MOVIE TIMES | INTERVIEWS | REVIEWS | CROSSWORD & GAMES

VOL. 38 | NO.55 | OCT 27-NOV 2, 2006

王書山

The Seven Billion Dollar Man

What's David Lynch doing with some of China's richest entrepreneurs? An exclusive feature on World Domination by Mathew Klickstein

We go In the Bedroom with Todd Field to find his Little Children

Our previews of the Hollywood-China and AFI Film Festivals

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Hail Mary, full of Grace

Grace @ Carrie Hamilton in the Pasadena Playhouse

by Travis Michael Holder



Eric Pargac, Brad Price, and Sara Hennessy star in Grace, penned by Six Feet Under's Craig Wright

disappointment and, finally, rage?

As a kid raised in a Jewish household who became a born-again Christian as a teenager and later graduated with a Master of Divinity degree, unstoppably prolific playwright/TV writer Craig Wright (Six Feet Under) couldn't be a better person to provocatively debate the question of individuals' belief systems—and imagine what horror can happen when that faith fails to any longer provide viable answers-in his remarkable new play Grace, now being presented by the Furious Theatre Company at Pasadena Playhouse. This is a major issue in our confusing times, and never before has it been addressed with such intelligence and gently confrontational style than in this exceptionally dark, disturbing new comedy.

Perhaps one of the most fascinating aspects of this play is how it begins: with the shocking end of the story that is then played back, live onstage, as the actors physically rewind, and spring upright, move their bodies in precision reverse motion as Christie Wright's lighting bathes them in a ghostly strobe and Doug Newell's electrifying sound design vibrates through the very floor of the Carrie Hamilton Theatre. It would have been fascinating to be a fly on the wall of this production's rehearsal process while the play's dynamic ensemble worked under director Damaso Rodriguez to perfect this eerie effect.

Brad Paige and Sara Hennessy are marvelous as Steve and Sara, an intensely Christian Minnesota couple who have relocated to the Florida shore to champion the seed—or, as Steve believes, the "harvest paradigm"-of the first in a string of gospel-themed hotels called Crossroads Inns. As Steve and Sara wait in their possibly bug-infested apartment Pasadena; for tickets, call (626) 356-PLAY.

When does devout religious faith turn to for the financing promised them to arrive, on the other side of the wall lives Sam (Eric Pargac), a disfigured non-believer who lost his beloved fiancé in a horrific car accident several months earlier.

> Along with Dana Kelly Jr. as an exterminator who lost all faith during his teenaged years stuck in the Holocaust ("I've got some news for you, Jesus-freak," Karl blasts in response to Steve's thinly-veiled evangelical questioning, "One: There is no Jesus; two: there is no God; and three: mind your own business, and everything works out"), these four exceptional actors interpret Wright's story on a stage that, instead of being divided into two side-by-side apartments, is imaginatively played as one space, sometimes crisscrossing the path of others on their way through the two identical living rooms, sometimes seated at the same table or on the same couch, as other characters move about the alternative space.

> Despite any suggested condemnation of the twisted nature of misaddressed faith ("See, I'm a knower, not a believer," boasts Steve before his faith hits the enormous fan of real life), Wright leaves any ultimate conclusion about the inscrutability of religious fanaticism squarely on the heavy shoulders of his audience who collectively stop laughing somewhere near the end of the play and subsequently depart the theatre in virtual stunned silence.

> Craig Wright's Grace is an amazing play, and this is a gorgeous and lovingly mounted production that features one of the most impressive ensemble casts of 2006 in Lost Angeles. P-

The Furious Theatre Company's Grace plays through Nov. 11 at Pasadena Playhouse's upstairs Carrie Hamilton Theatre, 39 S. El Molino Av.,

ENTERTAINMENT TODAY OCTOBER 27-NOVEMBER 2, 2006

Marvelous and wondrous **LOOKING FOR A LI** The Marvelous Wonderettes @ El Portal

by Travis Michael Holder

shows around that celebrate the indelible unveiled: Act Two takes place ten years later, bubblegummy music of the 50's and 60's, but with the four bobbysockers now resembling of all of them, The Marvelous Wonderettes-now Dusty Springfield appearing on American rockin' through the walls of the El Portal Forum Theatre-is the most marvelous and wondrous of them all.

The premise is sweetly simple, as a teenage all-girl quartette sings at their Senior Prom at Springfield High School circa 1958, a last minute replacement for the previously scheduled Crooning Crabcakes. Also each competing for the crown of Prom Queen (and two of the four for the heart of one dreamboat session), and one by my other dear, lateclassmate), the Wonderettes prove you don't lamented friend Laura Nyro. Perfectly willing have to have perfect harmony offstage to be in perfect harmony on. As the audience is led into the Forum, which has been charmingly turned into a colorful little slice of 1958 with the serendipitous aid of Kurt Boetcher's whimsical set design and Sharell Martin's tongue-in-cheek costuming, those of us old enough to remember being weenie little munchkins wishing we were as sophisticated as our older cousins and The Marvelous Wonderettes so special is the

siblings in this far simpler early era are immediately swept back through the decades to a time when a kid could leave the house without ending up on the side of a milk carton or in intensive care for making a colorcoordinated fashion statement.

Director

Roger Bean, who also conceived and invented the wonderful Wonderettes, obviously has a great appreciation for the old days, as does choreographer Janet Miller, an invaluable collaborator in the mix here.

Bean's world-class sense of humor and Miller's transported back to the days when people went cleverly goofy yet sincere recreation of the "new" cameos by Frankie Valli-make this an instant that were still okay to say. classic. Of course, none of this would mean anything without the music itself, including such nostalgic classics as "It's My Party" and Bl., NoHo; for tickets, call (888) 505-SHOW. "Leader of the Pack."

turned from pure sugar to fiber-enriched energy bars, the Springfield High auditorium *leading role*.

These days, there are a load of tribute is redressed, and the best surprise of all is Bandstand.

> Now in their mid-20's, obviously time has not exactly been uncomplicated for all the girls, but they're still ready to wail a few new tunes, this time belting their hearts out through "Rescue Me" and "Sincerely," as well as two numbers made famous by my old pal and employer Dusty herself (one of which this reviewer was present at the original recording to suspend belief that all three of these songs were released prior to 1968 (two were not), artistic license here is easily overlooked and I'd bet—if they were still on the planet—both Dust and Laura would wholeheartedly enjoy this loving tribute show.

Still beyond all other things that make casting of four of

our town's best

musical theatre stars as the girls

themselves. Bets

Malone, Julie

Dixon Jackson, Kim Haber, and

Kristen Chan-

dler provide the heart and soul of

the production,

and I frankly

would dread to

see it performed by less dynamic performers. But

with these huge

voices and effer-

vescent personali-

ties crooning the

indelible songs

from a time when

America wasn't as

brutal and hard-

ened to the rest of

the world, we can

now thankfully

sit back and be



Kirsten Chandler, Julie Dixon Jackson, Kim Huber, and Bets Malone.

steady instead of "hooked-up," a goodnight kiss dance moves of 50 years ago-heretofore only was enough to set the heart aflutter, and there chronicled in old movies featuring giant crabs or were, as Bean's script tells us, four-letter words

The El Portal is located at 5269 Lankershim

Travis Michael Holder has been writing for Then, as the audience exits for intermission ET since 1990. Also an award-winning actor for a lobby where letterman-clad coeds sell and playwright, the first of his five plays produced HoHo's and other treats from before everyone in LA, Surprise Surprise, is about to begin the festival circuit as a feature film with Travis in a

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Prolific producer Robert Singer on set.

Do you want to see something really scary? Just take a look at the primetime lineup that battles the CW's Supernatural series for eyeballs this season. The powerhouse 9pm schedule has Grey's Anatomy on ABC, Deal or No Deal on NBC, and CSI on CBS. No wonder you can hear the screams from the Supernatural cast and Also among his film and TV credits production team all the way from are Cujo, Independence Day, More their Vancouver set.

"It's been a struggle," says Supernatural star Jared Padalecki. "But we're having fun growing along with these characters and learning about their back-storybeing careful not to divulge too much too quickly, to keep our loyal viewers interested and coming back for more." Padalecki plays one-half of the paranormal-chasing brothers Sam and Dean Winchester (Jensen Ackles). The duo, who lost their mother to a fiery demon, are on a quest to combat the mysterious forces that obsess their missing father.

"Along the way, we explore spooky small town stories and urban legends. We often discover that the things that go bump in the night aren't the only reason to be afraid of in this world," Ackles explains. "We've been working hard in Vancouver, tackling stories about the Hook Man, Bloody Mary, and the Phantom Traveler. We've visited the Grim Reaper like good scares." P

occult. It's a fun show to do." And a fun show to watch.

The horror-fantasy-mystery drama, now in its second season, deserves a better timeslot, because-in the way of The X-Files-Supernatural has raised the genre to a higher level. Its industry veteran show-runner Robert Singer works hard to make sure Supernatural is a "cut above." Over the years, producer-director-writer Singer has ventured into every imaginable position in the production of genre film and TV, and can now rest on his laurels a bit with his present status of executive producer on Supernatural.

Along with Lois & Clark: The New Adventures of Superman, Singer has produced Francis Ford Coppola's Bram Stoker's Dracula. than Murder, Come Die With Me, Scream of the Wolf, Nightmare at 43 Hillcrest, The Night Strangler, Shadow of Fear, Midnight Caller, and numerous others.

So Singer has done it all and advises young filmmakers to remember "not to get caught up in the technology. Sure, you can get some eye-popping special effects now, but don't forget about the story-telling." According to Singer, "That's first and foremost. If it's not on the page, it's not going to happen."

Singer says his production team does its best to present "a quality horror movie every week. Lost is more of a mystery show, but this is a pure horror movie kind of thing. That's what separates Supernatural from other shows, and we are not bound by a continuing alien threat, or a continuing anything. It's whatever is out there that goes bump in the night. Something spooky to thrill audiences. People

Every Singer has his tune by Frank Barron



Uh oh: someone's 18-years-old now. And you always thought he'd be one of the good ones ...

Haley Joel Avoids Jail!

We have a new catch phrase for Haley Joel Osment: "I see 60 hours of Alcoholic Anonymous meetings." Following his DUI arrest this past July, the Sixth Sense star was sentenced to three years probation. Osment was driving home from a party when his 1995 Saturn (someone knows how to spend those paychecks, huh?) flipped Luckily for his parents' slush fund, the boy survived with only a broken rib. No word yet on whether those "I Almost Saw a Dead Haley Joel Osment"T-shirts will ever arrive in a store near you.

The "Dog" is Back!

Duane "Dog" Chapman had his ankle bracelet removed, and returned to work recently after Mexican authorities delayed prosecution of the famous bounty hunter in order to collect more evidence. Chapman, along with his son Leland and associate Tim, were arrested after Mexican officials decided to revisit kidnapping charges relating to the capture of serial rapist Andrew Luster back in 2003. At the time, Chapman illegally captured Luster of off a tip, and subsequently jumped bail when he was arrested on the wrong side of the Border. However, he's not in the clear yet, as a hearing will take place by the end of the year. Time to bark up another prayer, Dog.

George Michael Goes Crazy... **Over Marijuana!**

In the quest to prove to people that he's officially lost it, George Michael apparently sparked up a joint during a recent live television interview. Even though the show was taped in Madrid, Spain—where it's okay to smoke a

little grass—anti-drug people are all up in arms. Ironically, after lighting up, Michael said, "This stuff keeps me sane and happy." Wow, imagine if he *wasn't* on drugs? That wouldn't be any fun, now would it?

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

...Heather Mills. Don't know who over after smashing into a brick pillar. that is? Oh, well she's Paul McCartney's wife of four years. You know, the one who's been running around town telling people that McCartney shoves her over coffee tables and stabs her with wine glasses. What's up with that? The dude is a Beatle. Not only is he a music legend, but the man is also peaceful and very respectful. Where does this girl get off dragging our hero's name through the mud? She should be shot...full of truth serum. Maybe *then* she'll finally admit to being a money-hungry lunatic. So, congrats Heather-you're this week's biggest ass.

That Thing Called Love

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



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

The Sara Evans scandal is heating up, and it looks as though pretty soon she might land a starring role on Dancing with the Judge. In an attempt to save face (as though *that's* going to happen), Evans' soon-to-be ex-husband Craig Schelske claims to have discovered Evans having an affair the day before she filed for divorce. On the other hands, Evans discovered Schelske had taken over 100 pictures of his, um, private parts and posted them all over the Internet on a website of which he cleverly called "craigslists." Oh yes, we're serious.

Although they've been together for just a few minutes (if that), Eddie Murphy and Melanie "Scary Spice" Brown are not only planning to marry next month, but they're also expecting a baby. Oh, and she may be pregnant with *twins*! Seeing as the man already has seven kids, Eddie might want to think about opening up his own Daddy Day Care.

Nicky Hilton and Entourage's Kevin Connolly have reportedly called off their two-year relationship. The two briefly dated right before Nicky's quickie marriage to Todd Meister, then later reunited after that union was annulled. So, how many people will Nicky have to marry now before these two wind up back in the sack?

Quote of the week: Project Runway's Tim Gunn on Britney Spears: "Aside from looking as though she's just been dragged out from under a truck that tried to run her over, she always looks like she's in need of personal hygiene. The whole package to me is just repugnant. Ugh!" P-



George Michael waves to the crowd, considers whether he'll later go for the OG Kush or not.

Hope I live before I turn into Pete Townshend

by Brad Auerbach

finally delivered a collection of new songs.

Built around a mini-opera, the 19 tracks will please the fans who have aged with the band's two surviving members. Pete Townshend and Roger Daltrey have shown their creative friction over the years, and this tension mostly works well throughout the album. Townshend sings a far greater proportion of the songs than on prior albums, here often with only acoustic guitar. In "God Speaks to Marty Robbins,"Townshend is essentially alone in the studio with prize of having seen their music his guitar. Equally delicate is the 90-second love song, "You Stand By Me." On "Trilby's Piano," Townshend pits his vocals against orchestral strings, and the collusion plays nicely.

The album's fourth track, "In The Ether," echoes some of the piano from "Pure and Easy," a once-lost track from the early 70's. Townshend considers "In The Ether" one of the best he has ever written, despite Daltrey's improbable invocation of Tom Waits. The song that sounds the most familiar to long-time fans will be "Black Widow Eyes," filled with swooping guitars and rolling drums. It would not sound out of place on Quadrophenia.

Pino Palladino (who joined the band in 2002 when-on

A quarter century since their last album, the Who have the cusp of the band's US tour-John Entwistle died in Las early in his career about hoping to die before getting too old. Vegas) does a worthy job holding down the bass chores. Of course, he has instead taken to wandering from his role Ringo Starr's son, Zak Starkey, has filled Keith Moon's slot as guitar-smashing rocker, to working as a literary editor, behind the drums for a decade, and displays a remarkable confidence. Also on the record are Simon Townshend (Pete's brother), Billy Nichols, and long-time

compadre, keyboardist John "Rabbit" Bundrick.

The Who have the unintended released on more compilations and hits collections than studio albums, so this album of new material will undoubtedly be met with excitement by the band's legions of fans. The album, Wire & Glass, is set for release on October 31st.

songs a workout on the current tour.

The mini-opera that forms the core of the album seems to include ten songs, and is both grandiose and personal. Nowhere as Quadrophenia, on this one, the band nonetheless gives the

shepherding stage and film productions of his

prior works, working on his autobiography, and getting into trouble online. Daltrey, meanwhile, has, as of late, been pursuing a more bucolic path: farming and dabbling on a Keith Moon biopic with Mike Myers.

I have often feared that the surviving Who members would be like aging boxers, neither one knowing enough to retire at the peak of their prowess. When I had a chance to interview Entwistle in 1984, he said that there were no aging rock stars to use as role models. He and Moon

seem to represent one direction that rock stars can go, and Daltrey and Townshend are doing an impressive job coherent as Townshend's original rock operas *Tommy* and revealing the alternative, against the expectations of many. R

The Who play the Hollywood Bowl on November 4th and It was Townshend, of course, who famously wrote very 5th, and the Indian Wells Tennis Garden on November 11th.



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1a-Dah! Cutting the rug with the new Scissor Sisters album

by Rachel Campbell

Maybe it's the environment. I'm being ironic love to the 70's has actually been around naughty and writing this in my office at my day job, and I can see why four blank walls of "buff" or "cream" or whatever this paint is called aren't exactly conducive to the Scissor freaking Sisters. Although I do have a window. I'm very proud of my window.

hard time with the glitter-boot-stompin' death "disco" on the Sisters' new album, Ta-Dah. But if I'm in any way representative of Corporate Polo America, a little more of this music could be just what this poor country needs.

for nearly 20 years. Those sweet demographic plums-kids and teens-have never known a time when the 70's weren't "back," and the rest of us traded in our vintage flares for skinny black 80's pants years ago.

But there's something going on here that Sad, huh? No wonder I'm having such a appeals to the everything-sucks emo brat in me: Ta-Dah didn't remind me of my mom's copy of Goodbye Yellow Brick Road on beats alone. Listen to the lyrics, and suddenly each song is far more than a game of Name That 30-Year-Old Tune: Yeah, "She's My Man" is basically Sir Elton's "All the Girls Love After all, this crazy new trend of making Alice" with the lesbian affairs replaced with

gender-bending erotic asphyxiation. And sure, 'Lights" sounds an awful lot like the opening from Bowie's "Fame" tacked onto the beat from the Rolling Stones' "Miss You," but it's hard to think of a better combo for a song about the difference between good times and selling your soul.

track, features Captain Fantastic himself on the ivories—is a dapper little song about the Sisters merrily singing to a lover (who's probably very hot but keeps stealing twenties out of their purse), "Oh I could throw you in the lake/Or feed you poisoned birthday cake/I

won't deny I'll miss you when you're gone." It's definitely one of the most honest relationship songs I've ever heard: I just didn't expect to hear it bouncing off of a mirrorball.

I still smirk at the affirmation closing "The Other Side" ("And I have a right to be in love, and I have a right to be loved. There'll be 'over "Intermission"—that like the opening *the rainbow' for me*"). I don't care if it's a Judy Garland quote or not: to this jaded drone, it still sounds like something Stuart Smalley says existential horror; and "I Can't Decide" finds in front of his mirror. But twisting a mortal coil into arguably the shallowest musical genre ever-dark, biting lyrics winding like barbed wire through a to-hell-with-it-let's-go-dancin' production—kinda trips my trigger. 🖻



ENTERTAINMENT TODAY OCTOBER 27-NOVEMBER 2, 2006

Little children in the bedroom even

An interview with director Todd Field



"It was an impulse, and as soon as I said it to Tom, he was excited by it, and we went forward."

When he made his directorial debut in 2001 with the highly acclaimed drama *In the Bedroom*, former actor Todd Field (perhaps best known as the mysterious pianoplaying pal of Tom Cruise in Stanley Kubrick's *Eyes Wide Shut*) was hailed as one of the more self-assured first filmmakers to come along in a while. Five years later, Field has returned with his second film, a screen adaptation of Tom Perrota's novel *Little Children*, a work that launches the director from promising newcomer to major American heavyhitter.

After becoming such a lauded filmmaker with your In the Bedroom, has the experience of making and releasing Little Children been different in any way?

I've been making films for a long time. My first formal execution was when I started film school at AFI in 1992-these very involved exercises which I took as seriously as anything I have ever done. We did three of those the first year, and then I did my graduation project. When I did In the Bedroom, I considered that my fifth exercise, and I consider this film my sixth exercise. In terms of the perception of other people, you don't make a movie to be a tree falling in the forest with no one to listen to it, to be sure. But, I just concentrate on making my work as best as I can. All that other stuff can be terribly distracting.

When he made his directori- tle Children as your follow-up debut in 2001 with the highly project?

The man that I work with, Leon Vitali, was sent the book in galleys by our producing partners on the film, who had a long-time association with Tom. They had optioned *Election* and turned that into a film and optioned his other novels and short stories. I had never read [Perrota] before, and Leon called me up and said that this was something that I really needed to read. He sent it over, and I read it. I like to go to movies blind, and I like to read blind, and so I had no idea of what to expect. For the first few chapters, I was laughing, and I thought it would be this rip-roaring riot, but when I got halfway through it, I found myself having to set it down and catch my breath because it really snuck up on me. I started to feel affected in a very different manner. When something like that happens, it is very rare. I read a lot anyway-not just for film material-and it is always very exciting to come across a voice like that which you have never heard before

What were the particular challenges of adapting a full novel like Little Children into screenplay, as opposed to using a short story in the case of In the Bedroom?

You get the cards that you are dealt, and if you are inspired by a piece of material, then you take an angle on it that interests you. The fact that one is

by Peter Sobczynski

a short story and one is a novel...the only difference is that with a novel, you know that you aren't going to be doing the entire novel because it just isn't a practical thing to do. You find what is most interesting in the room.

One of the striking things about the screenplay for me was the narration that is used throughout. How did you come to develop this particular aspect of the screenplay?

When I read Tom's voice for the first time, that was the thing that attracted me to the novel more than anything. That was what really tied it together, and Tom's voice was so strong that I didn't want to leave that feeling that excited me in the first place. Also, it is a novel with a lot of literary references in the story itself. The main character is a fallen English Lit major, and it is also a satirical melodrama as opposed to a straight-up drama. It just seemed like the thing to do, and it wasn't a hard thing to decide. It was an impulse, and as soon as I said it to Tom, he was excited by it, and we just went forward. Our only rule was that every single main character would have a moment of having their interior life reflected back through that third-person narration with the exception of Ronnie, who would only be seen through the eyes of others and, ultimately, us. That was the only rules.

Do you prefer working with material originally written by someone else?

The first film I did was from an original screenplay and fairly autobiographical. It was praised at school. Perhaps over-praised. And it made me sort of a moving target at school. On my second project, I started looking for other material, because film students can be very vicious creatures. It can be very exciting to work on autobiographical material in some way, but, ultimately, it is always autobiographical if you connect to a piece of material, it is informed by some kind of involuntary response of yours. There are a couple of stories that I really want to tell and a couple of scripts that I have written that I'll probably do when I am fifty or so, but it is kind of "apples and oranges." If it feels like it interests you and you go down that road and hope that it takes you someplace, it can be a book or a story, or you and I having coffee and you telling me a story that I can't get out of my head. It is all the same. \blacktriangleright



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How did you come to select Lit-

Dog Star Man

Auteur Stan Brakhage unleashed this most potent experimental film with frame by frame cell painting mixed with varied live action, as he pioneered the art form along with the likes of Andy Warhol. Though Salvador Dali and Dziga Vertov maintained their own similar experiments years before (along with many others such the likes of *Citizen Kane*, a print of the film is as Man Ray), the movement disappeared until almost as protected from the elements as the Brakhage reawakened the intelligent hybrid of US Constitution. form and content as an abstract ideal.

viewer with only images that beautifully bloom and coalesce to a grand explosion of sights that rattle the senses. The film consists of five parts of rapidly cutting collages. Of Brakhage's 400+ films, Dog Star Man is an especial encounter with form at its finest, displaying a phantasmagoria of color cascading freely in space. Light and shadow imageries dance in an infinite vortex of Brakhage's masterpiece composition.

Keeping with his signature naturalist and "homemade" aesthetic, Brakhage disposes of narrative film characteristics such as story and representational images. Thus, he leads the pack of the "New American Cinema" independent directors. Indeed, Dog Star Man is said to have been the first avant-garde film to be inducted into the Library of Congress' coveted National Film Registry where, alongside

A swirling dalliance of nature, Brakhage His pure cinema is silent, as he leaves the himself in Jack London-inspired frontiersman get-up, the moon, the stars, the sky, the leaves, the river, colors, and more colors, Dog Star Man remains one of the most influential art films-and indeed films in general-of our American heritage. From David Fincher to Gus Van Sant to Trey Parker, Brakhage's efforts have moved an entire new generation of filmmakers to a new plateau. And all this, for the most part, out of his own backyard. 🖻

AFI Fest celebrates 20 years

by NicelDave

cinephiles, along with guests from all over the the Los Angeles premiere of Pedro Almodovar's world, will converge in Hollywood for one of the latest film, Volver. largest film festivals in Southern California: the AFI Fest 2006, presented by Audi, and running from November 1st to November 12th. This year's festival celebrates a 20-year history of bringing new cinematic works to Los Angeles.

This year's AFI Fest will continue its renowned legacy with films from almost every corner of the world, including: Asia, Latin America, Europe, USA, and Africa. The opening night film is the brilliant and moving *Bobby* from actor/director Emilio Estevez. This fictional story takes place on the night that Senator Robert F. Kennedy was assassinated at the Ambassador Hotel in Los Angeles in 1968. With compelling performances from a huge ensemble cast that boasts William H. Macy, Sharon Stone, Anthony Hopkins, Shia Leboeuf, Demi Moore, Laurence Fishburne, ring a compelling Emilie Duquenne. Harry Bellafonte, Lindsay Lohan, Martin Sheen, Helen Hunt, and Freddy Rodriguez, Bobby takes us back to a time when America was full of hope and when events were making official Oscar submission The Banquet/Yeyan historic changes within our society. Closing the from Feng Ziaogang, the Ken Watanabe tearfestival is the World Premiere of the new epic film from Zhang Yimou, entitled Curse of the Golden Flower. The film stars Chow Yun Fat Election and Triad Election from legendary and Gong Li.

In between the opening and closing events, festival goers will be treated to Centerpiece gala screenings of the new David Lynch film Inland Audi runs November 1st - November 12th Empire starring Laura Dern, and the new film 2006 at the ArcLight Cinemas, the Cinerama from Darren Aronofsky, The Fountain. Other events include a special tribute to the beautiful

The fall season is upon us, and Angeleno Penelope Cruz. This gala takes place just prior to

Special Presentations this year include a collection of documentaries and narrative features including My Name is Jackie Beat from director Randolph Mark Viverito. The doc highlights the life of performance artist Jackie Beat. Also screening will be the directorial debut of Joey Lauren Adams (yes, the squeaky-voiced Kevin Smith habitué), Come Early Morning.

The International Feature Competition will be fierce this year with films such as: Cashback from the UK's Sean Ellis, Drama/Mex from Mexico's Gerardo Naranjo (whose executive producers include actors Gael Garcia Bernal and Diego Luna), and the World Premiere of the French murder mystery from first-time feature filmmaker Alante Kavaite, Ecoute le temps star-

Asian New Classics brings to Los Angeles some great new films including Hong Kong's jerker Memories of Tomorrow from Yukihiko Tsutsumi, the Simon Yan action double-feature director Johnnie To, and Kim Ki-duk's latest film, Time/Shi Gan, from South Korea.

The AFI Film Fest 2006 presented by Dome, and the Graumann's Chinese Theatre. For tickets and schedules go to www.afi.com.

State filme of the weeks by Aaron Sheley



"What would happen if someone were to assassinate President Bush?" is the question posed by filmmaker Gabriel Range.

The winner of the International Critics Prize of the 2006 Toronto Film Festival, Death of a President comes to us with quite a bit of controversy. Set as a documentary made in 2008 about the assassination of President George W. Bush in 2007, the film details the event—from the frighteningly meticulous mechanics of the crime and its investigation to the background context that led up to the incident.

A film about the death of Bush? It seemed too good to be true to this reviewer. At the screening I attended, a woman asked her escort where he wanted to sit, and his response was: "To watch George Bush die, I want to get as close as possible." God bless America and Free Speech! Hey, the Canadians seemed to enjoy the film, so it must be good.

The filmmakers' use of different forms of footage was an attempt to create the reality of an A&E (or, in this case, BBC) documentary. In this, they succeeded brilliantly. They took (actual) archived footage of the President, then manipulated and edited the footage in such a way as to fit within their fictitious storyline. Though not flawless in execution, the viewer can easily accept the doc as legitimate.

The first half of the film plays similar to Haskell Wexler's meditation on the violence that erupted at the DNC in 1968, Medium Cool, with a lot of crosscutting between President Bush's speech made inside a Chicago-based Sheraton Hotel and the escalating vehement protesters outside.

Back inside, Mr. Bush (in actual footage taken from this actual speech made to these actual people) warms up the crowd with his homespun humor and charm that, in context to the film itself, plays off as a sympathetic perspective on the President...especially in juxtaposition to the angry, out-of-control protestors outside rallying for his beheading. For once, he seems as though a quiet, soft-spoken, and—surprisingly—semi-witty fellow (though his speech writer, played by Becky Ann Baker, in an apocraphyl interview by the filmmakers of Death of a President explains just how little Bush is involved in the speechwriting process), and the protestors seem like bloodthirsty lunatics

who almost deserve to be maced. Indeed, when Bush leaves the Sheraton, there's a bit of instant commotion, then...POP/POP. 'Nuff said.

Death's use of fictitious interviews of the main players of the assassination a year after the fact came off well, as the filmmakers utilized characters that wouldn't have a high profile but would still have intimate knowledge of the situation-an FBI agent, a member of the President's Secret Service, Baker as the speechwriter, a forensics investigator, et al. All of the interviewees seemed credible, though every once in a while, the lines and situations seemed a bit forced.

The second part of the film goes into a kind of Thin Blue Line jag, as the film continues with a dramatized version of the investigation of the crime interspersed with interviews with three different suspects of the crime. As expected, the suspects are: 1) A man the investigators believe (or at least are able to "prove") to be part of Al-Qaeda, 2) A black indigent man with nothing to lose, and 3) A rogue shavedheaded space monkey straight out of the firey pits of Berkeley.

These particular scenes don't play nearly as truthful as those of the manipulated archived footage nor of those interviews with Baker and the others who, even though actors, seem to carry with them the cadences and nuances of their roles (in addition, they seem to have an uncanny knowledge of certain aspects of forensics and the way a Presidential assassination would "work" were it to actually transpire). There are moments when you almost ask vourself, "Well, yeah, they're talking about something that didn't really happen, but are they actually speechwriters or forensics investigators who simply decided to lend themselves to the film?"

The film, though well done, focuses only on the crime itself with no real development or diegesis to make it more than a stretched-out half-hour television special. As such, the film really gives nothing back to the audience, less those who have been fantasizing about the moment of Bush's demise since he first won the Presidency.

HOLLYWOOD-CHINA FILM FESTIVAL

by Jonathan W. Hickman



A World Without Thieves tells the story of a motley crew of larcenists who seek the big score.

AWORLD WITHOUT THIEVES

★★★☆ (3 out of 4 stars)

DIRECTED BY XIAOGANG FENG STARRING: ANDY LAU, RENE LIU, YOU GE, BAOQIANG WANG, BINGBING 100 minutes, Rated Not Rated

After conning a lecherous businessman out of his expensive luxury car, two grifters escape by train back to the city. Along the way, they pick up a conscience.

Xiaogang Feng's A World Without Thieves is a smart combination of martial arts action and drama. The action is just real enough to retain credibility, and the character development, story, and sentiment never feels forced or artificial. But the film's undoing is in its convoluted subplots and large cast of characters that became a little tough to track.

Thieves opens in the impressive home of a rich man who tries to learn English. When the man's family leaves, the rich man attacks his English teacher, Wang Li (Rene Liu). To her rescue comes the teacher's boyfriend, Wang Bo (Andy Lau), and, we learn, her partner in crime. Soon, tival @ Laemmle's One Colorado, 42 the two speed away from the rich sap's home in his BMW. The trip back

home takes them past a monastery. And when the two grifters split up, Wang Li picks up a young admirer. The admirer is a carpenter who has spent a large part of his life helping the monks fix up their monastery and has now decided to return to the city with his life savings, some 60 thousand yen.

Reunited Wang Bo and Wang Li take to a train with their new "little brother," the naïve carpenter tagging along. But on the train, a clan of thieves sets their sites on the carpenter hoping to acquire his life savings through thievery adroitness. Now, the clan's leader is a guy named Uncle Bill (You Ge) who's a master thief possessing almost supernatural abilities. And when Bill and Bo square off, it's a battle royale, pickpocket style.

Superior performances and tight action set pieces (that includes a thievery ballet) make A World Without Thieves engaging and thoroughly entertaining, two elements more often than not missing from typically bloated Hollywood offerings at the neighborhood megaplex.

The Hollywood China Film Fes-Miller Alley, Old Pasadena; (626) 744-1224; Nov. 2nd - Nov. 9th.

Andy Lau and Rene Liu in Xiogang Feng's A World Without Thieves.



Andromeda: The Slipstream Collection

bv Mike Restaino

I have two dear friends who have spent the better sentiments of the lands they left behind. The bad part of three years going out of their way to recommend books that will elucidate upon and crystallize outshine its execution. the magic that lives within that most notoriously nerdy (and proud) literary genre. Movies are no problem-this writer can stomach just about as much Star Wars and Flash Gordon as you got (do you have any? Because I'll seriously watch them...)—but ever any time the action of the show cuts to a spaceship since I had a girlfriend in college who loved to read or planet shot, it's difficult not to groan out loud those fantasy books with dragons and

mermaids and beefcake guys in capes and protagonists whose names didn't have any vowels in them, I've been wary-no, mortified-of science-fiction literature.

Even though it's more film than literature, this Slipstream Collection of the relatively popular Andromeda series (from the Sci-Fi channel) has-at least at its base-an interesting and very literary science-fiction backbone. The storyline of the show revolves around Dylan Hunt (Kevin Sorbo), the captain of the most astonishing spacecraft in the

and holistic intergalactic of societies ever known to universe-kind (it's a Star Trek utopian future times about a million). But after the Andromeda spacecraft accidentally gets stuck in a black hole for 300 years (damn, I hate it when that happens!), Hunt and his crew awaken to find that the limitless Eden that existed upon their departure has crumbled, and the universe lies in chaos.

So the 50 (!) DVD's in this collection—spanning Andromeda's entire TV life-follow Hunt and his band of confused yet nobly chivalrous crew members as they attempt to both comprehend and augment

This writer is trying to learn about science fiction. their newfound societal turbulence with the peaceful news, though, is that the concepts of the series far

> Unfortunately, Andromeda features some of the hands-down cheesiest special effects that this writer has ever seen—on a boob tube or otherwise—so

> > (again, the show exists fairly well theoretically as a wide-ranged sci-fi thinkpiece). Add to this the fact that the video quality of these fifty DVDs are shockingly hit-and-miss-for some reason, the third and fourth seasons look heavily worse in terms of grain and edge enhancement than the first two—and it makes it doubly difficult to warm up to the series.

> > And to add insult to injury, the bonus features on this set are ho-hum at best. The handful of audio commentaries are dull as dirt—I found it exceptionally difficult to hear people speak again and again about the

universe, a vessel created in the most widespread exemplary nature of their stories and special effects while the end result looks one step worse than my grandma's meow-kitty screensaver-and the behindthe-scenes features and cast/crew interviews never dive deep enough into the ethos and syntax of the show's society definitions to be satisfying.

> More intriguing are the visual effects demonstrations—yeah, they suck, but it's fun to watch how they did it, anyway. That being said, I'd also recommend staying away from the deleted scenes and set tours geeky gag reel also included here.



Indromeda.

PSTREAM COLLECTION

It's without hyperbole or exaggeration that one dry. The challenges and advantages of transmutatcan say that Sesame Street changed the world-it ing Sesame Street to different corners of the world is

forever altered the syntax with which children absorb information and the way adults (and educators) view children.

Yet, while the idea of looking at different cultures and their interpretation (and re-interpretation) of Sesame Street in regard to their own youth is an exceptional one-and a great bedrock for a documentary-The World According to Sesame Street almost completely screws the pooch (I don't think the tots are gonna learn that phrase on the show).

Presented with all the droll pseu-

|11|

do-bravura of a corporate shareholders meeting, The World According to Sesame Street's lack of filmmaking prowess leaves its subject matter completely high and



FROM THE COMPANY THAT BROUGHT YOU NIENT TRUTH" AND "GOOD NIGHT, AND GOOD LUCK!

a mesmerizing conceit (it's almost irresistible), to be sure, but Linda Goldstein Knowlton's and Linda Hawkins Costigan's documentary is stillborn.

Sure, it's intriguing to go to countries like Bangladesh and Kosovo and see what their interpretations of Sesame Street look like, but don't be fooled: this is surface-level filmmaking at its most self-serving. The what's and where's of The World According to Sesame Street come across loud and clear. The *why's* are nowhere to be found.

And this DVD comes as a bare-bones release, to boot. B

David Lynch will save the world with TM, China, and you



Cindy Xi, David Lynch, and Mathew Klickstein unashamedly promote LA's oldest weekly entertainment journal.

Upon my being enlisted to steer the leaky Dick Laurent is dead?) freighter of Entertainment Today toward more placid waters, I made one humble request: Should any news break over the upcoming swells of John Cameron Mitchell's Shortbus or David Lynch's Inland Empire, I wanted to be involved. Unfortunately, the former film turned out to be a marly hodgepodge in which its creator did injudiciously slap me across the face with his swinging proboscis. So, when our publisher came into the office to ask if I would like to cover an exclusive meeting with David Lynch, I took to the opportunity like a fish to a bicycle.

I was not privy to exactly what the encounter would entail, or even to what it would be in reference. Knowing that it had recently screened at Venice and would be showing soon again at the New York Film Festival, I assumed, wrongly, that sit and am left alone to ponder just what the hell I'm the meeting would be in aid of Inland Empire prepress. Arriving at the predetermined destination, I was instantly jolted by the notion: "Holy shit! This is David Lynch's *house*!" (I've seen pictures of the maestro's house before, and what self-respecting Lost Highway fanatic could ever forget that grayslate house in which Bill Pullman finds out that all over the room: beep/bloop/bang/blop.

Inside I entered, with the help of one of Lynch's many dedicated charges who flitter about his compound (three "connected" houses make up his living quarters, his offices, and his personal studio area comprised of a woodshop, a roof-top painting studio, and a full-functioning film and music enclave). I recognized various Lynchian miscellany: periphery from his films and pieces of artwork (notably, one of his "Blue Bob" paintings that bursts from its muddy seams with dead roses globbed with beige paint and is scrawled by words across the canvas that appear penned by the cold, dainty hand of a moppet's lost soul: *Bob loves Sally* until she's blue in the face).

I'm taken into his film studio/theater, where I doing here. And then it happens: in file two very auspicious-looking Asian men, who say nothing to me, hunker down in different seats of the theater, and wait. One of Lynch's subalterns is embroiled in the editing of some kind of sound montage that belts out weird cartoonish noises from the speakers

a laconic colloquy about their respective businesses, cards are exchanged, and they finally turn inquired at last, "So, what does all of this have to do to introduce themselves to me. Doing my best not to snicker at the oddness of the whole affair, I shake their welcoming hands, and we talk: they're a partner of the company that owns *Entertainment* Today, as it would turn out). The other fellow, Charles, explains that he owns a company that now manufacturers pills produced to detoxify the body, especially after cigarette smoking. In Hong Kong, he explains, these pills will become invaluable, as there are not only many cigarette smokers, but also a lot of air pollution and cramped areas.

Ohhh kaaay.

Steve, the gent who is one of the owners of my paper (as best I understand) starts up a screed about some woman in China—he not only has various pictures of her from covers of different magazines, but he makes sure to consistently hold up the covers whenever he mentions her name-named Cindy Xi (pronounced "See") who went to college when she was 14, came over here to become a big shot on Wall Street, and ostensibly became a multimillionaire by her early 20's. Now in her early thirties, she is today considered one of China's premiere businesswomen, the "Pretty CEO," as Steve and Charles explained. Ms. Xi, as they led me to believe, owns and runs the Internet's most successful educational website.

Ohhh kaaay.

Hmm, this was getting curiouser and curiouser. At this point, I remember thinking to myself, Thank God I decided against partaking in any kind of mind-altering substance before coming into this strange scenario (it was Lynch, after all, and I had originally planned to be in an altered state before arriving that morning). Enough of this nonsense, I thought, time to figure out just what this is all about!

Sipping the absolutely delec-

The impassive Asian businessmen break into table and rich cappuccino that had been proffered up by one of Lynch's minions a little earlier, I with David Lynch, if you don't mind my asking?"

Both smiled convivially, and Charles explained both indeed wealthy mercantilists (one of whom is that in conjunction with Cindy Xi's other ventures, she is also getting heavily involved in a new movement that plans on spreading Transcendental Meditation all over the world. This movement wants, specifically, to place TM learning facilities in every school in the United States. The price-tag of this massive undertaking will be seven billion dollars (yes, that's "billion" with a "b").

> At once, I recalled having heard from a friend about six months prior of his going to see Lynch speak at some college only to discover that the man was weirdly monomaniacal about Transcendental Meditation; it was all Lynch talked about, and he even mentioned that he was starting a worldwide foundation-at seven billion dollars-that would indeed thrust TM into homes all over the world.

> Real quick: Transcendental Meditation was founded in 1955 by Maharishi Mahesh Yogi, and employs a bi-daily meditation process that lasts for twenty minutes in which the meditating person closes his eyes and repeats his own individual mantra in his head over and over again. The meditation is supposed to illicit a great deal of euphoria and overall calm in the person. There are, of course, those critics who see TM as another Scientology or cult of sorts, but time will tell, eh?



Regular David Lynch film habitue Laura Dern awaits direction on set.

see DAVID LYNCH on p.20



LINDA BLAIR AND CAST OF THE STRANGE CASE OF DR. JEKYLL AND MR. HYDE HORRIFY AUDIENCE AT RED CARPET



Linda Blair & Vernon Wells



Arloa Reston, Steve Westell, Vernon Wells, Paula Ficara



Alex & Tony Todd



Amanda Marr



Deborah Shelton & Guest

Hollywood, CA — The cast of *The Strange Case of Dr. Jekyll and Mr. Hyde* hit the red carpet at ArcLight Cinemas Hollywood for the film's West Coast premiere. Tony Todd (*Candyman*), Vernon Wells, Michael Jai White (*Spawn*), Adam Green (*Hatchet*), along with the film's director, John Carl Buechler and producer, Peter Davy were in attendance.

The screening was a benefit for The Linda Blair WorldHeart Foundation, headed by Linda Blair (*Exorcist*). "My foundation is grateful for the film's support and its donation and on a personal level I still find it a fun night out to watch a great horror film," said Blair.

For more info, go to www.jekyllandhydemovie.com



Lynn & John Buechler



Judi Shekoni



Peter Lupus & wife



Michael Pare & Arloa Reston



Michael Jai White



Peter Davy & Rebecca Grant

Movie Listings



Derek Luke and Tim Robbins in Phillip Noyce's Catch a Fire, a true story of one man's quest for freedom.

Babel $\star \star (R)$

Babel is a film that starts off with great promise and then winds up playing things relatively safe-there are moments at the beginning that suggest the ambitious panoramic scope of DW Griffith's grand 1916 epic Intolerance, but it soon turns into something more akin to a multinational Crash. Perhaps it is a good thing after all that producer and diretor (respectively) Inarritu and Arriaga have had a wellpublicized falling-out that will presumably preclude them from working together again anytime soon. Let's just hope that when the filmmakers do find someone else with whom to work, they'll be better tuned to communicate. (PS)

The Black Dahlia $\star \star \star \star \star (R)$

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

The Bridge

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

This documentary takes fly-on-the-wall

ENTERTAINMENT TODAY OCTOBER 27-NOVEMBER 2, 2006

set up on the north and south ends of the Golden Gate Bridge-the world's most popular suicide destination—to capture the 23 suicides that took place throughout 2004. According to his letter requesting a film permit, director Eric Steel duped authorities by claiming he was going to shoot the "powerful intersection between monument and nature" for a three-part series that would include the Statue of Liberty and the St. Louis Gateway Arch. He later allegedly interviewed the victims' friends and family without revealing that he had footage of their loved ones' deaths. In his defense, he claims he chose not to reveal his intentions for fear of causing more suicides. The result is a meditation on the bridge's elegance and grandeur, contrasted by the dark and troubled souls who dive off it. As the bridge slowly emerges through the heavy fog in the opening credits, so too do the personalities and inner turmoil of the jumpers throughout the rest of the film. (WT)

Catch a Fire

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

On paper, Catch a Fire sounds like it should be a slam-dunk example of an intelligent, adult-themed drama. It tells a true story that opens our eyes to a tale of which many American audiences may be unfamiliar and which remains powerfully relevant to the times that we live in today. The film also contains strong and effective performances from a cast consisting of a mixture of reliable veterans and surprising newcomers. It has been directed by someone who has in the past demonstrated a facility for handling nail-biting suspense, hard-hitting politics, filmmaking to the extreme, with cameras and tender scenes of human drama. And

yet, after watching the film, I found myself walking away from the theater feeling as though something had been missing. (PS)

The Departed

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

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 $\star \star (R)$

Flags of Our Fathers, directed by Clint Eastwood and starring Adam Beach, Ryan Phillippe, and Jesse Bradford as the supposed soldiers who raised the flag in the famous Iwo Jima photograph, is a wellmade, 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. I don't want to say that you shouldn't see the film, 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 are likely to come away somewhat disappointed by Eastwood's strained attempts to make a Great Movie instead of a good one. (PS)

Flicka $\star \star 1/2$ (PG)

This 2006 update of Mary O'Hara's beloved novel My Friend Flicka is a perfectly wholesome oater, but falters due to one too many saccharine enriched artificial sugar cubes. But this only 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 heart-strings in an old fashioned way. This means that parents and their itty bitty tiny children will have a ride with Flicka. (JH)

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

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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 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 Little Children after anotherr in an increasingly desperate attempt to wrap up the story. As a result, even the most indulgent viewers are likely credits finally begin to roll. (PS)

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

Infamous

 $\star \star \star (R)$

Infamous draws from a wider emotional and social palette than Capote, employs star power, and spells out-in more explicit terms-the emotional bond between killer Perry Smith and Capote. Infamous was still in script form when McGrath discovered there was another film about Capote's In Cold persevered with his project. For moviegoers who saw Capote, this new film might fell like déjà vu all over again, but McGrath's take on the material adds another dimension to the story of this fascinating but troubled literary icon. (MM)

Jonestown

$\star \star \star \star \star$ (Not Rated)

Though it has been nearly three decades since the people of Jonestown committed mass suicide via grape-flavored cyanide, the fascination and conspiracy theories remain. Did Jim Jones really believe he was the reincarnation of both Jesus and Lenin? How did he attract so many supporters regardless of race and class to join his Peoples Temple? What compelled people not only to fly thousands of miles away from home but also to willingly poison and murder their own

children? And why was he always wearing those sunglasses? Stanley Nelson's gripping documentary, Jonestown: The Life and Death of People Temple, attempts-with the use of unprecedented access and never-before-seen footage-to shed light on the horrific event. to the rage felt by the poor suckers in the Nelson's personal quest for answers led him to uncover recently declassified photographs from the CIA, original audiotapes, and footage shot by Temple members. (WT)

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. (IH)

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

Little Children, directed by In the Bedroom's Todd Field and based upon a book by Tom to wind up tuning out long before the end Perrotta (who also co-wrote the script along with Field), the author of *Election*, knows its subject intimately. 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 Montiel's goal was to make the movie feel 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 for dead. (JH)

Man of the Year

1/2 Star (PG-13)

The good news about Man of the Year Blood era in production, but the director still 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 Jon 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

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Reviews

JIM GLENNON Death announced Oct. 20, 2006

By Rusty White

Emmy-winning cinematographer Jim Glennon died at age 64.

Mr. Glennon won an Emmy for his work on the HBO series Deadwood. He was the son of Oscar-nominated cinematographer Bert Glennon (Stagecoach). Mr. Glennon first worked his craft as a camera operator and assistant cameraman on such films as: The Conversation, Breaking Away, The Electric Horseman, Absence of Malice, Altered States, True Confessions, Taps, and Fast Times at Ridgemont High.

He was also the location director of photography on Return of the Jedi.

Mr. Glennon was the cinematographer on nearly 60 films and TV shows over his career. His many other credits include: El Norte, Flight of the Navigator, The West Wing, About Schmidt, Local Boys, and Big Love.

course, fired-though not simply killed on of her own up her sleeve... (MK) the 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 romantic-comedy 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)

In Marie Antoinette, writer/director Sofia Coppola 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 of 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 onedimensional effort to date 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 gatemust 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 of perils of superficiality than merely a superficial film. (PS)

The Marine

Not Reviewed (PG-13)

Nip/Tuck's Kimber Henry plays Kelly Carlson, w a young woman who is kidnapped upon the homecoming of her husband from War. Now hubby played by Jon Cena must put his on-the-field training to use to find his wife... who has a few training techniques

The Prestige *** * *** 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 Queen

★ ★ ★ 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 Maiesty Oueen Elizabeth II in a role that one would think was penned specifically 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 who rarely leave their palatial estate to see just 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 behind the image through old stock footage, much of which

is used to ground the film in a certain state

Contests

of truth that shines bright and clear already through the fantastic performances and the impressive behind-the-scenes dialogue 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 think would be possible: made me feel a certain 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. (JH)

Running With Scissors $\star \star \star (R)$

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)

Saw III

Not Yet Reviewed (R)

Well, what do we have here? From the director of the second Saw and the writer of the first two (and a number of specialfeature nonsense thingies, to boot) comes the third installment of everyone's favorite new horror thingy. Jigsaw's back, and this time...he's in traction! After somehow kidnapping a doctor to keep him alive, Jig's new apprentice takes over to basically act as the Baby Jaws to his Big Mama. And gruesome torture follows. Legend has it that the final script was written under a week. So... (MK)

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

Shortbus

1/2 Star (Not Rated)

Yes, we've all been long awaiting John Cameron Mitchell'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 incredibly soporific to watch. All the challenged younger brother with a penchant energy and homegrown smarts of Hedwig and the Angry Inch 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 impress nor arouse. The acting is piss-poor, the casting wasn't much better (non-professionals can often lend 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 lot of bashyou-over-the-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)

Shut Up & Sing

Not Yet Reviewed (R)

Documentary that follows the wake of torrential controversy when the Dixie Chicks' Natalie Maines mystified her countryfried fans by telling them that Bush is so dumbheaded that he doesn't know whether he should scratch his watch or wind his butt. Yee-haw!! As we'll all remember, the Chicks were busier than a one-armed paperhanger when they were suddenly thrust into the political hotseat, and this documentary presents the whole story. If you're thirsty while watching the movie, just remember to order some ice tea-as Truvy'll tell you, it's the house wine of the South! (MK)

Tideland

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

Part Lewis Carroll, part Alfred Hitchcock, part Terrence Malick, and all Terry Gilliam (the film's writer/director), Tideland is a unique and personal vision that, like it or not, will stick in your mind for a long time after you finish its viewing. To judge from the initial reactions of audience members at Tideland's Toronto Film Festival premiere, the film appears to be too much for many. Story gives us a young girl named Jeliza-Rose (an absolutely spectacular Jodelle Ferland) who, after her Nancy Spungen/Courtney Love of a mom (Jennifer Tilly) OD's, absconds with her rocker/junkie father (Jeff Bridges) to the Middle of Nowhere, USA in which they "live" in a dilapidated shack surrounded by miles and miles and miles (and miles) of nothing but golden fields of tall dead grass. When Dad croaks almost immediately upon entering their new home (he shoots, he scores), Jeliza-Rose is left on her own...but seems to be either in a state of shock or truly oblivious to her dire situation, as she enters her own dreamland by taking all the motley aspects of her new life (including a crazed woman with one eye and her mentallyfor dynamite) and transforms it to her own limitless imagination. (PS)

Tim Burton's The Nightmare Before Christmas in Disney Digital 3D Not Reviewed (PG)

So, you think you already know about The Nightmare Before Christmas? Well, did vou 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 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 has been revamped by Fall Out Boy. Ick, now that's something that really might belong in a nightmare. (MK) \ge

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- ARCLIGHT HOLLYWOOD W Sunset Blvd. at Vine (323)464-4226
- (323)464-4226 Babel Fri., 11:20am, 1:05, 1:45, 2:20, 4:05, 4:45, 5:20, 7:05, 7:45, 8:20, 10:05, 10:45, 11:20pm, 12 mid.; Sat., 11:15am, 1:05, 1:45, 2:20, 4:05, 4:45, 5:20, 7:05, 7:45, 8:20, 10:05, 10:45, 11:20pm, 12 mid.; Sun.-Wed., 11:20am, 1:05, 1:45, 2:20, 4:05, 4:45, 5:20, 7:05, 7:45, 8:20, 10:05, 10:45,

- 2:20, 4:05, 4:45, 5:20, 7:05, 7:45, 8:20, 10:05, 10:45, 11:20µm; Thurs., 11:20µm; Thurs., 11:20µm; 12:25, 1, 2:20, 3:25, 3:55, 5:20, 8:20, 11:20µm;
 Death of a President 11µm, 1, 3, 5:10, 7:40, 9:50µm
 Saw III. Fri.-Sat., 11:50µm; 12:35, 2:10, 3:05, 4:40, 5:35, 7:30, 8:35, 10, 11:05µm; 12:15µm; Sun.-Wed., 11:50µm; 12:35, 2:10, 4:40, 7:30, 10µm
 Flags of Our Fathers 7:35, 10:35µm; Fri.-Sun., 11:30µm; 2:30, 5:30, 8:30, 11:30µm; Mon., 11:30µm; 2:30, 5:30, 8:30, 11:30µm
 Flags of Our Fathers 7:35, 10:35µm; Fri.-Sun., 11:30µm; 2:30, 5:30, 8:30, 11:30µm; 2:30, 5:30, 8:30, 11:30µm
 Marie Antoinette 11:10µm; 2, 5, 8, 10:40µm
 The Prestige Fri.-Sun., 11:05am; 1:10, 2:05, 4:10, 5:05, 7:10, 8:05, 10:10, 11:15µm; Mon., 11:05am; 2:05, 4:10, 5:05, 7:10, 8:05, 10:10, 11:15µm; Mon., 11:05am, 1:10, 2:05, 4:10, 5:05, 7:10, 8:05, 10:10, 11:15µm; Mon., 11:05am, 1:10, 2:05, 4:10, 5:05, 7:10, 8:05, 10:10, 11:15µm; Mon., 11:05am, 1:10, 2:05, 4:10, 5:05, 7:10, 7:10, 10:10µm
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- The Queen 11:35am, 12:55, 2:15, 3:15, 4:20, 2:20, 7:20, 9:55pm Uittle Children Fri., 1:55, 4:55, 7:55, 10:55pm; Sat., 2:10, 4:55, 7:55, 10:55pm; Sun.-Thurs., 1:55, 4:55, 7:55, 10:55pm The Last King of Scotland Fri.-Wed., 1:30, 4:20, 7, 9:40pm; Thurs., 11:35am, 2:15pm LOS FELIZ 3 1822 Vermont Avenue (323)664-2169 Call theater for schedule.
- MANN CHINESE 6 6801 Hollywood Blvd (323)464-
- 8111 MANN GRAUMAN'S CHINESE 6925 Hollywood Blvd
- (323)464-8111
- PACIFIC EL CAPITAN Hollywood Blvd, West of
- Highland (323)467-7674 Tim Burton's The Nightmare Before Christmas in Disney Digital 3D Fri-Sat, 10am, 12:15, 2:30, 4:45, 7, 9:15, 11:30pm; Sun, 5, 7, 9:15, 11:30pm; Mon.-Tues., 10am, 12:15, 2:30, 4:45, 7, 9:15, 11:30pm
- PACIFIC'S THE GROVE STADIUM 14 189 The Grove
- FACIFIC'S THE GROVE STADIUM 14 189 The Grov
 Drive, 3rd & Fairfax (323)692-0829
 Babel Fri.-Sat., 10:15, 11:40am, 1:40, 3:15, 5, 7:30, 8:30, 11, 11:55pm; Sun., 10:15, 11:40am, 1:40, 3:15, 5, 7:30, 8:30, 11pm; Mon.-Thurs., 10:50, 11:40am, 2:20, 3:15, 5:55, 7:30, 9:30, 11pm
 Saw III, Fri.-Sat., 10:40, 11:25am, 1:25, 2:25, 4:15, 5:15, 7:05, 8:20, 9:45, 11:10pm; 12:15am; Sun., 10:40, 11:25am, 1:25, 2:25, 4:15, 5:15, 7:05, 8:20, 9:45, 11:10pm; Mon.-Thurs., 10:40, 11:20am, 1:25, 2:25, 4:20, 5:15, 7:05, 8:20, 9:45, 11:10pm; Mon.-Thurs., 10:40, 11:20am, 1:25, 2:25, 4:20, 5:15, 7:05, 8:20, 9:45, 11:10pm
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- 10:40, 11:20am, 1:25, 2:25, 4:20, 5:15, 7:05, 8:20, 9:45, 11:10pm Flags of Our Fathers Fri-Sat., 10:05, 10:45am, 1:50, 4:45, 5:25, 8:40, 11:45pm; Sun., 10:05, 10:45am, 2:05, 4:45, 5:25, 8:45pm; Mon., 11am, 12:45, 4:15, 5; 7:25, 10:40pm; Tues., 11am, 12:45, 4:15, 5:05, 7:25, 10:40pm; Wed., 11am, 12:45, 4:15, 5:05, 7:25, 10:40pm; Marie Antoinette 10:35am, 1:30, 4:25, 7:20, 10:20pm The Prestige Fri-Sun., 10:30am, 12:40, 1:35, 4:10, 7:15, 8:10, 10:25, 11:15pm; Mon.-Thurs., 10:45am, 12:40, 2, 4:10, 7:15, 8:10, 10:25, 11:15pm; Mon.-Thurs., 10:45am, 12:40, 2, 4:10, 7:15, 8:10, 10:25, 11:15pm; Mon.-Thurs., 10:45am, 12:40, 2, 4:10, 7:15, 8:10, 10:25, 11:15pm; Mon.-Thurs., 10:45am, 12:40, 2, 4:10, 7:15, 8:10, 10:25, 11:15pm; Mon.-Thurs., 10:45am, 12:40, 2, 4:10, 7:15, 8:10, 10:55, 11:15pm; Mon.-Thurs., 10:45am, 12:40, 3:35, 10:35pm; Mon.-Yed, 2:10, 5:10, 5:00; 7:35, 10:30pm; Thurs., 11am, 1:35, 4:50, 7:35, 10:35pm; Mon.-Thurs., 11:10am, 2, 4:40, 7:10, 9:35pm; Mon.-Thurs., 11:10am, 2, 4:40, 7:10, 9:35pm; Mon.-Thurs., 11:50am, 3:25, 7, 8:30, 10:35pm; Mon.-Wed, 11:50am, 3:25, 7, 8:30, 10:35pm; Thurs., 11:50am, 3:25, 7, 10:35pm; Mon.-Wed, 11:50am, 3:25, 7, 8:30, 10:35pm; Thurs., 11:50am, 3:25, 7, 10:35pm; Mon.-Wed, 11:50am, 3:25, 7, 8:30, 10:35pm; Mon.-Wed, 11:50am, 3:25, 7, 10:35pm; Mon.-Wed, 11:50

- 11:30am, 3:23, 7, 6:03, 11:30am, 3:23, 7, 6:05 m; Mon.-Wed., **Open Season** Fri.-Sun., 10am, 12:35, 3:10, 6:05 pm; Mon.-Wed., 10:30am, 12:55, 3:30, 6:05 pm 10:30am, 12:55, 7:00 Beverly REGENCY FAIRFAX THEATRES 7907 Beverly
- Boulevard (323)655-4010 The Black Dahlia 4, 9:40pm The Last Kiss 2:45, 9:45pm Hollywoodland 1:15, 7pm Quinceanera 9:40pm

- uinceanera 9:40pm irates of the Caribbean: Dead Man's Chest 12:15, 3:20,
- e Devil Wears Prada 12:30, 5:15, 7:30pm **REGENT SHOWCASE** 614 North LaBrea and Melrose
- (323)934-2944 Bridge, The (2006) Fri., 5:30, 7:30, 9:30pm; Sat.-Sun., 3:30, 5:30, 7:30, 9:30pm; Mon.-Thurs., 5:30, 7:30, 9:30pm
- VINE 6321 Hollywood Blvd. (323)463-6819 The Wicker Man 3:40, 7:35pm Talladega Nights: The Ballad of Ricky Bobby 5:35, 9:30pm
- VISTA 4473 Sunset Boulevard at Hollywood (323)660-6639 Call theater for schedul

DOWNTOWN, S. LOS ANGELES

- AMC MAGIC JOHNSON CRENSHAW 15 4020 Mariton Ave. (323)290-5900 703 Catch a Fire Fri.-Sat., 10:25am, 12:45, 3:10, 5:35, 8, 10:35pm; Sun., 10:25am, 12:45, 3:10, 5:35, 8, 10:25pm; Mon.-Thurs., 12:45, 3:10, 5:35, 8, 10:25pm Romeo & Juliet: Sealed With a Kiss Fri.-Sun., 11:30am, 1:40, 3:40, 5:50, 7:50, 10pm; Mon.-Thurs., 1:40, 3:40, 5:50, 7:50, 10pm
- Saw III Fri.-Sat., 10:30, 11:30am, 12:15, 1, 2, 2:45, 3:45, 4:45,

ENTERTAINMENT TODAY OCTOBER 27-NOVEMBER 2, 2006

5:25, 6:30, 7:30, 8:10, 9:15, 10:15, 10:45pm; Sun., 10:30, 11:30am, 12:15, 1, 2, 2:45, 3:45, 4:45, 5:25, 6:30, 7:30, 8:10, 9:15, 10:15pm; Mon.-Thurs., 1, 2, 2:45, 3:45, 4:45, 5:25, 6:30, 7:35, 8:10, 9:15, 10:15pm **The Prestige** Fri.-Sun, 10:35am, 1:15, 4:05, 7, 9:55pm; Mon.-Thurs., 1:15, 4:05, 7, 9:55pm **The Grudge 2** Fri.-Sot., 11:20am, 12:25, 1:50, 3, 4:35, 5:45, 7, 8:20, 9:35pm; Mon.-Thurs., 12:40, 1:50, 3, 4:35, 5:45, 7, 8:20, 9:35pm; Mon.-Thurs., 12:40, 1:50, 3, 4:35, 5:45, 7, 8:20, 9:35pm; Mon.-Thurs., 12:40, 1:50, 3, 4:35, 5:45, 7, 8:20, 9:35pm; Mon.-Thurs., 12:0, 4:15, 7:10, 9:45pm; Mon.-Thurs., 1:30, 4:15, 7:10, 9:45pm; The Marine Fri.-Sun., 10:50am, 1:255, 3:05, 5:15, 7:25, 9:40pm; Mon.-Thurs., 12:55, 3:05, 5:15, 7:25, 9:40pm One Night With the King Fri.-Sun., 10:40am, 1:20, 4:10, 7:05,

- 9:40pm; Mon.-Thurs., 12:55, 3:05, 5:15, 7:25, 9:40pm One Night With the King Fri.-Sun, 10:40am, 1:20, 4:10, 7:05, 9:50pm; Mon.-Thurs., 1:20, 4:10, 7:05, 9:50pm The Departed Fri.-Sat., 10:25am, 1:25, 4:25, 7:35, 10:40pm; Sun, 10:25am, 1:25, 4:25, 7:35, 10:30pm; Mon.-Thurs., 1:25, 4:25, 7:30, 10:30pm Texas Chainsaw Massacre: The Beginning Fri.-Sun., 11:40am, 2:05, 4:40, 7:15, 9:30pm; Mon.-Thurs., 2:05, 4:40, 7:15, 9:30pm Open Season Fri.-Sun., 11:10am, 1:35, 3:50, 5:55, 8:05, 10:10pm; Mon.-Thurs., 1:35, 3:50, 5:55, 8:05, 10:10pm Jackass: Number Two Fri.-Sun, 10:45am, 1:10, 3:25, 5:40, 7:55, 10:20pm; Mon.-Thurs., 1:10, 3:25, 5:40, 7:55, 10:20pm AFMMI F'S GRANDE 4-PI FX 345 Sunth Figueroa

- LAEMMLE'S GRANDE 4-PLEX 345 South Figueroa
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 Street (213)617-0268
 Saw III Fri, 5:40, 8, 10:20pm; Sat.-Sun., 1, 3:20, 5:40, 8, 10:20pm; Mon.-Thurs., 5:40, 8pm
 The Departed Fri, 5:30, 8:35pm
 A Guide to Recognizing Your Saints Fri., 5:30, 7:50, 10:10pm; Sat.-Sun., 1, 3:10, 5:30, 7:50, 10:10pm; Mon.-Thurs., 5:30, 7:50pm
 Excellent Cadavers Fri., 5:45, 8, 10pm; Sat.-Sun., 1:15, 3:30, 5:45, 8, 10pm; Mon.-Thurs., 5:45, 8pm
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 Boulevard, Suite 835 (310)652-7760

 Conversations With God 1:30, 4:10, 6:50, 9:10pm

 Romeo & Juliet: Sealed With a Kiss 12:30, 2:40, 5, 7:10, 9:10pm

 Flicka 12:40, 2:50, 5:10, 7:30, 9:40pm

 Infamous 1:10, 3:40, 6:30, 9pm

 The Marine 1:50, 4:20, 6:40, 9:20pm

 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 12:20, 4:50, 9:30pm

 The Guardian 3:40, 9pm

 Jackass: Number Two 1:20, 3:20, 5:40, 7:50, 10:10pm

 Jet L's Fearless 2:30, 7pm

 The Illusionist 1:40, 4:30, 7, 9:40pm

 Half Nelson 1:10, 6:30pm

 Little Miss Sunshine 12:20, 3, 5:20, 7:40, 10pm

 UNIVERSITY VILLAGE 3 3223 South Hoover

- UNIVERSITY VILLAGE 3 3323 South Hoover
- UNIVERSITY VILLAGE C (213)748-6321 Saw III Fri-Sat., 12 noon, 2:30, 5, 7:30, 10pm, 12:30am; Sun.-Thurs., 12 noon, 2:30, 5, 7:30, 10pm 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 Marrine 12:15, 2:30, 4:45, 7, 9:15pm School for Scoundrels Fri-Sat., 12 mid.

WEST HOLLYWOOD BEVERLY HILLS

- LAEMMLE'S MUSIC HALL 3 9036 Wilshire Blvd. (310)274-6869 Deliver Us From Evil Fri., 5, 7:30, 10pm; Sat.-Sun., 12 noon, 2:30, 5, 7:30, 10pm; Mon.-Thurs., 5, 7:30, 10pm Greg & Gentillon Fri., 5:10, 7:20, 9:35pm; Sat.-Sun., 12:30, 2:50, 5:10, 7:20, 9:35pm; Mon.-Thurs., 5:10, 7:20, 9:35pm 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
- 500 Carcha a Fire Fri.-Sat., 11:30am, 12:30, 2, 3, 4:30, 5:30, 7, 8, 9:30, 10:20pm, 12 mid.; Sun.-Thurs., 11:30am, 12:30, 2, 3, 4:30, 5:30, 7, 8, 9:30, 10:20pm Sleeping Dogs Lie 11:45am, 9:45pm Shortbus 11:45am, 2:20, 4:55, 7:30, 10pm The Science of Sleep 2:05, 4:40, 7:20, 10pm Hollywoodland 12:15, 2:30, 4:45, 7pm The Thirst Mon., 10am The Room Sat., 12:15am Life After Death Fri.-Sat., 12 mid.
 - - WESTWOOD WEST L.A.

 - AMC AVCO CENTER Wishire Blvd., 2 blks. E of Westwood Blvd (310)475-0711 Flogs of Our Fathers Fri., 1, 4:05, 7, 10pm; Sat., 10:30am, 1:25, 4:20, 7:15, 10:10pm; Sun., 1:10, 4:05, 7, 9:55pm; Mon.-Thurs., 2:10, 5:30, 8:30pm Flicka Fri., 1:45, 4:30, 7:15, 9:45pm; Sat., 11:10am, 1:45, 4:45, 7:30, 10pm; Sun., 1:30, 4:15, 7:15, 9:50pm; Mon., 2:30pm; Tues.-Thurs., 2:30, 4:55, 7:30, 9:55pm Man of the Year Fri., 1:30, 4:45, 7:30, 10:10pm; Sat., 10:45am, 1:30, 4:10, 7, 9:45pm; Sun., 1:45, 4:25, 7:05, 9:45pm; Mon.-Wed., 2, 4:45, 7:25, 10:05pm; Thurs., 2pm The Last King of Scotland Fri., 1:45, 4, 7:05, 10:15pm; Sat., 11:45am, 3, 7:10, 10:15pm; Sun., 12:45, 4, 7:10, 10:15pm; Mon.-Thurs., 2:15, 5:20, 8:25pm
- AMC CENTURY CITY 15 10250 Santa Monica
- AMC CENTURY CITY 15 10250 Santa Monica Boulevard (310)289-4AMC Bobel Fri.-Sat., 9:55, 11:30am, 1, 3, 6:30, 7:25, 10, 10:55pm, 12:55am; Sun., 9:55, 11:30am, 1, 3, 6:30, 7:25, 9:50, 10:45pm; Mon.-Thurs., 1:20, 3:10, 6:30, 7:15, 9:50, 10:35pm Catch a Fire Fri.-Sun., 11:40am, 2:20, 5, 7:50, 10:30pm; Mon.-Thurs., 2:20, 5, 7:45, 10:15pm Saw III Fri.-Sat., 11:10am, 2:10, 5:10, 8:10, 11:10pm, 12 mid.; Sun., 11:10am, 2:10, 5:10, 7:55, 9:50, 10:35pm; Mon.-Thurs., 1:45, 4:50, 7:30, 10:10pm Shut Up & Sing Fri.-Sat., 9:45am, 12:10, 2:45, 4:30, 5:25, 8:05,

SHOWTIMES FOR: 10/27/2006 - 11/3/2006

Sun.-Thurs., 12:05, 2:30, 4:55, 7:20, 9:45pm Saw III Fri.-Sat., 11:45am, 1:50, 2:20, 4:25, 4:55, 5:25, 7, 7:30, 8, 9:35, 10:05, 10:35pm, 12:05, 12:35am; Sun.-Thurs., 11:45am, 1:50, 2:20, 4:25, 4:55, 5:25, 7, 7:30, 8, 9:35, 10:05,

10:35pt

b) 9:35, 10:35 pm, 12:05, 12:05 mm, 3un, 1mi, 1, 11, 11, 150, 12:05, 11:35 mm, 150, 22:0, 4:25, 4:55, 5:25, 7, 7:30, 8, 9:35, 10:05, 10:35 pm
Flags of Our Fathers Fri-Mon., 10:20 pm; Fri-Sat, 12:20, 3:30, 6:40, 9:40 pm, 12:30 am; Sun, -Mon., 12:20, 3:30, 6:40, 9:40 pm, 12:30 am; Sun, -Mon., 12:20, 3:30, 6:40, 9:40 pm, Wed, -Thurs., 10:20 pm; Wed, -Thurs., 12:20, 3:30, 6:40, 9:40 pm
Flicka 12:30, 2:50, 5:10, 7:30, 9:50 pm
Marie Antoinette Fri.-Sat, 1:15, 4:05, 7, 9:55 pm, 12:35 am; Sun, -Thurs., 1:15, 4:05, 7, 9:55 pm
The Prestige 1:20, 4:20, 7:30, 10:15 pm
Running With Scissors Fri.-Sat, 1, 4, 7, 9:45 pm, 12:25 am; Sun, -Thurs., 1, 4, 7, 9:45 pm
Tim Burton's The Nightmore Before Christmas in Disney Digital 3D
Fri.-Sat, 12:15, 1, 2:30, 3:15, 4:45, 5:30, 7, 7:45, 9:15, 10, 11:30 pm, 12:15 am; Sun, -Thurs., 12:15, 1, 2:30, 3:15, 4:45, 5:30, 7, 7:45, 9:15, 10 pm
The Grudge 2, 12:30, 3, 5:30, 8, 10:30 pm
Man of the Year 1:50, 4:40, 7:30, 10:20 pm
Strowberry Shortcake: The Sweet Dreams Movie Sat.-Sun, 10 am
The Departed Fri.-Mon, 12:05, 3:25, 4:25, 6:45, 7:45, 10:05, 11 pm; Sun, -Mon, 12:05, 3:25, 4:25, 6:45, 7:45, 10:05, 11 pm; Sun, -Mon, 12:05, 3:25, 4:25, 6:45, 7:45, 10:05 pm; Wed, -Thurs., 12:05, 3:25, 4:25, 6:45, 7:45, 10:05 pm; Wed, -Thurs., 12:05, 3:25, 4:25, 6:45, 7:45, 10:05 pm; Wed, -Thurs., 12:05, 3:25, 4:25, 6:45, 7:45, 10:05 pm; Wed, -Thurs., 12:05, 3:25, 4:25, 6:45, 7:45, 10:05 pm; Wed, -Thurs., 12:05, 3:25, 4:25, 6:45, 7:45, 10:05 pm; Wed, -Thurs., 12:05, 3:25, 4:25, 6:45, 7:45, 10:05 pm; Wed, -Thurs., 12:05, 3:25, 4:25, 6:45, 7:45, 10:05 pm; Wed, -Thurs., 12:05, 3:25, 4:25, 6:45, 7:45, 10:05 pm; Wed, -Thurs., 12:05, 3:25, 4:25, 6:45, 7:45, 10:05 pm; Wed, -Thurs., 12:05, 3:25, 4:25, 6:45, 7:45, 10:05 pm; Wed, -Thurs., 12:05, 3:25, 4:25, 6:45, 7:45, 10:05 pm; Wed, -Thurs., 12:05, 3:25, 4:25, 6:45, 7:45, 10:05 pm; Wed, -Thurs., 12:05, 3:25, 4:25, 6:45, 7:45, 10:05 pm

9:15pm leatloaf: Bat out of Hell III Tues., 9pm

UA MARINA DEL REY 4335 Glencoe Avenue

UA MARINA DEL REY 4335 Glencoe Avenue (800)326-3264 510 Catch a Fire 11:45am, 2:20, 5, 7:45, 10:30pm Flags of Our Fathers 12:10, 12:50, 3:45, 4:45, 7, 8, 10:05pm Marie Antoinette 12:30, 4:15, 7:30, 10:15pm Running With Scissors 12:20, 4, 7:15, 10:20pm The Departed Fri, 3:20, 6:50, 10:25pm; Fri, 12 mid.; Sat., 3:20, 10:25pm; Sat., 12 noon, 6:50pm; Sun., 3:20, 6:50pm; Sun., 12 noon, 10:25pm; Mon., 3:20, 10:25pm; Mon., 12 noon, 6:50pm; Tues, 3:20, 10:25pm; Tues., 12 noon, 6:50pm; Mon., 3:20, 10:25pm; Wed., 12 noon, 6:50pm; Thurs., 3:20, 10:25pm; Thurs., 12 noon, 6:50pm

SANTA MONICA MALIBU

AMC LOEWS BROADWAY 4 1441 3rd St. Promenade (310)458-1506 706 Babel Fri.-Sat., 11am, 12 noon, 1, 2:15, 3:15, 4:15, 5:30, 6:30, 7:30, 8:45, 9:45, 10:45, 11:55pm; Sun., 11am, 12 noon, 1, 2:15, 3:15, 4:15, 5:30, 6:30, 7:30, 8:45, 9:45, 10:45pm; Mon., 12 noon, 1, 2:15, 3:15, 4:15, 5:30, 6:30, 7:30, 8:45, 9:45, 10:45pm; Tues., 11am, 12 noon, 1, 2:15, 3:15, 4:15, 5:30, 6:30, 7:30, 8:45, 9:45, 10:45pm; Wed., 5:30, 7:40, 8:45, 9:30, 10:45pm; Tues., 7:40, 8:30, 9:15, 10:45pm The Gudge 2 Fri.-Sun., 11:15am, 1:55, 4:30, 7:15, 10pm; Mon., 1:55, 4:30, 7:15, 10pm; Tues., 1:55, 4:20, 10:30pm; Wed., 5, 7:30, 10:15pm; Thurs., 7:30, 10:15pm MC SANTA MONICA 7 3:d5 t, at Arizona

(310)289-4AMC Saw III Fri-Sat., 10:10, 11:40am, 12:40, 2:20, 3:20, 5, 5:50, 7:40, 8:40, 10:30, 11:30pm; Sun., 10:10, 11:40am, 12:40, 2:20, 3:20, 5, 5:50, 7:40, 8:40, 10:30pm; Mon-Tues., 12:20, 1:30, 3, 4:10, 5:35, 7, 8:10, 9:50, 10:40pm; Wed-Thurs., 7:20, 8:10, 9:50, 10:40pm Elens of Our Esthern Eric Sun. 10:20am, 1:20, 4:30, 7:30.

Flags of Our Fathers Fri.-Sun., 10:20am, 1:20, 4:30, 7:30, 10:40pm; Mon.-Tues., 1:20, 4:30, 7:40, 10:30pm; Wed.-Thurs., 7:40, 10:30pm; Wed.-Thurs.,

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

AERO THEATRE 1328 Montana Avenue (323)466-

LAEMMLE'S MONICA FOURPLEX 1332 2nd Street

(310)394-9741 Death of a President Fri.-Tues., 12 noon, 2:20, 4:50, 7:20, 9:50pm; Wed.-Thurs., 7:35, 10pm Little Children Fri.-Tues., 12:45, 3:45, 7, 10pm; Wed.-Thurs.,

MANN CRITERION 1313 Third Street Promenade

(310)395-1599 The Prestige Fri.-Tues., 12:30, 1, 3:30, 4:10, 6:30, 7:20, 9:30, 10:30pm; Wed.-Thurs., 7:20, 9:30, 10:30pm Running With Scissors Fri.-Tues., 1:30, 4:20, 7:10, 10pm; Wed.-Thurs., 7:10, 10pm Tim Burton's The Nightmare Before Christmas in Disney Digital 3D Fri.-Tues., 12 noon, 2:20, 4:40, 7, 9:20pm; Wed.-Thurs., 7, 9:20pm

9:20pm Man of the Year Fri.-Sat., 11:30am, 2:10, 4:50, 7:30, 10:20pm; Sun., 11:30am, 7:30, 10:20pm; Mon.-Tues., 11:30am, 2:10, 4:50, 7:30, 10:20pm; Wed.-Thurs., 7:30, 10:20pm Jackass: Number Two Fri.-Tues., 12:40, 3, 5:20, 7:40, 10:10pm; Wed.-Thurs., 7:40, 10:10pm

NUWILSHIRE 1314 Wilshire Blvd. (310)281-8223 Cotch a fire Fri-Tiues, 11:10am, 1:45, 4:30, 7:15, 9:55pm; Wed-Thurs., 7:15, 9:55pm The Last King of Scotland Fri-Tues., 1, 4, 7, 9:50pm; Wed-Thurs.

WALLACE - MALIBU THEATER 3822 Cross Creek

Little Children Fri.-Tues., 12:45, 3:45, 7, 10pm; Wed.-Thurs., 7:20, 10:15pm Little Miss Sunshine Fri.-Tues., 12:10, 2:40, 5:10, 7:40, 10:10pm; Wed.-Thurs., 7:50, 10:15pm The Bridge Fri.-Tues., 12 noon, 2:30, 5, 7:30, 9:55pm; Wed.-Thurs., 7:45, 10:10pm

FILM

9:20

urs., 8p

Road (310)456-6990

ater for schedule

AMC SANTA MONICA 7 3rd St. at Arizona

- 9:40, 10:50pm, 12:45am; Sun., 9:45am, 12:10, 2:45, 4:30, 5:25, 8:05, 9:40, 10:40pm; Mon.-Thurs., 2:10, 4:40, 5:05, 7:40, 9:35, 10:20pm Flags of Our Fathers Fri.-Sat., 10:05am, 1:10, 4:20, 7:45, 10:55pm; Sun., 10:05am, 1:10, 4:20, 7:45, 10:45pm; Mon., 1, 4, 10:30pm; Tues.-Thurs., 1, 4:10, 7:20, 10:30pm Flicka Fri.-Sun., 11:20am, 2, 4:50, 7:35, 10:15pm; Mon.-Thurs., 2:30, 5:15, 7:50, 10:15pm Marie Antoinette Fri., 10am, 12:45, 4, 7, 10:20pm; Sat.-Sun., 10am, 12:45, 4, 7:30, 10:20pm; Mon.-Thurs., 1:25, 4:25, 7:25, 10:25pm

- 10:25pm
 The Prestige Fri.-Sat., 12:55, 7pm, 12:50am; Sun., 12:55, 7pm; Mon.-Thurs., 12:55, 4:15, 7:25, 10:35pm
 Running With Scissors Fri.-Sat., 10:35am, 1:35, 4:35, 7:40, 10:40pm; Sun., 10:35am, 1:35, 4:35, 7:40, 10:30pm; Mon.-Thurs., 1:05, 4:05, 7:05, 10:05pm
 The Grudge 2 Fri, 10:10am, 4:15, 10:10pm; Sat., 10:10am, 4:15, 10:25pm; Sun., 10:10am, 4:15, 10:35pm; Mon.-Tues., 1:55, 4:35, 7:15, 9:55pm; Wed., 4:35, 10:20pm; Thurs., 12:50, 3:25, 9:55pm
- 3:25, 9:55pm
- 3:23, 9:53pm Man of the Year Fri.-Sun., 10:15am, 1:15, 4:10, 7:05, 10:05pm; Mon.-Thurs., 1:10, 4:20, 7:35, 10:25pm The Departed Fri.-Sat., 12 noon, 3:40, 7:15, 10:45pm; Sun., 12 noon, 3:40, 7:15, 10:40pm; Mon.-Thurs., 12:40, 3:45, 7, 10:30pm
- Little Children Fri.-Sat., 9:50am, 12:50, 4:05, 7:20, 10:35pm; Sun., 9:50am, 12:50, 4:05, 7:20, 10:30pm; Mon.-Tues., 12:45, 4, 7:05, 10:20pm; Wed., 12:45, 7:05pm; Thurs., 12:45, 4, 7:05, 10:20pm
- 10:20pm Open Season Fri.-Sun., 11:45am, 2:15, 4:40, 7:10pm Mon.-Thurs., 2:15, 4:45, 7:10pm
- LAEMMLE'S ROYAL THEATRE 11523 Santa Monica
- Blvd. (310)477-5581 The Oueen 1:40, 4:20, 7, 9:40
- LANDMARK REGENT 1045 Broxton Avenue between Weyburn & Kinross in Westwood (310)281-
- 8223 Prestige 1:30, 4:30, 7:30, 10:30p

4366

9:50pm

|16|

MAJESTIC CREST Westwood & Wilshire Boulevards (310)474-7866 Marie Antoinette 2, 4:45, 7:30, 10pm MANN BRUIN 948 Broxton Avenue (310)208-8998 Running With Scissors 1:30, 4:30, 7:30, 10:30pm

MANN FESTIVAL 1 10887 Lindbrook Avenue

Saw III 11:40am, 2:20, 5, 7:40, 10:10pm

(310)208-2765 The Grudge 2 Fri.-Tues., 11:50am, 2:15, 4:45, 7:20, 9:50p

MANN NATIONAL 10925 Lindbrook Drive (310)208-

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 Jonestown: The Life and Death of Peoples Temple Fri., 5:15, 7:30, 9:45pm; Sat.-Sun., 12:45, 3, 5:15, 7:30, 9:45pm; Mon.-Thurs., 5:15, 7:30, 9:45pm The Rocky Horror Picture Show Fri.-Sat., 11:55pm

WESTSIDE PAVILION CINEMAS 10800 Pico Blvd. at

 WESTSIDE
 PAYILION CINEMAS T0800 Pico Biva. dt

 Overland Ave (310)281-8223
 Conversations With God 11am, 1:40, 4:20, 7, 9:30pm

 The Science of Sleep 11:45am, 4:40, 9:50pm
 Jesus Camp Fri-Wed., 2:10, 7:20pm; Thurs., 2:10pm

 The Illusionist Fri-Sun, 11:15am, 1:50, 4:30, 7:10, 9:40pm; Mon., 11:15am, 1:50, 4:30, 9:40pm; Tues.:Wed., 11:15am, 1:50, 4:30, 9:40pm; Death of a President (2003) 11:30am, 2, 4:50, 7:30, 9:45pm

 My Morning Jacket: Okonokos Mon., 7pm

CULVER CITY, LAX, MARINA DEL REY

(310)578-2002 Saw III Fri., 2:15, 5:15, 7:50, 10:35pm; Sat., 11:30am, 2:15, 5:15, 7:50, 10:35pm; Sun.-Thurs., 2:15, 5:15, 7:50, 10:35pm Flicka Fri., 1:45, 4:15, 7, 9:30pm; Sat., 11:10am, 1:45, 4:15, 7, 9:30pm; Sun.-Thurs., 1:45, 4:15, 7, 9:30pm The Prestige Fri., 1:30, 4:40, 7:40, 10:40pm; Sat., 10:30am, 1:30, 4:40, 7:40, 10:40pm; Sun., 1:30, 4:40, 7:40, 10:40pm; Mon.-Thurs., 1:30, 4:40, 7:40, 10:30pm The Grudge 2 Fri., 2:05, 4:45, 7:10, 9:50pm; Sat., 11:15am, 2:05, 4:45, 7:10, 9:50pm; Sun.-Thurs., 2:05, 4:45, 7:10, 9:50pm

9:50pm Infamous Fri., 1:35, 4:35, 7:30, 10:30pm; Sat., 10:45am, 1:35, 4:35, 7:30, 10:30pm; Sun., 1:35, 4:35, 7:30, 10:30pm; Mon.-Thurs., 1:35, 4:35, 7:30, 10:20pm Man of the Year Fri., 1:25, 4:20, 7:20, 10pm; Sat., 10:35am, 1:25, 4:20, 7:20, 10pm; Sun.-Thurs., 1:25, 4:20, 7:20, 10pm

MANN CULVER PLAZA Washington Blvd at Hughes

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

PACIFIC CULVER STADIUM 12 9500 Culver

Boulevard, Culver and Washington (310)360-9565 Catch a Fire 2:15, 4:40, 7:25, 9:50pm Sow III 1:40, 2:20, 4:10, 4:55, 7, 7:40, 9:35, 10:15pm Flags of Our Fathers Fri.-Sun., 1:20, 3, 4:25, 5:55, 7:30, 9, 10:30pm; Mon.-Thurs., 1:05, 2:30, 4:05, 5:30, 7:05, 8:30,

10:30pm; Molt. 1102., 10pm Flicka 2:40, 5:15, 7:35, 9:55pm Marie Antoinette Fri.-Sun., 2, 4:45, 7:45, 10:30pm; Mon.-Thurs., 1:30, 4:15, 7, 9:45pm The Prestige Fri.-Sun., 1, 1:30, 4, 4:30, 7:15, 7:50, 10:05, 10:35pm; Mon.-Thurs., 1, 1:30, 4, 4:30, 7:15, 7:50, 10:05pm The Departed Fri.-Sat., 1:55, 3:55, 5:05, 7:05, 8:20, 10:20pm; Sun., 2:05, 3:50, 5:15, 7, 8:30, 10:05pm; Mon.-Thurs., 1:05, 2:25, 4:45, 5:45, 8, 9pm Open Season 1:25, 3:35, 5:45, 8:05, 10:10pm DEDITION: CINEMA DE LUX 6081 Center Drive

THE BRIDGE: CINEMA DE LUX 6081 Center Drive

(310)568-3375 Catch a Fire Fri.-Sat., 12:05, 2:30, 4:55, 7:20, 9:45pm, 12 mid.;

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

NO. HOLLYWOOD UNIVERSAL CITY

CENTURY 8 NORTH HOLLYWOOD 12827 Victory Blvd. & Coldwater Canyon (818)508-6004 actor for schodul

UNIVERSAL CITY 18 100 Universal City Plaza

UNIVERSAL CITY 18 100 Universal City Plaza
(818)508-0588 707
Catch a Fire Fri.-Sun, 11:55am, 2:50, 5:20, 7:50, 10:25pm; Mon.-Thurs, 2:50, 5:20, 7:50, 10:25pm
Saw III Fri., 11:45am, 12:30, 1:30, 2:30, 3:20, 4:20, 5:10, 6, 7, 8, 8:45, 9:45, 10:45, 11:40pm, 12:30am; Sat., 11:45am, 12:35, 1:30, 2:30, 3:20, 4:20, 5:10, 6, 7, 8, 8:45, 9:45, 10:45, 11:40pm, 12:30am; Sun., 11:45am, 12:35, 1:30, 2:30, 3:20, 4:20, 5:10, 6, 7, 8, 8:45, 9:45, 10:40pm; Mon.-Thurs., 1:30, 2:30, 3:20, 4:20, 5:10, 6, 7, 8, 8:45, 9:45, 10:40pm
Flags of Our Fathers Fri.-Sat., 12:05, 1:40, 3, 4:40, 6:10, 7:40, 9:10pm; 12:10am; Sun., 12:05, 1:40, 3, 4:40, 6:10, 7:40, 9:10pm; Sun., 11:35am, 2:20, 4:45, 7:05, 9:30pm; Mon.-Thurs., 2:20, 4:45, 7:05, 9:30pm
Marie Antoinette 1:35, 4:35, 7:45, 10:35pm
The Prestige Fri.-Sat., 12 noon, 3:10, 6:20, 9:20pm, 12:20am; Fri.-Sat., 12 noon, 3:10, 6:20, 9:20pm; Sun., 12:00an; 1:20, 3:10, 4:30, 6:20, 7:30, 9:20, 10:30pm; Mon.-Thurs., 3:10, 6:20, 9:20pm; Sun., 12:00an; 1:20, 3:10, 4:30, 6:20, 7:30, 9:20, 10:30pm; Mon.-Thurs., 3:10, 6:20, 9:20pm; Sun., 12:00an;
Running Wth Scissors 1:10, 4:10, 7:15, 10:10pm

10:30pm Running With Scissors 1:10, 4:10, 7:15, 10:10pm Tim Burton's The Nightmare Before Christmas in Disney Digital 3D Fri.-Sat., 12:20, 2:40, 5, 7:20, 9:40pm, 12 mid.; Sun., 12:20, 2:40, 5, 7:20, 9:40pm; Mon.-Thurs., 2:40, 5, 7:20, 9:40pm The Grudge 2 Fri.-Sat., 12:40, 3:15, 5:40, 7:10, 8:10, 10:50pm; Sun., 12:40, 3:15, 5:40, 7:10, 8:10, 10:40pm Man of the Year Fri.-Sat., 11:40am, 2:35, 5:30, 8:20, 10:55pm; Sun., 11:40am, 2:35, 5:30, 8, 10:35pm; Mon.-Thurs., 2:35, 5:30, 8, 10:35pm The Marine Fri.-Sun., 11:50am, 2:10, 4:50pm; Mon.-Thurs., 2:10, 4:50pm

5:30, 8, 10:35pm The Marine Fri-Sun., 11:50am, 2:10, 4:50pm; Mon.-Thurs., 2:10, 4:50pm One Night With the King Fri.-Sat., 11:30am, 2:15, 5:15, 8:15, 11:10pm; Sun., 11:30am, 2:15, 5:15, 8:15pm; Mon.-Thurs., 2:15, 5:15, 8:15pm The Departed Fri.-Sun., 12:10, 3:30, 6:50, 10:20pm; Mon.-Thurs., 1, 4:05, 7:05, 10:20pm Texas Chainsaw Massacre: The Beginning Fri.-Sat., 11:30am, 1:35, 3:40, 5:50, 8:30, 11pm; Sun., 11:30am, 1:35, 3:40, 5:50, 8:30, 10:35pm; Mon.-Thurs., 1:35, 3:40, 5:50, 8:30, 10:35pm Open Season: An IMAX 3D Experience 1:15, 3:25, 5:45, 8, 10:10pm Jackass: Number Two 10:40pm

PANORAMA CITY SHERMAN OAKS, ENCINO

LAEMMLE'S TOWN CENTER 5 17200 Ventura Blvd (818)981-9811 Bivd (818)981-9811 Conversations With God 11:55am, 2:30, 5:05, 7:40, 10:15pm Death of a President 11:50am, 2:20, 4:55, 7:20, 9:45pm Deliver Us From Evil 11:45am, 2:10, 4:45, 7:30, 10pm Little Children 12:45, 3:45, 7:10, 10pm The Last King of Scotland 1, 4, 7, 9:50pm

MANN PLANT 16 7876 Van Nuys Boulevard

(818)779-0323

 318)779-0323

 Romeo & Juliet: Sealed With a Kiss 12:15, 2:30, 4:45, 7, 9:15pm

 Saw III 11, 11:40am, 12:20, 1:30, 2:10, 2:50, 4:05, 4:40, 5:20, 6:40, 7:20, 8, 9:20, 10, 10:40pm

 Flicka 12 noon, 2:30, 5, 7:30, 10pm

 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, 4:50, 7:10, 9:40pm

 The Grudge 2 11:10, 11:50am, 1:40, 2:20, 4:10, 4:50, 6:40, 7:20, 9:10, 9:50pm

 The Marine 12:10, 2:40, 5:10, 7:40, 10:10pm

 The Marine 12:10, 2:40, 5:10, 7:40, 10:10pm

 The Boparted 11:50am, 3:20, 6:50, 10:30pm

 Employee of the Month 11:20am, 1:50, 4:20, 6:50, 9:20pm

 Texas Chainsaw Massacre: The Beginning 12:20, 2:50, 5:20, 7:50, 10:20pm

 The Guardian 6:30, 9:30pm

 Open Season 11am, 1:30, 4:05pm; 11:40am, 2:10, 4:40, 7:10, 9:40pm

9:40pm

Jackass: Number Two 12:30, 3, 5:30, 7:50, 10:20pm PACIFIC GALLERIA STADIUM 16 15301 Ventura

Boulevard (818)501-5121 Catch a Fire Fri-Sun, 1:25, 4:15, 7:05, 9:55pm; Mon.-Thurs., 1:25, 4:15, 7:05, 9:50pm Saw III Fri-Sat., 1:10, 2:35, 4:10, 5:25, 7:15, 8:15, 10:05, 11:05pm; Sun.-Thurs., 1:10, 2:35, 4:10, 5:25, 7:15, 8:15, 10:05pm

10:05pm Flags of Our Fathers Fri.-Sat., 12:35, 1:50, 3:45, 5, 7:10, 8:10, 10:20, 11:20pm; Sun., 12:35, 1:50, 3:45, 5, 7:10, 8:10, 10:20pm; Mon.-Tues., 12:35, 1:50, 3:45, 5, 7:10, 8:10, 10:15pm; Wed., 12:35, 3:45, 7:10, 10:15pm; Thurs., 12:35, 1:50, 3:45, 5, 7:10, 8:10, 10:15pm Flicka 1:55, 4:30, 7:05, 9:35pm Marie Antoinette Fri.-Sat., 1:20, 4:20, 7:30, 10:35pm; Sun., 1:20, 4:20, 7:30, 10:30pm; Mon.-Thurs., 1:05, 4:05, 7:20, 10:15pm

10:15

10:15pm The Prestige Fri.-Sat., 12:40, 1:45, 3:45, 4:55, 7, 8:05, 10:15, 11:15pm; Sun., 12:40, 1:45, 3:45, 4:55, 7, 8:05, 10:15pm; Mon.-Tues., 12:40, 1:45, 3:45, 4:55, 7, 8:05, 9:55pm; Wed., 12:40, 3:45, 7, 9:55pm; Thurs., 12:40, 1:45, 3:45, 4:55, 7, 8:05, 9:55pm Running With Scissors Fri.-Sat., 1:30, 4:35, 7:40, 10:45pm; Sun., 1:30, 4:35, 7:40, 10:30pm; Mon.-Thurs., 1:15, 4:15, 7:20, 10:10om

1:30, 4:35, 7:40, 10:30pm; Mon-Thurs, 11.3, 7.13, 7.13, 7.14, 10:10pm The Grudge 2, 2:05, 4:40, 7:15, 9:55pm Man of the Year, 1:35, 4:25, 7:20, 10:05pm The Queen, 2, 4:35, 7:10, 9:45pm The Departed Fri. Soci, 12:55, 2:45, 4:30, 7, 8, 10:25, 11:25pm; Sun, 12:55, 2:45, 4:30, 7, 8, 10:25pm; Mon-Thurs., 12:55, 2:45, 4:30, 7, 8, 10:25pm; The Illusionist, 1:55, 4:45, 7:25, 10:10pm The Illusionist, 1:55, 4:45, 7:25, 10:10pm

PACIFIC SHERMAN OAKS 5 Corner of Van Nuys

Blvd and Milbank (818)501-5121 Saw III Fri-Sat., 2, 4:50, 7:35, 10:05pm; Sun., 2, 4:50, 7:35pm; Mon-Thurs., 2, 4:50, 7:20pm Man of the Year Fri-Sat., 1:30, 4:30, 7:15, 9:50pm; Sun., 1:30, 4:30, 7:15pm; Mon-Thurs., 2:10, 5, 7:35pm

The Departed Fri.-Sat., 1, 4:05, 7:25, 10:30pm; Sun., 1, 4:05, The Guardian Fri-Sat., 1:405, 7:25, 10:50pm, Jun, 1, 305, 7:25pm; Mon-Thurs, 2:30, 7pm The Guardian Fri-Sat., 1:10, 4:10, 7:05, 10:10pm; Sun., 1:10, 4:10, 7:05pm; Mon-Thurs., 1:50, 4:40, 7:30pm Open Season Fri-Sat., 1:45, 5, 7:45, 9:55pm; Sun., 1:45, 5, 7:45pm; Mon-Thurs., 2:20, 4:30, 7:10pm

WOODLAND HILLS WEST HILLS, TARZANA

WEST HILLS, TARZANA
 AMC PROMENADE 16 Topanga Canyon Blvd. And Oxnard N. of 101 Fwy. (818)883-2AMC
 Catch a Fire Fri.-Sun., 11am, 1:45, 4:25, 7:15, 9:55pm; Mon.-Wed, 1:50, 4:25, 7:15, 9:55pm
 Saw III Fri.-Sun., 10:35, 11:15am, 1:15, 2:10, 4:05, 5:05, 7:05, 8:05, 10, 10:55pm; Mon.-Wed., 12:45, 1:45, 3:30, 4:45, 6:30, 7:30, 9:15, 10:15pm
 Flags of Our Fathers Fri.-Sun., 11:35am, 12:45, 2:50, 3:55, 6:05, 7:10, 9:25, 10:25pm; Mon.-Wed., 12:55, 3:05, 4, 6:15, 7:15, 9:30, 10:25pm
 Flicka Fri.-Sun., 11:40am, 2:15, 4:50, 7:25, 10:05pm; Mon.-Wed., 1:55, 4:35, 7:25, 10:05pm
 Marie Antoinette Fri.-Sun., 10:40am, 1:30, 4:20, 7:35, 10:35pm; Mon.-Wed., 1:25, 4:15, 7:20, 10:20pm
 Marie Antoinette Fri.-Sun., 10:40am, 1:30, 4:20, 7:35, 10:35pm; Mon.-Wed., 1:25, 4:15, 7:20, 10:20pm
 Marie Antoinette Fri.-Sun., 10:40am, 1:30, 4:20, 7:35, 10:35pm; Mon.-Wed., 1:25, 4:50, 5:05pm
 Running With Scissors Fri.-Sun., 10:40am, 1:40, 4:40, 7:40, 10:40pm; Mon.-Wed., 1:05, 4:05, 7:05, 10pm
 The Grudge 2 Fri.-Sun., 10:45am, 1:53, 4:15, 7:20, 10:10pm; Mon.-Wed., 1:40, 4:30, 7:35, 10:10pm
 Ma of the Year Fri.-Sun., 10:45am, 1:53, 4:15, 7:20, 10:10pm; Mon.-Wed., 1:14, 4:30, 7:35, 10:10pm
 Ma of the Year Fri.-Sun., 10:45am, 1:53, 4:15, 7:20, 10:10pm; Mon.-Wed., 1:10, 4:20, 7:20, 10:00pm
 The Marine Fri.-Sun., 10:45am, 3:10, 6:35, 10:15pm; Mon.-Wed, 1:23, 3:45, 7:10, 10:30pm
 Employee of the Month Fri.-Sun, 11:50am, 2:35, 5:15, 8, 10:45pm; Mon.-Wed., 1:24, 3:20, 5:25, 7:45pm; Mon.-Wed., 1:23, 3:15, 5:35, 7:55pm
 Zeanschaltsw Masscere: The Beginning Fri.-Wed., 10:10pm Open Season Fri.-Sun., 10:30am, 12:40, 3; 5:25, 7:45pm; Mon.-Wed, 1:250, 3:15, 5:35, 7:55pm

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

710 Catch a Fire Fri.-Sun., 11:45am, 2:10, 4:45, 7:20, 9:55pm; Mon.-Thurs., 12:45, 3:10, 5:45, 8:20pm Death of a President Fri.-Sun., 12 noon, 2:30, 5, 7:30, 10pm; Mon.-Thurs., 1, 3:30, 6, 8:30pm Don 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 The Queen Fri.-Sun., 11am, 12 noon, 1:40, 2:40, 4:20, 5:20, 7, 8, 9:30pm; Mon.-Thurs., 12 noon, 1:40, 2:40, 4:20, 5:20, 7, 8, 9:30pm

9:30pm The Departed Fri., 12:10, 3:30, 7pm; Sot.-Sun., 12:10, 3:30, 7, 10:15pm; Mon.-Thurs., 1:10, 4:30, 8pm The Rocky Horror Picture Show Fri., 12 mid. Varaloaru: The Story of Godfather Fri., 10pm

NORTHRIDGE, CHATSWORTH, GRANADA HILLS

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

 Saw III 11:30am, 1:30, 2:10, 4:10, 4:50, 7, 7:40, 9:30, 10:10pm

 Flags of Our Fathers 1:20, 4:30, 7:30, 10:30pm

 Flicka 12 noon, 2:20, 4:40, 7:20, 9:40pm

 The Prestige 12:20, 3:40, 7:10, 10pm

 The Grudge 2 12:10, 2:40, 5:10, 7:50, 10:20pm

 Man of the Year 1:10, 3:50, 6:40, 9:20pm

 The Departed 11:50am, 3:10, 6:30, 9:50pm

 Texas Chainsaw Massacre: The Beginning 9:10pm

 Open Season 11:40am, 1:50, 4:20, 6:50pm

 ACIFIC NORTHRIDGE FASHION CENTER ALL

PACIFIC NORTHRIDGE FASHION CENTER ALL

STADIUM 10 9400 North Shirley Avenue at Plummer

(818)501-5121 Saw III Fri.-Sat., 1, 4:05, 7:05, 9:55pm; Sun., 1, 4:05, 7:05, 9:45pm; Mon., 2:20, 5:25, 7:45pm; Tues.-Thurs., 2, 5:45, 8:30pm

Risopin, Main 2020, 5129, 7145pH, Haber Halas 2, 5139, 8330pm
 Flags of Our Fathers Fri.-Sun., 12:20, 3:25, 7, 9:50pm; Mon., 1:50, 5:05, 8:05pm; Tues.-Thurs., 1:45, 5:25, 8:35pm
 Flicka Fri.-Sun., 12:05, 4:45, 7:25, 9:35pm; Mon., 2:25, 5:30, 7:40pm; Tues.-Wed., 2:25, 5:05, 7:30pm
 Marie Antoinette Fri.-Sat., 1:15, 4:35, 7:35, 10:35pm; Sun., 1:15, 4:35, 7:35, 10:15pm; Mon., 1:45, 5:15, 8:30pm; Tues.-Thurs., 1:30, 5:15, 8:10pm
 The Prestige Fri.-Sat., 12 noon, 3:20, 7:30, 10:25pm; Sun., 12 noon, 3:20, 7, 9:50pm; Mon., 1:30, 5:10, 8:20pm; Tues.-Thurs., 1:30, 5:05, 8:05pm
 Running With Scissors Fri.-Sat., 12:45, 4:15, 7:10, 10:05pm;

1:30, 5:10, 9, 250pm
 1:30, 5:10, 6:20pm
 Running With Scissors Fri.-Sat., 12:45, 4:15, 7:10, 10:05pm; Sun., 12:45, 4:15, 7:10, 9:55pm; Mon., 2:05, 5:40, 8:25pm; Tues.-Thurs., 2:15, 5:30, 8:25pm
 The Grudge 2 Fri.-Sat., 2, 5:10, 8, 10:30pm; Sun., 2, 4:20, 7:30, 10:10pm; Mon., 2:15, 5:20, 8pm; Tues.-Thurs., 2:20, 5:20, 8pm
 Man of the Year Fri.-Sat., 12:15, 3:40, 7:15, 10:15pm; Mon., 2:30, 5:50, 8:35pm; Tues.-Thurs., 2:30, 5:35, 8:45pm
 The Departed Fri.-Sat., 12:15, 3:40, 7:15, 10:20pm; Sun., 12 noon, 3:15, 7:05, 10:05pm; Mon., 1:40, 5, 8pm; Tues.-Thurs., 1:40, 5:10, 8:20pm
 Open Season Fri.-Sun., 1:30, 4:10, 7, 9:15pm; Mon.-Thurs., 1:35, 5, 7:15pm
 ACIFIC WINNETKA ALL STADILIM 21 9201

PACIFIC WINNETKA ALL STADIUM 21 9201

Winnetka Avenue at Prairie (818)501-5121 Catch a Fire Fri.-Sat., 1:25, 4:25, 7:30, 10:25pm; Sun.-Thurs.

Catch a Fire Fri.-Sat, 1:25, 4:25, 7:30, 10:25pm; Sun.-Thurs., 1:25, 4:25, 7:30, 10:05pm Saw III Fri.-Sat, 1:20, 2, 2:40, 4:20, 5, 5:40, 7:20, 8, 8:40, 10:20, 10:50, 11:30pm; Sun.-Thurs., 1:20, 2, 2:40, 4:20, 5, 5:40, 7:20, 8:25, 9:20, 10:20pm Flags of Our Fathers Fri.-Sat, 12:35, 1:10, 3:45, 4:25, 7:10, 7:50, 10:30, 11:05pm; Sun.-Thurs., 12:35, 1:10, 3:45, 4:25, 7:10, 8:20, 10:05pm Flicka Fri.-Sat, 1:15, 4:15, 7:10, 9:50pm; Sun.-Thurs., 1:15, 4:15, 7:10, 9:30pm The Prestige Fri.-Sat, 12:35, 1:20, 3:40, 4:45, 7:15, 8:10, 10:35, 11:25pm; Sun.-Thurs., 12:35, 1:20, 3:40, 4:45, 7:15, 8:30, 10:10pm

Trisso, Trisson, Sun-Thurs., Trisso, Trisso, Trisso, 11:25pm; Sun-Thurs., 1:40, 4:40, 7:45, 10:20pm
 The Grudge 2 Fri-Sat., 1:40, 4:40, 7:45, 10:45pm; Sun-Thurs., 1:40, 4:40, 7:45, 10:20pm
 Man of the Year 12:50, 3:45, 7:05, 10:10pm
 The Marine Fri-Sat., 1:55, 4:50, 7:35, 10:20pm; Sun-Thurs., 1:55, 4:50, 7:35, 9:50pm

One Night With the King 12:45, 3:50, 7:05, 10:15pm The Departed Fri.-Sat., 12:30, 2:50, 3:55, 7, 7:40, 10:40, 11:15pm; Sun.-Thurs., 12:30, 2:50, 3:55, 7, 8:15, 10:15pm Employee of the Month Fri.-Sat., 1:35, 4:30, 7:25, 10:15pm; Sun.-Thurs., 1:35, 4:30, 7:25, 9:50pm Texas Chainsaw Massacre: The Beginning Fri.-Sat., 12:40, 3, 5:20, 7:55, 10:45pm; Sun.-Thurs., 12:40, 3, 5:20, 7:35, 9:45pm The Guardian Fri.-Sat., 12:30, 3:30, 7, 10:25pm; Sun.-Thurs., 12:30, 3:30, 7, 10pm Open Season Fri.-Sat., 1:50, 4:35, 7:15, 9:45pm; Sun.-Thurs., 1:50, 4:35, 7:15, 9:25pm Jackass: Number Two Fri.-Sat., 1:30, 4:35, 7:25, 10:10pm; Sun.-Thurs., 1:30, 4:35, 7:25, 10pm Jet L'S Fearless Fri.-Sat., 1:35, 4:30, 7:30, 10:30pm; Sun.-Thurs., 1:35, 4:30, 7:30, 9:55pm

SHOWTIMES FOR: 10/27/2006 - 11/3/2006

The Grudge 2 12 noon, 2:30, 5, 7:30, 10pm Man of the Year 11:40am, 2:30, 5:10, 7:50, 10:30pm The Departed 11:40am, 3, 6:30, 10pm Employee of the Month 2:40, 7:40pm Texas Chainsaw Massacre: The Beginning 12:20, 5:20, 10:20pm Open Season 11:50am, 2, 4:20, 6:40, 9pm

MANN MARKETPLACE 4 144 South Brand Blvd,

UA LACANADA FLINTRIDGE 1919 Verdugo Blvd

PASADENA & VICINITY

LAEMMLE'S - ONE COLORADO CINEMAS 42 Miller Alley (626)744-1224 Conversations With God 1:50, 4:30, 7:10, 9:50pm The Prestige 1:30, 4:25, 7:20, 10:15pm Infamous 4:35, 9:55pm The Departed 1:30, 4:45, 8pm Shortbus 1:55, 5, 7:40, 10:15pm The Last King of Scotland 1:35, 4:20, 7:10, 10pm Jesus Camp 4:15, 9:40pm The U.S. vs. John Lennon 4:10, 9:40pm The Illusionist 1:40, 7pm Little Miss Sunshine 2, 7:30pm Le Petit Lieutenant 1:45, 7pm AEMML F'S PLAYHOLISE 7, 673 East Colorado

LAEMMLE'S PLAYHOUSE 7 673 East Colorado

Boulevard (626)844-6500 Boulevard (626)844-6500 Death of a President 11:50am, 2:20, 5, 7:40, 10:10pm Deliver Us From Evil 11:55am, 2:30, 5:10, 7:50, 10:15pm The Queen 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 The Science of Sleep 1:50, 4:30, 7:10, 9:50pm The Bridge 11:45am, 2:10, 4:50, 7:20, 9:45pm De Clefc L4 STILOC 9 2:55 has the Descence of Dial

PACIFIC HASTINGS 8 355 North Rosemead Blvd (626)568-8888 Saw III Fri-Sat., 2:15, 5:10, 8, 10:25pm; Sun.-Thurs., 2:15, 5:10, 8pm Flicka Fri-Sat., 1:45, 4:30, 7, 9:30pm; Sun.-Thurs., 1:45, 4:30,

Bicka Fri-Sat, 1:45, 4:30, 7, 9:30pm; Sun.-Thurs., 1:43, 4:30, 7pm
 The Prestige Fri-Sat., 1:05, 4:15, 7:10, 10:05pm; Sun.-Thurs., 1:05, 4:15, 7:10pm
 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, 8:10, 10:20pm; Sun.-Thurs., 1:15, 3:25, 5:45, 8:10pm
 One Night With the King Fri-Sat., 1:30, 4:20, 7:15, 10:10pm; Sun.-Thurs., 1:15, 3:25, 5:45, 8:10pm
 One Night With the King Fri-Sat., 1:30, 4:20, 7:15, 10:10pm; Sun.-Thurs., 1:10, 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, 7:45pm
 PACIFIC PASEO STADIUM 14 336 East Colorado
 Boulevard (626)568-8888

oulevard (626)568-8888 Catch a Fire Fri-Sun., 12 noon, 2:20, 4:50, 7:25, 10:05pm; Mon.Thurs., 2:20, 4:50, 7:25, 9:50pm Saw III Fri-Sat., 12 noon, 1:30, 2:30, 4:15, 5:05, 7, 8, 9:45, 10:45pm; Sun., 12 noon, 1:30, 2:30, 4:15, 5:05, 7, 8, 9:55pm; Mon.Thurs., 1:30, 2:30, 4:15, 5:05, 7, 8pm Flags of Our Fathers Fri-Sat., 1:05, 2, 4:10, 5:10, 7:15, 8:20, 10:20, 11:20pm; Sun., 1:05, 2, 4:10, 5:10, 7:15, 8:20, 10:05pm; Mon., 11am, 1:10, 2, 4:10, 5:10, 7:15, 8:20, 10:05pm; Tues.-Thurs., 1:10, 2; 4:10, 5:10, 7:15, 8:20, 10:05pm; Tues.-Thurs., 1:10, 2; 4:10, 5:10, 7:15, 8:20, 10:05pm; Tues.-Thurs., 1:10, 2; 4:10, 5:10, 7:10, 8; 4:10, 5; 4:10, 5; 4:10, 5; 4:10, 5; 4:10, 5; 4:10, 5; 4:10, 5; 4:10, 5; 4:10,

10:05pm; 1des-11dr3, 1110, 2, 4:10, 5:10, 7:15, 8:20, 10:05pm Flicka Fri-Sat, 12:05, 2:35, 5:15, 7:45, 10:30pm; Sun., 12:05, 2:35, 5:15, 7:45, 10:10pm Marie Antoinette Fri-Sun., 1:20, 4:30, 7:30, 10:25pm; Mon.-Thurs., 1:20, 4:30, 7:30, 10:15pm The Prestige Fri-Sat., 12:50, 1:55, 3:55, 4:55, 7:10, 8:10, 10:20pm; Mon.-Thurs., 1:05, 1:55, 3:55, 4:55, 7:10, 8:10, 10:20pm; Mon.-Thurs., 1:05, 1:55, 3:55, 4:55, 7:10, 8:10, 10:20pm; Mon.-Thurs., 1:06, 1:55, 3:55, 4:55, 7:10, 8:10, 10:20pm; Mon.-Thurs., 1:45, 4:40, 7:40, 10:35pm; Sun., 1:45, 4:40, 7:40, 10:35pm; Sun., 1:45, 4:40, 7:40, 10:30pm; Sun., 1:45, 4:40, 7:40, 10:30pm; Sun., 1:45, 4:40, 7:40, 10:30pm; Sun., 10:20pm

10:20pm **The Grudge 2** Fri.-Sat., 12:30, 3:05, 5:40, 8:15, 10:45pm; Sun., 12:30, 3:05, 5:40, 8:15, 10:35pm; Mon.-Thurs., 2:15, 4:45,

7:20, 9:55pm Man of the Year Fri.-Sun., 4:10, 10:30pm; Mon.-Thurs., 4:25, 10:20pm

10:20pm **The Departed** Fri-Sat., 12:10, 1, 4:20, 7, 7:50, 11:10pm; Sun., 12:10, 1, 4:20, 7, 7:50, 10:35pm; Mon.-Thurs., 1, 1:15, 4:20, 7, 7:50, 10:15pm **Open Secson** Fri-Sun., 12:15, 2:25, 4:50, 7:25, 9:45pm; Mon.-Thurs., 2:25, 4:50, 7:25, 9:40pm

REGENCY ACADEMY CINEMAS 1003 East Colorado

 REGENCY ACADEMY CINEMAS 1003 East Colorado

 Boulevard (626)229-9400

 A Guide to Recognizing Your Saints Fri., 3, 5:15, 7:45, 9:50pm; Sot.-Sun, 12:45, 3, 5:15, 7:45, 9:50pm; Mon.-Thurs., 3, 5:15, 7:45, 9:50pm

 The Black Dahlia 9:40pm

 The Last Kiss 4:45, 9:15pm

 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, 9:20pm

 The Illusionist Fri., 6:30pm; Sat.-Sun., 1:15, 6:30pm; Mon.-Thurs., 6:30pm

 Quinceanera Fri., 3:15, 5:30, 7:40pm; Sat.-Sun., 1, 3:15, 5:30, 7:40pm; Mon., 1, 5:30, 7:40pm; Tues.-Thurs., 3:15, 5:30, 7:40pm

 Little Miss Sunshine Fri., 2:40, 5:10, 7:30, 9:45pm: Sat.-Sun.

7:40pm Little 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, 7pm; Sat.-Sun., 12:15, 2:30, 7pm; Mon.-Thurs., 2:30, 7pm **RIALTO 1023 Fair Oaks Ave. (626)388-2122** The Departed Fri., 4:40, 8pm; Sat.-Sun., 1:20, 4:40, 8pm; Mon.-Thurs., 4:40, 8pm The Rocky Horror Picture Show Sat., 11:55pm

OCTOBER 27-NOVEMBER 2, 2006 ENTERTAINMENT TODAY

Boulevard (626)568-8888

UA LACANADA FLINTRIDGE 1919 Verdugo 1 (800)326-3264 508 Saw III 11:50am, 2:30, 5:10, 7:50, 10:35pm Flags of Our Fathers 12:20, 4, 7:20, 10:25pm Flicka 11:35am, 2, 4:25, 6:50, 9:15pm 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 Departed 12:15, 3:45, 7:10, 10:30pm Open Season 11:55am, 2:15, 4:40, 7, 9:20pm

Suite P (818)547-3352 Saw III 11:40am, 2:10, 4:40, 7:20, 10pm Flags of Our Fathers 12:30, 3:30, 6:30, 9:30pm The Prestige 1:10, 4:10, 7:10, 10:10pm The Departed 12:20, 3:40, 7, 10:30pm

BURBANK & VICINITY

AMC BURBANK 16 125 E. Palm Ave., Downtown Burbank, First & Palm, one block north of Olive (310)289-4AMC
 Catcha Fire Fri-Sat., 11:30am, 2:05, 4:45, 7:30, 10:15pm; Sun., 11:30am, 2:05, 4:45, 7:30, 10:05pm; Mon.-Thurs., 2:05, 4:45, 7:30, 9:55pm
 Sow III Fri-Sat., 11:40am, 1, 2:20, 3:35, 4:55, 6:15, 7:40, 9, 10:25, 11:45pm, 12:15am; Sun., 11:40am, 1, 2:20, 3:35, 4:55, 6:15, 7:40, 9, 10:25pm; Mon.-Thurs., 12:35, 2:20, 3, 4:55, 5:35, 7:40, 8:10, 10:15pm
 Flags of Cur Fathers Fri-Sat., 10:45am, 1:50, 5, 8:10, 11:25pm; Fri-Sat., 10:45am, 12:45, 1:50, 3:55, 7:10, 8:10, 10:20, 11:25pm; Sun., 10:45am, 1:50, 5, 8:10pm; Sun., 10:45am, 12:45, 1:50, 3:55, 5, 7:10, 8:10, 10:15pm; Mon.-Thurs., 12:30, 3:25, 6:20, 9:15pm; Mon.Wed, 12:30, 1, 3:25, 3:55, 6:20, 6:55, 9:15, 10:05pm; Thurs., 12:30, 1, 3:25, 3:55, 6:20, 9:15pm; Thurs., 12:30, 1, 3:25, 3:55, 6:20, 9:15pm; Thurs., 12:30, 1, 3:25, 3:55, 6:20, 9:15pm; Mon.-Wed, 12:30, 1, 3:25, 3:55, 6:20, 9:15pm; Sun, 10:45am, 2, 4:30, 7:05, 9:35pm; Mon.-Thurs., 2, 4:30, 7:05, 9:25pm
 Ficka Fri-Sun, 11:25am, 2, 4:30, 7:05, 9:35pm; Mon.-Thurs., 2, 4:30, 7:05, 9:35pm
 The Prestige Fri-Sat., 10:30am, 1:40, 4:50, 8, 11:15pm; Sun., 10:30am, 1:40, 4:50, 8pm; Mon.-Thurs., 12:50, 3:45, 6:50, 10pm
 Running With Scissors Fri.-Sat., 11:20am, 2:15, 5:10, 8:15,

10:30am, 1:40, 4:50, 8pm; Mon.-Thurs., 12:50, 3:45, 6:50, 10pm Running With Scissors Fri.-Sat., 11:20am, 2:15, 5:10, 8:15, 11:20pm; Sun., 10:15am, 1:10, 4:05, 7, 9:55pm; Mon.-Thurs., 1:10, 4:05, 7, 9:50pm The Grudge 2 Fri.-Sat., 11:55am, 2:30, 5:15, 7:55, 10:40pm; Sun., 11:55am, 2:30, 5:15, 7:55, 10:30pm; Mon.-Thurs., 2:30, 5:15, 7:45, 10:20pm Man of the Year Fri.-Sat., 10:40am, 1:30, 4:20, 7:25, 10:30pm; Sun., 10:40am, 1:30, 4:20, 7:25, 10:10pm; Mon.-Thurs., 1:30, 4:20, 7:25, 10:10pm; Mon.-Thurs., 2:15, 4:40, 7:15, 9:45pm The Queen Fri.-Sun., 11:15am, 1:55, 4:25, 7:15, 9:50pm; Mon.-Thurs., 2:15, 4:40, 7:15, 9:45pm The Departed Fri.-Sun., 11:45am, 3:10, 6:35, 10pm; Mon.-Thurs., 2:240, 3:50, 7:10, 10:30pm Thurs., 2:25, 5:05, 7:35, 10:32pm Thurs., 2:25, 5:05, 7:35, 10:25pm Thexas Choinsaw Massacre: The Beginning Fri.-Sat., 11:50am, 2:10, 4:35, 7:20, 9:35pm Open Season Fri.-Sun., 11:10am, Sun., 11:50am, 2:10, 4:35, 7:20, 9:35pm Mon.-Thurs., 2:30, 4, 6:30, 8:50pm 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
 Saw III Fri-Sat., 12:20, 2:55, 5:35, 8:20, 11:05pm; Sun., 12:20, 2:55, 5:35, 8:20pm; Mon.-Thurs., 1:05, 3:30, 6:05, 9pm
 Flags of Our Fathers Fri-Sun., 11:45am, 2:45, 6:05, 9:10pm; Mon.-Thurs., 1:55, 5, 8:10pm
 Marie Antoinette Fri-Sun., 12:40, 3:40, 6:45, 9:50pm; Mon.-Thurs., 1:45, 4:40, 7:45pm
 The Prestige Fri-Sun., 12 noon, 3:10, 6:20, 9:30pm; Mon.-Thurs., 1:35, 4:50, 8pm
 One Night With the King Fri, 1:50, 4:45, 7:40, 10:30pm; Sat., 11am, 1:50, 4:45, 7:40, 10:30pm; Sun., 11am, 1:50, 4:45, 7:35, 10:15pm; Mon.-Thurs., 1:25, 4:20, 7, 9:45pm
 The Departed Fri-Sat., 12:30, 4, 7:25, 10:50pm; Sun., 12:30, 4, 7:25pm; Mon.-Thurs., 3, 6:15, 9:35pm

AMC BURBANK TOWN CENTER 8 3rd and

AMC BURBANK TOWN CENTER 8 3rd and
 Magnolia, Inside the Mall (310)289-4262
 Romeo & Juliet: Sealed With a Kiss Fri., 1, 3:10, 5:20, 7:30, 9:40pm; Sat.-Sun, 10:50am, 1, 3:10, 5:20, 7:30, 9:40pm; Mon.-Thurs., 1, 3:10, 5:20, 7:30, 9:40pm; Mon.-Thurs., 1, 3:10, 5:20, 7:30, 9:30pm
 Saw III Fri., 1:35, 4:15, 7, 9:50pm; Sat., 11am, 1:35, 4:15, 7, 9:50pm; Sun., 11am, 1:35, 4:15, 7, 9:45pm; Mon.-Thurs., 1:35, 4:15, 7, 9:35pm
 Flicka Fri.-Sat., 12:45, 3:15, 5:45, 8:15, 10:45pm; Sun., 12:45, 3:15, 5:45, 8:15pm; Mon.-Thurs., 12:45, 3:05, 5:25, 8pm
 The Marine Fri., 2:4, 3:57, 50, 10:10pm; Sat., 11:30am, 2, 4:35, 7:20, 10:10pm; Sun., 11:30am, 2, 4:35, 7:20, 9:55pm; Mon.-Thurs., 2, 4:35, 7:20, 9:55pm; Mon.-Thurs., 2, 4:35, 7:20, 9:55pm; Mon.-Thurs., 12:40, 3:45, 6:50, 9:55pm
 Open Season Fri., 2:20, 4:45, 7:10, 9:30pm; Sat., 11:50am, 2:20, 4:45, 7:10pm; Mon.-Thurs., 2:20, 4:45, 7:10pm; Mon.-Thurs., 2:20, 4:45, 7:10pm
 Jackass: Number Two Fri., 2:30, 5:10, 7:45, 10:20pm; Sat., 11:50am, 2:30, 5:10, 7:45, 10pm; Mon.-Thurs., 2:30, 5:10, 7:45, 10pm

GLENDALE HIGHLAND PARK

HIGHLAND THEATER 5604 North Figueroa Street (323)256-6383 Saw III 12:15, 2:30, 4:45, 7, 9:15pm The Departed 12:20, 3:05, 5:50, 8:40pm Texas Chainsow Massacre: The Beginning 12:10, 3:45, 7:20pm Jackass: Number Two 1:55, 5:30, 9:05pm

MANN EXCHANGE 10 128 North Maryland Avenue

18)549-0045 Catch a Fire 11:30am, 2:10, 4:50, 7:20, 9:50pm Saw III 12:20, 2:50, 5:20, 6, 10:40pm Flicka 11:50am, 2:10, 4:30, 6:50, 9:10pm Marie Antoinette 1:10, 4:10, 7:10, 10:10pm Tim Burton's The Nightmare Before Christmas in Disney Digital 3D 12:10, 2:20, 4:40, 7, 9:20pm

(818)549-0045

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ENTERTAINMENT TODAY MUSIC

Australian Pink Floyd Show, The (Rock) The World's Number One Pink Floyd Tribute is the Australian Pink Floyd Show Tribute is the Australian Pink Floyd Show. Formed in Adelaide, South Australia in 1988, the group have the dubious honor of receiving the ultimate endorsement in 1996, becoming the only Floyd tribute band to be asked to perform for a member of Pink Floyd, namely David Gilmour's 50th birthday party. Authenticity is the game, as the band faithfully recreates the live sound form all eras of the band from the "Dinar at from all eras of the band, from the 'Piper at the Gates of Dawn' to 'The Wall' to 'The the Gates of Dawn to The Wall to The Division Bell. Greek Theate - Los Angeles 2700 N. Vermont Ave. 323-665-5857 Box Office: 213-665-1927; Ticketmaster: 213-480-3232. http://www.ticketmaster.com/ \$39.50-\$60 - Cash,Master Card, Visa, American Express 10/28/06: 7:30pm Average White Band (Funk) This soul/funk ensemble had a hit in 1974 with the instrumental 'Pick Up the Pieces.' Headed by two of the originals, Alan Gorrie and Onnie McIntyre, this classic funky band is colderating more than 25 ware band is celebrating more than 25 years. Canyon Club Dinner Theatre 28912 Roadside Dr. 818-879-5016 818-879-5016: Ticketmaster: 213-480 8430 Si 3232, http://www.ticketmaster.com/ \$19.50; 10/27/06: 9pm Brian Wilson: Pet Sounds Live (Pop,Rock,Special Event) (Pop,Rock,Special Event) With its lushly layered melodies and its innovative mix of instruments both standard KMEDM innovative mix of instruments both standard and exotic, Brian Wilson's 'pet project' went on to become what critics routinely call 'the greatest album of all time.' Celebrating the 40th anniversary of this seminal record, Beach Boys co-founder Brian Wilson and his band perform 'Pet Sounds' from start to finish, as well as other hits. Wilson will be inder the we-Beach Boys member Al joined by ex-Beach Boys member Al Jardine on a few dates. University of California, Los Angeles -Rovce Hall 405 Hilgard Ave. 310-825-2101 310-825-2101; Ticketmaster: 213-480-3232, http://www.ticketmaster.com/ \$48-\$125; \$28 UCLA students - 11/01/06: Cheap Trick (Rock) This legendary rock group's hits include 'Surrender' and 'I Want You to Want Me.' Wiltern Theatre (The Wiltern LG) 3790 Wilshire Blvd 213-380-5005 Box Office: 213-380-5005; Ticketmaster 213-380-5005, http://www.ticketmaster.com/ \$32.50-\$42.50; 11/02/06: 8pm Cramps, The (Live Music in Bar/Club,Punk,Rock) \$10 - Cash (Live music in bar/Joub/Punk, rock) The Cramps' unique sound synthesizes classic rockabilly, touches of psychedelii and lyrical fare, devoted mostly to mons movies and sleazy sex, into an infectiou gloriously tasteless congromeration of American track online. merican trash culture House of Blues - Sunset Strip 8430 Sunset Blvd. 323-848-5100 Box Office: 323-848-5100: Ticketmaster: 213-480-3232 ww.ticketmaster.com/ \$25; 10/28/06: 9pm Cypress Hill mative, Live Music in Bar/Club, Rap/Hip Hop.Rock) Since the group's formation in 1988, the pioneering rap-rock quartet Cypress Hill have come a long way from the streets of South Central L.A. The band has sold more than 15 million albums worldwide more than 15 million albums worldwide headlined Lollapalooza, Wocdstock '94 and the group's own Smokin' Grooves tours; all while breaking down the barriers between hip-hop, alternative, metal, rock, reggae, ska and Latin music. House of Blues - Sunset Strip 8430 Sunset Blvd. 323-848-5100 213-480-3232 Box Office: 323-848-5100: Ticketmaster http://www.ticketmaster \$17.99; 10/31/06: 8pm 213-480-3232 \$35; 10/27/06: 9pm Devo (Pop) One of new wave's most innovative and successful bands, Devo is reforming for a brief U.S. tour. Greek Theatre - Los Angeles 2700 N. Vermont Ave. 323-665-5857 Box Office: 213-665-1927; Ticketmaster: 213-480-3232,

8pm

http://www.ticketmaster.com/ \$40-\$50; 10/31/06: 7:30pm 213-480-3232. Evanescence http://www.ticketmas \$20; 10/31/06: 7pm (Alternative, Rock) Evanescence, fronted by Amy Lee, burst

on the scene with such songs as 'Bring Me to Life' and 'Going Under.' Their 2004 effort, 'Fallen,' earned them two Grammy Awards; one for Best New Artist and the other for Best Hard Rock Perform other for Best Hard Rock Performance. Wiltern Theatre (The Wiltern LG) 3790 Wilshire Blvd. 213-380-5005 Box Office: 213-380-5005; Ticketmaster 213-380-5005; Ticketma http://www.ticketmaster.com/ \$25; 10/28/06: 8pm Fear Factory (Alternative,Live Music in Bar/Club,Metal,Rock) Fear Factory formed in 1990, is one of the more influential bands, with its cutting-edge, death metal-meets-industrial sound, producing a more varied sonic paletle with which to erwores their heak pressmissing which to express their bleak, pessimistic view of modern, technology-driven society, Key Club - West Hollywood 9039 Sunset Blvd. 310-274-5800 310-274-5800 Ticketmaster 213-480-3232, http://www.ticketmaster.com/ \$35 includes all performers this evening; 10/29/06: 8pm Gospel Brunch at House of Blues (Gospel,Live Music in Bar/Club) Experience HOB's popular Gospel Brunch, featuring inspiring gospel performances and an amazing buffet to feed the body and the soul House of Blues - Sunset Strip i blucc inset Blvd. 323-848-5100 Box Office: 323-848-5100; Ticketmaster 213-480-3232, http://www.ticketmaster.com/ \$18.50-\$35; 10/29/06: 10am and 1pm Alternative Electronic Gothic/Industrial Roc Formed in Paris back in 1984, KMFDM are one of the pioneers of industrial alt-metal that inspired groups like Ministry and Nine Inch Nails. In addition to their own record-ings over the years, the group has been noted for either playing, producing, or remixing tracks or albums by Die Krupps, Front 242, kidneythieves, M People, Peter Murphy, Pig, Schwein, Sister Machine Gun, and Swamp Terrorists, among others. Henry Fonda Music Box Theatre 6126 Hollywood Blvd. 323-464-0808 Ticketweb. http://www.ticketweb.com/; Formed in Paris back in 1984, KMFDM are Ticketweb: http://www.ticketweb.com/ Ticketmaster: http://www.ticketmaster.com/ \$21 - Master Card, Visa, American Express 10/27/06: 9pm Monday Night Jammz (Jazz, Live Music in Bar/Club) Monday Night Jammz features Jamie Kime (guitar), Bernie (drums), Chris Roy (bass), John Ziegler (guitar) and Mitch Manker (trumpet). Baked Potato, The 3787 Cahuenga Blvd. 818-980-1615 818-980-1615 10/30/06: 9:30 and 11:30pm Monster Massive (Dance Club Electronic) Monster Massive gathers the best DJs from the world of electronica for an all-out celebration of dance and Halloween festivi-Los Angeles Memorial Coliseum Sports Arena 3939 S. Figueroa St. 213-748-6131 213-748-6131; Ticketmaster: 213-480-3232, http://www.ticketmaster.com/ \$30-\$75; 10/28/06: 8pm My Chemical Romance (Live Music in Bar/Club, Punk, Rock) New Jersey's My Chemical Romance has consolidated a reputation for brilliant, biting and boundary-leaping rock 'n' roll that first came to worldwide attention with their came to worldwide attention with their 2002 debut 'I Brought You My Bullets, You Brought Me Your Love.' The band hils the road to support their third full-length, 'Welcome to the Black Parade.' House of Blues - Sunset Strip 8430 Sunset Blvd. 323-848-5100 Eva Office: 323-848-5100: Ticketmaster

ness. Palace) 1735 N. Vine St. 323-467-4571 213,480,3232 213-480-3232 Susan Werner 3101 Pico Blvd. 310-828-4403 310-828-4497 Ten Tenors, The Box Office: 323-848-5100: Ticketmaster w ticketmaster.com/ Otep (Live Music in Bar/Club,Metal,Rock) Otep got its start in 2000, when singer/band namesake Otep combined her Marilyn Manson-meets-Kim Gordon style of vocals with three other musicians in Los Angeles, Rumors of involvement in the Angeles. Rumors of involvement in the mystical arts helped create a mysterious image, and they found success in 2002 after joining the Ozzfest Tour. Whisky a Go Go 8001 Sunset Blvd. 310-652-4202 Box Office: 310-652-4202; Ticketmaster: 213-480-3242 (Funk) aster.com

(Rock) One of the most respected guitar players One of the most respected guitar players of all time, Peter Frampton has always made challenging, interesting and critically-acclaimed albums. Beginning with British bands The Herd and Humble Pie, Frampton quickly cemented his status as a world-class guitar hero and singer. The 1976 double album, 'Frampton Comes Alive, was the biggest selling live-rock album ever at that time album ever at that time. Canyon Club Dinner Theatre 28912 Roadside Dr 818-879-5016 818-879-5016: Ticketmaster: 213-480-3232, http://www.ticketmaster.com/ \$67.50; 11/02/06: 8pm Robert Randolph and the Family Band (Blues, Funk, Gospel, Live Music in Bar/Club, Rock) Robert Randolph's music fuses rock with funk and blues through the traditional gospel sound of the "sacred steel" guitar. House of Blues - Sunset Strip 8430 Sunset Blvd 8430 Sunset Blvd. 323-848-5100 Box Office: 323-848-5100; Ticketma: 213-480-3232, http://www.ticketmaster.com/ \$25; 11/02/06: 7pm Robyn Hitchcock and The Venus 3 ative, Live Music in (Alternative, Live Music in Bar/Club, Pop, Rock) Singer/songwriter Robyn Hitchcock heads out with and The Venus 3, a collaboration with Peter Buck, Bill Rieflin and Scott McCaughey. Their album, 'Olé! Tarantula,' is available on Yep Roc. Key Club - West Hollywood 9039 Sunset Blvd. 310-274-5800 310-274-5800; Ticketmaster: 213-480-3232, http://www.ticketmaster.com/ \$18 - Cash.Visa.Master Card.American Express 10/27/06: 7pm Roots, The (Live Music in Bar/Club,Rap/Hip Hop) The Philadelphia based group, The Roots, showed the way for live rap, building on Stetsasonic's 'hip-hop band' philosophy of the mid-80s, by focusing on live instru-mentation at their concerts and in the stu-tion the study of the study of the study of the study of the study the Miter and States and the study of the study of the study of the study the Miter and States and the study of t mentation at their concerts and in the stu-dio. Although the group's album work has been inconsistent, more intent on building grooves than pushing songs, The Roots' live shows are among the best in the busi-Avalon Hollywood (formerly the Hollywood Box Office: 323-467-4571; Ticketmaster 213-480-3232, http://www.ticketmaster.com/ \$37; 10/30/06 - 10/31/06: 9pm Watson Twins, The (Country,Live Music in Bar/Club,Pop,R&B/Soul,Rock) Grammy award-winning vocalist Shelby Lynne is equally adept at belting out coun-try, jazz and soul songs. She is one of the most unique voices to come out of Nashville in years. Nashwine in years. El Rey 5515 Wilshire Blvd. 323-936-4790 Box Office: 323-936-6400; Ticketmaster: http://www.ticketmaster.com/ \$24 - Cash; 11/02/06: 7pm Susan Werner is a talented folk/pop singer Susan Werner is a talented folk/pop singer and songwriter. McCabe's Guitar Shop 2001 Dice Jud \$18: 10/27/06: 8pm 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 77 million people, on three continents selling out shows and on three continents, selling out shows and winning hearts with their unmistakable

charm, camaraderie and vocal provess in opera, pop, rock, and more. From arias to ABBA, their unique style is an unparalleled fusion of artistry, musicianship and come-dr. Pantages Theatre - Hollywood 6233 Hollywood Blvd. 323-468-1770 213-365-3500; Ticketmaster: 213-480-3232, http://www.ticketmaster.com/ \$25-\$58 - Master Card, Visa, American \$25-\$58 - Master Card, Vis Express 10/27/06: 8pm 10/28/06: 2 and 8pm 10/29/06: 1 and 6:30pm 10/31/06 - 11/02/06: 8pm Average White Band With spine-tingling vocals, a rhythm section with whiplash grooves and, tight, brassy

Veruca Salt Veruca Sait (Live Music in Bar/Club,Rock) Off the road since 2001, Louise Post and Veruca Sait are making the rounds in sup-port of their new EP, 'Lords of Sounds and Lesser Things.' Louise Post is backed by without theore Eitherback and durament guitarist Stephen Fitzpatrick and drummer James Madla, both of whom joined the band in 1999 and played on the 2000 release 'Resolver.' Founding member Nina Gordon left in 1998 for a solo career. /ault 350. T Vauit 350, The 350 Pine Ave. 562-590-5566 562-590-5566 \$22.50; 10/31/06: 7pm Wynton Marsalis (Jazz) Trumpeter Wynton Marsalis is one of the Irumpeter Wynton Marsais is one of the most renowned jazz artisks, classical musi-cians and composers of his generation. He has brought jazz to the center stage through his dedication, brilliant performanc-es and vision. His prominent position in the performing arts was secured when he became the first jazz artist to be awarded became the first jazz artist to be awarded the Pulitzer Prize in Music in 1997 ART THEATER 213-628-2772 10/29/06: 2pm COMEDY 909-484-5411 909-484-5411 \$22

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horns, Tower of Power is a ten-member

ter what your taste in music. Tower of

Lancaster Performing Arts Center 750 W. Lancaster Blvd. 661-723-5950 Box Office: 661-723-5950, bttp://www.lancaster/

Card.Discover.American Express

http://www.lpac.org/ \$40-\$50 - Visa,Master

11/01/06: 8pm

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Marsalis' career includes over 30 Albums Marsails Career includes over 30 Albur and nine Grammys. Walt Disney Concert Hall 135 N. Grand Ave. 213-625-0594 323-850-2000; Ticketmaster; 213-480-323-b00-2000, nckennaster, 213-4 3232, http://www.ticketmaster.com/ \$28-\$87; 10/30/06: 7:30pm 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 photographs taken by Jerry Berndt portray genocide memorial sites.Jue.crywerd bones and tat. memorial sites-lye-covered bones and tat-tered clothing contrasted with hopeful images of the orphans of Rwanda rebuild-ing their lives through ing their lives through marriages, birth, and healing. Museum of African American Art 4005 S. Crenshaw Blvd. 323-294-7071 10/27/06 - 10/28/06: 10 - 4pm 11/01/06 - 11/02/06: 10 - 4pm Doubt: National Tou At a Bronx Catholic school in 1964. Sister At a Bronx Catholic school in 1964, Sister Aloysius harbors doubts about the charis-matic parish priest, and his relationship with an altar boy. Sustained by blind faith, she already has taken the leap from suspi-cion to disapproval to judgment. But are Father Flynn's actions innocent? A test of wills presure as the dehate over moral car wills ensues. As the debate over moral certainty unfolds, audiences wrestle with containty untolds, audiences wrestle with con-science and ambiguity, leaving them deep in discussion long after the curtain has fall-en. DOUBT swept the 2005 Tony Awards and won the Pulitzer Prize for Dama. This production stars Cherry Jones, Tony Award-winner for DOUBT and THE HEIRESS. Ahmanson Theatre 135 N. Grand Ave. Reservations required: 213-628-2772 \$25-\$80 - All Major Credit Cards 10/27/06: 8pm 10/28/06: 2 and 8pm Pablo Francisco (Stand Up Comedy) The "Ricky Martin of Comedy," Pablo Francisco has appeared on TV's 'The Practice,' 'The Family Guy' and FOX's 'Mad TV.' This is one man with bright, clever material and dozens of voices to express it in! Ontario Improv 4555 Mills Circle 11/01/06 - 11/02/06: 8:30pm SPECIAL EVENT Family Pumpkin Junction Festival, General) Celebrate the season with Descaso Gardens at their Family Pumpkin Junction Descanso Gardens 1418 Descanso Dr 818-949-4200 |18|

isting 818-949-7980 classic soul band that has been knocking Included in admission audiences off their feet for years. No mat Cash, Checks, Master Card, Visa 10/28/06 - 10/29/06: 9am - 5pm Power will win you over. Come experience this full-octane funk show. Halloween Horror Nights Halloween Horror Nights (General, Holiday) Explore some of the most terrifying haunt-ed houses ever created, skin-crawling scare zones and more, as you experience stories clawed from the depths of your worst eibitatore. worst nightmares. Universal Studios Hollywood 100 Universal City Plaza 818-622-3036 818-622-3036 10/27/06 - 10/29/06: 6:30pm 10/31/06: 6:30pm Last Call With Carson Daly ITV Show Taping) MTV personality Carson Daly hosts this nightly, pop-culture talk show. El Capitan Entertainment Center 6840 Hollywood Blvd. 323-468-8262 ervations required: 866-546-6984 (JIMMY-TIX 10/31/06: 5:30pm MUSIC 18 and Over Sundays (Dance Club,Dance/House,Gay and esbian) Enjoy everything Oasis has to offer with specials, music and more. Oasis Nightclub 1386 E. Foothill Blvd. 1300 E. Foutini Bro. 909-920-9590 909-920-9590 \$10; \$6 over 21 - Cash; 10/29/06: 7pm 18 and Over Thursdays (Dance Club,Dance/House,Latin/Salsa,Rap/Hip Cub, DancerRouse, Latin's alsa, Raprip Hop,Gay and Lesbian) Enjoy everything Oasis has to offer with specials, music and more. Oasis Nightclub 1386 E. Foothill Blvd. \$15 909-920-9590 \$10; \$6 over 21 - Cash 11/02/06: 7pm Afro Funke (Dance Club) 'Afro Funke' features deep-rooted funk nusic from around the world music from arou Zanzibar 1301 Fifth St. 310-451-2221 \$7 - Cash 11/02/06: 9pm Electric President (Live Music in Bar/Club,Rap/Hip Hop,Rock) Brookland/Oaklyn is the debut, bicoastal collaboration between the production/beat-making team of Alias and the voice of Rona "Tarsier" Rapadas — a super cine-matic album of shoegaze majesty. Echo, The 1822 W. Sunset Blvd. 213-413-8200 213-413-8200 213-413-8200 \$10 10/27/06: 8:30pm Aurelio (Dance Club,Latin/Salsa) 'Aurelio' features the sophisticated Latin sounds of Brazil and South America. Here Lounge 696 N Robertson Blvd. 310-360-8455 11/01/06: 9:30pm Bar Sinister Bar Sinister (Gothic/Industrial,Live Music in Bar/Club) Bar Sinister is a dark Goth club night. Boardner's 1652 N. Cherokee Ave. 323-462-9621 \$10 10/28/06: 8pm 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 Babe's and Ricky's Inn 4339 Leimert Blvd. 323-295-9112 323-295-9112 \$8; \$15 per couple 10/27/06: 8pm 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 Babe's and Ricky's Inn 4339 Leimert Blvd 323-295-9112 323-295-9112 \$8; \$15 per couple; 10/28/06: 8pm Blue Mondays (Dance Club) Blue Mondays features all the very best in 80's music. Boardner's 1652 N. Cherokee Ave. 323-462-9621 Free before 10pm; 10/30/06: 8pm 323-462-0714

Bohemian Sundays

\$10

(Live Music in Bar/Club,World) Bohemian Sundays' is a weekly live world (and out of this world) music and dance DJ event benefiting international non-profit, Empowerment Works! ais Do-Do 5257 W. Adams Blvd. 323-954-8080 323-954-8080; Musictoday: 800-594-8499 (TIXX) num donation - Cash \$5 minimum dor 10/29/06: 7pm Bossa:Nova (Dance Club,Dance/House,Electronic,Jazz,R&B/So ul,Rap/Hip Hop) House, Trip Hop, Downtempo, Electronica, Zanzibar 1301 Fifth St. 310-451-2221 \$10-\$15 - Cash 10/27/06: 10pm Boys Night Out (Dance Club) Dance Club) Your host Alex Lopez invites you to party with us every Saturday. Arena 6655 Santa Monica Blvd. 323-462-0714 \$12 10/28/06: 9pm 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 Fold (Derby), The 4500 Los Feliz Blvd. 323-663-8979 323-663-8979 10/27/06: 7pm Cheap and Easy Fridays (Dance Club,Dance/House,Latin/Salsa,Rap/Hip Hop,Gay and Lesbian) Enjoy everything Oasis has to offer with Specials, Letin and dance music and more. Oasis Nightclub 1386 E. Foothill Blvd. 909-920-9590 909-920-9590 \$6 - Cash; 10/27/06: 7pm Club London (Dance/House) 'Club London features Dark Wave and 80's Flashback with weekly Guest DJ's and In House Residents. Boardner's 1652 N. Cherokee Ave 323-462-9621 10/29/06: 8pm Concert Series (Blues,Jazz) This is an intimate series of concerts by virtuosos World Stage 4344 Degnan Blvd. 323-293-2451 323-293-2451 Donation suggested: \$10 10/27/06: 9:30 and 11pm d \$10 Conjunto Jardin (Folk,Live Music in Bar/Club,World) Vocals by sisters Libby and Cindy Harding are backed by the expansive, driving sounds of jaranas, a forceful caion-and bass rhythm section, and delicate, overridbass rhythm section, and delicate, overrid ing keyboards to create a singular sound that incorporates the best of traditional an newer music with nuances of rock. The group was nominated for Best Latin Salsa Artist in the 2003 LA Weekly Music nal and awards. Temple Bar 1026 Wilshire Blvd. 310-393-6611 310-393-6611 \$20 includes all performers this evening: 10/28/06: 11pm Cool Jazz on the Patio (Jazz,Live Music in Bar/Club) Enjoy a cool evening of smooth jazz music on the patio at The Cat and The Fiddle. Cat and the Fiddle, The Edd Care and the 6530 Sunset Blvd. 323-468-3800 323-468-3800: 10/29/06: 7 - 11pm Deep Eddy /Electronic,Live Music in Bar/Club,Rock) (Electronic, Live Music III Dar, State Deep Eddy performs edgy, psyched Harvelle's 1432 Fourth St. 310-395-1676 310-395-1676 \$5 - Cash: 11/01/06: 9pm Delicious UDENCE Club,Rap/Hip Hop) Delicious at the Hollywood Arena has become one of the hottest hip-hop spots in the club scene. Arena 6655 Santa Monica Blvd.

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11/01/06: 9:30pm - 2am Drum Workshop (World,Class/Workshop) (World, Class/Workshop) Started by founder Billy Higgins, this work-shop is a wonderful hands-on experience designed primarily for young people, but is open to the young-at-heart of all ages. Participants learn to play the trap drum set and gain an intimate understanding of rhythm and percussion. The focus is on its roots and the rudiments. World Stace World Stage 4344 Degnan Blvd. 323-293-2451 323-293-2451 \$5 donati 10/30/06: 7 - 11:30pm Dub Club (Dance Club,Dance/House,Reggae) Resident dis Tom Chasteen, Roy Corderoy, The Dungeonmaster and Boss Harmony will be spinning the best in classic reggae, dub and dancehall Echo. The 1822 W. Sunset Blvd 213-413-8200 213-413-8200 \$5 11/01/06: 9pm El Diablo's Funhouse (Dance Club) Come get scorched at El Diablo's Funho Kibitz Room (at Canter's) 419 N. Fairfax Av 323-651-2030 Cash 11/02/06: 9pm Eric Sardinas (Blues,Electronic,Live Music in Bar/Club,Rock) Eric Sardinas concentrates exclusively on Eric Sardinas concentrates exclusively o the slide guitar, coupling modern sound influences with those from the late '70s. His debut album, 'Treat Me Right,' was released in 1999. Cozy's Bar & Grill 14058 Ventura Blvd. 818-986-6000 818-986-6000 818-986-6000 \$15; 10/27/06: 9:45pm Escape (Dance Club) Escape is L.A.'s hottest after hours dance Grand Aven 1024 S. Grand Ave. 213-747-0999 Cash 10/28/06: 2 - 9am Fusion Fridays (Dance Club) 'Fusion' is the next step in the evolution of Fusion is the next step in the evolutic Los Angeles nightlife, combining both music and video to form one interactiv source of entertainment. Highlands, The 6801 Hollywood Blvd. 322.461.4800 323-461-9800 323-461-9800 \$20 10/27/06: 10pm - 3am Groove Factory (Dance Club,Funk,R&B/Soul,Rap/Hip Hop,Reggae) 'Groove Factory' features live performanc-es and release parties. Zanzibar 1301 Fifth St. 310-451-2221 \$10 - Cash 10/31/06: 9pm Harvelle's All-Star Pro Jam (Blues,Live Music in Bar/Club) Walter Davis hosts this evening of jamming musicians Harvelle's 1432 Fourth St. 310-395-1676 310-395-1676 \$5 - Cash: 10/30/06: 9pm Hellcat Night (Live Music in Bar/Club.Rock) licat Records hosts this night at The Echo. Echo. Echo, The 1822 W. Sunset Blvd. 213-413-8200 213-413-8200 10/31/06: 7pm I Can Lick Any SOB in the House (Alternative, Blues, Live Music in Bar/Club,Punk,Rock) I Can Lick Any Sonofabitch In The House their full moniker is borrowed from bare-knuckle legend John L. Sullivan's vivid biography - is a raucous quintet out of Portland, Oregon. Mint, The 6010 W. Pico Blvd. 323-954-9400 323-954-8241 \$10 includes all performers this evening Cash 10/27/06: 12am Jam Night with Mickey Champion (Blues,Jazz,Live Music in Bar/Club) Mickey Champion is from Lake Charles Louis na, and has been singing for over

ENTERTAINMENT TODAY fifty years. She was discovered in Los

Angeles by the great bandleader Johnny Otis, and went on to work with such grea performers as T-Bone Walker, Little Esth Phillips, Roy Milton, Billy Holliday and many others. Babe's and Ricky's Inn

4339 Leimert Blvd 323-295-9112 323-295-9112 \$8: 10/30/06: 7pm

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 4339 Leimert Blvd 323-295-9112 323-295-9112 \$8; 11/02/06: 8pm Jamie Lidell (Alternative,Electronic,Live Music in Bar/Club,R&B/Soul) Jamie Lindell is considered to be in the ranks of the world's foremost soul/blues

Echo, The 1822 W. Suns 213-413-8200 set Blvo 213-413-8200 \$10: 11/01/06: 8:30pm Janet Klein and Her Parlor Boys

(Cabaret,Jazz,Special Event) Janet Klein and her distinctive musician pals bring to life "obscure, naughty and lovely tunes" of the 1910s, '20s and '30s, Idverging tunles of the 19 tos, 2023 and 30s, delivering a bundle of spinited and inspired renditions of cleverly fun but forgotten Tin Pan Alley, early hot jazz, saucy bits and late ragtime gems. These merrymakers zestfully branch into obscure vaudeville and Vitaphone numbers, Hawaiian, Yiddish novelly tunes, French and Italian knock-out ballads. Steve Allen Theater at The Center for Inquiry-West 4773 Hollywood Blvd. 323-666-9797 servations required: 323-666-4268 \$15: 11/02/06: 8pm John Tesh (Classical,Jazz,New Age,Pop) John Tesh is a Grammy-nominated record-ing artist and radio show host. Cerritos Center for the Performing Arts 12700 Center Court Dr. 12/00 Center Court Dr. 562-916-8501 800-300-4345, 562-916-8500 \$25-\$50 - American Express, Discover, Master Card, Visa, Cash, Checks 11/01/06: 8pm Jose Luis Perales Spanish singer/songwriter José Luis Perales has had more than 450 of songs performed by artists such as Rapahel, Julio Iglesias, Rocio Jurado, Oreja de Van Gogh. Throughout his career, Perales has earned more than 100 Gold

and Platinum records. As a vocalist he's best known for such romantic ballad: as 'Quisiera Decir Tu Nombre' and 'Y Como Es El.' ntic ballads Kodak Theatre 6801 Hollywood Blvd. 323-308-6363 Box Office: 323-308-6363: Ticketmaster 213-480-3232 ww.ticketmaster.com/ \$62-\$92 10/28/06: 8pm Mama's Boys (Blues,Live Music in Bar/Club) The Mama's Boys have a basic hard-rock foundation along with blues and boogie melodies mixed with thunderous drums,

melodies mixed with thunderous drums, giving it a hard edge with lighter tones. Blue Cafe 210 The Promenade North 562-983-7111; http://www.thebluecafe.com/ Cash 10/29/06: 12pm - 5pm

Mandala (Dance Club) In-house DJs with various styles will spin tunes.

Amoeba Music 6400 Sunset Blvd. 323-245-6400 323-245-6400 11/01/06: 7 - 10pm

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 323-665-4294 Two drink minimum - Cash 10/27/06 - 10/28/06: 9pm - 1:15am 10/30/06 - 11/02/06: 9pm - 1:15am Mixxx Friday Nights (Dance Club)

Friday nights at the Mayan bring you the hottest in house, trance, tribal, hip-hop and R&B

Mayan Theatre 1038 S. Hill St. 213-746-4674 Box Office: 213-239-0799; Ticketmaster: 714-740-2000, http://www.ticketmast \$15; \$8 before 10:30 aster.com 10/27/06: 9pm Carmen Rizzo (Electronic Live Music in Bar/Club Rock) Mouse on Mars has paved the way for a continuously growing group of German and international sound creators to weave analog and digital, electronic and non-electron sounds in totally new, organic directions Echo, The 1822 W. Sunset Blvd 213-413-8200 213,413,8200 OK Go (Live Music in Bar/Club,Rock) Even though it's an indie rock band, don't be surprised if you see the members of OK Go busting out their 'N Sync-styled dance routine. These guys know how to rock but have fun at the same time. Troubadow Troubadour 9081 Santa Monica Blvd. 310-276-6168 310-276-6168; Ticketmaster: 213-480-3232, http://www.ticketmaster.com/ \$20: 10/29/06 - 10/30/06: 8pm OK Go (Live Music in Bar/Club,Rock) Even though it's an indie rock band, don't be surprised if you see the members of OK Go busting out their 'N Sync-styled dance routine. These guys know how to rock but have fun at the same time. nave run at the same time. Glass House, The 200 W. Second St. 714-647-7704 Box Office: 909-629-0377; Ticketmaster: 714-740-2000, Hum (functional states) http://www.ticketmaster.com/ \$13 - Cash 11/01/06: 7pm One Way (Dance Club) (Dance Club) One Way features Garth Trinidad and Mr. French. This party features dancing to classics in hip hop, R&B, soul, funk, regclassics in nip hop, r&b, sour, lunk, reg-gae, dancehall, and house, to the most unique of world rhythms - alrobeat, samba, bhangra - as long as it keeps everyone happy. Live acts may occasionally appear. Zanzibar 1301 Fifth St. 310-451-2221 310-451-2221 \$5 - Cash 10/29/06: 9pm Open Mic Nite (Live Music in Bar/Club Onen Mic/Music in Bar/Club, Open Mic/Music, Special Event) Each week showcases local talent. Molly Malone's 575 S. Fairfax Ave 310-578-5591 323-935-1577 \$5 10/30/06: 8pm Quality (Dance Club) Quality is a weekly dance club event at Zanzibar. Zanzibar 1301 Fifth St 310-451-2221 \$10 - Cash; 10/28/06: 9pm Rasselmani (Dance Club,Dance/House) Enjoy the hottest dance and electronic music there is with four dueling quest DJs. Kibitz Room (at Canter's) 419 N. Fairfax Ave 323-651-2030; Cash: 10/31/06: 9nm MUSIC TenTenors, 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 harmon exuberance and comedic 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 fusion of artistry, musicianship and come-

ntages Theatre - Hollywood 6233 Hollywood Blvd. 323-468-1770

213-365-3500; Ticketmaster: 213-480-

\$25-\$58 - Master Card Visa American

Orphans of the Rwanda Genocide

3232. http://www.ticketmaster.com/

Express 11/03/06: 8pm

ART

memorial sites-lye-covered bones and tat-tered clothing contrasted with hopeful images of the orphans of Rwanda rebuild-ing their lives through marriages, birth, and aling. Museum of African American Art 4005 S. Crenshaw Blvd. 323-294-7071 11/03/06 - 11/04/06: 10 - 4pm 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. den Room 1760 N. Vermont Ave. 323-665-4294 323-665-4294

taken by Jerry Berndt portray genocide

ART Foca Fellowship Armory Center for the Arts 145 Raymond Ave. 626-792-5101 626-792-5101 11/03/06 - 11/05/06: 12pm - 5pm Howard Buffett: Tapestry of Life hardship around the world. Armory Center for the Arts 145 Raymond Ave. 626-792-5101 626-792-5101 11/03/06 - 11/05/06: 12pm - 5pm Through Orphaned Eves munity Armory Center for the Arts Annory Center for the Arts 145 Raymond Ave. 626-792-5101 626-792-5101 11/03/06 - 11/05/06: 12pm - 5pm ond Ave. THEATER Catch Me If You Can 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 hilarious mystery comedy will keep you on the edge of your seats right up to the thrillion climax right up to the thrilling climax Glendale Centre Theatre 324 N. Orange St. 818-244-8481

Fabulous Palm Springs Follies (Musical Performance) (Musical, Performance) The Fabulous Palm Springs Follies is a world -famous, Broadway-caliber celebra-tion of the music, dance, and comedy of the 30's and 40's, with a cast old enough to base lived. to have lived it. Historic Plaza Thea 128 S. Palm Canyon Dr. 760-327-0225 \$42-\$95 11/03/06 - 11/04/06: 1:30pm

(Comedy/Drama) Pasadena Plavhouse

626-356-7529 \$15-\$24 Disc 11/03/06 - 11/04/06: 8pm

Light in the Piazza (Musical Performance) Direct from Broadway and the winner of six

Tony Awards including Best Score, this (Gallery, Museum, Photography) This important photo exhibition focuses on romantic new musical brings together the talents of Adam Guettel and Craig Lucas in an adaptation of Elizabeth Spencer's novella, directed by Bartlett Sher. This luch, dreamy musical finds Margaret haunting first person testimonies and insightful images of human tragedy and survival in Rwanda. Powerful photographs

tryside with her daughter, Clara, who has an unexpected encounter with a handson Florentine named Entering Part tine named Fabrizio. Be swept away where true love and marriage abound in this contemporary, witty and ele gant production. nanson Theatre 135 N. Grand Ave 213-628-2772 \$25-\$100 - All Major Credit Cards 11/03/06: 8pm Nightingale (Comedy/Drama) This is a play by Lynn Redgrave. Mark Taper Forum omedy/Drama) 135 N Grand Ave 213-972-7238 Box Office: 213-628-2772, http://www.taperahmanson.com

\$20-\$55 - Cash

11/03/06: 8pm

Sister Act: The Musical

39 S. El Molino Ave. 626-356-7529

\$66-\$100; Discover

11/03/06: 8pm

1345 W. First St.

213-250-9995

(Drama)

(Musical) When disco club singer Deloris 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

change. Masquerading as a nun named Mary Clarence, this Sister's act will have

church and the strict order is in for a

you laughing and singing in the aisles Pasadena Playhouse

Reservations required: 626-356-7529

Something to Crow About (Children's Theatre) Bob Baker's marionettes bring this delight-ful tale to life. Bob Baker Marionette Theatre

Reservations required: 213-250-9995

This masterpiece is based on the Pulitzer

Experience this remarkable production as it explores racial injustice, love and a

It explores racial injustice, love and a young girl's coming of age. The characters are endearing. The action is riveting. The story is unforgettable. Long Beach Convention and Entertainment Center - Center Theater

w.ticketmaste

(Stand Up Comedy) Enjoy the funniest in live stand-up and sketch comedy. The performers are all

sketch comedy. The performers are alwa changing and you never know what may

Comedy Store - West Hollywood, The

Denny Zeitlin Trio (Jazz, Live Music in Bar/Club) Pianist Denny Zeitlin has been known since the '60s as one of the most lyrical and inventive jazz pianists around. His resume includes more than two dozen albums and two first place finishes in the Down Beat International Jazz Critics Poll. Jazz Bakery

Prize-winning novel by Harper Lee.

\$12: free for children under 2

Cash, Visa, American Express 11/03/06: 10:30am To Kill a Mockingbird

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Johnson on vacation in the Tuscan coun-

ins required: 213-628-2772

Two drink minimum - Cash 11/03/06 - 11/04/06: 9pm - 1:15am

(Gallery,Museum) This exhibition highlights the works of Vincent Fecteau, Evan Holloway and Monica Majoli, this year's Fellows of Contemporary Art Fellowships recipients. (Gallery, Museum, Photography) Tapestry of Life' features the photographs by Howard Buffett documenting human 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, to convey how AIDS affects the com-

uired: 818-244-8481 Reservations required: 8 \$15-\$18; 11/03/06: 8pm

Reservations required: 760-327-0225 Grace

An empty Florida condo, three dead bod ies, police sirens blaring. Is this a shady crime scene or God's fateful hand at work? Perceptions keep changing as we decon-struct the marriage of an intensely Christian couple, their not so religious dis-figured neighbor, a shaky business deal — ad the war collision idone make search and the 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," thing are never what they seem - and never

39 S. El Molino Ave. Reservations required: 626-356-7529

Apocalypso Facto: Robbie Conal (Gallery, Painting) Conal is an Adjunct Professor of Painting

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and Drawing at the University of Southern California's Roski School of Fine Arts.

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Foose and explores the reasons for his

Posse 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 aspects of his personal and profes-

sional background, and traces his early

ative processes behind a Foose design. Petersen Automotive Museum

6060 Wilshire Blvd

influences. By analyzing his customizing technique, the exhibition illustrates the cre-

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tion of canvases from of

Track 16 Gallery 2525 Michigan Ave., Bldg. C-1 310-264-4678

Track 16 Gallery 2525 Michigan Ave., Bldg. C-1 310-264-4678 11/03/06 - 11/04/06: 11am - 6pm Azucar - The Life and Music of Celia

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Cruz (Multimedia Museum Latin/Salsa) This exhibit explores the life of legendary Cuban-born singer Celia Cruz (1925-2003) and her impressive career that spanned six

decades. Museum of African American Art 4005 S. Crenshaw Blvd. 323-294-7071 11/03/06 - 11/04/06: 10 - 4pm

Azucar - The Life and Music of Celia

Cruz (Multimedia, Museum, Photography, Latin/Sa

This exhibit explores the life of legendary Cuban-born singer Celia Cruz (1925-2003) and her impressive career that spanned six decades California African-American Museum

600 State Dr. 213-744-7432 11/03/06 - 11/04/06: 10am - 5pm Beyond Heritage: Latino Artists of the Inland Empire (Gallery, Museum)

(callery,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 identify with

artists who draw inspiration from their her-itage, but who work with contemporary aesthetics, imagery and issues, rather than traditional iconography or practices. Riverside Art Museum 3425 Mission Inn Ave. 951-684-7111

Included in admission; 11/03/06 - 11/04/06: 10 - 4pm

California Colors: Hanson Puthuff (Installations, Auseum, Painting) This is the first museum exhibition focusing exclusively on the work of Hanson Puthuft, an American Impressionist who painted pri-manity in California. Pasadena Museum of California Art 490 E. Union St. 626-568-3665 included in admissio 11/03/06 - 11/05/06: 12pm - 5pm California Modernist Portrait, The (Gallery,Painting,Sculpture,Works on Spencer Jon Helfen is proud to present this uncompromising look at the vivid, col-orful and historically innovative approach to portraiture by California's foremost Modernists of the 20's through the 40's. The exhibition, emphasizing oil painting and sculpture, includes drawings and tings Spencer Jon Helfen Fine Arts

Paper)

prints.

9200 West Olympic Blvd 310-273-8838 11/03/06 - 11/04/06: 11am - 6pm California Style Watercolors: Collectors Choice (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 Included in admission 11/03/06 - 11/05/06: 12pm - 5pm 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 animas or souls to their homes or cemeteries homes or cemeteries. Museum of History and Art. Ontario

225 S. Euclid Ave 909-983-3198 11/03/06 - 11/05/06: 12am - 4pm 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 Charles Gaines and Eugar Arceneaux. This exhibition will encompass new film projects shot at the Snake River, the Brucknerhaus in Linz, Austria and the his-toric Orpheum Theatre in downtown Los Angeles. The exhibition is a collaboration with the Lentos Museum of Modern Art and with the Centos witsetim of wodern An with acclaimed composer Sean Griffin. Roy and Edna Disney/CalArts Theater (REDCAT) First St. and Grand Ave. 213-237-2800

213-237-2800 11/03/06 - 11/05/06: 12pm - 6pm Chip Foose: From Pen to Pavement (Design,Installations,Museum) 'Chip Foose: From Pen to Pavement' examines the creativity and craftsmans of hot rod and custom car builder Chip

323-930-2277 Included in admission; 11/03/06 - 11/05/06: 10am - 6pm Christoph Ruckhaberle Exhibit Christoph Ruckhaberle Exhibit (Gallery,Works on Paper) This exhibition will showcase prints of Ruckhaberle's work. This process of print-making 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 11/03/06: 10am - 5pm D and M Tile and Hispano-Moresque (Installations,Museum) This installation features hundreds of tiles, murals, tables, ceramics and historic phoities and differences between the two and attempt to shed light on some unanswered questions about the companies. California Heritage Museum 2612 Main St 310-392-8537 Included in admission 11/03/06 - 11/05/06: 11am - 4pm Elaine Reichek

(Gallery) Elaine Reichek studied with Ad Reinhardt Earlier Reichek studied winn als keinington and in the MFA program at Yale University. She has shown extensively in the United States and Europe, most recently in one-person shows at The Museum of Modern at the Wink the Relation date Boown Arte. Art, New York; the Palais des Beaux-Arts. Brussels: and the Tel Aviv Museum. Shoshana Wayne Gallery 2525 Michigan Ave., Bldg. B-1 310-453-7535 11/03/06: 10am - 6pm Encore! Cars & Guitars of Rock 'n Roll

(History/Science.Museum) The connection between Rock and Roll The connection between Rock and Roll music and automobiles in American popu-lar culture is undeniable. To celebrate this interaction, the Petersen Automotive Museum will display some of the important and famous cars and guitars that highlight the link hotmas the gutters the add music the link between the automotive and music worlds. In conjunction with Fender, the leading American manufacturer of electric quitars and amplifiers for the last fifty guitals and amplifiers for the task my years, iconic vehicles will be paired with electric guitars and amplifiers to trace the historical link between cars and Rock and Roll from the 1950s to the present. Petersen Automotive Museum 6060 Wilshire Blvd. 323-930-2277 323-930-2277 Included in admission 11/03/06 - 11/05/06: 10am - 6pm Enduring Myth: The Tragedy of Hippolytos and Phaidra (Installations,Museum,Photography) This exhibition illustrates the enduring This exhibition illustrates the enduring allure of the ancient Greek myth of Hippolytos and Phaidra and examines how the myth has been adapted and interpreted in different periods in art, stage and film. Getty Villa 17985 Pacific Coast Highway 310.440.7300 310-440-7300 310-440-7300 11/03/06 - 11/06/06: 10am - 5pm Enigma Variations: Philip Guston and Engma Variations: Philip Guston and Giorgio de Chirico (Museum, Painting) 'Enigma Variations' will explore the influ-ence of de Chirico's distinctive vision on Guston. This carefully selected exhibition of 30 paintings from early and late in the careers of both artists will reveal their direct affinities of subject and spirit. Santa Monica Museum of Art 2525 Michigan Ave. 310-586-6488 310-586-6488 Donations suggested: \$5 - Cash 11/03/06 - 11/04/06: 11am - 6pm Epocha De Los Muertos

(Gallery,Works on Paper) This exhibit is a collection of the Dia D Los Muertos Prints from the Self Help of the Dia De Graphics Group Show Self-Help Graphics & Art 3802 Cesar Chavez Ave 323-881-6444

323-881-6444 11/03/06 - 11/04/06: 10am - 4pm Forgotten Faces: Portraits Withou

11/03/06: 11am - 6pm Judy Y Exhibition (Gallery) The works of Judy Y will be on display. Gallery 825 - Los Angeles Art Association 825 N. La Cienega Blvd. 310-652-8272 11/03/06 - 11/04/06: 12pm - 5pm Lauren Greenfield: Thin (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. Fahey/Klein Gallery 148 N. La Brea Ave 323-934-2250 11/03/06 - 11/04/06: 10am - 6pm Los Ninos de la Muerte (Gallery) 'Los Ninos de la Muerte' is a group exhibition by young artists. Self-Help Graphics & Art 3802 Cesar Chavez Ave. 323-881-6444 323-881-6444

(Gallery,Painting) This exhibition is a first-of-its-kind compila

11/03/06 - 11/04/06: 10am - 4pm Lynda Lester-Slack Exhibition

(Gallery) The works of Lynda Lester-Slack will be on The works of Eyrod Ecolor Octavity and display. Gallery 825 - Los Angeles Art Association 825 N. La Cienega Blvd. 310-652-8272 11/03/06 - 11/04/06: 12pm - 5pm

Mark Dutcher: Gone (Museum, Painting)

(Museum, Painung) Mark Dutcher's paintings, including a new site-specific work, employ a symbolic visu al vocabulary to explore ideas of absence and death. Santa Monica Museum of Art 2555 Michang Aug 2525 Michigan Ave. 310-586-6488

Donations suggested: \$5 - Cash 11/03/06 - 11/04/06: 11am - 6pm Melody La Montia Exhibition

(Gallery) The works of Melody La Montia will be on

display. Gallery 825 - Los Angeles Art Association 825 N. La Cienega Blvd. 310-652-8272

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

Paper) Miriam Wosk's paintings, drawings and collages are characterized by precise and lay-ered textures reminiscent of Medieval tap-estries, modern quilts and Art Deco works on paper. Santa Monica Museum of Art 2525 Michigan Ave.

310-586-6488 310-586-6488 Donations suggested: \$5 - Cash 11/03/06 - 11/04/06: 11am - 6pm

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 825 N. La Cienega Blvd. 310-652-8272 11/03/06 - 11/04/06: 12pm - 5pm

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COMEDY

WEEKLY SPORTS WRAP-UP by Joseph Trinh

about baseball. I thought the Dodgers had a chance, they were swept. I was calling the Yan-National League, the St. Louis Cardinals got in to face the Detroit Tigers. Screw it, I'm going with the Saddleback Roadrunners from Santa Ana to win the World Series. God, I'm hating baseball right about now. At least the NBA season starts soon.

On to football. The Michigan Wolverines leapfrog the USC Trojans in the BCS poll, beating the Iowa Hawkeyes, 20-6, in the Big House. The Trojans, who were on a bye, still have the inside track for the BCS, with #2 Michigan still needing to face #1 Ohio St., who remains undefeated with a 44-3 beat down on Connecticut, later in the season, meaning one of the two will definitely get knocked out of the race. West man when they face the 4-2 St. Louis Rams and Virginia, who currently sit at #4, have a strong divisional rival Denver Broncos during that four chance to stay undefeated in the Big East, which keeps their hopes alive. USC travels to Oregon this weekend.

In the NFL, a lot of big news was to be had. The *previously* winless Oakland Raiders finally are winless no more, as they beat the Arizona Being torn with this matchup, the Raiders win is bigger than a bad game by Matt, so it all works out in the end.

ESPN's favorite story of the week is the a lot, Tony. P-

I'll just come out and say it; I know nothing injuries to the two quarterbacks of the last Super Bowl, Matt Hasselbeck and Ben Roethlisberger. Both went down this weekend. Hasselbeck kees to win it all, they only won one game in the sprained his knee in the Seattle Seahawks loss to playoffs. I said the New York Mets will win the the Minnesota Vikings. The early reports have him missing at least three weeks, which marks the beginning of the Super Bowl curse to be thrust upon the 'Hawks, with Shaun Alexander still to miss a week or two more. Roethlisberger suffered a concussion in the Pittsburgh loss to the Atlanta Falcons. The Steelers will go with Charlie Batch, who has performed well in Big Ben's absence so far this year, if Roethlisberger can't go next week.

> Also this past weekend, San Diego Chargers linebacker, Shawn Merriman, was suspended for four games due to failing a drug test on a banned substance. This is a huge hit to San Diego, losing their best defensive player, probably one the best in the whole League, as they will not have Merrigame stretch. What a dumbass.

In the Monday Night Game, the New York Giants beat the Dallas Cowboys, 36-22, which completely ruined my night. As I was on an unexpected errand during the game, the Giants led, 29-15, late in the game. My numbers in a Cardinals, 22-9, intercepting Matt Leinart twice. football pool was 9-5, which meant that if the score stayed as that at the end of the game, I would've won \$350, but Tony Romo threw an interception that was returned for a touchdown, throwing my numbers out the window. Thanks



Discerning Gentleman!

DAVID LYNCH from p.12

Cindy Xi's plan is to use the money she's amassed over the years to help kick-start the David Lynch Foundation that will spread TM accordingly. She has also brought in numerous investors from around the world (if I heard right, this elite phalanx boasts the likes of Steve Forbes, Bill Gates, and, "Many other Fortune 500 members"). Her idea is to spread a mental and emotional emollience throughout the land...Charles is here to help facilitate the *physical* cleansing through his new pills and other similar machinations. David Lynch will apparently be their "in" to Hollywood and America at large.

By the time Lynch enters, I barely notice. I'm so enraptured by the bizarre happenings of these Chinese people (who, I'm made to believe, are some of the richest in their country). This is also after a few more of them have entered the cavernous screening room-including Cindy and her duenna, Angel. Both Cindy and Angel are as pleasantly ebullient as can be, almost straight out of an episode of The Simpsons. Everyone is a "Number One Hollywood Superstar" or "the Number One Star in China." Cindy and Angel are more than affable, shake hands, introduce themselves to all those in the room.

So, yes, Lynch comes in with his David Lynch hair and his David Lynch white button-up shirt, and speaks in his scratchy, high-pitched, nasally David Lynch voice. Everything is "beautiful" and "fantastic." Flashes of Andy Warhol or Truman Capote. "Fantastic. Oh, that's beautiful. That's just beautiful." He sits behind us, and we all swarm around him in the mini-theater seating area. OK. Now what? The cameras are set up by a few of Lynch's minions, and then it *really* begins: the promotional video Q&A between Cindy and Lynch that will be used in order to promote TM.

Ah, so I'm here to observe and to ask a few questions during brief intermissions between shooting. And that owner of our paper must know these people from China, and that's how I got to be here. Of course. One-two-three. I do my best to do my "job," and fire off a few quick questions. This becomes

more and more onerous. however, as Lynch seems to not really appreciate The Media being present. Frankly, his answers to the few questions I had about Inland Empire were so terse that I inevitably ended up asking him a couple of softball inquiries about TM. Are his kids into it? (Yes.) That kind of thing.

All right, I realize, I'll just hang out and watch the fun. The "fun" turns out to be Lynch going on and on for, sometimes,

fifteen minutes or more (nonstop) to proclaim why the radar while his ideas furtively fecundate and TM is the most important new cultural advance our species has developed to save itself from itself. He repeats phrases three times in a row (frequently). Things like "consciousness-based education" and "diving within" and "developing the full potential of the human being." "Unified fields," "improving all walks of life," "enlivening, enlivening, enlivening." "Life isn't supposed to be a tangled barbwire of stress."

Funnily enough, between rants about everything

being so beautiful and how fantastic everything is and how "when you enliven unity, negativity goes away," Lynch can't help but direct the three consumer-grade mini DV cameras facing him and Cindy. He talks to those behind each camera, tells them to stay here, go there, make this camera the wide-angle, this one the two-shot.

After a little more of Angel and Cindy telling Lynch that he's somehow the biggest star in China now (the "Number One Superstar," more to the point), Lynch steps back over to the middle of his mini-theater seating area, sits down, and busts out his red-packed American Spirits that are ubiquitous throughout his whole compound (you'll find a pack here, there, and just about everywhere...along with toy police cars, decapitated plastic skeletons strewn about the floor, and a dusty box or two of life-sized dolls). Apparently, even though he's attained inner peace, every so often Lynch still requires a cig or two (if not a full pack).

I knew that meeting David Lynch would be an interesting experience. But, I never for a *minute* thought I'd end up at the auteur's house with some of the richest people in China who'd be working with the man to establish a seven billion dollar foundation with the intention of changing the world through Transcendental Meditation.

Why is this all so important, then? Time for a public reappraisal of a glaring, unsaid truth. America has always been and continues to be grossly retarded in its cinematic output...especially since the late, great 1970's when Robert Evans blew his career up his nose, Hal Ashby and Stanley Kubrick walked that long path to their good night, John Cassavetes was "Pauline Kael-ified," Woody Allen decided to spend more time with the family, and Coppola took to cultivating his vineyards and darling dauphine with her obtuse, tone-deaf emperor of a brother.

Yes, we'll see how PTA's and Harmony Korine's respective new endeavors bode, Gus Van Sant and Vincent Gallo keep them a-comin', and we can count



Canadians Atom Egoyan and David Cronenberg (History of Violence notwithstanding) amongst our flock. Otherwise, what've we got? (RIP Gilliam, Altman, Oliver Stone.) Lynch is the answer, and he presents a far more formidable ally to a nascent cultural movement such as TM than, say, a John Travolta or a Tom Cruise. Whereas those two are (or, were) money-makers, Lynch is a kind of modern-day Harry Smith, an artist who operates under

profoundly influence our shared American ethos.

Much in the same way that-based on her nose ring and doleful gray eyes-the raven-haired cherubic coquette who works at the NuArt is undoubtedly easily swayed by a beguiling Byronic musician, David Lynch is a powerful weapon; as in both cases—and as with the good ship Entertainment Today—all hinges only on which direction they are pointed. B



and an astonishingly convincing <u>Derek Luke</u>." -REBECCA ROTHBAUM, O, THE OPRAH MAGAZINE





A STUNNING STORY OF AN AUTHENTIC HERO." -JEFFREY LYONS, NBC'S "REEL TALK"

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Long Be

Astrological forecasts

by Lady Katsura and Suki Yaki

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

Capricorn (December 22 to January 20)

Wait, so tell us again why dressing up as a one-armed Dr. Phil in drag for Halloween will really impress your new girlfriend?

Aquarius (January 21 to February 18)

Girl, you knew he was wrong for you the minute he took off his pants and said, "Baby, it's *hammer time*!" Too bad it was more like "pocket-sized screwdriver time," huh?

Pisces (February 19 to March 19)

Congrats on that script sale, buddy! See, we *told* you a Sunday afternoon garage sale was the way to go. Any luck with grandma's old silverware?

Aries (March 20 to April 19)

We can't believe you slept with someone else behind your boyfriend's back. Weren't you afraid he would turn around at some point? Or is he one of those boys who is easily distracted? Like a puppy...or your last seven boyfriends.

Taurus (April 20 to May 19)

Try telling her you're sorry, the wheel broke off accidentally, and your friend didn't know Superman was a fictional character.

Gemini (May 21 to June 20)

Next time you hear the words, "It's getting hot in here, so take off all your clothes," please look around and make sure you're not at your friend's little brother's Bar Mitzvah. No one wants to see the dinosaur underwear—it's about time you realize that and just move on.

Cancer (June 21 to July 20)

To answer the question that's been perplexing you all week: No, we're not sure if there's a selfhelp book for people who hate self-help books, but we've seen weirder stuff on eBay. And speaking of eBay, stop bidding on stuff you won't use. A statue of Oprah made out of butter? We know she's your idol, but seriously now.

Leo (July 21 to August 20)

Wait, hold on—he wants you to do *what*? At the *park*? In front of a bunch of *complete strangers*? Tell him you're from Los Angeles and there's no such thing as a "stroll." Yuck, it sounds too much like "troll." Who does he think he is? A poet? Maybe he should think of something that rhymes with "get lost," because that's where this thing is headed.

Virgo (August 21 to September 20)

Do you really think a Kama Sutra book is a good gift idea for a person who hasn't been to the gym and over two years? Unless he plans on using that book as a headrest, we suggest a lot of stretching. Last thing anyone wants is a cramp. You know how much *you* hate those cramps? Wait, or was it summer camp you despised? We forget; which one involved that game of naked dodgeball?

Libra (September 21 to October 22)

This week, try to stay away from the color green, lawnmowers, flowers, white fences, and automatic garage door openers. Trust us, something very bad is about to happen...and we believe it involves missing a football game or two. Try coming up with a fake injury that will prevent you from any outside yard work. Don't worry, professional athletes do it all the time.

Scorpio (October 23 to November 21)

The only reason she got wet is because you sprayed her with a water bottle in a crappy attempt to wake her up in the morning. Next time, try lowering the lights and replace that water with chocolate syrup. Oh, and while you're replacing things, she really seems to like that guy from the office.

Sagittarius (November 22 to December 21)

So what if you're the only person on the planet who doesn't like sushi? It's not against the law to be afraid of sticking raw fish in your mouth. Who cares if all your friends make fun of you? And we're positive that's not the only reason why your last relationship didn't work out. Sometimes being completely alone can feel good. Nah, the dog is avoiding you because she's probably sick. Who knows?, maybe it was a bunch of rowdy kids who egged your car, and spray-painted "Sushi Hater" across your driveway. Things will get better next week...just hang in there. If not, try moving to Russia.





Comics

Walker and Prescott.com by Drew-Michael



Skinny Panda by Phil Cho



The Hot Zone by Mark Darcourt







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