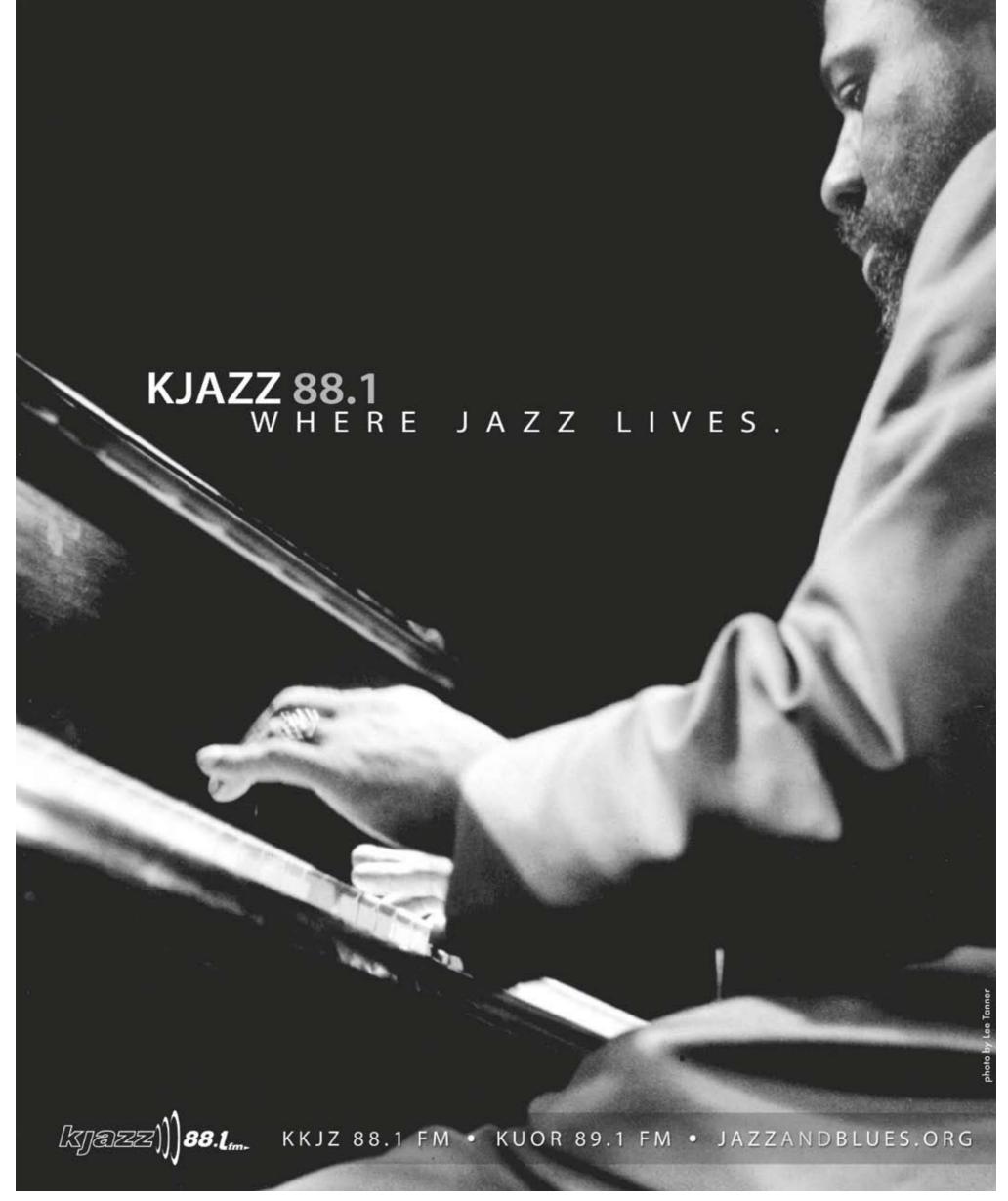
MOVIE TIMES | INTERVIEWS | REVIEWS | CROSSWORD & GAMES VOL. 38 NO.57 NOV 10-16 2006 Secretary's Steven Shainberg Goes Even Further With As Photographer Diane Arbus Billie Stone Wanders Around The CHINATO We check out new video games, the ghost of Brian Wilson, and Joe Lauren Adams



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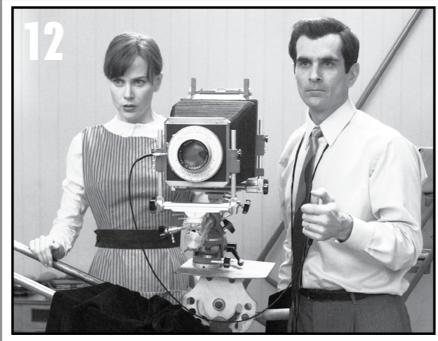
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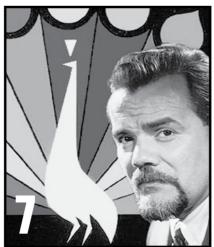
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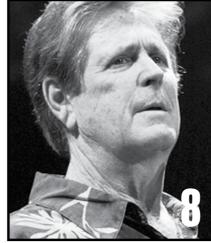
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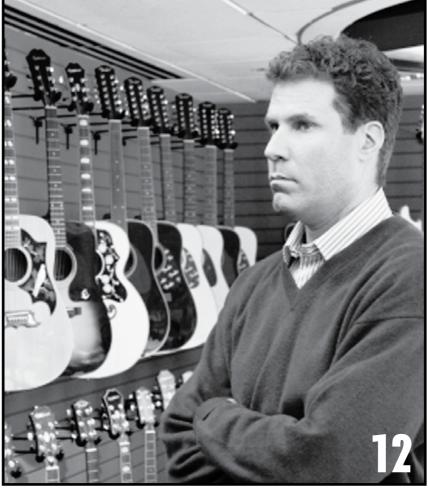
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# **Media City Ballet** Natasha Middleton-Kettebekov, Artistic Director Askar Kettebekov, Director with the San Fernando Valley Symphony Orchestra James Domine, Conductor At the Historic Alex Theatre, 216 N. Brand Blvd., Glendale Friday, December 8th - 8:00PM Tickets: Saturday, December 9th - 2:00PM Sunday, December 10th - 2:00PM 818-243-2539 ${f www.alextheatre.com}$ Visit www.mediacityballet.org for more info Disconts for groups of 15+ Burbank Leader ENTERTAINMENT TODAY Foothill Leader

THEATER

### CURRY IN THE RYE BY TRAVIS MICHAEL HOLDER

N AT BLACK DAHLIA THEATRE



wide-eyed freshman college student from India making his parents proud by going for an engineering degree at an American university. T'ain't easy for a snow leopard out of the Himalayas like Navin, especially when the professor of his compulsory literature class assigns him to write a paper contrasting those fiercely American, free-spirited characters, Huckleberry Finn and Holden Caulfield. Playwright Rajiv Joseph has created one of the coolest modern romantic comedies in quite some time, as his terrifically inventive and, yes, sufficiently racy Huck & Holden makes its West Coast premiere

charged pages. Her only comment as she turns the accompanying illustrations sideways and upside-down? "Damn!"

freshman "from Calcutta and shit" and the ing curved saber, and ever-present necklace streetwise African-American coed is the stuff of severed children's heads. The blossoming

It's a strange new culture for Navin, a geeky, that a creatively original writer's dreams are made of, and, as Navin and Michele figure out together that Misters Finn and Caulfield inhabit two different novels, they also realize that their attraction to each other is more than academic. Of course, for the virginal Navin, sex is to come after he finishes college and returns to India to meet the mate his parents have selected for him, a cultural anomaly Michele cannot fathom. "I came to America for an education," Navin whines in the privacy of his dorm, "but all I'm thinking about is sex and Michele and black girls and waxing the ass"—the latter, an activity taught to him by Michele's estranged jock of a boyfriend (Frank Faucette). But that's another story.

As Navin delves headfirst into Catcher in the Rye and realizes his only friends in his adopted country are Holden Caulfield and pineappleonion pizzas, he begins to conjure his own version of Salinger's hero, based not only on the famously individual fictional character but also on a childhood classmate, an extroverted Sikh whose last name he can only remember: Singh ("But then, every Sikh is named Singh," he adds). The embodiment of this vision enters the action: an imaginative amalgam named Holden Singh (Danny Pudi), who wears a preppy ivy league blazer, Eaton-striped tie, and turban. Together, Navin and the imaginary Holden work out the seduction of Michele and the woebegone fall from grace of the dutiful Indian son's moral integrity, while Michele also finds help from Hindu literature. Soon, one of the dusty bookcases comes tumbling down, and crashing into the mix is the fearful Dark Mother herself, the goddess Kali (Jameelah The meeting between the nerdy, repressed McMillan), complete with extra arms, gleam-

at the always prolific Black Dahlia. Navin (charmingly and disarmingly played by Kunel Nayyar) goes on an exhaustive search to obtain the source material for his woefully problematical assignment, but nowhere on Krishna's green earth can he find a book entitled Huck & Holden-and here it's supposed to be a classic! He gets little help from an all-American bookstore clerk (Raina Simone Moore), who knows as much about Western literature as Navin. Why, Michele's just discovered literature herself, unearthing an illustrated edition of the Kama Sutra among the high shelves of books that surround Craig Seibels' impressively grand set (the Dahlia's resident scenic designer has an established knack for turning this weensy stage into something amazing), seated among the stacks to peruse the antique tome's sexually



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THE COMMONS

heat between Navin and Michele is a great aphrodisiac for Kali's own age-old quest for dismemberment, adolescent hearts giving her the "sugar rush she needs."

Under the masterfully crafty direction of Claudia Weill, who wisely lets the silly spectacle of Joseph's vision surface without any added tricks, and with the invaluable contribution of perhaps the best ensemble cast in LA this year, Huck & Holden is the perfect choice should you find yourself torn between the many alternatives available right now for a refreshing evening of contemporary comedy at its finest. 🔁

The Black Dahlia is located at 5453 W. Pico Bl., Los Angeles; for tickets, call (866) 468-3399.



### DONE TO DEATH BY TRAVIS MICHAEL HOLDER

### ERIC LARUE AT ELEPHANT STAGE

is the four-year-old VS. Theatre Company. scene in a prison holding cell. That said, their newest effort, Eric LaRue, has a lot going for it, but the subject matter—a sparkling production presented with palpable intelligence and spirit. Brett Neveu's play also transcends the usual predictability of Columbine-inspired fare, focusing on "Janice," the mother of a teenager who shot three of a cell moldering away his promising young the Middle East getting blown up for a few for greedy politicians.

DJ Harner is brilliantly simple in conveying Janice's nightmare, especially affecting as she folds her son's clothes into cardboard boxes to store in the basement as her husband (Mark L. Taylor) tries to talk her into giving herself over to Jesus Christ ("I'm not a child," she answers). Harner also haunts the emotionally arduous meeting with two of the mothers of the boys her son murdered (Julie performances from his actors regardless. Lancaster and Barrow Davis-Tolot, who are both dynamic as the alternately angry



There are a brave handful of small com- and uncomfortably emotional moms), and panies out there determined to bring new opposite the heartbreaking Will Collyer as works to local audiences, and one of the best the title character in the painful culminating

Still, it's the scenes between Harner and Columbine massacre clone—has been done VS.'s artistic director Johnny Clark as Janice's to death. Luckily, what it has to offer is a amateur psychologist pastor that could provide a textbook view of great natural acting, both keeping their concentration completely on one another and bouncing spontaneous reactions across the table of Pastor Steve's office with incredible believability. Wearhis classmates point-blank and now sits in ing a "WWJD?" bracelet and spouting off a string of agonizingly trite religious clichés life, nearly as big a waste as the kids stuck in that make audience members want to throw tomatoes at the stage, Clark is quietly remarkbarrels of oil and a fresh jolt of testosterone able and a perfect foil for the subtle talents

> Strangely, the staging by noted acting teacher Howard Fine is surprisingly clunky, bogged down by frequent long and involved set changes (do we really need new pictures on the walls for each location, when a few strategic chairs placed on Evan Bartoletti's austere set would be far more effective?). But, Fine knows how to get remarkable

Eric LaRue doesn't say much new about the disintegration of family values and the unsettling dependence on religion to get one through the thorny struggles of contemporary life, but this steadfast group of committed artists makes it worth listening to again. 🔁

The Elephant Stage is located at 6322 Santa Monica Bl., Los Angeles; for tickets, call (323) 860-3283.

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

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### WALKING WITH WALT



It was truly intriguing to read a historical reconstruction of the life of the man who perhaps is the most internationally well-known figure in American history. Author Neal Gabler penned more than a traditional biography of Walt Disney; he allowed us to see more about Disney's life than was ever revealed in the past. Gabler pieced together every bit of information and peeled back pages in Walt Disney's life to uncover the whole story. Gabler also brought us into the animation studio, as he teaches us the differences between a "pencil test" and a "cell run" and how Walt was able to synchronize the sound in his films.

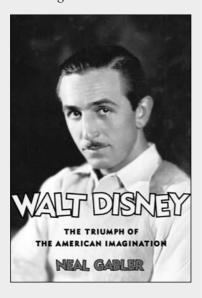
In every success story, there are failures, struggles, and betrayals. In this book, Gabler focuses primarily on the first stages of Walt's career where he toiled over finances, fought to make his cartoons, battled against those who double-crossed him, and then bounced back with a new creation, all the while keeping an optimistic attitude. Gabler presents us with Walt's young home life, unsupported by his father, forced to work throughout his childhood. The brutal realities of Walt's childhood may have been tough, but the boy was able to find refuge and escape through art and performance.

Gabler's words are captivating. Devouring his printed pages, I saw myself pacing beside Walt as



he went desperately from studio to studio to find a distributor for Alice's Wonderland. I sat by Walt and wife Lillian, stunned as they grieved over their first and then second miscarriage. I watched Walt as he obsessively attempted to get the sound synchronized to the "Steamboat Willie" cartoon. I stood by him while Mickey Mouse struggled through split personalities.

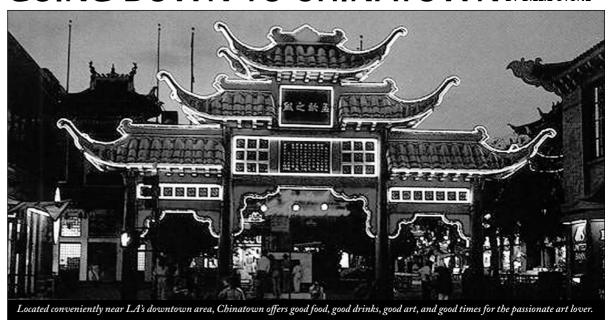
The biography reads like a fictional novel; the characters that Walt runs afoul are written as characters in some fantastic story. We see their expressions and hear their thoughts. I discovered how much Roy Disney, Walt's brother, played a role in Walt's success and that Mickey's personality is a fusion of Ub Iwerks' (the original animator of many of Walt's first cartoons) and Disney's idols, Charlie Chaplin and Douglas Fairbanks.



Gabler did not paint us a "Disney" version of Walt Disney. Of course, some of what we believe is true—that the man valued his family, he loved kids, was an absolute perfectionist, and had a brilliant imagination. But we also find that Walt was a totalitarian leader, that he didn't forgive those who betraved him, and that he could not write, animate, nor direct...so how was he able to create all those wonderful features?

The real secret to Walt's success was the endless drive for improvement and never compromising quality. Walt Disney's true strength and contribution was his groundbreaking changes in animation as a whole, from a conceptual and visceral level, that reinvented cartoons in a profoundly more realistic, and yes, truthful manner. P

### GOING DOWN TO CHINATOWN BY BILLIE STONE



Nobody walks in LA, or so the song goes. It is, however, easy to miss the good things from the comfort of your car. So, although it may seem a little strange at first, it's time to park the ride and mosey on through the of Chinatown.

Off the main drag, there's a whole network of "streets" that wind through the malls and courtyards that are inaccessible by vehicle, making it almost impossible for the un-initiated to find a written address. But that's half its charm-walking through those streets is the only way to find Chinatown's hidden jewels: its cutting edge art galleries and thriving underground art scene. Intermingled with the hanging roasted ducks and happy Buddhas are over 20 galleries showcasing some of the city's hottest artists and emerging up-and-comers. And, aside from the art, each gallery offers its own refreshments, making a night out at the galleries kinda the art nerd's version of bar-hopping

It's easy to drift into a sort of Film Noir daydream as you wander through Central Plaza. Strings of red lanterns hang throughout the alleys, glowing against the night sky in endless rows. You can almost see Jack Nicholson turn a dark corner or imagine a bunch of ninjas leaping from a rooftop. It's little wonder, though—LA's Chinatown has been the backdrop of innumerable movies and TV shows from action blockbusters to cutting edge cinema.

But hidden amongst this historic setting are the galleries, and the beauty of heading out to see a particular show is that you get five for the price of one. Usually sharing opening hours of 6-ish to 8-ish (the parties can, sometimes—especially during the summer—go later than 10) gives you the chance to meander

best, skimming over the worst, and spending as much or as little time as you wish.

Beginning in Chung King Court, maze of back alleys and side streets I stumbled across "Fringe Exhibitions" with interactive exhibits by Perry Hoberman and Curtis Stage. Oversize tin cans by Hoberman sat on pedestals, with humorous and politically-charged labels projected onto their surface. By rotating the "Perspex cylinder," the viewer is able to change each label, scrolling through several options.

> Moving on to the Jack Hanley Galley, where "Hello Forever" was opening—featuring meticulous multicolored drawings and whimsical small-scale installations by Alicia McCarthy (and friends). A definite nod to 60's psychedelica and folk art, it was a fun and likeable show, and, refreshingly, not too much of a strain on the brain.

> And on to the Happy Lion, only a few short sips of beer away, and "Mutiny", a group show curated by David Hunt. The gallery seemed bursting at the seams with largescale installations and paintings, covering every inch of available space. The show contained a diverse body of work in various mediums, and, although much of the work was bright and colorful, it seemed linked by an unsettling undercurrent...perhaps it was the multicolored apocalyptic vision of Scott Anderson in his painting, Ribelo.

I found myself inexplicably drawn to Diana Al-Hadid's piece Spun of the Limit's of my Lonely Waltz, a large sculpture of what seemed to be an inverted, burnt-out Cathedral. The piece was beautifully distressed with Beautifully rendered, the paintings calcite stalactites dripping from its foundations and brown-grey areas a perfect ending to my night.

at your own pace, revisiting the staining its pale surface. It reminded me of a decayed giant molar, and I had Smithsonian visions of its extraction and eventual display.

> I traveled farther down Chung King Road to the aptly named Black Dragon Society, where Jonas Wood's solo show was one of the nights' highlights. Several large-scale paintings—snapshots, I suppose of Wood's friends and relations or abandoned milk crates, were painted using bright color and possessing distinctly warped perspectives. There was a charming naivety to these works, lovingly painted or drawn in colored pencil with an immense amount of detail and areas that defied logic.

> Heading through the back-alleys to my final gallery for the night, I passed a small space with some activity happening in the storefront window. Pushing past the gathered crowd, I saw a figure, in what seemed to be a suit made from lawn clippings, DJ-ing from his laptop. Experimental blips and bleeps provided the soundtrack for a performance piece in which a masked woman repeatedly tore strips from her dress and stuck them to the window. On each strip of fabric, a personal confession or statement was written, the text displayed to the audience.

> Ending my journey at the Acuna-Hansen (AH) Gallery, I was impressed and enchanted by Tracy Nakayama's "So Long" exhibition. Sepia-toned watercolors hung dripping and velvety from the gallery walls, their palette enhancing the retro imagery. Subjects ranged from the very recognizable (a pretty Mick Jagger) to the eerily familiar (70's sexy witchcraft ceremonies), and the work tapped succinctly into a romantic free-love nostalgia. were sensual and desirable, and it was

### THE HUNT FOR WESLEY SNIPES BY ERIK DAVIS

Al-Qaeda Wants to Kill Brad and Angelina!

Everyone's favorite power couple, Brad Pitt and Angelina Jolie, currently face a danger far worse than the paparazzi or a whiny film critic; the duo have reportedly received death threats from members of al-Qaeda who are upset over the political nature of Jolie's new film, A Mighty Heart. Pic is based on the real-life kidnapping and subsequent execution of Wall Street Journal reporter Daniel Pearl back in 2002. As a precautionary measure, Pitt and Jolie have been provided with a fleet of security officers, two naval ships, a tank, and a copy of Mr. & Mrs. Smith. (Okay, perhaps we're exaggerating a little—it's not And This Week's Golden Donkey a fleet, but more like several security officers.)

### Snoop Dogg is Bizzuzsted!

A felony warrant has been issued for the arrest of rapper Snoop Dogg after the Orange County District Attorney found reason to charge the Dogg with one felony count of possession of a deadly weapon. See, not long ago, this gizzangster attempted to bring a collapsible police baton onboard an airplane. Why? We have no idea. After authorities spotted the baton in an X-ray machine, they detained Snoop and confiscated the weapon. If convicted, dude could end up with a maximum of three years in state prison. Damn, talk about a bum rizzap. At least no one was killed this time round.

Wesley Snipes Cuts a Deal with the IRS!

Well, it appears that the hunt for Wesley Snipes is officially over. The actor reached an agreement with the IRS to pay back the nearly \$12 million he claimed in false refunds back in 1996 and 1997. He also managed to set up a payment plan and is allowed to continue working, as well as travel abroad. Not for nothing, but that seems like a pretty good deal for a guy who cheats on his taxes. Perhaps he can teach Survivor winner Richard Hatch a thing or two, once the barenaked beach dweller gets released from prison.

### Goes To...

...Anna Nicole Smith for a whole bunch of different reasons. First off, the woman still refuses to name (or accept) the identity of her new baby's father. Unfortunately, it's probably because she was so hopped-up on several different prescription meds at the time of conception that she doesn't even remember when she had sex, let alone with whom. Next up, toxicology reports suggest her son Daniel had seven different drugs in his body at the time of his death, most of which were probably given to him by his mother (don't worry, we're not about to connect these two situations, you sickos). Heck, if you want proof of a mother who needs to clean up her act before raising a child, all you have to do is follow Anna Nicole around



for three minutes. Yep, that's about as long as it took me to tell you that she's 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

Just when you thought Reese Witherspoon and Ryan Phillippe were the perfect couple, two goodlooking actors once again proved how difficult it is for a marriage to survive in Hollywood. The power couple recently announced their separation after seven years of marriage and two children together. Now, the fun begins: Reportedly, the couple never signed a pre-nup, which isn't very good news for Witherspoon and her new \$20 million paychecks. However, word is the reason for their parting of ways was due to a little fling Phillippe had on the set of Stop Loss with Witherspoon look-a-like Abbie Cornish. Look for this one to get a lot steamier as time goes on, and we'll soon see just how screwed this blonde legally is.

And speaking of turbulent breakups, rock drummer Travis Barker and ex-wife Shanna Moakler aren't exactly taking their recent separation lightly. In fact, Moakler has gone so far as to throw a "Divorce Party" at the Light Nightclub in Las Vegas. Not only that, but according to a note Barker posted on his MySpace page, Moakler went after her one-time hubby in cyberspace. Says Barker, "[She] emailed me to tell me she would be sleeping with her new boyfriend in my bed the day of our anniversary two days ago." Aww, seems like the perfect way to say "I hate you," right?

Bobby Brown has officially sunk to a new low—supposedly, the singerturned-something has knocked up his new live-in girlfriend Karrine Steffans after convincing her he had a vasectomy. Brown seems to be following in the footsteps of Eddie Murphy, who also impregnated his girlfriend Melanie (Scary Spice) Brown only months after splitting from his wife. Brown and Whitney Houston filed for divorce earlier this year.

### Quote of the Week: Paris Hilton

on being a sex symbol: ""I get in so many fights with guys who are like, In public, you are the sexiest sex symbol, but you're not sexual at all at home.' I'm like, 'Whatever, shut up. I don't wanna be.' I'd rather watch a movie, or Lost, or, like, eat." &

### **TELEVISION**

### PEACOCK DROPS A BOMB, PICKS UP A BALL



bombshell the other week, announc- areas, with attendance at high school ing their restructuring plans, sadly along with an estimated 700 layoffs.

shake-up is referred to as NBCU 2.0, created in response to the schedule. With their focus now on broadband, they also have hopes of getting a foothold in the shifting broadcasting landscape, with new digital media platforms such as iPods, Netflix, and other technology that just makes my head spin.

The Peacock network plans to focus more on non-scripted programming (such as Deal or No Deal, 1 vs. 100, The Biggest Loser, etc.) in the 8pm hour, relying more now on in-house productions and the news division. This news is making the producers of the comedies and dramas that are currently airing in it look more authentic, "which we that timeslot feel very vulnerable.

And yet, it was NBC's bold choices among their scripted shows that have given them a bona fide hit with Heroes. The super epic series, airing Mondays at 9pm, has received a full season pick-up and comes from NBC Universal Television Productions. The drama follows the lives of a strange assortment when I found out that they were all of ordinary people who possess extraordinary abilities. As the story unfolds, they discover their ultimate destiny is nothing less than saving (King Kong) playing the coach, the world.

Another NBC show that has all the ingredients of a success, if only audiences would give it a try, is Friday Night Lights. The family drama is inspired by the best-selling novel by HG Bissinger, with stories revolving around the gridiron night high school football games of video games." >

NBC Universal dropped a Texas. It's almost a religion in some games drawing a larger crowd than the population of some towns.

Versatile actor Peter Berg (Chi-For the hip high-tech crowd, the cago Hope) developed the project for television since he was so familiar with the territory, having immersed network's struggling primetime himself in the subject matter when he co-wrote and directed the hit movie Friday Night Lights. Produced by Imagine Entertainment in association with NBC Universal Television, the show is shot in Austin, Texas, which Berg describes as "a fun city, kind of a small-big town atmosphere, with a phenomenal college campus in the middle of

> Berg, who produces and directed the pilot, notes that they use actual NFL film crews at times, and integrate some professional football footage, intercutting so as to make did in the movie."

> To make the games look more authentic, the cast also has to play ball. "During casting, I asked everyone if they could play. Of course they all said 'Yes,' but I'm used to actors being inherent liars about their football-playing abilities," Berg reports. "So I was utterly shocked extremely good players."

Along with Kyle Chandler and Connie Britton as his wife, the team of fresh faces includes Scott Porter, who says he went to the state semi-finals in Florida when he played high school football. Taylor Kitsch describes himself as "a skinny wide receiver when I played for two seasons." Gaius Charles is very honest about his experience, "Sure excitement that is part of the Friday I've played a lot of football, mostly

## ALL OUR HEROES BY JESSE ALBA ARE DEAD

### BRIAN WILSON AT ROYCE HALL AUDITORIUM

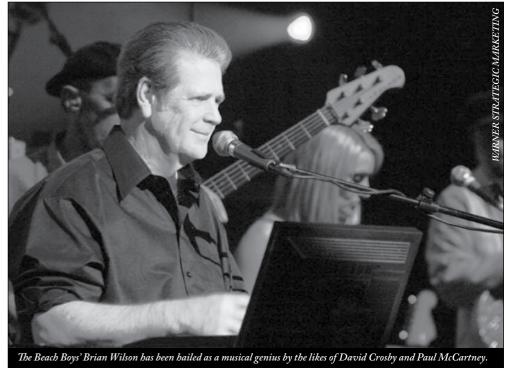
Brian Wilson performance of Pet Sounds at UCLA's Royce Hall Auditorium. I arrived half an hour early and parked by the campus on which—despite the fact that I attended USC—I spent much of my formative years. The sun had already set, and students wandered across the lawns, carrying home big knapsacks and chatting on cell-phones. We found an ideal spot on the grass where the wind was blowing behind us and where we had little worry of being bothered. In the spirit of the times, we sparked our joint, emboldened by being members of the Press, artists who undering through the concert program as we awaited the stand the positive and interactive quality of certain earthly substances. When we finished our talk about my new and peculiar girlfriend, we wandered back to the check-in booth and got our tickets, prepared for an experience we had been eagerly anticipating for...well, years.

The importance of the Beach Boys is irrefutable, and if you know the band, then you know the name Brian Wilson. As we walked to Royce Hall, I was reminded of the brilliance, the torture, and the ultimate return of Brian. With his younger, chubbyfaced 23-year-old face staring out into space on the cover of Pet Sounds—the album honored that night for the fortieth anniversary of its release—Brian was,

After a significant amount of pleading, manipuback in those days, already immersed in work for the lating, and angling, I finally got my tickets to the Beach Boys' next album, Smile. As any self-respecting fan knows, the album would never be finished (unless you count the many bootleg versions of various sessions or the paltry re-hash released in 2005). In the interim, the young genius would plummet into madness, self-confined within a bedroom for years, his story lost in myth, the music only heard through bizarre lost recordings accompanied by stories of "psychedelicate" happenings.

> We arrived at Royce Hall and sat red-eyed, readdoors to be opened. Prominently displayed on page four of the program was a recent picture of Brian smiling ear-to-ear, his head slightly tilted. I was practically in hysterics over the photo until a man's voice interrupted me. High-pitched and emanating from behind those old sad eyes, it shouted, "They're keeping me alive!" It was the first time I had heard Brian Wilson speak to me, but over the course of the evening, it wouldn't be the last.

> The opening band was off in the way a bad pistachio nut shoots an unwelcome surprise into familiar taste buds. The lead singer, a bearded Englishman who was guest starring as the night's pretentious yet annoying drunken Brit, contorted his voice into a



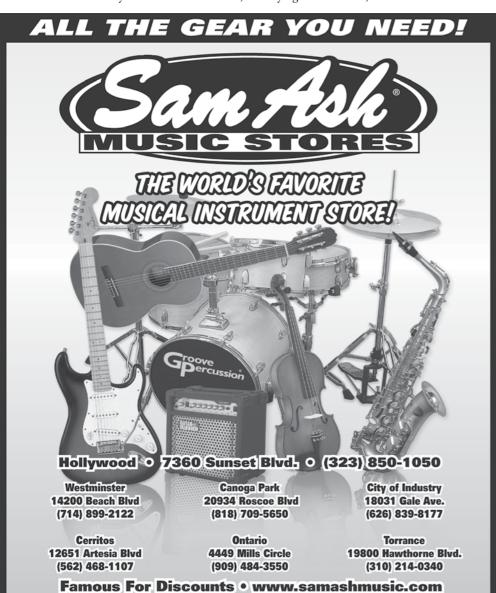
cartoon-ish squeal every time he sung. Accompanied by synthesized sounds, the "music" came off more as the theme song for a failed 90's TV pilot. Think Friends meets...er, Crrrrap.

Midway through the opening band's set, we wandered outside looking for cigarettes, vending machines, anything. When we returned, the theatre was noticeably warmer and again I heard Brian's boyish voice complaining, "It's too cold out there, I don't wanna go out!", as possible explanation of why the temperature had changed. After far more time than we expected, the featured performance was announced

and the musicians took their places...only, there were so many of them up there on stage. A hoard of singers and various musicians played the first set of tunes while Brian sat awkwardly at a key-board that looked to be connected to a teleprompter-off of which Brian seemed to be reading his lyrics...when he wasn't yawning or looking like a frightened dear in front of headlights.

As the songs finished and the audience applauded (in either sycophantic or perhaps truly ignorant

see BRIAN WILSON on p.9



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### **BRIAN WILSON FROM PAGE 8**

bliss), I was struck by a fear I couldn't place. My body refused to participate in the praise the audience heaped upon the performers after each tune. The experience only worsened as the sad state of affairs progressed.

Before us sat a musical hero, a brilliant innovator reduced to a puppet propped up before a mechanical crowd, with a need to feel certain emotions, ready to cheer for any sound that seemed the least bit familiar, the least bit reminiscent of a forever lost youth. It was not Brian Wilson who performed that night at Royce Hall; it was only his body, kept alive by others who saw profits and credits involved with participating in this gross experiment. His spirit has been long liberated from the shackles of being a performing monkey since the late 1960's.

The real question: What type of sounds would Brian Wilson compose if he made new music now? Would it make no sense? Would it truly and finally be total nonsense? Would there be moments of tortured brilliance discernable only to those listening closely?

After half the set was completed and the second intermission began, we left the theatre and headed back to the car. We felt utterly disgusted, as though we had seen a close older relative in a repugnant pornographic film. The drive back was quiet, our bodies exhausted by the saddening experience, haunted by the last vision of Brian Wilson practically dashing across the stage and behind the curtains once intermission was announced—the little boy, abused by an over-bearing father, tortured by fame and insight, still terrified by the notion that what came most natural and nurturing to him could be interpreted so differently by everyone else. 🟱

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# THIS WEEK IN DVD'S CHASING JOEY LAUREN



Not only is Francesco Rosi's Le Manni sulla Citta (Hands Over the City) (Criterion) a blister-lancing look at corrupt real estate rackets in mid-century Naples, but it's a pitch-perfect companion piece to Rosi's masterwork, Salvatore Giuliano (another Criterion disc you should own). The 1.85:1 Anamorphic widescreen transfer here isn't exceptional—Criterion's done better—but excepting the absence of a commentary track, one really couldn't ask for better bonuses. Not only do we get lucid interviews with Rosi, Italian film critic (and steadfast Criterion contributor) Tullio Kezich, as well as Tout Va Bien co-director Jean-Pierre Gorin, but Criterion has also included Rosi's sequel to Le Manni sulla Citta—Neapolitan Diary (1992)—that, with its pseudo-documentary style and razor-sharp postmodern insight, provides a punchy and robustly complete appendix to this seriously impressive two-disc release.



Warner Bros. would sure like you to believe that the five films on this Motion Picture Masterpieces Collection (Warner Bros.) are indeed "classics," but that dog simply won't hunt. The good news: David Copperfield (1935), A Tale of Two Cities (1935), Marie Antoinette (1939), Pride & Prejudice (1940) and Treasure Island (1934) all look fantastic compared to their broadcast versions we've all seen nips and tucks of on the boob tube (the video transfers here, while not implicitly definitive, are impressive). But this set's bonuses leave a bit to be desired. In exchange for a commentary track on any of the pictures here—a dubious decision, indeed—we get trailers, shorts, and newsreel collections on each disc, attempts to replicate an early 20th-century "Night at the Movies" (which is adorable once-and annoying as Hell after that).



Bad Santa: Director's Cut (Buena Vista) is the third (!) release of Terry Zwigoff's yuletide yuck-fest (following the original and "unrated" versions). So do you triple dip? Let's break it down. Pros: A new commentary. Zwigoff and his editor, Robert Hoffman, spend a lot of time on this track trying to convince us why this director's cut is the definitive incarnation of Bad Santa (shockingly, it runs about six minutes shorter than the theatrical version). All the other bonuses, though, are holdovers from the Bad Santa DVD your roommate bought last year in a drunken late-night Best Buy run and never watched. Cons: The movie. No matter how you slice it, Bad Santa sucks, and while it's hard on one's heart to condemn such talents as Billy Bob Thornton, Lauren Graham (and Zwigoff himself, for that matter), this one's a clunker.



Festival fave The Movie Hero (Anchor Bay) has finally found a DVD release—it was named one of the 20 best movies without a distributor by IndieWire in 2003—and, well, it's a little much. This story-within-a-story about a cine-weirdo (Jeremy Sisto) who's convinced that his is no mere life, but rather a movie being watched by an unseen audience, is eerily similar The Truman Show, only with a grungier, more blindly naïve thrust. But even if the film's referential narrative is hit-and-miss, this DVD's commentary track with writer/director Brad T. Gottfried, who discusses in relative detail the bitch of a time he had getting this thing together, is full of good filmmaking horror stories.



More ho-hum is the little-seen This Space Between Us (Anchor Bay), featuring a sometimes-inspired Jeremy Sisto performance as a grieving widower trying to reconnect with a past he can't quite comprehend. Bridging the gap between melodrama and goofy comedy is always difficult (Sisto's best bud in the film is a porno-hungry stoner: Insert emotionally precious marijuana joke here), and while director Matt Leutwyler's heart is in the right place (call it an earnest Love Liza meets Dazed and Confused), he can't seal the deal. It doesn't help that the video and audio quality on the disc is suspect (at best) and that the commentary track—with Leutwyler and actor Erik Palladino (stoner boy)—is little more than butt-kissy aggrandizing. 🔁

# ADAMS BY PETER SOBCZYNSKI

Still best known to viewers as the delightful central character of Kevin Smith's Chasing Amy, Joey Lauren Adams has expanded her horizons with Come Early Morning, her impressive writing and directing debut. On the surface, it may sound like just another indie drama destined to play the festival circuit before going to video—it tells of a young woman in a small Southern town who is inspired to break free from a cycle of too many drunken one-night



stands when she meets a guy who is interested in more than just that—but there's a definite stalwart presence that only a struggled fiver-year-in-the-making process can yield.

### How did Come Early Morning start for you?

You know, it was a lot of things. It probably started with Dazed and Confused and just being there and working with Rick [Linklater], who was the writer/director, and he was so great with everyone. I fell in love with Austin and was determined to get out of LA. So, I was going to go back and make my fortune and become a big movie star. And then, after Chasing Amy, I thought there would be more opportunity with better roles. But the reward for getting nominated for a Golden Globe seemed to be Big Daddy. That is great fun and people love it, but you know what I mean—the character wasn't a complex, great female role. And then, just the downtime as an actress, I found myself getting self-destructive and drinking a lot and depressed and miserable in LA. And, I realized I'm not going to change because of the roles I get as an actress. I didn't want to become one of those bitter women. I knew I was going to age, you know, and a lot of other things. So, I started writing, just to feel proactive and not just sit around, waiting for Hollywood to come to me. And then, they say, "Write what you know." So, that's where I started.

While the film may not be literally autobiographical, did you know a Lucy in your life or a couple of women like her in Little Rock?

### A GOOD YEAR IS A GOOD FILM

BY JONATHAN W. HICKMAN



DIRECTED BY SIR RIDLEY SCOTT STARRING: RUSSELL CROWE, ALBERT FINNEY, MARION COTILLARD, ABBIE CORNISH, FREDDIE HIGHMORE, DIDIER BOURDON, MARION COTILLARD 118 MINUTES, RATED PG-13

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

A Good Year is an entertaining fantasy that's utterly charming. It is an excellent vehicle for Crowe to be presented as playful and entertaining. This amusing tale takes Max from London—following a major and controversial kill on the market—back to his youthful home on a vineyard in France. As a boy, his parents died, leaving him in the care of his wealthy ne'er-do-well uncle Henry (Albert Finney). When the film opens, Uncle Henry has died, leaving us to see him only in flashbacks, as memories come to Max

in Proustian fashion. Max sees something in Henry's old home, and the remembrances of Henry instantly flow back to him.

Reluctantly, Max returns to France while things in London at his job are unsettled. He intends to sell the vineyard, but will he? This question becomes colorfully complicated when one of Uncle Henry's illegitimate children comes to visit. But who is this shapely youngster? And could she stand in the way of Max selling the vineyard?

Mysteries abound on the old French home front. The wine produced there initially appears to be undrinkable. Thus, the sales price is depressed. And Max finds himself smitten with a local woman who works in a café near the vineyard. Meanwhile, Max is placed on some kind of probation while his last lucrative stock deal is investigated. This leaves Max time to clean-up the decaying mansion, remembering past events vividly

And, in the process, Max's heart might melt a little in classic fantasy fashion; he might become a better man. Although the title is catchy from a marketing perspective, the actual story takes place over a period of days rather than a year. And in this short time, Max's and the other characters' lives will be changed for years to come.

|10|

I'd say that it's emotionally autobiographical, 'cause I guess it's me, if anyone, that Lucy's based and then you're dealing with so much, and there were a lot of things going on in preproduction. easier to write, like, what would Granny say in this situation or Momma Doll? Obviously, I took a lot of dramatic license with the characters. Nothing in the movie actually ever happened. I had a dog that died, but that's about it.

### Do you think that's easy, telling stories that come from your experiences?

I think it's probably different for different people. I know a lot of my favorite writers don't write about their personal life until much later in life, if they ever do that. But, I think I was just so insecure with my writing that I got Syd Field's book and tried all of that, like, "Reach plot point one by page 11," and I had to throw it out, because I can't write that way. There are some great writers that do write that way. It just wasn't my thing.

### Why did you decide not to act in it?

Originally, I was just going to act [and not direct], and then I realized that we were not going to get, like, Bob Rafelson to come out of retirement and direct it, you know, or Michael Apted or Bruce Beresford, and the directors they were talking about were sort of video directors who were wanting to move into film. It did end up becoming such a personal thing, and I was just terrified that some director would come in and turn these characters into caricatures. And, I really wanted the movie to be my experience of the South. We don't all live in trailer parks. So, then I was going to write and direct. And then we had a meeting with the line producer, and she started talking about six-day work weeks, and 24 days, and equipment, and stuff I didn't know, and words I didn't know, and I just realized I don't know enough about directing to [act and direct]. And, it was more important for me to direct at that point.

You've been on sets before, obviously, but this time you'd worked with the story for years on paper where if you did something wrong you could just toss out the paper or hit "delete." Could you go into how this experience was therefore different from your previous work?

Well, the interesting thing was that once they said, "Okay, we have the money," they don't actually bring it out in a suitcase and show it to you, you know, so there's a large part of me that didn't believe we actually had the money. So, I was just like, okay, I'm going to go along with you. Oh, you want me to hire a DP, okay, sure. And did all of that. Then, we got to Arkansas, and we were in preproduction, and it just never really felt real. It just kind of felt like this game,

Russell Crowe and Marion Cottillard in Sir Ridley Scott's A Good Year, the story of a rat who be

permits him to not have to deal with really dark issues. In Year, he's not a captain of an embattled warship, a sword-wielding warrior from yesteryear, or a downon-his-luck boxer looking for one last fight payday as a fantastical opportunity at redeeming glory. No, here the versatile Oscar-winning actor plays a rich single man whose life is incomplete. And through ordinary events, this character is faced with choices, both of which seem appealing: (1) Return to London and resume his life as romance a woman, and make wine.

I don't give this film too much credit in looking deeply into the psyche of today's 30- something's. Other than the fact that Max is a master of the stock market,

Crowe is awfully good in a youthful role that he is really not particularly remarkable. Like many young booming professionals around the world, Max has let his frothing ambition to become a prodigious financial success impede his ability to find contentment away from work. And that contentment must involve sharing his life with another.

Crowe last worked with Director Sir Ridley Scott in the Oscar-winning Gladiator, and Year gives Scott a chance to depart from big films to make a little romance. a rich playboy, or (2) Stay in the French countryside, His film adaptation of Eric Garcia's Matchstick Men was a fascinating picture. This time, both he and Crowe deliver a straight-forward, old-fashioned romance that is light and refreshing. And it has a potent message in these times. 🔁

on. And then, some of the characters are loosely based on my family members, because it was At one point, my cinematographer said to me, "Joey, just so you know, we're making a Movie of the Week"—like that's how bad this prep is going. It was three days before shooting, and we didn't have all the actors. We had two actors cast, who we couldn't even shoot a scene with because we needed a third actor for the scene with those two actors. And, I called Jon Favreau, and said, "What should I do?' He said, "Just keep going. It'll come together."

#### Does having worked as an actor help in terms of directing other actors?

Yes, absolutely. We had no rehearsal time. We didn't have one day of rehearsal. As an actor walking onto a set, if you know the director's an actor, there's an immediate trust. So, I didn't have to earn the actors' trust. I didn't have to spend the time doing that. And, I think the script sort of attracted actors. Every character—and we ended up having to cut a lot of it—but every character in the script had a whole story. The Tim Blake Nelson character had a relationship with the woman next door



that sort of came full circle. The character that Pat Corley plays...we had to cut, but there is a scene where you see why he is such an asshole, and he was so amazing in that scene. So, I think the actors felt good coming in to play the parts to start with. And, they've all done these kinds of films.

### Are you going to keep acting?

No. The five years that we were trying to get the money, I kept thinking at any moment we were going to get the money, and I was passing on jobs, and then, it got to where I needed money, so I had to do films that I wasn't necessarily right for the role. And, it sort of put a bad taste in my mouth with acting. So, I'm going to let that go away. But, if Kevin Smith called and said, "Hey, Joey...", I would in a heartbeat. Like for *The Break-Up* when Vince [Vaughn] called—that's really fun for me. But I only want to do it, even if it's a small role, if it's really a director I want to work with or something that I feel I'll grow as an actor. Because, like I said, there are so few directors that really direct. I would love to work with a great director that really works with his actors and that sort of thing.

### ART FILM OF THE WEEK BY AARON SHELEY LES VAMPIRES

begins with protagonist Guerande—an ace reporter closer into their inner circle of hell. Developing in the hot on the trail of constant adventure—recovering the process is a symbiotic relationship between Geurande severed head of the infamous Vampires' (a nefarious street gang, not to be confused with the supernatural between them that is resolved most tragically in the blood-sucking monster) first victim in the film.

From episode to episode, Geurande never slows his search for the gang of underground criminals, though he faces many near death experiences and the loss of his friends and loved ones along the way. His partner, Mazamette, brings comic relief to Geurande's rigidly logical, straight-edge mannerisms in perfect Holmes/Watson style.

The two reporter-cum-detectives are on the trail of the notorious outlaws that follow the lead of their Grand Inquisitor, who throughout the film continues to be a different member of their gang. Seductress Irma Vep (an anagram for "vampire") is the Inquisitor's (no matter which Inquisitor it is at the time) only equal in devising the schemes involving theft and murder that even a dance hall converted into a gas chamber. For are generally aimed at the upper class in Paris.

As Geurande deciphers the Vampires' codebook, he is led into their underworld of crime, and discovers the group to in fact be an unstable organization with a lust for money and death. It is Geurande's obses-

Louis Feuillade's ten-part, seven-hour serial sion with the masters of disguise that leads him ever and Irma Vep, creating an attraction and repulsion final episode.

> The film is constructed in long takes of which Feuillade often nailed his camera to the ground for a documentary/realist effect in the midst of a surreal environment. The mise-en-scene of Les Vambires has trap doors, holes in the wall, surreal visuals of the gruesome effects of hypnotic powers, and other epistemological devises illustrating the precarious threshold of life and death for all the characters involved.

> As with any good serial, the film is chock-full of cliff-hangers, near-death escapes, and uncanny disguises that propel the narrative forward in its foreboding overtones. Each episode ups the ante of danger and peril, depicting poisoners, deadly explosives, and those viewers lucky enough to catch on to Feuillade's 1915 masterpiece (later "remade"—more or less—as Olivier Assayas' Irma Vep in 1996), they'll find therein the devious delight that has profoundly influenced numerous directors, musicians, writers, and artists since the film's conception almost a century ago.

### SPLITTING HAIRS IN FUR BY MICHAEL GUILLÉN

### AN INTERVIEW WITH STEVEN SHAINBERG

Arbus, director Steven Shainberg-whose previous project Secretary was a Sundance darling—has imaginatively reconstructed the biography of Diane Arbus, enacted by Nicole Kidman.

"It's easy to make a film," said Shainberg, "where you slavishly recreate the literal biographical narrative of someone's life. That, for me, never adequately conveys who someone was. When you have a person who is so complicated and so mysterious as Arbus, and whose work is connected to fairytale and the unconscious, it didn't interest me to make a film that was just a straight-ahead bio pic. I was interested in the mystery of her inner life. "

Once when Arbus was queried why she chose "freaks" as her subject matter, she responded: "Most people go through life dread-

In Fur: An Imaginary Portrait of Diane were born with their trauma. They've already passed their test in life. They're aristocrats."

"What's interesting about these statements that she made," Shainberg ventured, "is that in terms of the film, those are only things that she can say four, six, seven, eight, ten years after the time period of this movie. In the time period of this movie, those connections are being made deep inside of her unconsciously, and it's as if the character is going through a dark tunnel, holding onto a string with her eyes closed, and just following that string through the tunnel. She doesn't know where she's going, but she keeps following it. To some extent, I think that was true about Arbus for a long time before she was able to come to some intellectual or linguistic explanation for what she was doing."



I inquired how the character of Lionel (Robert Downey Jr.) was developed, and Shainberg admitted that the character was "totally made-up." He expanded, "One of the things I knew about the film was that I wanted to make the movie about the relationship between her and a single photographic subject. In her life, she had several people who were very important to her, but two of them were

Lisette Model—who was a photography teacher and a very great photographer herself—and ing they'll have a traumatic experience. Freaks Marvin Israel, who was her lover, her artistic svengali, her mentor, and a person who was very

# WHAT'S STRANGER BY JONATHAN W. HICKMAN

spending as

### **STRANGER THAN FICTION**

\*\*\* (3 1/2 out of 4 stars)

DIRECTED BY MARC FORSTER STARRING: WILL FERRELL, MAGGIE GYLLENHAAL, DUSTIN HOFFMAN, QUEEN LATIFAH, EMMA THOMPSON

113 MINUTES, RATED PG-13

Reclusive novelist Kay Eiffel can't figure out how to kill her latest protagonist. The through flashdeath of the subject of each of her novels is

her calling card. But what if in killing a man on the page, a man also dies in real life?

Stranger Than Fiction, filmmaker Marc Forster's latest venture, features an eclectic story with an even more eclectic cast. Where else can you see Will Ferrell romance Maggie Gyllenhaal while getting advice from Dustin Hoffman who admires Emma Thompson who's being babysat by none other than Queen Latifah? Well, the actors play characters who do accomplish these things

in Fiction, a film that is bound to make directly a Thanksgiving- or Christmas-themed ment. And for both us in audience and Harold film utilizes a bit of animation to illustrate actors working today. 12-

film, Stranger Than Fiction is awfully good stuff, on the screen, the voice is unnerving. perfect viewing as turkeys get nervous and obnoxiously enormous brightly lit trees are erected in capital cities around the country.

Fiction finds Harold Crick (Ferrell) as an IRS agent who is stuck in a monastic routine. He is obsessive about numbers, counting and crunching them in his head constantly. He lives alone in a sterile apartment, comforted only by his ordered existence and, above all,

his wristwatch. This watch isn't your typical Timex; rather, it's one that,

ing lights and beeps, displays a personality all its own. One day, while he brushes his teeth in a meticulous America's over-caffeinated movie-goers feel manner, Harold hears a voice in his head. It is awfully good this Holiday season. While not a voice narrating most everything of daily regi-

Unknown to Harold, the narrator in his head is novelist Kay Eiffel (a never-better Emma Thompson). She is experiencing writer's block. And in movie magic fashion, her publisher has shipped over an assistant, Penny (a perfectly restrained and refined Queen Latifah), who specializes in fixing blocked writers. Penny's idea of "fixing" involves

much time as necessary with the writer in order to break the jam. In Fiction, Eiffel's work environment is a scarcely furnished whitewalled office which Eiffel writes on a typewriter.

> Anyway, the problem Eiffel has is that

she cannot figure out how to kill the subject of her latest novel. Unknown to her, Harold Crick is really

Harold's obsession with numbers that is both fascinating and entertaining. As he walks around the city, we see literally his numeric thoughts as they calculate percentages, length, values. It reinforces Harold's sterile existence, but, at the same time, makes him unique and interesting.

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

After seeking therapy from a psychiatrist (played by the diminutive powerhouse Linda Hunt), Harold turns to literature professor Jules Hilbert (Dustin Hoffman immaculately of sorts in dressed and constantly sipping from a coffee cup). Hilbert takes Harold on as an interesting project. The man of numbers must rely on this man of words to help him survive.

Director Marc Forster had great success with Monster's Ball that netted Halle Berry the Oscar. Forster's Finding Neverland, a family-friendly departure, was nominated for a number of golden statutes, including Best Picture of the year. His psychological thriller Stay was met with mixed reviews last year. Fiction, while not really an Oscar contender, is another solid addition to Forster's grow-Stranger Than Fiction is more than a coming career. A career already filled with high edy. It is funny, yes, but insightfully so. The concept films populated by some of the best

important to a lot of artists at that time in New York. He was a dynamo in pushing people to Shainberg admitted his realize themselves. Shainberg admitted his

"At one time in my mind, Lisette Model and Marvin were people we would portray in the film, because they were so significant to her in how they got her to do the work. At the same time, because the essential conceit was her and a single photographic subject—who in my mind had to be a freak—Marvin and Lisette's role in her life got rolled in to Lionel. He became a psychological, emotional, artistic composite of Lisette Model, Marvin Israel, and all the freaks that she eventually photographed. That's part one. Part two is that it was always startling to me and a fact of enormous contemplation that the person who became Diane Arbus, as a little girl growing up on Central Park West in New York, had a father who was a furrier. If you imagine a six, seven, eight, nine-year-old girl lying in bed at night knowing that the father who just kissed her good night, who she adores, spends his day—in her mind, possibly—killing beautiful animals to make coats, there is some crazy, mysterious unconscious connection between that woman who becomes Diane Arbus and that little girl. In the end, it made perfect sense that the Lisette Model/Marvin Israel/freak character be the guy that Lionel is."

I noted that *Fur* plays intriguingly with masks, persona, appearances and the surfaces of things—skin and the fur—and Shainberg agreed that Arbus was trying to shed restrictive demands of conventionality on her life. The notion of unmasking further reminded me of the well-publicized enmity between Arbus and Susan Sontag, articulated in Sontag's 1973 essay on Arbus in *On Photography*. Sontag expressed her discomfort with the face beneath the mask being exposed.

Shainberg admitted his disagreement with Sontag's position, which he finds absurd. "You've got to read that and think, 'Wow, this is a person who really *didn't* understand this work.' To some extent, I feel like it's better off left like that. It's so limited in its point of view."

"Film is an unbelievably literal medium," he



continued, "unless the person who's making the movie can transcend that. If I show you a rabbit on the screen, I'm showing you a rabbit, you see a rabbit, there is no way I can get around that, there's nothing I can do. If I paint the rabbit pink, it's a pink rabbit. If I paint the rabbit blue, it's a blue rabbit. You are going to see a rabbit. For me to get that rabbit to function metaphorically and, in some sense, symbolically extend itself beyond its literalism, I have to perform a sleight-of-hand. People come into the theater expecting literalism because that's what they're used to. They're not used to having a poetic experience in the theater."







### Rahel

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

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. (PS)

### **Borat**

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

Ultimately, Borat: Cultural Learnings of America for Make Benefit Glorious Nation of Kazakhstan is more than a one-note joke in that the inventive Sacha Baron Cohen finds new and often funny ways to get Borat into trouble. And built around the funny improvised skits is a cohesive narrative that endears with the audience the main character and his traveling companion producer. Irreverent and purposely insulting to those featured in the film, Borat is the funniest film I've seen all year. (JH)

### The Breed

Not Reviewed (R)

Michelle Rodriguez and Taryn "Lispy" Manning star in this horror flick about a group of sexy teenagers dropped on an island to match wits against each other and some kind of weird evil alive and chasing after them once they get there. (MK)

### **Broken Sky**

★ ★ ★ (Not Rated)

In his follow-up to the incandescent AThousand Clouds of Peace, Mexican director Iulián Hernández channels Tsai Ming-Liang with a notable and effective eschewal of dialogue in Broken Sky. Cinnamon skin and white briefs constitute the bulk of the film's wardrobe, and atmospheric references to water abound (rain, showers, tears). Hernández even incorporates an intertitular tip of the hat to Apichatpong Weerasethakul about a third of the way into the film. Other than for these obvious homages, however, the film is uniquely (and poetically) his own. (MG)

### 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, 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)

### **Cocaine Cowboys**

Not Yet Reviewed (R)

The young Billy Corben directs this documentary of the ruthless international drug trade of the 1980's that inspired the likes of Miami Vice and Scarface. Cocaine Cowboys is true story of how Miami became the drug, murder, and cash capital of the United States, told by the people who made it all happen. (MK)

### **Come Early Morning**

Not Yet Reviewed (R)

Please see our interview on page 10.

### Copying Beethoven

Not Yet Reviewed (PG-13)

This fictionalized account of the last year of Beethoven's life, directed by Agnieszka Holland (The Secret Garden) and written by Stepehn J. Rivele and Christopher Wilkinson (who together wrote Ali and Nixon), stars Ed Harris as the tortured composer himself. Frankly, it'd be difficult to top Gary Oldman's stellar performance in Bernard Rose's Immortal Beloved, but I guess we'll see, eh? (MK)

### The Departed

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

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

### Flags of Our Fathers

**★** ★ (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

instead of a good one. (PS)

**★** ★ 1/2 (PG)

This 2006 update of Mary O'Hara's beloved novel My Friend Flicka is a perfectly The good news about the inspirational wholesome oater, but falters due to one too many saccharine enriched artificial sugar new Flicka isn't really inspired but makes great use of Wyoming vistas and a likable 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.

### Flushed Away

Not Reviewed (PG)

Is it just me, or are all the posters for these computer-animated movies about talking animals starting to look exactly the same? In fact, they look very similar to the last few Nancy Meyers, Adam Sandler, Rob Schneider, and Wayans Brothers movies, as well. Isn't that nutty? Huh. What does that mean? (MK)

### Fuck

Not Yet Reviewed (R)

This documentary explores the origin and usage of everyone's favorite four-letter-word. Includes interviews with a bevy of cultural icons: Steven Bochco, Pat Boone, Drew Little Children Carey, Chuck D., Janeane Garofalo, Ice-T, ★★★ 1/2 (R) Ron Jeremy, Hunter S. Thompson, Kevin Smith, Tera Patrick, Alanis Morissette, throughout the ninety-minute film (which, by the way, includes animation by renown, Plympton), thus the word is used an average of 8.88 times per minute. (MK)

### Fur: An Imaginary Portrait of Diane Arbus

Not Yet Reviewed (R)

Please see our interview on page 12.

**★ ★ ★** (PG-13)

Please see our review on page 10.

### The Grudge 2

1/2 Star (PG-13)

Slinking into theaters with 37% percent more grudginess, 97% less Sarah Michelle Gellar, and the exact same number of genuine scares (i.e. zero) as the original (which itself was a remake of a remake), The Grudge 2 is a film as creative and daring as its title suggests. Once again, the vengeful Man of the Year spirits of a murdered Japanese woman 1/2 Star (PG-13) (Takako Fuji) and child (Ohga Tanaka) wreak havoc on the lives of those who stumble upon their path. Of course, the rage felt by the undead characters on the screen will be nothing compared to the rage felt by the poor suckers in the audience who just

strained attempts to make a Great Movie 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

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

adventure film The Guardian (starring Ashton Kutcher and Kevin Costner) is cubes. But this only makes it harmless and that it manages to transcend its essential even good family fare. Michael Mayer's cheesiness, despite a few rough spots here and there, in order to provide viewers with 110 minutes of relatively solid action and cast that includes Alison Lohman, Maria drama anchored by a couple of performances Bello, and Tim McGraw. This story of a that are better than you might expect. The bad news is that it then goes on for anotherr 25 minutes as it offers up one ending after anotherr in an increasingly desperate attempt to wrap up the story. As a result, even the most indulgent viewers are likely to wind up tuning out long before the end credits finally begin to roll. (PS)

### Harsh Times

 $\star\star\star$  (R)

Writer/director David Ayer's (best known for scripting 2001's Training Day) Harsh Times is raw pulp entertainment masquerading as a personal film. Or maybe it's the other way around. Set on the mean streets of South Central Los Angeles, Harsh Times threatens to careen out of control at almost every turn, yet the film's wild, unpredictable energy is what makes it so difficult to avert your eves from the screen for even an instant. Film stars Christian Bale, Freddy Rodriguez, and Eva Longoria. (WC)

Little Children, directed by In the Bedroom's Todd Field and based upon a book by Tom Bill Maher, and Alan Keyes. Fun sidenote: Perrotta (who also co-wrote the script the word "fuck" is used over 800 times along with Field), the author of Election, knows its subject intimately. It is a film that breathes with tiny references to the Academy Award-nominated animator Bill mundane existence of a monastic suburban family life in contemporary America. Field well understands thirty-something angst, and shows us how some of these fears spawn from our own irrationality. They boil up from somewhere, then explode. And the fear itself can be as damaging as the thing that is feared. The performances (by a cast that includes Jennifer Connelly and Kate Winslet) are all exactly right for the mature material, but the most surprising is delivered by Jackie Earle Haley who, takes on the unforgiving character of maligned child molester Ronald James McGorvey. His performance is definitely Oscar-worthy. and-along with the rest of the filmleaves 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)

The good news about Man of the Year is that, despite what the commercials suggest, it is not simply two hours of Robin Williams kibitzing in the White House after inadvertenly being elected President of the United States. The bad news is that

the actual film—the one hidden behind the previews that highlight Williams doing his rapid-fire patter and dressing like George Washington—is so much worse that you'll find yourself wishing that it actually was just one giant piece of shtick instead of one giant piece of something else. Williams plays Tom Dobbs, a kind of Al Franken meets 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 course, fired—though not simply killed on 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

 $\star\star\star\star(PG-13)$ 

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 Kelly Carlson plays 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 of her own up her sleeve... (MK)

### Night of the Living Dead 3D

Not Yet Reviewed (R)

Don't get your hopes up: No, this is not the original masterpiece in 3D. Obviously. Even that would probably be less than interesting, anyway. Instead, this is-well, they're not



Died Oct. 22, 2006

Fig. 1

# **OBITUARIES**

causes at age 96. Ms. Wyatt worked in film and television Elia Kazan's Gentleman's Agreement. Though Jane for over 60 years. She was known to millions of TV fans Wyatt never became a major film star a la Bette Davis for her role in the 1950's and 60's series, Father Knows and Joan Crawford, she worked steadily for more than Best. Ms. Wyatt earned three Emmy Awards for playing six decades. Robert Young's wife on the long-running show.

She also played the matriarch in another famous TV series; Ms. Wyatt played Leonard Nimoy's mother in TV's Star Trek. She reprised her role as Spock's mom in the feature film, Star Trek IV: The Voyage Home.

Jane Wyatt's film career began in the 1930's. She starred in such high profile films as: 1934's Great

Emmy-winning actress Jane Wyatt died of natural Expectations, Frank Capra's classic Lost Horizon, and

During the 1950's, Ms. Wyatt began to work almost exclusively in television. Her many TV credits include: Robert Montgomery Presents, Studio One, Wagon Train, The Alfred Hitchcock Hour, Love, American Style, Owen Marshall: Counselor at Law, with former co-star Robert Young in Marcus Welby M.D., Alias Smith and Jones, ER, and St. Elsewhere.

calling it a remake—a "re-imagining" of that 1968 George Romero classic...only this time...it's in 3D! (And in color, and starring a new cast of unknowns, and directed by a completely different person, and, and, and...). You get the point. I'm sure they'll be able to fool plenty into coming in thinking they're seeing something else entirely. Bill Hicks was right: Anyone involved with marketing or advertising should kill themselves. ("Re-imagining"... What TV show do they watch to rip off this crap?) (MK)

#### 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 Majesty Queen 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 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)

### The Return

Not Yet Reviewed (PG-13)

Another typical horror film starring Sarah Michelle Gellar. They were somehow able to wrangle Sam Shepard into this one, so there might be something to it, but to look at the poster and press whatnot, it looks like the typical blue/green/gray (you know: "Let's do what the Asians are doing and mix it with MTV and horror films from the 1970's"), overly-stylistic drivel that we've come to expect from Hollyfood (sic) these days. Before this movie was released, its neophyte director was already well on his way to directing yet another movie. And why not? I love America!! (MK)

### **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 ones 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 Nightmare Before Christmas? Well, did you 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

The imaginatively titled Saw III finds villain Jigsaw still kicking around, although he is now confined to the makeshift hospital room that he has installed in the elaborately fitted warehouse/torture chamber that he shares with former victim-turned-loyal apprentice Amanda (Shawnee Smith), a room that looks like a cross between the main locale of Hostel and the Mission Control set of Armageddon. This time around, what passes for the story kicks in as emotionally distant doctor Lynn (Bahar Soomekh) is kidnapped and forced to keep him alive so that he can witness his latest victim (Angus Macfadyen) go through his grisly paces. While it would be easy—very easy—to criticize the torture contraptions for the wild implausibility that this one imbues, my real problem is that, as with the rest of this pointless endeavor, they lack any real ingenuity. (PS)

### The Santa Clause 3: The Escape Clause

Not Reviewed (G)

All right. You know what this movie is, you know what's going to happen, and you know that you're going to see Tim Allen make yet another ass of himself as he trundles about as Christmas' favorite mythological figure next to Iesus. My only question: How in the hell did they get a "G" rating? You know there's going to be at least a few farts, burps, kicks to the groin, etc. etc. And that scene in which Tim Allen sprinkles snow-colored blow on his chocolate cookies... I mean, if that's not "drug content," then I don't know what is. (MK)

### **Stranger Than Fiction**

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

Please see our review on page 12.

### Tim Burton's The Nightmare Before Christmas in Disney Digital 3D

Not Reviewed (PG)

So, you think you already know about The

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)

#### Unknown

Not Reviewed (R)

Story of five guys who wake up in a warehouse to find that 1) None of them can recall his own identity, 2) They realize some of them are "bad" guys and others "good" guys, and now they must figure out who is whom. Seems like a combination of Reservoir Dogs and a sci-fi script I wrote when I was 13. Stars Joe Pantoliano, Berry Pepper, and, uh, Greg Kinnear. (MK)

### Volver

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

Minus one prosthetic posterior, Pedro Almodovar's newest film, Volver, is intoxicatingly genuine. Influenced by the common man voice of the works of Italian Neo-Realism, Volver is an inspirational pass into a world most entirely made of women—three generations of them who survive the natural elements of life, including: wind, fire, and even death. Like most Almodovar films. Volver bravely crosses genres, and lends itself more to a not-always conventional simulation of life. (LK)

### Zerophilia

Not Yet Reviewed (Not Rated)

This little film that could (supposedly made for a staggeringly low \$450K...which means that it was probably made for something like \$4m) has been playing to festivals all over the place and has finally been released in a limited scale. Story gives us a not-sotypical teen romantic comedy in which a young man discovers that he's a zerophiliac, that he has the power to change his sex at will. The only question now: "Who do I love?" ₽

### Schedules are subject to change. Please call ahead to confirm showtimes. See Revival Houses and Film & Video Events for other programs.

Schedules are subject to change; please call ahead to confirm showtimes. See Revival Houses and Film & Video Events for oth

### HOLLYWOOD & VICINITY

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

Babel Fri., 11 a.m., 2, 5, 8:10, 11 p.m.; Sat., 11 a.m., 2, 5, 8, 11 p.m.; Sun., 1, 4:10, 7:10, 8:05, 10:10, 11:05 p.m.; Mon., 11:05 a.m., 1, 2:05, 4:10, 5:05, 7:10, 8:05, 10:10, 11:05 p.m.; Tues., 1, 4:10, 7:10, 10:10 p.m.; Wed., 11:05 a.m., 2:05, 5:05, 8:05, 11:05 p.m.; Thurs.,

Wed., 11:05 a.m., 2:05, 5:05, 8:05, 11:05 p.m.; Thurs., 11:05 a.m., 1, 2:05, 4:10, 7:10, 10:10 p.m.

A Good Year Fri.-Sat., 11:20 a.m., 1:50, 4:50, 7:40, 10:10 p.m.; Sun., 11:25 a.m., 1:55, 4:55, 7:55, 10:45 p.m.; Mon.-Thurs., 11:20 a.m., 1:50, 4:50, 7:50, 10:20 p.m.

Stranger Than Fiction Fri.-Sat., 12 noon, 2:30, 5:20, 8:10, 10:40 p.m.; Sun., 12 noon, 2:30, 5:20, 7:15, 8:10, 9:45, 10:40 p.m.; Mon.-Wed., 12 noon, 2:30, 5:20, 8:10, 10:40 p.m.; Mon., 11:15 a.m., 1:45, 4:25, 7:15, 9:45 p.m.; Tues., 11:15 a.m., 1:45, 4:25, 10:05 p.m.; Wed.-Thurs., 11:15 a.m., 1:45, 4:25, 7:15, 9:45 p.m.; Thurs., 12 noon, 10:40 p.m.

10:40 p.m.

Flushed Away Fri.-Tues., 11:10 a.m., 1:30, 4, 7, 9:10 p.m.;
Wed., 11:10 a.m., 1:30, 4, 7:30, 9:10 p.m.; Thurs., 11:10
a.m., 1:30, 4, 7, 9:10 p.m.

Volver Fri.-Sat., 11:30 a.m., 2:10, 5:10, 7:50, 10:30 p.m.;
Sun., 11:30 a.m., 2:10, 5:10, 7:05, 8, 9:55, 11 p.m.;
Mon., 11:30 a.m., 1:05, 2:10, 4:05, 5:10, 7:05, 9:55, 11
p.m.; Tues.-Wed., 1:05, 4:05, 7:05, 9:55 p.m.; Thurs.,
11:30 a.m., 1:05, 2:10, 4:05, 7:05, 9:55 p.m.

Flags of Our Fathers Sun., 7:25, 10:15 p.m.; Mon.-Thurs., 1:15, 4:15, 7:25, 10:15 p.m.

Marie Antoinette Fri.-Sat., 1:20, 4:20, 7:20, 10 p.m.; Sun.-

Marie Antoinette Fri.-Sat., 1:20, 4:20, 7:20, 10 p.m.; Sun. Wed., 1:20, 4:40, 7:20, 10 p.m.

The Prestige Fri.-Sat., 1:40, 4:30, 7:30, 10:20 p.m.; Sun.-Thurs., 1:40, 4:30, 7:40, 10:30 p.m.

Running With Scissors Fri., 1:35, 4:35, 7:35, 10:25 p.m.; Sat.-Sun., 7:35, 10:25 p.m.; Sat., 1:35, 4:35 p.m.; Sun., 1:45, 4:45 p.m.; Mon.-Tues., 1:35, 4:35, 7:35, 10:25 p.m.; Wed., 1:35, 4:20 p.m.; Thurs., 1:35, 4:35, 7:35 p.m.; Wed., 1:35, 4:20 p.m.; Thurs., 1:35, 4:35, 7:35,

The Queen Fri.-Sat., 1:10, 4:10, 7:10, 9:30 p.m.; Sun., 11:40 a.m., 2, 4:20, 7:30, 9:40 p.m.; Mon., 11:40 a.m., 2, 4:20 p.m.; Tues.-Thurs., 11:40 a.m., 2, 4:20, 7:30, , 11:40 a.m.,

Little Children Fri., 7:45, 10:35 p.m.; Fri., 1:45, 4:45 p.m.; Sat., 1:45, 4:45, 7:45, 10:35 p.m.; Sun., 7:45, 10:35 p.m.; Mon., 12:35, 3:35 p.m.; Tues.-Thurs., 1:25, 4:45, 7:45, 10:35 p.m

The Last King of Scotland Mon.-Thurs., 1:55, 4:55, 7:55,

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

Star Trek II: The Wrath Of Khan Tues., 7:30 p.m. PACIFIC EL CAPITAN Hollywood Blvd, West of Highland (323)467-7674

The Santa Clause 3: The Escape Clause Fri.-Mon., 10 a.m., 12:30, 3, 5:30, 8 p.m.; Tues., 10 a.m., 12:30, 3, 5:30 p.m.; Wed.-Thurs., 10 a.m., 12:30, 3, 5:30, 8 p.m. Tim Burton's The Nightmare Before Christmas in Disney Digital 3D 10:30 p.m., 12:15 a.m.

PACIFIC'S THE GROVE STADIUM 14 189 The

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#### **REGENCY FAIRFAX THEATRES** 7907 Beverly Boulevard (323)655-4010

A Guide to Recognizing Your Saints 2, 7, 9:20 p.m.

Jet Li's Fearless 2:45, 9:45 p.m.

Jesus Camp 12 noon, 4:45 p.m.

The U.S. vs. John Lennon 12:15, 4:30, 9:40 p.m.

The Devil Wears Prada 12:30, 5:15, 7:30 p.m.

Love & Suicide 2:30, 7:45 p.m.

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Melrose (323)934-2944

Coffee Date Fri., 5:30, 7:30, 9:30 p.m.; Sat.-Sun., 3:30, 5:30, 7:30, 9:30 p.m.; Mon.-Thurs., 5:30, 7:30, 9:30 p.m. VINE 6321 Hollywood Blvd. (323)463-6819 Gridiron Gang 3, 7:20 p.m.

The Illusionist 5:20, 9:35 p.m

### DOWNTOWN, S. LOS ANGELES

### **AMC MAGIC JOHNSON CRENSHAW 15** 4020

Marlton Ave. (323)290-5900 703 Harsh Times Fri.-Sun., 11:35 a.m., 2:20, 5, 7:40, 10:20

p.m.; Mon.-Wed., 2:20, 5, 7:40, 10:20 p.m. Night of the Living Dead 3D Fri.-Sun., 11:05 a.m., 1:20, 3:40, 5:45, 8, 10:15 p.m.; Mon.-Wed., 1:20, 3:40, 5:45, 8, 10:15 p.m

8, 10:15 p.m. The Return Fri.-Sun., 10:35 a.m., 12:50, 3, 5:15, 7:30, 9:45 p.m.; Mon.-Wed., 12:50, 3, 5:15, 7:30, 9:45 p.m. Stranger Than Fiction Fri.-Sun., 11:20 a.m., 2, 4:40, 7:20, 10 p.m.; Mon.-Wed., 2, 4:40, 7:20, 10 p.m. Borat: Cultural Learnings of America for Make Benefit

Glorious Nation of Kazakhstan Fri.-Sun., 10:40 a.m., 1, 3:10, 5:25, 7:50, 10:10 p.m.; Mon.-Wed., 1, 3:10, 5:25, 7:50, 10:10 p.m.

Flushed Away Fri.-Sat., 10:15, 11 a.m., 12:25, 1:15, 2:50 3:35, 5:10, 5:55, 7:35, 8:15, 9:55, 10:30 p.m.; Sun., 10:15, 11 a.m., 12:25, 1:15, 2:50, 3:35, 5:10, 5:55, 7:35, 8:15, 9:55 p.m.; Mon.-Wed., 12:25, 1:15, 2:50, 3:35, 5:10, 5:55, 7:35, 8:15, 9:55 p.m

The Santa Clause 3: The Escape Clause Fri.-Sat., 10:20, The Santa Clause 3: The Escape Clause Fri.-Sat., 10:20, 11:10 a.m., 12:40, 1:45, 3:15, 4:25, 5:40, 7, 8:25, 9:35, 10:40 p.m.; Sun., 10:20, 11:10 a.m., 12:40, 1:45, 3:15, 4:25, 5:40, 7, 8:25, 9:35 p.m.; Mon.-Tues., 12:40, 1:45, 3:15, 4:25, 5:40, 7, 8:25, 9:35 p.m.; Wed., 12:40, 1:45, 3:15, 4:25, 5:40, 7, 8:25, 9:35 p.m.; Wed., 12:40, 1:45, 3:15, 4:25, 5:40, 8:25, 9:35 p.m.; Wed., 12:40, 1:45, 3:15, 4:25, 5:40, 8:25, 9:35 p.m.

Color of the Cross Fri.-Sat., 10:50 a.m., 1:10, 3:30, 5:50, 8:10, 10:35 p.m.; Sun., 10:50 a.m., 1:10, 3:30, 5:50, 8:10, 10:20 p.m.; Mon.-Wed., 1:10, 3:30, 5:50, 8:10,

10:20 p.m. iaw III Fri.-Sat., 11:45 a.m., 2:30, 4:55, 8:05, 10:05

10:45 p.m.; Sun., 11:45 a.m., 2:30, 4:55, 8:05, 10:05 p.m.; Mon.-Wed., 2:30, 4:55, 8:05, 10:05 p.m.; Mon.-Wed., 2:30, 4:55, 8:05, 10:05 p.m. The Marine Fri.-Sun., 10:55 a.m., 12:55, 3:05, 5:20, 7:25, 9:40 p.m.; Mon.-Wed., 12:55, 3:05, 5:20, 7:25, 9:40 p.m.

One Night With the King Fri.-Sun., 10:45 a.m., 1:30, 4:15, 7:10 p.m.; Mon.-Wed., 1:30, 4:15, 7:10 p.m.; Mon.-Wed., 1:30, 4:15, 7:10 p.m.

The Departed Fri.-Sat., 10:25 a.m., 1:25, 4:30, 7:35, 10:40 p.m.; Sun., 10:25 a.m., 1:25, 4:30, 7:35, 10:30 p.m.; Mon.-Wed., 1:25, 4:30, 7:35, 10:30 p.m.

### LAEMMLE'S GRANDE 4-PLEX 345 South

Figueroa Street (213)617-0268

Commune Fri., 5:45, 8, 10 p.m.; Sat.-Sun., 1:15, 3:30, 5:45, 8, 10 p.m.; Mon.-Thurs., 5:45, 8 p.m.

The Santa Clause 3: The Escape Clause Fri., 5:35, 7:50, 10 p.m.; Sat.-Sun., 1, 3:15, 5:35, 7:50, 10 p.m.; Mon.-Thurs. Thurs., 5:35, 7:50 p.m.

Maple Palm Fri., 5:20, 7:45, 10:10 p.m.; Sat.-Sun., 12:30, 2:55, 5:20, 7:45, 10:10 p.m.; Mon.-Thurs., 5:20, 7:45

Masai: The Rain Warriors (Massai, les guerriers de la pluie) Fri., 5:30, 7:40, 9:55 p.m.; Sat.-Sun., 1:10, 3:20, 5:30, 7:40, 9:55 p.m.; Mon.-Thurs., 5:30, 7:40 p.m.

### MANN BEVERLY CENTER 13 8522 Beverly

Boulevard, Suite 835 (310)652-7760 -

Night of the Living Dead 3D  $\,1:20,\,3:20,\,5:20,\,7:20,\,9:20$ The Return 1, 3:10, 5:20, 7:20, 9:30 p.m

The Return 1, 3:10, 5:20, 7:20, 9:30 p.m.

Conversations With God 1:30, 4:10, 6:50, 9:20 p.m.

Flicka 12:40, 2:50, 5:10, 7:30, 9:40 p.m.

Deliver Us From Evil 12:40, 3, 5:30, 7:50, 10:10 p.m.

The Grudge 2 12:20, 2:40, 5, 7:30, 10 p.m.

Infamous 1:10, 3:50, 6:40, 9:30 p.m.

Man of the Year 1:40, 4:40, 7:10, 10 p.m.

One Night With the King 1:20, 3:50, 6:40, 9:10 p.m.
Open Season 12:50, 3, 5, 7, 9 p.m.
Jackass: Number Two 1, 3:10, 5:30, 7:40, 9:50 p.m.
The Illusionist 1:40, 4:30, 7, 9:40 p.m.
Little Miss Sunshine 12:30, 2:50, 5:10, 7:40, 10:10 p.m.

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

Glorious Nation of Kazakhstan Fri.-Sat., 11:40 a.m. 1:50, 4, 6:10, 8:20, 10:30 p.m., 12:30 a.m.; Sun.-Thurs., 11:40 a.m., 1:50, 4, 6:10, 8:20, 10:30 p.m.

Flushed Away 11 a.m., 1:10, 3:20, 5:30, 7:40, 9:50 p.m. The Santa Clause 3: The Escape Clause 12 noon, 2:30, 5 7:30, 10 p.m.

Little Miss Sunshine Fri.-Sat., 12 mid

### WEST HOLLYWOOD BEVERLY HILLS

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

Climates (Iklimler) Fri., 5, 7:30, 10 p.m.; Sat.-Sun., 12 noon, 2:30, 5, 7:30, 10 p.m.; Mon.-Thurs., 5, 7:30, 10

p.m.

Sweet Land Wed.-Thurs., 5, 7:30, 10 p.m.

The Last King of Scotland Fri., 5:30, 8:15 p.m.; Sat., 12 noon, 2:45, 5:30, 8:15 p.m.; Sun., 12 noon, 2:45, 8:15 p.m.; Mon.-Tues., 5:30, 8:15 p.m.

The Enigma With a Stigma Fri., 5, 7:20, 9:45 p.m.; Sat.-Sun., 12:20, 2:40, 5, 7:20, 9:45 p.m.; Mon.-Thurs., 5, 7:20, 9:45 p.m.

### LAEMMLE'S SUNSET 5 8000 Sunset Blvd. (323)848-3500

Come Early Morning 12 noon, 2:30, 5, 7:30, 10 p.m. Copying Beethoven 11:30 a.m., 2:05, 4:40, 7:15, 9:50

Fur: An Imaginary Portrait of Diane Arbus 1, 4, 7, 9:55

p.m.
Cocaine Cowboys 1:40, 7 p.m.
Shortbus 11:45 a.m., 2:20, 4:55, 7:30, 10 p.m.
The Science of Sleep 4:25, 9:45 p.m.
Memories of Tomorrow (Ashita no kioku) Wed.-Thurs., 11:15 a.m.

Short Film Fri.-Sun., 12 noon, 12:15 p.m

### WESTWOOD WEST L.A.

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

Borat: Cultural Learnings of America for Make Benefit Glorious Nation of Kazakhstan Fri.-Sun., 11:45 a.m. 2:15, 5, 7:30, 10 p.m.; Mon.-Thurs., 2:45, 5:15, 7:30, 10

Flushed Away Fri.-Sun., 11:55 a.m., 2:30, 4:45, 7:15, 9:30 p.m.; Mon.-Tues., 2:30, 4:40, 7, 9:30 p.m.; Wed., 2:30, 4:40, 7, 9:30 p.m.; Wed., 2:30, 4:40, 7, 9:30 p.m.; Thurs., 2:30, 4:40, 7, 9:30 p.m.

The Santa Clause 3: The Escape Clause Fri.-Sun., 11:40 a.m., 2, 4:20, 7:05, 9:45 p.m.; Mon.-Wed., 2:15, 4:35,

7:15, 9:45 p.m.; Thurs., 2:15 p.m. Flags of Our Fathers Fri.-Sun., 11:30 a.m., 2:45, 7, 9:55 p.m.; Mon., 2, 5:30, 8:30 p.m.; Tues., 2 p.m.; Wed.-Thurs., 2, 5:30, 8:30 p.m.

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

Babel Fri.-Sun., 10, 11:30 a.m., 3, 4:05, 6:30, 7:25, 10:05 p.m.; Mon.-Tues., 2:45, 4, 6:30, 7:20, 9:50 p.m.; Wed., 2:45, 3:35, 6:30, 9:50 p.m.; Thurs., 2:45, 4, 6:30, 7:20,

9:30 p.m. 4 Good Year Fri.-Sun., 10:05 a.m., 1, 4:10, 7:10, 10:20 p.m.; Mon.-Thurs., 1:50, 4:45, 7:40, 10:20 p.m. Harsh Times Fri.-Sat., 10:35 a.m., 1:40, 4:45, 7:55, 11:40, m.; Sun., 10:35 a.m., 1:40, 4:45, 7:55, 10:45 p.m.; Mon.-Thurs., 1:55, 4:50, 7:45, 10:30 p.m. Shut Up & Sing Fri.-Sun., 11:25 a.m., 2:15, 4:55, 7:35, 10:10 p.m.; Mon., 2:20, 5:05, 7:50, 10:25 p.m.; Tues., 10:10 p.m.; Mon., 2:20, 5:05, 7:50, 10:25 p.m.; Tues., 10:10 p.m.; Mon., 2:20, 5:05, 7:50, 10:25 p.m.; Tues., 10:10 p.m.; Mon., 2:20, 5:05, 7:50, 10:25 p.m.; Tues., 10:10 p.m.; Mon., 2:20, 5:05, 7:50, 10:25 p.m.; Tues., 10:10 p.m.; Mon., 2:20, 5:05, 7:50, 10:25 p.m.; Tues., 10:10 p.m.; Mon., 2:20, 5:05, 7:50, 10:25 p.m.; Tues., 10:10 p.m.; Mon., 2:20, 5:05, 7:50, 10:25 p.m.; Tues., 10:10 p.m.; Mon., 2:20, 5:05, 7:50, 10:25 p.m.; Tues., 10:10 p.m.; Mon., 2:20, 5:05, 7:50, 10:25 p.m.; Tues., 10:10 p.m.; Mon., 2:20, 5:05, 7:50, 10:25 p.m.; Tues., 10:20 p.m.; Tue

1:40, 4:20, 10:25 p.m.; Wed.-Thurs., 2:20, 5:05, 7:50,

Stranger Than Fiction Fri.-Sat., 11 a.m., 1:50. 5. 8. 10:55 p.m.; Sun., 11 a.m., 1:50, 5, 8, 10:40 p.m.; Mon.-Thurs., 1:45, 4:40, 7:55, 10:35 p.m.

Borat: Cultural Learnings of America for Make Benefit Glorious Nation of Kazakhstan Fri.-Sat., 9:55 a.m., 12:10, 2:45, 5:25, 8:10, 10:45 p.m., 12:10 a.m.; Sun., 9:55 a.m., 12:10, 2:45, 5:25, 8:10, 10:35 p.m.; Mon.-

9:55 a.m., 12:10, 2:45, 5:25, 8:10, 10:35 p.m.; Mon.-Thurs., 12:55, 3:30, 6:05, 8:20, 10:35 p.m.

Flushed Away Fri.-Sun., 9:50, 11:40 a.m., 2:10, 4:50, 7:30, 9:55 p.m.; Mon.-Thurs., 2:30, 5, 7:25, 9:45 p.m.

The Santa Clause 3: The Escape Clause Fri.-Sun., 11:35 a.m., 2:20, 5:05, 7:45, 10:25 p.m.; Mon.-Wed., 2:15, 4:55, 7:30, 9:55 p.m.; Thurs., 1:40, 4:20, 10:15 p.m.

Saw III Fri.-Sat., 1:20, 10:55 p.m.; Sun., 1:20, 10:45 p.m.; Mon.-Tues., 1:15, 10:30 p.m.; Wed., 12:50, 10:30 p.m.; Thurs., 1:15, 10:30 p.m.

Flags of Our Fathers Fri.-Sat., 10:15 a.m., 1:25, 4:30.

Flags of Our Fathers Fri.-Sat., 10:15 a.m., 1:25, 4:30 7:40, 10:50 p.m.; Sun., 10:15 a.m., 1:25, 4:30, 7:40, 10:35 p.m.; Mon.-Tues., 1, 4:10, 7:10, 10:15 p.m.; Wei 12:35, 7:10, 10:15 p.m.; Thurs., 1, 4:10, 7:10, 10:15

p.m., Marie Antoinette Fri.-Sat., 10:30 a.m., 1:30, 4:35, 7:50, 10:50 p.m.; Sun., 10:30 a.m., 1:30, 4:35, 7:50, 10:40 p.m.; Mon.-Tues., 1:10, 4:15, 7:15, 10:05 p.m.; Wed., 12:35, 7:15, 10:05 p.m.; Thurs., 1:10, 4:15, 7:15, 10:05

The Prestige Fri.-Sat., 9:45 a.m., 12:40, 3:50, 7, 10:35 p.m.; Sun., 9:45 a.m., 12:40, 3:50, 7, 10:10 p.m.; Mon.-Thurs., 12:45, 3:55, 7:05, 10:10 p.m.

Running With Scissors Fri.-Sun., 10:10 a.m., 1:10, 4:15, 7:15 p.m.; Mon.-Thurs., 1:35, 4:35, 7:35 p.m.

Man of the Year Fri.-Sun., 10:20 a.m., 10:15 p.m.; Mon.-

Thurs., 1:05, 10:25 p.m.

The Departed Fri.-Sat., 12 noon, 3:35, 7:05, 10:40 p.m.;

Sun., 12 noon, 3:35, 7:05, 10:30 p.m.; Mon.-Thurs.,

12:40, 3:50, 7, 10:20 p.m.

The Last King 10:30 p.m. e Last King of Scotland Fri.-Sun., 1:15, 4:20, 7:20, Mon.-Thurs., 4:05, 7, 10 p.m

### LAEMMLE'S ROYAL THEATRE 11523 Santa Monica Blvd. (310)477-5581

Volver 1:20, 4:10, 7, 9:50 p.m.

LANDMARK REGENT 1045 Broxton Avenue, between Weyburn & Kinross in Westwood (310)281-8223

The Prestige 1:30, 4:30, 7:30, 10:30 p.m MAJESTIC CREST Westwood & Wilshire Boulevards (310)474-7866

Stranger Than Fiction 11:50 a.m., 2:20, 4:50, 7:30, 10

#### MANN BRUIN 948 Broxton Avenue (310)208-8998

12:40, 4, 7:20, 10:30 p.m

MANN FESTIVAL 1 10887 Lindbrook Avenue (310)208-2765 Running With Scissors 1:30, 4:30, 7:30, 10:10 p.m.

Private Screening Mon., 7:30 p.m.

MANN NATIONAL 10925 Lindbrook Drive

(310)208-4366 Harsh Times 1:10, 4:10, 7:10, 10 p.m.

MANN VILLAGE 961 Broxton Avenue (310)208-5576

The Departed Fri.-Wed., 12:15, 3:40, 7, 10:20 p.m NUART THEATRE 11272 Santa Monica Blvd.

(310)281-8223

F\*ck Fri., 5, 7:30, 10 p.m.; Sat.-Sun., 12 noon, 2:30, 5, 7:30, 10 p.m.; Mon.-Thurs., 5, 7:30, 10 p.m.
The Rocky Horror Picture Show Sat., 11:55 p.m.
Tommy Fri., 11:55 p.m. Tommy Fri., 11:55 p.m.
WESTSIDE PAVILION CINEMAS 10800 Pico

### Blvd. at Overland Ave (310)281-8223

Come Early Morning 11:30 a.m., 1:50, 4:20, 7:30, 9:50

ven 11:15 a.m., 2, 4:30, 7, 9:40 p.m.

Unknown 2:15, 9:30 p.m.
The Queen Fri.-Wed., 11:45 a.m., 1, 3:30, 4:45, 6, 7:15, 8:30 p.m.; Thurs., 11:45 a.m., 1, 3:30, 4:45, 6, 8:30 p.m.

### CULVER CITY, LAX MARINA DEL REY

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

A Good Year Fri., 1:30, 4:30, 7:30, 10:30 p.m.; Sat., 10:30 a.m., 1:30, 4:30, 7:30, 10:30 p.m.; Sun.-Thurs., 1:30, 4:30, 7:30, 10:30 p.m.

The Return Fri., 1:10, 3:30, 5:45, 8, 10:20 p.m.; Sat.,

10:40 a.m., 1:10, 3:30, 5:45, 8, 10:20 p.m.; Sun.-Thurs.,

1:10, 3:30, 5:45, 8, 10:20 p.m. Flushed Away Fri., 1, 3:20, 5:40, 7:50, 9:50 p.m.; Sat., 10:35 a.m., 1, 3:20, 5:40, 7:50, 9:50 p.m.; Sun.-Thurs., 1, 3:20, 5:40, 7:50, 9:50 p.m.

Saw III Fri., 2:15, 5, 7:35, 10:10 p.m.; Sat., 11:30 a.m., 2:15, 5, 7:35, 10:10 p.m.; Sun.-Thurs., 2:15, 5, 7:35, 10:10 p.m.

The Prestige Fri., 1:40, 4:40, 7:40, 10:35 p.m.; Sat., 10:25 a.m., 1:40, 4:40, 7:40, 10:35 p.m.; Sun.-Thurs., 1:40, 4:40, 7:40, 10:35 p.m.

The Queen Fri., 1:50, 4:20, 7:10, 10 p.m.; Sat., 11:15 a.m., 1:50, 4:20, 7:10, 10 p.m.; Sun.-Thurs., 1:50, 4:20, 7:10, 10 p.m.

#### THE BRIDGE: CINEMA DE LUX 6081 Center Drive (310)568-3375

Irive (310)568-3373

Babel Fri.-Sun., 1, 4, 7, 10 p.m.

Harsh Times Fri.-Sat., 1:20, 4:15, 7:20, 10 p.m., 12:35 a.m.; Sun., 1:20, 4:15, 7:20, 10 p.m.

The Return Fri.-Sat., 12:40, 2:55, 5:05, 7:25, 9:45, 11:55 p.m.; Sun., 12:40, 2:55, 5:05, 7:25, 9:45 p.m.

Stranger Than Fiction Fri.-Sat., 11:30 a.m., 2:10, 4:50, 7:30, 10:10 p.m., 12:30 a.m.; Sun., 11:30 a.m., 2:10, 4:50, 7:30, 10:10 p.m.

7:30, 10:10 p.m., 12:30 a.m.; Sun., 11:30 a.m., 2:10, 4:50, 7:30, 10:10 p.m.

30rat: Cultural Learnings of America for Make Benefit

Glorious Nation of Kazakhstan Fri.-Sat., 12:30, 1, 1:30, 2:40, 3:10, 4:50, 5:20, 7:20, 7:50, 8:20, 9:50, 10:20, 10:45 p.m., 12 mid, 12:30 a.m.; Sun., 12:30, 1, 1:30, 2:40, 3:10, 4:50, 5:20, 7:20, 7:50, 8:20, 9:50, 10:20,

2:40, 3:10, 4:50, 5:20, 7:20, 7:50, 8:20, 9:50, 10:20, 10:45 p.m.

Flushed Away Fri.-Sat., 12:15, 12:45, 2:35, 3:05, 4:55, 5:25, 7:15, 7:45, 10:05 p.m., 12:15 a.m.; Sun., 12:15, 12:45, 2:35, 3:05, 4:55, 5:25, 7:15, 7:45, 10:05 p.m.

The Santa Clause 3: The Escape Clause Fri.-Sat., 11 a.m., 12 noon, 1:20, 2:20, 3:40, 4:40, 6, 7, 9:20, 11:40 p.m.; Sun. 11 a.m., 12 noon, 1:20, 2:20, 3:40, 4:40, 6, 7, 9:20, 11:40 p.m.;

Sun., 11 a.m., 12 noon, 1:20, 2:20, 3:40, 4:40, 6, 7, 9:20

p.m.
Saw III Fri.-Sat., 2, 4:35, 7:10, 9:45, 10:15 p.m., 12:05, 12:35 a.m.; Sun., 2, 4:35, 7:10, 9:45, 10:15 p.m., 12:05, 12:35 a.m.; Sun., 2, 4:35, 7:10, 9:45, 10:15 p.m.
Flags of Our Fathers Fri.-Sat., 12:20, 3:30, 6:40, 9:40 p.m., 12:30 a.m.; Sun., 12:20, 3:30, 6:40, 9:40 p.m.
The Prestige Fri.-Sun., 1:20, 4:20, 7:30, 10:15 p.m.
Tim Burton's The Nightmare Before Christmas in Disney Digital 3D Fri.-Sat., 12:15, 2:30, 4:45, 7, 9:15, 11:30 p.m.; Sun., 12:15, 2:30, 4:45, 7, 9:15 p.m.

The Departed Fri.-Sun., 10:35 p.m.; Fri.-Sun., 12:05, 3:25, 6:45, 10:05 p.m.; Fri.-Sun., 3:55, 7:15 p.m. Director's

Hall; Reserved Seating The Polar Express: An IMAX 3D Experience Fri.-Sun., 11

A Christmas Carol Sat.-Sun., 10 a.m UA MARINA DEL REY 4335 Glencoe Avenue (800)326-3264 510

Babel 12 noon, 3:15, 6:50, 10:15 p.m. Harsh Times 12:40, 4:30, 7:15, 10:30 p.m. Stranger Than Fiction 11:50 a.m., 2:30, 5:20, 8, 10:40

orat: Cultural Learnings of America for Make Benefit Glorious Nation of Kazakhstan 12:30, 2:50, 5:10, 7:45, 10:05 p.m.

10:05 p.m.

The Santa Clause 3: The Escape Clause Fri., 2:35, 5, 7:30, 9:55 p.m.; Fri., 11:55 a.m., Sat., 2:35 p.m.; Sat., 11:55 a.m., 5, 7:30, 9:55 p.m.; Sun., 2:35, 5, 7:30 p.m.; Sun., 11:55 a.m., 9:55 p.m.; Mon., 9:55 a.m., 5 p.m., 2:35 a.m.; Mon., 11:55 a.m., 7:30 p.m.; Tues., 2:35, 9:55 p.m.; Tues., 11:55 a.m., 5, 7:30 p.m.; Wed., 9:55 a.m., 5 p.m., 2:35 a.m.; Wed., 11:55 a.m., 7:30 p.m.; Thurs., 2:35, 9:55 p.m.; Thurs., 11:55 a.m., 5, 7:30 p.m.; Thurs., 2:35, 9:55 p.m.; Thurs., 11:55 a.m., 5, 7:30 p.m. The Departed 12:10, 3:30, 7, 10:25 p.m.

### SANTA MONICA MALIBU

### AMC LOEWS BROADWAY 4 1441 3rd St.

Promenade (310)458-1506 706

Rabel Fri.-Sun., 10 a.m., 12:30, 1:15, 3:45, 4:30, 7, 7:45, 10:15, 10:55 p.m.; Mon.-Thurs., 1:15, 3:45, 4:30, 7,

7:45, 10:15 p.m. Good Year Fri.-Sun., 10:30 a.m., 1:30, 4:25, 7:30, 10:30 p.m.; Mon.-Thurs., 1:30, 4:25, 7:30, 10:30 p.m. **The Return** Fri.-Sun., 11:55 a.m., 2:15, 4:45, 7:15, 9:30 p.m.; Mon.-Thurs., 2:15, 4:45, 7:15, 9:30 p.m.

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

Stranger Than Fiction Fri.-Sat., 10 a.m., 12:20, 3, 5:35 Stranger Hain Fiction Fri.-Sat., 10 a.m., 12:20, 3, 3:33, 8:15, 10:55 p.m.; Sun., 11:10 a.m., 2, 4:45, 7:50, 10:45 p.m.; Mon.-Thurs., 2, 4:45, 7:50, 10:45 p.m. Flushed Away Fri.-Sun., 10:20 a.m., 12:40, 3:10, 5:20, 7:35, 9:50 p.m.; Mon.-Thurs., 12:40, 3:10, 5:20, 7:35, 9:35, 9:30 p.m.; Mon.-Thurs., 12:40, 3:10, 5:20, 9:30 p.m.; Mon.-Thurs., 12:40, 3:10, 5:20, 9:30 p.m.; Mon.-Thurs., 12:40, 3:10, 5:20, 9:30 p.m.; Mon.-Thurs., 12:40, 9:30 p.m.; Mon.-Thurs., 12:40, 9:30 p.m.; Mon.-Thurs., 12:40, 9:30 p.m.; Mon.-Thurs., 12:40

9:50 p.m.

The Santa Clause 3: The Escape Clause Fri.-Sat., 11 a.m. 1:45, 4:30, 7, 9:30 p.m.; Sun., 11 a.m., 1:45, 4:30, 7:05, 9:30 p.m.; Mon.-Thurs., 1:45, 4:30, 7:05, 9:30 p.m. Saw III Fri.-Sat., 12:35, 3:20, 5:50, 8:20, 11:15 p.m.;

Sun., 11:50 a.m., 2:30, 5:20, 8, 10:40 p.m.; Mon.-Thurs., 2:30, 5:20, 8, 10:40 p.m.

Flags of Our Fathers Fri.-Sun., 10:15 a.m., 1:15, 4:15

7:25, 10:30 p.m.; Mon.-Thurs., 1:15, 4:15, 7:25, 10:30

p.m.

Marie Antoinette Fri.-Sun., 10:40 a.m., 1:35, 4:20, 7:15, 10:15 p.m.; Mon.-Thurs., 1:35, 4:20, 7:15, 10:15 p.m.

The Departed Fri.-Sat., 10:05 a.m., 1:20, 4:40, 7:55, 11:05 p.m.; Sun., 11:55 a.m., 3:30, 7, 10:20 p.m.; Mon.-Thurs., 12 noon, 3:30, 7, 10:20 p.m.

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

The Good German Sun., 6:30 p.m. Bobby Fri., 7:30 p.m. Happy Feet Sat., 10 a.m. er Than Fiction Thurs., 7:30 p.m. Mad Max Sat., 7:30 p.m. Some Like it Hot (1959) Wed., 7:30 p.m

10 p.m.

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

Copying Beethoven Fri., 1:55, 4:40, 7:30, 10 p.m.; Sat.-Sun., 11:20 a.m., 1:55, 4:40, 7:30, 10 p.m.; Mon.-Thurs., 1:55, 4:40, 7:30, 10 p.m.

Fur: An Imaginary Portrait of Diane Arbus 1, 4, 7, 9:55

The Queen Fri., 1:45, 4:30, 7:15, 9:55 p.m.; Sat.-Sun., 11 , 1:45, 4:30, 7:15, 9:55 p.m.; Mon.-Thurs., 1:45,

4:30, 7:15, 9:55 p.m.
Little Children 1:20, 4:20, 7:20, 10:15 p.m.
The Blood of Yingzhou District Sat.-Sun., 11 a.m.

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

Night of the Living Dead 3D Fri.-Sat., 12:10, 2:30, 5, 7:40, 10 p.m., 12 mid.; Sun.-Thurs., 12:10, 2:30, 5, 7:40,

torat: Cultural Learnings of America for Make Benefit Glorious Nation of Kazakhstan Fri.-Sat., 11:30 a.m., 12:50, 2, 3:10, 4:30, 5:30, 7, 7:50, 9:20, 10:10, 11:30 m., 12:15 a.m.; Sun.-Thurs., 11:30 a.m., 12:50, 2,

3:10, 4:30, 5:30, 7, 7:50, 9:20, 10:10 p.m.

The Prestige 1, 4, 7:20, 10:30 p.m.

Running With Scissors 1:30, 4:20, 7:30, 10:20 p.m. Tim Burton's The Nightmare Before Christmas in Disney Digital 3D 12 noon, 2:10, 9:50 p.m.

Man of the Year 4:10, 7:10 p.m.

NUWILSHIRE 1314 Wilshire Blvd. (310)281-

Harsh Times 1:15, 4:15, 7:15, 10 p.m.
The Last King of Scotland 1, 4, 7, 9:55 p.m

### NO. HOLLYWOOD UNIVERSAL CITY

### **CENTURY 8 NORTH HOLLYWOOD 12827** Victory Blvd. & Coldwater Canyon (818)508-

Night of the Living Dead 3D Fri.-Wed., 11:35 a.m., 1:35

3:40, 5:55, 7:55, 10 p.m.

The Return Fri.-Wed., 12 noon, 2:05, 4:15, 6:20, 8:30,

10:30 p.m. Sorat: Cultural Learnings of America for Make Benefit Glorious Nation of Kazakhstan Fri.-Wed., 11:50 a.m., 2, 4:10, 6:25, 8:25, 10:30 p.m.

Flushed Away Fri.-Wed., 11:30 a.m., 1:40, 3:35, 5:40, 7:45, 9:40 p.m.

The Santa Clause 3: The Escape Clause Fri.-Wed., 12:10,

2:20, 4:30, 7:10, 9:30 p.m.

Saw III Fri.-Wed., 1, 3:20, 5:40, 8, 10:15 p.m.

The Prestige Fri.-Wed., 12:20, 3:25, 7, 9:55 p.m.

The Departed Fri.-Wed., 12:30, 3:45, 7:05, 10:25 p.m. UNIVERSAL CITY 18 100 Universal City Plaza

(818)508-0588 707

818)508-0588 707

Babel Fri.-Sun., 12:30, 3:50, 7:10, 10:35 p.m.; Mon.Thurs., 12:55, 4:05, 7:10, 10:35 p.m.
A Good Year Fri.-Sat., 11:50 a.m., 2:35, 5:25, 8, 10:50 p.m.; Sun., 11:50 a.m., 2:35, 5:25, 8, 10:35 p.m.; Mon.Thurs., 2:35, 5:25, 8, 10:35 p.m.
Harsh Times Fri.-Sat., 12:35, 3:45, 6:35, 9:20 p.m., 12:05 a.m.; Sun., 12:35, 3:45, 6:35, 9:20 p.m.; Mon.-Thurs., 3:45, 6:35, 9:20 p.m.

3:45, 6:35, 9:20 p.m.
Night of the Living Dead 3D Fri.-Sat., 12:50, 3:20, 5:50,

Night of the Living Dead 3D Fri.-Sat., 12:50, 3:20, 5:50, 8:30, 10:55 p.m.; Sun., 12:50, 3:20, 5:50, 8:30, 10:30 p.m.; Mon.-Thurs., 1, 3:20, 5:50, 8:30, 10:30 p.m.; The Return Fri.-Sat., 12:25, 2:50, 5:10, 7:30, 9:50 p.m., 12:10 a.m.; Sun., 12:25, 2:50, 5:10, 7:30, 9:50 p.m.; Mon.-Thurs., 2:50, 5:10, 7:30, 9:50 p.m. Stranger Than Fiction Fri.-Sat., 1:50, 4:55, 7:50, 10:30 p.m. Sun.-Thurs., 1:50, 4:55, 7:50, 10:30 p.m.

Borat: Cultural Learnings of America for Make Benefit Glorious Nation of Kazakhstan Fri., 11:40 a.m., 12:40, 2, 3, 4:15, 5:20, 6:30, 7:40, 9, 10, 11:20 p.m., 12:20 2, 3, 4:15, 5:20, 6:30, ':40, 9, 10, 11:20 p.m., 12:20 a.m.; Sat., 11:40 a.m., 12:40, 2, 3, 4:20, 5:20, 6:40, 7:40, 9, 10, 11:20 p.m., 12:20 a.m.; Sun., 11:40 a.m., 12:40, 2, 3, 4:20, 5:20, 6:40, 7:40, 9, 10 p.m.; Mon-Thurs., 2, 3, 4:20, 5:20, 6:40, 7:40, 9, 10 p.m. Mon-Thushed Away Fri-Sat., 12:20, 2:40, 5, 7:20, 9:40 p.m., 12 mid.; Fri., 11:30 a.m., 12:20, 1:45, 2:40, 4, 5, 6:20, 7:20, 8:45, 9:40, 11:10 p.m., 12 mid.; Sat., 11:30 a.m., 12:20, 1:45, 2:40, 4, 5, 6:20, 7:20, 8:45, 9:40, 11:10 p.m., 12 mid.; Sat., 11:30 a.m., 12:20, 1:45, 2:40, 4, 5, 6:20, 7:20, 8:40, 9:40, 11.p. m.

12:20, 1:45, 2:40, 4, 5, 6:20, 7:20, 8:40, 9:40, 11 p.m., 12 mid.; Sun., 12:20, 2:40, 5, 7:20, 9:40 p.m.; Sun., 11:30 a.m., 12:20, 1:45, 2:40, 4, 5, 6:20, 7:20, 8:40,

9:40 p.m.; Mon.-Thurs., 2:40, 4, 5, 6:20, 7:20, 6:40, 9:40 p.m.; Mon.-Thurs., 1:45, 2:40, 4, 5, 6:20, 7:20, 8:40, 9:40 p.m.; Mon.-Thurs., 1:45, 2:40, 4, 5, 6:20, 7:20, 8:40, 9:40 p.m.

The Santa Clause 3: The Escape Clause Fri., 12:45, 1:30, 3:35, 4:10, 6:10, 7, 8:50, 11:15 p.m.; Sat., 12:45, 1:30, 3:35, 4:10, 6:10, 7, 8:50, 11:25 p.m.; Sun., 12:45, 1:30, 3:35, 4:10, 6:10, 7, 8:50 p.m.; Mon.-Thurs., 1:30, 3:35, 4:10, 6:10, 7, 8:50 p.m.

Saw III Fri.-Sat., 11:35 a.m., 1:10, 2:10, 4:50, 6:25, 8:20, 9:10, 11, 11:50 p.m.; Sun., 11:35 a.m., 1:10, 2:10, 4:50, 6:25, 8:20, 9:10 p.m.; Mon.-Thurs., 1:10, 2:10, 4:50, 6:25, 8:20, 9:10 p.m.

Flags of Our Fathers 1:20, 4:25, 7:25, 10:25 p.m.
The Prestige 1, 4:05, 7:15, 10:15 p.m.
Tim Burton's The Nightmare Before Christmas in Disney

Digital 3D Fri.-Sat., 12 noon, 2:20, 4:30, 6:45, 9:05, 11:30 p.m.; Sun., 12 noon, 2:20, 4:30, 6:45, 9:05 p.m.; Mon.-Thurs., 2:20, 4:30, 6:45, 9:05 p.m.; The Grudge 2 4, 9:45 p.m.

The Departed Fri.-Sun., 12:05, 3:30, 6:55, 10:20 p.m.; Mon.-Thurs., 12:55, 4:05, 7:20, 10:30 p.m.

Open Season: An IMAX 3D Experience Fri., 5:45, 8, 10:10 p.m.; Sat.-Thurs., 1:15, 3:25, 5:45, 8, 10:10 p.m.

PANORAMA CITY SHERMAN OAKS, ENCINO

#### LAEMMLE'S TOWN CENTER 5 17200 Ventura Blvd (818)981-9811

Come Early Morning 12:10, 2:40, 5:10, 7:40, 10 p.m. Copying Beethoven 11:45 a.m., 2:10, 4:45, 7:20, 9:55

mates (Iklimler) 12 noon, 2:30, 5, 7:30, 9:55 p.m. Little Children 12:45, 3:45, 7:10, 10 p.m. The Last King of Scotland Fri.-Tues., 1, 4, 7, 9:50 p.m.
Sweet Home Alabama Wed.-Thurs., 1:30, 4:15, 7, 9:40

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

Babel 12:20, 3:40, 7, 10:20 p.m. A Good Year 1:10, 4:10, 7:10, 10:10 p.m. Harsh Times 11:30 a.m., 2:10, 4:50, 7:40, 10:30 p.m Night of the Living Dead 3D 11:10 a.m., 1:20, 3:30, 5:40,

7:50, 10 p.m.

The Return 12 noon, 2:30, 5, 7:30, 9:50 p.m.

Borat: Cultural Learnings of America for Make Benefit Glorious Nation of Kazakhstan 12:10, 2:40, 5, 7:20,

Flushed Away 11 a.m., 1:30, 4:05, 6:30, 9 p.m.; 11:30 lushed Away 11 a.m., 1:30, 4:03, 0:30, 7 p...., a.m., 12:10, 2, 2:40, 4:30, 5:10, 7, 7:40, 9:30, 10 p.m. The Santa Clause 3: The Escape Clause 11:10 a.m., 1:40, 4:10, 6:40, 9:10 p.m.; 11:50 a.m., 2:20, 4:50, 7:20, 9:50

o.m. w III 12:30, 3, 5:30, 8, 10:30 p.m. im Burton's The Nightmare Before Christmas in Disney
Digital 3D 11:20 a.m., 1:50, 4:20, 6:40, 9 p.m. The Grudge 2 11:20 a.m., 1:50, 4:20, 6:50, 9:20 p.m.
The Marine 11:40 a.m., 2, 4:30, 6:50, 9:20 p.m.
The Departed 12 noon, 3:15, 6:30, 9:45 p.m.

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

The Santa Clause 3: The Escape Clause Fri.-Sat., 2, 4:20, 7:20, 9:50 p.m.; Sun.-Thurs., 2:20, 4:35, 7:10 p.m. Flags of Our Fathers Fri.-Sat., 1:30, 4:30, 7:25, 10:20 p.m.; Sun.-Thurs., 2, 4:45, 7:30 p.m. Running With Scissors Fri.-Sat., 1:40, 4:25, 7:15, 10:05 p.m.; Sun.-Thurs., 2, 4:40, 7:25 p.m. Man of the Year Fri.-Sat., 2:10, 4:50, 7:30, 10:15 p.m.; Sun.-Thurs., 2, 4:50, 7:30, 7:30, 10:15 p.m.;

Sun -Thurs 2:10 4:50 7:20 p.m The Departed Fri.-Sat., 2:20, 7, 10:10 p.m.; Sun.-Thurs.,

### WODDLAND HILLS WEST HILLS, TARZANA

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

nd Oxnard N. of 101 Fwy. (818)883-2AMC

Babel Fri.-Sat., 12:30, 4, 7:20, 10:45 p.m.; Sun.-Thurs., 12:30, 3:45, 7:05, 10:30 p.m.

A Good Year Fri.-Sat., 10:40 a.m., 1:35, 4:30, 7:25, 10:15 p.m.; Sun., 10:40 a.m., 1:35, 4:30, 7:25 p.m.; Mon.-Thurs., 1:35, 4:30, 7:25 p.m.; Mon.-Thurs., 1:35, 4:30, 7:25 p.m., 1:50, 4:50, 7:40, 10:25 p.m.; Sun., 11:05 a.m., 1:50, 4:50, 7:40, 10:25 p.m.; Mon.-Thurs., 1:55, 3:15, 5:40, 8, 10:25 p.m.; Sun., 10:35 a.m., 12:55, 3:15, 5:40, 8, 10:15 p.m.; Mon.-Thurs., 12:55, 3:15, 5:40, 8, 10:15 p.m.; Mon.-Thurs., 12:55, 3:15, 5:40, 8, 10:15 p.m.; Stranger Than Fiction Fri.-Sat., 11:15 a.m., 2:05, 5, 7:55.

10:55 p.m.; Sun.-Thurs., 1, 4:20, 7:15, 10 p.m. Borat: Cultural Learnings of America for Make Benefit Glorious Nation of Kazakhstan Fri., 11:30 a.m., 1:45 p.m.; Fri-Sat., 10:35, 11:30 a.m., 12:45, 1:45, 3:25, 4:20, 6, 7, 8:35, 9:35, 11:10 p.m., 12 mid.; Sun., 10:35, 11:30 a.m., 12:45, 1:45, 3:25, 4:20, 6, 7, 8:20, 9:35,

11:30 a.m., 12:45, 1:45, 3:25, 4:20, 6, 7, 8:20, 9:35, 10:35 p.m.; Mon.-Thurs., 12:45, 1:45, 3:25, 4:20, 6, 7, 8:20, 9:35, 10:35 p.m. Flushed Away Fri.-Sat., 10:45, 11:35 a.m., 1:10, 3:30, 4:40, 5:50, 7:15, 8:15, 10:35 p.m.; Sun., 10:45, 11:35 a.m., 1:10, 3:30, 4:40, 5:50, 7, 8:15, 10:35 p.m.; Mon.-Wed., 1:10, 3:30, 4:40, 5:50, 7, 8:15, 10:35 p.m.; Thurs., 1:10, 3:30, 5:50, 7, 8:15, 10:35 p.m.; Thurs., 1:10, 3:30, 4:40, 5:50, 7, 8:15, 10:35 p.m.; Thurs., 1:10, 3:30, 4:40, 5:50, 7, 8:15, 10:35 p.m.; Thurs., 1:10, 3:30, 4:40, 5:50, 7, 8:15, 10:35 p.m.; Thurs., 1:10, 3:30, 4:40, 5:50, 7, 8:15, 10:35 p.m.; Thurs., 1:10, 3:30, 4:40, 5:50, 7, 8:15, 10:35 p.m.; Thurs., 1:10, 3:30, 4:40, 5:50, 7, 8:15, 10:35 p.m.; Thurs., 1:10, 3:30, 4:40, 5:50, 7, 8:15, 10:35 p.m.; Thurs., 1:10, 3:30, 4:40, 5:50, 7, 8:15, 10:35 p.m.; Thurs., 1:10, 3:30, 4:40, 5:50, 7, 8:15, 10:35 p.m.; Thurs., 1:10, 3:30, 4:40, 5:50, 7, 8:15, 10:35 p.m.; Thurs., 1:10, 3:30, 4:40, 5:50, 7, 8:15, 10:35 p.m.; Thurs., 1:10, 3:50, 7, 8:15, 10:35 p.m.; T 1:10, 3:30, 5:50, 8:15, 10:35 p.m.

110, 3:30, 5:50, 8:15, 10:35 p.m.

The Santa Clause 3: The Escape Clause Fri., 4:05, 7:30, 10:10 p.m.; Fri.-Sat., 10:50 a.m., 1:20, 2:05, 4:05, 7:30, 9:40, 10:10 p.m.; Sat., 10:50 a.m., 1:20, 4:05, 7:30, 10:10 p.m.; Sun., 10:50 a.m., 1:20, 4:05, 7:30, 10:05 p.m.; Sun., 10:50 a.m., 1:20, 2:05, 4:05, 7:30, 9:30, 10:05 p.m.; Mon.-Thurs., 1:20, 4:05, 7:30, 10:05 p.m.; Mon.-Wed., 1:20, 2:05, 4:05, 7:30, 9:30, 10:05 p.m.; Thurs. 1:20, 4:05, 7:30, 10:05 p.m.; Thurs. 1:20, 4:05, 7:30, 9:30, 10:05 p.m.;

Thurs., 1:20, 4:05, 7:30, 10:05 p.m. Saw III Fri.-Sat., 11:45 a.m., 2:35, 5:30, 8:20, 11:15 p.m.; Sun., 11:45 a.m., 2:35, 5:15, 7:55, 10:30 p.m.; Mon.-

Sun, 11:45 a.m., 2:35, 5:15, 7:55, 10:30 p.m.; Mon.-Thurs., 2:35, 5:15, 7:55, 10:30 p.m.; Mon.-Flags of Our Fathers Fri.-Sat., 12:40, 4:15, 7:45, 11:05 p.m.; Sun.-Thurs., 12:40, 4, 7:10, 10:10 p.m.
The Prestige Fri.-Sat., 10:30 a.m., 1:25, 4:45, 7:50, 11 p.m.; Sun., 10:30 a.m., 1:25, 4:25, 7:25, 10:20 p.m.; Mon.-Thurs., 1:25, 4:45, 7:25, 10:20 p.m. Running With Scissors Fri.-Sat., 10:45 a.m., 1:40, 4:35, 7:30, 10:25 p.m.; Sun., 10:45 a.m., 1:40, 4:35, 7:30, 10:20 p.m.; Mon.-Thurs., 1:45, 4:30, 7:35, 10:15 p.m.; Mon.-Thurs., 1:45, 4:30, 7:35, 10:15 p.m.; Mon.-Thurs., 1:45, 4:30, 7:05, 10:40 p.m.; Sun., 12:15, 3:40, 7:05, 10:25 p.m.; Sun., 12:15, 3:40, 7:05, 10:25 p.m.; Mon.-Thurs., 2:15

### Sun., 12:15, 3:40, 7:05, 10:25 p.m.; Mon.-Thurs., 2:15, 6:45, 10 p.m. LAEMMLE'S FALLBROOK Fallbrook Mall (818)340-8710

Babel Fri.-Sun., 12:30, 3:45, 7, 10:10 p.m.; Mon.-Thurs., 1:30. 4:45. 8 p.m.

A Good Year Fri.-Sun., 1:30, 4:20, 7:10, 9:55 p.m.; Mon.-Thurs., 2:30, 5:20, 8:10 p.m.

Stranger Than Fiction Fri.-Sun., 11:15 a.m., 2, 4:45, 7:30,

10:15 p.m.; Mon.-Thurs., 12:15, 3, 5:45, 8:30 p.m.

Umrao Jaan Fri.-Sun., 1:15, 5:15, 9:15 p.m.; Mon.-Thurs.,

Flaas of Our Fathers Fri., 12:20, 3:30, 7, 10 p.m.; Sat. 12:20, 3:30, 7 p.m.; Sun., 12:20, 3:30, 7, 10 p.m.; Mon.-

Thurs., 1:20, 4:30, 8 p.m.

The Queen Fri.-Sun., 11:30 a.m., 2:10, 4:45, 7:20, 9:55 p.m.; Mon.-Thurs., 12:30, 3:10, 5:45, 8:20 p.m. Vivaah Fri.-Sun., 2:30, 6, 9:30 p.m.; Mon.-Thurs., 2, 5:30,

### NORTHRIDGE, CHATSW GRANADA HILLS VORTH,

### MANN GRANADA HILLS Devonshire Street &

Balboa Avenue (818)363-3679

Babel 12:30, 3:50, 7, 10:10 p.m.
Stranger Than Fiction 1:30, 4:20, 7:10, 9:50 p.m.
Borat: Cultural Learnings of America for Make Benefit
Glorious Nation of Kazakhstan 12:10, 2:30, 5, 7:30,

Flushed Away 11:30 a.m., 12:20, 1:50, 2:50, 4:10, 5:10,

6:30, 7:20, 9, 9:30 p.m.

The Santa Clause 3: The Escape Clause 11:50 a.m., 2:10, 4:30, 6:50, 9:20 p.m.

Saw III 11:40 a.m., 2:20, 4:50, 7:50, 10:20 p.m The Prestige 1:20, 4:40, 7:40, 10:30 p.m.
The Departed 12 noon, 3:20, 6:40, 10 p.m.

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

A Good Year Fri.-Sat., 12:55, 4:05, 7:05, 9:50 p.m.; Sun. 12:55, 4:05, 7:05, 9:40 p.m.; Mon.-Thurs., 2, 5, 7:45

Stranger Than Fiction Fri.-Sat., 11:50 a.m., 2:40, 5:20,

8:05, 10:40 p.m.; Sun., 11:50 a.m., 2:40, 5:20, 8:05, 10:30 p.m.; Mon.-Thurs, 2:10, 5:15, 8 p.m.

Borat: Cultural Learnings of America for Make Benefit Glorious Nation of Kazakhstan Fri.-Sat., 12:35, 2:30, 2:50, 5:05, 5:15, 7:40, 7:45, 9:55, 10:15 p.m.; Sun., 12:35, 2:30, 2:50, 5:05, 5:15, 7:40, 7:45, 9:55, 10:15

p.m.; Mon.-Thurs., 1:30, 3:35, 5:55, 8:05 p.m.

The Sarta Clause 3: The Escape Clause Fri.-Sat., 11:45
a.m., 2:15, 4:55, 7:15, 9:35 p.m.; Sun., 11:45 a.m., 2:15, 4:55, 7:15, 9:30 p.m.; Mon.-Thurs., 2:30, 5:20, 7:35 p.m. Saw III Fri.-Sat., 1:35, 4:15, 7:30, 10:30 p.m.; Sun., 1: 4:15, 7:30, 10:25 p.m.; Mon.-Thurs., 2:20, 5:25, 8:25

The Prestige Fri.-Sun., 1:05, 4:30, 7:35, 10:20 p.m.; Mon.-Thurs., 1:35, 5:10, 8:20 p.m.

Man of the Year Fri.-Sat., 1:20, 4:20, 7:20, 10:05 p.m.;

Sun., 1:20, 4:20, 7:20, 9:55 p.m.; Mon.-Thurs., 2:30, 5:50, 8:30 p.m.

The Queen Fri.-Sun., 12:10 p.m.; Mon.-Thurs., 2:15, 5:35,

8:10 p.m.

### BURBANK & VICINITY

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

north of Olive (310)289-4AMC

Casino Royale Thurs., 12:01 a.m. Happy Feet Thurs., 12:01 a.m.

Babel Fri.-Sat., 10:15 a.m., 1:35, 5:05, 8:30, 11:50 p.m.; Sun.-Thurs., 1:35, 5:05, 8:30 p.m. A Good Year Fri.-Sat., 10:10 a.m., 1:05, 4:15, 7:15, 10:05

A Good Year Fri.-Sat., 10:10 a.m., 1:05, 4:13, 7:13, 10. p.m.; Sun., 2:15, 5:15, 8:05, 10:45 p.m.; Mon.-Thurs., 1:05, 4:15, 7:15, 9:55 p.m.

Harsh Times Fri.-Sat., 11 a.m., 1:50, 4:40, 7:40, 10:40 p.m.; Sun., 1:50, 4:40, 7:50, 10:40 p.m.; Mon.-Thurs.,

Ti-50, 4:40, 7:30, 10:15 p.m.

The Return Fri.-Sat., 10:35 a.m., 12:50, 3:20, 5:40, 8, 10:35 p.m.; Sun., 1:55, 4:15, 7:05, 9:30 p.m.; Mon.-

Thurs., 2:05, 4:35, 7, 9:30 p.m. Stranger Than Fiction Fri.-Sat., 10:40 a.m., 1:30, 4:20, 7:25, 10:20 p.m.; Sun., 1:30, 4:20, 7:25, 10:20 p.m.;

7:25, 10:20 p.m.; Sun., 1:30, 4:20, 7:25, 10:20 p.m.; Mon.-Thurs., 1:25, 4:20, 7:25, 10:05 p.m. Borat: Cultural Learnings of America for Make Benefit Glorious Nation of Kazakhstan Fri.-Sat., 10, 11:20 a.m., 12:20, 1:40, 2:45, 4, 5:15, 6:25, 7:45, 8:55, 10:15, 11:25 p.m., 12 mid.; Sun., 1:40, 2:45, 4, 5:20, 6:25, 7:45, 8:55, 10:15 p.m.; Mon.-Thurs., 1:40, 2:45, 4, 5:15, 6:25, 7:40, 8:55, 10 p.m.

7:45, 8:55, 10:15 p.m.; Mon.-Thurs., 1:40, 2:45, 4, 5:15, 6:25, 7:40, 8:55, 10 p.m.

Flushed Away Fri.-Sat., 12 noon, 2:30, 5, 7:20, 9:55 p.m.; Sun., 2:30, 5:05, 7:20, 9:55 p.m.; Mon.-Wed., 12:55, 3:15, 5:50, 8:15 p.m.; Thurs., 12:55, 3:15, 5:50 p.m.

The Santa Clause 3: The Escape Clause Fri.-Sat., 10:25 a.m., 1, 3:50, 6:35, 9:15 p.m.; Sun., 3:50, 6:35, 9:15 p.m.; Mon.-Thurs., 1, 3:50, 6:35, 9:15 p.m.

Saw III Fri.-Sat., 11:05 a.m., 1:45, 4:25, 7, 9:40 p.m., 12:10 a.m., 1:45, 4:25, 7, 9:40 p.m., 12:10 a.m., 1:45, 4:25, 7, 9:40 p.m., 12:10 a.m., 1:45, 4:25, 7, 9:40 p.m., 13:10 a.m., 1:45, 4:25, 7, 9:40 p.m., 1:45, 4:25, 7, 9:40 p.m.

12:10 a.m.; Sun., 1:45, 4:25, 7, 9:40 p.m.; Mon.-Thurs., 1:45, 4:25, 6:55, 9:35 p.m.
Flags of Our Fathers Fri.-Sat., 10 a.m., 12:55, 3:55, 7:05,

Thurs., 12:50, 3:55, 7:05, 10 a.m., 12:55, 3:55, 7:0. 10:10 p.m.; Sun., 1:40, 4:35, 7:40, 10:35 p.m.; Mon.-Thurs., 12:50, 3:55, 7:05, 10 p.m.

Marie Antoinette Fri.-Sat., 10:20 a.m., 1:10, 4:30, 7:30, 10:30 p.m.; Sun., 1:35, 4:30, 7:30, 10:30 p.m.; Mon.-Table 20:50, 2

Thurs., 1:15, 4:30, 7:20, 10:10 p.m. The Prestige Fri., 10:10 a.m., 1:20, 4:45, 8:15, 11:30 p.m.; Sat., 1:20, 4:45, 8:15, 11:30 p.m.; Sun., 1:30, 4:45, 8:15 p.m.; Mon.-Thurs., 1:10, 4:10, 7:10, 10:15

Man of the Year Fri.-Sat., 10:30 a.m., 1:15, 4:10, 7:10, 10

p.m.; Sun., 2:05, 4:55, 7:55, 10:45 p.m.; Mon.-Thurs., 1:20, 4:05, 7, 9:45 p.m.; The Queen Fri.-Sat., 11:30 a.m., 2:10, 4:50, 7:35, 10:25 p.m.; Sun., 2:10, 4:50, 7:35, 10:25 p.m.; Mon.-Thurs., 2:10, 4:50, 7:35, 10:05 p.m.

The Departed Fri., 10:05 a.m., 1:25, 4:55, 8:25, 11:55 p.m.; Sat., 1:25, 4:55, 8:25, 11:55 p.m.; Sun., 5, 8:25 p.m.; Mon., 1:30, 4:55, 8:25 p.m.; Tues.-Wed., 1:30 p.m.;

AMC BURBANK TOWN CENTER 6 Outside the

Mall on N. First St. (310)289-4262

Babel Fri.-Sun., 11:30 a.m., 2:50, 6:15, 9:40 p.m.; Mon.-Thurs., 2:50, 6:15, 9:40 p.m.; Mon.-Thurs., 2:50, 6:15, 9:40 p.m.

Stranger Than Fiction Fri.-Sat., 11:40 a.m., 2:30, 5:25, 8:20 p.m.; Mon.-Thurs., 2:30, 5:25, 8:20 p.m.; Mon.-Thurs., 2:30, 5:25, 8:20 p.m.; Mon.-Thurs., 1:35, 4, 6:30, 9 p.m.; Mon.-Thurs., 1:35, 4, 6:30, 9 p.m.; Mon.-Thurs., 1:35, 4, 6:30, 9 p.m.; The Santa Clause 3: The Escape Clause Fri.-Sun., 11:20

a.m., 1:55, 4:40, 7:25, 10:05 p.m.; Mon.-Thurs., 1:55, 4:40, 7:25, 10:05 p.m.

The Prestige Fri.-Sat., 12:30, 3:50, 7:15, 10:40 p.m.; Sun., 11:55 a.m., 3:20, 6:45, 10:10 p.m.; Mon.-Thurs., 2, 5:15,

The Departed Fri.-Sat., 12:05, 3:30, 7, 10:30 p.m.; Sun., 11:50 a.m., 3:30, 7 p.m.; Mon.-Thurs., 1, 4:25, 7:50 p.

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

Night of the Living Dead 3D Fri.-Sat., 10:50 a.m., 1:05, 3:20, 5:40, 7:55, 10:25 p.m.; Sun., 10:50 a.m., 1:05, 3:20, 5:40, 7:55, 10:15 p.m.; Mon.-Thurs., 1:05, 3:20,

5:40, 7:55, 10:10 p.m. Borat: Cultural Learnings of America for Make Benefit Glorious Nation of Kazakhstan Fri.-Sun., 10:40 a.m., 1,

Glorious Nation of Kazakhstan Fri.-Sun., 10:40 a.m., 1, 4:25, 7, 9:30 p.m.; Mon.-Thurs., 1, 4:30, 7, 9:30 p.m.; Flushed Away Fri.-Sat., 10:20 a.m., 12:45, 3:15, 5:50, 8:15, 10:40 p.m.; Sun., 10:20 a.m., 12:45, 3:15, 5:50, 8:15 p.m.; Mon.-Thurs., 2:30, 5, 7:20, 9:45 p.m.

The Santa Clause 3: The Escape Clause Fri.-Sat., 12:10, 2:50, 5:35, 8:25, 11 p.m.; Sun., 12:10, 2:50, 5:35, 8:25, 11 p.m.; Sun., 12:10, 2:50, 5:35, 8:25 p.m.; Mon.-Thurs., 2:50, 5:35, 8:25 p.m.

Saw III Fri.-Sat., 5:20, 8:05, 10:50 p.m.; Sun., 5:20, 8:05 p.m.; Mon.-Thurs., 5:10, 7:45, 10:15 p.m.

Running With Scissors Fri.-Sat., 10:30 a.m., 1:20, 4:15, 7:10.

7:10, 10:05 p.m.; Sun., 10:30 a.m., 1:20, 4:15, 7:10, 9:55 p.m.; Mon.-Thurs., 1:20, 4:15, 7:10, 9:55 p.m. The Grudge 2 Fri.-Sat., 10:15 p.m.; Sun.-Thurs., 10:05

One Night With the King Fri.-Sun., 11:40 a.m., 2:30 p.m.; Mon.-Thurs., 2:15 p.m.

The Departed Fri.-Sun., 11:05 a.m., 2:35, 6:10, 9:40 p.m.;

Mon.-Thurs., 2:35, 6:10, 9:40 p.m. Open Season Fri.-Sun., 10:15 a.m., 12:35, 3, 5:25, 7:45 p.m.; Mon.-Thurs., 2:20, 4:45, 7:30 p.m

### GLENDALE HIGHLAND PARK

#### MANN MARKETPLACE 4 144 South Brand Blvd. Suite P (818)547-3352

Borat: Cultural Learnings of America for Make Benefit Glorious Nation of Kazakhstan 1, 3:10, 5:30, 7:50, 10:10 p.m.

Flushed Away 12:10, 2:30, 4:50, 7:10, 9:30 Saw III 12 noon, 2:40, 5:10, 8, 10:30 p.m. The Prestige 1:20, 4:20, 7:20, 10:20 p.m. way 12:10, 2:30, 4:50, 7:10, 9:30 p.m.

### UA LACANADA FLINTRIDGE 1919 Verdugo Blvd (800)326-3264 508

A Good Year 12:20, 3:45, 7:20, 10:05 p.m. Stranger Than Fiction 11:45 a.m., 2:25, 5:10, 7:55, 10:40

orat: Cultural Learnings of America for Make Benefit Glorious Nation of Kazakhstan 11:55 a.m., 2:05, 4:30, 7:40, 10 p.m. Flushed Away 11:50 a.m., 2:15, 4:40, 7:15, 9:40 p.m.
The Santa Clause 3: The Escape Clause 12 noon, 2:30, 5,

7:30, 9:55 p.m. The Prestige 12:10, 3:30, 7:10, 10:10 p.m

Man of the Year 11:30 a.m., 2:10, 4:50, The Departed 12:15, 3:40, 7, 10:20 p.m. 2:10, 4:50, 7:45, 10:25 p.m.

### PASADENA & VICINITY

#### LAEMMLE'S - ONE COLORADO CINEMAS 42 Miller Alley (626)744-1224

A Good Year 1:30, 4:20, 7:10, 10 p.m.
Stranger Than Fiction 1:20, 4:10, 7, 9:50 p.m.
Borat: Cultural Learnings of America for Make Benefit
Glorious Nation of Kazakhstan 1:15, 3:25, 5:35, 7:45,

Flushed Away 1:30, 3:40, 5:50, 8, 10 p.m. Climates (Iklimler) 1:45, 4:30, 7, 9:30 p.m. Conversations With God Fri.-Tues., 1:55, 7:15 p.m. The Prestige 1:30, 4:25, 7:20, 10:15 p.m. Sweet Land Wed.-Thurs., 1:40, 4:15, 7, 9:40 p.m.
The Last King of Scotland 1:35, 4:20, 7:10, 10 p.m.
The Science of Sleep Fri.-Tues., 4:35, 9:55 p.m.

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

Babel 12:15, 1:45, 3:30, 5, 7, 8:15, 10:10 p.m Come Early Morning 11:45 a.m., 2:10, 4:45, 7:20, 9:45

Copying Beethoven 11:45 a.m., 2:20, 4:55, 7:30, 10 p.m. The Queen 12 noon, 1:40, 2:40, 4:20, 5:20, 7, 8, 9:40

Little Children 12:45, 3:45, 7, 9:55 p.m.

### ENTERTAINMENT TODAY

### YOUR MOVIE GUIDE

### ENTERTAINMENT TODAY event listings

11/10/06: 8 p.m.

Viernes Caliente (Dance Club,Latin/ Salsa,Live Music in Bar/Club,Rap/Hip Salsa,Live Music in Bar/Club,Rap/Hip
Hop,Rock)
Viemes Caliente features salsa, punta, reggae, bachata, cumbia, merengue, cha-cha,
'80s, hip hop, reggaeton and rock music
with DJs Camacho and Francesco.
Mexican Village Restaurant
3668 Beverly Blvd.
213-385-0479
Ticket info: 213-385-0479
\$10

Deadsy (Live Music in Bar/Club,Rock) Along with Limp Bizkit, the Deftones are often considered to be disciples of Korn but in fact, they've been around for just as long (if not longer). They were also one of the first groups to alternate heavy riffs and screamed vocals with more ethereal music screamed vocans with more enterear music and hushed singing — spawning a fair amount of imitators in their wake. Deftones are touring behind their latest, 'Saturday Night Wrist.'

Avalon Hollywood (formerly the Hollywood Palace)
1735 N. Vine St.
323-467-4571
Ticket info: Ray Office: 223-467-4571 323-467-4571
Ticket info: Box Office: 323-467-4571;
Ticketmaster: 213-480-3232, http://www.ticketmaster.com/
\$27 - Cash,All Major Credit Cards
11/10/06: 7:30 p.m.

Bill Clark and Mighty Balls of Fire (Blues,Live Music in Bar/Club) Saxophone great Bill Clark and the Mighty Balls of Fire play what critics call "real Babe's and Ricky's Inn 4339 Leimert Blvd.

323-295-9112 Ticket info: 323-295-9112 \$8; \$15 per couple 11/10/06: 8 p.m.

Cheap and Easy Fridays (Dance Club,Dance/House,Latin/Salsa,Rap/Hip Hop,Gay and Lesbian) Enjoy everything Oasis has to offer with specials, Latin and dance music and more. Oasis Nightclub 1386 E. Foothill Blvd. 909-920-9590 Ticket info: 909-920-9590 % - Cash \$6 - Cash 11/10/06: 7 p.m.

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

Can of Jam Fridays (Live Music in Bar/ Can of Jam Fridays (Live initiation) Club) Can of Jam productions presents lineup of talented artists including Kristie De Luca Glassband Alana Sv and more. Fold (Derby), The 4500 Los Feliz Blvd. 323-663-8979 Ticket info: 323-663-8979 \$15 - Cash, Master Card, Visa, American Express 11/10/06: 7 p.m.

Bossa:Nova (Dance Club,Dance/House,El ectronic,Jazz,R&B/Soul,Rap/Hip Hop) House, Trip Hop, Downtempo, Electronica, Breaks Zanzibar 1301 Fifth St. 310-451-2221 \$10-\$15 - Cash 11/10/06: 10 p.m.

Vicente Fernandez (Latin/Salsa)
Vicente Fernandez, also known affectionately as El Numero Uno, is arguably one of Mexico's biggest stars.
Gibson Amphitheatre at Universal CityWalk (formerly Universal Amphitheatre)
100 Universal City Plaza
818-622-4440 818-622-4440 Ticket info: Box Office: 818-777-3931; Ticketmaster: 213-480-3232, http://www ticketmaster.com/ \$62.50-\$160.50 - Cash,Master Card, Visa, American Express 11/10/06 - 11/12/06: 8:15 p.m.

Kid Koala (Experimental (Pop/Jazz),Live Music in Bar/Club,Rap/Hip Hop) Kid Koala's turntable virtuosity has set him apart as one of the most influential and innovative young DJs in hip hop. Echo, The 1822 W. Sunset Blvd. 213-413-8200 Ticket info: 213-413-8200 \$18 advance; \$20 day of show 11/10/06: 9 p.m.

Lindsey Buckingham (Pop,Rock)
Guitarist/vocalist Lindsey Buckingham
hails from one of America's most renowned
and successful bands, Fleetwood Mac.
He departed from the band almost two
decades ago to embark on a productive
and story-filled solo career, only to re-unite
in 2003. Buckingham is touring in support
of 'Under the Skin,' his first new solo work
in more than 10 years. in more than 10 years.
Wiltern Theatre (The Wiltern LG) 3790 Wilshire Blvd. 213-380-5005

Ticket info: Box Office: 213-380-5005 Ticketmaster: 213-380-5005, http://www ticketmaster.com/ \$35.50-\$65.50 - Cash,Master Card,Visa 11/10/06: 8 p.m

Tower of Power (Funk)

11/10/06: 9 p.m.

Tower of Power (Funk)
With spine-tingling vocals, a rhythm section
with whiplash grooves and, tight, brassy
horns, Tower of Power is a ten-member
classic soul band that has been knocking
audiences off their feet for years. No matter
what your taste in music, Tower of Power
will win you over. Come experience this
full-octane funk show.
Canyon Club Dinner Theatre
28912 Roadside Dr.
818-879-5016
Ticket info: 818-879-5016: Ticketmaster. o 18-679-50116 Ticket info: 818-879-5016; Ticketmaster: 213-480-3232, http://www.ticketmaster. com/ \$38.50 - American Express.Cash.Maste

Salsa Fridays (Latin/Salsa, Live Music in Bar/Club) Come to the Century Club on Friday nights to enjoy the best in live Salsa music. Century Club - Century City 10131 Constellation Blvd. 310-553-6000 310-553-6000 \$15; \$20 after 10pm - Cash,Master Card,Visa,American Express 11/10/06: 8 p.m. till 2 a.m.

Rasselmania (Dance Club, Dance/House) Enjoy the hottest dance and electronic music there is with four dueling guest DJs. Kibitz Room (at Canter's) Kibitz Room (at Canter's)
419 N. Fairfax Ave.
323-651-2030
Cash
11/14/06: 9 p.m.
Red Lounge (Dance Club,Dance/
House,Rap/Hip Hop,Rock)
'Red Lounge' features the best in '80s,
indie, spanish rock, house and R&B.
Zen Sushi Zen Susni 2609 Hyperion Ave. 323-805-0168 Ticket info: 323-665-2929 11/10/06: 9 p.m.

Marty and Elayne (Jazz,Live Music in Bar/Club) The venerable Marty and Elayne have been performing their jazz-oriented lounge act at the Dresden Room for 18 years. Dresden Room 1760 N. Vermont Ave. 323-665-4294 Ticket info: 323-665-4294 Two drink minimum - Cash 11/10/06 - 11/11/06: 9 p.m. till 1:15 a.m. 11/13/06 - 11/16/06: 9 p.m. till 1:15 a.m.

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
Ticket info: Box Office: 213-239-0799;
Ticketmaster: 714-740-2000, http://www.ticketmaster.com/
\$15, \$8 before 10:30

Fusion Fridays (Dance Club)
'Fusion' is the next step in the evolution of Los Angeles nightlife, combining both music and video to form one interactive source of entertainment. Highlands, The 6801 Hollywood Blvd. 323-461-9800 Ticket info: 323-461-9800 \$20 11/10/06: 10 p.m. till 3 a.m.

Escape (Dance Club)
Escape is L.A.'s hottest after hours dance
club. Grand Avenue
1024 S. Grand Ave.
213-747-0999
Cash 11/11/06: 2 till 9 a.m.

Sabado Picante (Dance Club,Latin/ Salsa,Live Music in Bar/Club,Rap/Hip Hop,Reggae) DJs will be spinning camacho, Francesco salsa, merengue, cha-cha, reggaeton, cumbia, punta, reggae, kroq, '80s and hip hop music. Mexican Village Restaurant 3668 Beverly Blvd. 213-385-0479 Ticket info: 213-385-0479 \$10 11/11/06: 8 p.m.

Johnny Winter (Blues) Johnny Winter (Blues)
Johnny Winter is an American music
legend. Since his first appearance on the
pages of Rolling Stone in 1968, he has
epitomized the fiery and flamboyant rock 'n'
roll guitar hero.
Canyon Club Dinner Theatre
28912 Roadside Dr.
818-879-5016
Ticket info: 818-879-5016; Ticketmaster:
213-480-3232, http://www.ticketmaster.
com/ com/ \$25 - American Express,Cash,Master Card,Visa 11/11/06: 9 p.m.

Quality (Dance Club)
Quality is a weekly dance club event at Zanzibar.Zanzibar 1301 Fifth St. 310-451-2221

11/11/06: 9 n m

Saturday Nights at the Grand (Dance Club,Rap/Hip Hop) Every Saturday Night, The Grand gets crackling as L.A.'s finest Hip Hop club. Grand Avenue 1024 S. Grand Ave. 213-747-0999 Cash 11/11/06: 9 p.m.

Saturdays at the Oasis (Dance Club,Gay and Lesbian)
Get the weekend going at Oasis with music, specials and more.
Oasis Nightclub
1386 E. Foothill Blvd.
909-920-9590 Ticket info: 909-920-9590 \$6 - Cash 11/11/06: 7 p.m.

Tower of Power (Funk)
With spine-tingling vocals, a rhythm section
with whiplash grooves and, tight, brassy
horns, Tower of Power is a ten-member
classic soul band that has been knocking
audiences off their feet for years. No matter
what your taste in music, Tower of Power
will win you over. Come experience this
full\_cratage funk show. will win you over. Come experience this full-octane funk show.
Cerritos Center for the Performing Arts 12700 Center Court Dr. 562-916-8501
Ticket info: 800-300-4345, 562-916-8500 \$35-\$62.50 - American Express,Discover,Master Card,Visa,Cash,Checks 11/11/06: 8 p.m.

Tropical Saturday Nights (Dance Club,Latin/Salsa)
'Tropical Saturday Nights' features live salsa orchestras along with DJs spinning salsa, merengue, latin house and rock en espanol.
Mayan Theatre
1038 S. Hill St.
213-746-4674
Tucket into Roy Office: 213-239.0799 Ticket info: Box Office: 213-239-0799; Ticketmaster: 714-740-2000, http://www ticketmaster.com/ 11/11/06: 9 p.m.

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 11/11/06: 8 p.m.

#### **ART**

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-lye-covered bones and tattered clothing contrasted with hopeful images of the orphans of Rwanda rebuilding their lives through marriages, birth, and healing. Museum of African American Art 4005 S. Crenshaw Blvd. 323-294-7071

323-294-7071 323-294-7071 11/10/06 - 11/11/06: 10 till 4 p.m. 11/15/06 - 11/16/06: 10 till 4 p.m.

Consider This... (Installations, Museum)
'Consider This...' will incorporate the results of the recent critical review commissioned by LACMA and will be designed by the internationally known artist, Barbara Kruger. LACMALab has commissioned six artists to examine the cultural and social landscape: who are we and who do we want to be? The goal of the exhibition is to fuse analytical thinking and creative expression at a time when there is a heightened need for meaningful discourse.

Los Angeles County Museum of Art (LACMA)
5905 Wilshire Blvd.
323-857-6000 Consider This 5905 Wilshire Blvd. 323-857-6000 Ticket info: 323-857-6010 Included in admission - Cash 11/10/06: 12 p.m. till 9 p.m. 11/11/06 - 11/12/06: 11 a.m. till 8 p.m.

Advancing the Moment (History/Science ,Museum,Photography)
'Advancing the Moment' reveals the eventual trajectory of the groundbreaking Californian photographers of the 1960s and 1970s and 1970s Pasadena Museum of California Art 490 E. Union St. 626-568-3665 Included in admission 11/17/06 - 11/19/06: 12 p.m. till 5 p.m.

API2: AJAXXI (Installations,Museum) (Installations,Museum)
These contemporary artists create new works for this exhibit, for the 21st installation of the AJA series, presented as part of the JACCC Asian Pacific Islander Initiative (API/2).
Japanese American Cultural & Community Center
244 S. San Pedro St.
213-628-2725
Ticket info: 213-680-3700
11/17/06 - 11/23/06:

Apocalypso Facto: Robbie Conal

(Gallery, Painting) Conal is an Adjunct Professor of Painting and Drawing at the University of Southern Californiaës Roski School of Fine Arts. Track 16 Gallery 2525 Michigan Ave., Bldg. C-1 310-264-4678 11/17/06 - 11/18/06: 11 a.m. till 6 p.m.

Beyond Heritage: Latino Artists of the Inland Empire (Gallery,Museum)
'Beyond Heritage' will feature works by approximately 20 to 25 artists of Latino, Hispanic or Chicano origin living or working in the Inland Empire region. The exhibit further investigates cultural identity with artists who draw inspiration from their heritage, but who work with contemporary aesthetics, imagery and issues, rather than traditional iconography or practices. Riverside Art Museum
3425 Mission Inn Ave 3425 Mission Inn Ave. 951-684-7111 Included in admission - Cash, Master Card, Visa 11/17/06 - 11/18/06: 10 till 4 p.m.

California Colors: Hanson Puthuff (Installations, Museum, Painting)
This is the first museum exhibition focusing exclusively on the work of Hanson Puthuff, an American Impressionist who painted primarily in California. Pasadena Museum of California Art 490 E. Union St. 626-568-3665 Included in admission 11/17/06 - 11/19/06: 12 p.m. till 5 p.m.

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.

11/17/06 - 11/19/06: 12 p.m. till 5 p.m.

Charles Gaines and Edgar Arceneaux:
Snake River (Gallery,Multimedia,General)
REDCAT will present newly commissioned works by Los Angeles based artists
Charles Gaines and Edgar Arceneaux. This
exhibition will encompass new film projects
shot at the Snake River, the Brucknerhaus
in Linz, Austria and the historic Orpheum in Linz, Austria and the historic Orpheum Theatre in downtown Los Angeles. The Theatre in downtown Los Angeles. The exhibition is a collaboration with the Lentos Museum of Modern Art and with acclaimed composer Sean Griffin. Roy and Edna Disney/CalArts Theater (REDCAT) First St. and Grand Ave. 213-237-2800 Ticket info: 213-237-2800 11/17/06 - 11/19/06: 12 p.m. till 6 p.m.

D and M Tile and Hispano-Moresque Tile (Installations, Museum)
This installation features hundreds of tiles, murals, tables, ceramics and historic photographs from two little known Southern California tile companies, D and M Tile and Hispano-Moresque Tile. By showing the tile products of both manufacturers, side by side, the exhibition will highlight the similarities and differences between the two and attempt to shed light on some unanswered questions about the companies.

California Heritage Museum 2612 Main St. 310-392-8537 Included in admission 11/17/06 - 11/19/06: 11 a.m. till 4 p.m.

Elaine Reichek (Gallery)
Elaine Reichek studied with Ad Reinhardt 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 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 11/17/06: 10 a.m. till 6 p.m.

Encore! Cars & Guitars of Rock ën Roll II Encore! Cars & Guitars of Rock en Roll II (History/Science, Museum)
The connection between Rock and Roll music and automobiles in American popular 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 between the automotive and music worlds. In conjunction with Fender, the leading American manufacturer of electric guitars and amplifiers for the last fifty years, iconic vehicles will be paired with electric guitars and amplifiers to trace the historical 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
Ticket info: 323-930-2277
Included in admission - Cash,Master
Card,Visa,American Express
11/17/06 - 11/19/06: 10 a.m. till 6 p.m.

Enduring Myth: The Tragedy of Hippolytos and Phaidra (Installations, Museum, Photog

raphy)
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 Ticket info: 310-440-7300 11/17/06 - 11/20/06: 10 a.m. till 5 p.m.

Enigma Variations: Philip Guston and Giorgio de Chirico Guston and Giorgio de Chirico (Museum, Painting)
'Enigma Variations' will explore the influence of de Chirico's distinctive vision on Guston. This carefully selected exhibition of 30 paintings from early and late in the careers of both artists will reveal their direct affinities of subject and spirit. Santa Monica Museum of Art 2525 Michigan Ave. 310-586-6488
Ticket info: 310-586-6488
Donations suggested: \$5 - Cash 11/17/06 - 11/18/06: 11 a.m. till 6 p.m.

Epocha De Los Muertos (Gallery, Works on Paper) This exhibit is a collection of the Dia De Los Muertos Prints from the Self Help Graphics Group Show. Self-Help Graphics & Art 3802 Cesar Chavez Ave. 323-881-6444 Ticket info: 323-881-6444 11/17/06 - 11/18/06: 10 a.m. till 4 p.m.

Forgotten Faces: Portraits Without Pedigree (Gallery,Painting)
This exhibition is a first-of-its-kind compila-tion of canvases from obscure pictorial realms.
Track 16 Gallery
2525 Michigan Ave., Bldg. C-1
310-264-4678
11/17/06 - 11/18/06: 11 a.m. till 6 p.m.

lan Treasure: When the Rain Comes, When the Sun Shines (Gallery,Installations, Mixed Media,Museum)
This exhibition features an installation by lan Treasure, an artist from the Bay Area whose works are primarily kinetic installations that are influenced by modern mechanics and devices, incorporating household items, children's toys, motors and various sensory elements.
Pasadena Museum of California Art 490 E. Union St. 490 E. Union St. 626-568-3665 Included in admission 11/17/06 - 11/19/06: 12 p.m. till 5 p.m.

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
11/17/06 - 11/18/06: 12 p.m. till 5 p.m.

Lauren Greenfield: Thin 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
11/17/06 - 11/18/06: 10 a.m. till 6 p.m.

Los Ninos de la Muerte (Gallery)
'Los Ninos de la Muerte' is a group exhibi-tion by young artists.
Self-Help Graphics & Art
3802 Cesar Chavez Ave.
323-881-6444 323-881-6444 Ticket info: 323-881-6444 11/17/06 - 11/18/06: 10 a.m. till 4 p.m.

Lynda Lester-Slack Exhibition (Gallery) The works of Lynda Lester-Slack (Gallery) The works of Lynda Lester-Slack will be on display. Gallery 825 - Los Angeles Art Association 825 N. La Cienega Blvd. 310-652-8272 11/17/06 - 11/18/06: 12 p.m. till 5 p.m. Mark Dutcher: Gone

Mark Dutcher: Gone (Museum, Painting) Mark Dutcher's paintings, including a new site-specific work, employ a symbolic visua vocabulary to explore ideas of absence and death.

Santa Monica Museum of Art 2525 Michigan Ave. 310-586-6488
Ticket info: 310-586-6488
Donations suggested: \$5 - Cash 11/17/06 - 11/18/06: 11 a.m. till 6 p.m.

Melody La Montia Exhibition (Gallery)
The works of Melody La Montia will be on Gallery 825 - Los Angeles Art Association 825 N. La Cienega Blvd. 310-652-8272 11/17/06 - 11/18/06: 12 p.m. till 5 p.m.

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

(Mixed Media, Museum, Paining, Works of Paper)
Paper)
Miriam Wosk's paintings, drawings and collages are characterized by precise and layered textures reminiscent of Medieval tapestries, modern quilts and Art Deco tapesmes, modern quits and all book works on paper. Santa Monica Museum of Art 2525 Michigan Ave. 310-586-6488 Ticket info: 310-586-6488 Donations suggested: \$5 - Cash 11/17/06 - 11/18/06: 11 a.m. till 6 p.m.

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 ry 825 - Los Angeles Art Association

825 N. La Cienega Blvd. 310-652-8272 11/17/06 - 11/18/06: 12 p.m. till 5 p.m.

Orphans of the Rwanda Genocide: Survival and Hope (Design, Museum, Photography) The 'CAAM' and the 'USC Center for Religion and Civic Culture' collaborate to display this important photo exhibition of haunting first person testimonies and insightful images of human tragedy and survival in Rwanda.
California African-American Museum 600 State Dr. 213-744-7432 11/17/06 - 11/18/06: 10 a.m. till 5 p.m.

Out On a Ledge: The Photo-graphs of Paul Cary Goldberg (Gallery, Photography) This exhibit features over 100 large-format photographs from Harold Lloyd's personal archive of production stills, behind the scenes shots and family photos, many printed from the original negatives. Academy of Motion Pictures Arts and Sci-ences - Academy Gallery 8949 Wilshire Blvd. 310-247-3000 11/17/06: 10 a.m. till 5 p.m.

Personal Treasures of Bernard and Shirley Kinsey, The (Folk Art/Crafts, History/ Science, Museum)
This exhibition offers a roadmap to the cultural journey and transformation faced by the collectors as they embrace and acquire art and artifacts.
California African-American Museum 600 State Dr. 600 State Dr. 213-744-7432 Included in admission 11/17/06 - 11/18/06: 10 a.m. till 5 p.m.

Portraits of a People: Picturing African Americans in the Nineteenth Century (Gallery, History/Science, Museum, Painting) This exhibition features images of and by African Americans and the role these images played in establishing and fostering racial identity during a period of social change. change. Long Beach Museum of Art 2300 E. Ocean Blvd. 562-439-2119 Ticket info: Reservations suggested: 562-

Included in admission 11/17/06 - 11/19/06: 11 a.m. till 5 p.m.

### **THEATER**

439-2119

In the Continuum (Performance) Living worlds apart in South Central, Los Angeles and Harare, Zimbabwe, two young women experience a kaleidoscopic weekend of darkly comic life changing weekend of darkly comic life chang revelations.
Kirk Douglas Theatre 9820 Washington Blvd. 213-628-2772
Ticket info: Reservations required: 213-628-2772
\$20-\$40
11/12/06: 8 p.m.
11/14/06 - 11/16/06: 8 p.m.

Disney's The Lion King: National Tour (Musical) This acclaimed production is based on the animated Disney movie, but is quite different from the film. From the startling opening, featuring life-sized animal representations taking over the stage to pay tribute to Mufasa, the lion king, this is a unique theatrical experience that tries to make a statement about the cycle of life and death in the wilderness. The music is by Elton John and Tim Rice, and some of the songs include 'Circle of Life' and 'Hakuna Matata.' 'Hakuna Matata.' Pantages Theatre - Hollywood 6233 Hollywood Blvd. 323-468-1770 Ticket info: 213-365-3500; Ticketmaster. 213-480-3232, http://www.ticketmaster.

com/ \$17.50-\$127 - Master Card,Visa,American Express 11/16/06-11/17/06: 8 p.m.

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 thrilling climax.
Glendale Centre Theatre 324 N. Orange St. 818-244-8481
Ticket info: Reservations required: 818-Ticket info: Reservations required: 818-244-8481 \$15-\$18 11/17/06: 8 p.m.

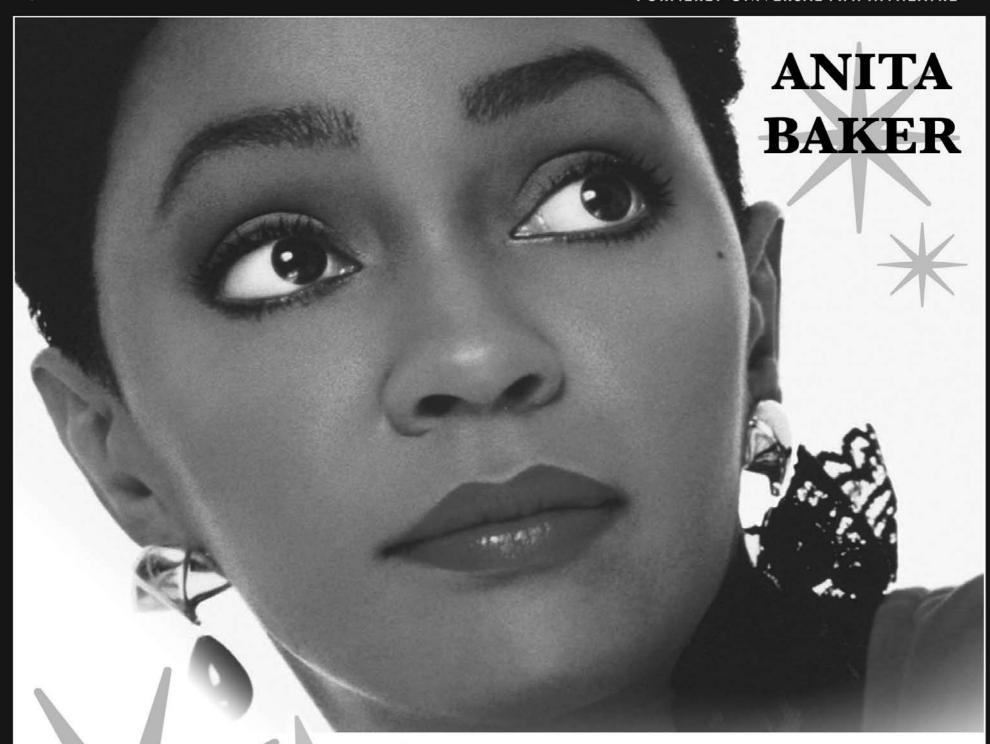
Fabulous Palm Springs Follies (Musical,Performance) The Fabulous Palm Springs Follies is a world-famous, Broadway-caliber celebra-tion of the music, dance, and comedy of the 30's and 40's, with a cast old enough to have lived it. the 30's and 40's, with a cast old e have lived it. Historic Plaza Theatre 128 S. Palm Canyon Dr. 760-327-0225 Ticket info: Reservations required: 760-327-0225 \$42-\$95 11/17/06: 1:30 p.m.



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### ENTERTAINMENT TODAY Classifieds



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

#### STAGE MANAGER WANTED

Children's Theatre Arts School Seeks Stage Manager for Two Upcoming Shows.

Upstage Theatre Arts Schools is seeking a young, energetic, reliable person with some experience as stage manager for two upcoming productions in December. The job starts immediately.

Pay and hours are negotiable.

#### TO APPLY:

Email your resume and contact information ASAP to:

suzan@up stages chools.com

### PRODUCTION DESIGNER, STORYBOARD ARTIST

Shooting Dates: December 2 and 3
Production Designer: ASAP. Experienced production designer needed for independent music video with distribution. Applicants must have experience in feature film and/or professional music videos. The video is high concept. Please send attached resume and have a reel ready to view as well. This is a paid job

### TO SUBMIT FOR THIS POSITION:

Please email your resume to: music.video@hotmail.com

Storyboard Artist: ASAP. Experience in feature film and/or professional music videos a plus. However, we are looking for someone who may not have the experience, but is talented and personable, and looking to get into feature films or music videos. This is a paid job.

### TO SUBMIT FOR THIS POSITION:

Please email your resume to: music.video@hotmail.com

### ANIMATION COMEDY FEATURE OR TV SCRIPT WANTED

Sanger Talent Agency

IMPORTANT: Only unrepresented writers may submit.

We are looking for a completed feature or TV animation script. Scripts must be comedies that are fantasy stories based in other worlds. We are interested in silly/slapstick, dynamic, visually driven scripts that are about a journey. Scripts must be geared towards kids between the ages of six to eleven.

WGA and non-WGA writers are welcome, but must be UNrepresented.

Sanger Talent Agency is a SAG franchised

agency. Sanger has been a state licensed talent agent since 1990 and has been expanding their feature film and television division.

#### TO SUBMIT:

- Please go to www.InkTippro.com/leads<br/>
   Enter your email address (you will be signing up for InkTip's newsletter FREE!)
   Copy/Paste this code: y767mfr1nz
- 4. You will be submitting a synopsis only (broken down into 3 acts as described above), and you will be contacted to submit the full script only if there is interest from the production company.

IMPORTANT: Please ONLY submit your work if it fits what the lead is looking for EXACTLY.

Email any questions to: jerrol@inktip.com

### SCRIPT WANTED - POLITICAL ACTION/THRILLER

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Cineira Entertainment Corp

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We are seeking completed, high concept, feature-length political action/thriller scripts that take place in Latin America. Think in terms of "Clear and Present Danger" or the "Bourne Identity" franchise. Submissions must be set in Latin America, preferably in several South American countries; we're not looking for a localized story but rather one that has worldwide implications.

We're looking for a script that addresses the same themes as those found in the book "Confessions of an Economic Hitman" by Dan Perkins, in a Latin American setting.

WGA and non-WGA writers may submit. Budget will be between 6 and 10 million dollars.

My credits include "Immortal Combat," "The Negative Pickup," and "Spin," which will be released on January 23, 2007 (see www.myspace.com/spinmovie for more information on "Spin").

### TO SUBMIT:

- 1. Please go to www.InkTippro.com/leads
- 2. Enter your email address (you will be signing up for InkTip's newsletter FREE!)
  - 3. Copy/Paste this code: a8whu93936
- 4. You will be submitting a synopsis only (broken down into 3 acts as described above), and you will be contacted to submit the full script only if there is interest from the production company.

IMPORTANT: Please ONLY submit your work if it fits what the lead is looking for EXACTLY.

If you aren't sure if your submission fits, please ask InkTip first. Email any questions to: jerrol@inktip.com

**INDUSTRY JOBS** 

### HIRING ASSOCIATE STUDIO DIRECTOR

AIA Actors Studio is looking for an extremely dynamic, tenacious and committed individual to join the team as an Associate Studio Director. If you enjoy a fast past, exciting, creative, atmosphere where you can reach out and change the lives of people and make a difference everyday in the entertainment community then please send me you resume immediately.

This position will require a long term commitment on your part, and your complete attention to the details of increasing our community awareness, and our membership base, so that we may continue to positively impact the lives of thousands of actors and entertainment professionals.

You will manage a team of highly trained consultants and it is imperative that you have the tenacity, optimism and personality to drive our team and our organization to success.

You must have knowledge of the entertainment business, industry relationships, strong selling skills, the ability to start, build and maintain powerful relationships, exceptional organizational skills, ability to multi task, extraordinary customer service skills, and a passion for people to succeed and meet their goals.

If you have experience coordinating events, this is added skill that would be very valuable for this position as this position would also include:

- -Curriculum development
- -Scheduling courses, seminars and other studio events
- -Maintaining strong relationships with current industry instructors

AIA Studios offers fast growth, diverse career opportunities.

### TO APPLY:

Email your letter of interest with a paragraph or two stating why you would be ideal for this position, resume, and salary requirements to:

Denise@aiastudios.com

For more info, please visit www.aiastudios.com

Denise Mazan Artistic Director AIA Studios FEMALE DJ WANTED FOR ONGOING GIG AT HOT CLUB

Attractive, outgoing classy female DJ wanted for a well paid, steady position at a very exclusive and hot club opening in Beverly Hills in February of 2007.

Style required is ambient groove, ala Buddha Lounge (NOT upbeat or dance music)

#### TO SUBMIT:

Email your headshots/pics and resume/bio/ experience, and any website links, etc. to Dana Bronson at:

> DanaBronson@aol.com OR

You may submit via regular mail to:

Dana J. Bronson
Bronson Music Productions
311 North Robertson BLVD
Ste. 263
Beverly Hills, CA 90211

### **CASTING**

## CASTING FAMILES FOR NEW REALITY GAME SHOW RICH FAMILIES & POOR FAMILIES

(Significant pay for all families chosen!)

Fun, energetic families with big personalities and great stories wanted for a new reality game show from the people who brought you the hit shows Deal or No Deal, and Extreme Makeover Home Edition. This new one hour documentary-style show will take a look at the people and cultures that make up America, and will profile families in different communities across the country.

We are currently seeking two types of families:

- 1. Low Income Families from underprivileged neighborhoods in California
  We are interested in families who lead a less than modest lifestyle, have trouble keeping the bills paid, etc.
- 2. Affluent Families from exclusive neighborhoods in California
  We are interested in families who lead a privileged lifestyle including taking exotic vacations, driving luxury cars and owning exquisite homes.

This series will also explore the issues that families from varied backgrounds face in their day-to-day life and provide opportunities to them that they might not have access to otherwise.

There is significant pay for the families chosen to be on the show.

#### TO SUBMIT:

Email the following information to: albrentcasting@gmail.com

- 1. Name, Age, and Occupation
- 2. Your Hometown (must be in California)
  - 3. Your Contact Phone Number
  - 4. A recent picture of your family
- 5. Tell us why you would be a good candidate
   we're looking for fun, energetic families with
  great stories!!

### KIDS WANTED FOR HIGH CONCEPT MUSIC VIDEO

Shooting Dates: December 2 and 3 CASTING KIDS 8-10:

All ethnicities – experience is not necessary, but must be charming, with great, expressive faces. Pay for featured roles.

TO SUBMIT FOR THESE ROLES: Send end pictures/resumes ASAP to:

> Music Video Attn: Pat Barnes 311 N. Robertson Blvd., #553 Beverly Hills, CA 90211

### Casting ASAP for the GREG BEHRENDT SHOW TWIN special!!!

- -Does your twin need help in the LOVE department!?
- -Are you in need of a LOVE make-over!? Do you want GREG & your twin's help!?
- -Is your twin always dating but you are single OR vice versa!?

If you have a relevant story, email me a contact number and we'll go from there.

This is a PAID gig & it's lots of fun!!

Email ngamer@sonypicturestv.com

MODELS \$200.00 PER HOUR

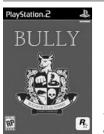
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### VIDEOGAME BY MATT CABRAL



## BULLY ROCKSTAR GAMES (PS2)

 $\star\star\star\star\star$ 

series, switches gears with Bully to deliver one of the year's most refreshing gaming experiences.

Trading the guns and gangstas of the  $GT\!A$  games for schoolyard shenanigans and social cliques, Bully puts players in the well-worn high-tops of Jimmy Hopkins, a new student at Bullworth Academy. Attending the fictional New England prep school presents Jimmy with a variety of physical and emotional challenges. From fending of bullies and protecting nerds to charming the ladies and dealing with Bullworth's loony line-up of authority figures, Jimmy's got more to worry about than just being tardy.

Through a series of story-progressing quests and side missions, players encounter a wide range of gameplay on Jimmy's journey. There's lots of action, although not the usual blood-and-bullets type that adrenaline-hungry gamers have come to expect. Instead, Bully arms players with an PS2. adolescent arsenal of slingshots, stink bombs, firecrackers, marbles, and itching powder to help get Jimmy out of—and into—trouble. But what's a schoolyard without Play: If not play, he'll definitely want to watch, as Bully the occasional rumble?

Players can shelve the gadgets in favor of fisticuffs, pulling off the expected punches and kicks but also bringing back some old faves like the Indian burn and Charley horse. Bully also offers some slick rides such as BMX bikes, skateboards, and go-karts that Jimmy can use to explore the expansive school grounds and surrounding suburbs. When not making mischief or tooling around town, players will find themselves attending classes where they can play

Rockstar Games, developer of mini-games to increase their skills and stats. Brushing up the wildly successful—and often on your vocabulary in English class, for example, might help controversial—Grand Theft Auto you sweet talk your way out of the principle's office.

> Despite all the variety, nothing in *Bully* is that complex or even difficult. In fact, serious gamers might find the game a bit too easy. What really sets Bully apart, though, isn't its gameplay as much as its style and presentation. Offering something we rarely see in games, it provides a funny and engaging story brought to life by a colorful cast of characters. From the cliques—nerds, jocks, preppies, greasers—with which you must carefully balance your relationships, to the wacky school administration that you'll need to keep off your back, Bully provides endless interesting interactions. Bully's definitely different—you won't find any zombies, aliens, or Nazis to kill here-but given a chance, you'll discover an experience that elevates the medium to an original and exciting place.

> How's It Look: Surprisingly good on the aging

Will My Non-Gaming Significant Other Want to spins a hilarious yarn that's just as entertaining from the

Sleep Loss Potential: Depending on how much of a "completist" you are, Bully offers between 20-40 hours of play. But its bite-sized missions and mini-games make it perfect for short-play sessions.

Bottom Line: Great story and colorful characters outshine average gameplay.

# WALKING THE BEAT

The Los Angeles Sheriff's Department needs your help solving crimes...and in with information leading to the convicreturn, they'll offer rewards ranging from \$5,000-\$30,000. To qualify for a reward, you must be able to submit any information regarding the conviction or apprehension of the person or party responsible for the crime. Any valuable information must be directed to the law enforcement agency within 90 days following the reward offer date. Whether or not the party or person responsible for the crime has yet been convicted, it is essential unincorporated LA County area, 200 block that a claim in writing be filed within 60 days of the information deadline, or a reward will not be honored. However, to receive payment, the perpetrator must be convicted.

Nine-year-old Demariya Grant was killed from a hit and run by a woman driving "a late model 70's or 80's red Lincoln or Ford." She was struck while crossing Rodeo Blvd. on December 15, 2005 at about 6:30pm. The deadline to file information is December 15. 2006 with a reward amount of \$5,000.

On March 18, 1999 at 9:30pm, H. George Taylor, a Norwalk Superior Court Commissioner, and his wife Lynda were shot and killed on their home driveway in Rancho Cucamonga. Initially a reward of \$5,000 was offered, but now increased to \$25,000 to anyone with information regarding this double homicide. This offer is extended indefinitely.

A reward of \$25,000 is offered to anyone tion of the suspects who murdered Robert Whitehead. At 9:25pm on March 9, 2006, Mr. Whitehead had been killed while trying to stop a group of gang members from spray painting graffiti on a neighbor's home on Moccasin Street in West Valinda. December 23, 2006 is the information deadline.

Cedric Smalls was murdered in an of West 126th Street. The victim was shot to death on Sept. 16, 2005. The reward is \$10,000 and the deadline to submit information was extended to December 30, 2006.

Ten-year-old David Marcial, 22-year-old Larry Marcial, and 17-year-old Luis Cervantes, a neighbor, were shot to death around the intersection of Central Ave. and 49th Street in front of their homes. Suspects are believed to have driven a "large dark vehicle down 49th Street" and are Afro-American. The reward is \$30,000 and deadline for information is Jan. 1, 2007.

For the full list of reward offering crimes and information regarding submitting a claim, go to the Los Angeles County Board of Supervisors website at www.laco-rewards. org. 🗠



### TOM CLANCY'S UBISOFT (XBOX 360) SPLINTER CELL: DOUBLE AGENT



Since 2002, Ubisoft's stealth/action franchise, Splinter suspenseful espionage plots and a selection of guns and gadgets that'd make James Bond jealous. With Splinter Cell: Double Agent—the franchise's fourth entry and first on the Xbox 360—the series returns with the expected throat-slitting fun as well as some new stealthy secrets.

Splinter Cell's badass protagonist, Sam Fisher, returns to dish out equal amounts of death and deadpan dialogue. Voiced superbly by veteran character actor, Michael Ironside (Total Recall, Starship Troopers), Fisher's presence and personality remain the stars of this spy-vs-terrorist show. While hacking computers, defusing bombs, and lethally disposing of evil-doers is still the order of the day, Double Agent earns its namesake by playing Sam on both sides of the law.

In addition to playing patriotic for the NSA, players will get their hands dirty trying to maintain his cover with an underground terrorist organization. This set-up adds an additional layer of immersion to the experience, as players are faced with difficult decisions that'll ultimately determine how the story unfolds. Split-second decisions could have you executing an innocent civilian or losing face with your newfound fanatical friends.

While this aspect of the game is totally original, much Cell, has kept Xbox owners on the edge of their seats with of Double Agent will seem familiar, as gamers tip-toe their way through a series of world-saving missions, shooting out lights, and taking out baddies along the way. This is by no means a bad thing, though; we'll never get enough of the adrenaline spike we feel when leaping from the shadows to plunge a blade into the neck of an unfriendly. Updated visuals and some slick new moves—pouncing on your prey from under a sheet of ice is, in a word, "awesome"—as well as cooperative and multiplayer modes round out this action-packed package.

> How's It Look: The always visually-appealing series offers even more eye candy on the next-gen Xbox 360.

> Will My Non-Gaming Significant Other Want to Play: Probably not. Although, if he's a fan of TV's 24 or Tom Clancy novels, then this may be the title that gets a gamepad in his hands.

Sleep Loss Potential: Suspenseful pacing and necksnapping fun could keep you up till the wee hours. Besides, how can you sleep when the world needs saving?

Bottom Line: Another familiar, but phenomenal entry in the stealth/action series.



## 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)

No, for obvious reasons you cannot tell people that the guy working the counter at Starbucks is a terrorist just because he gave you the wrong coffee by mistake. If anything, steer your remarks toward the guy standing behind you—ya know, the one who ordered his drink with skim milk. I mean, who even uses skim milk? We'll tell you who: terrorists!

### Aquarius (January 21 to February 18)

We think it's cute that you want to get her a new puppy for Christmas, but will her other pet get jealous? After all, this means you won't be the only one down on all fours, pleading for attention with foam protruding out of your mouth. Think about it for awhile, and maybe the two of you can talk about it later on tonight when she takes you out for a walk.

#### Pisces (February 19 to March 19)

So what if you forgot to turn your clocks back and wound up an hour late to everything? And who cares if you didn't realize this for three days. Remember, it's not your fault—bad things happen to stupid people all the time.

#### Aries (March 20 to April 19)

Next time you want to pick up a girl at a bar, we advise you to stay away from telling anymore jokes. Did you really think that it was funny when you said, "I just flew in from Iraq, and boy would my arms be tired if they were still attached to my body"? Even if it felt a bit refreshing to have that drink thrown on you, this still doesn't make it right.

#### Taurus (April 20 to May 19)

We're warning you, girl, before you move in with him, make sure he's going to pay his half of the rent. And, no, poorly-constructed coupons for free sex don't count. Unless they're from someone who doesn't fall asleep before, during, and after.

#### Gemini (May 21 to June 20)

When he says he wants to place a video camera in your bedroom in order to "document just how powerful love can be in a relationship," it really means he wants to show his friends proof that: A) He's not gay, and B) He's lost his virginity. And since he's your brother, there might be something illegal about the whole thing. We'd get a lawyer...and a baseball bat.

### Cancer (June 21 to July 20)

You're too afraid to fly and want to know what it feels like before planning that vacation to Jamaica. Well, know how it feels when you leap across the couch to slap him upside the head each and every time he farts? Yeah, it's kind of like that, only 35,000 feet up in the air.

### Leo (July 21 to August 20)

In the coming week, a huge business opportunity will come knocking on your door. Too bad you're never home.

### Virgo (August 21 to September 20)

We're still not sure how you managed to back into that parked car when your own vehicle blurts out an annoying beeping sound alerting the driver that's its currently moving in reverse. See, and you were against using that recording of 50 Cent saying, "Bitch, back that ass up." Who cares if your kids, the neighbors' kids, and hubby's 90-year-old mother often ride alongside you? Safety first!

### Libra (September 21 to October 22)

We don't think she cared very much for your "Mel Gibson is responsible for all the wars in the world"T-shirt. C'mon, Air America is her favorite movie, man. Get a grip. Try buying a nice bouquet of flowers and—know what?—throw on that "I am responsible for all the fights in our relationship"T-shirt instead.

### Scorpio (October 23 to November 21)

Just because you decided to dress up as a one-night stand for last week's Halloween party, that doesn't mean you had to actually become one. Geez, and with that guy who went as Borat?

### Sagittarius (November 22 to December 21)

And now for some much-needed advice: You're not going to get down her pants by offering up a game of Deal or No Deal. Chances are the mental image of Howie Mandel in his underwear will ruin the mood before the words even leave your mouth. And forget about Who Wants to Be a Millionaire. First thing's first, you gotta get your broke ass a job. 🖹



# Comics

### Walker and Prescott.com by Drew-Michael



### Skinny Panda by Phil Cho









### The Hot Zone by Mark Darcourt





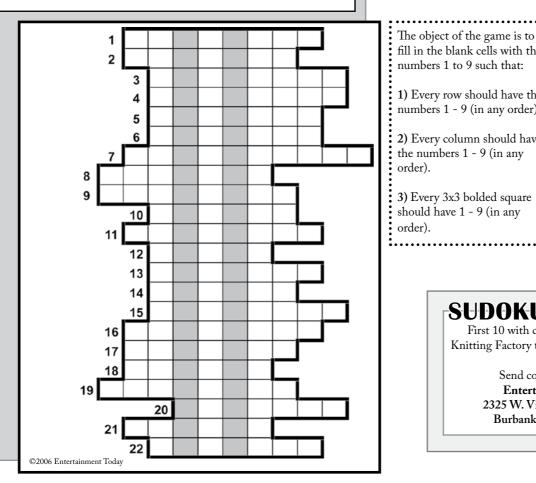


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### **POPGRIDDLE CROSSWORD PUZZLE**

### SUDOKU

### The ultimate logic puzzle



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

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

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©2006 Entertainment Today

Answers to last weeks puzzle:

### SUDOKU CONTEST!

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

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

2	5	1	4	3	7	9	8	6
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#### Find the answers to read a quote from Men in Black on the colored columns. Created by G. Gillen

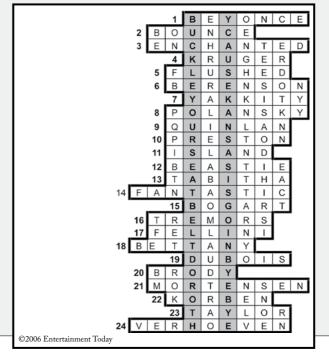
- Crossed-eyed lion from the late 1960's TV series, Daktari
- Second longest running TV western (1959-73); the adventures of Ben Cartwright and his sons as they run their ranch, La Ponderosa
- French author, editor, and humorist, best known for the comic strips Asterix and Lucky Luke
- Experimental performance artist and musician, rose to popularity in 1982 with the single, "O Superman'
- 2005 film, a political thriller about the intrigues of the global oil industry; written and directed by Stephen Gaghan
- 1997 film, based on the true story of a failed mutiny on board a slave ship and the courtroom battle that followed
- Village in Suffolk County, New York, setting of a best-selling book and two horror films, reportedly based on real events that took place in 1974
- Computer-animated character, a kid with a knack for invention, has his own TV show on Nickelodeon
- Won an Oscar for his portrayal of an out-of-work actor in 1977's The Goodbye Girl
- 10. Poet, writer, and journalist, his dark, sardonic, unsentimental style has kept him popular through time; born in 1842, he vanished without a trace in 1914 after crossing to Mexico to join Pancho Villa's revolutionary army as an observer
- 11. Famous Venetian adventurer, writer and womanizer, universally known for his ability to conquer many a woman's heart; his life has been a source of inspiration for various literary
- works, operas, and films
  12. Singer, songwriter, and poet whose birth name is Robert Allen Zimmerman, he's been a major figure in popular music for over four decades
- 13. 1997 film, a frustrated Hollywood actor returns to his small home town, where everybody thinks he is a celebrity; with Trevor St. John
- 14. 2005 film, set in the Black September aftermath, the story of five men assigned to track down and kill the ones responsible for that fateful day, with Eric Bana
- 15. Actor, gained fame as Vinnie Barbarino on the TV series, Welcome Back, Kotter; he received an Oscar nomination for his role in Pulp Fiction
- 16. Actor born in Spain, became famous through a series of films by director Pedro Almodovar before moving to the US, where he starred in Philadelphia and Interview with the Vampire, among others
- 17. Guitarist, singer, and composer, three times inducted in the Rock and Roll Hall of Fame, nicknamed Slowhand
- 18. Actor, first seen on TV in the mid-1970's in episodes of Taxi and Barney Miller, Emmy-nominated for his work on The Larry Sanders Show and Arrested Development
- 19. Sitcom, the story circles around the Conners, a lower-class family struggling with "life and stuff," as stated in its working title and pilot episode, although later took the name of its star; ran in ABC from 1988 to 1997
- 20. Actor born in Milan, Italy; Johnny Stompanato in 1997's LA Confidential
- 21. Rock band formed in California in the mid-1980's whose singer and bassist. Les Clavpool. has been the only constant member through the years; himself once described their music as `psychedelic polka'
- 22. Chilean writer, her novels, such as The House of the Spirits and Paula are known for their vivid storytelling and use of emotive words and phrases

### CROSSWORD-CONTEST!

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

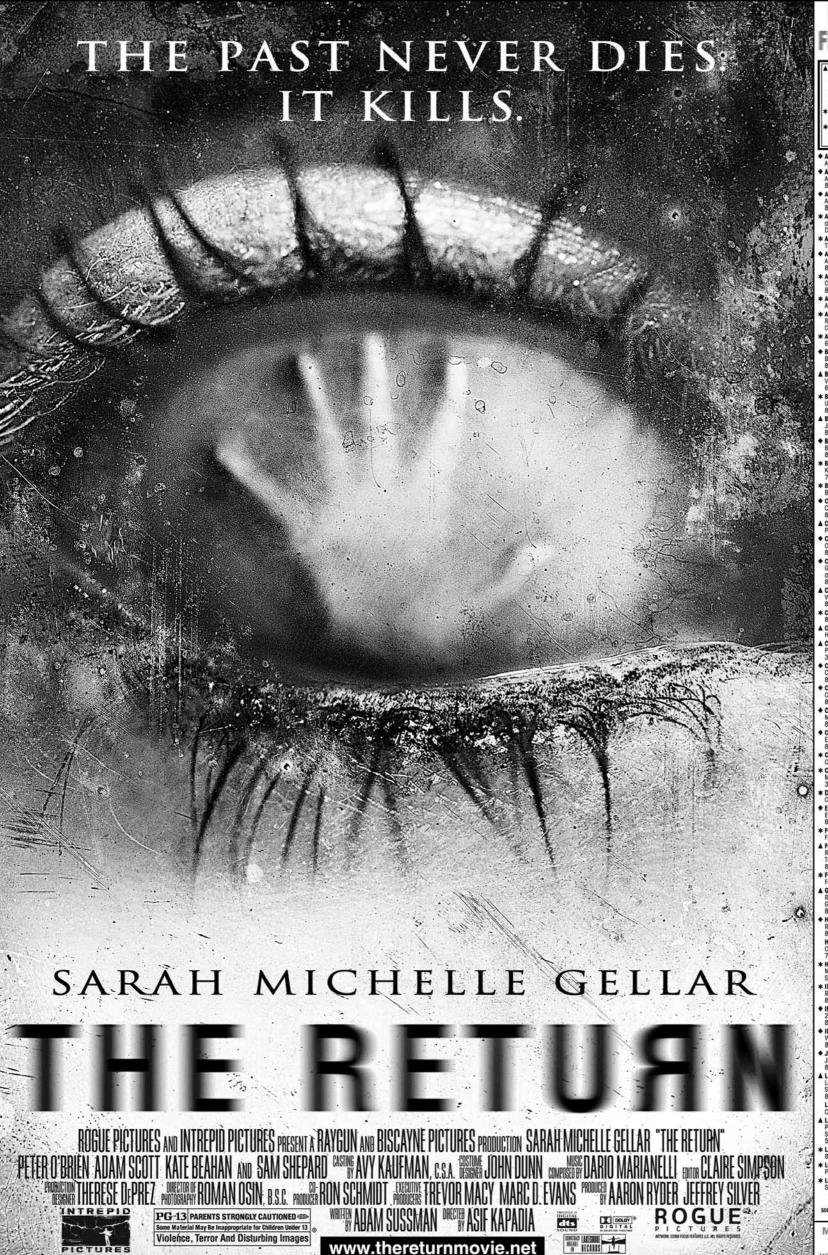
> Send correct answers to: **Entertainment Today** 2325 W. Victory Blvd, Suite 5, Burbank, CA 91506-1226

Answers to last weeks puzzle:



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