giants: Reba McEntire

Country, Pop, Special Event)
Reba McEntire has been the leading lady of country music for more than 20 years and now, for one special night, the stars of music, film and television will pay tribute to their favorite redhead in the new special "CMT GIANTS," The Move hour, special will be tanget for two-hour special will be taped for broadcast and will feature performancbroadcast and will relative periorinances by such artists as Dolly Parton, Faith Hill, Trisha Yearwood, Kelly Clarkson, Martina McBride, Wynonna, Jennifer Nettles and LeAnn Rimes and more. Kodak Theatre 6801 Hollywood Blvd. 323-308-6363

323-308-6363 Ticket info: Box Office: 323-308-6363; Ticketmaster: 213-480-3232, http://www.ticketmaster.com/ \$50-\$350; 10/26/06: 8 p.m.

Decemberists. The

(Folk,Rock) Formed in 2001. The Decemberists play styled pop music from the American Northwest. Wiltern Theatre (The Wiltern LG) 3790 Wilshire Blvd. 213-380-5005 Ticket info: Box Office: 213-380-5005; Ticketmino. Box Office. 213-3 Ticketmaster: 213-380-5005, http://www.ticketmaster.com/ \$23.50; 10/21/06: 9 p.m.

Emanuel Ax, Pianist

(Classical) Grammy award-winning pianist
Emanuel Ax is renowned for his poetic temperament, unsurpassed virtuosi and for the exceptional breadth of I musical imagination. Walt Disney Concert Hall 135 N. Grand Ave. 213-625-0594 213-625-0594 Ticket info: 323-850-2000; Ticketmaster; 213-480-3232, http://www.ticketmaster.com/ \$33-\$86; 10/24/06: 2 p.m.

Galactic

(Funk.Jazz.Live Music in Galactic is a six-piece, jazz-funk ensemble hailing from New Orleans. House of Blues - Sunset Strip 9420 Surset Blued 8430 Sunset Blvd. 323-848-5100 Ticket info: Box Office: 323-848-5100; Ticketmaster: 213-480-3232 \$25; 10/21/06: 8:30 p.m.

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 S inset Blvd. Ticket info: Box Office: 323-848-5100; Ticketmaster: 213-480-3232 http://www.ticketmaster.com/ \$18.50-\$35: 10/22/06: 10 a.m., 1 p.m.

Gretchen Wilson (Country,Live Music in Bar/Club) Gretchen Wilson is an up and coming country star. Her hit single, 'Redneck Woman,' has been heard all over country radio and she's riding high on

her CD, 'Here for the Party.' Fantasy Springs Casino 84245 Indio Springs Dr. 760-342-5000 Ticket info: Reservations required: 800-827-2946 x3091 \$59-\$89; 10/20/06: 8 p.m

India.Arie

(Blues,R&B/Soul,Rap/Hip Hop)
With the release of her Motown debut 'Acoustic Soul,' the seven-time Grammy-nominated India. Arie pio reered the style of an era - a blend of classic soul and hip-hop that she deliv-ers with her honest, entrancing voice. Wilshire Theatre, The 8440 Wilshire Blvd. 323-658-9100 \$37.50-\$57.50: 10/20/06: 8 p.m.

Jamie Cullum

(Cabaret,Jazz,Pop)
Jamie Cullum is a self taught vocalist, pianist and songwriter from England. His major label debut, 'twentysomething,' became a smash hit in the UK with a mix of material from standards with a first of internal from standards tike 'I Get a Kick Out of You' to cover of Radiohead's 'High and Dry' and Ji Hendrix's 'Wind Cries Mary.'
Wiltern Theatre (The Wiltern LG) 3790 Wilshire Blvd. 213-380-5005 213-380-5005; Ticket info: Box Office: 213-380-5005; Ticketmaster: 213-380-5005, http://www.ticketmaster.com/ \$29.50-\$35; 10/26/06: 9 p.m.

Monday Night Jammz (Jazz,Live Music in Bar/Club) (Jazz, Live Mistic in Barrolub)
Monday Night Jammz features Jamie
Kime (guitar), Bernie (drums), Chris
Roy (bass), John Ziegler (guitar) and
Mitch Manker (trumpet).
Baked Potato, The

3787 Cahuenga Blvd. 818-980-1615 Ticket info: 818-980-1615 \$10; 10/23/06: 9:30 and 11:30 p.m.

New Found Glory (Live Music in Bar/Club,Punk,Rock) Coral Springs, FL, punk band New Found Glory formed in the summer of 1997 and is made up of vocalist Jordan Pundik, guitarists Chad Gilbert and Steve Klein, bassist lan Grushka and drummer Cyrus Bolooki. House of Blues - Sunset Strip 8430 Sunset Blvd. 323-848-5100 Ticket info: Box Office: 323-848-5100: Ticketmio. Box Office. 323-6 Ticketmaster: 213-480-3232, http://www.ticketmaster.com/ \$19.50; 10/24/06: 6:30 p.m.

Nintendo Fusion Tour (Alternative, Pop, Rock) (Alternative, Pop., ROCK)
Hawthorne Heights will headline the
fourth Nintendo Fusion tour, which will
be rounded out by Relient K, Emery,
Plain White T's and The Sleeping. At
each tour stop, the venue lobby will be each tour stop, me venue looby will transformed with gaming kiosks and previews of the latest Nintendo offerings for the hand-held Nintendo DS system, GameCube and Game Boy systems, plus a preview of the new gaming system, Wil. Wiltern Theatre (The Wiltern LG) 3790 Wilshire Blyd 3790 Wilshire Blvd. 213-380-5005

213-380-5005; Ticket info: Box Office: 213-380-5005; Ticketmaster: 213-380-5005, http://www.ticketmaster.com/ \$25; 10/25/06: 6 p.m. Placebo With She Wants Revenge (Alternative,Rock)
England's Placebo shares the bill with

England's Praceto shares the bill will LA DJs Justin Warfield and Adam "Adam 12" Bravin (aka She Wants Revenge) for sone select dates. Placebo formed in 1994 and released its self-titled debut album two years later. The group has since released two more highly acclaimed albums, 1998's 'Without You I'm Nothing' and 'Black Market Music' in 2000.

Greek Theatre - Los Angeles 2700 N. Vermont Ave. 323-665-5857 Ticket info: Box Office: 213-665-1927: Ticketmaster: 213-480-3232, http://www.ticketmaster.com/

\$35; 10/22/06: 7:30 p.m. Pogues, The (Irish/Celtic,Punk)

By demonstrating that the spirit of punk could live in traditional Irish folk music the Poques became one of the most radical bands of the mid-'80s. Led by Shane MacGowan, whose slurred, incomprehensible voice often disguised the sheer poetry of his songs, the Pogues were undeniably political - not only were many of their songs explicitly in favor of working-class liberalism, but the wild, careening sound of their punkinjected folk was implicitly radical. Wiltern Theatre (The Wiltern LG) 3790 Wilshire Blvd. 213-380-5005 213-380-5005 Ticket info: Box Office: 213-380-5005; Ticketmaster: 213-380-5005

://www.ticketmaster.com \$50-\$65: 10/20/06: 8:30 p.m

Rancid (Punk,Ska)

One of the cornerstone bands of the '90s punk revival. Rancid's sound ed the Clash's fascination with ska, while adding a bit of post-hard-core crunch. Over time, the band leaned more on the ska-punk side, finally shedding that mix in favor of a more hardcore presence for their self titled fifth album in 2000. Rancid's latest is 'Indestructible Henry Fonda Music Box Theatre 6126 Hollywood Blvd. 323-464-0808 Ticket info: Ticketweb: http://www.ticketweb.com/: Ticketmaster: http://www.ticketmaster.com/ \$22; 10/20/06 - 10/22/06: 8 p.m

Brandi Carlile (Country,Folk,Live Music in Bar/Club,Pop,Rock) Shawn Colvin is a Grammy award winner who sings acoustic folk-rock and is best known for the hit single, 'Sunny Dest known for the fire single, Came Home.' House of Blues - Sunset Strip 8430 Sunset Blvd. 323-848-5100 323-646-5100 Ticket info: Box Office: 323-848-5100; Ticketmaster: 213-480-3232 http://www.ticketmaster.com/ \$28-\$30; 10/26/06: 7:30 p.m

Steve Tyrell

(Jazz,Pop) Singer Steve Tyrell has sung jazz and Singer Steve Tyreii has sung Jazz and pop standards for commercials and feature films, such as 'Father of the Bride,' and has recorded several CDs, including 'Standard Times.'

Veterans Wadsworth Theatre 11301 Wilshire Blvd. 310-479-3636 Ticket info: 310-479-3636: Ticketmio: 516-473-30305, Ticketmaster: 213-480-3232, http://www.ticketmaster.com/ \$35-\$50; 10/26/06: 8 p.m.

Ten Tenors, The

The Tenors, The (Choral, Pop., Rock)
The Ten Tenors is a group of classically trained Australian tenors, aged 23 to 33, who are noted for their beautiful harmony, exuberance and comedic antics. They have been seen by over 77 million people, on three continents, selling out shows and winning hearts. selling out shows and winning hearts with their unmistakable charm, camawith their unmistakable charm, carna-raderie and vocal prowess in opera, pop, rock, and more. From arias to ABBA, their unique style is an unparal-leled fusion of artistry, musicianship and comedy.
Pantages Theatre - Hollywood

6233 Hollywood Blvd. 323-468-1770 Ticket info: 213-365-3500; Ticketmaster: 213-480-3232, http://www.ticketmaster.com/ \$25-\$58; 10/24/06 - 10/26/06: 8 p.m.

Tricky
(Electronic,Rap/Hip Hop,Rock)
Tricky has been for over a decade one of the seminal figures in electronic music. His collaborations with everyone from Massive Attack to Cypress Hill to Troit massive attack to cypress fill to PJ Harvey have put Tricky on the map as a force to be reckoned with in the genre. He's even dabbled in acting, with a supporting role in the 1997 film, The Fifth Element. Henry Fonda Music Box Theatre 6126 Hellwood Blud 6126 Hollywood Blvd. 323-464-0808 Ticket info: Ticketweb: http://www.ticketweb.com/; Ticketmaster: http://www.ticketmaster.com/ \$23; 10/26/06: 9 p.m.

Twilight Singers, The (Alternative, Live Music in Bar/Club,Rock) The Twilight Singers feature Greg Dulli of the Afghan Whigs. The group is touring in support of their new album, 'Powder Burns.' House of Blues - Sunset Strip 8430 Sunset Blvd. 323-848-5100 Ticket info: Box Office: 323-848-5100; Ticketmaster: 213-480-3232,

http://www.ticketmaster.com/ \$18.50; 10/25/06: 8 p.m.

Umphrey's McGee ss,Funk,Jazz,Live Music in (Bluegrass,Funi Bar/Club,Rock)

Barriculo, ROCk)
Umphrey's McGee is a Chicago area
jam band. With originals that span
everything from classical to bluegrass,
gangsta-rap to rock, jazz improv to
funk, UM pleases all types of music lovers. With a tightly constructed light show and the addition of a few fun, danceable cover songs with a unique UM twist, the live show is a spectacle to be embraced.

Avalon Hollywood (formerly the

Hollywood Palace) 1735 N. Vine St. 323-467-4571 Ticket info: Box Office: 323-467-4571; Ticketmaster: 213-480-3232, http://www.ticketmaster.com/ \$20; 10/21/06: 7 p.m.

Yo La Tengo (Rock) Formed in 1984, this Hoboken, NJ.

band not only has won critical praise the adoration of fans everywhere w its quiet, melodic, mood-filled music. Henry Fonda Music Box Theatre 6126 Hollywood Blvd. 323-464-0808 Ticket info: Ticketweb: http://www.ticketweb.com/; Ticketmaster: http://www.ticketmaster.com/ \$20; 10/23/06: 9 p.m.

ART

Orphans of the Rwanda Genocide

Orphans of the Rwanda Genocide (Gallery,Museum,Photography)
This important photo exhibition focuses on haunting first person testimonies and insightful images of human tragedy and survival in Rwanda. Powerful phoand survival in Kwanda. Powerful photographs taken by Jerry Berndt portray genocide memorial sites-lye-covered bones and tattered clothing contrasted with hopeful images of the orphans of Rwanda rebuilding their lives through marriages, birth, and healing. im of African American Art 4005 S. Crenshaw Blvd. 323-294-7071

10/20/06 - 10/21/06: 10 - 4 p.m. 10/25/06 - 10/26/06: 10 - 4 p.m.

THEATER

Doubt: National Tour

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 wrestle with conscience, and ambiguity leaving conscience and ambiguity, leaving them deep in discussion long after the curtain has fallen. DOUBT swept the curiain has rallen. DOUBT swept the 2005 Tony Awards and won the Pulitzer Prize for Drama. This production stars Cherry Jones, Tony Award-winner for DOUBT and THE HEIRESS. Ahmanson Theatre

135 N. Grand Ave. 213-628-2772 213-628-2772 Ticket info: Reservations required: 213-628-2772 \$25-\$80 - All Major Credit Cards 10/20/06: 8 p.m. 10/21/06: 2 and 8 p.m. 10/22/06: 2 and 7:30 p.m. 10/24/06 - 10/25/06: 8 p.m 10/26/06: 2 and 8 p.r

Sweet Charity: National Tour

Sweet Charty, National Your (Comedy, Musical)
Charity Hope Valentine, the unluckiest romantic in New York City, is the center of this dazzling new revival of the smash hit Broadway musical. With a book by Neil Simon and score by Cy Coleman and Dorothy Fields, 'Sweet Charity' features such hits as 'Hey Rin Spender' tures such hits as 'Hey, Big Spende and 'If My Friends Could See Me Now. Pantages Theatre - Hollywood 6233 Hollywood Blvd. 323-468-1770 Ticket info: 213-365-3500 Ticketmaster: 213-480-3232 http://www.ticketmaster.com/ \$25-\$70; 10/20/06: 8 p.m. 10/21/06: 2 and 8 p.m. 10/22/06: 1 and 6:30 p.m.

Tyler Perry's What's Done in the

(Comedy/Drama)
Tyler Perry is back with his latest stage production, 'What's Done in the Dark.' production, 'What's Done in the Dark.'
Though he does not appear in this play,
'What's Done in the Dark' stages high
spirits and great triumphs. It is a story of
suspense, infidelity and sensitive emotions. Despite the best efforts to keep matters quiet, staff members realize that being silent is no way to find out the truth The cast features David Mann, Tamala Mann, Allen Payne, D'Atra Hicks, Chandra Currelley, Cassi Davis, LaVan Davis, Julie Dickens, Ryan Gentles and a host of other talented artists

Kodak Theatre 6801 Hollywood Blvd. 323-308-6363 Ticket info: Box Office: 323-308-6363: Ticketmaster: 213-480-3232 http://www.ticketmaster.com/ 10/20/06: 8 p.m 10/21/06: 3 and 8 p.m. 10/22/06: 3 p.m.

SPECIAL

Halloween Horror Nights (General, Holiday)
Explore some of the most terrifying haunted houses ever created, skin-crawling scare zones and more, as you experience stories clawed from the depths of your worst nightmares. Universal Studios Hollywood 100 Universal City Plaza 818-622-3036

10/20/06 - 10/22/06: 6:30 p.m. Last Call With Carson Daly (TV Show Taping) MTV personality Carson Daly hosts this nightly, pop-culture talk show. El Capitan Entertainment Center 6840 Hollywood Blvd. 323-468-8262 7323-466-5262 Ticket info: Reservations required: 866-546-6984 (JIMMY-TIX) 10/24/06: 5:30 p.m. 10/26/06: 5:30 p.m.

MUSIC

18 and Over Sundays (Dance Club,Dance/House,Gay and Lesbian) Enjoy everything Oasis has to offer with specials, music and more. Oasis Nightclub 1386 E. Foothill Blvd. 909-920-9590 Ticket info: 909-920-9590 \$10; \$6 over 21 - Cash 10/22/06: 7 p.m. 18 and Over Thursdays

(Dance Club.Dance/House,Latin/Salsa,Rap/Hi p Hop,Gay and Lesbian)
Enjoy everything Oasis has to offer with specials, music and more. Oasis Nightclub 1386 E. Foothill Blvd. 909-920-9590 Ticket info: 909-920-9590 \$10; \$6 over 21 - Cash 10/26/06: 7 p.m.

Afro Funke (Dance Club) Afro Funke' features deen-rooted funk music from around the world.
Zanzibar
1301 Fifth St.

310-451-2221 \$7: 10/26/06: 9 p.m. Aurelio

(Dance Club,Latin/Salsa)
'Aurelio' features the sophisticate
Latin sounds of Brazil and South America. Here Lounge 696 N Robertson Blvd.

310-360-8455 10/25/06: 9:30 p.m. Bar Sinister (Gothic/Industrial,Live Music in

Bar/Club) Bar Sinister is a dark Goth club night. 1652 N. Cherokee Ave. 323-462-9621 \$10; 10/21/06: 8 p.m. Bill Clark and Mighty Balls of Fire

(Blues.Live Music in Bar/Club) Saxophone great Bill Clark and the Mighty Balls of Fire play what critics call "real blues." Babe's and Ricky's Inn 4339 Leimert Blvd. 323-295-9112 Ticket info: 323-295-9112 \$8; \$15 per couple; 10/20/06: 8 p.m. \$8; \$15 per couple; 10/21/06: 8 p.m.

Blue Mondays (Dance Club) Blue Mondays features all the very best in 80's music. 1652 N. Cherokee Ave 323-462-9621 Free before 10pm; 10/23/06: 8 p.m.

Bohemian Sundays (Live Music in Bar/Club, World) (Live Music in Ban/Jub/, Wond)

Bohemian Sundays' is a weekly live world (and out of this world) music and dance DJ event benefiting international non-profit, Empowerment Works!

Fais Do-Do 5257 W. Adams Blvd. 323-954-8080 323-954-6060 Ticket info: 323-954-8080; Musictoday: 800-594-8499 (TIXX) \$5 minimum donation - Cash 10/22/06: 7 p.m.

Bossa:Nova

Club.Dance/House.Electronic.Jazz.R& B/Soul,Rap/Hip Hop)
House, Trip Hop, Downtempo,
Electronica, Breaks -451-2221 \$10-\$15: 10/20/06: 10 p.m

Boys Night Out (Dance Club)
Your host Alex Lopez invites you to party with us every Saturday. 6655 Santa Monica Blvd. 323-462-0714 \$12: 10/21/06: 9 p.m.

Brass Monkey Brass Band (Acoustic, Jazz, Live Music in Bar/Club) Brass Monkey is a powerhouse of second-line brass energy in the style of New Orleans' own Dirty Dozen, Rebirth and other brass bands, with a traditional lineup of tuba, saxes, trumpets, trombones, bass drum and snare. As an all-acoustic band, they can play anytime, anywhere indoors, outdoors, or even in the street (no power needed!) Brass Monkey's wide repertoire ranges from New Orleans second-line classics like "When The Saints Go Marching In' to dance-able favorites by a variety of artists from Led Zeppelin to Stevie Wonder, plus their own irrepressibly funky originals. Temple Bar 1026 Wilshire Blvd. 310-393-6611 cket info: 310-393-6611 ; 10/22/06: 11 p.m.

Can of Jam Fridays 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 Sweetwater and more.
Fold (Derby), The 4500 Los Feliz Blvd. 323-663-8979 323-663-8979 Ticket info: 323-663-8979 \$15; 10/20/06: 7 p.m.

Cheap and Easy Fridays

(Dance Club,Dance/House,Latin/Salsa,Rap/Hi p Hop,Gay and Lesbian) Enjoy everything Oasis has to offer with specials, Latin and dance music with specials, Latin and da and more. Oasis Nightclub 1386 E. Foothill Blvd. 909-920-9590 Ticket info: 909-920-9590

\$6; 10/20/06: 7 p.m. Cheb I Sabbah (Live Music in Bar/Club,World)
DJ Cheb i Sabbah integrates electronic and traditional Indian raga scales to create trance music. Temple Bar 1026 Wilshire Blvd.

310-393-6611 Ticket info: 310-393-6611 \$15; 10/20/06

Claudia Quintet, The (Classical, Jazz, Live Music in (Classical, Jazz, Live Music in Bar/Club, World)
This quintet melds influences from classical minimalism, new music composition, and progressive and postrock with an astonishingly fresh jazz sensibility. Temple Bar 1026 Wilshire Blvd. 310-393-6611 Ticket info: 310-393-6611 \$10 includes all performers this evening; 10/23/06: 9:45 p.m.

Claudia Quintet. The

Claudia Quintet, The (Classical,Jazz,World)
This quintet melds influences from classical minimalism, new music composition, and progressive and postrock with an astonishingly fresh jazz sensibility. California Institute of the Arts 24700 McBean Pkwy. 661-255-1050 Ticket info: Reservations required: 661-253-7800, 818-362-2315 10/23/06: 2 p.m.

Club London (Dance/House)

'Club London features Dark Wave and 80's Flashback with weekly Guest DJ's and In House Residents. 1652 N. Cherokee Ave

323-462-9621 \$5; 10/22/06: 8 p.m. Concert Series

(Blues, Jazz) This is an intimate series of concerts by virtuosos. World Stage 4344 Degnan Blvd. 323-293-2451 Ticket info: 323-293-2451 Donation suggested: \$10 10/20/06: 9:30 and 11 p.m.

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 Fiddle Cat and the Fiddle The 6530 Sunset Blvd. 323-468-3800 Ticket info: 323-468-3800 10/22/06: 7 - 11 p.m.

Deep Eddy (Flectronic,Live Music in Bar/Club,Rock)
Deep Eddy performs edgy, psychedelic, musical theatre. Harvelle's 1432 Fourth St. 310-395-1676 Ticket info: 310-395-1676 \$5; 10/25/06: 9 p.m.

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

Arena Arena 6655 Santa Monica Blvd. 323-462-0714 \$10; 10/25/06: 9:30 p.m. - 2 a.m.

Dilettantes, The

Unettantes, The (Live Music in Barl/Club,Rock) The Dilettantes features Joel Gion from Brian Jonestown Massacre. Mint, The 6010 W. Pico Blvd. 323-954-9400 Ticket info: 323-954-8241 \$10 includes all performers this evening - Cash 10/20/06: 11 p.m.

Drum Workshop (World, Class/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 intende understanding of gain an intimate understanding of rhythm and percussion. The focus is mythm and percussion. If on its roots and the rudim World Stage 4344 Degnan Blvd. 323-293-2451 Ticket info: 323-293-2451 \$5 donation 10/23/06: 7 - 11:30 p.m

Dub Club
(Dance Club, Dance/House, Reggae)
Resident djs Tom Chasteen, Roy
Corderoy, The Dungeonmaster and
Boss Harmony will be spinning the best in classic reggae, dub and dance hall. Echo, The 1822 W. Sunset Blvd. 213-413-8200 Ticket info: 213-413-8200 \$5; 10/25/06: 9 p.m.

FI Diablo's Funhouse (Dance Club)
Come get scorched at El Diablo's Kibitz Room (at Canter's) 419 N. Fairfax Ave. 323-651-2030

10/26/06: 9 p.m (Dance Club) Escape is L.A.'s hottest after hours dance club. Grand Avenue 1024 S. Grand Ave

213-747-0999 10/21/06: 2 - 9 a.m Fusion Fridays

(Dance Club) 'Fusion' is the next step in the evolu-Tusion' is the next step in the evolution of Los Angeles nightlife, combining both music and video to form one interactive source of entertainment. Highlands, The 6801 Hollywood Blvd. 323-461-9800
Ticket info: 323-461-9800 \$20; 10/20/06: 10 p.m. - 3 a.m.

Groove Factory (Dance Club,Funk,R&B/Soul,Rap/Hip Hop,Reggae)
'Groove Factory' features live performances and release parties. Zanzibar 1301 Fifth St. 310-451-2221 \$10; 10/24/06: 9 p.m.

Hang the DJ's (Dance Club, Dance/House, Pop) À rotating DJ lineup spins Brit-pop and indie rock. indie rock. Echo, The 1822 W. Sunset Blvd. 213-413-8200 Ticket info: 213-413-8200 \$8; 10/21/06: 10 p.m.

Harvelle's All-Star Pro Jam (Blues, Live Music in Bar/Club)
Walter Davis hosts this evening of jamming musicians. Harvelle's

TERTAINMENT TODAY

v e n t

The characters are endearing. The

Long Beach Convention and

Ticket info: 562-436-3661;

COMEDY

Continuous Comedy

323-656-6225

MUSIC

Hitz, The

Ticketmaster: 213-480-3232

://www.ticketmaster.com

\$24-\$42; 10/27/06 - 10/28/06: 8 p.m.

Continuous Comedy
(Stand Up Comedy)
Enjoy the funniest in live stand-up and sketch comedy. The performers are always changing and you never know what may happen next.
Comedy Store - West Hollywood, The 8433 Sunset Blvd.

Ticket info: Box Office: 323-650-6268

\$15-\$20 ; 10/27/06: 9 p.m.

(Live Music in Bar/Club.Rock)

Dragonfly 6510 Santa Monica Blvd.

Cover varies 10/27/06 - 11/02/06: 9 p.m.

Enjoy an evening of great music!

Nellie Olsens: Night of 100 Nellie's

(Comedy)
This comedy performance group is not for the faint of heart. Nora Burns, John Cantwell, and Terence Michael have a tasteless brand of offensive humor that

Advancing the Moment (History/Science,Museum,Photograph) 'Advancing the Moment' reveals the eventual trajectory of the groundbreak-

ing Californian photographers of the

Pasadena Museum of California Art

Included in admission 10/27/06 - 10/29/06: 12 p.m. - 5 p.m.

Azucar - The Life and Music of Celia

This exhibit explores the life of leg-endary Cuban-born singer Celia Cruz (1925-2003) and her impressive

(Multimedia Museum Latin/Salsa)

career that spanned six decades Museum of African American Art

10/27/06 - 10/28/06: 10 - 4 p.m Azucar - The Life and Music of Celia

(Multimedia, Museum, Photography, Lati

This exhibit explores the life of lea endary Cuban-born singer Celia Cruz (1925-2003) and her impressive career that spanned six decades.

California African-American Museum

10/27/06 - 10/28/06: 10 a.m. - 5 p.m.

4005 S. Crenshaw Blvd.

Cruz

n/Salsa)

600 State Dr.

213-744-7432

will delight your irreverent streak. Cavern Club Celebrity Theater

cket info: 323-969-2530 \$15 advance; \$18 day of show 10/27/06 - 10/28/06: 9 p.m.

1920 Hyperion Ave 323-969-2530

1960s and 1970s.

490 E. Union St.

ART

562-436-3661

action is riveting. The story is unforget

Entertainment Center - Center Theate 300 E. Ocean Blvd.

isting

10/27/06 - 10/29/06; 12 p.m. - 5 p.m.

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

Spencer Jon Helfen is proud to pres

ent this uncompromising look at the vivid, colorful and historically innova-

tive 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

10/27/06 - 10/28/06: 11 a.m. - 6 p.m.

California Style Watercolors:

9200 West Olympic Blvd.

310-273-8838

626-568-3665

Paper)

Included in adm

Roll music and automobiles in

American popular culture is undeni-able. To celebrate this interaction, the

Petersen Automotive Museum will dis-play some of the important and

310-586-6488 Ticket info: 310-586-6488

Donations suggested: \$5 - Cash 10/27/06 - 10/28/06: 11 a.m. - 6 p.m. Melody La Montia Exhibition

(Gallery) The works of Melody La Montia will be on display. Gallery 825 - Los Angeles Art 825 N. La Cienega Blvd.

on Paper)
Miriam Wosk's paintings, drawings and collages are characterized by precis and layered textures reminiscent of Medieval tapestries, modern quilts and Art Deco works on paper. Santa Monica Museum of Art

Ticket info: 310-586-6488 Donations suggested: \$5 - Cash 10/27/06 - 10/28/06: 11 a.m. - 6 p.m. Of This World

Of This World
(Gallery,Mixed Media)
'Of This World' is an all media group show investigation of all things earthy, man made, and of the flesh.
Gallery 825 - Los Angeles Art Association

310-652-8272 10/27/06 - 10/28/06: 12 p.m. - 5 p.m.

(Gallery, Photography)
This exhibit features over 100 large-

Sciences - Academy Gallery 8949 Wilshire Blvd.

310-247-3000 10/27/06: 10 a.m. - 5 p.m.

California African-American Museum 600 State Dr. 213-744-7432

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

323-933-6976 10/27/06: 10 a.m. - 5 p.m.

Century (Gallery,History/Science,Museum,Paint ing)

This exhibition features images of and Inis exhibition reatures images of an by African Americans 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. 562,249,2419

562-439-2119 562-439-2119 Included in admission 10/27/06 - 10/29/06: 11 a.m. - 5 p.m.

California has a long history 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 Art 100 E. Main St.

Included in admission 10/27/06 - 10/29/06: 10 a.m. - 5 p.m. The Tempest Tour

beautiful play, The Tempest, performed by St John's School, England. a Adler Theatr

310-652-8272 10/27/06 - 10/28/06: 12 p.m. - 5 p.m. Miriam Wosk: New Paintings (Mixed Media,Museum,Painting,Works

2525 Michigan Ave. 310-586-6488

825 N. La Cienega Blvd.

Out On a Ledge: The Photographs of Paul Cary Goldberg

format photographs from Harold
Lloyd's personal archive of production
stills, behind the scenes shots and
family photos, many printed from the original negatives.

Academy of Motion Pictures Arts and

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.

Included in admission 10/27/06 - 10/28/06: 10 a.m. - 5 p.m.

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

fountains. Kantor/Feuer Gallery 7025 Melrose Ave.

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

Tickst into Reservations suggested: Portraits of a People: Picturing African Americans in the Ninete

Ticket info: Reservations suggested:

Saddle Up: Vaqueros, Cowboys &

Charros (Mixed Media, Museum, Painting)

A romantic version of Shakespeare's bravest and most

6773 Hollywood Blvd 011 44 7768 515950 Information: 323-465-4446 Tues, 24 October 2006

1432 Fourth St. who first captured her heart. 310-395-1676 Dorothy Chandler Pavilion Ticket info: 310-395-1676

\$5; 10/23/06; 9 p.m

Echo.

Echo. The

India.Arie

Hellcat Night (Live Music in Bar/Club,Rock)

1822 W. Sunset Blvd. 213-413-8200 Ticket info: 213-413-8200 \$5; 10/24/06: 7 p.m.

(Blues.R&B/Soul.Rap/Hip Hop)

With the release of her Motown debut 'Acoustic Soul,' the seven-time Grammy-nominated India.Arie pio-neered the style of an era - a blend of

classic soul and hip-hop that she deliv-

ers with her honest, entrancing voice

Jam Night with Mickey Champion

(Blues, Jazz, Live Music in Bar/Club)

(Blues, Jazz, Live Music in Barrolub)
Mickey Champion is from Lake
Charles, Louisiana, and has been
singing for over fifty years. She was
discovered in Los Angeles by the great
bandleader Johnny Otis, and went on

to work with such great performers as T-Bone Walker, Little Esther Phillips,

Roy Milton, Billy Holliday and many

Jam Session with Mama's Boys

Juana Molina (Folk,Live Music in Bar/Club,Pop)

Juana Molina is a musician from

Buenos Aires, Argentina, and sings with a gentle sweet voice that hypn tizes her audience. Echo, The 1822 W. Sunset Blvd.

(Live Music in Bar/Club,Rock) KCRW programmer Andrea Canter will share her musical favorites.

213-413-8200 Ticket info: 213-413-8200

KCRW's Andrea Canter

\$15: 10/24/06: 8 p.m.

6010 W. Pico Blvd.

Ticket info: 323-954-8241

\$10 includes all performers this evening - CashX 10/20/06: 12 a.m.

(Jazz.Live Music in Bar/Club.Rock)

Kneebody is a horns and rhythm section jazz band whose dynamic sound is driven by tuneful pop layers and vi

323-954-9400

Kneebody

ceral rock energy.

Temple Bar 1026 Wilshire Blvd.

Ticket info: 310-393-6611

\$10 includes all performers evening; 10/23/06: 11 p.m.

210 The Promenade North

Ticket info: 562-983-7111; http://www.thebluecafe.com 10/22/06: 12 p.m. - 5 p.m.

6400 Sunset Blvd. 323-245-6400 Ticket info: 323-245-6400

10/25/06: 7 - 10 p.m.

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 thunder-ous drums, giving it a hard edge with lighter lose.

In-house DJs with various styles will

(Opera)
Massenet's exquisite score illuminates a decadent, divine and quintessentially French human drama. Manon simply control to both provides. Pestigned

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 glit-tering life of luxury proves just too allur-ing, but Manon's heart always remains

voted to the handsome young man

310-393-6611

lighter tones.

562-983-7111

Blue Cafe

Mandala

spin tunes

Manon

(Dance Club)

Amoeba Music

Jam Session with Mama's Boys (Blues,Live Music in Bar/Club) Johnny Mastro and Mama's Boys play honest, original and raw blues. Babe's and Ricky's Inn

others.
Babe's and Ricky's Inn
4339 Leimert Blvd.
323-295-9112

\$8: 10/23/06: 7 p.m.

4339 Leimert Blvd.

\$8; 10/26/06: 8 p.m.

Ticket info: 323-295-9112

323-295-9112

Ticket info: 323-295-9112

Riverside Municipal Auditorium

3485 Mission Inn Avenu

\$45.50-\$60.50

10/22/06: 7:30 p.m

135 N. Grand Ave Ticket info: 213-972-8001, http://www.losangelesopera.com/home /index.asp \$30-\$220; 10/21/06: 7 p.m. Hellcat Records hosts this night at The

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

3/23-665-4/294 Ticket info: 3/23-665-4/294 Two drink minimum - Cash 10/20/06 - 10/21/06: 9 p.m. - 1:15 a.m. 10/23/06 - 10/26/06: 9 p.m. - 1:15 a.m. 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. 213-746-4674 213-740-4074 Ticket info: Box Office: 213-239-0799; Ticketmaster: 714-740-2000, http://www.ticketmaster.com/ \$15; 88 before 10:30 10/20/06: 9 p.m.

One Way One Way features Garth Trinidad and Mr. French. This party features dancing to classics in hip hop, R&B, soul, funk, reggae, dancehall, and house, to the most unique of world rhythms afrobeat, samba, bhangra - as long as it keeps everyone happy. Live acts may occasionally appear.

Zanzibar 310-451-2221 \$5 - Cash 10/22/06: 9 p.m

Open Mic Nite (Live Music in Bar/Club,Open Mic/Music,Special Event) Each week showcases local talent.
Molly Malone's 575 S. Fairfax Ave. 310-578-5591 Ticket info: 323-935-1577 \$5 10/23/06: 8 p.m

MUSIC Ten Tenors, The (Choral,Pop,Rock)
The Ten Tenors is a group of classically trained Australian tenors, aged 23 to 33, who are noted for their beautiful harmony, exuberance and comedic antics. They have been seen by over antics. They have been seen by over 77 million people, on three continents, selling out shows and winning hearts with their unmistakable charm, camaraderie and vocal prowess in opera, pop, rock, and more. From arias to ABBA, their unique style is an unparalleled ficial or of retistary preparations to the control of their properties. leled fusion of artistry, musicianship

leied fusion of artistry, musiciar and comedy. Pantages Theatre - Hollywood 6233 Hollywood Blvd. 323-468-1770 Ticket info: 213-365-3500; Ticketmaster: 213-480-3232 ://www.ticketmaster.com \$25-\$58; 10/27/06; 8 p.m

Orphans of the Rwanda Genocide Orphans of the Rwanda denocine (Gallery, Museum, Photography)
This important photo exhibition focuses on haunting first person testimonies and insightful images of human tragedy and survival in Rwanda.
Powerful photographs taken by Jerry Berndt portray genocide memorial Berndt portray genocide memorial sites-lve-covered bones and tattered sites-ye-covered bones and tatter clothing contrasted with hopeful images of the orphans of Rwanda rebuilding their lives through mar-riages, birth, and healing. Museum of African American Art 4005 S. Crenshaw Blvd. 323-294-7071 10/27/06 - 10/28/06: 10 - 4 p.m.

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 den Room 1760 N. Vermont Ave. 323-665-4294 Ticket info: 323-665-4294

Two drink minimum - Cash 10/27/06 - 10/28/06: 9 p.m. - 1:15 a.m.

ART

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 10/27/06 - 10/29/06: 12 p.m. - 5 p.m.

Howard Buffett: Tapestry of Life (Gallery,Museum,Photography)
'Tapestry of Life' features the photographs by Howard Buffett documenting human hardship around the world. Armory Center for the Arts 145 Raymond Ave. 626-792-5101 626-792-5101 Ticket info: 626-792-5101 10/27/06 - 10/29/06: 12 p.m. - 5 p.m.

Through Orphaned Eves (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 Malawi, they worked with awi, 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 10/27/06 - 10/29/06: 12 p.m. - 5 p.m.

THEATER

Catch Me If You Can (Comedy,Mystery/Thriller) 'Catch Me If You Can' is one of the most door-creaking, suspenseful, and fun-filled of the who-dunnits. With more turns than a corkscrew, this hilar-ious mystery comedy will keep you on the edge of your seats right up to the thrilling climax. Glendale Centre Theatre 324 N. Orange St. 818-244-8481 Ticket info: Reservations required: \$15-\$18: 10/27/06: 8 p.m

Grace

(Comedy/Drama) An empty Florida condo, three dead bodies, 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 disfinured neightheir not so religious disfigured neighbor, a shaky business deal - and the way religious ideas make sense, and way religious ideas make sense, and sometimes nonsense, of life's events. In this darkly funny, sometimes 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 seem - and never were Pasadena Playhouse 39 S FI Molin Ticket info: Reservations required: \$15-\$24; 10/27/06 - 10/28/06: 8 p.m.

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. \$20-\$55 - Cash 10/27/06: 8 p.m

Sister Act: The Musical

(Musical) When disco club singer Deloris Van Writen alsco diub singer Delons van Cartier is placed in protective custody in a dying convent, her unique brand of funk comes face-to-face with the traditions of the church and the strict order is in for a change. Masquerading as a nun named Mary Clarence, this as a num named wary clarence, this Sister's act will have you laughing and singing in the aisles. Pasadena Playhouse 39 S. El Molino Ave. 626-356-7529 Ticket info: Reservations required: 626-356-7529 \$66-\$100: 10/27/06: 8 p.m

Something to Crow About (Children's Theatre)
Bob Baker's marionettes bring this delightful tale to life. Bob Baker Marionette Theatre 1345 W. First St. 213-250-9995 213-250-9995 Ticket info: Reservations required: 213-250-9995 \$12; free for children under 2; 10/27/06: 10:30 a.m.

To Kill a Mockingbird

(Drama)
This masterpiece is based on the Pulitzer Prize-winning novel by Harpel Lee. Experience this remarkable production as it explores racial injustice, love and a young girl's coming of age

Beyond Heritage: Latino Artists of the Inland Empire (Gallery Museum)

(Gallery, Museum)

Beyond Heritage' will feature works by approximately 20 to 25 artists of Latino, Hispanic or Chicano origin living or working in the Inland Empire region. The exhibit further investigates cultural identity with artists who draw inspiration from their heritage, but who work with contemporary agethetics. work with contemporary aesthetics, imagery and issues, rather than tradi-tional iconography or practices. Riverside Art Museum Riverside Art Museum 3425 Mission Inn Ave. 951-684-7111 Included in admission; 10/27/06 - 10/28/06: 10 - 4 p.m.

California Art Quilts California Art Quilts
(Folk Art/Crafts,Museum)
This is an exhibition of work by members of Studio Art Quilt Associates.
California Heritage Museum 2612 Main St. 310-392-8537 Included in admission 10/27/06 - 10/29/06: 11 a.m. - 4 p.m.

California Colors: Hanson Puthuff (Installations, Museum, Painting) This is the first museum exhibition focusing exclusively on the work of Hanson Puthuff, an American pressionist who painted primarily in lifornia. sadena Museum of California Art 490 E. Union St.

|19|

famous cars and guitars that highlight the link between the automotive and the link between the automotive and music worlds. In conjunction with Fender, the leading American manufacturer of electric guitars and amplifiers for the last fifty years, iconic vehicles will be paired with electric guitars and amplifiers to trace the historical link between cars and Rock and Roll link between cars and Rock and Roll from the 1950s to the present. Petersen Automotive Museum 6060 Wilshire Blvd. 323-930-2277 Ticket info: 323-930-2277 Included in admission; 10/27/06 10/29/06: 10 a.m. - 6 p.m.

Enigma Variations: Philip Guston

and Giorgio de Chirico
(Museum,Painting)
'Enigma Variations' will explore the influence of de Chirico's distinctive

vision on Guston. This carefully select-

ed exhibition of 30 paintings from early

and late in the careers of both artists will reveal their direct affinities of subject and spirit.

Santa Monica Museum of Art

Donations suggested: \$5 - Cash 10/27/06 - 10/28/06: 11 a.m. - 6 p.m.

Forgotten Faces: Portraits Without

compilation of canvases from obscure pictorial realms.

pictorial realms. Track 16 Gallery 2525 Michigan Ave., Bldg. C-1 310-264-4678 10/27/06 - 10/28/06: 11 a.m. - 6 p.m.

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

niture and lighting fixtures designed by

Greene & Greene Architects of Pasadena for the Long Beach homes of Jennie A. Reeve and Adelaide Tichenor. Architecturally distinguished and frequently used in the first decades of the 20th century for social

Ticket info: Reservations suggested:

(Gallery) The works of Judy Y will be on display.

310-652-8272 10/27/06 - 10/28/06: 12 p.m. - 5 p.m.

(Gallery,Photography)
The exhibition, in conjunction with the

release of the HBO documentary film directed and produced by Greenfield, examines the lives of several young women suffering from eating disorders.

10/27/06 - 10/28/06: 10 a.m. - 6 p.m.

(Gallery) The works of Lynda Lester-Slack will

825 N. La Cienega Blvd. 310-652-8272 10/27/06 - 10/28/06: 12 p.m. - 5 p.m.

Mark Dutcher's Gone
(Museum,Painting)
Mark Dutcher's paintings, including a
new site-specific work, employ a symbolic visual vocabulary to explore
ideas of absence and death.
Santa Monica Museum of Art
2528 Michigan Ave

Lynda Lester-Slack Exhibition

be on display.
Gallery 825 - Los Angeles Art
Association

Mark Dutcher: Gone

2525 Michigan Ave.

562-439-2119

Association

Included in admission

Judy Y Exhibition

10/27/06: 11 a.m. - 9 p.m.

Gallery 825 - Los Angeles Art

825 N. La Cienega Blvd.

Lauren Greenfield: Thin

Fahev/Klein Gallery

148 N. La Brea Ave.

323-934-2250

Greene & Greene Architects of

This exhibition is a first-of-its-kind

2525 Michigan Ave. 310-586-6488

Pedigree (Gallery,Painting)

Ticket info: 310-586-6488

Collectors Choice Enduring Myth: The Tragedy of Hippolytos and Phaidra (Installations, Museum, Photography) This exhibition illustrates the enduring allure of the ancient Greek myth of Hippolytos and Phaidra and examines how the myth has been adealed and (Museum.Painting) This is the last in a series of four exhibitions of 'California Style Watercolors' in the Back Gallery.

Pasadena Museum of California Art 490 E. Union St. 626-568-3665 how the myth has been adapted and Included in admission interpreted in different periods in art. interpreted in different periods in art, stage and film.

Getty Villa 17985 Pacific Coast Highway 310-440-7300

Ticket info: 310-440-7300 10/27/06 - 10/30/06: 10 a.m. - 5 p.m. 10/27/06 - 10/29/06: 12 p.m. - 5 p.m

Celebration of the Dearly Departed: Dia de los Muertos/Day of the Dead,

Ontario (History/Science,Mixed Media,Museum) This exhibition features altars and offerings that are dedicated to the memory of deceased loved ones. The purpose is to welcome back the nimas or souls to their homes or cemeteries. Museum of History and Art, Ontario

225 S. Euclid Ave 909-983-3198 10/27/06 - 10/29/06: 12 a.m. - 4 p.m.

Charles Gaines and Edgar
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 encompass new film projects shot at the Snake River, the Brucknerhaus in Linz, Austria and the historic Ornheum Austria and the historic Orpheum Austria and the historic Orpheum Theatre 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 (RÉDCAT) First St. and Grand Ave.

213-237-2800 213-237-2800 Ticket info: 213-237-2800 10/27/06 - 10/29/06: 12 p.m. - 6 p.m. 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 builder Chip Foose and explores the reasons for his great popularity with auto aficionados, the media and the public. In addition to describing how Foose became interested in customizing, the exhibition reveals little known aspe exhibition reveals fittle known aspects on his personal and professional back-ground, and traces his early influences. By analyzing his customizing technique, the exhibition illustrates the creative processes behind a Foose design Petersen Automotive Museum 6060 Wilshire Blvd. 323-930-2277 Ticket info: 323-930-2277 Included in admission; 10/27/06 - 10/29/06: 10 a.m. - 6 p.m.

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 10/27/06: 10 a.m. - 5 p.m.

D and M Tile and Hispano-Moresque

(Installations, Museum) This installation features hundreds of tiles, murals, tables, ceramics and his-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 By showing the tile products of both nufacturers, side by side, the exhibi tion will highlight the similarities and difen the two and attempt to shed light on some unansi questions about the companies. California Heritage Museum 2612 Main St. 310-392-8537 Included in admission 10/27/06 - 10/29/06: 11 a.m. - 4 p.m.

Encore! Cars & Guitars of Rock ën

(History/Science,Museum)

The connection between Rock and

OCTOBER 20-26, 2006 ENTERTAINMENT TODAY

WEEKLY SPORTS WRAP-UP by Joseph Trinh

Tigers are in, after sweeping the Oakland Athletics, and are waiting for the St. Louis Cardinals and New York Mets to finish off their series (just for fun, I'll and their pitching staff has been playing good, and also, my buddy Eric says so, so it will happen. Take that, Midwest).

Now on to football. One of the big stories this past week is the potentially season-ending injury to Oklahoma's runningback Adrian Peterson, who broke his collarbone diving into the end zone on this week. Oakland, who again lost, really isn't a a touchdown run. Being such a talented beast of a football player, most are expecting him to make the jump to the NFL, and despite his history with injuries, should be the first or second running back to be taken in the draft (maybe to the Oakland Raiders?).

In probably the biggest game of the week, #11 Auburn knocks off #2 Florida, 27-17. The Gator loss evens out the rest of the SEC, with no undefeated teams left in the conference. The SEC is now completely up for grabs, with the top 4-5 teams in the conference still due to face one another in quite a few games down the stretch.

gan in the AP Poll, after beating Penn State, 17-10. The Wolverines have been consistently playing at a high level of football, behind the second best rush defense and great play from their stars. However, zona K Neil Rackers left Leinart's Monday Night in the first BCS poll, the actual poll that eventually debut incomplete. BOO RACKERS! HOORAY (supposedly) determines the national title, the USC

The World Series is approaching. The Detroit Trojans, #3 in the AP poll, open the BCS race at #2, behind the Ohio St. Buckeyes, who at this point in time, is the consensus #1. After their third narrow win in just as many weeks, the Trojans control their say the Mets. They have a very good, balanced offense destiny, since the #1 and #3 teams in the BCS Poll, Ohio St. and Michigan, respectively, will be facing one another at the end of the of the season in their rivalry, which means one of those teams are going

> In the NFL, all the winless teams finally win, with Tennessee, Tampa Bay, and Detroit all winning team anymore, more like a collage of bad vibes and hate—true, black and silver hate, as they lose to Denver, 13-3. The one bright spot for the Raider Nation is that they are now officially in the lead for next year's NFL Draft (does this mean that we're going to see Brady Quinn in Oakland? I hope not).

> The New Orleans Saints improve to 5-1, beating the Philadelphia Eagles, 27-24, slowing down the high powered offense of Donovan McNabb. The win legitimizes the Saints as a real contender this year. knocking off one of the better teams in the NFC.

Finally, the undefeated Chicago Bears escape Arizona with a 24-23 win over the Cardinals. The Florida loss opens up the #2 spot to Michi- Matt Leinart, facing the best defense in the league, shined with 232 yards passing and 2 TDs, showing up every team that passed him up in the draft, but a missed field goal at the end of the game by Ari-LEINART! №

The Little Mermaid: Special Edition

It's difficult to defend the Disney mega-conglomerate machine most of the time, but—mock if you must—material like The Little Mermaid comes close to legitimizing any and all of Disney's high-level nastiness.

I suppose that's been good ol'Walt's featherin-the-cap: he can take over the world piece by piece very easily as long as the films he releases engage the way The Little Mermaid engages.

falls in love with some guy with legs and gives up her angelic voice to give human life a shot in order to achieve the true love she's always wanted—but what really seals the deal on this double-disc DVD of the film (the second release Mermaid has received from Disney in the last five years—toss your old one away right now) is both the quality of presentation and the bounding extra features.

Disney has gotten a little lax in their Special Edition prowess of late—while their *Ultimate Toy Box* collection is

ing) lacks supplements—but this Little Mermaid edition signals a kind of return to form. The audio commentary on the film from writers/directors Ron Clements and John Musker as well as composer Alan Menken isn't top-notch—there's more than a little dead space here.

But, the Treasures Untold making-of documentary on this edition's second disc is really pretty exceptional (I recommend skipping the commentary altogether and hitting this doc cold—there's quite a bit of informational overlap between the two). Because The Little Mermaid arrived at such a pivotal point in the Disney regime's fiscal chronology, this making-of holds impressive relevance (sure, it doesn't dive too deep into the Eisner/Katzenberg zaniness that came soon after, but can you blame them?).

The set-top games and virtual "rides" are Everybody knows the story—girl with fins aimed at enrapturing a super-young audience—

> and are tangential enough to probably only keep the moppets occupied once or twice—but the alternative ending included here is a trip in itself, and the deleted scenes and design galleries offer a marvelous perspective on the film's development and execution.

> I'd definitely skip the brand-new Ashley Tisdale video for "Kiss the Girl," though, and head straight to the surface-level yet shockingly well-rounded The Story Behind the Story featurette that sheds light on Hans

a must-have, Cinderella (though gorgeous-look- Christian Andersen and his output that jumpstarted the then-dormant Disney franchise for another couple decades.

> Long story short: you'll be able to find this title on sale, and it'll be worth every penny. And your girlfriend loves "Part of Your World"—trust me, she does (major brownie points await).



A Prairie Home Companion

PRAIRIÉ HOME

"A delightful, engaging movie_everyone will love it."

ert Altman film is anything less than an occasion one of DVD's patron saints—his commentaries

of international importance is either lying to you or ignorant to the fact that even though Altman's most impressively genre-defying work may be behind him, he's nevertheless capable of more than most filmmakers on their best day.

And A Prairie Home Companion is no exception. This adaptation of Garrison Keillor's wildly successful Minnesota-based radio show is both as down-home enchanting as Keillor's Lake Wobegon Days and as formally challenging as The Company (Altman's most impressive—and under-

rated—picture of the last few years).

The shame of this disc, though, is that Altman doesn't get a chance to shine as he usually does on his commentary track. Kevin Kline adds a

Anyone who claims that the release of a Rob- dollop of goofy shtick to the mix, but Altman's

for Nashville and M*A*S*H are two of the best tracks in existence—and the fact that he doesn't have an aural palette all to himself is a drag.

Altman still talks about Paul Thomas Anderson mirroring his directing on set, and in addition to this track, the handful of deleted scenes are as goofy and irreverent as the movie from which they

Most notable, though, is *Prairie Home Companion*'s exceptional sound mix. The 5.1 Surround mix here juxta-

poses Altman's predictably complicated overlapping dialogue with a wonderful sense of enveloping fidelity. It's one to play when impressing your neighbors with your fancy sound system. &



ENTERTAINMENT TODAY Classifieds



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INDUSTRY JOBS

PRODUCTION DESIGNER WANTED FOR SHORT FILM

We are currently looking for an experienced Production Designer willing to work on a low budget comedic short film with an experienced producer and director. The project will either shoot film or HD with a tentative shoot date of November 1st. We are looking for experienced Production Designers only, but are open to hiring an art director who wants to move up. You must have a reel and/or portfolio of pictures.

TO APPLY:

Email resume to:eslacherry@yahoo.com

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 women. Compensation negotiable.

TO APPLY:

Please email anniekrollins@yahoo.com

TEMPORARY ASSISTANT WANTED AT ENTERTAINMENT PR FIRM

Upscale Entertainment Public Relations and Marketing firm specializing in film, music and awards campaigns seeking an intelligent, dedicated and personable temporary assistant to function as right hand to high-powered, extremely busy PR executive and two junior publicists. Candidate must be a highly organized self-starter and communicator who can anticipate publicist's needs, multitask and have excellent follow-through, as well as thrive in a fast-paced, challenging, and dynamic workplace. Job duties include drafting correspondence, reviewing daily publications, distributing press breaks, maintaining press kits and media lists, files, databases, screening key entertainment websites and Internet research. Responsibilities may include pitching press, staffing special events and screenings. Bachelor's Degree required. At least 2 years entertainment PR experience a must. Must be able to type 60 - 70 WPM, be enthusiastic and have a serious interest/ background in public relations, and think on your feet. Must be able to prioritize and multi task. Position is for approximately six months. Salary negotiable, depending upon

TO APPLY:

Email your cover letter and resume to: allie@chasenpr.com

E-COMMERCE & WEBSITE COORDINATOR WANTED

We are a leading science fiction company seeking a web-experienced project manager for a full time position in a small dynamic organization. We are searching for a selfmotivating, responsible, hard-working contributor who wants a chance to make a difference in the place he/she works. Responsibilities will include: acting as point person for many website projects, working closely with online merchandising portion of business, coordinating with multiple vendors and partners to maintain, promote & expand website. Working closely with others in a team-oriented atmosphere will be key. Applicants will need strong communication skills, writing and phone. Problem solving and organizational skills as well as a detail-oriented approach are essential. Knowledge of science fiction entertainment and proficiency with Macintosh computers - a plus.

Full Time in Los Angeles

Bachelor's degree from a four-year college 1+ Years Experience.

PAY RANGE: \$30,000 - \$40,000

TO SUBMIT:

Email your cover letter and resume to: belle1207@gmail.com

EDITOR, PRODUCTION DESIGNER, ASSISTANT DIRECTOR, FX MAKE UP, AND SOUND PERSON WANTED FOR SHORT

Seeking the following positions for short film called "Back From Iraq" about a young wounded soldier recently back from Iraq, who discovers who the real terrorists are.

Production Designer

Assistant Director

FX make up

Sound Person

We have a talented cast and great DP. We are looking for other easy going crew members who want to be part of this powerful drama that will be submitted to festivals next year. Pay negotiable based on experience. Two locations/two day shoot in early December.

TO SUBMIT:

email resume and reel link (if you have one) to: peacetrainproductions@gmail.com

PUBLIC RELATIONS INTERN WANTED

The Public Relations Intern will have the opportunity to learn and participate in publicity assignments across the talent, unit, event and investor relations subdivisions. This involves writing press releases, organizing events, supporting contact management and generally gaining exposure to the entertainment industry. You will work closely with senior management to oversee operations, create media kits, disseminate client communications and generally support the flow of information and successful client service activities. The hours and days can be organized around class-schedules, and at the end of 3 months, the Intern may be considered for employment. The goal of this internship program is to provide a meaningful learning opportunity for a successful student who is interested in a career in journalism, entertainment or communications.

CASTING

TO APPLY:

email resume to: admin@cmartingroup.com
CASTING FAMILIES FOR

"TRADING SPOUSES" ON FOX! (\$50,000 PER FAMILY!)

I'm a casting director for the hit Fox network show "Trading Spouses." We are currently looking for dynamic families to come onto the third season of the show. The family needs to be legally married with children (or child) above the age of 6 and no children under this age. It helps if the family is colorful with strong personalities. "Trading Spouses" is a family-oriented show that highlights various cultures and lifestyles of families across America. It's been compared to a "foreign exchange program" for parents. It's a once-ina-lifetime experience that is fun, educational and profitable. At the end of the 7-10 day shoot, each family on the show receives \$50,000. I hope your family can come onto

TO SUBMIT:

We are on an urgent deadline, so please contact us IMMEDIATELY!

Call us in Los Angeles at (323) 802-0645 or email Audrey at:

audreym@rocketsciencelabs.com
For more information, check out www.fox.
com and click on the "Trading Spouses" icon.
I must stress that this need for fun families
is urgent. Please feel free to tell your friends
and family about this great opportunity
ASAP! If you need more information from
me, I would be happy to call you or to send
it to you.

CASTING FOR FEATURE FILM

Feature Film Non-Union

No Pav

CASTING THREE ROLES:

[LEON] LEAD: Male, early 30s, Mexican (although the actor does not have to be Mexican or Latino), very good-looking. A Marine reservist who has served in Iraq and is a policeman in Southern California. When he was a little boy, his mother abandoned the family, then his dad tried to come to the US illegally (carrying Leon in his arms), but his dad was shot dead in the border crossing attempt. So Leon is fairly deep, since he has lived through some tough stuff in his life, and he may have a dark side he is hiding. He is one of those second generation Mexicans who is trying to "fit in" and live like a gringo (i.e., he pretty much turns his back on his language and culture, so no accent and he is fairly light-skinned). He shouldn't be too skinny or too short, because he has to give the impression of being a completely grown up man, with a family and a military history. [ADA] Male, 50s, African-American, Think Morgan Freeman in "Million Dollar Baby". A taxi driver with compassion. His encounter with a dying young woman is sweet, tender and gives her hope in a hopeless situation. Ability to do African accent a plus.

LEON AS A YOUNG BOY] Male, about 5 years old. See description of LEON above ... this actor should match, so he has brown eyes and dark brown hair, but not very dark claim.

TO SUBMIT:

EMAIL your headshot and resume to the director Kalpana Singh-Chitnis at:

TATHAGATK@aol.com

For more info, please go to:

www.silentriver.net

HIRING MODEL FOR AFM TRADESHOW

Frankel & Associates is hiring a high energy spokesmodel to interact with producers and distributors and promote our company at the American Film Market in Santa Monica on Nov. 1-7.

We are an entertainment insurance company and will be exhibiting on the 6th floor of the Loews Hotel during AFM.

This is a great opportunity to find out about another side of the business while interacting with hundreds of industry execs, producers,

Positive energy, pretty, and intelligent women only. Pay is \$100 per day.

TO SUBMIT:
email your photo and resume to:
snowmax@comcast.net

FEMALE DJ WANTED FOR ONGOING GIG AT HOT CLUB

Attractive, outgoing classy female DJ wanted for a well paid, steady position at a very exclusive and hot club opening in Beverly Hills in February of 2007. Style required is ambient groove, ala Buddha Lounge (NOT upbeat or dance music). We need to cast this position in the next 3 weeks, so have any prospective DJs contact me ASAP! Thanks Jeff!

TO SUBMIT:

email your headshots/pics and resume/bio/ experience, and any website links, etc. to

> Dana Bronson at: DanaBronson@aol.com

abronsone OR

You may submit via regular mail to:

Dana J. Bronson

Bronson Music Productions 311 North Robertson BLVD.

Ste. 263

Beverly Hills, CA 90211

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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. If you are looking for a career in sales, advertising, print media and publishing - this is the position for you Weekly Draw + Commission DOE.

TO APPLY

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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.

TO APPLY

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

INTERNS WANTED

Internship is non-paid position, but college credit can be granted. 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.

TO APPLY:

Email a BRIEF message about why you would be suited for this position. Please make mention of any previous experience or skills in the body of your letter.

No attachments or resumes, please. Email your letter to:

editorial@entertainmenttodayonline.com

It's easy to place a classified ad in

just email your request to Classifieds@EntertainmentTodayOnline.co

Astrological forecasts 9

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)

Next time, try to stay away from telling people you live your life according to *Grey's Anatomy*. There's a reason why that casting agent never called back.

Aquarius (January 21 to February 18)

Trust us: it's not a requirement that only short people appear in short films. Forget what your friend told you; he's still upset about that whole Ewok incident. Ugh, we don't even want to go there.

Pisces (February 19 to March 19)

We're not sure why he called you a control freak. Next time, why don't you try asking him to spend the night first before deciding to duct tape him to the bed and slash the tires on his car. I mean, think about it—those sheets were expensive.

Aries (March 20 to April 19)

Look, just pick up the phone and call him. So what if he doesn't have a MySpace profile? There's nothing illegal about that...yet.

Taurus (April 20 to May 19)

We know she wants you to change and try new things, but you'll have to do better than a new answering machine message. C'mon, *The Facts of Life* theme song? What's up with that?

Gemini (May 21 to June 20)

Okay, 27 trips to In-N-Out in one week is a bit much. How about we try and bring that number down a bit so that they decide to not go ahead with the restraining order?

Cancer (June 21 to July 20)

The creative juices will really start flowing this week; however, we suggest you stay away from that *Nip/Tuck* Home Edition board game idea. Yeah, that's just wrong.

Leo (July 21 to August 20)

You really need to start paying your bills on time. And, no, lap dances don't

Virgo (August 21 to September 20)

So you finally decided to go on a diet. Good for you! Nevertheless, just because it's an all-you-can-eat buffet and the food is cheaper, that doesn't mean it's better for you.

Libra (September 21 to October 22)

We see lots of great, fantastic sex coming up for you this week...so long as you can get that DVD player to stop skipping.

Scorpio (October 23 to November 21)

We can totally tell you have a new crush—it's written all over your face. Sure, the long name is hard to wash off your forehead, and writing it in lipstick was probably not a good idea, but it's the thought that counts, right? Quick tip: Take down the marriage proposal banner that's draped across your garage. It's a bit much.

Sagittarius (November 22 to December 21)

You seriously need to stop telling people that you're a rap artist. Okay, so you wrote one poem in seventh grade and the teacher put it up on the bulletin board outside the classroom. She only did that to boost your spirits. And, besides, "clong" doesn't rhyme with frog. In fact, it's not even a word to begin with.



Comics

Walker and Prescott.com by Drew-Michael



Skinny Panda by Phil Cho



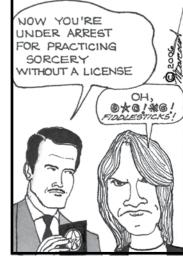




The Hot Zone by Mark Darcourt









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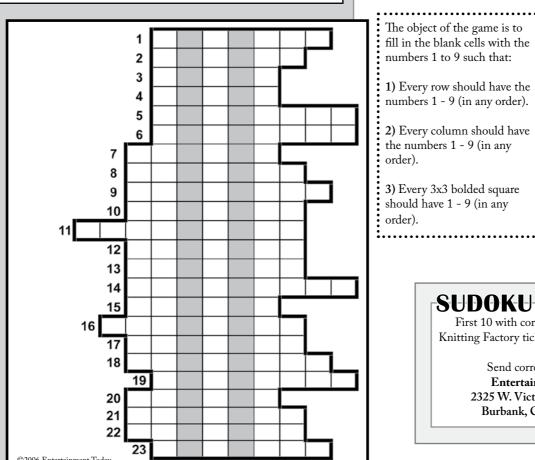
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POPGRIDDLE CROSSWORD PUZZLE



SUDOKU

The ultimate logic puzzle

: The object of the game is to fill in the blank cells with the numbers 1 to 9 such that:

- 1) Every row should have the numbers 1 - 9 (in any order).
- 2) Every column should have the numbers 1 - 9 (in any
- 3) Every 3x3 bolded square should have 1 - 9 (in any order).

	5		2			4			7
				8				4	
I					5	3			
I		8	1		9				
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I		1	3					9	2
	4								
					3				

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Answers to last weeks puzzle:

SUDOKU CONTEST!

First 10 with correct answers will win Knitting Factory tickets and gift certificates.

> Send correct answers to: **Entertainment Today** 2325 W. Victory Blvd, Suite 5, Burbank, CA 91506-1226

This wers to tust weeks public.									
5	6	1	4	8	3	9	2	7	
2	9	4	7	6	1	3	8	5	
3	7	8	2	9	5	1	6	4	
4	8	3	6	5	9	7	1	2	
1	2	7	8	3	4	6	5	9	
6	5	9	1	2	7	8	4	3	
9	3	2	5	1	6	4	7	8	
7	1	5	9	4	8	2	3	6	
8	4	6	3	7	2	5	9	1	

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Find the answers to read a quote from Blade Runner on the colored columns. Created by G. Gillen

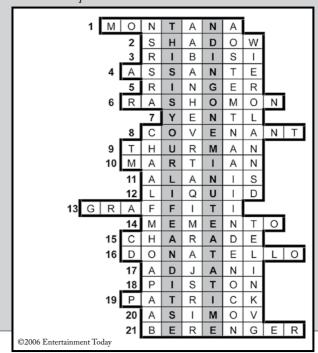
- Western bank robber who flees to Bolivia with his partner when the law gets too close, in _ & the Sundance Kid 1969's Butch
- Actor, appeared in the soap opera The Edge of Night in 1976 at the age of seven, catapulted to stardom with his portrayal of a sardonic teenage killer in Heathers
- 2004 film in which Jude Law is a British limousine driver forced to question his carefree existence in this remake of the 1966 pic starring Michael Caine
- Actress, had her big break in Total Recal, also starred in Basic Instinct
- Actor, portrayed Charlie Parker in Clint Eastwood's Bird
- Character played by Anne Bancroft in The Graduate
- Street inhabited by humans and puppets, where preschoolers learn numbers, colors, and the alphabet
- Writer, created British crime-action series The Professionals, co-created The Avengers, also wrote episodes for Remington Steele and Perry Mason
- British actress, former model, starred in Woody Allen's 1980's Stardust Memories and The Verdict
- 10. Actor, earned an Academy Award for his role as an arrogant football player in Jerry "Maguire
- 11. 1997 film in which a naïve but honest law student and his cynical partner take on a case against the insurance industry, with Matt Damon, directed by Francis Ford Coppola
- 12. Cartoonist, director, and producer best known for his work with Looney Tunes and Merry Melodies, also produced The Pink Panther with partner David De Patie
- 13. 2003 film based on the life of a Daytona Beach prostitute who becomes a serial killer
- 14. Director, his credits include Predator, Die Hard, and Last Action Hero
- 15. Writer, penned The Empire Strikes Back and Return of the Jedi, among others
- 16. Fictional school of witchcraft and wizardry, setting of the Harry Potter series
- 17. 1995 film in which, aboard a US nuclear missile submarine, a young first officer stages a mutiny to prevent his captain from launching missiles before confirming his orders to do so, directed by Tony Scott; Crimson
- 18. Fictional character, first mate on the S.S. Minnow, accidentally stranded his companions in a shipwreck; his first name was never revealed in the series that ran from 1964 to 1967
- 19. A devout Christian, he lives next door to the Simpsons
- 20. 1972 film set in 1930's Berlin, an American singer romances two men, while the Nazi Party rises to power, directed by Bob Fosse
- 21. English actor, joined the Royal Shakespeare Company in 1966, best known as Captain Jean-Luc Picard in Star Trek: The Next Generation
- Actor, singer, composer, wrote and performed the musical score of Disney's Tarzan and Brother Bear, also appeared in Steven Spielberg's Hook
- 23. Actress, a former child model, had her acting debut in an episode of the British horroranthology series Tales of the Unexpected, also starred in Labyrinth and The Rocketeer

CROSSWORD-CONTEST!

First 10 with correct answers will win Knitting Factory tickets and gift certificates.

> Send correct answers to: **Entertainment Today** 2325 W. Victory Blvd, Suite 5, Burbank, CA 91506-1226

Answers to last weeks puzzle:



THANK YOU FOR READING



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Screening

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Huayao Bride in Shangrila 4:00pm 6:45pm

A World Without Thieves Thur 9:15pm Perhaps Love **3**4:00pm Ballet of Two Dancers

6:45pm 2 Young NOV. 0:45pm Perhaps Low

4:00pm 2 Young A World Without Thieves 6:45pm Sat 9:15pm Perhaps Love

4:00pm In The Blue Beijing Man 6:45pm Sun 9:15pm Huayao Bride in Shangrila

4:00pm Ballet of Two Dancers A World Without Thieves 6:45pm

Mon 9:15pm Perhaps Love Beijing Man 4:00pm 2 Young

6:45pm Tue 9:15pm Huayao Bride in Shangrila

4:00pm 2 Young A World Without Thieves 6:45pm Wed 9:15pm Perhaps Love

9 4:00pm Ballet of Two Dancers Huayao Bride in Shangrila 6:45pm NOV. Thur 9:15pm Beijing Man

Beijing Man

Director : Qin Zhiyu Cheng Qian Li Jing Lv Liping

2000 The 18th St.Paul International Festival Best Film



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A World Without Thieves

Director : Feng Xiaogang Andy Lau Cast Ge You Ren'e Liu Li Bingbing

The 12th Beijing Undergraduate Students' Film Festival Best View Effect The 10th Golden Bauhina Awards Best

The 10th Golden Bauhina Awards One of The Ten Chinese Films

Best Film

Perhaps Love

Director : Peter Chan Zhou Xun Jacky Cheung Takeshi Kaneshiro

Jn-hee Ji

Best Art Direction Best Original Film Song Best Original Film Score Best Costume Make Up Design Best Cinematography Best Actress Zhou Xun

2006The 25th Hong Kong Film Awards

OVE 如果·爱

Huayao Bride in Shangrila

Olrector : Zhang Jiarui Cast : Zhang Jingchu Yin Xiaotian Cui Zheming

The biggest winner of the 11 th Huabiao Awards, including the Best Feature Film the Best New Comer and the Best Director Nominee.

2005 The 14th Rooster & Hundreds Flower Movie Festival Best Actress Nominee

2 Young

In The Blue

Director : Yuan Weidong

Zhang Lifu

Zhao Jiagi Du Ma

Oi Zixia

Director : Eatonssin Jaycee Chan Eric Tsang Xue Kaiqi Teresa Mo

2006 The 25th Hong Kong Film Awards Best Supporting Actress Teresa Mo



Ballet of Two Dancers

Director : Chen Li Cast : Ni Ping

The 13th Rooster & Hundreds Flower Movie Festival Best Cinematography The 13th Golden Rooster & Hundreds Flower Movie Festival Best Art Nominee The 11 th Huabiao Awards Best Screenplay

The 11th Huabiao Awards Best Feature

Closing Ceremony

December 6,2006 Beijing's Great Hall of the People













Directors Guild of America

Opening Geremony

November 1, 2006









